



The Department of English and Comparative Literature

Spring 2013

Kim Adonazio's Lurie Legacy

By Kimberly Johnson

Letting the papers rest on the podium, her hands—cupped around the sleek metal body of the harmonica—pull the microphone close. Joining her lips to the cool metal combs, she inhales and lets out a deep, resonant chord. Eyes closed, she breathes through the mouth organ, heavier, moving air more and more rapidly. She pulls away from the microphone with a smirk and calls, “All aboard!” Returning to the instrument, she continuously draws and releases air as a train signals its departure down a track, away from the station, to conclude her reading.

The soulful sounds seduced from the free-reed instrument are just the beginning of Kim Adonazio's

talents. Although playing the harmonica in the band Nonstop Beautiful Ladies is one of her favorite hobbies, writing is her true talent. For two decades, Adonazio's poetry has won her several awards and recognition among the writing community, including two National Endowment for the Arts fellowships, the National Book Award nomination for *Tell Me* in 2000, and the San Francisco Commonwealth Club Poetry Medal in 1994. Her peers and fans have called her, “one of our nation's most provocative and edgy poets.” With armfuls of successfully published books on poetry and short stories, including her most recent publication *Lucifer at the Starlite*, it's no wonder that Alan Soldofsky, director of the Creative Writing Department, asked Adonazio to apply as Lurie



Professor. She is an eager educator with great personal experiences to share.

According to the SJSU website, “The Lurie Author-in-Residence Program was established, through the generosity of Connie and Rob-

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ert Lurie, to attract nationally and internationally known authors to a position officially called 'Visiting Artist/Scholar' for a period of one or two semesters." The program's first visitor was Ursula K. Le Guin in 2000. Other authors to grace our campus include Julia Sheeres (2012), Daniel Alacron (2011), Tim Cahill (2010), and Sandra Gilbert (2009). As the Lurie fund is a permanent endowment, SJSU can expect to see many more all-star authors for semesters to come.

Growing up in Maryland as the child of a Wimbledon champion mother, a traveling sports-writing father, and as sister to a couchful of brothers watching the big game, Addonizio found reading a great escape. "My dad encouraged me to write because he was a writer," she told me in an interview at her SJSU office. However, she says that she didn't want to follow her father's paper trail because she didn't want to write about sports. "My mom told me once, you know, you're smart. You should be a lawyer." Addonizio claims that this is about as far as her family pushed her toward a career. She attended Georgetown University for about two weeks followed by American University for roughly two and a half years. Initially, she thought that she wanted to focus on teaching kids or working with music; however, once she got to San Francisco State University that changed. At 28 years old she received her B.A. and decided to pursue poetry. "I didn't think about how I was going to make money," she confessed. Before going back to school for her MFA, she held jobs as a server, fry cook, auto parts employee, and temp secretarial work.

"People are much more focused

on careers now in a certain way that didn't occur to me until later, like after graduate school when I was in my thirties and had a five-year-old." It's not that Addonizio wasn't driven or talented; it was that she was not confining her skills. After graduating from college, she thought, "Oh, now I want to try teaching, you know, so I taught composition and then wanted to figure out how to teach creative writing." She didn't give up on what interested her—a lesson she instills in her students. She says that *not* having a career-driven outlook is acceptable as long as you have determination. Indeed such determination drew Addonizio to poetry. When WWNorton.com asked her what poetry is for, she answered, "It's for helping you live life, for finding out what other people are thinking about what it means to be alive."

At Addonizio's reading on March 19th in the Martin Luther King Jr. Library, Soldofsky described her work as "sardonic and street-smart works of fiction." He praised the way "she brings spirit and flesh together." Soldofsky added that her co-authorship on *The Poet's Companion* has "long been a staple in university writing classes." His passionate description of her work and the various awards she has received for her publications expresses precisely

"Sardonic and street smart works of fiction [...]She brings spirit and flesh together"

why she was sought after as this semester's Lurie professor: for a fresh take on poetry for fresh writers. Many of those fresh faces from her graduate poetry class sat near the front with giddy smiles. I spoke to a few afterwards and each one had

the exact same response: They said that she is one of the best teachers they have ever had—raw, honest, hardworking, and genuinely wanting them each succeed independently.

With the same determined air of harmonica, continuous, pressing

forward, in and out like the ride passengers take on a train, chugging along with the stops along the way, Addonizio encourages her students and fellow writers to never stop doing what interests them. Not all of the students she teaches now will become professional writers for the rest of their lives; nonetheless, she is determined to make an impact on each student equally. "I hope I can give the ones that will [stick with writing] those skills to stay with it and get where they need to go. And the ones who won't, I hope that they will be readers, appreciators, supporters of something that they love and they'll find something else that's their thing to do in the world."

Writing Interns Wanted!

By Stephanie Ferro

"I wasn't looking for an internship." Brian Beggs had returned to college to acquire a career-writing certificate. He had graduated a couple years before but was experiencing frustration in his job search.

"I heard about this 199 class," he said. Initially, Brian explained, he took the class for the units, which are applicable to the certificate program. By the end of the internship, however, he had gained much more than just college credit.

Brian spent the Fall 2011 semester working for CommUniverCity, a nonprofit organization that occasionally partners with SJSU. During his time there, he worked on “a couple of different writing projects,” including a monthly newsletter and a brochure. As part of the internship, he also worked with the East Santa Clara Street Business Association in a more managerial position, organizing volunteers to canvas businesses up and down East Santa Clara Street.

Brian volunteers for CommUniverCity to this day. He points out that your connection with an organization or company does not have to end with the conclusion of the internship: “You can stay with an organization as long as you want. You can pursue a paid position...or you can volunteer your time.” The greatest benefit Brian says he gained from his experience in the internship program was confidence. He attributes the majority of this newfound

confidence to having experience he can talk about during interviews. “[The internship] gave me a lot for my resume,” he states; it helped him prove to himself that he could handle work in a professional arena.

After participating in this internship, Brian says, “I realized how much I really regretted not doing

an internship in my undergraduate...I would definitely encourage any student, English or not, to do an internship.” Brian summarizes his experience in the internship program with these words: “Out of all the classes that I have taken at San Jose State...the one that is most similar to a real work environment is the internship.”

Like Brian, Tara Wyatt was not actually looking for an internship. She was simply searching for an extra upper-division elective for her major. What drew her to the internship program was the fact that English 199 was worth three units yet

“Out of all the classes that I have taken at San Jose State... the one that is most similar to a real work environment is the internship.”

“didn’t take up any extra class time.” Because of the program’s flexibility, Tara was able to use her existing job at a startup information technology company, called Network Strategy, as her internship. Some of Tara’s responsibilities at Network Strategy included editing text and writing marketing copy for the company.

One of the things Tara found particularly helpful about the internship was the final project, which consisted of reading a selection of articles and applying the information to her work. She describes how she was able to put the things she learned from the articles into practice to improve the quality of her work. As an example, she describes learning about “technical

consistency” which has to do with keeping all of a company’s visuals consistent. “I wouldn’t have done that if I hadn’t read those articles,” Tara states.

Tara tells students interested in the internship program, “you really have nothing to lose.” She describes how getting real-world experience in a job can help students figure out what they want to do for a career. Instead of coming out of college wondering what they are going to do for a living, students who have participated in an internship already have some experience to choose the right career.

Students who would like more information about the English Department internship program should contact Cindy Baer, the current internship coordinator. More information on the internship program and English 199 can also be found on the English Department website: go to the page “Certificate Program in Professional and Technical Writing,” under the “Undergrad” tab at the top of the main page.

For more information about internships, contact Professor Baer:
FOB 110
Cindy.Baer@sjsu.edu
(408) 924-4451

Those Who Can, Teach

By Jermaine Rodriguez

English majors who have spent years reading the finest prose ever put on a page can sometimes take for granted the ability to write, but

teaching others to write is notoriously difficult, and in an increasingly a-literate world, future teachers might find daunting to a classroom full of high-school kids who’ve never willingly read anything longer

that a Facebook post. Fortunately, there is San Jose Area Writing Project (SJAWP). For the past 27 years, SJAWP has been a group of “Teachers Helping Teachers” formulate comprehensive strategies to

ensure the next generation develops this essential skill.

Saturday Seminars

National talents in the field of writing and writing instruction lead local teachers to tackle discrete writing skills: structure, voice, research. Sections correspond to grade level, to ensure that the lessons are age appropriate; each presenting teacher offers concrete tools to increase student proficiency. The sections then convene to hear a “closer” who ties together all the lessons. The final seminar of the spring 2013 season is on May 4th, when the closer will be established author and California’s 2007 Teacher of the Year Alan Sitomer.

Students, or pre-service teachers as the SJAWP calls them, pay \$15 to attend Saturday Seminars; the payoff goes far beyond lesson plans. Dr. Mary Warner, Co-Director of the SJAWP and Director of English Education program at SJSU describes the Saturday Seminars as “great for networking.”

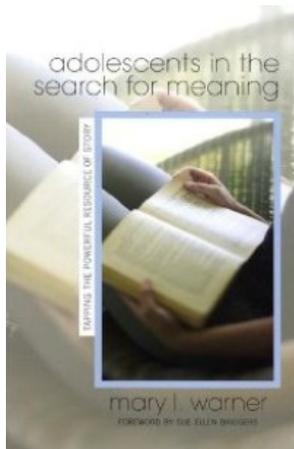
Professional Learning Community (PLC)

By attending four of the six Saturday Seminars offered throughout the year as well the four PLC meetings that typically follow, students earn 3 units of upper division credit. PLC meetings dig even deeper into topics discussed during Saturday Seminars; they also provide teachers feedback on the challenges they currently face in the classroom. These candid conversations offer great insight

into the good, the bad, and the ugly of the teaching profession. Because the same cohort attends each these PLC meetings throughout the year, valuable and lasting relationships are formed.

SJAWP’s Upcoming Book

Teaching Writing Grades 7-12 in an Era of Assessment: Passion & Practice, co-edited by the SJAWP’s director, Dr. Jonathan Lovell, and Dr. Mary Warner, is the product of a 5 year collaboration between



twelve teachers involved in the SJAWP. Billed as a “practical guide written by teachers, for teachers, it preaches a comprehensive approach to the teaching of writing.” Chapter titles include “Expanding the Boundaries: The Uncharted Territory of Multigenre Writing” and “Time Busters! :Techniques for

Saving Time When Grading Without Losing Academic Integrity or Your Soul.” The book comes out this summer, but here is an early review on Amazon.com: “I see this book as one that readers would set on the corner of the desk in their classroom and use again and again.

Perhaps the best thing about it: all of these teachers are great writers themselves. Their prose is inviting and assuring. New teachers would be heartened by reading this book.”

Summer Workshops

SJAWP has two summer workshops for children. At the week-long **Young Writers’ Academy** “writers entering grades 3-7 develop personal creativity, practice key writing strategies, and express themselves in a friendly and supportive summer camp atmosphere.” At the week-long **Young Author’s Institute** kids grade 5-9 explore “specific, non-academic genres.”

The Parent University Program

empowers parents to become active in their children’s development as writers, especially the parents of second language learners.

For more details on the programs mentioned in this article and many more that were not, please check out www.sjawp.org or stop by FOB 127 to chat with the program’s director, Dr. Jonathan Lovell, or Co-Director Dr. Mary Warner.

2013 Event Dates Saturday Seminars

- **May 4, 2013:**
 - o Saturday Seminar- *Take a Stand/Make a Claim*
 - o Young Writers Saturday Seminar- *Young Adult Writer Alan Sitomer*
 - o Parent University- *Take a Stand/Make a Claim*
- **Young Writers’ Academy**
July 22–26, 2013
- **Young Authors’ Institute**
July 29–August 2, 2013

A Day in the Life of a Writing Specialist

By Chloe Uyehara

“Don’t be afraid of not knowing everything because it’s all a learning process and the staff is here to help you,” advised Andrew Tucker. Tucker works as a writing specialist at SJSU’s Writing Center. Mitchell Gehring, another specialist, agrees, “ask a lot of questions because we’re all pretty laid back here and eager to help.” Typically, writing specialists begin their day checking



Important Hiring Qualifications:

- clear academic standing
- minimum GPA of 3.4
- passing score on WST
- junior class standing or higher
- a grade of B+ or higher in 100W courses

For a complete list of qualifications, visit www.sjsu.edu/writingcenter/

their calendars to review scheduled appointments. “Sometimes I like to make notes about the student so that I can prepare myself before the session,” Andrew stated. Writing specialists usually see five or six students a day for half-hour sessions, working on grammar, punctuation, and other techniques. After the session, the writing specialists create a client report, which is e-mailed to the instructor, tracking the student’s progress. Sarah Andersen said that no-shows are common, so during their free time, they develop handouts and workshops.

Writing Center Director Dr. Linda Mitchell and Assistant Director Michelle Hager are in charge of hiring writing specialists. For

a complete list of qualifications, as well as more information about the hiring process, visit www.sjsu.edu/writingcenter/ and click on the Writing Center Jobs link at the top of the page.

The tutors agree that the hiring process is rigorous; the Center is very particular in hiring students. “The hiring process could take a month,” said Alyssa Galvan. “You not only have to take all these tests, but you also go over the answers and you have to be able to explain the material.” Andrew found himself taking time off of his other job during the hiring process. “It was rough, long, and difficult,” he recalled. “Even though it may seem intimidating, it forces you to learn quickly.” Andrew also added that this experience helped him fit into this “professional mold.”

Mitchell, one of the newer writing specialists, made an extra effort to inform himself about the job. “I learned a lot just by asking questions,” he said. “I would survey current writing specialists to try and familiarize myself with the position.” Sarah stressed that because it’s a month-long process and there are multiple tests to pass, students have to be really interested in the

position. Andrew emphasized that potential specialists need to study their grammar.

These students discovered the job in different ways. Andrew, Alyssa, and Mitchell were recommended by their professors. “I was referred by Cindy Baer,” said Andrew. “I took her editing class and, one day, she pulled me aside and told me about the position, so I decided to apply.” Alyssa and Mitchell were referred

To Do: Get hired @ the Writing Center

- oral interview
- pass grammar test
- complete style exercise
- observe minimum of 4 tutoring sessions
- shadowed by experienced specialist for 3 tutoring sessions (upon hiring)

For more information on the hiring process, visit <http://www.sjsu.edu/writingcenter/>

after doing exceptionally well in Michelle Hager’s ENGL 103 (Modern English) course. Sarah discovered the job through the Writing Center website.

As with any job, writing specialists face obstacles. English is difficult, but when it’s not a student’s

first language, tutoring challenges force the Specialists to dig deep. They agreed that working with ESL (English as Second Language) students can be difficult at times, but that doesn't prevent them from lending their guidance. "In certain languages, the conjugations and grammar are different, which makes teaching a little more difficult," said Alyssa. "The most important thing is to go slow and keep explaining until they understand, because you can tell when they actually grasp a concept and when they're just saying that they get it." Sarah notes another challenge: "Sometimes you

get students who are referred to the Writing Center by their professors, so they're not all that excited to be here in the first place."

Despite the challenges, being a writing specialist has many rewards. "It's a great feeling when you get students who make appointments specifically with you," Mitchell noted. "It shows that their learning style meshes with your teaching style and they're making progress." Everyone agreed that seeing improvement is most rewarding. Alyssa loves seeing the look on a student's face when that light bulb lights.

Andrew, Sarah, Mitchell, Alyssa,

and the rest of the writing specialists are here because they love English and helping others succeed. "It's a lot better than working behind a cash register," Alyssa joked. "But it's really nice when you have skills you can pass down to others." Mitchell and Andrew give this experience a 10 out of 10. Sarah smiled: "I love it so far because it's not only helped me as a writer, but I've gained some teaching experience as well."

Reed: The Business Side of Things

By Stephanie Gonzales

How do I get my work published? It's the question echoing in the mind of every beginning writer. Shara Tran sought a practical answer: enroll in English 133, Reed Magazine, and gain professional experience. "I wanted to see the business side of things," Shara professed as her motivation to dedicate two of her last semesters to *Reed Magazine*, an enduring literary magazine. The two-semester experience begins in the fall when the editorial process takes place. Students in English 133 read through hundreds of submissions and select the works of fiction, poetry, and art that will be published in the next volume of *Reed*. The class also negotiates a consensus on the winners for the Steinbeck Contest for Short Stories and the Markham Contest for Poetry. The spring semester consists of the publication process. Layout design, advertising, promotions, and sales of the magazine

are among the responsibilities of the class. Working with peers over the course of a year allows for a consistent work environment. "You become a part of a family and really get to know what it's like to work for a small-scale publishing compa-



ny. It's that one class that you don't want to miss," or miss out on.

Working on *Reed* has given Shara a better understanding of "why things get published and why things don't." Through the process "you'll find stories that make you face-palm," but Shara assures that you will also read beautiful pieces, whether for their sheer craft or their ability to capture the human condition. *Reed's* submissions come from "as far as Australia and as close as the Bay

Area." Submissions are accepted from June 1st through November 1st, a generous period for student writers who can polish their work over the summer.

As the magazine's website states, "we read every story we receive with care." That care "teaches you to understand things from another person's perspective," Shara explained. "I may not want to read it, or I may not want it in my magazine, but it should be in *here*." The submissions are chosen for their literary execution as well as their success in exemplifying a genre. *Reed* strives for a diverse collection of literary works, emulating their recently adopted tagline, "A Literary Mosaic Since 1898."

From a writer's perspective, working for a literary magazine puts your own writing in perspective. "As a writer, we know how many hours we put in. Then it gets rejected. Then you start fuming. And you ask, *why?*" Last semester Shara started to appreciate why every

piece you put out there is not going to get published. "You realize how many good writers are out there and you realize how much room you have to grow." Shara believes that student writers "won't be as discouraged about their writing" after going through an editorial process.

After attending the 2012 AWP (Association of Writers & Writing Programs) convention in Boston to promote *Reed Magazine*, Shara learned the significance of getting

published. She attended the annual convention both to fulfill her responsibilities of promotion and to gain more information on how to land an agent. She learned agents want to see that a writer has a track record. Naturally, the only way to build a resume is to get published. "They want to know the writer is committed to her craft." Her advice: Don't miss an opportunity to learn more about the publishing world and to give your voice, however small it may be, a chance to grow.

Shara Tran will be throwing a launch party for this year's issue of *Reed Magazine* May 13th from 4 to 6pm at the Spartan Chapel. The event is free and open to the public. Students will have an opportunity to talk with the editorial staff about their experience, submissions and this year's issue.

Buffing Your Diploma with Honors

By Tammy Yip

Cum Laude. Magna Cum Laude. Summa Cum Laude. We all speak this Latin. We hunger to have these vaulted words displayed on a diploma. The bragging rights of such phrases extend far beyond university days. But one accolade has managed to stay under the radar on SJSU's *English* major diplomas: *Departmental Honors*.

Out of the 64 departments at SJSU, the English Department is 1 of 21 that have an honors program and are able to confer this distinction. In fact, according to its Coordinator, Professor Andrew Fleck, the university is so "impressed with the English Honors Program" that it stands as a role model to other departments looking to create an honors program.

Professor Fleck says, "Ideally, we want about 15-17 students per class," but so far only a couple of people have applied since the letters went out in February. And even if people apply for the program, that doesn't guarantee that they'll take the next step and sign up for the

class. The last Honors Colloquium with Professor Adrienne Eastwood saw less than 10 students attending, according to last semester's *ECLN* issue. Professor Fleck theorizes this might be because students don't know the Honors Program requirements and what participation can do for them.

The English Honors Colloquium appears in the SJSU course guide as "ENGL 190" and it's offered every fall semester. Taking into account that it's only held once a year, students who apply for the Honors Program are encouraged to take the class as soon as possible. Professor Fleck reveals that most students only take the Honors Colloquium once they've finished up the majority of their requirements and are nearing the end of their stay here at SJSU. They tend to have only 1, or rarely, 2 chances to take the class. As such, immediate attendance upon entering the program is urgently recommended. Plan ahead and plan carefully!

Each Honors Colloquium is unique: the professor and subject matter change every time 190 is offered. Every year, professors in-

terested in teaching the colloquium propose a subject to teach; it can be *anything* they want. This freedom is what makes the program shine. Professor Fleck emphasizes that students get the opportunity to

Apply for Departmental Honors!

Upper-division students with a minimum grade point average of 3.0 overall and 3.5 in the major are eligible for Departmental Honors. Application to the honors program should be made through the English Department Office. Download the form here: <http://www.sjsu.edu/english/undergraduate/honors/>

study "in-depth" a specific topic that the professor is both an expert in and is currently studying. The Fall 2013 Honors Colloquium, Professor Revathi Krishnaswamy will be teaching "Nation, Narration, Globalization: Imagining America in the 21st century." As the coordinating professor for the online Globalization GE program, she is an expert who will lead students to

explore “a larger cultural narrative about America's global image, identity, and role in the 21st century,” using President Barack Obama as a focus. As the “first global President of America,” what is President Obama's role in American and world history, and in politics leading up to his election? What will his presidency mean for the

present and future? Students will be reading works by President Obama himself, various African-American writers, and other contemporary writers. (For more information about English 190 this coming Fall, see the course descriptions in this newsletter.)

For more information regarding the English Honors Program, please contact Dr. Andrew Fleck at andrew.fleck@sjsu.edu or visit his office hours at Faculty Offices 111. Phone number: 408-924-4457.

New Course Explores Global Citizenship

By Richard Davis

Summer approaches, a new semester looms. Academic advising hones student plans. Registration is just on the horizon. Freshmen, sophomores and juniors, are you ready?

For those who may not have all general education requirements (R, S, V, and Z areas) met, SJSU now offers a Global Citizenship course for all majors. According to the Salzburg.SJSU.edu website, Global Citizenship courses “collectively examine six major subjects that have been identified as core competencies for preparing students to live and work in a complex interconnected world: (1) Global Citizenship; (2) Global Diversity; (3) Global Resources; (4) Global Population; (5) Global Economics; and (6) Global Geopolitics.”

Not only do these new and innovative courses offer students access to a number of top tier SJSU professors, each class covers four perspectives: Biology, Human Development, Social Sciences, and Humanities. English majors interested in becoming a global citizen should consider taking English professor and SJSU Curriculum Coordinator, Dr. Revathi Krishnaswamy's Global Citizenship:

A Humanities Perspective Course (UNVS96GC). Professor Krishnaswamy took on the course knowing that a global citizen needs to understand world art to hear the voice of human need and potential across the globe.

Students enrolled in her course can expect to navigate the globe exploring 21st century topics through an array of literary forms. Along with this literature, students will adhere to a syllabus divided 60/40; forty percent covers the Humanities perspective and the remaining sixty percent is a combination of the other three perspectives.

Exercising an online-only, multidisciplinary approach not only makes this team-taught course on global citizenship feasible, it makes it possible: “global” is hardly one-dimensional, and as society is increasingly bound together by technology, it only seems natural that the course on “Global Citizenship” pursue an inquiry of the global dimensions online. When you want to find out anything about the world, what do you do? Get on a computer and start typing, right? Professors upload their portion of the curriculum to Canvas, where students access lectures and other course materials; using a remote “classroom” opens students’ exploration to guest lecturers as well,

through embedded links that can take students to other sites. And of course this global classroom can be experienced from home, or anywhere a computer is accessible.

Currently the course is wrapping up its maiden semester, so there is insufficient data to know how students are adapting to the structure of the new classroom. A main concern Krishnaswamy had when creating the course was how students would realize the writing standards that a newly shaped global citizen should possess. She notes that so far students seem to be tasking well; the primary disadvantage has been technological, as students and faculty are learning how to navigate Canvas itself: “It’s a learning process for us all.” Krishnaswamy says.

Another concern was the number of students enrolled in the course. Currently she has 80 students in her section alone and that number is expected to increase next semester. Whether this expanded class size is a benefit or a disadvantage to faculty and students is yet to be seen. Regardless this team-taught course is a revolutionary step in molding students with the ability to positively impact more than just the world immediate to them.

Intellectual Property, Policies and Quandaries

By Tara Wyatt

Two former professors at Arizona State University threatened to take legal action against ASU in March 2012, claiming that their intellectual property (IP)—online courses they had developed and copyrighted—as being used by the university without legal permission or adequate attribution. The married couple, Jeff MacSwan and Kellie Rolstad, stated that they had not given ASU consent to continue using their materials, which included video-recorded lectures, Power-Point presentations, handouts, and other texts created for an online ESL master's program. In a 2012 Stanford University course rights article, Pamela Levine and Dr. Martha Russell affirm that institution (rather than author) ownership “contradict[s] fundamental assumptions of the free exchange of information on which the academic community is based.” Because technological advancements occur faster each year, traditional policies governing IP are proving inadequate to assign ownership and revenue. How might the escalating concern over intellectual property be addressed in an era of rapidly adapting technology?

The current push to online instruction is economic: Such programs enable low-cost delivery to massive audiences, exhibiting “the potential to change the financial dynamics of traditional instruction in that they thrive on quantity and volume.” While online courses may be expensive to design and implement, revisions and long-term

maintenance are economical—assuming authors hold rights to add new developments and maintain course integrity. Levine and Russell remark, “Educators developing web-based instruction and institutions who have seen profits on successful multimedia courses and course materials have both begun to view ownership issues differently than in the past.” While traditionally faculty have been presumed the owners of their scholarship and course materials, institutions exempt any IP



generated with the use of university funding or resources.

This nebulous exemption of ownership has caused unease for both parties; faculty and institutions recognize two extremes resulting from either-or ownership: (1) commercialization of courses aimed toward maximizing institutions' profit, treating students as customers and reducing course quality, and (2) exploitation of educational resources to the personal benefit of individual professors. Levine and Russell suggest an alternative to all or nothing copyrights: “Express agreements between faculty members and their university would be necessary to ensure that academic freedom and

course quality are maintained under joint ownership.” With precisely defined joint ownership specifying who can do what with which parts of the material, intellectual property can be better managed, reducing the risk of exploitation.

An Associate Professor and Curriculum Coordinator here at San Jose State University, Dr. Revathi Krishnaswamy has been part of a 12-plus person team responsible for the development and delivery of Global Citizenship, a dynamic, university-wide online GE course unlike its predecessors. Krishnaswamy states in an interview that the team is integrating each individual's perspective in the effort to offer something of greater value to SJSU students. When asked whether copyrights have been considered, she says little concern has arisen since the original creators are still involved. An EDUCAUSE Center for Applied Research publication states, “Owners can be individuals, teams, or organizations. Increasingly, online courses are developed by teams of individuals—faculty, technologists, instructional designers, graphic artists, and perhaps students. All those who contribute to the final product may have a claim to some legal rights in the work.” This semester, Global Citizenship is being offered for the first time. Thriving beneath Krishnaswamy's first hand at teaching an online course, the experimental classes comprise four separate versions among the humanities and sciences. “I'm learning with the students,” Krishnaswamy beams, “This is a trial period, and so many people

are involved.” Coordinating faculty, TAs, peer mentors, support technicians, and library personnel are among those who may have intellectual property rights to Global Citizenship.

Krishnaswamy joined the crew with a profound interest in the course’s content. If such rights are not retained, team members “would all have serious issues with it.” “There’s no other course of its kind,” Krishnaswamy adds, “We are all in agreement that we want ownership. It’s still early to tell of course, but if it’s successful, we will be taking measures to ensure the legal aspects are in order.” In the event Global Citizenship succeeds, Krishnaswamy, her colleagues, and

the university may determine ownership of the course materials.

EDUCAUSE defines this state of affairs: “Unbundling copyright compels individuals and institutions to determine (a) which party owns the copyright, (b) who has full or partial license to the material, and (c) what the distribution of revenue, if any, will be.” While institution policies and politics remain unclear, joint ownership is probable. As Levine and Russell point out, “online infrastructures and web-based resources allow content creation opportunities and widespread distribution that were not in use and could not have been conceived at the drafting of the 1976 Copyright Act.” If universities are eager to incorporate more

informational technology in academia, comprehensive intellectual property policies must be drafted to accommodate continued technological advancements; all parties must receive attribution while focusing on the enhancement of higher education.

MacSwan et al v. Arizona Board of Regents *et al* was filed on June 29, 2012. A determination is still pending. SJSU's Academic Senate has this semester taken up a rewrite of SJSU's distance-learning policies, to include question of copyright in courses using information technology.

Steinbeck Event: Conferring Genius

By Jazzmine Engwer

The ink on the typewriter’s ribbon had dried out long ago. Small and portable, it was a rarity in the 1930s. This particular typewriter, a Hermes Baby, is made more invaluable because of the books it produced and the owner who wrote them. Through this machine famous works of literature were birthed and a Nobel Prize was won. Sitting quietly, unassuming, it now resides in the Steinbeck Center, on the fifth floor of the Martin Luther King, Jr. Library. The Steinbeck Center, founded in 1971 by Dr. Martha Heasley Cox, is as stated on the center’s website, the “only university research archive in the world dedicated solely to John Steinbeck’s life and work.”

On the north side of the fifth floor, past the double glass doors

and golden gateway of gilded motors, the typewriter sits among photos and other possessions of John Steinbeck. In five days’ time that room will be full of Steinbeck enthusiasts from all over the world,



eager to take part in the Steinbeck Center’s International Conference. Taking place May 1 through 3, the conference focuses on “Steinbeck and the Politics of Crisis: Ethics, Society, and Ecology.” For three days the fifth floor of the MLK library will host the conference where Steinbeck scholars will introduce lectures

and papers on Steinbeck’s commitment and “belief in the dignity of people . . . pushed to the fringes.”

This year, the conference will be taking place just prior to the 33rd annual Steinbeck Festival in Salinas, CA, which occurs May 4 through 5. The National Steinbeck Center invites scholars and fans of the author to explore Salinas where Steinbeck was raised and where he found most of his inspiration. San Jose State’s Steinbeck Center and the NSC have partnered together to provide discounted festival tickets for those who attended the conference at San Jose State. Registration for the conference is now open on the Steinbeck Center’s website and tickets for the festival can be purchased on the NSC’s website (see below for more information on ticketing prices).

Sitting silently among Steinbeck’s other possessions, the typewriter

that witnessed conversations between George and Lennie and the Joad family waits for the visitors who so admire its work.

Steinbeck and the Politics of Crisis: Ethics, Society, and Ecology

Located: Center for Steinbeck Studies, MLK Library 5th Floor
Dates: May 1-3, 2013
Fee: \$150 or \$100 for students
Register at: as.sjsu.edu/steinbeck

33rd Annual Steinbeck Festival

Located: National Steinbeck Center, Salinas, CA
Dates: May 4-5, 2013
Fee: \$135
Register at: www.steinbeck.org
Contact Phillip Saldana at (831) 775-4721 for discounted tickets

Ready for Graduation?

By Elizabeth Real

Graduation is quickly approaching. If you plan to graduate Spring 2013, then you should have already submitted your application, and be ready to go. All that's left is surviving your last semester at San Jose State University and attending graduation.

For those of us with a few semesters left to go, there are some important things to keep in mind to guide us on our path to graduation. Preparing for graduation begins about two semesters before you anticipate to finish. Meanwhile, it is important to begin making a to-do checklist, to make things a little easier as you sprint to the finish line:

1) Meet with an advisor to ensure completion of courses. Bring specific questions: Have I met all the requirements for my major? If not, what courses do I need to take? What forms do I need to submit and to whom and when? Where can I get them?

Persis Karim

Major Advisor

Faculty Offices 216

408.924.4476

persis.karim@sjsu.edu

Susan Shillinglaw

Major Advisor

Faculty Office 118

408.924.4487

susan.shillinglaw@sjsu.edu

2) Apply for graduation. No, you do not automatically graduate. The form is on sjsu.edu under the Current Students tab: click graduation on the right hand side. Submission deadlines can be found in the same place.

Graduate in:

Spring 2013

Summer 2013

Fall 2013

Spring 2014

Final deadline date:

February 11, 2013

May 1, 2013

May 1, 2013

November 1, 2013

This tool also provides a list of FAQs to answer many questions you may have. The website also includes important dates and information about graduating with honors.

3) Decide whether you will participate in the commencement ceremony. The event is optional. Keep in mind that the ceremony is NOT equivalent to graduating. You may participate and still have a couple of classes left to go. A diploma is not given out during the commencement ceremony.

As you juggle your last classes and start planning for graduation, keep in mind that organization is key. Remember, you are not the only one with a hectic schedule! Planning ahead will ensure that you can meet with the people who will help you through the process, and that everything gets done on time.

Cathleen Miller: The Choice Is Yours

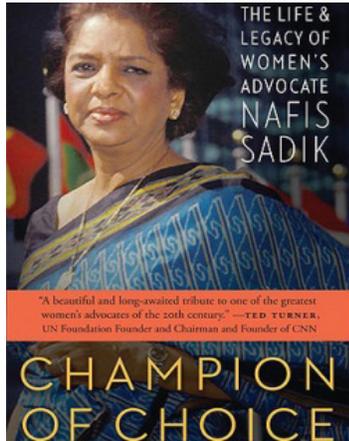
By Janice Zeleya

As I walk into the office, my eyes are immediately drawn to a woman in a sari on the front of a hardcover orange book; its thickness already awakens my reader's appetite: am I willing to accept its challenge? I take a seat and smile at Cathleen Miller, one of the many world-savvy English professors at San Jose State University, as she also takes a seat. Her southern drawl settles across the room as she summarizes her new biography *Champion of Choice: The Life and Legacy of Women's Advocate Nafis Sadik*, which was released on March 1, 2013, and explains the book's conception.

From 1987 through 2000, Nafis Sadik was a prevailing women's rights advocate and special envoy for HIV and Aids for the United Nations. She held the title of Executive Director for the United Nations Population Fund, and she had the rank of Under Secretary General. She was the first woman ever to hold this position in the history of the United Nations. Doctor Sadik is responsible for increasing access to birth control for women, as well as starting the discussions on education, abortion, and the rape of women in countries all over the world—YM topics that are usually shied from and brushed under the rug, left to rot.

Champion of Choice is a biography

that took ten years to complete. To get the full story behind such an inspirational and influential figure, Professor Miller traveled worldwide to interview people about Dr.



Sadik's life and career. Professor Miller was first approached by the United Nations to write a biography on Dr. Sadik's life due to the overwhelming success of her book *Desert Flower*, which exposed the brutality of female genital mutilation. *Desert Flower* was

an international bestseller that had a huge impact, eliciting awareness in people ranging from your everyday Joe, all the way to leaders of states, and beginning the process to stop female circumcision, once and for all. Its overwhelming success caught the interest of the United Nations:

according to Professor Miller, "They realized the power of narrative."

Having published the biography of Dr. Sadik, Professor Miller readies herself for the next hurdle: backlash. Due to the sensitive nature of topics in her biography of Dr. Sadik, and the fact that she brought to light the Vatican's sabotage to women's access to contraceptives, she is not deluding herself that everything will be fine and dandy. Even as she prepares to face sharp dissent from followers of the Pope and Catholic faith, her book has already won stellar reviews from many influential people, such as Ted Turner who, praise Dr. Sadik's life and Professor Miller's "rigorous yet eloquent account of Dr. Sadik's inspirational career."

Professor Miller's advice for aspiring nonfiction writers is to

Poets and Writers, Coalesce!

- discuss writing with other writers
- expand on what you know by learning what others know

The Poets and Writers Coalition, or PWC, was started by students in the Department of English and Comparative Literature at SJSU. For over a decade we have hosted events that bring writers together: visiting writers heighten the community experience for writers new and old; poetry exchanges enrich the writing community within our department and in the San Jose Area. PWC joins artists for First Friday, a celebration of the arts in downtown San Jose.

English major or not, join us next fall!

For information about fall events, watch the bulletin board in the Faculty Office Building, and join the department listserv.

"Creating, maintaining, and expanding a creative writing community at San Jose State University."

understand “the power of stories” and how these stories can be used to “illustrate a political point.” To create connections for readers who have never heard of female genital mutilation or human trafficking, she urges writers to “find the people who personify these issues,” just as she did in her biography on Dr. Sadik. Through-

out the entire biography, she inserts vignettes about individuals who faced the very topics and issues that Dr. Sadik had dedicated her life to improving.

As I get up to leave, my eye once again catches the orange-colored biography. Dr. Sadik’s determined expression on the cover, paired with the biography’s large size (it is over

500 pages) reawakens my reader’s appetite and curiosity. Now that you know more about *Champion of Choice: The Life and Legacy of Women’s Advocate Nafis Sadik*, there is only one thing left to face: are you willing to accept its challenge?

Tremors: Shaking Up Perceptions

By David Larangeira

Tremors occur before and after a significant geological event; they convey vulnerability and instability, and signal the release of tremendous creative forces. So it is with *Tremors*, an unprecedented anthology of Persian-American fiction compiled and edited by Anita Amirrezvani and the SJSU English department’s own Persis Karim. The themes touched on in this collection are varied, reflecting a deep diversity even within the pool of writers, some of whom are first or second generation Americans, while others left Iran after the 1979 Islamic Revolution or more recently.

The sense of “otherness”, struggles with assimilation, youth and religion, and new identities are all clearly articulated by the various authors. Divided into stories about the experience in America, life in Iran, and more global issues, *Tremors* provides a sweeping vision of the various ways that individuals tie together the threads linking them to their past, language, and cultures. For those with physical



memories of their lives back home, the poignancy of lost sights and smells and the bitterness against the political injustices that pollute their old and new homelands are especially salient. For the younger writers, who never lived in Iran or came more recently, there is the struggle to reconcile their home culture with what they see around them as they forge a new identity amidst the echoes of a millennial nation.

Even in the introduction, the editors allow the writer’s voices to give their own explanation of the various angles and approaches contained in the anthology. They take great care to show the variety of perspectives that have found their way into the collection. The explicit aim is to not only to demystify Persian culture and steal the spotlight from western media, whose myopic portrayals of Iran tend to vilification, but to present the true complexity that is white-washed by Iran’s own government.

Each story builds a bridge not only between the reader and the writer

but also between the present and past and the two cultures. In the titular short story “Tremors,” an old man comes to America shortly before the recent Green Revolution. The bridge here is between him and his thoroughly Americanized granddaughter. He feels alienated from his family and lost in memories from his country, but as he watches reports of the death of a young protester back in Iran, presumably an allusion to the death of Neda Soltani, he is moved to call the granddaughter with whom he has lost connection.

Another story, “The Ascension,” bridges the past and the future, as a young man plays out centuries of mythology and religious images in modern life and finds the face of God in an unexpected place. In “Something to Pray For,” by Dr. Karim, the father of a son killed for democratic activism back home, is detained

and questioned in the wake of 9/11. His impassioned rebuke of both systems illustrates the longing for freedom that bridges all people.

At the launch event at MLK

“each story in Tremors is the shudder of an earthquake of humanity with the power to tear down oppressive structures.”

Library on April 4th, Dr. Karim introduced the collection as the culmination of her work with the literature of diaspora. She elaborated how she realized her academic journey was really a reflection of her desire to understand her own sense of otherness as a Persian-American. Thus, together with Anita Amirrezvani, the opportunity to compile this anthology took on a profoundly personal note. She also remarked how momentous it is for so many women writers to be able to tell their stories in a literature that is traditionally male-dominated. The maturation

of Persian-American writers from memoir and poetry to writing fiction demonstrates how writing is a communal endeavor among writers and their audience and writers and other writers. Beyond their *de jour* political relevance, if these texts are any indication of what is to come, subsequent evolutions ought to be warmly welcomed into the tapestry of English language writing for their universality and literary craftsmanship.

Before the gathering was dismissed to chat in the back with cups of tea and Persian pastries, Amir Soltani, the author of

“Zahra’s Paradise,” played the heart-wrenching video of a mother attending the funeral of her son, a murdered Green Revolution activist. Everyone in the room felt her anger and despair. Suddenly, everything was tied together; each story in *Tremors* is the shudder of an earthquake of humanity with the power to tear down oppressive structures. The act of sharing them contributes so much more to peace than official diplomacy because they create the bonds that persevere after the dust has settled.

Crawling Pubs with Erica Goss

By Craig Johnson

I think I sang that one last night, somewhere between Original Gravity and getting lost on my way to Trials. That was the Saturday of St. Patrick’s, when the Guinness had me feeling a bit befuddled. But this is Sunday, and not how I planned to spend it. Who are all these people who walk from one hotel to another reading Yeats? Why are they imitating a pub crawl, and calling it a poetry crawl? Don’t they know we could be doing this in an air-conditioned library?

Her website called it “A Pint of Poetry.” I thought beer, but should probably know better, even though it does happen on St. Patrick’s Day. One of Erica Goss’s aims as a poet laureate is to make poetry accessible to everyone in the greater Los Gatos area. I’ve certainly heard more poetry over the past weekend than I ever have before—all thanks to her.

We meet at the Los Gatos Library and Erica Goss is reading Seamus Heaney’s “The Rain Stick.” She sets the rhythm of the afternoon when she asks a volunteer from the crowd of two dozen or so middle-aged poets and academics and grandparents, to re-read the poem after her. A musician from the Santa Cruz area steps forward and repeats the sound “you never would have known to listen for.”

Three days earlier, Erica Goss was speaking at the Al Mu-tanabbi Street Anthology reading, at the San Jose State library. She was reading “The Color She Wears,” a heavy ending to a heavy evening. What brought the people crowded in this room? There were half a dozen other students, probably earning participation credits for attending, and others, who appeared to enjoy this, their attention rapt by the stage, listening.

“The Color She Wears” is Goss’s contribution to the anthology commemorating the car bombing of a book sellers’ market in Iraq. The poem stayed with me. I’ve never lost someone close to me from either war or senseless violence, but one of my best friends did, and I was there when his family heard the news. It’s

a hard thing, even from a distance.

We walk to the Hotel Los Gatos and crowd around its landmark fountain. Erica Goss reads Yeats’ “The Lake Isle of Innis Free,” and I’m imagining it’s the same fountain that inspired Yeats’ poem. We move deeper into the confines of the hotel and another volunteer re-reads the poem. I guess not.

This is to be a celebration of all things Irish – Irish Poetry, St. Patrick and, when we finish at CB Hannegan’s, beer. But until then, it’s a long haul down the Los Gatos avenue – of course, I couldn’t convince any of my friends to join me. I stay with the group for one more poem before I can escape to the coolness of my air-conditioned apartment. We walk the two blocks to the Garden Inn Hotel where Erica Goss reads another Yeats poem, “A Drinking Song.” Somehow I end up staying through another round.

I get the sense that this first annual St. Patrick’s Day ‘Poetry Crawl’ has been a success. About two dozen people made it out, and they seemed to enjoy themselves just fine. It appears to be the beginning of a St. Patrick’s Day tradition.

Erica Goss’s schedule as poet laureate of Los Gatos is just warming up. In April, National Poetry Month, she has seven community events scheduled. She continues to write articles and poetry for local publications, and commits a good amount of time making poetry accessible to anyone who’s interested. You can find out more about Erica Goss and her schedule of community events at ericagoss.com.



The current poet laureate of Los Gatos is an SJSU graduate; she enjoyed her studies here in the English Department and gained confidence as a writer to become a published author. She graduated with her M.F.A in 2007.

Fall 2013 Course Descriptions

ENGL 10: Great Works of Literature

Adrienne Eastwood: MW 12:00-1:15

This course introduces students to some great works of literature. The course is organized around the theme of “heroes and villains,” and it will cover texts in the British and American canons. We will view these diverse texts through the lenses of feminist, queer, psychoanalytic and postcolonial literary theories. Students will learn the techniques of literary analysis, and will be given the opportunity to engage with, and respond to, these works more deeply through discussion and writing.

ENGL 10: Great Works of Literature: TechnoLiterature

Katherine Harris: TR 1:30-2:45

Technology has completely overtaken our lives, from interaction between and manufacture of human beings to the daily use of technology. How has this shifted our culture, our literature, our legacy? This semester, we will explore literary representations of biotechnology (mad scientists!), society’s reactions to technological impositions (Luddites and punks!) and techno un-literature (hypertextual madness!). Along the way, we will discuss literary elements, historical context, readers’ reactions, and the techno/digi/cyborg world of Techno-Literature.

ENGL 22: Fantasy and Science Fiction

Nancy Stork: TR 10:30-11:45, 1:30- 2:45

Satisfies C2 requirement for GE. Can also be taken as a 180 for English major credit. Tolkien, Gaiman, Wells, Capek, Dick and others.

ENGL 22: Fantasy and Science Fiction

Ed Sams: MW 12:00-1:15

Students will examine works of literary fantasy and science fiction to understand them as expressions of human intellect and Imagination; to comprehend their historical and cultural contexts; and to recognize their diverse cultural traditions. Both contemporary and historical works will be studied. Notes: No credit in the English major.

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

David Mesher: TR 3:00-4:15

Major literary movements, figures, and genres of British literature from the Anglo-Saxon period through the eighteenth century. Works and writers will include

Beowulf, *Sir Gawain and the Green Knight*, Chaucer, Spenser, Marlowe, Shakespeare, Donne, Marvell, Milton, Behn, Gay, Pope, Haywood, and others.

ENGL 56B: English Literature, 1800 to Present

Katherine Harris: TR 3:00-4:15

The Romantic poets journeyed through Nature to find themselves. The Victorian novelists recognized social injustice. The Modernists heralded World War I and its destructiveness. The Postmodernists revise, repackage, and re-sell all of this to the 20th-Century reader. In this course, texts reflect a variety of cultural and historical experiences in England from 1790 to now, including magazines, serial novels, e-literature, and weird novels (*Tree of Codes*). The final project will ask students to draw parallels between 21st-Century texts and its predecessors.

ENGL 68A: American Literature to 1865

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

Readings include First American orature and works by Bradford, Bradstreet, Franklin, Wheatley, Irving, Emerson, Douglass, Poe, Melville, Whitman, and Dickinson; plus the first American comedy, a seduction novel, and *The Scarlet Letter*. Classwork assignments (7-8), one midterm, and a non-comprehensive final.

ENGL 68B: American Literature 1865 to Present

Balance Chow: TR 7:30-9:00

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: Introduction to Creative Writing

Sally Ashton: TR 9:00-10:15

Leanne Lindelof: MW 12:00-1:15

Neli Moody: TR 12:00-1:15

Robert James: F 9:00-11:45

Joan McMillan: MW 3:00-4:15

Sweeney Schragg: MW 4:30-5:45

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 71: Introduction to Creative Writing

Samuel Maio: MW 1:30-2:45

Covers the artistic elements of poetry, fiction, and creative nonfiction. Students will study works from each genre—drawn from various cultures and time periods—to learn the principles of form, structure, and technique.

Guided by those works, students will write poems, stories, and non-fiction, sharing some in workshop. We will begin with a “literary boot camp” of Italian and French lyric before moving to dramatic and narrative poetry, and then prose fiction and nonfiction. The course emphasizes revision and the development of students’ creativity. [GE: Area C2 attribute]

ENGL 71: Introduction to Creative Writing

Kelly Harrison: R 4:00-6:45

Join the fun while fulfilling GE Area C2. Nonfiction, fiction, poetry in that order, culminating in the best final exam ever: a poetry reading. Text: *LaPlante’s Making of a Story*. We’ll write, read, and discuss a range of work. Come prepared to do writing exercises, work on your writing process, and produce a class anthology. For examples from previous classes, use your tablet or phone: <http://www.sjsu.edu/people/kelly.harrison/anthologies/>

ENGL 71: Introduction to Creative Writing

Alan Soldofsky: Online

An online introductory creative writing class using eCampus’ Canvas. Students draft and revise original works of poetry, creative nonfiction, and short-fiction, learning craft by reading published poets and writers, as guided by the instructor. In class workshops and in small writing groups, students discuss each others’ work, facilitated by the instructor and T.A.s. During the semester, everyone participates in workshops as both an author and a peer-critic. ENGL 71 is a prerequisite ENGL 130, 131, and 135, and fulfills the GE Area C2 Letters.

ENGL 100W: Writing Workshop

Cindy Baer: MW 10:30-11:45

Critical writing demands close textual study, research into the conversations a text has generated among readers, and a rich repertoire of stylistic tools. In this course, you will practice close reading and learn to research and engage critical conversation, in order to write papers that put your voice in dialogue with other readers and students of literature.

ENGL 100W: Writing Workshop

Nancy Stork: F 9:00-11:45

Analysis of poetry and short stories. A drama review of an SJSU production. Instruction in how to write beautifully.

ENGL 100W: Writing Workshop

Karen English: TR 12:00-1:15

Readings to be determined (from either 20th Century Southern Literature or Literature & Medicine). Writing requirement is a minimum of 7,200 words including a research paper and a comprehensive final exam. Also required by guidelines, half the class will be poetry analysis. We will have some fun, I promise.

ENGL 101: Introduction to Literary Criticism

Noelle Brada-Williams: MW 10:30-11:45

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

ENGL 103: Modern English

Linda Mitchell: MW 9:00-10:15, MW 3:00-4:15

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.

ENGL 105: Seminar in Advanced Composition

Cindy Baer: TR 10:30-11:45

If Hemingway is right, if “Prose is architecture,” then the sentence is the bulwark of what we do as writers. Spend 16 weeks exploring the architectural splendor of the sentence: imitating, rewriting, describing, assembling, disassembling, re-assembling sentences. We’ll study and practice sentence craft as we read and write about nature, taking in a full spectrum of literary genres—poetry, fiction, non-fiction—and rhetorical modes—to include environmental advocacy and science reporting.

ENGL 106: Editing for Writers

Cindy Baer: TR 12:00-1:15

Study word-craft and the art of clear, effective sentences; study patterns of visual and verbal sequencing and principles of page design: this course will hone your language skills to a fine cutting edge—and give you editor-head. If that doesn’t make you want to sign up, I don’t really know what I can say to convince you. Prerequisite: English 103.

ENGL 109: Writing and the Young Writer

Clare Browne: M 4:30-7:15

Emphasis on workshop approach to improve creative and expository writing skills and to transfer knowledge gained as a writer into practice as a prospective teacher of writing.

ENGL 112A: Children’s Literature

Michelle Hager: MW 1:30-2:45

In English 112A, we will study literature that is written for children. We will read, discuss, and analyze nine novels (including *Charlotte’s Web*, *The Graveyard Book*, and *Harry*

Potter and the Sorcerer's Stone). Through our study of fantasy, realistic fiction, and historical fiction, we will discover the ways in which children's literature addresses issues such as death, love, friendship, and prejudice. We will also complete short in-class units on censorship, fairy tales, and picture books.

ENGL 112A: Children's Literature

Clare Browne: TR 3:00-4:15

Study of literature for elementary and intermediate grades, representing a variety of cultures. Evaluation and selection of texts. Prerequisite: Upper division standing.

ENGL 112B: Literature for Young Adults

Mary Warner: T 4:30-7:15

In ENGL 112B, we read *After the First Death*, *Speak*, *Whale Talk*, *Witness*, *Prisoner of Azkaban* and *We Were Here*. Two additional texts—*Literature for Today's Young Adults and Adolescents in the Search for Meaning*—introduce YA literature's genres, demonstrate the complexity of the best YA, and provide author/book resources. Book Talks and a unit of study/annotated bibliography requirement further knowledge of YA Literature.

ENGL 113: Gothic Novel and Horror Fiction

Katherine Harris: TR 9:00-10:15

Jaded by horror films, 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*. In this course, we'll establish the definition of "gothic" by reading Matthew Lewis' *The Monk*. Moving through the nineteenth century, we'll explore monsters, landscapes, and female victims. We'll trace the 20th-century transition from "gothic" to "horror," and then into the zombies and sparkly vampires of the 21st century. (WC 88)

ENGL 117A: American Literature, Film, and Culture

Noelle Brada-Williams: F 9:00-11:45

Migrations: How does movement change us and how do we change new places that we come to? Themed around key moments of cultural change brought on by large-scale population movements, this course will examine the representation of race, class, gender, and religion in American film and literature. Films and literary texts will be paired topically but sometimes from very different historical periods so that we can analyze both historical continuity and change over time.

ENGL 117B: Global Film, Literature, and Cultures

Persis Karim: F 9:00-11:45

This course will introduce students to literature and cinema by authors and filmmakers who investigate the postcolonial experience in a number of global contexts, including Iran, Pakistan, and Algeria. We will investigate how cinema

and literature co-mingle to produce important narratives about the ways their societies have been impacted by the colonial and imperial encounter with the West.

ENGL 123D: Literature for Global Understanding: Asia

Balance Chow: TR 4:30-5:45

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, and Korea, paying particular attention to social, economic, and political forces (esp. globalization) transforming the region. Students interested in other Asian cultures will be able to study works of their choice. Knowledge of Asian or other modern languages will be most welcome. Presentations, short papers, research project, and exams; satisfies Area V in advanced GE (SJSU Studies).

ENGL 125: European Literature: Homer to Dante

William Wilson: T 7:00-9:45pm

An examination of the range of literature produced by poets and dramatists from classical Greece through the medieval period. All works in translation. Requirements: two critical essays; midterm; final; and class participation.

Meet the New Prof!

Mark Thompson will be joining the faculty next fall. He will be teaching English 129. Professor Thompson has a Ph.D. in Rhetoric from Carnegie Mellon. His research looks "at Congressional testimony given by hostile witnesses and government whistleblowers" to study how institutional documents are created, circulated, and interpreted to define and justify institutional actions. Thompson says, "It is my goal to bring this research to the classroom, informing technical communication pedagogy from both a pragmatic and ethical perspective." This is your chance to break in a new prof—AND take a really productive course. Literally, the course produces this newsletter.



ENGL 129: Career Writing

Mark Thompson: F 9:00-11:45

Explore a writing career in creative non-fiction while developing your own professional voice. We will be reading and writing articles on topics like music, food, travel, video games, movies, sports, etc. You will write two essays in your area of interest, and polish one for publication. As a class, we will also design, write, and produce two in-house publications: *The Writing Life* and *The English Department Newsletter*.

ENGL 130: Writing Fiction

Samuel Maio: MW 12:00-1:15

Workshop in short stories or other short fiction. Beginning the novel in individual cases. May be repeated once for credit. Prerequisite: ENGL 71 (or equivalent) or instructor consent.

ENGL 130: Writing Fiction

Leah Griesmann: T 6:00-8:45

Prerequisite: English 71. This workshop focuses on the craft of fiction writing. We will begin the semester by reading works of contemporary short fiction while completing writing exercises related to character, voice, plot, structure, and dialogue. Each student will be required to submit two original short stories for comments from the class. Lively participation and written commentary are required. In lieu of a final exam, students will turn in a substantial revision of one story.

ENGL 131: Writing Poetry

Alan Soldofsky: MW 3:00-4:15

Intermediate/advanced students workshop poems they write for the class, while reading and analyzing a diverse selection of published poems—in both open and closed forms. The workshop's emphasis will be on "Stand Up Poetry" characterized by wit, performability, clarity, use of natural language, a strong individual voice, and an emotional punch. Students will post drafts of their poems to classmates online, and may post audio or video files to facilitate workshop. Final poetry portfolio and final poetry reading/performance or digital presentation. (Repeatable for credit.)

ENGL 133: Reed Magazine

Cathleen Miller: W 4:30-7:15

This course is ideally, but not necessarily, a two-semester sequence in which students produce this year's issue of Reed, the San Jose State literary magazine. In the fall semester students will focus on editorial duties, mainly reading submissions, reviewing art, communicating with submitters to gain hands-on experience in publishing. Previous experience producing a literary magazine (i.e., in high school or at another college) is desirable but not required.

ENGL 135: Writing Nonfiction

Cathleen Miller: R 7:00-9:45pm

An advanced writing workshop in Creative Nonfiction (also referred to by some as the New Journalism, or Literary Journalism). You will read a variety of forms of the genre and learn a great deal about topics other than literature—which is the beauty of nonfiction. During the course of the semester you'll write a personal essay, a travel story, a profile, and a feature article. The various pieces you write will leave a nonfiction record of your world as you see it today, examining your own life, the physical planet, the people you share it with, and hopefully look at some of the forces that are driving them all. (Prerequisite English

Repeatable once for credit. Prerequisite: ENGL 71, 100W, 105, 129 or instructor consent.

ENGL 142: Chaucer

Bonnie Cox: MW 12:00-1:15

There are many Chaucers: the sophisticated and learned, the ironic, the feminist, the anti-feminist, the rhetorical, the gloomy, the social, the pious, the literary, and the ribald Chaucer who tells stories about hot coulthers, bare bottoms, and swyved wives. Come meet them all in their original Middle English and decide for yourself: Is Chaucer indeed "*the firste fyndere of our faire language*"? Daily reading responses, a mid-term explication/translation project, a critical paper, and a final exam.

ENGL 144: Shakespeare I

Adrienne Eastwood: MW 9:00-10:15

An introduction to the major plays of William Shakespeare. Study the plays 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. Explore Shakespeare's themes and the language he used to explore these themes: How did the family as a mini-commonwealth impact shape Shakespeare's drama? How does the drama represent the politics of patriarchal and monarchical authority, and the circulation of such ideologies among Elizabethans.

ENGL 145: Shakespeare and Performance

Adrienne Eastwood: MW 10:30-11:45

Examine in-depth several of Shakespeare's plays, specifically addressing issues of performance and interpretation. Placing each play in the context of both its original performance and its life on stage and screen in the ensuing centuries, students explore the ways re-imagining Shakespeare's works helps them retain their vitality and cultural relevance: How do modern production elements such as setting, casting, staging, costumes, editing, and individual performances shape and create meaning (or fail to do so) for today's audiences. (Required for the English Single-Subject Credential.)

ENGL 153B: 19th Century British Novel: Dickens in the Digital Age

Katherine Harris: TR 10:30-11:45

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 facsimiles of Dickens' serialized novels, participants will research Dickens' enduring impact on the nineteenth-century and beyond. For our final, collaborative project, we will create a digital version of original Dickens serials currently held in SJSU special Collections SJSU Special Collections.

ENGL 164: American Literature: 1910-1945

David Mesher: TR 1:30-2:45

Poetry, fiction, and drama from the period of American Modernism. We will be reading some of the most misread works of American literature, including Fitzgerald's *Great Gatsby* and Frost's "Stopping by Woods on a Snowy Evening." Other major writers will include Cather, Eliot, Hurston, Faulkner, and Roth.

ENGL 167: Steinbeck

Susan Shillinglaw: TR 12:00-1:15

April 2014 marks the 75th anniversary of *The Grapes of Wrath*, John Steinbeck's most famous novel. In this course, we will consider Steinbeck's social vision as well as his environmental awareness, evident in the Monterey trilogy—*Tortilla Flat*, *Cannery Row*, and *Sweet Thursday*. We also take a field trip to Steinbeck Country: the Red Pony Ranch, Salinas, and Cannery Row. Other texts: *The Long Valley*, *Of Mice and Men*, *In Dubious Battle*, *East of Eden*.

ENGL 168: The American Novel

Paul Douglass: TR 12:00-1:15

This course follows the development of the American novel from romance through realism and naturalism to modernism and post-modernism, helping you to develop further your understanding of what the American novel is—or might be—and to whom. Its themes will include race, religion, gender, and warfare between nations and classes. A particular emphasis in fall 2013 will be portraits of women.

ENGL 169: Ethnicity in American Literature

Balance Chow: TR 1:30-2:45

English 169 concentrates on the study of ethnicity as represented and constructed in American literature in relation to the formation of the concept of self, the place of self in society, and issues of equality and structured inequality in the United States. It addresses issues of race, culture, history, politics, economics, etc., that arise as contexts relevant to the study of literature by and/or about Americans (including immigrants) with Indigenous, African, European, Latino(a)/Hispanic, and Asian backgrounds. Presentations, short papers, research project, and exams; satisfies Area S in advanced GE (SJSU Studies)

ENGL 176: The Short Story

Samuel Maio: MW 4:30-5:45

Students analyze and interpret American and European short fiction, selected to represent the essential philosophical, literary, and aesthetic movements of the genre as it transformed from "tale" to "short story." Students learn to identify thematic and aesthetic characteristics of each movement, studying Poe, Gogol, Chekhov, Chopin, Porter, Hemingway and Cheever, among others, to distinguish between various types within each movement, reading stories closely, and writing about them both analytically and creatively.

ENGL 178: Literature of Creative Nonfiction

Cathleen Miller: TR 1:30-2:45

The genre of creative nonfiction seems to have sprung to life fully formed in the 1960s. Of course this was not the case, and in this class we will look at the canonical texts and historical influences which led up to the development of a literary phenomenon that seized the public imagination with the unorthodox writing of practitioners like Truman Capote, Hunter S. Thompson, and Gay Talese. We'll examine how these authors created a genre which has been a major influence on American culture ever since. (Prerequisite upper-division standing.)

ENGL 190: Honors Colloquium

Revathi Krishnaswamy: MW 10:30-11:45

Focusing on President Obama, this course explores a larger cultural narrative about America's global image, identity, and role in the 21st century. Does Barack Obama represent the historical culmination of the Emancipation Proclamation or does he mark the moment of America's decline as a superpower? What do different representations of and responses to Obama tell us about America's changing identity and role in the emerging world order? We will explore these and other questions, examining key texts in a variety of genres and media (including posters, cartoons, films and TV shows), by Obama himself, and by other writers on race.

ENGL 193: Capstone Seminar in Literature and Self-Reflection

William Wilson: M 7:00-9:45

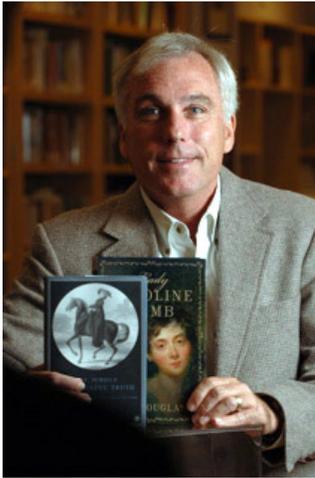
This seminar is the capstone course for English majors. This semester we will focus on the origins and development of realism in Western literature. We will study fiction produced during the nineteenth and twentieth centuries on the Continent, in England, and in the United States. Requirements: one explication; one comparative, thematic essay; class participation; and a portfolio.

ENGL 193: Capstone Seminar in Literature and Self-Reflection

Susan Shillinglaw: TR 1:30-2:45

The class will consider a broad theme, literature and ethics: beliefs, codes, errors. Of course, if we read only for moral instruction, reading would become onerous. We read for many reasons: to delight, appreciate, escape, instruct, challenge. In this class we will consider different texts, their cultural contexts and the codes of conduct they explore—recognizing that ethical codes do not remain static, are not universal, but shift and change across time.

A Letter From the Chair



"The world has been printing books for 450 years and yet gunpowder still has a wider circulation."

This is the lament of Roger Mifflin, a character created by mystery writer Christopher Morley. Mifflin makes the observation on page eleven of *The Haunted Bookshop* (1919). It is one I have contemplated frequently over the past couple of years. Roger Mifflin is a bookseller whose pleasure is "bibliotherapy," the prescribing of the right book for the right reader. Morley invented this word, which is something I hadn't realized when my wife taught it to me while she was helping me learn to be an elementary school teacher.

Literature can help people grapple with big problems, like death, divorce, or illness. The right book in a child's hands may help a great deal, even if it just means coping with lesser frustrations. Today, I am often looking for the book that will help a student finish a paper or thesis,

but also the book or web resource that will be the next step in a larger journey. I give books away if I think they might perform a significant role in someone's life—although today the gift of a book isn't what it was even ten years ago. Often it seems to mean less; sometimes more.

A couple of weeks ago we pored over boxes of books left by faculty members in their offices, many from the shelves of Harvey Birenbaum, who was a passionate student of myth and symbol. He embraced the legacy of Joseph Campbell, the Hero's Journey, the biblical sources of literature, William Blake, Shakespeare, and especially Northrop Frye. In one box, I found a paperback copy of Frye's *The Great Code: The Bible and Literature*, and it was lightly seasoned with Harvey's small handwriting in the margins. He had underlined and starred a sentence on page sixty stating that the Bible is "deeply rooted in the characteristics of words and of language." It's the kind of book Harvey held onto like a talisman, though now it just squats on my shelf until the time comes for my own books to be dispersed in a sale or donated to the Friends of the Library.

Words matter. They can convey bitter truth and high aspiration in one phrase; as when Gandhi was asked what he thought of Western Civilization. He is supposed to have said, "I think it's a good idea." Perhaps Morley's conclusion will be born out: "Never mind! Printer's ink is the greater explosive: it will win." But if so, we will undoubtedly be viewing that "ink" on a screen, and the marginalia, if any, will be digital.

- Paul Douglass

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