

CALIFORNIA STATE UNIVERSITY, FULLERTON

THE anecdote

THE NEWSLETTER OF THE
DEPARTMENT OF ENGLISH, COMPARATIVE LITERATURE, AND LINGUISTICS



inside:

CSUF HOSTS CONFERENCE ON PHILIP K. DICK —
STUDENTS STUDY WRITING IN GUATEMALA
— PROFESSOR WINS TOP BOOK AWARD

VOLUME 6 — 2016

THIS PAGE INTENTIONALLY LEFT BLANK

CONTENTS



2 A LETTER FROM THE CHAIR

LANA L. DALLEY

3 THE GAME PLAYERS AND THE TITANS

EMILY ROBLES

5 IN SERVICE OF LEARNING

CHENGLIN LEE

7 “SUCH TRICKS HATH STRONG IMAGINATION”

8 THINK LOCALLY, READ GLOBALLY

9 THE WORLD IN WORDS

CHRIS RUIZ-VELASCO

11 WRITING THE FUTURE

DAVID SANDNER

13 PERFECTLY NATURAL

14 ENGLISH STUDIES

15 PUTTING ENGLISH TO WORK

17 THE SCHOLARSHIP OF SOUND

19 THE EDIT

BACK MATTER



ON THE COVER: Materials advertising the Philip K. Dick conference, “Philip K. Dick: Here and Now.”

a letter from the chair



Late this Spring, after the conclusion of another successful alumni career panel (*see story page 15*), I was reminded yet again of much I appreciate our former students.

On a day-to-day basis, of course, most of our time involves the students we have today. But students grow up, and it's always a delight to hear from alumni. I love speaking with them about their lives and their professions, their personal goals attained and their dreams yet unachieved.

It is one of the persistent pleasures of this job, one that never grows old: those times, once or twice a semester, when I hear from an alumnus (often trying to get in touch a favorite former professor) who updates us on his or her life and then expresses a desire to give back—to help out, in some small way, today's students in English, Comparative Literature, and Linguistics.

Our students have all asked this question, and I'm sure alumni remember asking it themselves: *What can I do with an English degree?* Our alumni panel again showcased the wide variety of fields—education, marketing, social media, writing—in which our students find meaningful and remunerative employment. As our alumni know, but our students don't always fully understand, there is a near-infinite variety of jobs you can get with an English degree.

But of course, getting a job is not the *only* thing you can do with an English degree.

Today, we're often made to feel like the only point of

going to college is to get a job. As English majors, we understand that there's more to education—that there's more to *life*—than that.

During your time as a student of English, Comparative Literature, and Linguistics,

we hope you read books that you fell in love with, grasped linguistic structures in a way that made your heart thrill, expanded the horizons of your empathy, and learned about the world far beyond yourself.

One thing English majors know is that success isn't only quantified by the money you make at work, but by the difference you make in the world. Not just by your role in the economy, but by your role in the community. Not just by your sense of career satisfaction, but by your sense of life satisfaction.

As our alumni panel reminded our students, being an English major means finding deep and meaningful success in the world of work. But it also means finding deep and meaningful success in the world at large. We hope our students will continue to build lives that are successful on their own terms.

So if you're content with the life you've made and with the work you've found, tell us about it. We're always interested in your personal working prototype of a life successful.

And I bet our students are, too.

Yours,

Lana L. Dalley

THE GAME PLAYERS AND THE TITANS

CSUF conference celebrates the Orange County
legacy of author Philip K. Dick

BY EMILY ROBLES

On April 29 and 30, 2016, scholars, fans, and acquaintances of acclaimed science fiction author Philip K. Dick (1928-1982) converged on the Titan Student Union for this year's student-run Acacia Conference, titled "Philip K. Dick: Here and Now."

The event celebrated Dick's life, his body of work, and the influence his writing continues to have on contemporary science fiction in print and on film. To date, thirteen of his novels and short stories have been adapted for the big screen, resulting in films such as *Blade Runner*, *Total Recall*, *Minority Report*, and *The Adjustment Bureau*, giving him a cultural impact far beyond his genre fiction origins.

Yet as the conference participants stressed, Dick's legacy has always been intertwined with Cal State Fullerton. In 1972, CSUF English professor **Willis E. McNelly** offered Dick a place to live in Fullerton. While in Fullerton, Dick spent time writing at CSUF and became friends with students—and future science fiction novelists—**James Blaylock** (BA '72), K.W. Jeter, and **Tim Powers** (BA '76). (At the conference, Blaylock and Powers shared their memories of Dick at a panel titled "Philip K. Dick at CSUF.")

As a result of this connection to the university, Dick eventually donated his papers to Pollak Library, which today houses the world's largest collection of Dick's original correspondences and manuscripts, an immense scholarly resource.

With this rich history in mind, professor **David Sandner** took up the challenge of hosting an academic conference dedicated to Philip K. Dick.

The project began two years ago when one of Sandner's classes, English 475: Digital Literary Studies, launched the website "Philip K. Dick in the OC." As planning for the conference came together, Sandner secured novelists James Blaylock and Tim Powers, UCLA English professor Ursula Heise, and National Book Critics Circle Award-winning and bestselling novelist Johnathan Lethem as featured speakers.

Scholars and fans alike responded with enthusiasm. The Acacia Group—the CSUF English graduate student association that puts on the yearly Acacia Conference—received over a hundred proposals for presentations ranging from Philip K. Dick's quantum physics to his publicity.

Sandner collaborated with the Visual Arts

Department, Pollak Library Special Collections, and multiple student organizations to ensure the event was more than just scholars reading papers. University of Southern California musicologist Sean Nye spoke about Dick's record collection. There was a creative writing workshop with Tim Powers and James Blaylock where attendees learned the value of plot and setting from the award-winning novelists.



Jonathan Lethem giving his keynote address, "The Philip K. Dick Society: A Preliminary Archaeology"

There was also a new art show and special collections exhibit at the Salz-Pollak Atrium Gallery organized jointly by Sand-



Students talking to keynote speaker Ursula Heise about her lecture, "Dick's New Natures." L to R: Ursula Heise, Jaime Govier, Christine Granillo, Nicole Vandever

ner and CSUF Illustration professor Cliff Cramp. The show was an opportunity for CSUF art students to showcase their science fiction-themed work. Pollak Library's Special Collections also contributed, exhibiting the original manuscript of Dick's 1977 novel *A Scanner Darkly*, some of his first edition pulps, his personal letters, and other items from the collection's holdings.

To coincide with the conference, the CSUF Science Fiction and Fantasy Literature Club and the Creative Writing Club teamed

up to publish *The Aramchek Dispatch: Philip K. Dick Edition*. It contains poetry, short stories, essays and miscellany written by CSUF students and club members.

Students were the driving force behind all aspects of the conference. Acacia Group President **Jaime Govier** (BA '14, MA '16) said the conference was the "result of passionate collaboration. We had enthusiastic participants from the start—from student volunteers to professors and fans of Philip K. Dick to the people who study his work. This was a once in a lifetime opportunity that was well worth the time and effort spent on it. I am so thrilled that it brought all of these people together to celebrate CSUF's science fiction legacy."

The conference brought more people from further away than expected. Presenters hailed from British Columbia, England, and Italy. Some non-academic fans flew in from Mississippi and even Japan just to see talks by icons of Philip K. Dick studies. The atmosphere reverberated with reunions of old friends and introductions of new ones, but above all, with the excitement of a shared scholarly interest. Plans for future collaborations between CSUF and outside scholars are already underway. Before the conference was complete, Jonathan Lethem had donated a number of his personal copies of the *Philip K. Dick Society Newsletter* to Pollak's Special Collections.

"Philip K. Dick: Here and Now" bridged the divide between veteran scholars and students venturing into the field of science fiction. As one of those students, it is easy to forget how our research and writing fits in the large world of academia. Too often, student work is limited to the small audience of one professor. But at the conference, I was speaking to fellow presenters and world-famous guest speakers as a real scholar at a real conference.

Perhaps the sense of being "real" was misplaced, given the conference's subject matter. After all, much of Dick's work is given to questioning what is real and what is illusion. Yet as he once wrote, "reality is that which, when you stop believing in it, doesn't go away." Philip K. Dick may have died in Santa Ana in 1982, but he never really went away, especially for CSUF. As the conference promised, academics both old and new brought him into the here and now.

IN SERVICE OF LEARNING



One of many murals in San Diego's Chicano Park. In the 1960s, Hispanic-owned homes and businesses were destroyed or relocated to make room for I-5 and the Coronado Bridge. The art commemorates the neighborhood's history of civil resistance. This 1977 mural, "¡Varrío Si, Yonkes No!" ("Neighborhood, yes; junkyards, no") protested the zoning laws that allowed light industry, particularly automotive junkyards, in the neighborhood.

English students spend winter break in San Diego community engagement project

BY CHENGLIN LEE

It's easy to associate social action with grand gestures: things like triumphant protests, a fiery speech, the presence of Sean Penn and Bono doing whatever it is that they do. But it can also be just the opposite.

Along with a small group of CSUF students I recently completed an alternative winter break in and around South San Diego, organized by assistant professor of English **Martha Webber**. Working with local nonprofit MAAC (the Metropolitan Area Advisory Committee on Anti-Poverty), we observed firsthand the important work that nonprofits do. More importantly, I got to experience the rewards of working for one.

In the past thirty years, alternative breaks have become common at universities nationwide as a way for students to spend their semester breaks pursuing service learning, or education that incorporates community service. Webber wanted to make the alternative break experience available to Cal State Fullerton students and partnered with the College of Education to make it happen.

When I first walked into MAAC's Head Start campus, I was struck by how dedicated everyone seemed. Here was a group of men and women devoted to pre-K education for underprivileged families. They weren't there for wealth or prestige. They were there to help children get an education.

The work of many of these MAAC employees isn't glamorous. There's a lot of tedious auditing to ensure continued funding, of grinding through research and paperwork to help kids stay safe, of making sure employees get paid enough while having enough money left over for their programs, and lots of other work that never seems to get recognized.

Fullerton students got to experience the hard work that people put into this organi-

zation. We were particularly impressed by Raul, a young man who worked there. Hina Ahmad, a fellow Fullerton student, recalled fondly Raul's "kindness," a trait which "really showed me what the organization was all about." Perhaps more than anything, we all learned something about employment opportunities we might pursue

learning experience with the Alternative Winter Break.

The school practices critical pedagogy. That means that rather than only teaching through conventional means, they work with students to create projects, raise social awareness, and become involved in their community and society. The school was an amazing learning experience. Fullerton student Cari Downing commented that what was "surprising to me was the quality education provided using non-traditional means at the charter school."

Personally, I had only read about critical pedagogy. It was fascinating to see it actually work in practice. I hope to become an English teacher one day, and it was a valuable learning experience to observe how its non-traditional methods help students succeed.

Throughout the break, I kept thinking of a line from Richard Linklater's film *Before Sunset*: "I see it in the people real work, and what's sad in a way is that the people that are the most giving, hardworking, and capable of making this world better, usually don't have the ego and ambition to be a leader."

When walking through their offices, interacting with the employees, I was left with the impression that these were earnest, dedicated, and humble people. No one was working to get recognized, although many do. Instead they work for other things: their families, their children, their neighborhood, and San Diego. Their dedication and passion rubbed off on us students. My fellow student Hina Ahmad said it best: "MAAC allowed me to see that it is not too late to change the

world."

After all, if they are working every day to change people's lives, it means we can, too. It's never too late to be a force for change.



Back row, L to R: Pete Alagos, Cari Downing, Martha Webber, Chenglin Lee, Tommy Ramirez (MAAC Charter School Dean of Students), Samantha Lima, Rachel Lowry, Hina Ahmad; front row, L to R: Irene Brutlag, Russell Williams, Rachel Edwards

after graduation. "I really learned about the kind of organization I hope to work for

that do the way is that



L to R: Samantha Lima, Hina Ahmad, Irene Brutlag, Russell Williams, Martha Webber, Cari Downing, Chenglin Lee, Pete Alagos, Rachel Edwards, Rachel Lowry

in the future," Ahmad said.

We saw more of this dedication in the MAAC Community Charter school in Chula Vista. For many, this was one of the most affecting and encouraging parts of our

“such tricks hath strong IMAGINATION”

A panel of award-winning poets brings together students and community members

Poet Hanna Sanghee Park reads from her book *The Same-Different*



On April 21, 2016, California State University Fullerton hosted

four award-winning poets and writers for an event titled “Dismantling Fear, Gathering Community.” Held in celebration of National Poetry Month, the event was free and open to the public.

“The poet’s pen,” Shakespeare wrote in *A Midsummer Night’s Dream*, “gives to airy nothing a local habitation and a name. Such tricks hath strong imagination.” The Fullerton community heard four distinguished poets read the fruits of some of their “tricks” of imagination.

Christopher Buckley, author of 20 books of poetry including *Back Room at the Philosophers’ Club* (Stephen F. Austin University Press, 2014), winner of the 2015 Lascaux Prize in Poetry, spoke about cultivating a community of writers and read from his own work.

Kima Jones, recipient of a PEN Center Emerging Voices fellowship, a 2014-2015 Gerald Freund Fellow at the MacDowell artists’ colony in New Hampshire, and the founder of the Jack Jones Literary Arts public relations firm, spoke about the rela-

tionship between publicity and the literary arts.

Ashaki M. Jackson, a social psychologist and the author two chap-

books of poetry, *Surveillance* (Writ Large, 2016) and *Language Lesson* (Miel, 2016), read from her work.

The event’s featured poet was Hanna Sanghee Park, author of *The Same-Different* (Louisiana State University Press, 2015), which won the 2014 Academy of American Poets’ Walt Whitman Award. She read a number of her poems, including “Ode on Pride (In Triplicate).”

The event, held at Pollak Library, drew a standing-room-only crowd that required more seating to be brought in.

Professor **Irena Praitis**, one of the co-organizers of the event, was pleased with the turnout. “It’s one of the few times that students, faculty, staff, and community members come together during the academic year,” she said. “That they all gathered in support of poetry was wonderful.”

The event was co-sponsored by the departments of English, Comparative Literature, and Linguistics; African American Studies; Asian American Studies; the College of Humanities and Social Sciences; Associated Students, Inc., and Pollak Library.

think locally, READ GLOBALLY

In an age of globalization, more students are studying Comparative Literature

In addition to degrees in English and Linguistics, the department has long offered a Bachelor's degree in Comparative Literature, or "comp lit." In recent years, an increasing number of students have expressed interest in majoring in comp lit. To learn why, we spoke with associate professor **David Kelman**, the department's Comparative Literature Program Advisor.

TK: Many of our alumni might not recall that we offer a degree in comp lit.

DK: Well, it's not exactly new. CSUF first offered a degree in comp lit back in the late 1970s.

You're saying it's not some flavor of the week.

Right. But I can see why it might feel contemporary. Comp lit is all about finding relations between literature and the world, and that project has acquired new currency in the age of globalization.

How so?

A comp lit scholar might traditionally have looked at, say, the development of the novel in nineteenth-century France and Germany. But today, that scholar is equally likely to study how literature across the globe relates to the spread of technology, or to philosophical movements, or even to other academic disciplines like business or foreign relations.



Or to conspiracy narratives.

Sure. I wrote a book about the relationship between literature and conspiracy theories in the United States and Latin America. To put it simply, comp lit is devoted to figuring out how literature can help us understand the world. One of the problems of globalization is that we're constantly affected by things at a distance, and we don't fully understand how daily life is shaped by events in, say, Saudi Arabia. And literature provides a useful lens for studying those complex relations between different things—stories, icons, cultural practices—scattered across the globe. Comp lit teaches us to study the world as a text.

The department has seen an increase in students interested in comp lit. Why

do you think that is?

People are interested in learning how literature relates to an interconnected world, one in which it is increasingly the norm to encounter other cultures. Students are preparing to be global citizens, and comp lit helps them do exactly that. It's an opportunity to study other cultures and how they interconnect by closely reading literary and other texts.

What do students do in a comp lit course?

We often read pairs of texts in translation. We might read Franz Kafka's *The Metamorphosis*, which is in German, in relation to Gabriel García Márquez's *One Hundred Years of Solitude*, which is Columbian, to see how García Márquez uses "the Kafkaesque" to illustrate how small Columbian communities are affected by multinational corporations.

What can students do with a degree in comp lit?

Well, we've placed a number of students in PhD and JD programs, but employers are always interested in people who can write well and have a high degree of global cultural literacy. Plus comp lit students have to be proficient readers and writers not just in English, but also have a reading knowledge of at least one foreign language, which is obviously attractive to employers. More than most other degrees, comp lit prepares you to think globally.

THE WORLD IN WORDS

CSUF students study writing in Guatemala

BY CHRIS RUIZ-VELASCO

In the summer of 2016, associate professor **Chris Ruiz-Velasco** took a small group of students to Guatemala for a unique opportunity to study English in a very different context. Students would study writing in a different cultural context and get a chance to apply that knowledge directly. Here he remembers the experience.

A friend of mine, an artist, believes that everything we see changes who we are, that every sight works on us and alters us, making us constantly new and different from what we were moments ago. Every day we swim through oceans of sights and images, negotiating the currents and eddies that carry us imperceptibly through the flux of the world. Most days, these sights are the familiar recurring ones: our homes, our people, our workplaces and streets, the quotidian imagery of lives firmly rooted in a culture of comparative privilege.

Sometimes, however, we step out of that familiarity, and when we do we encounter worlds that we do not know, worlds that we only vaguely understand. That, I believe, is when we are really made new.

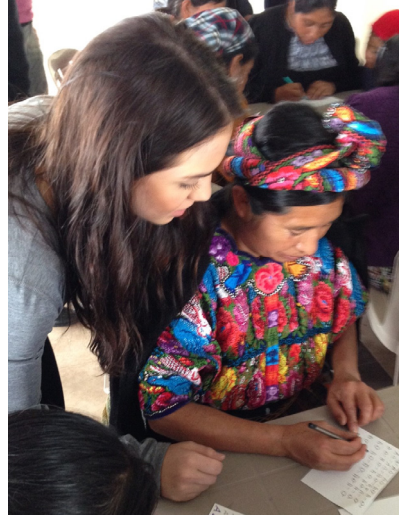
Last summer I had the opportunity to teach a course for CSUF students just outside of Quetzaltenago, the second largest city in Guatemala. A group of curious Fullerton students signed up for English 306: Guatemala: The World in Words, and together we pulled ourselves out of our familiar world.

The students were as different from one another as you could possibly imagine. But they all had hearts as big as planets. I dubbed the class my Adventure Monkeys, and the name stuck. For the Maya, monkeys are divine creatures associated with writing, dance, and the arts, so the name was both playful and appropriate.

Guatemala is a lush, verdant country ascending to vertiginous mountains and volcanos. It is beautiful and wild and ancient, yet at the same time undeniably connected to our modern, interconnected globe. It is not an easy country to travel in, but if you are looking to swim in an ocean of new images, you could do much worse than to dip into Guatemala.

We worked with a health clinic run by Xela AID, a nonprofit, nongovernmental aid organization. Located in the community of San Martín Chiquito, up in the mountains above Quetzal-

tenango, the clinic provides general medicine, vaccination services, and other basic medical care. The students loved working at the clinic. They were particularly taken with the beautiful children, descendants of the Maya whose ancestors had carved



enormous cities from the jungle. To them, the students seemed to flit around like gorgeous butterflies. They all dressed in bright colors, whether in cheap western clothing or, in the case of many of the girls, in the traditional bright *cortas* and *huipils* that so many of the indigenous women still wear.

Travel has a way of bringing people together. Our students formed bonds with



each other, but also with their Guatemalan peers. On arrival, each CSUF student was assigned a “buddy,” someone their own

age who would serve as a link to the village. On the first day our students went to eat lunch at their buddies’ houses. This was not as simple as it sounds. For one student, Tomás, getting to his buddy’s house involved a hike up the side of a volcanic mountain through corn and potato fields to another smaller village—not an easy task at seven thousand feet above sea level. Most of the students found themselves sitting in small traditional houses with compressed dirt floors. They were served a simple meal, carefully prepared, but it was clear to the students that the food was more extravagant than anything the family would normally eat.

Another student, Mark, was so moved that his buddy’s family had no place to sit that he bought the family a plastic table and four chairs. And all of the students brought their families much-needed gifts of sugar and oil.

Other students—Allison, Amanda, Arlene, Shannon, and Yessica—worked in the classrooms of the local public school, which was little more than a sagging mass of concrete and neglect. The energy they brought to the children was inspiring.

CSUF students also worked diligently in an adult literacy program in the clinic. It was under their guidance that four women, indigenous weavers, first learned to write their own names. To write one’s own name is a powerful sign of independence in a country plagued with misogyny and illiteracy. To witness the indelible connection between education and freedom created lasting memories.

During our last meeting with the villagers, the students and their buddies traveled to a volcanically heated hot spring in the mountains above Quetzaltenango. Many of the locals had never been totally submerged in water. They had always used a *chuk*—a traditional Mayan sweat bath—to cleanse themselves. For them the water was both inviting and terrifying. Our students encouraged them into the pools, and there, spontaneously in an act of mutual friendship and trust, they taught them to float.

I love that image. Close to eight thousand feet up, about a fourth of the way to the stratosphere, they all floated on the surface of the water: swimmers in a sea of images. And for me, it changed everything.

WRITING THE FUTURE

Remembering the father of Science Fiction studies at Cal State Fullerton

BY DAVID SANDNER

In the Fall of 2015, Cal State Fullerton celebrated the fiftieth anniversary of Frank Herbert's classic science fiction novel *Dune*. The celebration included a *Dune* lecture series and an exhibit from Pollak Library's collection of archival science fiction materials. Although many people don't know it, Pollak houses one of the world's best archival repositories of science fiction. The original manuscripts of Herbert's *Dune*, Ray Bradbury's *Fahrenheit 451*, and many Philip K. Dick manuscripts, as well as countless pulp magazines and other science fiction ephemera are all housed here at Cal State Fullerton.

That the resource is there at all is almost entirely due to the work of **Willis E. McNelly** (1920-2003), professor emeritus of English at Cal State Fullerton. Long before it became common for scholars to take popular culture seriously, McNelly had the visionary notion that science fiction was not only worth reading, but worth studying—and worth archiving for future scholars. This insight put him light years ahead of most of academia. And history has

proven his foresight correct. Today, researchers from around the globe journey to Cal State Fullerton to make use of this important scholarly resource. It has become a key campus asset.

McNelly began teaching at CSUF in 1961, serving the institution and its students for 31 years. Beyond his contributions to the field of science fiction, he was also a scholar of James Joyce, Chaucer, and T.S. Eliot. He was honored as Cal State Fullerton's Outstanding Professor of the Year in 1975. The following year, he won the system-wide CSU Outstanding Professor of the Year Award.

James Blaylock, an early student of McNelly's and now a science fiction novelist and a professor at Chapman University, recalls fondly his time as a CSUF English student. "McNelly was really passionate about literature and teaching," Blaylock told me in an email. He was "one of those

professors who send you away inspired and convinced that what you just read and discussed was astonishing and astonishingly important."



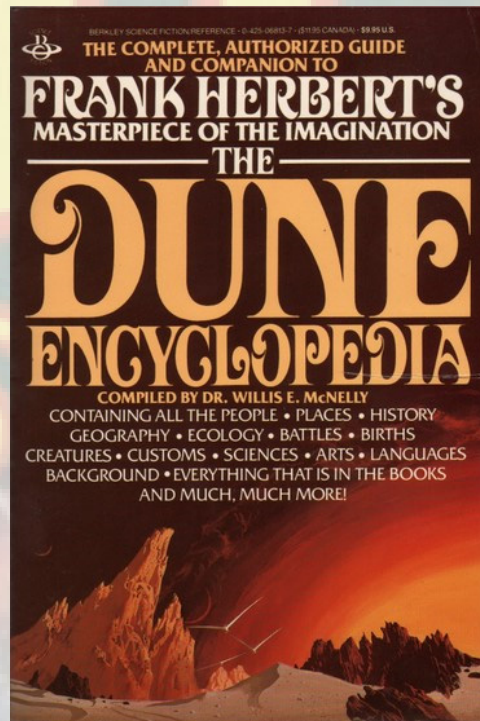
Willis E. McNelly

I never met McNelly. He had been retired for over a decade when I was hired, and passed away just before I came to campus as an assistant professor in 2003. But I came to realize that part of the reason I *was* hired was the legacy he left. Like McNelly, I teach British Romantic literature. And like McNelly, I make no secret of my scholarly interest in science fiction. As McNelly presciently saw, much of science fiction is just romanticism by another name. Mary Shelley's 1818 gothic romance *Frankenstein*, for example, is today widely acknowledged as the first science fiction novel.

In the mid-1960s, McNelly created one of the first university courses devoted to science fiction. Later, he put together some of the first textbooks for such courses with *Mars, We Love You* (1971), a collection of Mars-themed stories (co-edited with fellow CSUF English professor emerita **Jane Hippolito**), and *Above the Human Landscape* (1972), an anthology of social science fiction. His most significant publication remains *The Dune Encyclopedia* (1984), an inventive edited collection that is simultaneously a product of literary research and a work of science fiction itself.

But McNelly's most durable contribution to scholarship is the archive of science fiction in Pollak Library's Special Collections. He already had a rich collection of his own science fiction pulp magazines and paperbacks. Then in 1967, McNelly spoke at a meeting of the Science Fiction Writers of America. As he later recalled, "among the suggestions made for closer cooperation between the writing and academic communities was that writers try to preserve the manuscripts of their work in some place other than closet floors or basement shelves, thus making them accessible for scholars."

McNelly solicited donations from the wide circle of Southern California science fiction writers, and donations began



McNelly's *The Dune Encyclopedia* (Berkeley, 1984)

streaming in. Eventually, Ray Bradbury contributed the original manuscript of *Fahrenheit 451* (1953), together with various drafts of the short story "The Fireman" from which the novel sprang. Later, Frank Herbert asked McNelly if he was interested in the various manuscripts for his Hugo Award-winning novel *Dune* (1965).

Of course he was. McNelly drove up to the Bay Area, spent a few days with Herbert and his wife, and then raced back to Orange County, his car trunk stuffed with the complete original manuscript of *Dune* and a carbon copy of his typescript of the then-unpublished *Dune II*, later called *Dune Messiah* (1969).

McNelly first met Philip K. Dick in 1972. Eventually, a number of popular films would be based on Dick's novels and short stories, including *Blade Runner*, *Total Recall*, *Minority Report*, *The Adjustment Bureau*, and at least seven others. But at the time, Dick was near homeless. McNelly arranged housing in Orange County for him and encouraged him to come to campus and spend time with students. Philip K. Dick spent the last ten years of his life in Orange County, closely associated with CSUF. Because of McNelly, Dick donated an enormous collection of

books, manuscripts, and unpublished materials to Pollak Library.

Today, McNelly's work lives on. Every year, scholars journey to do research in the archive he founded. CSUF hosted the Dune Celebration in 2015, and will host the first Philip K. Dick Conference in 2016. These things are happening because McNelly pointed the way. He convinced us that writers' dreams of futures dark and strange—worlds where firemen find pleasure in book burning, or of arid desert worlds governed by spice-mining—were really stories about ourselves. Those stories, he believed, told us something we needed to hear. We just needed to take the time to listen.

protecting the future of the past

When McNelly joined the faculty of what was then Orange County State College, he already owned hundreds of science fiction novels and pulp magazines. His father had also been a collector, and their combined collection eventually became the core of the science fiction archive at Pollak Library.

Their periodicals were stored in Special Collections, where today they make up one of the most spectacular troves of old pulp science fiction anywhere. The collection includes near-complete runs of *Amazing Stories*, *Galaxy*, *Weird Tales*, *Thrilling Wonder Stories*, and

many other science fiction magazines.

In 1981, Pollak Special Collections received the Frederick and Patricia Shroyer collection, a gift of over 2,100 hardcover volumes of science fiction and fantasy. Shroyers later provided an additional gift of 360 short stories from the 1920s and 1930s in the form of tearsheets, along with runs of thirty-one periodicals from 1897 to 1909.

After McNelly became chair of the University Library Committee, he made a plea to the Science Fiction Writers of America to donate their manuscripts.

What followed was a deluge. "We had manuscripts flooding in within weeks," McNelly recalled.

In addition to extensive manuscript collections from Ray Bradbury, Philip K. Dick, and Frank Herbert, today the collection contains manuscripts from Gregory Benford, Harlan Ellison, Harry Harrison, Zenna Henderson, and David Gerrold, among many others. It also includes an original copy of Gerrold's *Star Trek* script "The Trouble with Tribbles"—along with an actual tribble from the set.

—DS

PERFECTLY NATURAL

Professor's acclaimed book receives a national award

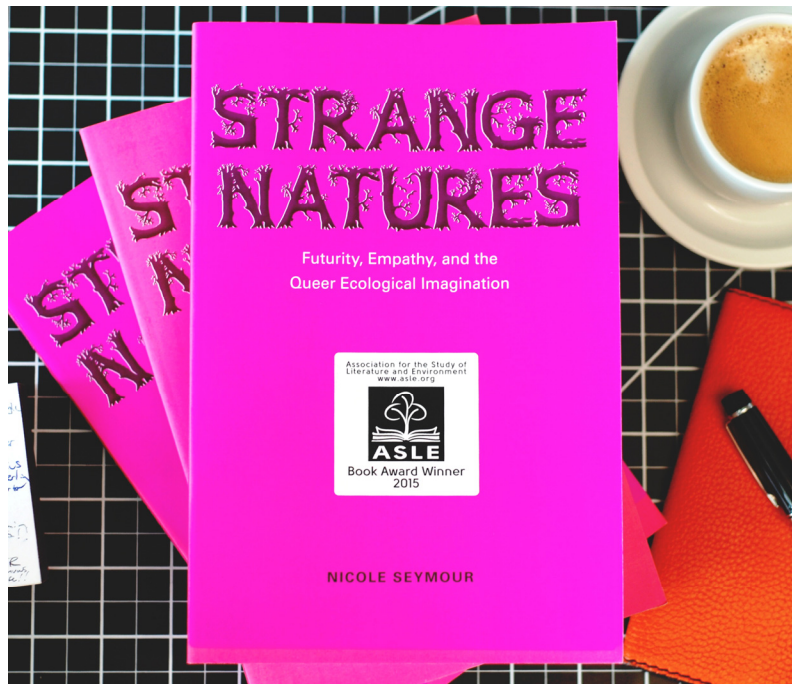
Assistant professor **Nicole Seymour's** book has won a top scholarly book award.

The Association for the Study of Literature and the Environment (ASLE) presented its fifth biennial book awards at its 2015 conference at the University of Idaho. Seymour's book, *Strange Natures: Futurity, Empathy, and the Queer Ecological Imagination* (University of Illinois Press), beat out five other finalists to win the top scholarly prize, the Ecocriticism Book Award.

Ecocriticism is an interdisciplinary subfield of literary and environmental studies that examines how texts illustrate or imagine environmental concerns and, conversely, how environmental thinking depends on literary tools such as narrative or literary aesthetics.

Strange Natures examines how contemporary fiction dealing with LGBT issues often begins by critiquing ostensibly "natural" qualities like gender and sexuality. Such fiction frequently extends that critique to the larger natural world, Seymour states. The outcome of such fiction, she writes in the book, has been to create a new tradition of "queer environmentalism."

Professor **Lana L. Dalley**, chair of the Department of English, Comparative Literature, and Linguistics, said the award was "a tremendous honor. *Strange Natures* is important, cutting-edge



work, and it's a thrill for the department to have Dr. Seymour's work recognized in this way."

ASLE was formed in 1992 to promote the interdisciplinary study of the environmental humanities. In addition to literary scholars, its members have included ecologists, conservation biologists, environmental historians, environmental philosophers, and lawyers specializing in environmental law. In awarding Seymour the prize, the ASLE

panel of judges commented that Seymour's book was an "ambitious, intelligent, and subtle intervention" into its field. The book has made, the judges declared, a "major contribution."

Seymour was thrilled to get the award. "I'm still pinching myself," she said. "I was so happy to accept the award as a representative of CSUF. I'm proud to be teaching at a public university dedicated to access that has also been supportive of my research." Seymour recently won an incentive grant from Cal State Fullerton, which is allowing her to pursue a follow-up project to *Strange Natures* with the help of CSUF student research assistants.

Strange Natures bested five competing books written by professors from Marquette University, the University of Kansas, the University of Mississippi, the University of Notre Dame, and Rice University to win the prize. This is the first time a scholar from any California State University has won the award.

ENGLISH STUDIES

A faculty member wins a fellowship from the American Association of University Women



Bonnie J. Williams-Farrier

A Cal State Fullerton professor has been awarded a prestigious fellowship from the American Association of University Women (AAUW) for her research on African American English in the writing classroom.

Assistant professor **Bonnie J. Williams-Farrier** received the competitive fellowship to support her current book project on African American English, titled *Naturally Speaking*.

Williams-Farrier's book chronicles her experiences studying and teaching African American English at the college level. The book challenges the mainstream narrative about instruction in English composition: namely, that there is a straightforward correlation between writing in Standard English and upward socioeconomic mobility.

The book blends qualitative research, theory, and Williams-Farrier's own experiences teaching composition and rhetoric. She is writing the book, she says, in part to bring together a number of disparate fields—Composition and Rhetoric, Linguistics, Sociology, and African American Studies—around a common topic: the role of African American English in the secondary and postsecondary curriculum.

As Williams-Farrier explores in the book, the topic of African American English has been politically fraught at least since Oakland's so-called Ebonics controversy in the mid-1990s. In late 1996, the Oakland Unified School District, prompted by the conclusions of a number of linguistic and educational researchers, passed a resolution recognizing the linguistic distinctiveness of African American English.

The school board's actions sparked a widespread controversy

over the legitimacy and educational value of what the media called "Ebonics," an already-outdated term from the 1970s. Williams-Farrier argues that the "Ebonics controversy" helped lead to the 1998 passage of Proposition 227, which effectively eliminated bilingual education in California. The issue of African American English in the classroom, she stresses, is no mere academic debate. It has widespread political significance.

She was honored to be awarded the fellowship. "I'm really pleased to have the support of CSUF students and colleagues who encourage such culturally diverse scholarship," Williams-Farrier

said. She hopes the benefits of her research will not be limited to her discipline, but will "help students become more successful 'global citizens' upon graduation."

In winning the fellowship, Williams-Farrier enters into select company. The American Association of University Women's fellowship program has existed since 1888, making it the oldest non-university source of research funding for women in the nation. Those fellowships are highly competitive. Out of hundreds of applicants, Williams-Farrier was one of only 74 to be awarded the American Fellowship for the 2015-2016 academic year.

"This is a big deal," said **Lana L. Dalley**, chair of the Department of English, Comparative Literature, and Linguistics. "The AAUW recognizes that Dr. Williams-Farrier is doing new, groundbreaking work. More importantly, she's making that groundbreaking research accessible to our students."

In the history of the fellowship program, Williams-Farrier is the only English professor from any California State University campus to have won the award.

PUTTING ENGLISH TO WORK

The alumni panel,
offering career advice



L to R: Sharon Smith, Natasha Kadimi, Danielle Blanchard, Denisse Cobian, Josh Korn, Lana Dalley, Michelle Schmer, Kristine Nikkhoo

Students learn about career opportunities for English majors

Michelle Schmer (BA '08) had the students' undivided attention.

They had come to learn about careers available to English majors. Schmer, an accomplished technical writer, had built a successful career for herself. So they were listening closely.

English majors, she told them, "read and write a *lot*. We can read a paragraph and nail down the important concepts instantly. The analytical skills—that's what you have that other majors don't. That's your currency. *That's* your superpower."

The students had gathered to hear from a select group of department alumni about their unique career paths. The event, billed as an Alumni Panel, offered students the chance to hear firsthand from successful English alumni, all of whom had, not too many years before, been in a position much like that of their audience: wondering, in the time-honored tradition of English majors everywhere, "what am I going to do with this?"

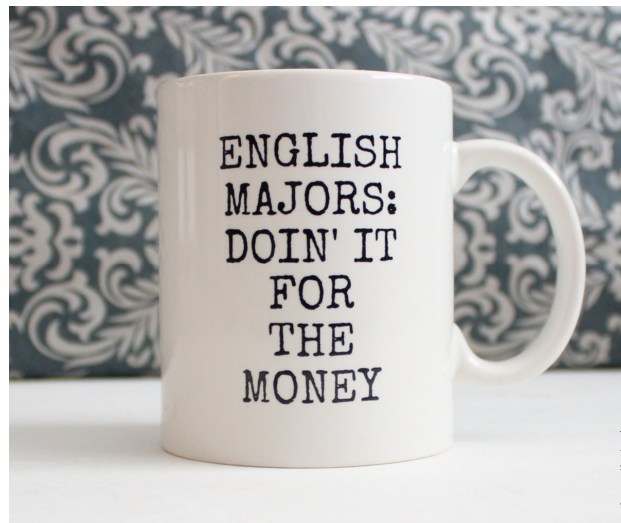
As the presenters made clear, the answer was, "find good jobs." In addition to Schmer, who is a technical writer and instructional designer at Glidewell Laboratories, the panel featured **Danielle Blanchard** (BA '08), a Human Resources professional at a medical equipment company; **Denisse Cobian** (BA '10), who works in marketing as the Director of Branded Entertainment Sales at mitú; **Natasha Kadimi** (BA '12), a social media manager at Over the Top Media, a digital marketing agency; **Josh Korn** (BA '10, MA '13), the front-of-house manager at Playground restaurant in Santa Ana; **Kristine Nikkhoo** (MA '11), the Director of Basic Skills and Support Programs at Fullerton College; and **Sharon Smith** (BA '93), who is a Senior Operations Manager at Verizon Wireless.

The panel repeatedly praised the skills they had acquired as English students—skills which, they confessed, they didn't fully realize they were acquiring at the time. "I didn't choose this career; it chose me," Smith said. "Because I had an English degree, I could out-write anyone in the company." Kadimi agreed, adding "I use my writing skills constantly" as a social media manager. Nikkhoo put it more

broadly: "I use my degree all the time in ways I couldn't have anticipated."

Smith nodded, pointing out that she had been surprised at how valuable her writing skills had been. Writing papers at CSUF had been unexpectedly useful, she said. "I didn't realize how much research, and how much you have to think" to write those essays, she said. The writing she had done as an English major had helped build her career. "There're so many places you can go after college," she said, "and an English degree will get you there."

Nikkhoo agreed, pointing out that when students are reading critically and writing analytically, they're building a nest egg that will pay dividends over a lifetime. "In



your degree, you're being taught to use evidence, analyze closely, and be detail-oriented," she said. "And that's what sets you apart."

All of the panelists stressed the importance of studying language, story, and the arts of persuasion. As Korn put it, "I talk to my staff about rhetoric all the time," he said. "I don't use that word, of course, but I stress that we're making an argument for the restaurant and I help them find the best ways of doing that." Along similar lines, Blanchard said that she frequently has to help her HR department coordinate with lawyers in her workplace, and being able to have a "clarity of message" was invaluable.

Cobian, like all of the panelists, seemed surprised in retrospect at how directly her English degree lined up with her career. When students study English, she suggest-

ed, they are often making keys that will unlock rooms they don't yet know exist. "In marketing, I tell stories," she said. "But I first had to learn how to tell stories—studying literature was where it began for me."

She told the students about a pitch meeting she been in earlier that week with a senior vice president at Warner Brothers. The pitch was successful at least in part, she said, because of her studies in English. "Being able to understand your audience and craft a story that reaches that audience is something I couldn't have done without an English degree," she explained. "Telling stories with clarity and persuasion and having the ability to do so directly is something I use every day—and I learned it here."

After all, she laughed, "If you can write a paper analyzing *Middlemarch*, I think you can get through a successful [marketing] presentation."

The presenters all stressed the importance of being unafraid to fail. "Don't judge yourself by if you fail," Schmer said. "Judge yourself by if you get back up."

When the event was over, the students looked inspired. As one student put it, it was a "relief" to hear about the career success that CSUF alumni have enjoyed. Students seemed to sense that they'd be able to handle life after graduation.

"We've done this event for a couple of years now and it's gotten progressively better," said **Lana L. Dalley**, chair of the English department. "I hope that as time goes on more of our alumni get involved. All they have to do is keep in touch."

Afterward, students milled around, finishing the food the English department had provided for the event. One thing all the presenters had stressed was the importance of networking. "Network, network, network," Schmer had said. Spurred by the advice of the friendly panelists, a number of students went up to them to chat and to thank them for discussing all the ways an English degree could be useful in the world. Some students left with new professional contacts.

One student smiled as he walked away, carefully pocketing a presenter's business card. "I guess I just started networking," he said.

the scholarship of | SOUND

The department welcomes
Edward Piñuelas, its
newest faculty member



Look," he says. He pulls out a vintage LP, its edges just slightly weathered. "Jimmy Smith's *The Sermon!* from 1959. Blue Note Records." The black-and-white cover photograph of the legendary jazz organist catches him in half-profile, chin raised as if he's about to give a musical cue, his hands slightly apart, caught mid-clap. Smith stands almost entirely enveloped in darkness, wearing a ribbed mock-neck sweater over a shirt with the collar popped. His fingers are splayed like he's stretching invisible taffy, ready to smash it together on the downbeat.

"Even before you hear the actual record, you have to love the artwork," he continues. "First, it's a black-and-white photo, so that's already my thing." (In his free time, he takes black-and-

white architectural photographs on his vintage Nikon F3, which he develops himself.) "Original pressing, recorded in mono—if it was recorded in mono, I have to get it in mono—plus it's got my favorite trumpet player, Lee Morgan, on it. Very few of Jimmy Smith's records have trumpet on them." He looks up from the record. "Also, it's just got a great, you know, a great *sound*."

The department's newest faculty member, assistant professor **Edward Piñuelas**, has always been interested in sound. A specialist in African American and African Diasporic literature, Piñuelas is writing a book on the idea of sound in black literature—"not music," he clarifies, "but *sound*: sound as it exists prior to meaning"—tentatively titled *Sonic Blackness: Music, Noise, and Voice in Black Atlantic Literature*.

"Two of the things I'm interested in are, first, revealing the ways that blackness has always been present in literature, even if it's been overlooked," he says. "And second, in exploring how literature has not been bound by national or racial boundaries, even if we've historically pretended otherwise." The concept of a "black Atlantic," a culture that is neither solely African, American, Caribbean, nor British but somehow all of them, all at once, was first proposed by scholar Paul Gilroy in 1995. But one thing that's been consistently overlooked in the scholarship on such trans-Atlantic black literature, Piñuelas says, is the idea of sound. He sees himself as working toward a fuller, more honest account of the complexities of literary history. "It's certainly not *different* from other ways of studying literature," he says. "I don't know how to talk about Afro-Caribbean literature without talking about Shakespeare." He pauses. "But I also don't know how to do the opposite."

Asked if he had wanted to be a professor as a kid, his answer is immediate. "Noooooo," he says, as if asked if he'd wanted to be the Queen of England. "I actually thought I was going to be a baseball player." Piñuelas grew up in East Los Angeles and played baseball as a boy. "My favorite book as a child was *The Value of Courage: The Tale of Jackie Robinson*—I actually just got an old copy and read it to my son."



Looking back, he says, the roots of his scholarly interest in African American culture were planted at an early age. "Growing up in Los Angeles, the sound of hip-hop was everywhere. N.W.A., Public Enemy, Jungle Brothers. And then one of my favorite movies was Spike Lee's *X*, and after that I got into *Do the Right Thing*. It wasn't long until I got into jazz. Then, of course, I went to college."

The first member of his family to go to college, Piñuelas attended UCLA for his undergraduate studies, where he first read Antigua-American writer Jamaica Kincaid's *A Small Place* in a Comparative Literature class. After that, he says, he was hooked. He started taking more classes on Afro-Caribbean literature.

Following college, he earned a teaching credential at Cal State Long Beach and then spent a year teaching English at California High School in Whittier. He smiles ruefully as he recounts the story. "I wanted to be a teacher," he says. "Simple as that. I had this lofty idea of being a shaper of a community." But like many teachers, he became disillusioned. "Not because of the students," he's quick to point out. But because of the "constricts of modern standardized education": the culture of unending high-stakes testing.

He left for UC Irvine, where he did his doctoral studies in Comparative Literature and critical theory. "I wrote this densely

theoretical dissertation, which you're practically required to do at UCI," he grins. "I wrote seven chapters, and it wasn't until the final chapter that I actually figured out what I was really trying to do. And that's to explain why, time and again, you see this dynamic in black literature in which sound, or noise, produces black selfhood."

After UCI, he was a postdoctoral fellow at Duke University. It was there that he was hired by Cal State Fullerton. Piñuelas says he can't believe his good fortune. "I thought I'd have to work my way back here" to Southern California, he says. "My family's here. I wanted to be here. I just thought it would take years. But it's already happened." He regularly meets his grandfather, who was a teacher back in Mexico, at Norms in Whittier to discuss the craft of teaching over steak and eggs.

At Cal State Fullerton, Piñuelas sees a lot of students who remind him of a younger version of himself. "Like a lot of our students here, I was the first in my family to go to college," he says. "And I've always felt first-generation students tend to have creative and often unconventional ways of approaching texts. In my first year at CSUF, I've been struck by the level of insight and attention to detail among my students. They see things I've either long overlooked or didn't see until I was well into grad school."

He smiles. "This is a great place to be."



the edit: works cited

MISCELLANEA AND ADDENDA

FACULTY PUBLICATIONS
AND PRESENTATIONS, 2015-2016**Publications****Cornel Bonca**

- "Focusing on the Fundamentals." *The Los Angeles Review of Books*, March 12, 2016.

Lana L. Dalley

- "Political Economy and Literature." *The Encyclopedia of Victorian Literature*. Eds. Dino Franco Felluga, Pamela K. Gilbert, and Linda K. Hughes. London: Blackwell, 2015. 1306-1312.

Brian Michael Norton

- "Laurence Sterne and the Aesthetics of Everyday Life." *Sterne, Tristram, Yorick: Tercentenary Essays on Laurence Sterne*. Ed. Peter de Voogd, Judith Hawley, and Melvyn New. Newark, DE: University of Delaware Press, 2015. 219-37.

- "Sentimental Modernity in Literature and Film." *Eighteenth-Century Life* 40.2 (Spring 2016): 157-161.

- "The Spectator, Aesthetic Experience and the Modern Idea of Happiness." *English Literature* 2.1 (Summer 2015): 87-104.

Natalie Operstein

- "Introduction: A Closer Look at Zapotec." (Coauthored with Aaron Sonnenschein.) *Valence Changes in Zapotec: Synchrony, Diachrony, Typology*. Coedited with Aaron Sonnenschein. Amsterdam: Benjamins, 2015. 7-22.

- "Phonological Adaptation of Spanish Loanwords in Zaniza Zapotec." *International Journal of American Linguistics* 82 (2016): 211-238.

- "Valence-Altering Operations in Zaniza Zapotec." *Valence Changes in Zapotec*. Coed. w/ Aaron Sonnenschein. Amsterdam: Benjamins, 2015. 175-190.

- "Valence-Altering Operations in Zapotec." *Valence Changes in Zapotec*. Coed. w/ Aaron Sonnenschein. Amsterdam: Benjamins, 2015. 23-54.

- "Verb Inflection and Valence in Zapotec." *Valence Changes in Zapotec*. Coed. w/ Aaron Sonnenschein. Amsterdam: Benjamins, 2015. 323-344.

- *Valence Changes in Zapotec*. Coed. w/ Aaron Sonnenschein. Amsterdam: Benjamins, 2015.

- *Zaniza Zapotec*. Munich: Lincom Europa, 2015.

Irena Praitis

- "Bread." *Nothing to Declare: A Guide to the Flash Sequence*. Buffalo: White Pine Press, 2016.

217-221.

- "Cap," "Sere," "Vision." *Two Hawks Quarterly* (Spring 2016).

- "Koan #17." *Flash, Flash, Click*. (May 2016).

David Sandner

- "Introducing the Ghost of the Simulacrum of the Presence of the Memory of the Writer Who Lived with Us Here in this Place: On Philip K. Dick in Orange County." *Philip K. Dick in Orange County*. Eds. Christine Granillo and Jesse LaTour. Fullerton, CA: Hibbleton, 2015. 4-8.

- "Introduction: On Your Last Chance to Be Human...On It Being Already Too Late..." *The Aramchek Dispatch: Philip K. Dick Edition*. Eds. Christine Granillo, Emily Robles, and Nicole Vandever. Fullerton, CA, 2016.

- "Ode to Aliens Eating my Brain." *Philip K. Dick in Orange County*. Eds. Christine Granillo and Jesse LaTour. Fullerton, CA: Hibbleton, 2015. 42-45.

- "Old Foss is the Name of His Cat." *PodCastle* 389 (November 2015).

Nicole Seymour

- "Alligator Earrings and the Fish Hook in the Face: Tragicomedy, Transcorporeality, and Animal Drag." *TSQ: Transgender Studies Quarterly* 2.2 (2015): 261-79.

Kay Stanton

- "Intersections of Politics, Culture, Class, and Gender in Shakespeare's *Titus Andronicus*, *The Taming of the Shrew*, and *The Merchant of Venice*." *Multicultural Shakespeare* 12 (2015): 39-52.

J. Chris Westgate

- "I'll Show You the Bowery from Chatham Square to the Cooper Institute": The Entertainment and Ethics of Slumming in the Theatre." *Theatre Survey* 56.2 (2015): 195-212.

Heping Zhao

- "Negotiating Between the Constant and the Changing: Balancing Acts in the Training of Writing Teachers." *European Journal of Language and Literature* 2.1 (2015): 116-121.

Conference Presentations/Readings**Lana L. Dalley**

- "Mothering Abroad." North American Victorian Studies Association, Manoa, HI.

- "Thick, Sour Pap, and Other Abominations": Victorian Mothers and Infant Feeding Practices." British Women Writers Conference, New York, NY.

Debra Danielsen

- "Written Lives as Historical Sources: Exploring Zion in Missouri and the Haun's Hill Massacre." Liberal Studies Conference, CSUF, Fullerton, CA.

David Kelman

- "Comparative Literature in the Age of Trauma." Society for Comparative Literature and the Arts, New Orleans, LA.

- "Cryptic Comparisons, or the Absent K: Fortune-telling Books in Philip K. Dick and Ricardo Piglia." Philip K. Dick: Here and Now, Fullerton, CA.

- "The Permanent Parabasis of the World: Unframed Comparison in Cortázar's 'Blow-up.'" American Comparative Literature Association, Cambridge, MA.

Stephen J. Mexal

- "Imagining a New Old West: Owen Wister, Frederick Jackson Turner, and the Conservative Imagination." Western Literature Association Annual Conference, Reno, NV.

- "The *Overland Monthly* and the Imagination of Nineteenth-Century Western Liberalism." Shaping San Francisco Lecture Series, San Francisco, CA.

Brian Michael Norton

- "World Gazing in Aesthetics and Natural Philosophy." The Western Society for Eighteenth-Century Studies Annual Meeting, Riverside, CA.

Natalie Operstein

- "Contacto Lingüístico Entre el Zapoteco de Zaniza y el Español: Dimensión Diacrónica." Terceras Jornadas de Lenguas en Contacto, Tepic, Nayarit, Mexico.

- "Supletivismo en las Lenguas Zapotecas." VII Coloquio de Lenguas Otomangues y Vecinas Juan José Rendón, Oaxaca, Oaxaca, Mexico.

Gary Pollitt

- "Measured Response: Managing Your Reactions to Resistant and Defiant Behavior." California League of Schools: School Climate & Culture Conference, Incline Village, NV.

- "Hacking the Paraphrase: Twenty-First Century Writing Training." English Council of California Two-Year Colleges, Conference, San Jose, CA.

Irena Praitis

- "Bread: The Flash Sequence: A Reading and Discussion." Associated Writing Programs Conference, Los Angeles, CA.

David Sandner

- "Archiving the Future: Dr. Willis McNelly and the Science Fiction Collection in CSUF's Special Collections." Frank Herbert's *Dune*: A 50th Anniversary Celebration, CSUF, Fullerton, CA.

- "Introduction to *Blade Runner*." College of Humanities and Social Sciences, CSUF, Fullerton, CA.

- "Philip K. Dick in the OC." Orange County Science Fiction Association, Orange CA.

Nicole Seymour

- "Queering Climate Change Discourse." Thinking Queer Lecture Series, Fullerton, CA.

- "Sturm und Drang: Theatrical Visions of Global Environmental Crisis." Research Foundational Network on Environmental Crisis and the Transnational Imagination, Augsburg, Germany.

- "Trans-ing the Environmental Humanities." Modern Language Association Convention, Austin TX.

Kay Stanton

- "Dreaming Consciousness: The 'Emperor Dream' in *Romeo and Juliet* and *Antony and Cleopatra*." Shakespeare Association of America Convention, New Orleans, LA.

- "The future in the instant: Time for Quantum Shakespeare." California State University Shakespeare Symposium, Stanislaus, CA.

- "The *Merchant of Venice*: Fighting Prejudice with Perspective Tricks." The Long Beach Shakespeare Company, Long Beach, CA.

J. Chris Westgate

- "Wasn't America Crowded Enough Wid Out You Forrigners?: Immigration, Assimilation, and Social Mobility From Broadway to the Bowery." Comparative Drama Conference, SU, Owings Mills, MD.

Heping Zhao

- "Negotiating Between the Constant and the Changing: Balancing Acts in the Training of Writing Teachers." Sixth International Conference on Social Sciences, Istanbul, Turkey.

ALUMNI UPDATES, 2015-2016

Sarah Anderson (BA '08) completed a Master's in English Literature and Transatlantism from the University of Edinburgh, Scotland. She currently works as an undergraduate advisor in the Statistics department at UC Santa Barbara.

Janine Betancourt (BA '04) has been teaching high school English Language Arts in grades 9-12 for 10 years. In her spare time she studies the violin and she and her two children, ages 12 and 15, sing at their local church in Murrieta.

Danielle Blanchard (BA '08) works in human resources at a medical equipment company.

Nancy Bosserman (MA '91) worked as a high school English teacher and a middle school principal before retiring as a district office administrator from Whittier Union High School District. She now lives in Wilmington, NC, where she serves

on the advisory panel for the local newspaper.

Denisse Cobian (BA '10) has worked in advertising since graduation, currently serving as Director of Branded Entertainment Sales at mitú.

Melodie Earickson (BA LING '86) works as a site supervisor and ESL instructor in the Adult Literacy Program at the Riverside County Library. She recently traveled to the Channel Islands off the coast of Normandy.

Natasha Kadimi (BA '12) built an Instagram account with over 100,000 followers which she leveraged into a position with a digital marketing agency where she helps run over 300 social media accounts.

Josh Korn (BA '10, MA '13) is front-of-house manager at Playground restaurant in Santa Ana.

Kristine Nikkhoo (MA '11) has taught developmental and college-

level English composition and is currently the Director of Basic Skills and Support Programs at Fullerton College.

Kay (Kat) Olvey (BA '12) is earning a Master's in Romantic and Victorian literary studies at Durham University in North East England. Her dissertation will examine the female voice in the works of Charlotte Smith and Mary Hays.

Robert Piluso (BA '06, MA '08) recently accepted a full-time position at Mt. San Antonio College.

Eric Rodriguez (BA '15) recently accepted a fellowship award from Michigan State University to pursue his Ph.D. in Rhetoric and Writing.

Michelle Schmer (BA '08) is currently an Instructional Designer at Glidewell Laboratories, where she uses her technical writing background to create training videos and support materials.

Sharon Smith (BA'93) has held a number of managerial and consulting positions in the telecommunications industry. She is currently a Senior Operations Manager at Verizon Wireless.

Sharone Williams (BA '07) earned her PhD in American literature from Claremont Graduate University in 2013. She is the coeditor of *The Routledge Introduction to American Women Writers* (Routledge, 2016).

Fernanda Zendejas (BA '11) is earning her J.D. at Whittier Law School while working as a senior associate at a human resources consulting firm.

WE WANT TO HEAR FROM YOU
Don't see your name here? Find us on social media or email Carlen Pope at cpope@fullerton.edu and let us know what you've been up to.
Call your department. It misses you.



FIND US ONLINE

 [facebook.com/csufenglish](https://www.facebook.com/csufenglish)
 @CSUFEnglish
 #CSUFEnglish

THIS PAGE INTENTIONALLY LEFT BLANK