Author Alexandria Marzano-Lesnevich discusses writing process after a virtual reading from their book *The Fact of a Body: A Murder and a Memoir* on April 8. Professor Amy Monticello hosted the event, co-sponsored by Women & Gender Studies, First-Year Seminar, and the Honors Program. Monticello’s True Crime Honors Seminar students had read the book and were eager to meet the author virtually. English Major Madison Suseland (class of 2023) profiled the event for *The Torch*, the Suffolk CAS Honors Program newsletter. You can read it here on p. 26-27: tinyurl.com/y9xdjwyA

Suffolk English launches new major concentration  
Public & Professional Writing

Despite a pandemic year that delayed so many things, the Suffolk English Department developed a new concentration within the English major: Public and Professional Writing (PPW). Having gained approval through all the university channels, PPW joins Creative Writing (CW) and Literature as the third potential ENG path students can take.

Both practical and theoretical in its approach, PPW will offer courses in Style, Editing, and Grammar; and advanced topics courses in rhetoric, along with the established major courses and ENG electives all English majors share. Building on the rhetoric-based curriculum established in the First-Year Writing Program (which all Suffolk students take), PPW courses complement the existing literature and CW tracks, all of which cultivate the kinds of analytical and rhetorical skills students can take with them wherever they might go, even as rapid changes in technology and society lead them into writing situations and entire careers that don’t yet exist.

"Writing has always evolved with technology," said Professor Rich Miller, who led the committee to develop the PPW curriculum. "It has always changed how we look at texts and what we consider texts. I’d love our students to develop the confidence that they can be a part of shaping and changing the way text is used in the public sphere, in the workplace, and in their personal lives.”

Continued on p. 12
FROM THE DEPARTMENT CHAIR, BRYAN TRABOLD

My previous chair letter looked to the past, focusing on the remarkable accomplishments of the faculty in the English department during the pandemic:

· The impressive transition to online learning in March, 2020

· The remarkable Summer U program, in which an astonishing 94% of the 195 students enrolled ended up attending Suffolk in the fall

· The fact that faculty taught a total of 54 sections of Hyflex and hybrid classes in the fall to help Suffolk meet its commitment of offering two in-person classes to first-year students

· The countless hours faculty spent over the summer to prepare either for in-person or online teaching

As one who has the privilege of reading course evaluations, I can confirm that the faculty in the English department succeeded brilliantly. It was inspiring to read comments from students who offered genuine gratitude for their engaging classes, and for the deep empathy and compassion faculty displayed during such a disorienting time. We should be genuinely proud of the ways that the department served students and the larger Suffolk community this past year.

For my last letter as chair, I’d like to look forward. For those who know me, it may not come as a surprise to learn that I feel tremendously hopeful.

Here’s why.

THE PUBLIC AND PROFESSIONAL WRITING CONCENTRATION (PPW) — Despite the fact that we were experiencing a pandemic, the department miraculously rallied to complete the work necessary to create this new concentration. PPW courses have the potential to draw more students to the English major, provide engaging classes for majors in the literature and creative writing concentrations, and attract students from across the university who are eager to develop their writing for either civic engagement or professional purposes.

THE LAFORGE FOUNDATION DONATION — Shortly before the pandemic, we were fortunate to secure a donation from Jim Henle, director of the LaForge Foundation. This grant will allow us annually to provide The David Ferry and Ellen LaForge Poetry Prize and for Salamander to sponsor a fiction writing contest. The event for the first poetry prize awarded to Greg Delanty this year surpassed our wildest expectations. Some of the attendees included Michael Martin, Prime Minister of Ireland; Laoise Moore, Consul General of Ireland to New England; Dan Mulhall, Irish Ambassador; Michael and Edna Longley, distinguished Irish poet and critic; and Billy Collins, former U.S. Poet Laureate.

This poetry award has the potential to elevate the profile of our creative writing program and Suffolk University both nationally and internationally. And the fiction contest will most certainly do the same for Salamander, our literary journal that already commands national respect and admiration.

A NEW CHAIR — I am thrilled that Quentin Miller has graciously agreed to serve (again) as our next chair. As I’ve said and written about Quentin, the top three theories to explain his remarkable productivity as a scholar, teacher, and administrator: he has a clone; he is actually an android; he hasn’t slept in several years and plans to hibernate at some point for an extended period of time. Regardless of which theory you subscribe to, we are all fortunate to have him at the helm as we emerge from this dreadful pandemic and enter the world of in-person teaching once again. Which brings me to my final source of optimism and hope…

RETURNING TO IN-PERSON TEACHING IN THE FALL! — Yes, this one merits an exclamation point. What a year it was… and may we never experience anything like it again. I know I speak for us all when I convey how excited and enthusiastic we are that we’ll be back in the classroom in the fall. Many faculty in the department engage in exciting research, many engage in meaningful service, and some engage in both. But the quality common to all which makes our department so truly singular and special: our passion for teaching and working with Suffolk students.

It has been a real privilege to serve as chair these past three years. I’d like to offer my sincere thanks and gratitude to all the faculty in the English department for your brilliance, creativity, compassion, resilience, stamina, and humor, particularly during the pandemic. It’s challenging to find the words to express how truly eager I am to see you all again this fall — in person.
Brief interviews with English Alums


JB: Communication and research are two essential skills from my English course work. We inform residents of programs, engage with them on policy questions, and gain their insight on budgeting and long term planning. My English degree equipped me to analyze issues, solve problems, and put policy questions into context so that a particular Board, Committee, or department doesn’t make a decision in a silo.

STX: What advice can you offer students who are interested in an English major, but whose parents are skeptical of its value toward their future careers?

JB: My time as an English major helped me develop skills in communication, research, and writing that are invaluable as a municipal employee, which I also look for in new hires and interns: analyzing an issue, getting to the point of a problem, and doing research aligns with solving that problem. Some of my favorite English courses were Shakespeare’s history plays, Utopias and Dystopias, and the History of Boston, which focused on written works with ideas of governance and the impact government can have on people and other institutions. My poetry writing classes also provided skills for dissecting the works of others and a great creative outlet.

STX: What advice do you have for English majors as they transition from college to the workforce?

JB: Create opportunities to illustrate the skills you are learning in your major classes. I draft presentations, press releases, and other memos for elected and appointed officials as well as the general public. It’s a tangible example of those skills that you can provide to a potential employer. I also think it is important to pursue your passion. I didn’t understand the role of professional manager in local government as a high school student and majored in English because I was a big reader and writer. I was able to translate my passion for reading and writing and my passion for local government into the career I have today. It helps me be a more effective public servant while involving the public, but it also prepared me to succeed in more quantitative ways such as grant writing, legal analysis, and transforming our operating budget into a tool that reflects the community’s values.

STX: Describe something you learned the hard way so current undergrads learn it the easy way.

JB: Take chances — join activities, get an on-campus job, try potential career paths through internships. I was unable to articulate what I wanted for a “job” for so long, and once I started trying internships and clubs that interested me, it allowed me to separate why I liked those things and why I didn’t. It can be just as helpful to determine what you want to do by eliminating career paths that you don’t want to do.

STX: How can the skills the English major offers help students better participate in their own democracy?

JB: Any English major should be able to research a policy issue or elected official. But go beyond the what’s written and reach out to us in person, by phone, or in writing. Ask questions, engage with your local officials, and see how they respond. We are constantly looking to engage with residents. Information is everywhere. Find it, review it, ask us questions to help better your understanding, and then let us know where your analysis leads you and how you feel about an issue. Resident interest and feedback is vital to our national and local democracies.

Director of Administrative Services, Wenham, MA

JB: I began graduate work at Suffolk during my senior year and really connected the coursework and community of the MPA program with what I wanted to do professionally. I worked for the City of Leominster and as a Graduate Fellow for Professor Bond-Fortier throughout the MPA program. I began working for the Town of Wenham as Permitting Coordinator and Special Projects Assistant. In Feb. 2020, I was promoted to Director of Administrative Services. Making an impact in local government is extremely rewarding. I have a diverse portfolio of projects: work on the budget, Annual Report, grant writing and implementation, program creation and assessment, and drafting the Town’s Warrant. I’m one of the main communicators for the Town through drafting press releases, managing social media, presenting and taking questions from the public in meetings, and managing the Town’s Citizens Academy. I work with residents, officials, and Town staff to move the community forward and serve the public.

STX: How has your work in English helped you professionally?
2021 English Honors thesis presentations, via Zoom

English majors write, but also act and direct

2021 graduate Katie Johnson had one of her short stories chosen by Suffolk’s Theatre Department to be adapted into a one-act play as part of their production series, Sputnik 2.

Titled "Rhododendrons," it is, from the promotional description: "A show immersed in the Pacific Northwest following the relationships and internal battles of three siblings and their close friend as they live illegally in Forest Park."

Her honors thesis (see left) is the prequel to the story that became "Rhododendrons," so her play is connected to her ongoing creative work.

Both writing and directing the 19-minute play, Johnson cleverly incorporated masks into the costumes so that the play could be recorded with actors together on stage.

You can watch the play here: https://drive.google.com/file/d/1Zvj9hoKLUKHjMMIv5WJGlhyQaTZ45RIz/view

Also taking part in the Sputnik 2 series, English Major Ally Peters performed in the student play "Sargasso Sea," written and directed by Liv Joan, class of 2021. The half-hour recording is available here: https://www.youtube.com/watch?v=KiAydlxvH5I

Below: a scene from "Rhododendrons."
Immigrant stories

In an era of violence against Asian Americans, deliberate family separations at the southern border, travel restrictions from predominantly Muslim countries, and a culture saturated with grossly racist overgeneralizations, oversimplifications, and downright falsehoods about the lives of immigrants in America—all just recent paraphrases of some very old assumptions—Leslie Eckel built a literature course to look at far more nuanced and first-hand accounts of people who get talked about quite a lot in public discourse, but are so seldom asked to speak for themselves.

"While some discover their version of the American Dream," she says her course description for "Immigrant Stories," others find themselves lost in exile, caught between identities, and in danger due to their undocumented status. Moving from 19th-century visions of the U.S. as a crucible, or melting pot, of cultures to today’s political tensions about borders and law enforcement, our readings reflect on the promise and peril of being new to America. Students analyze fiction, nonfiction, and film, and visit an immigrant advocacy coalition in Boston."

Starting with a story familiar to many American-born students—Colm Tóibín’s Brooklyn, and John F. Kennedy’s very European-focused A Nation of Immigrants—the course then works to complicate that more established assimilation narrative with works like Lauren Markham’s The Far Away Brothers, about twin brothers who come from El Salvador; Jose Antonio Vargas’s Dear America: Notes of an Undocumented Citizen; and Malaka Gharib’s I Was Their American Dream.

Inevitably, questions of humanity arise, and also those of citizenship, not just as a privileged legal status, but about citizenship as engagement, participation, contribution—maybe better a doing word than simply a being word.

"I try to pick books that are representative of different experiences," Eckel said. "Many Suffolk students come from families where immigration is a more recent experience. I wanted to include a book about first generation American life, and books that speak to the worlds our students live in."

Careful to situate each text in contexts, like the chronology of American immigration policy and evolving concepts over time—about immigration, race, nationalities, language, culture, and far more—the class locates places for students from very different experiences to meet.

"It's kind of a tough mix sometimes," Eckel said. "Because there are students for whom these topics are really obvious, but they maybe haven’t talked about them formally before. And then there are students who might not be as familiar—I was just skimming through somebody’s final, and he said, 'you know, everybody in my town is white and Christian, and I just have no experience of diversity.' It’s an interesting effort of having people come together and find themselves in conversation. There’s a lot of engagement with emotions and psychology for a lot of students. They become much more aware that they’re developing empathy and really seeing others’ perspectives."

That’s important when students are elsewhere so immersed in a very different rhetorical landscape. So many of the dominant sources for news and current events take all this complex policy and rich experience and necessary nuance, and flatten it to the size of a slogan that invites little but contempt or pity and the barest outline of a stereotype.

"In the political arena," Eckel said, "people are posturing and throwing around scare tactics and threats and stereotypes. Actually focusing on people’s stories is a great way to find common ground and feel a shared humanity."

Eckel recently received a course development grant from the University's Service-Learning Committee to develop "Immigrant Stories" as a service-learning course for Spring 2022. To add a service component to the course, she’ll need to finalize community partner, likely one of the many immigration advocacy organizations working in Boston. Talks are happening now with some local organizations. It also requires students do at least 25 hours of community service with that partner organization.

Students can gain a lot of perspective and knowledge that way, but for many, it will also be a professional development opportunity. A lot of those who’ve taken the class so far are interested in immigration law, government work, and nonprofit advocacy. Getting involved and meeting people working in public places very quickly shows that the work inside the classroom isn’t meant to just stay there.

And since it’s a 100-level class, students from any major can easily fit it into their plans, and connect for themselves the stories and art from this class to the complementary knowledge in, say, law, government, sociology, and beyond.

"I’m someone who isn’t part of a recent immigrant community, where the immigration experience happened so many generations ago," Eckel said. "I am open with my students about this, and I try to model the kind of curiosity, empathy, and investment in the topic that I hope they will adopt as well. We all have a stake in listening, understanding, and responding to the stories of immigrants, especially in a political environment that can be hostile to their well-being. I truly believe we are in this together!"
Class Profile: ENG 163

Latinx Literature Today

One thing you’ll see very quickly in José Araguz’s course on contemporary Latinx literature is that such an identity marker that has so often been made out to be one single thing is anything but one single thing.

A careful line from the class description says students will read "a sampling of contemporary Latinx literature... fiction, poetry, nonfiction, and comics by writers of Latin American origin who may or may not categorize themselves under the gender neutral/nonbinary term Latinx, a variation of Latino or Latina."

So one of the first things the class has to do is address the history, debate, and use of the term Latinx.

"Not everybody in the Culture likes it," Araguz said. "The word exists as a gesture, as a way for LGBTQIA Latinx individuals to feel included when they feel excluded in the Latino/Latina gendering of language in Spanish."

But as with any term we try to apply to a group of people that is also very internally diverse, the debate about nomenclature doesn’t stop there.

"Because I also have to tell students about the push back against that," Araguz said. "Because people will say ‘well, in linguistics we say language is gendered.’ It’s gendered, yes, but not in the same way as we understand it here in America. You get Spanish speakers who say ‘that’s a very English way of saying that term,’ and so you hear ‘Latine’ [suffix e rather than o or a] contemporarily as an effort to accomplish a similar thing. The word ‘Latinx’ is not so confining for me, but I see how it can be for some, so I take it upon myself to change. If a word includes more people, and makes people feel more included, it doesn’t hurt me to expand my vocabulary. So even choosing the name of the course brings up this whole debate."

As with any class in the English department, this one is primarily about reading, writing, and thinking. We see currents of culture and history manifest themselves in writing, and see writers speak back to those larger, perpetually moving forces. In choosing texts for classes like this one, the challenge is to be somehow representative of major trends while not being too definitive and inadvertently further marginalizing segments of the same communities you hope to give attention towards.

"We read writers from different countries in Central and South America, writers who are from Spain, but are expats in America," Araguz said. "You don’t want to erase anybody. You want to represent as much as you can. You’re teaching culture, you’re teaching history."

Latinx writers often grapple with legacies of colorism as well, like Afro-Latino experiences, and how both cultural practices and laws in various nations created racial caste systems there, different but perhaps parallel to those built in the U.S.

Across all the diverse perspectives and genres and creative forms that make up this eclectic course, it’s an alive and complex and constantly-evolving conversation about what it means to live at the intersection of these identities, how to claim one’s inheritance of the past and take agency in living with it in the present.

"It’s not a Spanish course; it’s an American literature course," Araguz said. "It shows the plurality of the American experience."

This isn’t a course only for Latinx students any more than a Greek Drama course would only be for Greek students. It is for everybody. A very large American experience is captured in these readings.

Yet another risk when curating a list of writings of marginalized people is to only focus on the sufferings. Those things shouldn’t be erased, but Araguz points to how those shouldn’t be held up as the only things.

"As a professor of color, that’s important to me," he said. "We do need to be able to write our pain, but we are more than our pain. When writers like Carmen Maria Machado do speculative work, they’re modifying a fairy tale and not making it about culture at all, but it is because she is from the background. We are also these fantastical worlds that we can write about."

For students familiar or who are themselves part of Latinx culture, and for those with no prior exposure, Araguz keeps a running class conversation in a pair of Google docs where students can pose questions about culture or language or history or theory along the way, which helps provide context like geography, cultural references, and language elements that may be unfamiliar. Things that arise in a text bring up further questions for research as insiders and outsiders alike work to understand and appreciate it all together.
"Genre " vs. "Literary" Writing

**WB:** There might be an assumption that Horror [ENG 152] will be an easier and more fun course, but also that it might not be as rigorous. We do have fun, but some of my students weren’t prepared for the sort of theoretical work we did.

**NF:** Mystery [ENG H150] is one of these genres that maybe doesn’t get the respect it deserves, but it’s one of those “guilty pleasure” genres. Mystery novels do well in responding to their era. They’re a repository of our fears as a society, so we can get a lot of the same stuff we get from “literary” fiction from mysteries if we just look for it.

**AM:** True Crime was a bit different, since I did it for the Honors Seminar [ENG 525], so those students didn’t choose it based on genre. Quite a few were concerned about upsetting material and violence, particularly sexual violence. Some true crime focuses on the psychology of the killer, which ends up redistributing fascination in the wrong direction.

Choosing Texts

**WB:** I try to give a range of the horror genre. I want to have them read some Poe and some early 19th and early 20th century horror stories, but I also want to come up to the moment. In the last few sections, I’ve focused on pandemic type stories, virus stories, and stories about isolation. This year, I focused on under-represented voices in horror with women, Black writers and Native American horror.

**NF:** My class does work a little bit more like a survey. We start with Poe’s stories and *Sherlock Holmes* to get a baseline. Then we talk about Victorian society—people moving to cities, suddenly living close to people that they didn’t know, and that sparking new fears. Then we move to more contemporary issues that students can easily identify with.

**AM:** Good true crime is a commentary on society—what justice means, whose story we tell, why a story gets told or doesn’t, who tells the stories. Students were surprised to find that these weren’t just page turners. You see lots of deep sociological and psychological considerations. You see how laws form based on particular crimes, how court cases are built and argued, how racial and gendered violence is encoded into our systems and therefore into our crimes.

**Fiction and non-/Knowing and not**

**AM:** True crime has to account for what people can’t know. In fiction, the author knows and can reveal as much as they want. There are dead ends, and authors have to confront things that they just couldn’t get information about. There was a lot of “let’s try to imagine this” in our readings. It’s almost impossible for an author not to step into the detective role themselves.

**WB:** It’s interesting about the different genres here, with what you’re saying about not knowing. Much of the horror fiction I like is the uncanny, ambiguous stories where you’re not sure what’s going on, when it was designed to resist explanation.

**NF:** In my academic work, I look at when fiction writers point out what they can’t know. Which sounds crazy because they’re fiction writers; they can make it up. I like fiction that deals with the limits of knowledge, and it seems like all three genres have a strong emphasis on what we can and can’t know.

**AM:** Maybe fiction tends to be more about moving a reader through information and questions in a deliberate way, and nonfiction is more a writer moving themselves through something they don’t fully understand, either.

What’s here for students

**NF:** Mystery and detective fiction is great because it’s a fun way to learn to read really closely. We’re trying to solve a crime so we’re looking at every clue, and we’re trying to file it in our brains. So you pick up all of these great habits of looking for patterns and clues that are really just good habits when we read anything.

**AM:** True crime doesn’t have to be a tour of trauma. We’re really there to understand how crime is actually a lens on society. Good true crime is empathetic, and so the value in this is not to gawk at the terrible, but to discover the community that studying crime really illuminates for us.

**WB:** Horror can explore both our personal and existential fears, but also examine the fears of the culture and society at large. They are very concrete fears, even if they’re represented in a form or monster or something supernatural.
Publications, awards, talks, teaching news, conferences, travel

José Angel Araguz


Excerpt from *Heartlines*, a manuscript of lyric aphorisms and microessays, part of the latest volume *Oxidant Engine*’s "BoxSet" series.

Poem: “Birthday Dirge” published in *Boog City*.


Araguz has done several virtual readings recently including a Solstice MFA Faculty reading and a feature spot in a reading celebrating the latest issue of Pangyrus.

Barrett Bowlin

Short story: "Heavy Petting," published in The Shanghai Literary Review 6(1); Winter 2021.


Leslie Eckel was invited to speak on “Frederick Douglass and the Power of Critical Distance” at the virtual celebration of #DouglassWeek hosted by University College Cork, Ireland in February 2021. Here’s the website, https://www.douglasincork.com, and the YouTube link to her session: [https://www.youtube.com/watch?v=5dHwHKiiW8Y](https://www.youtube.com/watch?v=5dHwHKiiW8Y).

Along with fellow scholars Megan Marshall, Charles Capper, and Katie Kornacki, Eckel was featured in the documentary film *Margaret Fuller: Transatlantic Revolutionary*, directed by Jonathan Schwartz and released by Risorgimento Productions in February 2021.

She has been invited to contribute a chapter titled “Emerson, Reluctant Feminist” to *The Oxford Handbook of Ralph Waldo Emerson*, which is currently under contract with Oxford University Press, with publication anticipated in 2023.

Peter Jeffreys


He presented a paper titled “Translation and Transparency: The ‘Walls’ and ‘The Windows’ of C.P. Cavafy’s Poetic Transmission” for a panel on “Translation and Transmission: Greece and the Globe” at the American Comparative Literature Association’s 2021 Annual Meeting (April 8-11).

George Kalogeris


Poem: "Terza Rima" in *Able Muse* Volume 28 Winter/Spring 2020-21

Jon Lee


Poem: "Plague Anatomy" was published in *Voices Amidst the Virus: Poets Respond to the Pandemic*, edited by Eileen Cleary and Christine Jones, Lily Poetry Review Books, 2020, p. 84.

Poem: "Superbloom" was published in *Spread the Word: A Pandemic Open Mic Anthology*, edited by Richard Krawiec and Natalie Eleanor Patterson, Jacar Press, 2021.


**Marlene McKinley**, who retired following Spring 2020, was named Professor Emeritus.

**Quentin Miller** gave three invited talks on James Baldwin during the fall semester. In October he spoke with cadets at the U.S. Military Academy, West Point, about the ongoing importance of Baldwin's landmark essay *The Fire Next Time*. Later that month he was the keynote speaker at an all-day event sponsored by Capital Community College in Connecticut on Baldwin's foundational importance to the Black Lives Matter movement. In December he led a discussion of the Raoul Peck film *I Am Not Your Negro* sponsored by the Massachusetts Association of Consulting Planners. Publications in the fall included an article in *The John Updike Review* (8.1) titled “The Coup and the Pursuit of Happiness” and a review essay in *The Dylan Review* (2.2) reviewing Spencer Leigh’s study *Bob Dylan: Outlaw Blues*.

**Amy Monticello**

Essay: "Not Nothing" in Issue 67 of *Brevity: A Journal of Concise Literary Nonfiction*, May 14, 2021. [https://brevitymag.com/current-issue/not-nothing/?fbclid=IwAR2wS5KbsnqZvMu_jN-GyUEHxD_LK4nWS17mF05Grft1JsVyLETYXgQn-W4](https://brevitymag.com/current-issue/not-nothing/?fbclid=IwAR2wS5KbsnqZvMu_jN-GyUEHxD_LK4nWS17mF05Grft1JsVyLETYXgQn-W4)


**Ruth Prakash**


**Da Zhong** was on the panel "Life-Writing Projects in Modern Chinese and Vietnamese Cultural History" at the Asian Studies Conference on March 22, and delivered the paper "Performing China on the World Stage: Writing Shih-I Hsiung."

Zheng, who is retiring, was also named Professor Emeritus.

**Salamander** published its 51st issue this past January including work by Jinwoo Chong, Natalie Shapero, B.M. Owens, Darius Stewart, Despy Boutri, and Connie Pan among others. They also hosted a virtual reading celebrating the issue on March 26th featuring Chong, Shapero, and Owens.

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**Salamander** is happy to share that past contributor Joanna Pearson’s fabulously creepy story “Mr. Forble” (Issue #50) was selected for inclusion in *The Best American Mystery and Suspense 2021*.

**Ruth Prakash**


**Maria-Simone Sarmiento**,

瑪莉亞-西蒙娜-薩爾米恩托，2023年級的學生，代表沙夫茨克的英語系參加了博思頓地區的本科生诗歌节虚拟活动。该活动由波士顿大学主办，4月14日举办。

她的诗“我自己的故事”从47:40开始。她说:“我感到非常荣幸和感激，有机会在西班牙语中听到我同龄人和演讲者的作品。我觉得，当我写诗时，总是努力看到自然地出现西班牙语，以及诗的根源。

“和上届[教授Araguz]一起工作，给我提供了一个写作诗歌的工作坊，上学期，得到了同龄人的反馈，让我能够继续找到我的诗的声誉。我非常感谢教授Araguz在指导我并成为优秀教师方面的努力。”

**Quentin Miller**

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**Marie-Simone Sarmiento**: Suffolk student reads at undergraduate poetry festival

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Quentin Miller gave three invited talks on James Baldwin during the fall semester. In October he spoke with cadets at the U.S. Military Academy, West Point, about the ongoing importance of Baldwin's landmark essay *The Fire Next Time*. Later that month he was the keynote speaker at an all-day event sponsored by Capital Community College in Connecticut on Baldwin's foundational importance to the Black Lives Matter movement. In December he led a discussion of the Raoul Peck film *I Am Not Your Negro* sponsored by the Massachusetts Association of Consulting Planners. Publications in the fall included an article in *The John Updike Review* (8.1) titled "The Coup and the Pursuit of Happiness" and a review essay in *The Dylan Review* (2.2) reviewing Spencer Leigh’s study *Bob Dylan: Outlaw Blues*.

**Amy Monticello**

Essay: "Not Nothing" in Issue 67 of *Brevity: A Journal of Concise Literary Nonfiction*, May 14, 2021. [https://brevitymag.com/current-issue/not-nothing/?fbclid=IwAR2wS5KbsnqZvMu_jN-GyUEHxD_LK4nWS17mF05Grft1JsVyLETYXgQn-W4](https://brevitymag.com/current-issue/not-nothing/?fbclid=IwAR2wS5KbsnqZvMu_jN-GyUEHxD_LK4nWS17mF05Grft1JsVyLETYXgQn-W4)


**Salamander** published its 51st issue this past January including work by Jinwoo Chong, Natalie Shapero, B.M. Owens, Darius Stewart, Despy Boutri, and Connie Pan among others. They also hosted a virtual reading celebrating the issue on March 26th featuring Chong, Shapero, and Owens.

**Salamander** is happy to share that past contributor Joanna Pearson’s fabulously creepy story “Mr. Forble” (Issue #50) was selected for inclusion in *The Best American Mystery and Suspense 2021*.

**Marie-Simone Sarmiento**

瑪莉亞-西蒙娜-薩爾米恩托，2023年級的學生，代表沙夫茨克的英語系參加了博思頓地區的本科生诗歌节虚拟活动。该活动由波士顿大学主办，4月14日举办。该节为本科生和研究生诗人提供了一个创造性的论坛，展示他们在虚拟活动中自然地出现西班牙语，以及发表在一本 antholgy。她的诗“我自己的故事”从47:40开始。她说:“我感到非常荣幸和感激，有机会在西班牙语中听到我同龄人和演讲者的作品。我觉得，当我写诗时，总是努力看到自然地出现西班牙语，以及诗的根源。

"Working with [Professor Araguz] to honorize [the poetry workshop] class last semester and gaining feedback from my peers allowed me to continue to find my voice in my poetry and creative writing in general. I owe a lot to Professor Araguz in guiding me and being a great teacher."

Watch at: [https://youtu.be/MaGpGLEY6DM](https://youtu.be/MaGpGLEY6DM)
On March 2, Barrett Bowlin, Nick Frangipane, and Scott Votel led a professional development workshop on using our writing assignments to encourage students to "make bold intellectual, rhetorical, and stylistic choices." Central here is the tension between our student-oriented goals of encouraging, as Votel said, "reading new perspectives, asking new questions, trying new techniques, and thinking new thoughts" and academic systems that have encouraged the exact opposite.

"Students have been socialized through 12 years of high-stakes testing to become risk-averse thinkers and writers," Votel said. "Students often agree with the ethos of risk-taking in college, but will just as quickly cite GPA, scholarships, job prospects, and parental approval as overriding influences on assuming risk. We want students to take intellectual and formal risks in writing, but they fear significant backlash for a failed academic experiment."

The group cited research from Alexis Teagarden, et al., who defined categories of risk in student writing:

1. **Formal Risk** – Experimenting with genre conventions or other formal elements
2. **Rhetorical Risk** – Experimenting with unconventional rhetoric or argumentation
3. **Positional Risk** – Forwarding novel or controversial or unusual ideas or insights
4. **Evaluative Risk** – Any risk that revolves around grading and evaluation (e.g. a formal risk that jeopardizes a final grade)
5. **Personal Learning Risk** – Challenging personally held knowledge and beliefs
6. **Ethical Risk** – Actions or writing that involves academic misconduct or a breach of professional ethics

The authors argue that risk can be defined and encouraged by discussing specific types of risk for a given writing task, and following it with student reflection and dialogue with the instructor. Often, students and instructors don’t mean the same thing when they talk about risk, so these categories can be helpful. Instructors can offer opportunities for reflection on risks taken during the process from pre-writing to revision. Instructors should also recognize the situated and personal nature of intellectual risk. What is risky for one writer is safe for another. Above all, Teagarden argues that risk needs to be “explored as an aspect of learning,” which recognizes that intellectual and practical development requires moving beyond the safe and familiar.

Frangipane developed a questionnaire to help in revising assignments to better encourage risk. Ask these questions about one of yours:

- **Students need time to adjust to taking risks, and a structured process for doing so.** Does your assignment describe early steps in the process in a way that encourages creative choices? Does your grading take the process into account? Emphasizing process over product with scaffolding assignments might help encourage students to take more formal or argumentative risks by lowering possibility of a negative outcome.

- **Sometimes students simply need permission to challenge conventions,** and reassurance that strong analytical writing always strikes out on new ground, even if it’s just new to the author. To what extent and in what ways does your assignment encourage students to challenge received ideas, question, and experiment?

- **Be specific and strategic.** How and when do you leave room for risk-taking, spell out the type of risks that might be taken at each stage, or leave some risks largely undefined? However you decide, the emphasis should be on students’ creative and intellectual control over their response to the prompt.

- **Use grades to incentivize precisely.** Grading criteria influences students’ willingness to take risks. Does your grading criteria leave space for risk taking without fear? Do you scaffold large assignments with smaller low-stakes assignments where students can test new ideas and approaches without jeopardizing their grade in the course? How are you in dialogue with students? Do you encourage them to reflect about the risks they took to write beyond their perceived abilities?
Bowlin offered a sample in which he revised a standard research paper assignment to give students the option to write and pitch it as if for a public-facing publication. Thus, they have to consider editorial ethos, audience, potential resistance, counter-arguments, and how contexts influence their writing decisions. While these are simulated risks, they require students to stretch beyond what’s familiar into more complex situations with far more variables and potential dangers to navigate than the confined and controlled space within a classroom.

References

First-Year Writing wins $15k project-based learning grant
Pamela Saunders, Director of First-Year Writing, received an Experiential Learning Grant ($15,000) for her proposal, "Experiential Composition: Supporting Project-Based Learning in the First-Year Writing Classroom." This is an internal grant, part of Suffolk’s investment in developing experiential learning across the university. Grant funds will be used to support faculty professional development and expertise in Project-Based Learning, an experiential instructional modality that will form the basis of the new WRI 101 curriculum. WRI 101 students will have the opportunity to work in groups on projects in multimodal genres to address an array of significant social and political issues. The First-Year Writing Program is proud to be able to deliver this curriculum to Suffolk students on day one of their college career.

Suffolk English presents first annual Poetry Prize
At a virtual ceremony and reading on April 14, the Suffolk English Department presented poet and translator Greg Delanty (above) with the first annual David Ferry and Ellen LaForge Poetry Prize. Funded by a generous endowment from the Ellen LaForge Memorial foundation, the $2,000 prize is awarded to an accomplished poet who also publishes works of translation. Delanty, absolutely that, currently teaches at St. Michael’s College in Vermont. A dual citizen of both Ireland and the U.S., he is also a childhood friend of the current Irish Taoiseach (prime minister) Micheál Martin (bottom), who, thanks to the virtual remote nature of the event, was able to attend and offer his own words of praise for Delanty’s work, and for poetry, literature, and language more broadly. Professor George Kalogeris (below) hosted the event, which you can watch at tinyurl.com/yf9794db. Start at about the 40:30 mark to skip the technical setup.

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Work study students Thatianah Champagne, Madison Suseland, and Zoe Phillips worked hard to build our accounts over the last year, with Administrative Assistant Emma Leisentritt, overseen by Administrative Servies Manager Lauren Burch.
**Public & Professional Writing, continued from p. 1**

An established subfield of English studies, PPW invites students to apply the critical reading, thinking, and writing skills developed throughout in the English major directly to the world of work and public-facing institutions outside the academy. Students will practice both analyzing and participating in contemporary public discourse across diverse spaces, like digital and print publishing, visual rhetoric, documentation, personal platforms, traditional and digital workplaces, and the world of public opinion and advocacy.

"It's exciting to apply theory in digital environments," Miller said, "working with the kinds of texts that people see every day. Writing text for an app is just as important as academic writing. This is an avenue students can talk confidently to their parents about."

While PPW might look a bit more explicitly at vocation, it is still solidly about education. It’s true that English Majors of any concentration won’t graduate from Suffolk and step right into English jobs in the big English firms, but all of those students will be equipped to transfer skills and concepts from their course work to an education and a career path they determine for themselves, and to claim an agency over their lives no matter what changes the future continues to bring.

All English majors will understand music and meaning in poetry and prose, argument and art, arguments through art, the inseparability of ethics from aesthetics, how sentences work, how narratives work, how persuasion works, how implicit meanings work, how to apply contexts to the choices they make in reading and writing, how the power to produce and distribute and consume texts reveals yet larger systems of power and influence, and most importantly, how to make all of this understanding work for them.

"Our students might be a little more open minded in how they package their skills, and how they combine different disciplines for their own purposes," Miller said. "These classes can help you, no matter what your major is, or what your career will be."

We’ve all heard the tired cliche of “what kind of job can you do with an English major. We’ve also all known the answer this entire time: if you play it right, you can do just about any of them.

**A starting list of PPW courses to be offered in rotation:**

ENG 312 English Grammar and Usage
ENG 376 Literary Publishing
ENG 377 Writing for Digital Media
ENG 390 Writing Process and Revision
ENG 391 Research and Writing
ENG 395 Rhetoric and Memoir
ENG 396 Varieties of Workplace Writing
ENG *** Rhetoric of Disability (future course)
ENG *** Digital Composition and Culture (future course)
ENG *** Tactical Rhetoric: Society and Power (future course)