Dear Dean DeLuca:

When I encountered the call for applications for Dean of the Davidson Honors College, I relived every visit to Missoula in my past, recalling vivid and distinct memories of a place that resonated in my imagination through Ivan Doig’s book, *This House of Sky* and Norman Mclean’s *A River Runs Through It*. I knew Ivan from his years living in Seattle and my good friend, Seattle resident, and colleague, Tom Skerritt, starred in the film version of *A River Runs Through It*. This all may sound romantic or feed into an illusion about Montana, but I’m a writer and a literary person and a place comes alive for me through story. A chance to connect me to stories like that (and create new stories of my own) is an opportunity I can’t pass up.

I have had a long and broadly based academic career that began with a question as an undergraduate at the University of California at Berkeley when I asked one of my American literature professors whether or not there were any Asian American writers. When he said no, I began my own search and found that his statement was not true. I decided to unofficially “major” in a subject that wasn’t available at Berkeley, namely Asian American literature, nor were there any professors or classes. In fact, my search yielded the publication of my first book, a co-edited effort, the landmark anthology, *Aiïïééééé! An Anthology of Asian American Writers* (Howard University Press, 1974). The book has since been credited with naming an entire canon of American literature and will be reissued this fall by the University of Washington Press on the occasion of its 45th anniversary. It was a book I started co-editing while still a senior at Berkeley. When I was interviewed for my first part-time teaching job at Mills College, while completing my graduate studies at San Francisco State College, I was asked what subject I could teach and I mentioned that I could teach a class on Asian American literature, a subject I
taught myself and a course not available anywhere in the US. Decades later I learned that I had initiated something labeled “curriculum transformation.”

My approach to teaching and my many administrative positions come from that early questioning of my English major curriculum. In the 70s I became one of the founding board members of the Before Columbus Foundation, an organization dedicated and committed to the promotion of American multicultural literature, writers and presses at a time when many writers were being ignored or occupying the margins of commercial publishing. I still serve on the board today.

One of the great advantages of working at the University of Washington is the opportunity to constantly be engaged in pursuing new knowledge and finding new scholarly paths. What I find most intriguing is the opportunity to pose new questions on ever-changing intellectual platforms. As a professor in a public university, I’ve always thought that a key component of my writing and research was to create a dialogue between the UW and the community and to be involved in public scholarship. I wrote the following message in 2002 as I was ending my five-year term as Chair of the Department of English and moving on as Director of the University Honors Program:

Academia is often referred to as the “Ivory Tower,” implying that those of us in academia are somehow isolated from the real world. After September 11th, all of us, no matter where we work or live, know that isolation isn’t possible or welcomed. Our faculty and students focused their energy on understanding how the world changed before our eyes whether we were studying Wordsworth or South Asian literature or composition theory.

On October 11th the University canceled classes and organized a “Day of Reflection and Engagement” and the very best side of how a university responds to the world we live in was on display. Students, faculty, and staff sought out the substantive information behind the words and soundbytes we read and heard in the news. I was very proud of the way in which our university responded to world events and to our university community.

This is my fifth and last year as chair of this department. Everything that can possibly be described as the “real world” has been a part of my years as chair from the tragic to the joyous.

On 10/11/2001, I had been asked by the UW to end the “Day of Reflection and Engagement” by writing a poem for the closing ceremony for the entire campus. I had never been given a harder writing assignment in my life. I wrote and read a poem entitled simply as “Calling the Roll” about a teacher calling out the names of his students scattered around the world and waiting and hoping for them to answer, “Present.”
In the emotional silence that greeted me following the end of my poem, I knew what the role of our university was then and in the future. And, again, as I did when I was an undergraduate I asked three questions of my role at the UW: (1) What are the strategies in teaching the entire City of Seattle how to talk about race, identity and ethnicity? (2) How can you teach the voiceless to tell their stories and to defend their stories? (3) If the people of Washington State were to take a course called “Humanities Washington,” what would the course curriculum look like?

Two years after that event, I was appointed Director of the University Honors Program here at the UW. When I arrived in Honors, the program had no study abroad courses, no development plan and had never gone through a formal academic review. We immediately started designing and implementing study abroad classes specifically for Honors students, enlisted the services of a development officer (who is now the Athletic Director for the UW), and started the process for the unit to be formally reviewed. We also revised the core curriculum for Honors students. Following my term as Director, I continued to stay involved with the directors who followed me, assisting and advising them, and continued to be part of the development team. Last year, a donor to the UW football program and School of Business I had identified and brought into Honors when I was director contributed a major donation to fund a faculty position dedicated to the University Honors Program.

As a novelist and writer, I face the challenge of teaching in the classroom and outside of the classroom by bringing the classroom to the community and the community to the classroom. I’ve written op-ed pieces for The Seattle Times with the purpose of trying to teach an entire city how to talk about race and identity, taught soldiers and veterans how to tell their story and expand what we understand about narrative medicine, challenged the exclusivity of American literary canon and the publishing establishment (my first three books were published by African American presses who were the first to recognize the legitimacy of Asian American writers), and mentored the careers of numerous young scholars and writers of color.

Six years ago I joined The Red Badge Project (theredbadgeproject.com) as a founding instructor and board member when asked by actor Tom Skerritt (co-founder of RBP) to design and initiate a storytelling workshop for soldiers and veterans, struggling with debilitating PTSD and other physical, mental and emotional disabilities, which would respond to a crisis of 22 suicides per day among soldiers and veterans. We began our workshops at Joint Base Lewis-McChord, assigned to the Warrior Transition Battalion (a unit of active duty soldiers being transitioned to civilian life because they can no longer serve due to medical issues), and have since expanded our program to the Veteran Centers in seven cities throughout the State of Washington, built a team of six teachers, and added workshops for women veterans dealing with the trauma of sexual assault in the military. Recently our work attracted the attention of the Center for Injury and Prevention at Harborview Hospital and we were asked to present our classroom experience with soldiers who have had traumatic brain injury. My work with The Red Badge Project is and remains the most challenging and most rewarding of all the teaching I’ve done in my career. The central philosophy for the veterans and soldiers in my
Storytelling workshop is three-fold: (1) Everything you write must indicate what it is you’re trying to learn. (2) You cannot control what happened in the past, but as a writer, you can control the message of those events. (3) Tell the truth, not the facts.

This work speaks to my philosophy regarding the curriculum in a public university. Curricular transformation, public scholarship, diversity and public service are central to my work as is the education of all students to be culturally literate on the global and local stage and to understand that there are people and communities that have been silenced. For many years I have been leading a study abroad class in Rome, Italy for Educational Opportunity Program students at the UW in cooperation with the Office of Minority Affairs & Diversity (OMA&D). Every year about 14 students are chosen to travel and study at the UW Rome Center for a spring quarter class that begins with a 10-day study abroad class in Rome and continues back on the UW campus. OMA&D and private donations subsidizes the cost of the trip for the students, many of whom are first generation university students who have never traveled anywhere. In fact, two years ago I had a student from eastern Washington who had never been on an airplane and another student, a Buddhist, who had never been in a Catholic church let alone the Sistine Chapel and another student who spent the first twelve years of her life in a refugee camp in Thailand. To those students, studying western European art and history was a diverse curriculum. It’s a program I’m deeply committed to because I was an EOP student at Berkeley (at a time when Asian American students were actually underrepresented there).

Early in my academic career I taught at all levels of higher education from a small, private liberal arts women’s college to community colleges to the University of Washington where I have held a number of administrative positions, Director of Asian American Studies in the Department of American Ethnic Studies, Director of the Creative Writing Program and later Chair in the Department of English, Director of the University Honors Program, and finally, I’m in the midst of transitioning to a new program in Cinema & Media Studies (formerly Comparative Literature, Cinema & Media). Recently I served four years on the Humanities Washington Speaker’s Bureau which allowed me to travel widely, crisscrossing the state to speak about writing and my work with soldiers and veterans in community centers, libraries, schools, retirement centers not only lecturing and teaching, but also listening to the people of Washington. The titles of the two subjects were “How to Write a Novel in Only 30 Years” and “Defending Your Voice: Teaching Soldiers How to Tell Their Story.” In the end, that might be my central philosophy—allowing others the ability to tell their story and not be silenced.

Sincerely,

Shawn Wong
Professor
Department of English
Department of Comparative Literature, Cinema & Media
Curriculum Vita

SHAWN WONG

University of Washington

EDUCATION:
San Francisco State University, 1967-69
  B.A., English, University of California, Berkeley, California, 1969-71
  M.A., English/Creative Writing, San Francisco State University, 1971-74

EMPLOYMENT:

1972-1984:
  Lecturer, Mills College, 1972-76
  Instructor, College of Marin, 1973
  Lecturer, University of California, Santa Cruz, 1975
  Instructor, Indian Valley Colleges, 1975-76
  Lecturer, San Francisco State University, 1975-76
  Lecturer, Center for Urban Studies, Western Washington University, Seattle, 1982
  Instructor, Highline Community College, 1984

Visiting Positions:
  Visiting Professor, Université Jean Moulin 3, Institut des Langues et Cultures Slaves et Asiatiques, Lyon, France, March 2004.
  Visiting Professor, University of Ljubljana, Ljubljana, Slovenia, Department of English, September & October 2016.

University of Washington:
  Assistant Professor, American Ethnic Studies, University of Washington, 1984-89
  Adjunct Professor, English, University of Washington, 1986-95
  Associate Professor, American Ethnic Studies, University of Washington, 1989-95
  Director, Asian American Studies Program, 1991-93
  Director, Undergraduate Studies, American Ethnic Studies, 1993-95
  Director, Creative Writing Program, English, 1995-1997
Chair, Department of English, 1997-July 2002.
Director, University Honors Program, May 2003-June 2006.
Adjunct Professor, Interdisciplinary Arts & Sciences, University of Washington Tacoma, 2013-2016.
Professor, English, University of Washington, 1995-present
Professor, Comparative Literature, Cinema & Media, 2015-present (50%/50% joint appointment with English)

GRANTS AND AWARDS:
The Pacific Northwest Booksellers Award for Excellence in Writing, Seattle, 1980. For Homebase, a novel.
Creative Writing Fellowship in Fiction, National Endowment for the Arts, Literature Program, Washington, D.C., 1981.
The Rockefeller Foundation Bellagio Residency, Bellagio, Italy, April 1994. For work on American Knees, a novel.
Pacific Northwest Writers Conference Award for Excellence, July 1997.
Americanese (film adaptation of American Knees), Audience Choice Award and Ensemble Cast Award, South By Southwest Film Festival, 2006. Associate Producer.
University of Washington Royalty Research Fund grant, 2009.
4Culture of King County Grant in fiction, 2010.
Seattle Office of Arts and Cultural Affairs Grant for fiction, 2010.
Department of English Annual Teaching Award, University of Washington, 2014.

PUBLICATIONS:
Books:

Novels:


Anthologies:


Journals/Special Issues/Guest Editor:


Short Fiction:


**Poetry:**


**Plays Produced:**


**Films & Video Tapes:**

"Have You Seen Liberation?" a two hour video tape of young American writers. Assistant Director and participant. Produced by the National Center for Audio Experimentation in conjunction with the University of Wisconsin at Stevens Point, 1973


**Essays & Articles:**


“Mapping Out Literary Asian America on Paper Placement at the Jackson Café,” a revised version of the above essay published in *At 40: Asian American
Studies @ San Francisco State, Asian American Studies Department, SFSU, 2009.


Book Reviews:


Journalism:


"Writing and Racing: Hobbies as Professions," East/West, October 12, 1983.

"What People See When They See Us," East/West, November 30, 1983.


"Ten Years Later: Is America Ready for Asian American Literature Yet?" East/West, February 22, 1984

"Saving UW Ethnic Studies Over the Protests of its Students," The Weekly, March 14, 1984


“the New Fu Manchu and a First Kiss,” *V-Style*, The Microsoft on-line magazine, April 1997.
“Homebase,” *Seattle Magazine*, January 1999

**PROFESSIONAL ACTIVITIES:**

**Conferences, Lectures, and Readings:**
National Center for Audio Experimentation, University of Wisconsin at Stevens Point, 1973.
National Council of Teachers of English, regional meeting in Santa Cruz, California, 1974.
Associated Writing Programs, annual meeting, Seattle, Washington, 1981.
The Great Midwestern Bookshow, Minneapolis, Minnesota, May 1984.
Sixth Annual East Coast Asian American Education Conference, Rutgers University, New Brunswick, New Jersey, June 1985.
Keynote Speaker, Pacific Northwest Writers Conference, Pacific Lutheran University, Tacoma, Washington, August 1986.
"Asian American Literary History," Multicultural Writers Conference, Clark College, Atlanta University, April 1989.
"Word of Mouth" reading series, Film News Now, Inc., New York, April 1990.
University Bookstore "Third Thursday Reading Series" at the Burke Museum, University of Washington, Seattle, May 1990
"Asian American Poetry," Association for Asian American Studies, annual convention, University of California, Santa Barbara, California, May 1990.
"Multicultural Foundations of Modern American Society" lecture series, University of Missouri-St. Louis, October 1990.
The Kennedy Center, regional conference for educators in Dallas, Texas, November 1990.
"Asian American Cultural Transformation: A Literature of One's Own," University of California, Santa Barbara, California, April 1991.
Panelist, "Lunch with the Authors," Brandeis University National Women's Committee, Seattle Chapter, October 1994.
Keynote Speaker, Asian Pacific Student Union conference, University of Washington, May 1996.
Guest writer, Chinese American Writers Series, China Institute, New York City, May 1996.
Keynote Speaker, Chinese American Librarians Assoc., American Library Association regional conference, Sacramento, California, November 1996.
Keynote Speaker, Asian Pacific Heritage Month, Penn State University, April 1997.
Keynote Speaker, Asian Pacific Heritage Month, Western Washington University, May 1997.
Keynote Speaker at Asian Student Association conference held at Vassar College, April 1998.
“Hong Kong Writing in English,” Hong Kong Baptist University, panelist, May 1998.
Featured Speaker at Evergreen State College for Asian Pacific Heritage Month, May 1998.
Guest Lecturer, Goethe Institute, Berlin, Germany, September 1999.
Keynote Speaker, King County Library Dedication. Bellevue, WA, January 1999.
Guest Lecturer, University of Houston, Downtown Houston, February 1999.
Guest Lecturer, University of Houston, Downtown Campus, Houston, February 1999.
Featured Speaker, Plymouth Congregational Church, February 1999.
Guest Lecturer, Pacific Northwest Writers Conference, Tacoma, July 1999.
Guest Lecturer, Literarishes Colloquium Berlin, Berlin, Germany, September 1999.
Guest Lecturer, invited by Asian American Students in Action, Williams College, Williamstown, April 2000.
Guest Lecturer, Hartwick College, Oneonta, NY, April 2000.
Guest Lecturer, Elmhurst branch & Flushing branch of The Queens Borough Public Library, Jamaica, New York, April 2000.
Asian American Awareness Month Lecture, Foothill College, April 2000.
Guest Lecturer, Drake University, Des Moines, Iowa, February 2000.
Guest Lecturer, Central Connecticut State University, April 19, 2004.
Guest Lecturer, Asian Pacific Heritage Month, Seattle University, May 11, 2004.
Guest Lecturer, Asian Pacific Heritage Month, Oregon State University, Corvallis, OR, May 17, 2004.
Guest speaker at the following film festivals where “Americanese” premiered: San Francisco Asian American International Film Festival (March 2006), Chicago Asian American Showcase (March 2006), Visual Communication Asian American Film Festival, Los Angeles (May 2006), Seattle International Film Festival (June 2006), Hawaii International Film Festival (October 2006)
Guest Speaker, Shoreline Arts Festival, June 2006.
Keynote Speaker, Rainbow Bookfest, Seattle, April 2007.
Guest Speaker, Asian American Studies Center, New York University, May 2007.
Guest Lecturer, Asian American Student Assn., Duke University, November 2007.
Guest Lecturer, Université Jean Moulin, Lyon, France, March 2008.
Keynote Speaker, Rainbow Bookfest, Seattle, April 2008.
Guest Lecturer, Université Jean Moulin, Lyon, France, October 2008.
Guest Lecturer, Cultural Awareness Speakers Series, John Carroll University, Cleveland, OH, November 2008.
Keynote Speaker, Asian American Empowerment conference, North Texas University, Denton, TX, November 2008.

Keynote Speaker, American Writers Festival, Singapore Management University, Singapore, September 2013.


Samuel E. Kelly Distinguished Faculty Lecture, “Tourist to Traveler: The Transforming Experience of Study Abroad,” UW, April 2015.


Master of Ceremonies, Univ. of Washington 20th Anniversary of Mary Gates Endowment Scholarships Celebration, April 2017.


UW Continuum College, January & February 2019.

Professional Organizations and Consultations:

Co-Chair and organizer, 14th annual Association for Asian American Studies conference, Seattle, April 1997.

International literary judge (and only American judge) for the IMPAC/Dublin (Ireland) literary award, the largest monetary prize for a work of fiction in the world, June 1997.


Seattle Center Advisory Commission, member of the Mayor's Task Force funding policy for the Seattle Center, 1982.

City/Arts conference at Wingspread, National Endowment for the Arts and Johnson Foundation, Expansion Arts Program, Racine, Wisconsin, 1982.


Literary Juror, Ohio Arts Council literary grants, Columbus, Ohio, April 1988.


Literary funding panel, North Carolina Arts Council, Raleigh, North Carolina, October 1990.


Literary Juror, fiction judge, publication award, Western States Arts Foundation, Santa Fe, New Mexico, January 1996.

Fiction Judge, Seattle Magazine, June 1996.
Literary Juror, Oregon Literary Fellowships, Portland Arts & Lectures, November 1996.
Literary Juror, Mid-Atlantic Arts Foundation, November 2006.
Panel Juror, Association of Writers and Writing Programs, 2018.

Services To Other Institutions:
San Francisco Unified School District, in-service training workshop, San Francisco State University, 1975.
Writing workshop, Henry Street Settlement, New York, April 1990.
Appointed to research team of the l’Institut des Langues et Cultures Slaves et Asiatiques at Jean Moulin University of Lyon (France), March 2004.
External Academic Reviewer, MFA Programme in Creative Writing, City University of Hong Kong, 2009-2014.
External Academic Reviewer, University of San Francisco Creative Writing Program, 2015.
External Academic Reviewer, San Diego State University, Department of English and Comparative Literature, 2015.
Founding Instructor & Board Member, The Red Badge Project (theredbadgeproject.com). Teaching storytelling to soldiers and veterans recovering from PTSD and other injuries. Joint Base Lewis-McChord, Walla Walla Vet Center, Spokane Vet Center, 2012 to present.

Services To University Of Washington:
Member, University Discipline Committee, 1986.
Member, College Studies Board, 1988.
Member, Center for the Humanities, 1989.
Member, University of Washington Arts Committee, 1991
Member, UW Health Science Arts Committee, 1991
Chair, Cultural and Ethnic Diversity Task Force, 1995-1996
Developmental Committee member, English Department, 1997-2002.
Executive Committee member (ex-officio), English Department, 1997-2002.
College of Arts & Sciences Dean Search Committee, 1999.
UIF2 Review Committee, 1999.
Board Member, College of Arts & Sciences Development Board, 1999-2001.
Strategic Planning Committee, Department of English, 1999-2002.
Women's Studies Director Search Committee, 2000.
Bonderman Travel Grant Selection Committee, 2000.
Board Member, Rome Center Advisory Board, 2001-present.
Director, University Honors Program, 2003-06.
Member, Provost Search Committee, 2004.
Member, Advisory Board, GO-MAP.
Member, Advisory Board, The Graduate School, 2007 to present.
Member, Rome Center Advisory Board, 2004 – 2012.
Public Ceremonies Committee, 2014-present.
English Department Diversity Committee Chair, 2014-15.
C21 Committee Faculty Advisory Board, College of Arts & Sciences, 2016 to Present.
Comparative Literature, Cinema & Media Diversity Committee Chair, 2016-17.
Comp. Lit, Cinema & Media promotion committee: James Tweedie, 2018.
Moderator & Emcee, Serious Fun, College of Arts & Sciences series, 2018.
Chair, Executive Committee, Dept. of English, 2017-2018.
Comparative Literature, Cinema & Media promotion committee: James Tweedie, 2018.
Comparative Literature, Cinema & Media Executive Committee, 2018-19.
Comparative Literature, Cinema & Media Undergraduate Studies Committee, 2018-19.

PUBLIC SERVICE:
Co-Director and co-founder of CARP which sponsored and conducted oral history interviews, Asian American school curriculum development and teacher training workshops, and re-published No-No Boy, a novel by John Okada.
Board Member appointed by State Superintendent of Public Instruction. The LCC approves or rejects all elementary and secondary school textbooks for adoption by the California State
Board of Education. Approval or rejection is based on State
codes relating to minority representation, visual depictions,
historical distortions, ecology and environment, dangerous
substances and male/female roles.

Commissioner, appointed by Mayor Royer. A volunteer commission
responsible for setting the policies of the various public arts
programs. SAC Vice-Chair and Chair of the Budget Committee,
1982; SAC Chair, 1983; Chair of Original Works Committee,
1984.

Bumbershoot Advisory Committee, Seattle, Washington, January 1983-March
1985.
Board member. The BAC (reorganized and renamed the Bumbershoot
Festival Commission in January 1986) is a volunteer board
responsible for Seattle annual arts festival, Bumbershoot.

National Endowment for the Arts, Washington, D.C., February 1984-February
1990.
Panelist for the Expansion Arts and Literature Programs. Served on
and/or chaired the following panels: Expansion Arts
Organizations (84, 85, 86, 87), Expansion Arts Services to the
Field and Overview (1985), Audience Development in
Literature (87, 88, 89, 90), Professional Development in
Literature and Overview (1989), Creative Writing Fellowships
(89,90), Literary Magazines (1994). Conducted site
evaluations of Expansion Arts organizations from 1984 to
1990 in Alaska, Hawaii, South Dakota, California, New York,
and Washington, D.C.

Experimental Gallery, The Smithsonian Institution, Washington, D.C., January
National Advisory Board Member. The Experimental Gallery is The
Smithsonian's newest gallery and features non-traditional exhibits.

Association for Asian American Studies, Cornell University November 1989-
Treasurer and board member. AAAS is a national organization of
Asian American scholars.

Editorial Advisory Board member. Left Bank is a literary magazine

Before Columbus Foundation, Oakland, California, November 1976-present.
President of the Board of Directors from 1980-1992 and founding board
member. BCF is a non-profit literary arts organization that
promotes American multicultural literature through educational
panels, the publication of Before Columbus Review, a quarterly
review of books, and the American Book Awards.

One Reel is a non-profit special events production company that
specializes in producing major arts events including Seattle's
annual arts festival, Bumbershoot.

Editorial Advisory Board member. The MultiCultural Review publishes reviews and essays in the area of ethnic, racial, and religious diversity.

Member, Advisory Board, Seattle Arts & Lectures, May 1994-2002.

Educational Advisory Council Member. The Educational Advisory Council was formed to sponsor a “Writers in the Schools” program to enhance language arts curriculum in Seattle public schools.

Member, Board of Trustees Seattle Repertory Theatre, 1995-97.

Member, Board of Trustees Henry Art Gallery University of Washington, June 1995-2001.

Municipal League of King County, January 1996-August 1997.


Founding Instructor & Board of Directors, The Red Badge Project, Seattle, August 2012-present (theredbadgeproject.com).

REVIEWS AND COMMENTARY:

Panel Discussions Of Published Work:


"Returning to Shawn Wong's *Homebase," panel discussion conducted at the Assoc. for Asian American Studies conference, San Jose State University, California, May 1992. Presenters were Prof. Vince Gotera (Humboldt State Univ.) "The Heart of Gold Mountain: Homing in on Shawn Wong's *Homebase," Prof. Sonya Jones (Allegheny College) "Mainstreaming Multiculturalism: The Shawn Wong Model," and students: Brian Dempster (Univ. of Washington) "Defining Asian American Sensibility: The Historical, Cultural and Literary Context of Shawn Wong's *Homebase," Karen Chow (UCSB) "Periods of Adjustment: The Poetic Nature of the Novel *Homebase," and Wei Ming Dariotis (UCSB) "Three Western Landscapes of Memory: *Homebase, This House of Sky, Housekeeping."

Published Discussions Of Writings In Works Of Literary Scholarship:


"Shattering the Silences," (my teaching career featured in PBS documentary on minority professors), aired nationally, PBS-TV, February 1997.


“Art, Spirituality, and Ren or the Ethics of Care: Shawn Wong, Li-Young Lee, and Russell C. Leong,” *Chinese American Literature without Borders:}*


+More citations on request.