PhD students across the nation have horror stories to share about this year’s job search: advertised positions disappearing, interviews cancelled, budgets frozen. Given these hard times, USC English is especially happy to announce the placement of seven Ph.D. students in academic positions.

Two students secured tenure-track positions at the end of the spring semester, after our last newsletter had gone to press. **James Penner** was offered a tenure-track position in the College of General Studies at the University of Puerto Rico in San Juan, where he’s already surrounded by dozens of faithful students. The San Juan campus is the largest research university on the island, with over 20,000 students. James teaches courses in Dramatic Literature, Gender and Literature, and 20th-Century American Literature. His dissertation, “Pinks, Pansies, and Punks: The Rhetoric of Masculinity in American Literary Culture from the Depression to the Sexual Revolution,” has been accepted for publication by Indiana U. Press. Leo Braudy was his director.

For **Hande Tekdemir**, the offer of what is the equivalent of a tenure-track assistant professorship in English at Bogazici University in Istanbul was a dream-come-true—Hande is an alumna of Bogazici, the most prestigious university in Turkey. In addition to joining colleagues who already know her well and value her talents, she is happy to find herself reunited with her husband Baris and her family in the city where she grew up. As is the habit with Turkish academics, Hande is also working as a part-time faculty member in the American Culture and Literature Department at Kadir Has University. Hande’s dissertation, “Collective Melancholy: Istanbul at the Crossroads of History, Space and Memory,” was directed by Meg Russett.

Of this year’s students traveling to San Francisco for the MLA, **Katie Karlin** took the prize with seven interviews, which yielded three fly-back invitations before Katie stopped the process by accepting Kansas State University’s offer of a tenure-track assistant professorship in Creative Writing. Katie reports that her new colleagues are engaged in fascinating research, including radical influences in children’s literature and Vietnamese-American women authors. “By sheer coincidence,” she notes, “my husband’s ancestors were Kansas Free-Staters and are buried about 15 miles from the K-State campus; the homestead they built still stands nearby.” Katie’s dissertation advisors were Rebecca Lemon and Aimee Bender.

Already predisposed to accept her tenure-track offer from The Citadel, **Kathy Strong** confesses the fact that the university maintains a beach house for its faculty certainly tilted the balance! Kathy did exceptionally well at the MLA, forgoing three other flyback invitations once she’d made up her mind to become “Captain Strong.” She’s been hired as a specialist in Restoration and 18th-Century British and reports, “I don’t think that I could have more energetic, kind, and engaging co-workers (that’s what sold me on the place).” Kathy’s dissertation, “Dress and Deception: Women’s Dress and the Eighteenth-Century British Novel,” was directed by Leo Braudy.

**Jeff Solomon** is very excited about his upcoming appointment as a Visiting Assistant Professor in 20th-Century American Literature at St. Olaf College in Minnesota. St. Olaf is one of the most highly regarded undergraduate colleges in the country, and its motivated English majors will benefit next fall from Jeff’s expertise in two offerings, “Passing” and “Cultures of Desire,” as well as a class on visual culture in the spring. Once he purchases his requisite parka and snow boots, Jeff is

**continued on pg. 3, PLACEMENTS**
CHAIR’S COLUMN

Meg Russett

I spent the morning of August 22, 2008 moving into my new office and teaching my first class of the semester. At around 2 that afternoon, I answered my cellphone to learn that my daughter would be born that evening. Her birthmother had gone into labor and was now at a hospital in the South Bay area. So when, on the following Wednesday, I ran my first department meeting as Chair, I was carrying Thea—then five days old—in a sling on my chest. I’m proud to say that she was the perfect attendee: cooperative and above all, silent.

Thea quickly ingratiated herself with the faculty and staff of the department, several of whom credit her with the general mood of goodwill that has prevailed in Taper Hall this year, despite the grim economy and the usual debates that characterize an intellectually lively community. It was, on the whole, a year for consolidating strengths and taking stock rather than for drastic innovations. Above all, it was a year to bask in the stellar achievements of our faculty: Carol Muske Dukes was named Poet Laureate of California; Tom Boyle was appointed to the highly prestigious Academy of Arts and Letters; Joe Boone was awarded a fellowship at the National Humanities Center, as well as a grant from the Provost’s initiative for Advancing Scholarship in the Humanities and Social Sciences; Chris Freeman’s co-edited book, Love, West Hollywood, was a finalist for a Lambda award; Mark Irwin was the recipient of a Mellon Mentoring Award; Susan McCabe was promoted to Full Professor, partly on the strength of her prize-winning book of poems, Descartes’s Nightmare; Molly Bendall and Susan Segal were both promoted from lectureships to the rank of Assistant Professor (Teaching); and the list of faculty publications, lectures, and public appearances is too long to rehearse here (see inside for more details). Next year, Karen Tongsong will teach for a semester at NYU’s Tisch School as a Distinguished Visiting Assistant Professor, and Judith Halberstam will spend a semester as a fellow at UCI’s Center for the Humanities. Professor Muske Dukes has taken advantage of her prominence as Poet Laureate to fuel a new public venture, “The Magic Poetry Bus,” in which volunteer actors, writers, filmmakers and artists conspire to bring poetry and the arts to underserved schoolchildren.

All this glory notwithstanding, the department did not simply rest on its laurels. Several new undergraduate courses, including Introduction to the Genre of Fiction and Introduction to Cultural Studies, were taught for the first time this year (by Dana Johnson and Judith Halberstam, respectively), and several others—including a course on graphic novels—are in the works. Larry Green, the new Director of Undergraduate Studies, has launched an ambitious set of initiatives, including a new interdisciplinary minor in Early Modern Studies, which, if approved by the University Curriculum Committee, will be implemented next year. The departmental minor has also been revised by lowering the number of required units from 28 to 20, making it more comparable to other Humanities majors in the College and, we hope, more readily available to students with already-busy schedules. The department continues to promote innovative service-learning opportunities, including English 404, “The Writer in the Community,” taught with smashing success by Aimee Bender and Cecilia Woloch. To promote a sense of community among the department’s young writers, Molly Bendall continues to sponsor her popular series of Creative Writing lunches, featuring topics such as how to apply to M.F.A. programs.

Our splendid first-year class of Ph.D. students had the good fortune to take English 501, the pro-seminar in literary theory and research methodology, from the dynamic duo of Professors Joe Boone and Rebecca Lemon, who compounded their own strengths with two special workshops guest-taught by the distinguished scholars Rita Felski and Valerie Traub. As in past years, the department’s continuing graduate students racked up an impressive set of accomplishments, with publications including two books of poems (Neil Aitken and Josie Sigler), an edited collection of essays (Peter O’Neill), and various individual essays, poems, and works of short fiction. They also continued to win numerous fellowships, including the Arnold, Feuchtwanger, EMSI, Gold, and Wallis Annenberg. Job placements ranged from the local to the international, with recent Ph.D.s accepting teaching positions as far afield as Istanbul and Dubai. One outstanding accomplishment by a graduate of the Ph.D. Program in Creative Writing and Literature deserves special mention: Chris Abani, Professor of English at UC-Riverside, has won a coveted Guggenheim Fellowship for 2009-10. Admissions Director Bill Handley and CWPhd Director Susan McCabe report that our incoming class promises to be every bit as accomplished as their more advanced colleagues: in a group characterized by both diversity and distinction, five are Provost’s fellows and two more are College Doctoral Fellows; two are international students, from India and Turkey respectively. Innovations for the graduate program include a new two-unit course on essay publication, to be taught by the editor of The Huntington Quarterly; students in the Program in Creative Writing and Literature are in discussions with the Master’s of Professional Writing Program about the possibility of collaborating on a literary magazine.

The liveliness of the department’s Ph.D. programs owes a great deal to the commitment and imagination of the two directors, Susan McCabe and Tony Kemp, who will rotate out of their administrative positions at the end of this year. They have earned their colleagues’ hearty thanks for three years of hard work and thoughtful leadership. My thanks, as well, to colleagues who have helped in other ways to create a vibrant intellectual life within the department and beyond: they include Emily Anderson, who continues to host the “Brown Bag” series of lunch talks she inaugurated a few years ago; the numerous faculty members who have sponsored events for the university’s “Visions and Voices” series; others who have organized speaker series and conferences for the USC-Huntington Early Modern Studies program and the Huntington-USC Institute on California and the West; and still others who have used resources both at USC and in the larger community to bring an extraordinarily rich and diverse set of speakers, writers and performers to campus and downtown Los Angeles during the past nine months.

All in all, not a bad year. I look forward to the fall, with a toddler in tow and another busy agenda for the department.
looking forward to hanging out with Jennifer Kwon Dobbs, another USC PhD who also teaches at St. Olaf, and Pashmina Murthy (Comparative Literature), who is a visiting professor at the University of Minnesota. Jeff’s dissertation on authorial personae in Stein and Capote, “Fabulous Potency,” was directed by Susan McCabe.

Jennifer Malia will begin a three-year initial appointment as Lecturer in the Writing Studies Department at the American University of Sharjah (near Dubai) in the United Arab Emirates; as such, she is considered “regular faculty,” on track for permanent promotion to Senior Lecturer. Jennifer is excited at the prospect of teaching writing to students from all over the world, as well as traveling extensively in the Middle East and Africa. Her interest in different cultures is reflected in her dissertation, “Romancing the Bomb: Gothic Terror and Terrorism in Literature of the Long Nineteenth Century,” written under the direction of Jim Kincaid.

Also departing for the Middle East is Amy Schroeder, who has accepted a position teaching British literature and creative writing at Dogus University in Istanbul, Turkey. After hearing about the position from Meg Russett, Amy applied for and won the job . . . entirely via e-mail! She reports that she had to send in a ten-page mock lecture on Coleridge, which gives a new twist on “giving a job talk.” She notes she is looking forward to “learning Turkish, eating lots of kebab, and hearing the call of the muezzins among the minarets.” An accomplished poet, Amy’s creative dissertation project was “The Sleep Hotel” and her critical dissertation was titled “Typewriters and Cooking Smells: The Associated Sensibilities of Samuel Taylor Coleridge, T.S. Eliot and Jorie Graham”; her co-chairs were Susan McCabe and Carol Muske-Dukes. Our kudos to Rebecca Lemon, for her stellar (and record fourth!) year as Placement Director.

HITTING THE PRESSES: CRITICAL STUDIES BY FORMER PHD STUDENTS

Since our report in last spring’s newsletter of the various books published by recent alumni of our PhD Program, we’ve received word of three more distinguished publications to put on your shopping list.

Ned Schantz, who wrote his dissertation under Tania Modleski’s direction, published Gossip, Letters, Phones: The Scandal of Female Networks in Film and Literature with Oxford UP last September.

Ohio UP will be publishing Molly Engelhart’s Dancing Out of Line: Ballrooms, Ballets and Victorian Mobility in Fiction and Culture, a revision of the dissertation she completed under the direction of Jim Kincaid and Joseph Boone in September 2009.

Most recently, James Penner learned that his book Pinks, Pansies, and Punks: The Rhetoric of Masculinity in American Literary Culture from the Great Depression to the Sexual Revolution, begun as a dissertation under Leo Braudy’s direction, will be published by Indiana UP in 2010.

WINNERS OF THE MOSES COMPETITION

The Creative Writing Program is delighted to name the winners of the Edward W. Moses Undergraduate and Graduate Creative Writing Competition for Spring 2009.

In the undergraduate competition, the first place winner of the $500 prize was Colin Dwyer for “Static.” Second through fifth place awards went to Janet Thielke for “Phantom Limbs”; Gregory Ching for “Irukandji Syndrome”; Courtney Davies for “Stasis”; and Thomas Schaeffer Nelson for “The Log.”

In the graduate competition, Mary Ann Davis received first place in poetry for “Victoriana.” Second place in poetry went to Andrew Allport for “On Certainty: In Four Parts”; Eric Rawson, “Fishing with the Ghosts of Winter”; and Josie Sigler, “glorious, those excavators, hands that speak.”

For fiction, Josie Sigler’s “The Johns” took first prize, while Michael Busk’s “Robots Love Hip-Hop: The Eighties, a Brief Primer” scored second place. Receiving honorable mentions were Joshua Bernstein, “G-Shock”; Bryan Hurt, “The Escape Artist Fails”; and Stephen Silke, “The Idylls of May.”

Zachary Wolf, an undergraduate English major, was awarded a 2008 USC College Summer Undergraduate Research Award to work with Professor David Román on the latter’s current book project on the cultural politics of Broadway. Zak and David attended various Broadway productions and also did archival research at the Billy Rose Collection for the Performing Arts at Lincoln Center. Their coauthored review essay of the 2008 revival of Rodgers and Hammerstein’s South Pacific appears in the May 2009 issue of Theatre Journal.
Senior Honors Students

Twelve of our seniors graduated this May with Departmental Honors in English. Each student developed an independent project over the course of the last year, either in literary criticism or in creative writing, and then worked all spring semester under the supervision of two professors. It came as a shock to some to realize that a thesis can be a combination of adventure, challenge, and finally, obsession. This year we invited parents, families, and friends to the public presentations of these thesis projects, and we had a wonderful turnout. They had a chance to see just how good our students really are, individually and in their exchanges with one another, and it looks like we will make this a regular part of our program. The range of our Honors Theses can be seen in the descriptions below.

– Lawrence D. Green, Director of Undergraduate Studies

Robin Achen’s “Dealing with Dating Out: Interand Intra)racial Dating in Asian American Literature” examines the significance that Asian American authors Shawn Wong and Adrian Tomine assign to race in Asian American romantic relationships by analyzing the portrayal of interracial and same-race pairings in their novels American Knees and Shortcomings. (Readers: Teresa McKenna and Jane Iwamura)

Amanda Cogswell’s “The Poetics of Depression: An Exploration of the Perils Within the Creative Mind” examines the link between poetry and depression and why the illness frequently manifests itself in poets. Her creative project is a collection of poems highlighting different aspects of mental illness. (Readers: David St. John and Emily Anderson)

John Coleman’s “‘An Enviable Lot Long Have I Yearned to Know’: Nabokov, Art, and Cruelty” was read by John Rowe and Emily Anderson.

Stephani Cook’s “Why Wild: Literary and Social Influences in Into the Wild” explores the way in which McCandless, the protagonist of Into the Wild, was influenced by his literary heroes, and his motivations for pursuing his quest in the Alaskan wilderness. Her creative project, “The Field,” focuses on a young man and the moral challenge he faces when he goes to work for a sadistic farmer in Northern California. (Readers: Aimee Bender and Joseph Dane).

Courtney A. Davies’s “Iconophobia: An Exploration of Photography’s Replacement of Literature” traces the interplay between the visible and the readable across culture, from literature to visual art to the mass media, since the invention of photography. Her creative project, “Stasis,” confronts a worst-case iconophobic scenario by placing a character in modern Los Angeles and showing that the photograph can escape the beautification, self-alienation, and leveling of all events implied by over-dependence on the image. (Readers: Percival Everett and Leo Braudy)

Jasmine Elist’s “The Ins and Outs of Meshing with the Upper Class” as well as her creative project, “Passing as Camouflage,” explore what it takes to pass as a member of the upper class through the choices, decisions, and risks taken by her central character Annie. (Readers: Percival Everett and Alice Echols)

Tashiya Gunasekera’s “Samuel Taylor Coleridge’s The Rime of the Ancient Mariner: Compulsion, Confession, and Conscience” analyzes confession as a religious sacrament within the poetic narrative in The Ancient Mariner, exploring Coleridge’s theological ideas and his philosophical ideas on poetry. (Readers: Emily Anderson and Margaret Russett)

Hannah Kim’s “Silent Spaces” examines how the visual and verbal components of picture books not only collaborate to tell a story but also present the two languages in conversation with one another. Her creative piece, “In Translation,” examines how image and text are used as “languages” in the story by engaging them in literal dialogue. (Readers: Aimee Bender and Alice Gambrell)

Chelsea Laun’s “Thomas Hardy: Sexual Politics and Masculine Desire in Far From the Madding Crowd, Tess of the D’Urbervilles, and Jude the Obscure” uses Hardy’s novels to explore sexuality and male desire within the patriarchal social codes of the nineteenth century. (Readers: James Kincaid and Christopher Freeman)

Sean Nelson’s “‘A Body Repugnant to the Lamb’: Blake’s Attack on Chastity in Jerusalem” describes how William Blake’s female characters understand chastity primarily as an ideology either to reject, as Jerusalem does, or to subvert, as Vala does. Blake uses his characters to create a terrifying image of a world enchained in its own morality, in which chastity and domination are reflections of one another, and any solution seems to cause only more restrictions on liberty. (Readers: Emily Anderson and Margaret Russett)

Nirokhi Raychaudhuri’s “Self-Referential Constructions of the Historical via Modes of Fiction: The Generative Functions of Rhetoric and Narrative Form in the Contemporary Fictionalized Historical Novel” investigates the dubious genre of the fictionalized historical novel to reveal how narrative form and rhetoric can be manipulated to generate historical personae, events, and processes. Her short story, “McAllister Owen: A Short Story,” tells the peculiar tale of a failed writer who has discovered he may be the illegitimate grandson of a celebrated novelist. (Readers: Dana Johnson and David Eggerschwiler)

Christina Torres’s “Square Pegs: Analyzing the Structural Narratives of Homosexual Romance Texts” looks at how three contemporary texts (Kiss of the Spider Woman, The Hours, and Martin and John) have restructured romance narratives. Christina analyzes how, by rearranging the traditionally “straight” trajectories of love stories within their work, these texts seek to create new social and political views on the way we communicate love. (Readers: William Handley and Joseph Boone)
MEMORIAL FUND FOR JIMMY GAUNTT

Jimmy Gauntt, a USC English major who graduated in 2006, was tragically struck and killed by an automobile last summer. Professor David Román has established a memorial fund to honor Jimmy’s memory and celebrate his passion for the arts and humanities; an aspiring artist, Jimmy excelled in theatre, music, and film. The fund will support an annual award to be given to an outstanding undergraduate English major who has demonstrated a commitment to the arts. Checks should be made to “USC College” and “Jimmy Gauntt Memorial Fund” should be written in the note section of the check. Checks can be sent directly to the following USC address:

Jimmy Gauntt Memorial Fund
C/o Bhanu Anton Cruz,
USC College Advancement, Suite 4100
444 South Flower Street, 41st Floor
Los Angeles, California 90071
advancement@college.usc.edu

Join Professor Román in this effort to honor one of our best and most promising undergraduates.

TWELVE DISSERTATION FELLOWSHIPS AWARDED 2009-2010

Andrew Allport, Continuing CWPhD Fellowship (Fall 2009).
Amaranth Borsuk, Oakley Fellowship (2009-10).
“Pomegranate Eater” (book of poems) and “Machines Made of Words: Poets, Technology, and the Mediation of Subjectivity” (critical component).
Jillian Burcar, Continuing CWPhD Fellowship (2009-10).
“Skin Diary” (creative component) and “(Re) Animating the Cyborg” (critical component).
Jennifer Clark, Gold Family Graduate Fellowship (Summer 09) and Continuing CWPhD Fellowship (Spring 2010).
Laura S. Fauteux, Ewing Dissertation Fellowship (2009-10).
“This Object Kills Me’: Violence and the Female Body in Early Modern and Post-Modern Performance of Shakepearean Tragedy.”
Jennifer Malia, Final Summer College Fellowship (2009).
“Romancing the Bomb: Gothic Terror and Terrorism in Literature of the Long Nineteenth Century.”
Peter O’Neill, Marta Feuchtwanger Merit Award (2009-10).
“Green Atlantic: Transatlantic Irish and the Racial State.”
Eric Rawson, Final Summer College Fellowship (2009).
Josie Sigler, Wallis Annenberg Endowed Fellowship (2009-10).
“Fictional Nations: The "Developing World" in 19th Century U.S. Literature and Culture.”
Luisa Villani, Wallis Annenberg Endowed Fellowship (2009-10).
“Zephyrine” (drama in verse) and “When Shall We Three Meet Again? The Intimate and Estranged Relationship of Poetry/Drama/Opera” (critical component).

ALUMNI NEWS

Chris Abani, a graduate of USC’s PhD in Literature & Creative Writing, now a Professor of Creative Writing at UC Riverside, was named one of this year’s Guggenheim Fellows.

Linda Diane Circelli (2007) is currently doing an M. Phil in American Literature at Trinity College Dublin.


Please send alumni news to Nellie at ayala@college.usc.edu
We want to hear what you are up to!

MAKING THE AIR WAVES

Some faculty news doesn’t fit neatly in our publication/presentation/honors lists – especially when it crosses into other media. So it goes with Karen Tongson, whose commentary on the gender and race politics of the November 2008 election was featured on local television (KCBS, Fox 11 News, KTLA) as well as the print media (The Chicago Tribune, The Los Angeles Times, Les Inrockuptibles, La Opinion, The Philadelphia Enquirer).

Also hitting the air waves was Bruce Smith, who found his book, The Acoustic World, the inspiration for a Canadian Broadcasting Corporation (CBC) air-broadcast, “The Acoustic World of Early Modern England” (produced by Chris Brookes, Sept. 2008), as well as for “Hark! An Acoustic Archeology of Elizabethan England” (produced by Alan Hall and Chris Brookes for BBC Radio 3 in Oct. 2008). In both broadcasts, Bruce was the lead interviewee.

Last but not least, Leo Braudy was featured on PBS’s showing of the three-hour history of Warner Bros., as well as the one-hour documentary, “The Brothers.”
FACULTY HONORS

Joseph Boone, M. H. Abrams Fellowship and NEH Fellowship at the National Humanities Center (2009-10).
______, Advancing Research in the Social Sciences and Humanities Award, USC Provost’s Office (2009-10).

T.C. Boyle, American Academy of Arts & Letters (Spring 2009).

Chris Freeman, Lambda Literary Awards Finalist in non-fiction for Love, West Hollywood (Spring 2009).

Bill Handley, Western Literature Association Award Finalist for Best Essay in field of western literary and cultural studies (one of two): “The Vanishing American” (2008).

Mark Irwin, Poet in Residence, The Vermont Studio Center, Johnson, VT (May/June 2008).
______, USC Mellon Mentoring Award (Spring 2009).

Heather James, Fellow in the Center for Excellence in Teaching (2009-2011).


Susan McCabe, Elected to the Executive Committee of the Division on Poetry, MLA (2008).

Carole Muske Dukes, Appointment as Poet Laureate of California (Spring 2009).
______, Appointment as Co-Curator with Bob Holman of the America: Now and Here National Arts Program.

Viet Nguyen, Radcliffe Senior Scholar Fellowship (2008-09).
______, Arts Writers Grant, Creative Capital | Warhol Foundation (2009-2010).
______, Alan Collins Scholar, Bread Loaf Writers Conference, Middlebury, Vermont (August 2008).
______, Editorial Board Appointment, American Literary History.

Jervey Tervalon, LA Press Club First Place Award in Signed Commentary, for “The Slow Death of a Chocolate City” LA Weekly. 50th Annual So. CA. Journalism Awards.

Karen Tongson, Visiting Assistant Professor of Performance Studies at NYU’s Tisch School of the Arts (Spring 2010).


GRADUATE STUDENT HONORS

Natasha Alvandi, International Summer Field Research Award (Summer 2009).

Jennifer Barager, Co-Winner of the Louise Kerckhoff Prize for Best Graduate Student Essay in Gender Studies, USC, 2008: “Informal Contentions: Dyke Comix and Queer Nihilism”


Jessica Bremar, Louis Owens Graduate Award of the Western Literature Association (2008).

Jillian Burcar, Conference Travel Award for international travel (Summer 2009).

Jennifer Clark, Fredrick Manfred Award for best creative work presented at the Western Literature Association conference for “As Is” (2008).

Michael Cucher, Conference Travel Award (Summer 2009).

Mary-Ann Davis, Research Fellowship for “Useful Dangers, Peculiar Pleasures: The Historical and Queer Erotics of Sadomasochism” (Summer 2009).

Laura S. Fauteux, Research Fellowship for “Living her Narrative: Eighteenth-Century Women Writers, Writing Heroines, and the Developing Novel” (Summer 2009).

Jonathan Hamrick, Dissertation Research and Writing Award (Summer 2009).

Yetta Howard, Co-Winner of the Louise Kerckhoff Prize for Best Graduate Student Essay in Gender Studies, USC, 2008.

Katie Karlin, Student Recognition Award, USC, 2009.

Stacy Lettman, Graduate Student Professionalization Initiative Grant for a Caribbean Studies Initiative.

Bonnie Nadzam, Daehler Fellowship in Fiction at Colorado College, 2 year post-doctoral fellowship.

Saba Razvi, Diversity Enhancement Placement Award (Summer 2009).

Eric Rawson, Graduate Assistant Teaching Award, General Education Program (2008).

Nicky Schildkraut, Research Fellowship for “Re-dressing an Avant-garde Poetics” (Summer 2009).

Jeff Solomon, Short Story Nomination for a Pushcart Prize.
______, Twentieth Century Literature’s Andrew J. Kappel Prize for best essay of the year, for “Capote and the Trillings” (2008).

This prize is awarded to the essay appearing in the journal during the preceding year “judged to make the most impressive contribution to our understanding and appreciation of the literature of the 20th century” and carries a $500 prize. The judge, Bruce Robbins, saluted Jeff’s essay for “perform[ing] a truly creative act, making the explication of a minor anecdote into the model of a winnngly stylish and broadly valuable mode of literary history” that offers “morally generous and often unexpected impulses of sympathy in all directions” while “manifesting an intense and open-minded curiosity about the intellectual background of the moment . . . . The essay is so fresh, and such an inspiring example of a new sort of literary history, because it doesn’t content itself with doing the easy thing.”

Domino A. Torres, Diversity Enhancement Placement Assistance Award (Summer 2009).

Michelle L. Wilson, Research Fellowship for “Strange Reappearances: The Narrative Work of Revenant Mothers in the Victorian Novel” (Summer 2009).
RECENT FACULTY PUBLICATIONS


________, Chinese translation of *From Chivalry to Terrorism* (2008); Korean and Spanish to follow in 2009.


Chris Freeman, Feature stories on artist Don Bachardy, director Donna Deitch, and actor Leslie Jordan in *Frontiers* (2008-09); cover Story on Christopher Iserwood and Bachardy, *GLR WorldwideFRONTIERS* (Fall 2008).


Dana Johnson (as Grace Carol with Alison Umminger), *Eye to Eye* (Red Dress Ink Dec. 2008).


________, co-editor, Shakespeare section of *Blackwell Literature Compass*, an on-line journal, and Assistant Editor of the *Blackwell Encyclopedia to Renaissance Literature*.


________, *Twin Cities* (forthcoming volume of poetry).


continued on pg. 8, FACULTY PUBLICATIONS
FACULTY PUBLICATIONS, continued from pg. 7


______, General Editor, Cambridge World Shakespeare Encyclopedia (scheduled for publication as a two-million-word reference book and as an interactive online site, 2012).


Cecilia Woloch, Narcissus, a chapbook (Tupelo P. May 2008).
______, Carpathia (collection of poems), forthcoming from BOA Editions (Sept. 2009).
______, Poems in journals and magazines: Verse Daily (on-line) (May 2008); Connecticut River Rev. (Summer 2008);

______, Part of “The Poetic Dialogues Project,” an exhibition of collaborative works created by visual artists and poets, currently showing at the Chicago Cultural Center and slated to travel to various venues in the United States.
______, “Carpathian Dreams” (essay), Elsewhere (Fall 2009).
______, “Kermesz 2008” (essay) transl. into Ukrainian and published in Nasze Slowo, Ukrainian Weekly (July 2008).
______, “I’m Really Not a Waitress (Or Am I?),” (essay) rpt. in Writers on the Job (Hopewell, Spring 2008).
______, “My Carpathians,” on-line essay, New Southerner. (Fall 2008).
______, Interview with poet and visual artist Kate Buckley, New Southerner (Winter 2008/2009).
Ryan Shoemaker writes short fiction. He earned his BA and MA at Brigham Young University, and now lives in Los Angeles with his wife, Jennifer, and their two children, Kieran and Haven. Favorite short stories: William Gay’s "The Paperhanger”; Chekhov’s "Rothschild’s Fiddle”; and Tobias Wolff’s "The Rich Brother.”

Matthew Smith moved from Los Angeles, where he grew up, to New England in order to take his M.A. at U Connecticut, only to come back two years later. He studies early modern literature, and his work tends to involve a blend of intellectual history, religious studies, and the history of medicine—sometimes tenderly stirred but otherwise violently shaken.

Brandon Som is originally from Arizona. He has a B.A. in English from Arizona State and an M.F.A. in Creative Writing from the U Pittsburgh. He studies poetry.

Born and raised in Northern Virginia, Elizabeth Wilcox graduated from Yale with a B.A. in English in 2005. She is currently working on a poetry manuscript, as well as on some translations of Arabic poetry; critical interests include Shakespeare and modernism.

Thomas E. Winningham III, originally from Chicago, earned his BA with Honors in English Literature at the U Iowa in 2001. His interests include contemporary fiction as well as writing technologies and theories of authorship.

Hailing from Georgia, Northwestern, and a brief career as a special educator in inner-city Baltimore, Srinivas (Vasu) Venkata’s interests lie in the intersections between high modernist writers (specifically Joyce and Woolf and those who like to pretend they’re from Europe, like Pound and Eliot), post-colonialism, nationalism, and national politics. In addition to telling it like it is and not telling it how it might be and possessing both an enviable record collection (of CDs and vinyl) and knowledge of wine, at first glance Vasu seems abrasive, but, inside, 9 of 10 dentists agree that he has a heart of gold.

Katie Zimolzak is a Michigan native who completed previous degrees at Ball State in Indiana and the U Missouri-Columbia, and entertains burgeoning interests in multimedia constructions of gender and the body in 18C literature. When she finds time, she knits, plays piano, edits her ongoing documentary film project, and other such meticulous activities that satisfy her somewhat compulsive tendencies.

Michael Busk, a CWL student, was not able to respond in time for this article.


______, "Don Quixote and Eighteenth-Century British Authors," Don Quixote and the Art of Adaptation, Doheny Intellectual Commons, USC. Apr. 2009.


______, Interview subject in documentary film, SAVE THE BOOM, screening at the Long Beach Film Festival.

Lawrence D. Green, "Ars Epistolographia and Ars Rhetorica during the European Renaissance" (plenary), Coloquio Internacional de Retorica, Instituto de Investigaciones Filológicas, Universidad Nacional Autónoma de Mexico. Mexico City, Mar. 2009.
CREATIVE ACCOLADES!

Singular honors have come the way of two of English’s creative writers. In November 2008, the multiply-talented poet, novelist, and essayist Carol Muske Dukes, a professor of English and creative writing at USC since 1989, was named Poet Laureate for the state of California by Governor Arnold Schwarzenegger. This spring, renowned novelist and Distinguished Professor of English T. Coraghessan Boyle was inducted into the American Academy of Arts and Letters.

As Poet Laureate, Muske Dukes is charged with educating Californians about the many literary icons who have come from California and added to its cultural heritage, encouraging a new generation of poets to flex their creative wings, and bringing poetry to the students of the state. To facilitate the latter goal in particular, she has created a special project, “The Magic Poetry Bus,” which will travel with poets, actors, playwrights and a film-maker to public schools and juvenile halls throughout the state. “Often with a film crew, these creative artists will teach workshops, writing exercises, and have fun with games and riddles,” Muske Dukes reveals on her official website. “We’ll also be filming young performing poets and one-on-one and ‘pop-ups’ to be posted on the Mission Imagination Virtual Bus (or website), which will serve as a fuel-ready fun imaginative guide to teaching creative writing and the creative arts.”

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Andrew Allport, "Rae's Mask" (Poem), (2008).
______, "Postscript" (poem), Denver Quarterly (Spring 2009).
______, "Post-Tempest," "The Papermakers," "Don't Write At All" (Poems), in Colorado Review (Forthcoming).


______, "Stripes of Knowing How Much Further I Had to Go,” Boston Review 33 (July/August 2008).


______, Rev. Nancy Floyd’s She’s Got a Gun, in Women’s Studies: An Interdisciplinary Journal.

Bryan Hurt, "I Hate You" (short story), Salt Hill (Winter 2008).
______, "The Kingdom of Norway" (short story), 42opus (May 2009).
______, "Sex: An Intercourse" (short story), Barrelhouse Review (Summer 2009).

______, “Speak only of the weather—” Elimae (May 2008).
______, "A lecture upon the shadow,” Gulf Coast (Winter/Spring 2009).
______, "The sky a negative of itself: the white days fading" (poem), Mrs. Maybe (Winter 2009).
______, "The landscape (the snow mixes),” “The ice storm (and when the train),” “The ice storm (the brilliance),” “The landscape (you fell twice),” and “The forest and the trees (stop the dust)” (poems), Alba: A Journal of Short Poetry (Dec. 2008).

Katie Karlin, “Seven Reasons” (short story), Alaska Quarterly Review 26 (Spring-Summer 2009).
______, “Send Me Work” (short story), Posse Review (Fall 2008).
______, “Stand Up, Scout” (short story), Summerset Review 2 (Fall 2008).


Peter O’Neill, with David Lloyd, The Black and Green Atlantic (Forthcoming Palgrave).


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STUDENT PUBLICATIONS, continued from pg 12

Amy Schroeder, “Stripes of Knowing How Much Further I Had to Go” (poem), Boston Review; “The Orchard” and “White Powder” (poems). La Fovea.org (website); “Ghost Blossom,” The Journal (Forthcoming).


## GRADUATE STUDENT PAPERS, CONFERENCES, READINGS

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<td>&quot;From the Periphery Towards the Center: Locating an Alternative Genealogy for Disability Studies in Audre Lorde's <em>The Cancer Journals</em>,&quot; Thinking Gender Conference, UCLA</td>
<td>(Feb. 2009)</td>
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<td>Joshua Bernstein</td>
<td>The Truth About the Fact: East Coast Publication Salon (Non-Fiction Reading), NYC</td>
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<td>The Loudest Voice Reading Series (Fiction Reading), LA</td>
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<td>Associated Writing Programs Conference. Chicago IL</td>
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<td>Ruth Blandon</td>
<td>&quot;It pays to habla español!&quot;—Langston Hughes's Travels through Translation, American Comparative Literature Association, Long Beach CA</td>
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<td>&quot;World’s End: Celebrating Two Decades of the Neruda–O’Daly Ranchito,&quot; bilingual reading of Pablo Neruda's work, Avenue 50 Studio, Highland Park CA</td>
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<td>Presenter, the Spike TV 2008 Scream Awards, LA</td>
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<td>Scream Awards Red Carpet Interview, joblo.com, LA</td>
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<td>&quot;Love Song in Binary: Tracing the Female Cyborg Body in Chobits,&quot; Animation, Animations and Anticipation, Film &amp; History Conference: Film &amp; Science: Fiction, Documentary &amp; Beyond, Chicago</td>
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<td>Jennifer Clark</td>
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<td>Genevieve Kaplan</td>
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<td>Kimberlee Keeline</td>
<td>&quot;'Go to, you thing, go': Shakespeare's Mistress Quickly and the Working Woman's Dilemma,&quot; PAMLA</td>
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<td>Eric Rawson</td>
<td>&quot;Night as Landscape in American Poetry,&quot; (dis)junctions Conference, University of California, Riverside</td>
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23rd Annual Magill Poetry Series

The Department of English is pleased to invite you to a Poetry Reading with

ROBERT HASS
Award-winning UC Berkeley professor of English and former U.S. poet laureate

Monday, March 30, 2009
5:00 pm
Doherty Memorial Library 240

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Newsletter Editors:
Joseph A. Boone, Nellie Ayala-Reyes
Alice Echols, who was hired under the auspices of the Senior Hiring Initiative in English with joint appointments in Gender Studies and PASE, is moving to Rutgers University in the fall, where she will hold a joint position in American Studies and History. Professor Echols has relished her time at USC as a "crossover" historian working in an English department. Wesleyan’s Henry Abelove may be the only other historian who’s made this transition.

Her forthcoming book, *Hot Stuff: Disco and the Remaking of American Culture*, bears the mark of the many conversations about popular culture that she has had with her English colleagues (and students). Although she will miss her colleagues, Nellie, Kaye, Flora, Rebecca, and Jeanne and Raquel in Gender Studies, and the fabulous digs at Taper (not to mention the weather), this move will enable her to be with her partner Kate Flint, who will be chairing the Rutgers English department, and to be a part of the country’s leading program in gender/women’s history.

Echols has been a vital part of the life of the department and her presence will be sorely missed—but we wish her the best in her new life!

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**ECHOLS LEAVES FOR RUTGERS**

**NO LONGER ABDs! 15 DISSERTATION DEFENSES**


**Plamen I. Gaptov,** “Slow Folk at Work! Literary Appropriations of Local Traditions by Irish, Caribbean, Spanish, and Bulgarian Modernists.” Chair: David Lloyd. Mar. 2009.


