

making waves

*Newsletter for the Department of English
University of Southern California*

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Making the Transition:

NINE GRADUATES ACCEPT JOB OFFERS, POSTDOCS

USC graduate students have once again been doing the department proud in their job placements. **Rebecca Lemon**, Placement Director, reports that 12 students had a total of 70 interviews at MLA or elsewhere. These interviews resulted in 25 campus visits, five tenure-track offers, four post-doctoral fellowship offers, and five non-tenure-track offers.



American Studies graduate **Jenny Stoever**, who wrote her dissertation, "The Contours of the Sonic Color-Line: Slavery, Segregation, and the Cultural Politics of Listening," under the direction of former English Professor **Carla Kaplan**, is very excited to be moving to New York where she'll assume a tenure-track job at SUNY, Binghamton. Faced with an enviable panoply of options, including two

tenure-track offers and two postdoctoral fellowships, **William "Memo" Arce** is taking a two-year post-doctoral fellowship at Bowdoin College in Maine (Nathaniel Hawthorne's alma mater). He will hold a dual appointment in English and Latin American Studies, and be premiering a course on the Middle East wars in Kuwait, Afghanistan and Iraq as reflected in U.S. literature, an offshoot of his dissertation, directed by **Teresa McKenna**, on the construction of nationhood in Latino/Chicano war literature.



A specialist in drama, performance, and Asian-American studies trained by **David Román**, **Sun Hee Lee** received both a tenure-track position at U Colorado Boulder and a two-year postdoctoral fellowship with the possibility of a third year of teaching in English at Carleton College in Minnesota (Carleton is currently the nation's top-ranked private college). She has opted for the latter, where she will be joined by her hus-



band, 2002 USC PhD **Arnab Chakladar**, who will be assuming a tenure-track assistant professorship in Carleton's Department of English.

Molly Engelhardt, who has been a Visiting Assistant Professor at Texas A & M, Corpus Christi, for three years, has successfully competed for a newly opened tenure-track line in TAMCC's English Department, where she will now be full-time Assistant Professor in Victorian studies, feminism, and post-



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JOHNSON JOINS ENGLISH

Taper Hall is not altogether unfamiliar territory to **Dana Johnson**, who will be joining English as an Assistant Professor of Creative Writing in the fall. Dana, a native of Los Angeles, holds a BA in journalism from USC. After working as a journalist in LA, she entered the MFA program at Indiana U, where she quickly made the transition from student to faculty member. From there she migrated to Creative Writing at UC Riverside. In the meantime, she wrote a collection of short fiction, *Break Any Woman Down*, published in 2001 by U Georgia P and winner of the 2000 Flannery O'Connor Award for Short Fiction. The book was also a finalist for the first Zora Neale Hurston/Richard Wright Legacy Award and for the Patterson Fiction Prize. Dana's reading from her more recent work during her campus visit in February wowed the crowd in the Ide Room and sent a few listeners straight to the Liberace Museum in Las Vegas.

A call for applicants whose writing focuses on ethnic experience brought in a huge number of applications. **Aimee Bender** chaired a hard-working Search Committee. Dana emerged as first choice of four finalists, making her acceptance an occasion for rejoicing.





colonial literatures. At USC, Molly worked under the direction of **Jim Kincaid** and **Joseph Boone**.

James Penner has been appointed to a two-year Visiting Assistant Professor position at Dickinson College in Pennsylvania, where he's excited to be in charge of designing five new courses in drama. He wrote his dissertation on "Pinks, Pansies, and Punks" and the rhetoric of masculinity under **Leo Braudy's** direction.

Meanwhile, first-time job seekers **Bridget Hoida** and **Marci McMahon** are taking non-tenure track positions at UC, Irvine and Scripps College, respectively. A creative writer in fiction and scholar of the "California novel,"



Bridget will be teaching in Irvine's Humanities Core Department; she's currently shopping her novel *The Beauty Guide to Save Yourself from Drowning*. As a Visiting Lecturer in the Hispanic Studies Department at Scripps, **Marci** will be teaching Chicana/o Literature, Cultural Studies, and Theatre. **Marci's**



dissertation on domesticity and Latina culture was directed by **Teresa McKenna**; **Bridget's** directors were **Bill Handley** and **Percival Everett**.

The latest news comes from **Kevin Pinkham**, who—lucky guy—has managed to skip the entire job market process and be appointed Instructor at Nyack College in New York, a position that will be converted to a tenure-track assistant professorship upon completion of his PhD on alcoholism, prohibition, and American literature, directed by **Carla Kaplan**. Kevin's wife **Michele** has just been made Dean of Students at Nyack, which is **Kevin** and **Michele's** alma mater, and their jobs come with a lovely house with views of the Hudson and additional teaching opportunities for Kevin on the Manhattan campus.



English extends its heartfelt congratulations to these students for making a successful transition from student to professoriate status and wishes them well in the future!

NEW SEMINAR AT THE HUNTINGTON LIBRARY

Assistant Professor **Emily Anderson**, along with **Felicity Nussbaum** of UCLA, has created an interdisciplinary program at the Huntington Library devoted to fostering discussion and community for eighteenth-century scholars.

"The Long Eighteenth-Century Seminar at the Huntington" features work and speakers from all aspects of the period. Funded by the Early Modern Studies Institute (EMSI), it is a collaborative effort among the Huntington, UCLA, and USC. The Seminar hosts three speakers each year, generally featuring local scholars and scholars visiting the Huntington Library.

The first guest of the series, **Joseph Roach**, the Charles C. & Dorathea S. Dilley Professor of Theater & English at Yale University, presented work from his new book *It*, a study of celebrity culture and star power throughout history. The next speaker is UCLA professor of musicology **Olivia Bloechl**, whose most recent book, *Native American Song at the Frontiers of Early Modern Music* (Cambridge, 2007), traces the influence of European colonial representation of Amerindian music on Europe's own music cultures.

Anderson extends her thanks to **Prof. Nussbaum**, as well as to **Prof. Peter Mancall** (director of the EMSI), **Roy Ritchie** (Director of the Huntington Library), and the Huntington staff, and also extends an invitation to all to join in the fun and attend the interdisciplinary talks.

ENGLISH INSTITUTE FEATURES BRUCE SMITH

Every fall the Harvard English Institute, a consortium of universities, invites a handful of literary and cultural criticism's most distinguished professors to gather in Cambridge, MA, to present papers on a selected topic at a three-day symposium.

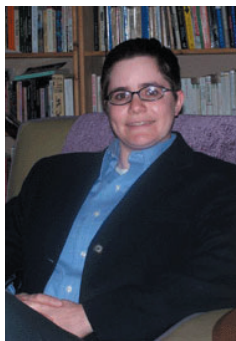
This past October, the author was Shakespeare (specifically the sonnets), the genre was "forms of address," and the topic was "pronouns," and **Bruce Smith**, continuing interim department chair, was one of nine authorities invited to present his work. Entitled "The Pro- in Shakespeare's Pronouns," Professor Smith's multidimensional talk incorporated a video of **Chris Garcia**, an American Sign Language specialist from Los Angeles. **Garcia** signed Shakespeare's sonnet 29 and explained to Smith how he had turned Shakespeare's words into gestures. In particular, **Garcia** focused on how he had managed to insinuate the pronouns "I," "he," "they," and "you" into his interpretation. The focus of **Smith's** presentation, on the beginnings of communication in bodily gestures rather than in words, builds on the work he has been doing on materiality, poetry, and sound over the last several years.

USC English's last participant in the Institute was **Jim Kincaid**. **Nancy Vickers**, a formerly familiar face at USC and president of Bryn Mawr College, sits on the the English Institute's board of directors.

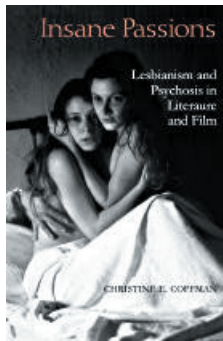
ENGLISH DEPARTMENT ALUMNI FILL THE BOOKSHELVES WITH NEW PUBLICATIONS

Despite the notorious difficulty of making inroads into the increasingly strapped academic publishing industry, worthy dissertation projects do occasionally make the transition into successful scholarly publications, we are happy to note, as several recent USC Ph.D. graduates have demonstrated.

Katie Mills, a 2000 Ph.D. who teaches at Occidental College, has had her book, *The Road Story and the Rebel: Moving Through Film, Fiction, and Television*, recently issued by Southern Illinois UP (2006). Filled with dozens of illustrations, it traces an ambitious arc from the Beats and "Route 66" through 1970s New Hollywood films like "Play It As It Lays" and "Easy Rider" to gender rebellion in contemporary road stories like "Thelma and Louise" and new intermediated "avenues" of transit in digital formats.



A 2001 Ph.D. in Comparative Literature who worked closely with English professors, **Christine Coffman**, a specialist in feminist and queer theory and a tenure-track assistant professor at U Alaska, Fairbanks, saw her book, *Insane Passions: Lesbianism and Psychosis in Literature and Film*, into print in December 2006 with



Wesleyan UP. Examining Lacan's early writings, French surrealism, Djuna Barnes' *Nightwood*, Genet's "The Maids" (along with the historic incident that informed it), and H.D.'s homoerotic fiction in light of feminist and queer theory, this fascinating study argues that the psychotic woman who fascinates modernist writers returns with a murderous vengeance in a number of late twentieth-century films—including "Basic Instinct," "Sister My Sister," "Single White Female," and "Murderous Maids."



A tenured professor of English and Creative Writing at Hamilton College in NYC, **Naomi Guttman**, USC Ph.D. 1999, is delighted to announce the spring 2007 publication of her collection, *Wet Apples, White Blood*, by the McGill-Queen University Press's Hugh MacLennan Poetry Series. This is Naomi's second volume of poetry; her first won the A.M. Klein Award for Poetry and was short listed for The League of Canadian Poets' Pat

Lowther Memorial Award. Naomi has recently received grants from the Canada Council for the Arts and the Constance Saltonstall Foundation for the Arts as well as an Artist's Fellowship from the New York Foundation for the Arts.

Paul Hansom, Ph.D. 1999, has turned his talents into editing important volumes, including *Literary Modernism and Photography* (Praeger Press, December 2002), *Twentieth-Century European Cultural Theorists: First Series* (Thompson Gale 2001) and *Second Series* (Thompson Gale 2004), and *20th Century American Cultural Theorists* (Thompson Gale 2002). A visiting professor of American literature at Ithaca College in up State New York, Paul also serves as theatre critic for the *Ithaca Times*, which just won the New York Press Award for best arts coverage and has recently finished a historical novel based on his dissertation on modernism and photography.



1999 Ph.D. **Des Harding**, an assistant professor at Central Michigan U who specializes in transatlantic modernism, published *Writing the City: Urban Visions And Literary Modernism* with Routledge in 2003, and has recently seen articles on trauma in Joyce's "The Dead" and Shaw's "Heartbreak House" into print.

Brad Monsma, who received his degree in 1995, and is Professor of English at CSUCI, is author of a work of creative non-fiction and ecocriticism, *The Sespe Wild: Southern California's Last Free River* (Nebraska 2004), which has just been released in paperback. "A beautiful blend between Thoreau-esque nature writing and straight, accurate environmental journalism," writes one reviewer of Monsma's "brilliant ponderings."



Kent Baxter, an assistant professor of English at CSU Northridge, has just learned that his book, *The Modern Age: Twentieth-Century American Culture and the Invention of Adolescence*, will be published in 2008 by U Alabama P. Drawing examples from fiction and theory, it argues that the common construction of the impulsive, conflicted, and rebellious adolescent found its origin and most vigorous articulation

in America in the early decades of the twentieth century. The

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BENDER PROMOTED!

In early April **Aimee Bender** received a phone call from **Dean Wayne Raskind** informing her it was time to have some new business cards printed up. Why? She had just been promoted to tenured Associate Professor of English.

Given **Bender's** status as a novelist and short story writer with an international following, her colleagues were not exactly surprised, but felt joy and relief—emotions shared by **Bender**, who remembers feeling moved and happy. **Bender** began teaching creative writing at USC in 2001. Her books include *The Girl in the Flammable Skirt* (Doubleday 1998), *An Invisible Sign of My Own* (Doubleday 2000), and *Willful Creatures* (Doubleday 2006), and she is currently working on what she suspects is a novel and busily collaborating on a libretto for a one-act opera with **John B. Hedges** and on words for a musical piece by **Harold Meltzer** titled “Seven Abstemious Sins.” Her stories have won two Pushcart Prizes and been nominated for multiple other Pushcarts. This summer **Bender** plans to relax, write, read, and travel—without the pressure of tenure hanging over her!

UNDERGRADUATES OFF TO GRAD SCHOOL

Several faculty members have passed along good news about students or former students. **Professor Mark Irwin** reports that **Paul Legault** has accepted an offer to begin graduate work at the University of Virginia, and **Claire Kinnane** has done the same at American University.

Professor Aimee Bender is pleased to pass along the news that **Anne-Marie Jeter** is thriving at Cal Arts, and tells us that **Tye Pemberton** is not only doing well at Columbia but also his first short story will be published in a journal from Amsterdam. **Kate Findley** will begin Otis's MFA program in fiction after her May graduation.

Melanie Spierer will be picking a law school from several acceptances this spring, and **Steve Ramirez** was just admitted into the Iowa Writers Program in Fiction. **Zach Braun** is finishing up at the University of California, Irvine with a thesis of story/essays.

EVERETT HONORED

This February **Percival Everett** was appointed a Distinguished Professor by USC President Sample. Only seventeen professors in the University hold this title, and only five other professors in the College of Letters, Arts and Sciences – including Everett's fellow novelist in the English Department, **T.C. Boyle**. The honor reflects the fact that Everett has brought particular renown to the University.

Professor Everett is used to receiving accolades, having won the PEN USA Literary Award for his most recent novel, *Wounded* (2006), the Academy Award for Literature of the American Academy of Arts and Letters and the Hurston/Wright Legacy Award for *Erasure* (2001), the PEN/Oakland-Josephine Miles Award for Excellence in Literature for his story collection *Big Picture* (1996), and a New American Writing Award for *Zulus* (1990).

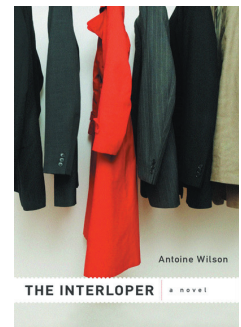
Everett has taught at USC since 1998, having previously lent his teaching acumen to the University of Kentucky, Notre Dame and the University of California, Riverside. He can often be found leading fiction workshops for undergraduate students as well as for the students in the Ph.D. program in Creative Writing. His many talents also find him painting (see his abstract in the Ide Commons Room), tending his 9 month old son, **Henry Lakota Everett**, and repairing his fishing gear. The department congratulates **Professor Everett** on becoming a Distinguished Professor!

FILLING THE BOOKSHELVES

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invention of adolescence was largely motivated by the need to define a new and quickly expanding segment of the population, but also became a vehicle for expressing the broader cultural anxieties that characterized American society undergoing the processes of modernity.

Undergraduates have been leaving their mark on the publishing world, too. **Professor T.C. Boyle** informs us that two of his former writing students have just had their first novels published in May 2007: **Antoine Wilson's** *The Interloper* and **Katherine Taylor's** *Rules for Saying Goodbye*. He also recommends the forthcoming (Aug. 2007) collection of stories, *Dead Boys*, by USC film school alumnus **Richard Lange**.



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An Interview with Kathy Strong

CHANNELING CAROL MUSKE-DUKES

Holly Mattox, the central character in **Professor Carol Muske-Dukes's** latest novel, *Channeling Mark Twain*, is a poet fresh out of graduate school and ready to take on 1970s New York. Holly finds herself teaching a poetry workshop in the Women's House of Detention on Riker's Island, and the experience leads to greater revelations than she could possibly have expected. A novel about justice, gender, and, above all, writing, *Channeling Mark Twain* probes the power and the responsibilities involved in the acts of writing and teaching. The novel, available through Amazon.com or through **Muske-Dukes's** website, www.carolmuskedukes.com, was released this July.



The accolades have already started coming in, with **Frank McCourt** commenting that **Muske-Dukes** has "written the bravest of novels ... Read this book. It will lift your heart," and **Toni Morrison** praising the "effortlessness" with which "the narrator's story here becomes one with the stories of the women in prison."

With her fourth novel coming out, she is (as you would imagine) busy. But she kindly took the time to talk to me about *Channeling Mark Twain*, about the importance of empathy, and about the tendency for writers to be careful observers. Answering questions with grace and good humor, **Muske-Dukes** helps to delineate the complexity of the issues she raises in her latest novel:

Channeling Mark Twain is a novel that centers upon a protagonist who is a poet. How do you feel that the genres of poetry and the novel relate?

I don't believe that they "relate" -- I think that the distinctions we make about genres are often artificial. Virginia Woolf aptly called *To the Lighthouse* an elegy, and it is indeed a poem.

You've worked with imprisoned women before, teaching poetry to them. Why is this a population that attracts you, both in your own past as well as in your latest novel?

I think that the true measure of how civilized a society is is how it treats and cares for those most powerless, economically and politically. I also have long been interested in women and the law -- how women, in order to survive, are often at odds with the law. It was true when I first taught poetry in the prisons and I believe still is -- that women tend to be convicted of so-called "victimless" crimes -- drugs, prostitution, shop-lifting. There is no middle crime, or rarely -- no breaking and entering, no grand larceny, armed robbery. But women's crime, despite having little "middle" ground, goes from victimless crime to homicide -- killing the pimp, the boyfriend, the husband, even the

child. It's either stealing a Twinkie or "Murder One."

In writing about the criminal justice system, you raise the issue of justice itself. How do you see the themes of writing poetry and the law as related?

Perhaps the answer preceding this one covers that. Poetry has to do with anarchy, not justice -- the imagination without any obligation to any historical, societal or ideological concept.

Your novel's title makes reference to a character that claims to channel the voice of Mark Twain. How does the concept of "channeling" in this sense relate to the way in which an author appropriates voices for her narration and characters?

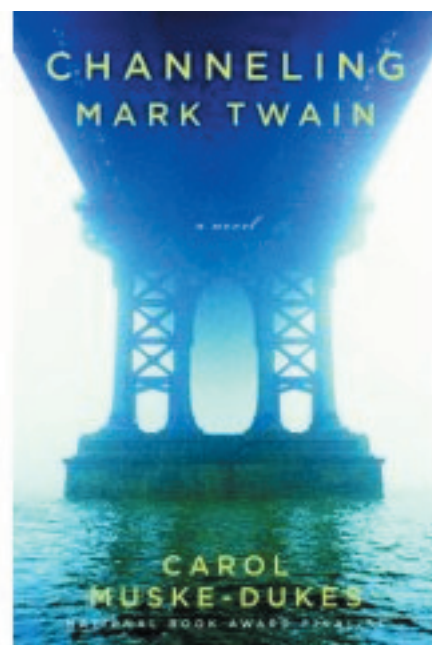
I have no idea how to answer this question. I don't believe that an author "appropriates" voices. An author imagines what it is like to be another living being, another consciousness and soul -- that's not appropriation, it's empathy -- and all effective writers, I believe, must learn empathy. Along with humility.

How does your writing process differ when you're writing novels as opposed to when you're writing poetry?

It doesn't. I see writing prose as writing many, many poems, one right after the other.

In an interview, you once said, "To be a writer, you need to know everything." How do you go about the process of "knowing everything?"

By believing that you know nothing and thus being porous, open to any possibility. James said that a writer is someone on whom nothing is "lost." I believe that that's true.



RECENT FACULTY PUBLICATIONS

- Aimee Bender**, "Interval" (short story). *Conjunctions* (forthcoming).
- T.C. Boyle**, *The Women*. A Novel. (Forthcoming 2008).
- Leo Braudy**, "Eastwood's WWII Diptych." *Film Quarterly* (forthcoming Summer 2007).
- _____, "War Literature." *International Encyclopedia of Men and Masculinities*, vol. 1 M. Flood, J.K. Gardiner, B. Pease, and K. Pringle, eds. London: Routledge 2007.
- _____, "Film Fanatic: The Professor," *Cherwell* 24 (Oxford, England), October 20, 2006.
- Bill Handley**, paper edition of *True West: Authenticity and the American West*. (co-editor), U of Nebraska P. 2007.
- _____, "The Vanishing American." *America First: Naming the Nation in U.S. Film*. Mandy Merck, ed. Routledge, 2007: 44-64.
- Mark Irwin**, Two poems in *American Poetry Review*.
- _____, Two poems in *Denver Quarterly*.
- _____, Two poems in *American Letters and Commentary*.
- Heather James**, "Ovid in English Renaissance Literature (excluding Shakespeare)." *Blackwell Companion to Ovid*. Peter E. Knox, ed. (forthcoming 2007).
- _____, Chapter 11: "Shakespeare and Classicism." *The Cambridge Companion to Shakespeare's Poetry*. Patrick Cheney, ed. Cambridge UP, 2007: 202-220.
- Susan McCabe**, "Platonic Oxygen: Brenda Hillman's Pieces of Epic in the Air," *Denver Quarterly* 41.2 (2006): 65-71.
- _____, "Whither Sexuality and Gender? 'What That Sign Signifies,'" *Pacific Coast Philology* 41 (Fall 2006): 26-31.
- _____, "'To Become Something Broken': Jorie Graham's Overlord," *Kenyon Review* (Fall 2006): 186-95.
- _____, Poem "Sybil," *Iowa Review* (Fall 2006).
- _____, Poem "Descartes' Nightmare," *American Poetry Review* (January 2006): 7.
- _____, Poem "Rimbaud at the Railway Station," *American Poetry Review* (January 2006): 8.
- _____, Poem "Nightmare under Red White and Blue," *American Poetry Review* (January 2006): 7.
- _____, Poem "Code Orange," *American Poetry Review* (January 2006): 7.
- Viet Thanh Nguyen**, "Speak of the Dead, Speak of Viet Nam: The Ethics and Aesthetics of Minority Discourse." *The New Centennial Review* 6.2 (2006): 7-37.
- _____, "Seeing Double: Two Films by Hong-An Truong," *Postmodern Culture* 17.1 (Sept. 2006).
- Marjorie Perloff**, Many reprints and translations, including *Wittgenstein's Ladder* (into Brazilian), Editora da Universidade de Sao Paulo, 2007, and "Pound/Stevens: Whose Era?" Michael H. Whitworth, ed. *Modernism*. Blackwell 2007: 81-98.
- _____, "Factoring Out Faktura." *Text: An Interdisciplinary Annual for Textual Studies* 16 (2006): 249-266.
- _____, "Sound Scraps, Vision Scraps: The Poetic Practice of Paul Celan." *Reading for Form*. Susan J. Wolfson and Marshall Brown, eds. U of Washington P, 2006: 177-202.
- _____, "Getting Bombed: Canetti witnesses Sangfroid and Sex amid the Flames." Rev. of Elias Canetti, *The Party in the Blitz*, in *Bookforum* (Dec/Jan 2006).
- _____, Rev. of "Vito Acconci: Conceptual Poetry: Old and New" (followed by German translation), in *Parkett* 78 (Dec. 2006): 168-76.
- _____, "Torch Song: Edward Timms, Karl Kraus, Apocalyptic Satirist: The Post War Crisis." *Bookforum* 13.2 (Jun.-Sept. 2006): 20-21.
- _____, Rev. of *The Oxford Book of American Poetry*, David Lehman, ed., in *TLS* (1 Sept. 2006): 10-11.
- _____, Interview with Alcir Pecora: "Chronopios." *Revista di Letteratura* (Mar 2005).
- _____, Interview with David Clippinger, *The Argotist* online. 2005.
- John Carlos Rowe**, "Our Invisible Man: The Aesthetic Genealogy of U.S. Diversity," *A Companion to the American Novel*. Alfred Bendixen, ed. Oxford: Blackwell (in press).
- _____, "European Lessons in Imperialism: A Letter to America," *Transatlantic Studies* (UK), special issue. Charles Gannon, ed. (forthcoming 2007).
- _____, "Interpellation, Urbanization, and Globalization in 'John Dos Passos' *Manhattan Transfer*." *Toward a New Metropolitanism: Reconstituting Public Culture, Urban Citizenship, and the Multicultural Imaginary in New York and Berlin*. Günter H. Lenz, Friedrich Ulfers, and Antje Dallmann, eds. Heidelberg Universitätsverlag 2006: 349-358.
- _____, "Politics, Sentiment, and Literature in Nineteenth-Century America." *Blackwell's Companion to American Literature*. Paul Lauter, ed. New York: Blackwell's (forthcoming).
- _____, "Space, the Final Frontier: Poe's *Eureka* as Imperial Fantasy." *Poe Studies/ Dark Romanticism*, special issue in honor of G. R. Thompson. Steven Frye and Eric Link, eds. (forthcoming).
- _____, "Reading Reading Lolita in Tehran in Idaho." *American Quarterly* (forthcoming June 2007).
- Karen Tongson**, "The Light that Never Goes Out: Butch Intimacies in Lesser Los Angeles" in *The Blackwell Companion to Lesbian, Gay, Bisexual and Transgender Studies*, George Haggerty and Molly McGarry, eds. Blackwell (forthcoming Spring 2007).
- _____, Review of Elana Levine's *Wallowing in Sex: The New Sexual Culture of 1970s American Television* (Duke UP, 2007). *International Journal of Communication*. <<http://ijoc.org/ojs/index/php/ijoc>>.
- Cecilia Woloch**, Chapbook *Narcissus*, Tupelo Press (forthcoming 2007).
- _____, Poems "Lethe" and "Postcard to X from Ulica Piekna, Warsaw," *Tin House* (forthcoming 2007).
- _____, Essay in *Polish American Studies*, special issue on Polish American Poets (forthcoming).
- _____, Poem, "Akhmatova's Bed," *Pool* (forthcoming).
- _____, Poem "Strong Medicine," *Margie* (forthcoming Summer 2007).
- _____, Poem "Watching Him Die," best poem issue of *Margie* (forthcoming).
- _____, Translations into Polish of poems from *Sacrifice*. (Janusz Zalewski, trans.) Nowa Okolica Poetow. 2007.
- _____, Translations into French (Christophe Lamiot-Enos, trans.) of selections from *Tisgan: The Gypsy Poem, Dans La Lune*. Forthcoming 2007.

GRADUATE STUDENTS ON A PUBLISHING FRENZY

Alice Bardan, “Enter Freely, and of Your Own Will:’ Cinematic Representations of Post-Socialist Transnational Journeys,” *Transnational Feminism in Film and Media*. Katarzyna Marciniak, Aniko Imre, and Aine O’Healy, eds. Palgrave Macmillan, 2007.

Ruth Blandón, “Jayne Cortez,” *Encyclopedia of African American Women Writers* (2 Vols.) Yolanda Williams Page, ed. Greenwood P, 2007. 121-26.
_____, Bibliography, Nella Larsen’s *Passing*, Carla Kaplan, ed. W.W. Norton, 2006.
_____, Featured roundtable contributor, Jessica Hoffman’s “Who’s That Wavin’ That Flag? On the Signs, Stories, and Strategies of the Current Immigrant Rights Movement,” *Nobody Passes Rejecting the Rules of Gender and Conformity*. Mattilda a.k.a Matt Bernstein Sycamore, ed. Seal Press, 2006. 49-63.

Amaranth Borsuk, *Natural Frequencies*, a chapbook of poems, in *The Drunken Boat* www.thedrunkenboat.com (Winter 2006).
_____, Poems in *Lumina* (2006); *Hotel Amerika* (Fall 2006); *Denver Quarterly* (forthcoming); *Columbia: A Journal of Literature and Art* (forthcoming); *CRATE* (forthcoming); and *POOL* (forthcoming).

Jennifer Kwon Dobbs, book *Paper Pavilion*. White Pine Press (forthcoming October 2007).
_____, “Libretto.” *Contemporary Voices from the Eastern World*. W.W. Norton (forthcoming 2008).
_____, Poems “Kisaeng” and “Filibuster.” *MiPOesias* (Spring 2007).

Yetta Howard, Rev. of Sara Ahmed’s *Queer Phenomenology: Orientation, Objects, Others* (Duke UP, 2006), in *Women’s Studies: An Interdisciplinary Journal* (forthcoming).
_____, Rev. of Christine E. Coffman’s *Insane Passions: Lesbianism and Psychosis in Literature and Film* (Wesleyan UP, 2006), in *Women’s Studies: An Interdisciplinary Journal* (forthcoming).

Brett Myhren, Poem “At Pico and Arlington,” *Clackamas Literary Review* (forthcoming).
_____, Essay “Crashing Los Angeles,” *Speechless Magazine* (forthcoming).

Laura Long Scheurer, Rev. of Susan S. Williams’ *Reclaiming Authorship: Literary Women in America, 1850–1900* (U of Pennsylvania P, 2006), in *Women’s Studies: An Interdisciplinary Journal* (forthcoming).

Kathryn Strong, “Pamela’s Visible Virtue.” *The Commercial Gaze in the Long Eighteenth Century*. Mariah Adin and Tara Czechowski, eds. New York: AMS P (forthcoming).
_____, Rev. of Katharine Kittredge, ed., *Lewd & Notorious: Female Transgression in the 18th Century* (U of Michigan P, 2003), in *The 18th Century: A Current Bibliography*. Philadelphia: American Society for 18th Century Studies. Vol. 29 (forthcoming).
_____, Rev. of Susan Staves’s *A Literary History of*

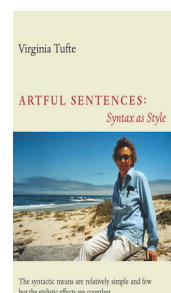
Women’s Writing in Britain, 1660-1789 (Cambridge UP 2006), in *Women’s Studies: An Interdisciplinary Journal* (forthcoming).

David Tomkins, Rev. essay on Jonathan Ellis’s *Art and Memory in the Work of Elizabeth Bishop* (Ashgate 2006), Brian M. Reed’s *Hart Crane After His Lights* (Alabama UP 2006), and Lytle Shaw’s *Frank O’Hara: The Poetics of Coterie* (Iowa UP 2006), in *American Literature* (forthcoming 2007).
_____, Rev. of Mark Wollaeger’s *Modernism, Media, and Propaganda: British Narrative From 1900 to 1945* (Princeton UP 2006), in *The European Legacy: Toward New Paradigms (Journal of the International Society for the Study of European Ideas)* (forthcoming 2007).
_____, “Introduction: John O’Hara’s *Appointment in Samarra*.” *The Facts on File Companion to the American Novel*. Abby H.P. Werlock, ed. New York: Facts on File, 2006.
_____, “Introduction: Thomas Wolfe’s *Look Homeward, Angel*.” *The Facts on File Companion to the American Novel*. Abby H.P. Werlock. New York: Facts on File, 2006.

Annalisa Zox-Weaver, “At Home With Hitler: Janet Flanner’s ‘Führer’ Profiles for *The New Yorker*.” *New German Critique* (forthcoming).

Alice Marie White, “The Austen Family and William Chute’s 1806 Hampshire Election.” *The Jane Austen Society Report for 2007* (forthcoming in June/July 2007).

VIRGINIA TUFTE: SUBSTANCE AND STYLE



Some styles never go out of fashion, and substantive yet beautiful writing is one of them. So **Virginia Tufte**, one of English’s most distinguished emeritus professors, has recently demonstrated in *Artful Sentences: Syntax as Style* (Graphics 2006). “I cannot put this book down,” one reviewer writes. “It is beautifully bound and published. [Tufte’s] insight into sentence structure and style expose the sheer beauty of the English language. She talks of participles, prepositions, nouns, verbs, phrases, all as if they are musical notes in the great symphony of the sentence, the orchestration of the paragraph.”

USC Department of Art History’s **Eunice Howe** explains that she’s “given this book to friends who have given it to theirs. It’s a book that sits on my library table instead of my bookshelf. I like to pick it up, and flip through the pages until I settle on an appealing passage” of Tufte’s “spare and elegant” prose.

A specialist in Milton and 17th Century English Literature, **Tufte** was a professor of English at USC from 1964 to her retirement in 1989.

STUDENTS WIN DISSERTATION AWARDS

- Arce, William**, "A Nation in Uniform: The Construction of Nation in Latino/Chicano War Literature, 1951-1976." Final Summer College Dissertation Fellowship (2007)
- Amy Braden**, "As She Fled: Women, Space and Movement in Early English Literature." English Department Dissertation Fellowship.
- Brooke Carlson**, "Printing Pleasing Profit: The Crafting of Capital Selves and Sales in the English Early Modern." English Department Dissertation Fellowship.
- Jennifer Conary**, "Beautiful Lost Causes: Quixotic Reform and the Victorian Novel." Feuchtwanger Fellowship.
- Jennifer Kwon Dobbs**, "Paper Pavilion" (White Pine Press 2007) and "Articulate Absences: Transnational Adoptee Routes." Final Year Fellowship
- Nora Gilbert**, "Obscene Gestures: Circumventing Moral Censorship in the Victorian Novel and Classic Hollywood Film." The Graduate School / Beaumont Fellowship.
- Yetta Howard**, "Is She a Dyke or Is She Just Ugly?: Pejorative Identities and the Anti-Aesthetics of Lesbianism." English Department Dissertation Fellowship.
- Jennifer Lynn Malia**, "Assassins, Anarchists & Revolutionaries: Gothic Terror and Terrorism in Literature." Feuchtwanger Fellowship.
- Marci R. McMahon**, "Contested Geographies: Chicana Domesticity as a Critical Discourse in U.S. Literature and Culture." Final Summer College Dissertation Fellowship.
- Laura Long Scheurer**, "Hazardous Engagements: Intermarriage in Late Nineteenth/ Early Twentieth Century American Literary and Visual Texts." English Department Dissertation Fellowship.
- Hande Tekdemir**, "Collective Memory: Istanbul at the Crossroads of History, Space, and Memory." English Department Dissertation Fellowship.
- Alison Tymoczko**, "Writing under the Auspices of Eros: Female Encounters with Cupid from Ovid to Spenser." Huntington Library Dissertation Fellowship.

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FACULTY AND STUDENTS RECEIVE RECOGNITION

Grad student **Alice Barden** received a partial fellowship to participate in a two-week graduate course "Media Globalization and Post-Communist European Identities" at Central European Summer U in Budapest (July 2007).

Novelist **T.C. Boyle's** short story "Balto" (Paris Review) was selected for 2007 Best American Stories. He also received the 2007 Evil Companions Literary Award—prior recipients include Richard Ford, Annie Proulx, Sandra Cisneros and Tom McGuane – from the Denver Public Library, for *Talk Talk*.

Professor **Leo Braudy** was tapped by the American Film Institute to serve as Juror for their "Ten Best Films of 2006" and "100 Best American Films of All Times" lists.

ABD **Brook Carlson** was a Participant in the Huntington Library's English Renaissance Paleography Seminar 2007.

It's been a good run for graduate student **Jennifer Dobbs** of late, whose book *Paper Pavilion* was winner of the White Pine Press Poetry Prize, as well as finalist for the New Issues Press Prize in Poetry. Dobbs received a scholarship from the Summer Literary Seminars, was a finalist for the Inkwell Magazine Poetry Prize, and won the Phi Kappa Phi Student Recognition Award.

Recipient of a summer grant from the Institute on CA and the West at the Huntington, **Tanya Heflin** lauds the program's mentorship and strongly urges more English graduate students working on California, the West, and Native American studies to apply for the Institute.

A competitive semester of paid faculty leave from El Camino College was awarded to frequent visiting professor **William L. James** to research "whiteness" as linguistic term of delimitation and boundary.

Recent PhD **Samuel Park's** screenplay adaptation of his novel, *Shakespeare's Sonnets*, received an Oufest 2006 Screenwriting Lab fellowship; it was also a Nicholl Fellowship quarter-finalist, a One in Ten competition finalist, and was workshopped in the Film Independent Screenwriting and Directing Labs. The screenplay has been adapted into a short and has played numerous festivals, including San Francisco, Seattle, Austin, and Southwest International Gay and Lesbian Film Festivals and is currently available on DVD in "Boys' Briefs 3," an anthology of gay shorts released by Picture This! Entertainment

Prof. **Susan McCabe's** poem, "Sybil" (Fall 2006), received the distinction of "runner-up" in the Iowa Review Contest.

Professor **Viet Thanh Nguyen** has been honored on both academic and creative fronts. The ASA and the Japanese Assoc. for American Studies awarded him a grant for a lecture tour in Japan (June 2007). His story, "The Professor's Library," won the 2007 Fiction Prize at Gulf Coast Magazine. Viet has just learned he's received a month-long residency at the Djerassi artists program in Woodside, CA, near Santa Cruz, for summer 2008.

As MLA President presiding over the 2006 Convention, distinguished Scholar in Residence and Lecturer **Marjorie Perloff** served as Chair of Programs, and organized the Forum, "The Sound of Poetry, the Poetry of Sound" and related workshops

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FACULTY & STUDENTS RECOGNITION

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and programs in Philadelphia this December.

Adjunct creative writing instructor **Cecilia Woloch** served as Faculty at the Foothill Writers Conference, CA (July 2007) and Director of the Summer Poetry session in Idyllwild, CA (July 2007). She also received an grant for Innovative Undergraduate Teaching for "The Writer in the Community," in collaboration with **Aimee Bender** and JEP, Center for Excellence in Teaching, USC (Summer 2007).

Recently appointed an associate editor of *Women's Studies: An Interdisciplinary Journal*, PhD **Annalisa Zox-Weaver** is serving as Organizer for MSA 9, the Modern Studies Association convention being held at Long Beach this November (under the auspices of MSA President **Susan McCabe**.)

Alice Marie White has received a Jane Austen Society (UK) Travel Bursary to spend a month in England completing research for her dissertation this summer. Alice was also interviewed by Gayle Macdonald of the "Toronto Globe and Mail" for an article on "Jane's Addiction" (17 March 2007).

Four English faculty received prestigious university-wide grants under the auspices of the "Provost's Award for Advancing Scholarship in the Humanities and Social Sciences": **Emily Anderson**, for her book project, "Staging the Passions" in 18th century women's drama and fiction; **Judith Jackson Fossett** for a Center for New World Slavery and Americans; **Rebecca Lemon**, for her new project on "Addiction" in the Early Modern period; **Heather James** for her manuscript on Ovid in Renaissance politics and poetry.

Four graduate students were awarded summer research grants from English's Collier-MacKellar-Giles endowed accounts: **Amaranth Borsuk**, **Alice Bardan**, **Kathryn Strong**, and **Jessica Bremmer**.

MAGILL FELLOW JORIE GRAHAM



Named the twentieth-first recipient of USC English's Magill Poetry Reading award, the poet **Jorie Graham**—pictured with **Carol Muske-Dukes** and **Leo Braudy**—gave the annual Magill Reading in Doheny Library this past fall. Graham's *The Dream of the Unified Field: Selected Poems 1974-1994*, won the 1996 Pulitzer Prize. She is also the recipient of a MacArthur Fellowship and the Morton Dauwen Zabel Award from The American Academy and Institute of Arts and Letters. She is currently the Boylston Professor of Rhetoric and Oratory at Harvard University.

rites of passage: RECENT PHD DEFENSES

Jeffrey Bohn, "Wonder Boys: Tales of the Extraordinarily Queer Adolescent."
Chair: Tania Modleski (December 2005)

Ava Chin, Critical Essay: "Writing the 'Incomprehensible': Representations of 9/11 In Contemporary Literature"; Creative Dissertation: "Daughter"
Chair: David St. John (July 2006)

Jeffrey Chisum, Critical Essay: "A Million Miles From God, Three Feet From Hell: Aesthetics And The Literature Of Nevada: Creative: "Lahontan: A Novel"
Chair: Bill Handley, T.C. Boyle (April 2007)

Carol Bunch Davis, "Troubling the Boundaries: 'Blacknesses', Performance and the African American Freedom Struggle of the 1960s"
Chair: David Román (June 2007)

Bridget Hoida, Critical Essay: "Plotting the Geographic Imaginary: Nostalgic Impulse in the California Novel"; Creative: "So L.A." (Novel).
Chair: Bill Handley, Percival Everett (June 2007)

Laura Johnson, Critical Essay: "Against Aesthetic Profit: the Self as Other in Larry Levis's Elegy"; Creative: "Mural of the Vanishing People"
Chair: David St. John (April-June 2006)

Kevin Laam, "Borrowed Heaven: Early Modern Devotion and the Art of Happiness"
Chair: Heather James (March 2006)

Michael Miklos, "Undermining Common Sense: Racial Legislation, Comedy, and the Family."
Chair: Jim Kincaid (May 2007)

Samuel Park, "The Performance of Race in Asian American Drama" Chair: Leo Braudy (February 2006).

Jenny Stoeber, "The Contours of the Sonic Color-Line: Slavery, Segregation, and the Cultural Politics of Listening" Chair: Carla Kaplan (June 2007)

Annalisa Zox-Weaver, "Seeing Through Evil: Women Modernists and Their Fascist Dictators"
Director: Joseph Boone (May 2007)

HOLLYWOOD HORIZONS

Congratulations go to teaching adjunct, **Peter Nickowitz**, who has learned that his screenplay, "The Obit Writer," has been selected for the 2007 Los Angeles Film Festival's Fast Track Program. It has also been selected for the 2007 No Borders Program, which is part of the IFP Market in NYC. The screenplay will be directed by **Bill Oliver** and produced by **Susan A. Stover**. Nickowitz has published a critical study of Elizabeth Bishop, has had one-act plays produced, and is circulating a volume of poetry for publication.

RECENT CONFERENCES AND READINGS

- Emily Anderson**, Invited lecture, "Fiction 'as' Performance: An Eighteenth-Century Perspective on Grammar, Genre, and Selfhood." U of Pennsylvania, Eighteenth-Century Colloquium (Sept. 2006).
- _____, Invited lecture, "*Mansfield Park* and the 'Womanly Style' of Fiction," Center for the Study of Women, UCLA (Jan. 2007).
- _____, Panel organizer and chair, "Pitching the Eighteenth Century: A Pedagogical Roundtable." American Society for Eighteenth-Century Studies. Atlanta, GA (Mar. 2007).
- _____, "She Stoops to Strategy: Goldsmith, Cowley, and the Performance of Gender." American Society for Eighteenth-Century Studies. Atlanta, GA (Mar. 2007).
- Jennifer Barager**, "*Sex and the City*: Tuning into Postfeminist Television," Production: Critical Race Analysis and Literary Studies, NYU (Feb. 2007).
- Alice Bardan**, "Quo vadis, European Cinema?" Conference on "Perspectives and Challenges for Cinema and Media Studies," Vienna (Jun. 2007).
- _____, "Welcome to Dreamland:" Pawel Pawlikowski and British Realism, Oxford (Jul. 2007).
- Aimee Bender**, "Wondrous Strange." Key West Literary Seminar.
- Ruth Blandón**, Roundtable participant, "Who's That Wavin' That Flag? On the Signs, Stories, and Strategies of the Current Immigrant Rights Movement," Skylight Books, LA (Feb. 2007).
- Amaranth Borsuk**, "The Text/ure of the Page: Altered Egos Found, Purloined and Plagiarized Writing," Text/ure: Form Content, and Materiality (annual AEGS conference), USC (Mar. 2007).
- _____, Reading, with Jillian Burcar, Bryan Hurt, and Saba Razvi, *The Loudest Voice*, LA CA (Sept. 2006).
- T.C. Boyle**, Appearance in conjunction with city-wide reading of *The Tortilla Curtain*, in Silicon Valley, Laguna Beach, and U Alaska, Anchorage.
- _____, Reading at Mark Taper Forum, LA (Apr. 2007).
- _____, Reading at *LA Times* Book Fair, UCLA (Apr. 2007).
- Leo Braudy**, Keynote address, "Secular Anointings: Fame, Celebrity, and Charisma in the First Century of Mass Culture," NYU/Rutgers-Newark Conference, Constructing Charisma: Fame, Celebrity and Power in 19th Century Europe, New York (Apr. 2007).
- _____, Moderator, "Profiles in Terror," *Los Angeles Times* Festival of Books, UCLA (Apr. 2007).
- _____, "Jewish Stardom: Celebrity and Freedom," "Acting Jewish" Conference, UCLA (Apr. 2007).
- _____, Commentator, *Superman: The Ultimate Collection*, Warner Bros., 2007.
- _____, Commentator, *The Dirty Dozen*, Warner Brothers, 2007.
- _____, Moderator: "Hollywood Left and Right: Anti-Fascism, Anti-Communism and Anti-Semitism before WW II," USC Casden Inst. (Mar. 2007).
- Jillian Burcar**, "Slipping Between the Cracks: Exploring Voyeuristic Fissures Created in *Blue* By Kiriko Nananan," Text/ure: Form Content, and Materiality (annual AEGS conference), USC (Mar. 2007).
- _____, Poem "Recently Living Rabbits" set to music by composer Ben Phelps, performed by the Contemporary Music Ensemble (Oct. 2006).
- Brooke Carlson**, "Problematic Pairings and Pained Purses: Shakespeare and the Purchase of Love in *Twelfth Night*," Shakespeare Association of America conference, San Diego, CA (Apr. 2007).
- Thea Cervone**, Presented at 41st International Congress on Medieval Studies.
- _____, Presented at USC-Huntington Early Modern British History Seminar.
- Jennifer Kwon Dobbs**, "Hello, My Name Is: Televising Empathy in Korean Adoptee Birth Search Interviews," Documenting Lives conference, College English Association, New Orleans (Apr. 2007).
- _____, "Transnationalism and Adoptee Identity Routes," Asian American Adoption, East Coast Asian Student Union Conference, Yale U (Feb. 2007).
- Michael du Plessis**, "Decadent Commodities and Narrative Objects in Gustav Meyrink's 'Strange Tales'," "A Leap from the Temple of Culture into the Abyss": Decadence in Central and Eastern Europe," Harri-man Institute, Columbia U (Mar. 2007).
- Alice Echols**, Roundtable on music and politics (with Barry Shank and Penny Von Eschen), ASA conference, Oakland, CA (Oct. 2006).
- _____, "More, More More," Inaugural lecture, Rutgers English lecture series, Newark, NJ (Mar. 2007).
- _____, "Hot Stuff: Donna Summer and Sexual Politics in the Seventies," Northeastern U Women's Studies lecture series, Boston, MA (Mar. 2007).
- _____, Roundtable on Ellen Willis' legacy, Socialist Scholars Conference, New York, NY (Mar. 2007).
- _____, Invited participant, Columbia U Woman and Gender Seminar (Nov. 2006).
- Bill Handley**, "The Aesthetics of Estrangement—or, an Anatomy of Feeling Western," Past President's Address, Western Lit. Assoc., Boise, ID (Oct. 2006).
- _____, "*The Vanishing American*," Symposium of the Media Studies Group, U of London, London, England (Feb. 2007).
- _____, "Having It Both Ways: *Brokeback Mountain* and some Paradoxes of the Western" U of Vienna, Vienna, Austria (May 2007).
- Amelia F. Hardin**, "'Eye to eye opposed: Self-knowledge and Specular Theory in *Troilus and Cressida*," Shakespeare Assoc. of America, San Diego, CA (2007).
- Christian Hite**, "'Pleasure is a Very Difficult Behavior: A Note on Foucault and the Auto-Erotic.'" On Difficulty: Tufts U English Graduate Organization Conference, Medford, MA (Oct. 2006).

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Mark Irwin, Presentation, AWP Conference, (Mar. 2007).

Heather James, "Sentencing Ovid." Plenary Session of the Shakespeare Assoc. of America. San Diego, CA (Apr. 2007).

_____, Organizer and chair, Spenser's Acoustic Worlds, International Spenser Society Session, MLA, Philadelphia, PA (Dec. 2006).

_____, "Grace Notes." Conference in Honor of Harry Berger, Jr., U South Carolina (Oct. 2006).

Susan McCabe, Conference Host and Main Organizer for CoSponsored USC and CSU Long Beach Modernist Studies Assoc. 9, Long Beach (Nov. 2007).

_____, Invited paper "The Bryher Age: Modern Female Husband," International Association of U Professors, Lund, Sweden (Aug. 2007).

_____, Participation in MOCA's Femiaissance Conference on Women, Feminism and Experimental Writing (Apr. 2007).

_____, "In and Out of the Archives: Bryher, Illegitimacy and the Melancholy of Money," panel presentation at Modernist Studies Assoc. 8, Tulsa (Oct. 2006).

Brett Myhren, "A Historical Los Angeles: Booster Future, Ethnic Past," Huntington-USC Brown Bag Seminar on Western US History (Apr. 2007).

_____, "Invisible Past, Inevitable Future: Nineteenth-Century Los Angeles," (dis)junctions: Malappropriation Nation, UC Riverside (Apr. 2007).

_____, "The Imagery of Social Erasure: Visual Materials in Nineteenth-Century Los Angeles," Text/ure: Form Content, and Materiality (annual AEGS conference), USC (Mar. 2007).

Viet Thanh Nguyen, "Ghostly Stories, Haunted Memories: South Korea and Viet Nam," ASA (Oct. 2006).

_____, "Not Like Going Home: On Ambivalent Returns to the Source," "Look East" Symposium, USC (Apr. 2007).

_____, "Little Shop of Horrors: Harrell Fletcher and the War Remnants Museum," LA><ART Gallery, Los Angeles, CA (Mar. 2007).

Peter O'Neill, "Frederick Douglass and the Irish Famine," The Black and Green Atlantic Conference, USC (Mar. 2007).

_____, "Frederick Douglass and the Irish Famine." Transatlantic Early American Society, UC, Berkeley (Mar. 2007).

_____, "Researching the Green Atlantic," Southern California Irish Studies Colloquium, USC (Mar. 2007).

_____, "Homo Sacer in Hibernia: Sovereign Power, Bare Life, and 'The Dead,'" Crossing Borders Conference 2007—Ghosts, Monsters and The Dead; 5th Annual Conference of Ethnic Studies in California, UC, San Diego (Mar. 2007).

Marjorie Perloff, "The Futurist Manifesto" (Keynote Address), National Humanities Assoc., San Francisco (Mar. 2007).

_____, "A bit too Polumetis: Pound's Malatesta," "The Filigree hiding the Gothic" conference, UCLA (Nov./Dec. 2006).

_____, Keynote address, Modernism and ArriereGarde Symposium, Utrecht OSL (Nov. 2006).

_____, "Writing as Rewriting: Brazilian Concrete Poetry," Yale Symposium on Concrete Poetry (Nov. 2006).

_____, "The Poetic Practice of Paul Celan" (Reinhard Kuhn Lecture), Brown U (Nov. 2006).

_____, "The Futurist Manifesto" (Getty Lecture), Robert Creeley conference (Oct. 2006).

_____, Speaker, "70 Years of Directed Studies," Yale Conference, SUNY Buffalo.

John Carlos Rowe, "The Death of Francis Scott Key and Other Dirges: Music and the New American Studies," America Without Borders, USC (Oct. 2006).

_____, "Reading *Reading Lolita in Tehran* in Idaho," Carver Lecture in the Humanities, U Iowa (Oct. 2006).

_____, "Reading *Reading Lolita in Tehran* in Idaho," Soka University; Aliso Viejo, CA (Feb. 2007).

Laura Long Scheurer, "Love and Trouble on the Homefront: Film and Interracial Romance in the Post-WW II Period," American Comparative Literature Assoc. Conference, Puebla, Mexico (Apr. 2007).

Bruce Smith, "Sex and Syntax," "Shakespeare's Couples, Shakespeare's Couplings," day-long workshop for LA-area high-school teachers, UCLA's Center for Medieval and Renaissance Studies (May 2007).

_____, "Shakespeare's Noise," Deutsche Shakespeare Gesellschaft annual meeting, Bochum, Germany (Apr. 2007).

_____, "Theory for Fun and Profit," "New Ways of Teaching Old Texts" session, Shakespeare Assoc. of America meeting, San Diego, CA (Apr. 2007).

Kathryn Strong, "*Clarissa* and the Eye of Fashion," American Society for Eighteenth Century Studies conference, Atlanta, GA (Mar. 2007).

David Tomkins, Panel organizer, "Modernism and the Frontier," Modernist Studies Assoc. 9th Annual, Long Beach, CA (Nov. 2007).

_____, Invited presenter, "The 'Lost Generation' & the Generation of Loss: Ernest Hemingway's Materiality of Absence." ALA Conf. Boston, MA (May 2007).

Karen Tongson, "Relocations: Queer of Color Suburban Imaginaries." Keynote. Historicism, Homonormativity and Queer Political Formations Conference. UC, Santa Cruz (May 2007).

_____, "No Alternative: BdP, 213, 323, 310, 909, 818, 626." Invited Presentation. After CBGB, Now What?: Gender, Sexuality and the Future of Subculture Symposium. NYU (Apr. 2007).

_____, "Inland Emperors." Keynote. (dis)junctions Interdisciplinary Conf. UC, Riverside (Apr. 2007).

_____, "Suburban Soundscapes: Audio Archives of the Suburban Dykeaspora." Experience Music Project, Annual Pop Music Conference. Experience Music Project. Seattle, WA (Apr. 2007).

_____, "Love Among the Ruins: Butch Intimacies after Gentrification." Keynote. Swarthmore College Annual Sager Symposium. Philadelphia, PA (Mar. 2007).

_____, "Contact, Creativity and Klub Fantasy: The Butchla-lis de Panochtitlan's Sub-Urban Intimacies." Invited Presentation. Asian-American Studies, Ethnic and American Studies, English and Gender Studies. U Illinois, Urbana-Champaign (Mar. 2007).

Adrienne Walsler, “Global Tracking: Technological and Bodily Movement in Jia Zhanke’s *The World*,” American Comp. Lit. Conference, Puebla, Mexico (Spr. 2007).
 _____, “‘The Modern World/ The Distances Are Too Far’: Blaise Cendrars Tries to Take it All the Way in ‘The Prose of the Trans-Siberian and Little Jeanne of France,’” 20th Century Literature Conference, Louisville, KY (Spr. 2007).

Alice Marie White, “Catherine Hubback at the Jane Austen House Museum,” Joint conference of the Chawton House Library, the U of Southampton English Department, and Goucher College, “Collectors and Collecting: Private Collections and their Roles in Libraries,” Chawton House Library, UK (July 2007).
 _____, “Catherine Hubback Cultivates a Governess Plot for Jane Austen’s Emma Watson,” Eighteenth- and

Nineteenth-Century British Women Writers Conference, “Speaking With Authority,” U Kentucky, Lexington (April 2007).

_____, Panel moderator, “Gender and Origin in Shelley’s *Frankenstein*” Eighteenth- and Nineteenth-Century British Women Writers Conference, “Speaking With Authority,” U Kentucky, Lexington (April 2007).

Cecilia Woloch, Panel on Polish-American Culture and Polish-American Poetry, American Historical Association, Atlanta, GA (Jan. 2007).

_____, Director 7th Paris [France] Poetry Workshop (May 2007).

_____, Poetry reading, Maison des Ecrivains, Paris, (May 2007); Krakow, Poland; Rzeszow, Poland Sandomierz Festival of Music & Poetry, Sandomierz, Poland (all Jun. 2007).

WIGGINS’ NEW NOVEL A TRIUMPH OF VISION

English Professor **Marianne Wiggin’s** eighth novel and tenth work of fiction, *The Shadow Catcher*, published by Simon and Shuster this summer, is receiving rave reviews across the nation.

A daring blend of various genres—historical fiction, contemporary “California novel,” memoir, and travelogue in which photographs strategically inserted in “telling” the story—*The Shadow Catcher* uses myriad angles of vision to evoke the elusive life of **Edward S. Curtis**, renowned for his monumental, idealized and, as **Wiggins** shows, “doctored” photographs of native Americans.

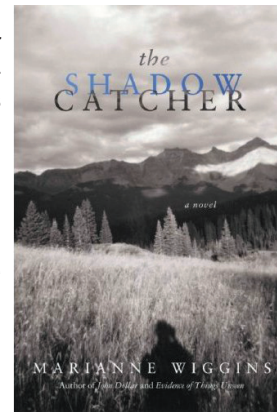


Wendy Smith, reviewing the novel for the “Washington Post,” writes that “There are passages . . . so piercingly beautiful that I put the book down, shook my head and simply said, ‘Wow.’ Buoyed by **Wiggins’** gorgeous prose, we soar in the very first scene, as she imagines flying over California, ‘on the edge, at night, after the coyotes end their braying’ . . . [and] we already know that this restless, challenging author is once again asking us to contemplate the deeper meaning of our national character and destiny, the ways the American landscape has shaped us and we have shaped it.”

Curtis’s history is told primarily from the perspective of his wife, Clara, and Clara’s story is juxtaposed with the first-person narration of a contemporary writer named “Marianne,” whose desire to find out how a dying man in Las Vegas has come to assume her father’s identity leads to a road trip that not only intersects with Curtis’s personal quest but becomes a profound mediation on the darker side of the American western mythos. Taking Huck Finn’s declaration to “light out for the territories” as her springboard, Wiggins presses that desire to its conclusion.

Wiggins’ central preoccupation, Smith continues, “is the human journey through territory and time. Curtis’s and Marianne’s fathers both took their most important journeys alone. ‘It’s impossible to know for sure if they were running from or running to,’ muses the narrator. ‘Huck never says where or what he’s bound for, he just needs to go. Make tracks. Get outta Dodge. Hit the highway. Avoid, elude, escape Aunt Sally.’ “

Jane Smiley in the “Los Angeles Times” calls Wiggins “one of our most adventuresome and enterprising novelists, an author who has wrestled time and time again with strange settings, shattering events, questions of survival and its costs . . . Coincidences begin to accumulate, always a challenge for an author, but Wiggins embraces them the way anyone would — she marvels at them, comments on them, follows them up . . . *The Shadow Catcher* is both mesmerizing and convincing.”



The “San Francisco Chronicle” describes the novel as a “vertiginous . . . puzzle-box that rewards dives into murky interpretive waters: The more effort you devote to thinking the book through, the greater its rewards,” and **Robert Woodward** in “The New York Times” raves:

Wiggins is so fluent a stylist — I tore through the book in one sitting — that questions about what’s true and what isn’t don’t interfere with the rapid pace of the interlocking stories or the aching theme of absent and unknowable fathers idolized by their love-starved children . . . Fictive memoir? Fact-based novel? I don’t care what she calls this book. I’ll gladly read it again.

“According to conventional wisdom,” **Yvonne Zipp** reminds us at the end her review in the “Christian Science Monitor,” “a picture is worth roughly 1,000 words. In *The Shadow Catcher*, the assessed value is considerably higher. And what words they are.”