

*making waves
in english*

Newsletter for the Department of English University of Southern California

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SPRING-SUMMER 2009

DEFYING THE ODDS: GRADUATE PLACEMENTS THIS YEAR

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.



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.



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



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



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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 Duker** 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 Tongson** 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 Duker 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.

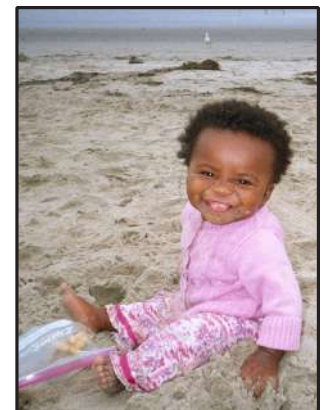
All this glory notwithstanding, the department did not simply rest on its laurels. Several new undergraduate courses, including Introduction to the Genre of Fiction and Introduction to Cultural Studies, were taught for the first time this year (by **Dana Johnson** and **Judith Halberstam**, respectively), 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 proseminar 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.

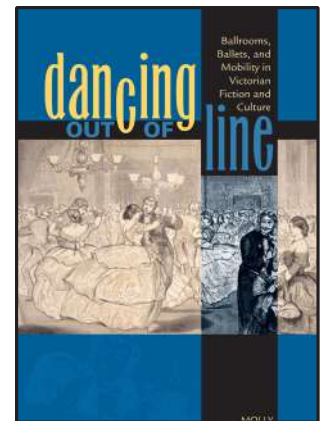
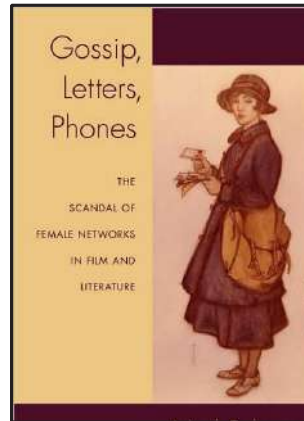
HITTING THE PRESSES: CRITICAL STUDIES BY FORMER PHD STUDENTS

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 Brady's direction, will be published by Indiana UP in 2010.



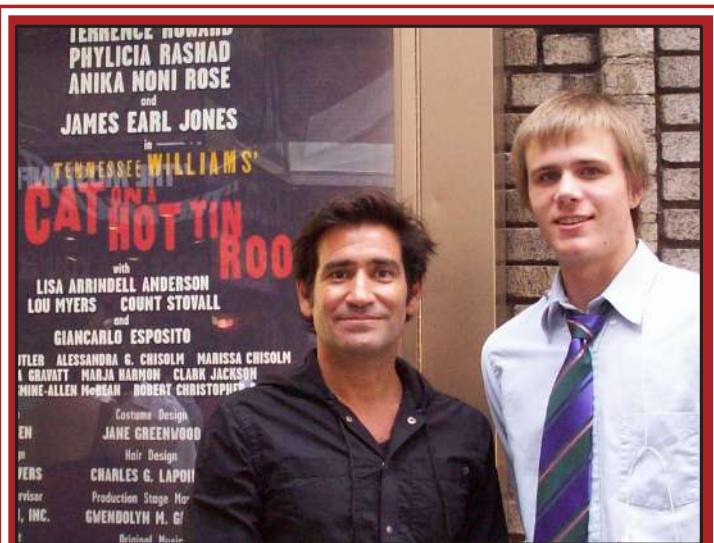
WINNERS OF THE MOSES COMPETITION

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 "A Tiny Platform Above the Abyss." Honorable mentions also were given to **Joshua Bernstein**, "The Passing"; **Jonathan Hamrick**, "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: Inter(and 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 Envious 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 Gunsekera'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)

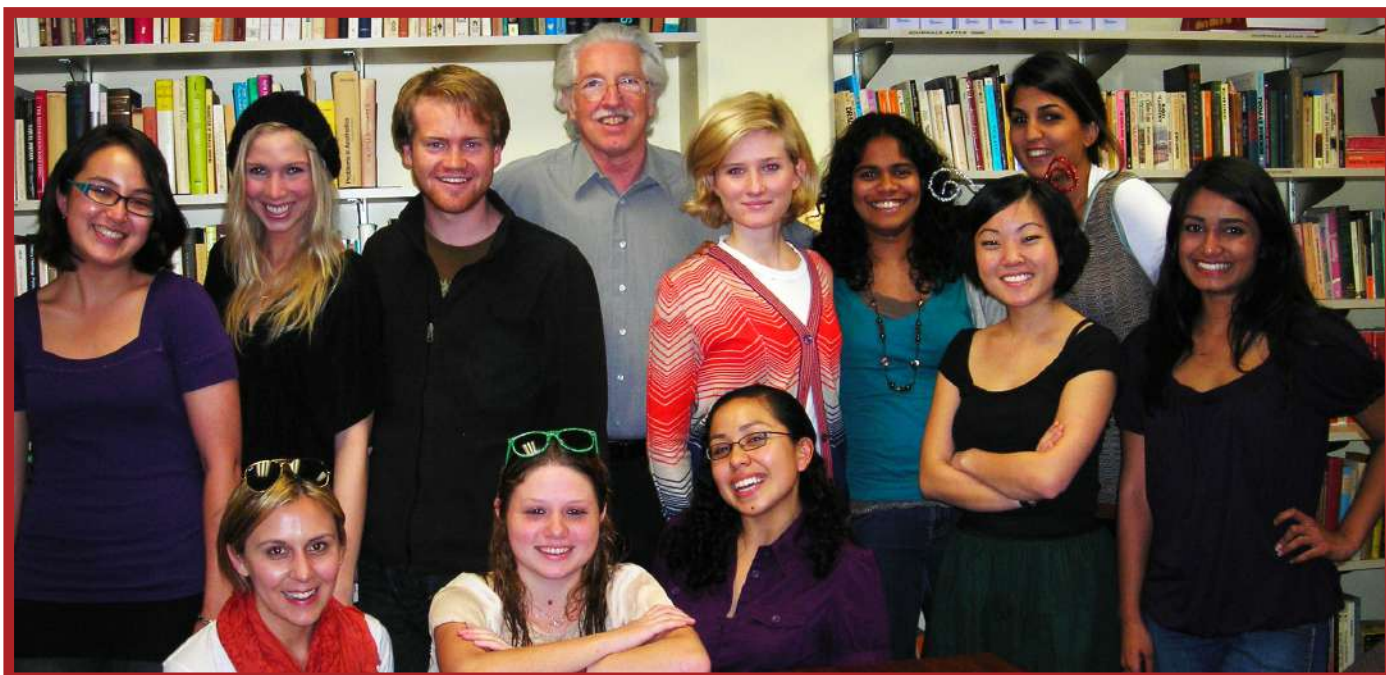
Hannah Kim's "Silent Spaces" examines how the visual and verbal components of picture books not only collaborate to tell a story but also present the two languages in conversation with one another. Her creative piece, "In Translation," examines how image and text are used as "languages" in the story 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 Eggenchwiler)

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)



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).
"The Semi-Autobiographical Heroine and the Eighteenth-Century Woman Writer."

Laurie Fisher, USC-Huntington Early Modern Studies Dissertation Fellowship (2009-10).
"This Object Kills Me": Violence and the Female Body in Early Modern and Post-Modern Performance of Shakespearean 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).

Jeffrey H. Solomon, Giles-MacKellar-Ewing Fellowship (2009-10).
"Fictional Nations: The "Developing World" in 19th Century U.S. Literature and Culture."

Luisa Villani, Wallis Annenberg Endowed Fellowship (2009-10).
"Zéphyrine" (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.



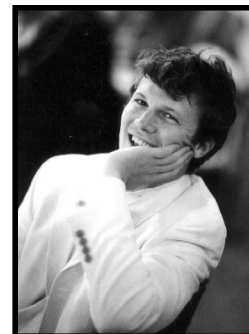
Linda Diane Circelli (2007) is currently doing an M. Phil in American Literature at Trinity College Dublin.

James Penner has published "Gendering Susan Sontag's Criticism in the 1960s: the New York Intellectuals, the Counter Culture, and the *Kulturkampf* over the New Sensibility," in *Women's Studies: An Interdisciplinary Journal* (Oct. 2008).

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

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.

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*, *Los 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 Brady** 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).
 _____, Undergraduate Research Associates Program Grant, Office of the Vice-Provost for Undergraduates. (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).



Mark Irwin accepts his Mentoring Award, flanked by Marty Levine, Vice Provost of Faculty Affairs and Michael Jackson, Vice President of Student Affairs

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

David Lloyd, National Endowment for the Humanities Fellowship (2008-09).

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).

_____, James Irvine Foundation Honorary Fellowship, Djerassi Resident Artists Program, Woodside, CA (2009).

_____, 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).

Cecilia Woloch, Winner of the first annual Scott Russell Sanders Prize for nonfiction for "Carpathian Dreams," essay in *Elsewhere Journal* (2009).

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"

Joshua Bernstein, Winner, John Guyon Literary Nonfiction Prize for "The Missing" (2009).

_____, Honorable Mention in Non-Fiction, *The Atlantic* Student Writing Contest for "Night Patrol Through the Bethlehem Fields" (2009).

_____, Honorable Mention in Fiction. *The Atlantic* Student Writing Contest for "G-Shock" (2009).

Jessica Bremmer, 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 Sado-masochism" (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.

_____, Recipient of the Order of Arete, Commencement 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).

_____, *Phi Kappa Phi* Love of Learning Award (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 preceeding 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 winningly 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

Emily Anderson, *Eighteenth-Century Authorship and the Play of Fiction: Novels and the Theater, Haywood to Austen* (Routledge, Spr. 2009).
 _____, "Autobiographical Interpolations in Maria Edgeworth's *Harrington*," *ELH* 76 (2009):1-18.

Leo Braudy, with Marshall Cohen. 7th edition of *Film Theory and Criticism*. (Oxford, Winter 2009).
 _____, Chinese translation of *From Chivalry to Terrorism* (2008); Korean and Spanish to follow in 2009.

Joseph Dane, *Abstractions of Evidence in the Study of Manuscripts and Early Printed Books* (Ashgate, 2009).
 _____, *The Long and the Short of It: A Guide to European Versification Systems for Students of English Literature* (Notre Dame UP 2010).

Alice Echols, "The Land of Somewhere Else: Refiguring James Brown in Seventies Disco," *Criticism* 50 (2008): 19-41.
 _____, "Blasts from the Past," Rev. Cathy Wilkerson's *Flying Close to the Sun* and Carol McEldowney's *Hanoi Journal 1967*, *The Women's Review of Books* (Jul/Aug. 2008).
 _____, "Ch-Ch-Ch-Changes," Forum on Stephen Whitfield's "How the Fifties Became the Sixties," *Historically Speaking: The Bulletin of the Historical Society* 9 (2008).

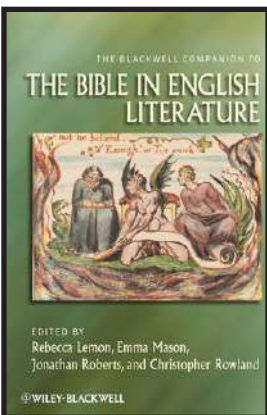
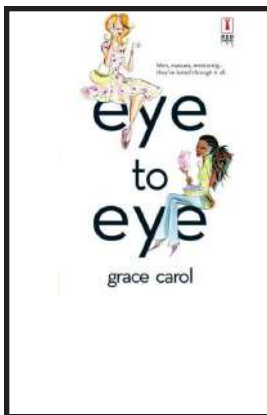
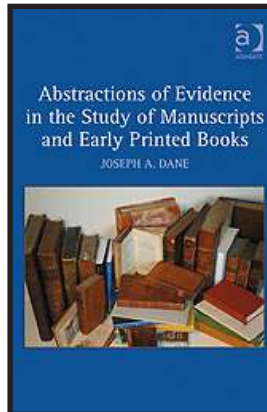
Chris Freeman, Feature stories on artist Don Bachardy, director Donna Deitch, and actor Leslie Jordan in *Frontiers* (2008-09); cover Story on Christopher Isherwood and Bachardy, *GLR WorldwideFRONTIERS* (Fall 2008).
 _____, Rev. Aleister McCartney's *The End of the World Book*, *GLR* (2008); Rev. Aaron Raz Link and Hilda Raz's *What Becomes You*, forthcoming *White Crane Journal*.

Lawrence D. Green, "Si può ancora difendere e praticare la retorica?: The Global Study of Rhetoric," *Discorsi all prova*, ed. Luigi Spina, (Naples: Dipartimento di Filologia Classica dell'Università degli Studi di Napoli, 2009): 585-99.

Michelle Gordon, "Somewhat Like War: The Aesthetics of Segregation, Black Liberation, and *A Raisin in the Sun*," *African American Review* 42 (2009): 121-34.

Bill Handley, Paper edition, *Marriage, Violence, and the Nation in the American Literary West* (Cambridge UP 2009).
 _____, "The Popular Western." *Blackwell's Companion to the Modern American Novel, 1900-1950*, ed. John Matthews (Oxford: Blackwell, 2009).

Mark Irwin, Poems in *AGNI Review*, *Free Verse*, *International Poetry Review*, *Kenyon Review*, *Poetry*, *New American Poetry*, and *Reconfigurations*.



Heather James, "Shakespeare's Classical Plays," *Cambridge Companion to Shakespeare*, eds. Margreta de Grazia and Stanley Wells (forthcoming Cambridge UP).

_____, "Coriolanus: A Modern Perspective," *Coriolanus*, eds. Barbara A. Mowat and Paul Werstine. Folger Shakespeare Edition (forthcoming Washington Square Press 2009): 297-308.

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

Jim Kincaid, Lolita Essay, in *Chronicle of Higher Ed*.

Rebecca Lemon, *The Blackwell Companion to the Bible in English Literature*, ed. with Emma Mason, Jonathan Roberts, and Christopher Rowland (2009).

_____, "Treason and Tyranny in *Macbeth*," *Macbeth: New Critical Essays*, ed. Nick Moschovakis (Routledge 2008): 73-87.
 _____, co-editor, Shakespeare section of *Blackwell Literature Compass*, an on-line journal, and Assistant Editor of the *Blackwell Encyclopedia to Renaissance Literature*.

David Lloyd, *Irish Times: Temporalities of Modernity* (Dublin: Field Day, 2008).

_____, co.-ed., with Peter O'Neill, *The Black and Green Atlantic* (forthcoming Palgrave).
 _____, "La Rigueur dans le desespoir" (2004), rpt. *Edward Said and The Politics of Culture*, ed. Bibhash Choudhury (Guwahati, Assam: Bhabani, 2008): 157-70.

Susan McCabe, Paperback edition, *Cinematic Modernism: Modern Poetry and Film* (Cambridge UP 2009).

Carole Muske Dukes, Poems in the *American Poetry Review*, *Kenyon Review*, *Slate.com*; poems forthcoming in *The New Yorker* and *The Atlantic*.

_____, "The Illusion," *Essential Pleasures* (Anthology), ed. Robert Pinsky (2009).
 _____, *Twin Cities* (forthcoming volume of poetry).

Viet Nguyen, "At Home With Race," *PMLA* (October 2008): 1557-1565.

_____, "The Authenticity of the Anonymous: Popular Culture and the Art of War," *transPOP: Korea Vietnam Remix*, (Seoul: Arko Arts Center, Korea, 2008): 58-67.

_____, "Queer Bodies and Subaltern Spectators: Guerilla Theater, Hollywood Melodrama and the Filipino (American) Novel" (chapter from *Race and Resistance*), *Asian American Writers*, ed. Harold Bloom (Chelsea House 2009).

_____, "Remembering War, Dreaming Peace: On Cosmopolitanism, Compassion and Literature," *Japanese Journal of American Studies* 20 (2009): 1-26.

continued on pg. 8, FACULTY PUBLICATIONS

FACULTY PUBLICATIONS, continued from pg. 7

_____, "Multimedia as Composition: Research, Writing, and Creativity," (Academic Commons 2/17/2009); <http://www.academiccommons.org/commons/essay/multimedia-composition>.

Bruce Smith, *The Key of Green: Passion and Perception in Renaissance Culture* (Chicago UP Jan. 2009).

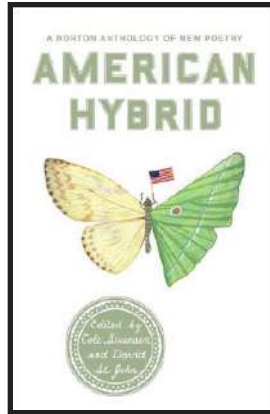
_____, *Phenomenal Shakespeare: A Handbook*. Blackwell's "Critical Manifesto" Series (forthcoming 2009).

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

David St. John, co.ed. with Cole Swensen, *American Hybrid: A Norton Anthology of New Poetry* (Norton: March 2009).

_____, Poetry in *The Best American Poetry*, ed. Charles Wright and David Lehman (2008).

_____, Poems forthcoming in *The Paris Review*, *The Kenyon Review*, and *Field*.



Jervey Tervalon, "Blacks and Gay Marriage — The Wrong Kind of Unity: A Messy New Alliance," *LA Weekly* (Nov. 2008).

_____, Rev., Shayika Shakur's *T.H.U.G. L.I.F.E.*, *Los Angeles Times Book Review* (Aug. 2008).

_____, Rev., "The Revenge of the Angry Black Artist," *Public Space Magazine* (Aug. 2008).

_____, "South L.A. Serial Killer: If a Body Falls in an Alley ...," *LA Weekly* (Mar. 5, 2009).

_____, "Inauguration Day: The View From Obama's So Cal Alma Mater," *LA Weekly* (Jan. 22, 2009).

_____, "Obama's Inauguration Through the Post-Race Eyes of Clarence Thomas," *LA Weekly* (Jan. 15, 2009).

_____, "Rika," forthcoming in *LA Noir 2: The Classics* (Akashic, April 2010; reprinted from *Understand This*).

Karen Tongson, "Tickle Me Emo: Lesbian Balladeering, StraightBoy Emo and the Politics of Affect," orig. in *Queering the Popular Pitch* (Routledge), transl. into German for *Testcard: Cultural Studies Journal* (Ventil Verlag).

Cecilia Woloch, *Narcissus*, a chapbook (Tupelo P. May 2008).

_____, *Carpathia* (collection of poems), forthcoming from BOA Editions (Sept. 2009).

_____, Poems included or accepted for publication in anthologies: *When She Named Fire: An Anthology of Poems of Contemporary American Women Poets*, Andrea Budy, ed. (Autumn House P 2009); *Cadence of Hooves: A Celebration of Horses*, Suzan Jantz, ed. (Yarroway Mountain P 2008); *Best American Erotic Poems: 1800 to the Present*, David Lehman, ed. (Scribner 2008); *Bright Wings: An Illustrated Anthology of Poems About Birds*, Billy Collins, ed. (forthcoming Columbia UP 2010); *Empty Shoes: Poems on the Hungry and the Homeless*, Patrick Randolph, ed. (forthcoming 2010).

_____, Poems in journals and magazines: *Verse Daily* (on-line) (May 2008); *Connecticut River Rev.* (Summer 2008);

The Broadkill Review; *Resurgence Magazine* (Apr. 2009); *San Pedro River Review* (Spr. 2009); *American Life in Poetry* (Nationally syndicated column, Ted Kooser, editor, Feb. 2009); *The Writers Almanac* (Minnesota Public Radio, Broadcast Dec. 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).

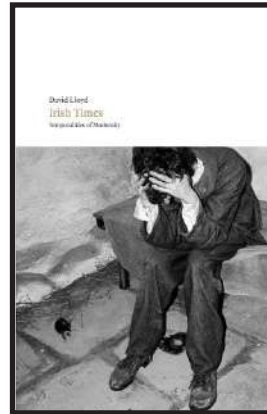
_____, "Kermesz 2008" (essay) transl. into Ukrainian and published in *Nasze Slowo*, Ukrainian Weekly (July 2008).

_____, "I'm Really Not a Waitress (Or Am I?)," (essay) rpt. in *Writers on the Job* (Hopewell, Spring 2008).

_____, Rev., Jeffrey Greene's *Like Water from Stone*, *New Southerner* (online Winter 2008), print anthology 2008.

_____, "My Carpathians," on-line essay, *New Southerner*. (Fall 2008).

_____, Interview with poet and visual artist Kate Buckley, *New Southerner* (Winter 2008/2009).



David Lloyd, Irish Times: Temporalities of Modernity



Bruce Smith, The Key of Green: Passion and Perception in Renaissance Culture



Rebecca Lemon and Karen Tongson celebrate their Spring leaves with Chair Russett.

WELCOME THE NEW GRADUATE STUDENTS



Katie Zimolzak and Emily Fridlund

Admissions Director Bill Handley and Creative Writing and Literature Director Susan McCabe are to be saluted for the 15 superb students they recruited to join the graduate program this past fall. Having weathered English 501 together and bonded over karoake song-fests, they are now exploring diverse interests and looking forward to meeting more faculty.

Justin Bibler came to USC after earning an MA in English from CSU Sacramento and a BA from UC Santa Barbara. Focused primarily on American literature, culture, and politics of the nineteenth century, his academic interests include questions of citizenship and the social contract. When not reading, Justin is an avid swimmer and is preparing for his second race from Alcatraz Island through the 57-degree waters of the San Francisco Bay.

Meghan Davis was born and raised in Orange County, CA (pause for jokes); she studied English at Stanford U and philosophy at St. John's College in Santa Fe, NM before returning, very happily, to Southern California. When not studying poetics, phenomenology, and the aesthetics of translation, she plays viola with a professional piano quartet and writes romantic comedy screenplays.

Andrew D. Eisenstein has been studying popular culture since he graduated with a BA from, UC Santa Cruz in 2002. Recently, his studies have led him towards psychoanalytic theory, as well as a new focus on the effects of nostalgia and memory in horror and science fiction.

Emily Fridlund grew up in Minnesota and received her M.F.A. in fiction writing from Washington U in Saint Louis. She primarily writes short fiction and, belying her sunny exterior, has a penchant for the gothic.

Stewart Grace has attempted several occupations in an effort to satisfy both his creative and practical interests: from paralegal work to bookbinding, "manning" to internet marketing. Every year or two he skips sailboats in fantastic tropical locations and forces a few of his friends to be his crew. Next time it could be you. Most consistently, he's been a poet, completing his BA in English and Creative Writing at the University of Virginia in 2005.

Paul Hansen is a 20th century Americanist who lives at the beach. His areas of interest include literary and film theory, and his car is old enough to buy alcohol.

A So Cal native and graduate of Pomona College, **David Openshaw** is interested in postwar and contemporary culture and politics.

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.



Meghan Davis and Stewart Grace

FACULTY PAPERS, CONFERENCES, READINGS, APPEARANCES

- Emily Anderson**, Panelist, "Vaulting Ambition: Shakespeare and Politics," Los Angeles Shakespeare Festival, Los Angeles, CA. Oct. 2008.
- _____, "The Private Life of Shylock: A Shakespearean Character on the Eighteenth-Century Stage," Center for Medieval and Renaissance Studies, UCLA, Los Angeles, CA. May 2008.
- _____, "Oroonoko and The Limits of Novelty: Aphra Behn's Experiments in Fiction," The Novel and Its Borders, University of Aberdeen, Aberdeen, Scotland, UK. July 2008.
- _____, "Locating Maria Edgeworth's *Helen*," American Society for Eighteenth-Century Studies, Portland, Oregon. Mar. 2008.
- _____, "Actors and Actresses: In Life and Death, On the Stage and On the Page" (Panel Chair), American Society for Eighteenth-Century Studies, Portland, Oregon. Mar. 2008.
- _____, "A Timely Shylock?," American Society for Eighteenth-Century Studies, Richmond, VA. Mar. 2009.
- _____, "Don Quixote and Eighteenth-Century British Authors," *Don Quixote* and the Art of Adaptation, Doheny Intellectual Commons, USC, Apr. 2009.
- Joseph Boone**, "Modernist Re-Orientations: Imagining Homoerotic Desire in the Nearly Middle East," Univ. of Michigan. Sept. 2008.
- _____, "Adapting Melville, Adapting Apocalypse: *The Confidence-Man* as Musical." American Studies Association of Turkey Conference: "Adapting America/America Adapted," Bogacizi Univ., Istanbul, Turkey. Oct. 2008.
- _____, "Devilish Disjunctions: Melville and the American Musical" (with Robert Vorlicky), for Special Session on "Performing Words: The Adaptation, Transformation, and Performance of a Literary Work on Stage," MLA. Dec. 2008.
- _____, "European Travelogues and Ottoman Sexuality: Sodomitical Crossings Abroad, 1600-1850," The Long Eighteenth Century Seminar at the Huntington Library. Nov. 2008.
- _____, "Modernist Re-Orientations: Imagining Homoerotic Desire in the Nearly Middle East," English and Gender Studies, Princeton University. Mar. 2009.
- _____, "European Travelogues and Ottoman Sexuality: Sodomitical Crossings Abroad, 1600-1850," University of Puerto Rico. San Juan, PR. Mar. 2009.
- _____, "Orientalism, the Middle East, and the Homoerotic Gaze in the Visual Arts," Getty Museum and Library: "Contact Visions: Orientalism, Photography, and the Middle East." Mar. 2009.
- _____, "Adapting America, Adapting Apocalypse: From *The Confidence Man* to *Con-Man*, the Musical." "Performing Literary Works: The Theatres of Twain, Melville, and Dickinson in the 21st Century." ATHE (American Theatre in Higher Education) Conference, NYC. Aug. 2009.
- Alice Echols**, "The Disco Years," American Studies, Rutgers University. Oct. 2008.
- _____, "Bad Girl: Donna Summer and the Sexual Politics of Disco," Towards a History of the 1970's: A Roundtable on Gender and Popular Culture, The Berkshire Conference of Women Historians. June 2008.
- _____, "Moving and Knowing: Embodied Knowledge on the Disco Dance Floor," Symposium: "How Do We Keep Knowing?" The Melburn G. Glasscock Center for Humanities Research at Texas A&M University, College Station, TX. Apr. 2008.
- Chris Freeman**, Panel on "Love, West Hollywood," West Hollywood Book Festival. Sept. 2008.
- _____, 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 Retórica, Instituto de Investigaciones Filológicas, Universidad Nacional Autónoma de México. Mexico City, Mar. 2009.
- _____, "The Persistence of Aristotle's Rhetoric: The Renaissance," National Communication Assoc., San Diego, CA, Nov. 2008.
- _____, "The Study of the History of Rhetoric" (plenary), Orientaciones actuales de la retórica, Facultad de Filosofía y Letras, Universidad Nacional Autónoma de México. Mexico City. Mar. 2009.
- _____, "Aristotle and the Status of Emotion in Renaissance Rhetoric," Renaissance Society of America, Los Angeles. Mar. 2009.
- Bill Handley**, "Architectures of Abandonment." Conference of the Western Literature Association, Boulder, CO. Oct. 2008.
- _____, "Barbarisms." Keynote address: Thematic Option conference. USC. Apr. 2008.
- Heather James**, "Aromatherapy: Political Discontent in Spenser's Flowerbeds." Renaissance Society of America. Los Angeles at the Getty Center. Mar. 2009.
- _____, "Allegories of Ovid in Early Modern Europe." Chair. MLA. San Francisco. 2008.
- Rebecca Lemon**, "Drinking Habits in Shakespeare," University of Warwick, Great Britain. May 2009.
- _____, "Health Drinking in Seventeenth-Century England," British History Seminar, Huntington Library, Sept. 2008.
- _____, "Character Evidence in Shakespeare," UCLA Shakespeare Symposium, Spr. 2008.
- _____, "Shakespeare and Agamben," UC-Irvine. Spr. 2008.
- _____, "Custom in *Hamlet*," National Conference of the Shakespeare Association of America: Washington D.C. Apr. 2009.
- _____, "Merry Comrads: Drinking and Masculinity in the Early Modern Tavern," Group for Early Modern Cultural Studies, Philadelphia, PA. Nov. 2009.
- David Lloyd**, "Time Passante: From Forensic to Interrogation Modernity," Liverpool Hope University. May 2008.
- _____, "Time Passante: from Forensic to Interrogation Modernity," Ateneo de Manila, The Philippines. Jul. 2008.
- _____, "The Extorted Voice: From Guantanamo back to *How It Is*," Univ. of Oregon, Eugene. Oct. 2008.
- _____, "The Extorted Voice: from Guantanamo back to *How It Is*," Occidental College. Oct. 2008.
- _____, "On Republican Reading: Ernie O'Malley, Irish Intellectual," U College Galway. Nov. 2008.
- _____, Staged reading: "The Press," dir. Ricardo Abad, Ateneo de Manila, The Philippines. Jul. 2008.
- Susan McCabe**, "Transreferential Montage: From *Borderline* to *Rebecca*," St. Olaf's College. Mar. 2009.
- _____, Poetry Reading, St. Olaf's. Mar. 2009.
- _____, Chair, "New Modernisms," first MSA affiliated panel at MLA, San Francisco. Dec. 2008.
- Carole Muske Dukes**, Readings at New York University, the New School, Manhattanville College and Southampton/Stonybrook Writers Conference, Spring-Fall 2008, UC-Berkeley, Oregon State-Corvallis, The *LA Times* Book Festival Poetry Flash Benefit; featured poet in performance of the LA Chamber Music Orchestra. Fall 2008-Spr. 2009.
- Viet Nguyen**, Fiction reading, Bread Loaf Writers' Conference, Middlebury, VT. Aug. 2008.
- _____, Fiction reading, Palo Alto Art Center and Djerassi Resident Arts Center, Woodside, CA. May 2008.
- _____, "Impossible to Forget, Difficult to Remember: The American War in Viet Nam." Keynote address: Comparative Literature Symposium on War, Empire, and Culture, Texas Tech. Apr. 2008.

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FACULTY PAPERS, CONFERENCES, READINGS, APPEARANCES, *continued from pg. 10*

- _____, Roundtable participant, Southeast Asians in the Diaspora Conference, Univ. of IL, Urbana-Champaign. Apr. 2008.
- _____, "On the Dead's Own Terms: Viet Nam, Cambodia, and Visual Culture," Association for Asian American Studies Conference, Chicago. Apr. 2008.
- _____, Inaugural Speaker, "Arts and Reconciliation" Series, St. Stephen's Episcopal Church, Los Angeles, Apr. 2009.
- _____, "Remembering the American War in Viet Nam," Harvard. Apr. 2009.
- _____, "Asian Diasporas in the United States: On Exiles, Refugees, Transnationals, and Flexible Citizens," At Home Abroad: Diasporas and Homelands Comparative Perspectives Workshop, Schusterman Center for Israel Studies, Brandeis University. Mar. 2009.
- _____, "Popular Culture and the Art of War," *TransPOP* Symposium, Univ. of California, Berkeley. Feb. 2009.
- _____, "American Studies in an International Frame," American Literature Colloquium, Harvard. Feb. 2009.

Meg Russett, "On Teaching as Defamiliarization," USC *Phi Beta Kappa* Address. Mar. 2009.

_____, "Romanticism and Poetic Democracy" and "Ruskin and Marx on Art and Human Labor" (two-part guest lecture), Bogazici U, Istanbul. Apr. 2000.

Bruce Smith, Paper on Sound, International Conference on Shakespeare's Globe, London. Oct. 2008.

_____, Organizer and Moderator, "Editing Where You Least Expect It: Cultural Studies," Panel for MLA Committee on Scholarly Editions, MLA, San Francisco. Dec. 2008.

_____, "The Greening of Spenser." Maclean Lecture of the International Spenser Society, MLA. Dec. 2008.

_____, Respondent, roundtable on "Spenser's Environs," MLA, San Francisco. Dec. 2008.

_____, "The Linguistics of Cruelty," Shakespeare Association of America, Washington DC. Mar. 2009.

_____, "Theatre Noise," Central School of Speech and Drama, London. Apr. 2009.

_____, "Touching Moments in *King Lear*," conference on "Getting a Feel for Shakespeare's Theater," Northwestern U. May 2009.

_____, "The Congeniality of Shakespeare's Genius." Templeton Lecture Series on "Creative Genius," USC. Mar. 2009.

_____, Daily respondent to all presentations and panels, conference on "Theatre Noise," Central School of Speech and Drama, Univ. of London. Apr. 2009

Jervey Trevalon, Reading, City of Pasadena's ArtTalk. Mar. 2009.

Karen Tongson, "The Softer Side of Long Beach," ASA Annual Convention. Albuquerque, 2008.

_____, "Transnational Suburban Soundscapes," UC Riverside Series: "New Perspectives in Ethnic Studies." May 2008.

_____, "Thriller in Cebu," MLA, San Francisco. 2008.

_____, "Beyond the Orange Curtain," EMP Pop Music Conf. Apr. 2009.

_____, "Sound Migrations," Bryn Mawr College. Mar. 2009.

_____, "Empires of My Familiar Keynote Address." Symposium on Media Studies in Southern California, Univ. of Washington Simpson Center for the Humanities, Claremont Graduate School. Apr. 2009.

_____, "Let it Rock: Contemporary Voices in Queer Music," Center for Lesbian and Gay Studies, CUNY-Graduate Center. May 2009.

_____, "Relocations Queer Suburban Imaginaries," Ehwa University, Seoul, Korea. May 2009.

Celia Woloch, participant in *The World as a Place of Truth* international theatre festival this June in Wroclaw, Poland (part of the Year of Grotowski 2009) and the U.S. Artists Initiative organized in tandem with the festival.

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."

As an inductee of the American Academy of Arts and Letters, Boyle joins a 250-member "club" that has included Henry Adams, Mark Twain and Mark Rothko, and currently features Edward Albee, Philip Glass and Toni Morrison. This honor follows a long list of kudos for Boyle, whose widely-read and critically acclaimed novels have made him one of America's most recognized contemporary novelists. Boyle has been a member of the USC English department for 31 years.



"This is an appointment for life," he mordantly quipped. "So I guess I better go out and buy a cane now and reserve the wheelchair for later."

GRADUATE STUDENT PUBLICATIONS

- 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).
- Joshua Bernstein**, "The Missing," *The Crab Orchard Review*. 14 (Winter/Spring 2009).
 _____, "On Fighting in Jenin." *The Truth About The Fact: International Journal of Literary Nonfiction* 4 (Spr. 2009).
- Ruth Blandon**, "'Que Dice?' Interpreting Latin America and the Transnational in James Weldon Johnson's *Autobiography of an Ex-Coloured Man* and *Along This Way*." In *Representing Segregation*, ed. Brian Norman and Piper Kendrix Williams (Under Revision).
 _____, "Strange Negotiations: Between Privilege and Displacement in the United Arab Emirates." In *Less Than Settled: Critical Perspectives on Travel and Privilege*, ed. Bruin Runyan (Under Revision).
 _____, Rev. Heidi Slettedahl Macpherson, *Courting Failure—Women and the Law in Twentieth-Century Literature*. In *Women's Studies: An Interdisciplinary Journal* (Forthcoming).
- Amaranth Borsuk**, Rev. Deborah M. Mix, "A Vocabulary of Thinking: Gertrude Stein and Contemporary North American Women's Innovative Writing." *Women's Studies* 37:6 (2008): 750-754.
 _____, "Twist of Address by Spencer Selby [Review]." *Slope* 25 (2008) <<http://www.slope.org>>.
 _____, "'Ma belle machine à écrire.' Poet and Typewriter in the work of Blaise Cendrars." *Writing Technologies* 2.1 (2008). <http://www.ntu.ac.uk/writing_technologies/Curentjournal/index.html>.
 _____, "The Veil lifts over the foundations," and "Transversion No. 4: The Belly Lifts Over the Fundament," translation and transversion, in collaboration with Gabriela Jauregui, of "Hypertrope 4: Le voile se leve sur les fondements" by Oulipo poet Paul Braffort, *New American Writing* 27 (2009).
 _____, "Exquisite Words: 'Who Words Sex?'," and "Transversion No.7: Awkword Sex," translation and transversion, in collaboration with Gabriela Jauregui, of "Hypertrope 7: Les mots exquis <<Qui l'aime au sexe?>>" by Oulipo poet Paul Braffort, *New American Writing* 27 (2009).
 _____, "Stripes of Knowing How Much Further I Had to Go," *Boston Review* 33 (July/August 2008).
- Jessica Bremer**, Recent poems in *The Paris Review*, *The Kenyon Review*, and *Field*.
- Matt Carrillo-Vincent**, "I'm Falling Apart to Songs about Hips and Hearts": Authenticity and Nonnormative Masculinities in Emo Subculture, PCA/ACA National Conference (2008).
 _____, "Maybe Everything is Tragic and Temporary: An Emo Obsession Confession," USC AEGS Conference on Obsession (2008).
 _____, Coordinator and performer, "Critical Karaoke," USCAE GS conference on Obsession (2008).
- Jennifer Clark**, "The Slave Whisperer Rides the Frontier: Horseface Minstrelsy in the Western," *Animals and Agency*. (Forthcoming Brill Academic Publishers).
 _____, 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).
- Genevieve Kaplan**, "These Guns Can't Shoot?" (Rev. Caroline Knox's *Quaker Guns*), *The Texas Review* 2008).
 _____, "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).
 _____, "Ekphrasis for Writers: John Ashbery's 'Self-Portrait in a Convex Mirror,'" *TEXT* 13 (Apr. 2009). www.textjournal.com/au
- 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), *Sunset Review* 2 (Fall 2008).
 _____, "Muscle Memory" (short story), *One Story* (May 2008). Rpt. "Muscle Memory" (short story) in *New Stories from the South: The Year's Best* (Algonquin Books 2009).
 _____, "The Good Word" (short story), *LA Weekly Literary Supplement* (May 2007).
- Jennifer Malia**, "Public Imbecility and Journalistic Enterprise': The Satire on Mars Mania in H.G. Wells *The War of the Worlds*," *Extrapolation* (Forthcoming).
- Peter O'Neill**, with David Lloyd, *The Black and Green Atlantic* (Forthcoming Palgrave).
- Jessica Piazza**, Poems in *42 Opus*, *Pebble Lake Review*, *Barefoot Muse*, *Coconut*, *No Tell Motel*, *Anti-*; Poem nominated for *Sundress* Best of the Net 2008.
- Eric Rawson**, "To Hell With Ya: Katabasis in Hardboiled American Detective Fiction," *Journal of Popular Culture* 42 (Winter 2009).
 _____, "After Love, Rome" (story), *Denver Quarterly* (Winter 2009).
 _____, Poems in *Gulf Coast*, *Brutarian*, *Portland Review*, *Crazyhorse*, *Harpur Palate*, *Porcupine*, *Third Coast*, *Agni*, *Seattle Review*, *Brooklyn Review*, *Hunger Mountain*.
 _____, "The Monkey's Paw," Opera libretto, in collaboration with composer Craig Biondi. Performed by the Hartford Opera Theater (Winter 2009).
 _____, *The Hummingbird Hour*. Book under contract with WordTech Press (2009).
 _____, "American Nighthawk Poetry," *Pacific Coast Philology* 43 (Fall 2008).
 _____, "A Party," *Water-Stone Review* (Forthcoming).

continued to pg 13, STUDENT PUBLICATIONS

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).
_____. Chapbook forthcoming from Tebot Bach P.

Jeff Solomon, "Capote and the Trillings: Homophobia and Literary Culture at Mid-Century," *Twentieth-Century Literature* 54.2 (2009): 129-165.

Jeffrey Solomon, "Siegfried Kracauer," *Encyclopedia of Literary and Cultural Theory*, ed. Michael Ryan. (Forthcoming Blackwell 2010).
_____. Rev., *Formative Acts: American Politics in the Making*. Stephen Skowronek and Matthew Glassman, eds. *Women's Studies* 37 (2008).

Trisha Tucker, Rev., Sarah Sentilles' *A Church of Her Own: What Happens When a Woman Takes the Pulpit*, in *Women's Studies: An Interdisciplinary Journal*. (Forthcoming).

Alice Villaseñor, "Jane Austen's *Persuasion*." *Companion to Literary Romanticism*, ed. Andrew Maunder. New York: Facts On File. (Forthcoming 2009).

Adrienne Walsler, Film Review, "The World," Dir. Jia Jhangke, *Film International*, 6 (2008).



Flora Ruiz, Graduate Coordinator Extraordinaire, and Nellie Ayala-Reyes, Administrative Manager Magnificent, know how to appreciate a fine glass of wine



The inaugural class of English 501, taught by Joe Boone and Carla Kaplan in 2001, met at Joe's house in May to celebrate the imminent graduation of nine of its original members. Carla Kaplan was special guest of honor at the occasion.

GRADUATE STUDENT PAPERS, CONFERENCES, READINGS

Jennifer Barager, "From the Periphery Towards the Center Locating an Alternative Genealogy for Disability Studies in Audre Lorde's *The Cancer Journals*," Thinking Gender Conference, UCLA (Feb. 2009).

Joshua Bernstein, The Truth About the Fact: East Coast Publication Salon (Non-Fiction Reading), NYC (May 2009).

_____, The Loudest Voice Reading Series (Fiction Reading), LA (Apr. 2009).

_____, Associated Writing Programs Conference. Chicago IL (May 2009).

_____, Fiction Reading, Association of English Graduate Students Conference : "Obsession," LA (Mar. 2008).

Ruth Blandon, "It pays to habla español!—Langston Hughes's Travels through Translation," American Comparative Literature Association, Long Beach CA (Apr. 2008).

Amaranth Borsuk, "Easyspeak," with Laurel Ann Bogen and Gail Wronsky, hosted by Doug Knott and the Hollywood Institute of Poetics, Stories Book Shop, Echo Park CA (Mar. 2009).

_____, "World's End: Celebrating Two Decades of the Neruda—O'Daly Ranchito," bilingual reading of Pablo Neruda's work, Avenue 50 Studio, Highland Park CA (Mar. 2009).

Meghan Boyle, "The Walls Collapse in Los Angeles: Dystopian Hope in Octavia Butler's Parable of the Sower," Western Literature Association Conference, Boulder CO (Oct. 2008).

Jessica Bremmer, Panel Organizer, "Geographies of California," Western Literature Association Conference, Boulder CO (Oct. 2008).

_____, "The Red Scare, Hollywood, and Salt of the Earth," Western Literature Association Conference, Boulder CO (Oct. 2008).

Jillian Burcar, Comic Studies Forum, Comics Arts Conference at Comic-Con International, San Diego (July 2008).

_____, Presenter, the Spike TV 2008 Scream Awards, LA (Oct. 2008).

_____, Scream Awards Red Carpet Interview, joblo.com, LA (Oct. 2008).

_____, "Howl's Moving Castle: Shapeshifting, Strange Machines and Inner Beauty," Anime Central, Hobart & William Smith Colleges, Geneva NY (Oct. 2008).

_____, "Love Song in Binary: Tracing the Female Cyborg Body in Chobits," Animation, Atomics and Anticipation, Film & History Conference: Film & Science: Fiction, Documentary & Beyond, Chicago (Oct. 2008).

_____, "Leading Women: Wonder Woman, Buffy the Vampire Slayer ... and You," William Smith Centennial Celebration, Geneva NY (Nov. 2008).

Jennifer Clark, "Uncle Horse: The North-South Collaboration That Established a Western Icon," Western Literature Association, Boulder CO (Oct. 2008).

Genevieve Kaplan, "Teaching the Translittic: From Exercise to Inspiration." Great Writing Conference, Wales (Jun. 2008).

_____, Poetry Reading, The Loudest Voice, LA (Sept. 2008).

_____, "How we read 'Via' and Why we should care," Table Talk II, USC (Mar. 2009).

_____, "Hands On: Chapbook Making in the Classroom." Associated Writers and Writing Programs (AWP), Chicago IL (Feb. 2009).

Kimberlee Keeline, "'Go to, you thing, go': Shakespeare's Mistress Quickly and the Working Woman's Dilemma," PAMLA (Nov. 2008).

Alexis Lothian, "Doing Boys Like They're Girls, and Other (Trans) Gendered Subjects: The Queer Subcultural Politics of 'Genderfuck' Fan Fiction," LA Queer Studies Conference, UCLA (Oct. 2008).

Rory Lukins, "Curiosities, Texts, and Passions in the Expeditionary Accounts of Early Modern England," Shakespeare Association of America (Apr. 2009).

_____, "Curiosity in Early Modern English Voyage Literature: Raleigh, Keymis, and Hakluyt." Renaissance Literature Seminar, Huntington Library, San Marino CA (Oct. 2008).

Barbara Mello, "The Witch's Cauldron on the Early Modern Stage," Pacific Coast Conference On British Studies.

_____, "Portals and Portents in Marlow's Dr. Faustus," Pacific Northwest Renaissance Conference (2009).

Eric Rawson, "Night as Landscape in American Poetry," (dis)junctions Conference, University of California, Riverside.

Michael Robinson, "A Gentle Obsession: Sexual Deviance and the Romantic Bibliomania," International Conference on Romanticism, Oakland Univ. (Oct. 2008).

Jeff Solomon, Reading: "The Third Breast of Hilda Von Why," Up-and-Coming California Writers Speaker Series, Scripps College, Claremont (Nov. 2008). Podcast available on Scripps website.

Jeffrey Solomon, "William Walker v. History: Autobiography as Formative Act in *The War in Nicaragua*," ACLA, Long Beach CA (Apr. 2008).

_____, "'They Were Both Idiots:' Henry James, Owen Wister and the Rhetoric of Dialectical Nationalism," Western Literature Association, Boulder CO (Oct. 2008).

Trisha Tucker, "'Pentapod Monsters' and 'Demoniac Nymphets': Gothic Causes and Consequences in Nabokov's *Lolita*," National Popular Culture Association/American Culture Association Conference, San Francisco (Mar. 2008).

_____, "L.M. Montgomery and the Curious Child." NeMLA Conference, Boston MA (Feb. 2009).

_____, "Forbidden Room and Dangerous Knowledge: LM Montgomery and Gothic Childhood," AEGS Conference: Getting Obsessive: Culture and Excess, USC (Mar. 2008).

Alice Villaseñor, "The Catherine Hubback Archive at the Jane Austen House Museum: Preserving the Legacies of Niece and Aunt," Annual General Meeting of the Jane Austen Society of North America, Chicago (Oct. 2008).

continued to pg. 15, STUDENT PAPERS ...

STUDENT PAPERS, CONFERENCES, READINGS,
continued from pg. 14

- _____, "The Significance of Gender in Community Service-Learning" (Co-Presenter), International Research Conference on Service-Learning and Community Engagement, New Orleans (Oct. 2008).
- _____, Co-Organizer, "Understanding Jane Austen's *Emma*," Southwest Region of the Jane Austen Society of North America, LA (Dec. 2007).

Adrienne Walser, "The Dislocation of My Identity: Mina Loy and the Traveling Body," American Comparative Literature Annual Meeting, Harvard (Mar. 2009).

VISIONS TO LOOK FOR, VOICES TO HEAR

Once again, several English professors will be sponsoring events for next year's "Visions and Voices" Initiative sponsored by the Provost's Office.

Viet Nguyen is working with Janet Hoskins of Anthropology to present a January 2010 program, "Dreaming of Peace: Vietnamese Filmmakers Move from War to Reconciliation," in which two new films will be screened at USC for the first time, followed by a panel discussion. The first film is "Don't Burn!", based on the Vietnamese bestseller *The Diary of Dang Thuy Tham*, written by a young woman doctor from Northern Vietnam who was killed during the war; the second is "Oh Saigon!," which focuses on a Vietnamese family which fled on the last civilian airplane to leave Saigon in 1975 and their return to Vietnam after a 30 year absence.

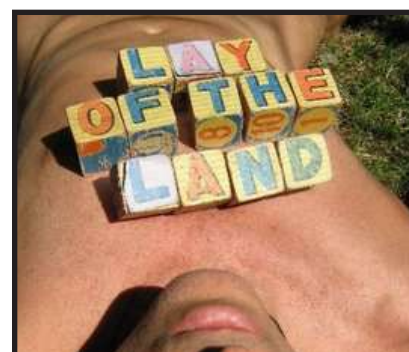
Joseph Boone is sponsoring "The Melville Project," two musical theater events that will occur at the 24th Street Theatre. On September 10-11, the Obie-winning composer, actor, and singer Rinde Ekherth heads the L.A. premiere of his 2002 work "And God Created Great Whales," in which an Ahab-like composer




attempts to finish his operatic version of *Moby-Dick* before he loses his mind. The show is directed by David Schweizer, who returns in the spring to direct "CON-MAN: A Musical Apocalypse," a musical inspired by Melville's *The Confidence-Man*. Slated for April 1, 2010, its libretto was written by Boone and the score by his brother, Benjamin, a composer. The Musical Theater Repertory, an undergraduate organization, is cosponsoring the project.

Hilary Schor, Pamela Schaff, and Erin Quinn from the Kech School of Medicine continue their series of lectures on "The Medical Humanities, Arts, and Ethics," which has featured events since the inception of the Visions and Voices initiative. This year, Howard Bordy will speak on "Professionalism, Electronic Records and the Physician-Patient Relationship," on February 12, 2009 and Ira Byock will speak on "Dying Well: The Meaning and Value of Death," on March 12, 2009.

Schor is also involved in cosponsoring three dean's events for Visions and Voices, which include a reading and discussion with the novelist A.S. Byatt on October 19, 2009; a discussion on the "scripting of time" with Russell Banks and Atom Egoyan on Nov. 23; and a reading by Robert Pinsky in April, 2010.



David Román, with Richard Meyer of Art History, has been presenting a series of events titled "Queer Carabet," which continues in 2009-10 with "Intimacies: A World AIDS Day Performance by Michael Kearns," on Dec. 1, 2009, and "Tim Miller Performs Lay of the Land" on Jan. 27, 2010.

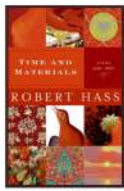


23rd Annual Magill Poetry Series


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

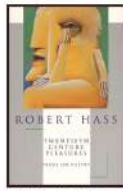


National Book Award in Poetry

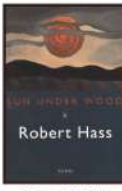


William Carlos Williams Award of the Poetry Society of America

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



National Book Critics Circle Award



National Book Critics Circle Award for Poetry

Born in San Francisco, Professor Hass remembers as a child happening on a poem which "made me understand what the word 'swore' meant... It was the first physical sensation of the truthfulness of a thing that I had ever felt." He went on to earn his bachelor's degree from St. Mary's College, Menlo Park, California and his M.A. and Ph.D. degrees from Stanford University. While beginning his teaching career, he entered the Yale Younger Poets competition and won it for his first book, *Fold Guide*. He has also published, *Human Wishes* (1989) which won the Commonwealth Club of California Medal for Poetry.

Professor Hass has also won acclaim for his work in translation and editing, including his work with poet Czeslaw Milosz which won two PEN/BAIRA Translation Awards. He edited and translated *The Essential Poems of Basho, Buson, and Issa*. Among his many honors, one which is especially meaningful is having been named Educator of the Year by the North American Association for Environmental Education in 1996 for his work on the River of Words project. Thousands of schoolchildren participate in the program which helps students learn their watershed and their ecological address.

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Joseph A. Boone, Nellie Ayala-Reyes

ECHOLS LEAVES FOR RUTGERS



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 Abelow 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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NO LONGER ABDs! 15 DISSERTATION DEFENSES

- Ruth Blandon**, "Trans-American Modernisms: Racial Passing, Travel Writing, and Cultural Fantasies of Latin America."
Chair: Susan McCabe. May 2009.
- Elizabeth P. Callaghan**, "Domestic Topographies: Gender and the House in the Nineteenth-Century British Novel."
Chair: Joseph A. Boone. Feb. 2009.
- Plamen I. Gaptov**, "Slow Folk at Work! Literary Appropriations of Local Traditions by Irish, Caribbean, Spanish, and Bulgarian Modernists."
Chair: David Lloyd. Mar. 2009.
- Alicia María Garnica**, "The Curious Life of the Corpse in Nineteenth-Century Literature and Culture."
Chair: Hilary Schor. Dec. 2008.
- Christian Hite**, "Technologies of Arousal: Masturbation, Aesthetic Education and the Post-Kantian Auto-"
Chair: Tania Modleski. May 2009.
- Lucia, K. Hodgson**, "Little Subjects: The Lockean Child and Race in Transatlantic American Discourses of Slavery."
Chair: Carla Kaplan. May 2009.
- Shakira C. Holt**, "On Speaking Terms: Spirituality and Sensuality in the Tradition of Modern Black Female Intellectualism."
Chair: Carla Kaplan. May 2009.
- Kimberlee Keeline**, "Marketing Women: Representations of Working Women in Early Modern London."
Chair: Rebecca Lemon. Aug. 2008.
- Jennifer L. Malia**, "Romancing the Bomb: Gothic Terror and Terrorism in Literature of the Long Nineteenth Century."
Chair: James Kincaid. June 2009.
- Shefali Rajamannar**, "Making Kingdoms Out of Beasts: Animals and the British Raj."
Chair: James Kincaid. June 2009.
- Jeffrey Michael Solomon**, "Fabulous Potency: Gertrude Stein, Truman Capote, Authorial Personae, and Homosexual Identity from the Wilde Trials to Stonewall."
Chair: Susan McCabe. Sept. 2008.
- Kathryn M. Strong**, "Dress and Deception: Women's Dress and the Eighteenth-Century British Novel."
Chair: Leo Brady. Nov. 2008.
- Hande Tekdemir**, "Collective Melancholy: Istanbul at the Crossroads of History, Space and Memory."
Chair: Margaret Russett. Aug. 2008.
- David S. Tomkins**, "Cowboys of the Wasteland: Modernism and the American Frontier."
Chair: Joseph A. Boone. Feb. 2009.
- Erika J. Wright**, "Fictions of Health: Medicine and the Nineteenth-Century Novel."
Chair: Hilary Schor. May 2009.