

Newsletter for the Department of English University of Southern California

Chair: Margaret Russett

Graduate Studies: David Rollo

Undergraduate Studies: Lawrence Green

Literature and Creative Writing Ph.D.: Percival Everett

english@dornsife.usc.edu

making waves
in english

USC Dornsife

Dana and David Dornsife
College of Letters, Arts and Sciences

SPRING 2012
ISSUE 7, NO. 1

FLINT, GRIFFITHS, TREUER JOIN ENGLISH

Kate Flint joined USC English in the fall of 2011, after ten years of teaching at Rutgers University. Hers is a joint appointment with the Department of Art History, and – quite apart from the undeniable attractions of Southern California over New Jersey – she was particularly drawn to USC because of the opportunities for interdisciplinary work that it offers. Already directing the Visual Studies Graduate Certificate, from fall 2012 she will be heading up the Visual Studies Research Institute – one of Dornsife’s 2020 initiatives designed to bring together colleagues and graduates from many different departments. Kate’s own background is in both English and Art History. She studied at Oxford University (where she also taught



for 15 years) and at the Courtauld Institute in London. She has published widely on nineteenth and early 20C cultural history and literary studies, including *The Woman Reader 1837-1914* (OUP, 1993), *The Victorians and the Visual Imagination* (CUP, 2000) – both of these books won the British Academy’s Rose Mary Crawshay prize – and *The Transatlantic Indian 1776-1930* (Princeton, 2009). She is General Editor of the *Cambridge History of Victorian Literature* (2012). Kate is currently writing a cultural history of flash photography – she’s a keen photographer and visual artist herself – and just beginning work on a new project on the internationalism of painting in the 19C; she’s also revisiting the topic of reading in the light of the new scholarship and research that’s appeared in the last twenty years. When she’s not exploring Los Angeles, Kate spends a good deal of time in New Mexico; enjoys traveling more widely; and thinks herself extraordinarily lucky to work in a university where she can walk from class to meeting past palm trees and fountains, and where the students are constantly a surprise and a delight.

David Treuer has joined the English Department at USC, bringing with him expertise in fiction and nonfiction. He is the author of three novels (*Little*, *The Hiawatha*, and *The Translation of Dr Apelles*), a collection of essays (*Native American Fiction: A User’s Manual*), and a recently published book of creative nonfiction, *Rez Life*. Treuer is Ojibwe (Leech Lake Reservation) on his mother’s side and Jewish on his father’s. Raised on the Leech Lake Reservation in northern



Minnesota, Treuer received his BA and PhD in cultural anthropology. He comes to USC after ten years teaching literature and creative writing at the University of Minnesota. His work has appeared in *The Washington Post*, *LA Times*, *Esquire*, *TriQuarterly*, and many other journals and magazines. He has received a Pushcart Prize, Guggenheim Fellowship, and grants from the National Endowment of the Humanities and the Bush Foundation. His research interests include modernism, the 20C novel, Native American literature, fiction and nonfiction writing, translation, adventure literature, and race theory. He is currently working on as many novels as he has fingers, two major nonfiction projects, and ongoing translation projects aimed at documenting the Ojibwe language. In addition to all this, with poet Santee Frazier, Treuer is the literature editor for the *American Indian Culture and Research Journal*. He is the father of three children and divides his time between Los Angeles and Leech Lake Reservation. He is looking forward to the exciting new opportunities for writing and teaching offered by USC and he hopes his own growth mirrors the amazing and exciting shifts underfoot at USC. He remains a fan of the Minnesota Vikings.

Devin Griffiths is carving out a career at the intersection of intellectual history, scientific literature, the digital humanities, and the history of material texts. And he sees the supportive environment of USC’s English department coordinating innovative technology with resources like the Huntington and Clark libraries as the perfect place to do it. Devin joins the faculty after a stint at the University of Pennsylvania, where he helped launch a new interdisciplinary undergraduate curriculum, and after finishing his doctoral degree at Rutgers University. At the center of his research is the question of how literary form shapes our understanding of history and natural order. In his current book project, he argues that new forms of retrospective fiction, including the historical novel, the scientific monograph, and the dramatic monologue taught us how to coordinate continuity and difference within an increasingly secular world. At the center of this new sense of history lay new strategies of comparative analysis, which wove systematic analogies into coherent narratives of evolution, differentiation, and change. Devin reports that he is thrilled to be joining USC’s warm intellectual community and start roosting in LA which, given his Southwestern roots, makes the move feel like a bit of a homecoming. And he plans to take in everything from concerts at



NEW HIRES JOIN ENGLISH - continued on pg. 2

CHAIR'S COLUMN *Meg Russett*



The last edition of this newsletter found me completing my first year as Department Chair—a year also memorable for the arrival of my daughter, *Thea Lucia*, in August 2008. Now I'm into my second term, Thea is going on four, and she has acquired a younger departmental sibling in Owen Anderson, son of recently-promoted Associate Professor **Emily Hodgson Anderson**.

Emily is one of four junior faculty to have been promoted to tenured Associate in the past three years: the others, each profiled in this issue, are **Mark Irwin**, **Karen Tongson**, and **Dana Johnson**. All are prolific authors and multiple award-winners. Witnessing and applauding the successes of my colleagues has been one of the great pleasures of this job, and their progress gives me my most concrete marker of how well things are going in the department.

But there are other measures too. Another, no less important than faculty recognition, is the level of energy and imagination going into the development of new programs. In that respect these have been a remarkably fertile three years. And here, too, my role is mainly to point with admiration at the accomplishments of others. Abetted by the department's seemingly tireless Director of Undergraduate Studies, **Larry Green**, my colleagues have created a spectacular array of new classes, including two innovative "Maymester" courses, "The Poet in Paris" (**Cecilia Woloch**) and "Writing on the Rez" (**David Treuer**), taught on location in Paris and Minnesota respectively. Cecilia's "Poet in Paris," which debuted last spring, was featured for several months on the Dornsife College website, replete with comments from her lucky students to the effect that it had literally changed their lives. Other new courses include "Editing for Writers," taught by **Susan Segal**, a graduate seminar on Article Publication taught by Huntington Library Quarterly editor **Susan Green**, and a slew of exciting new Senior Seminars, restricted to advanced English majors and capped at a maximum of twelve students. Some of the titles for those seminars: "Multi-Media Melville," "The Harlem Renaissance and the Black Arts Movement," "Self-Conscious Fictions," "The Decadence," "Irish Literature and Film," "Gothic: Gender and Genre." Yet another of Larry's innovations has been to create a new two-unit (half-time and half-credit) rubric for experimental courses on specialized topics. I'm currently teaching the first of them myself, on "The World in a Grain of Sand: William Blake, Text and Image." In the upcoming fall semester we will offer two, "Epic and Empire" and "Image and Imagination in the Pre-Raphaelites." All in all, I think it fair to say that this department is now offering a richer, more various, and more intellectually substantive slate of courses than ever before. And this is without even having mentioned the new interdisciplinary Narrative Studies major, housed in English but also encompassing courses drawn from the schools of Cinema, Communications, and Theater as well as numerous other departments within Dornsife. Students in the Narrative Studies major, who now number about 50, study and practice story-telling in all genres, media, and historical manifestations.

Classes like these are their own answer to the question, "Why study English?" If other answers are needed, one could do worse than quote this department's undergraduate Mission Statement: "We tell stories, and stories make us human. We use them to tell what should be, what could be, and the human truth of what is. Study in English is a way of knowing our stories, and at USC we approach them critically and creatively....English specializes in thinking clearly and writing well, in contexts that are culturally broad and historically deep. Job skills through stories?—Yes." Despite or

even because of the accelerating media changes of our culture, it's unlikely that the skills of reading (in all the expanded senses of this word), expression, and reflection are going to lose their relevance anytime soon. There is evidence that students have noticed this fact, even in a period of broad downturns in humanities study across the country. Of this year's admitted USC freshmen, 179 declare the intention of majoring in some variant of English—a startling 50% increase over last year. But English is not, of course, only for English majors: no college student should graduate without experiencing how an immersion in language can transform one's vision of the world. With this principle in mind, we have begun to offer a series of courses geared specifically to non-majors—especially our new multi-genre workshops, "Creative Writing for Non-Majors."

To study literature is not only to encounter "the best which has been thought and said," in Matthew Arnold's memorable phrase, it is also to discover the ways in which we are simultaneously at home in, and strangers to, our "own" culture. I think a lot about this issue in my own teaching and writing, partly because from time to time I teach my subject, British Romantic literature, to second-language students in Istanbul, Turkey (inquiring minds will find an account of one such class on pp. 44-45 of Paul Theroux's 2006 travel memoir, *Ghost Train to the Eastern Star*). The Romantic writers I study were themselves profoundly committed to literature as a means of "defamiliarization," of making the known world foreign—or as Wordsworth put this more simply, of seeing "ordinary things in an unusual way." To see the strange in the familiar, and the familiar in the strange, is to renew one's openness to the world: and my own experience of defamiliarization has led to at least one unanticipated consequence, my recent marriage to a Turkish artist, Zafer Sari, whom I met while teaching in Istanbul. Some of Zafer's sculptures now adorn the English Department's office and commons areas; for his part, Zafer has been inspired by the works of Romantic poet, painter and engraver William Blake to create a new series of works in dialogue with the touchstones of his adopted culture. As I cast my mind back over developments in this department of the past several years, these personal changes provide a backdrop for the incremental transformation of our collective endeavor: the creation of new courses, the arrival of new faculty, and—alas—the departure of others, for what comes around must also go around. Two of this department's most distinguished and admired senior faculty members, **Tom Boyle** and **Jim Kincaid**, will officially retire at the end of this year, and a third, **David Lloyd**,



T. Comprehensum Boyle



James Kincaid

will move to another university. They will be greatly missed, but their work—as teachers, writers, and scholars—will stay with us and with their many students, those "second selves," as Wordsworth put it, who carry their words and their wisdom into worlds and lives as yet unknown.

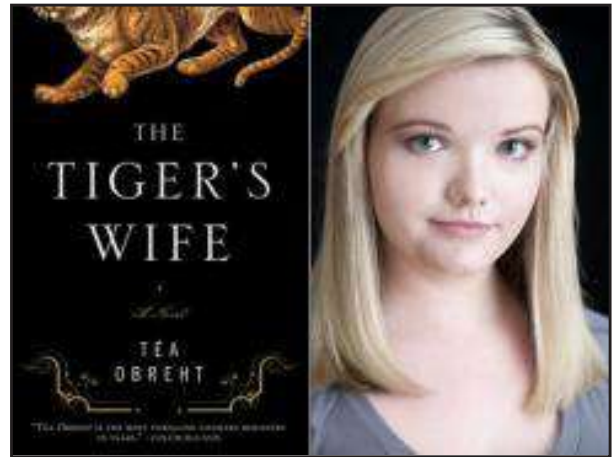
NEW HIRES JOIN ENGLISH

- continued from pg. 1

Disney Hall and the exploding craft beer scene (he's an amateur brewer) to a careful sampling of the best food trucks for lengua and tacos al pastor. A passionate sailor, Devin is hatching plans to visit each of the Channel Islands. He extends an open invitation to anyone interested in chancing the Santa Anas this fall.

UNDERGRADUATE SUCCESS STORIES IN PUBLISHING!

Graduating from USC as an English major with a Creative Writing emphasis in 2006, **Tea Obreht** published a national best-seller, *The Tiger's Wife*, with Random House last year. The tale of generations of Balkan conflict filtered through a young protagonist's journey of self-discovery, the novel's critical success has been as phenomenal as its status as a *New York Times* and *LA Times* bestseller. Not only was the novel a finalist for the 2011 National Book Award, it won the 2011 Orange Prize for Fiction, awarded to a book written by a woman whose previous recipients include Marilynne Robinson and Zadie Smith. Born in Yugoslavia and brought up in Egypt and Cyprus, Tea moved to the States when she was 12. Her writing workshops at USC were "completely life-changing," she reports, citing in particular the mentorship of **T.C. Boyle** and **Patty Seyburn**. After completing her BA at USC, Tea earned an MFA at Cornell.



Young Adult fiction writer and former English major **Patrick Ness** graduated from USC in 1997 and now lives in London. But he returns to campus in triumph for this year's LA Times Book Festival of Books, as a nominee in Best Young Adult Fiction for *A Monster Calls*. His trilogy, *Chaos Walking*, has received numerous awards: the third volume, *Monsters of Men*, was shortlisted in 2011 for the prestigious Arthur C. Clarke Award and won the Carnegie Medal, for which the first two volumes were also nominated. Looking for the next *Hunger Games* film franchise, Lionsgate has snapped up the rights to the trilogy and is working with Doug Davidson, of *How To Train Your Dragon* fame, on adapting Ness's dystopian interplanetary tale to the big screen.



Poet **Becca Klaver** earned her bachelors in English in 2003 and is completing a PhD in English at Rutgers. Upon graduating from USC, Becca helped to found Switchback Books, a feminist poetry press promoting women writers. In 2010 her first full-length volume of poems, *L.A. Liminal*, was published by Kore Press. Originally, Klaver came to USC to learn screenwriting, but once she took a Thematic Option course, "Varieties of Love and Literary Form," with **Joseph Boone**, she changed her major to literature and creative writing. "I give credit to Prof. Boone for advising me to switch," she said. "I kept taking creative writing classes and just wanted more and more." Raves **Carol Muske-Dukes**, one of Klaver's teachers: "Who knew there were poems this cock-eyed brilliant and convincing to be written about our most spectacularly illusory City? Who knew Klaver was going to burn up Paradise with a full-blown literary style, like a rocket-hot Santa Ana? What a radiant, wickedly-liminal debut, what a star show of sheer talent: hip, lit, hallowed."

Unlike Becca, **Paul Legault** opted to remain a screenwriting major but took several creative writing workshops in the department; now he is a graduate student at UVA. His poetry collection *The Madeleine Poems*, won the Omnidawn First Book Award and has been published by Omnidawn Press. It is dedicated to his grandmother, Madeleine, who was diagnosed with cancer.



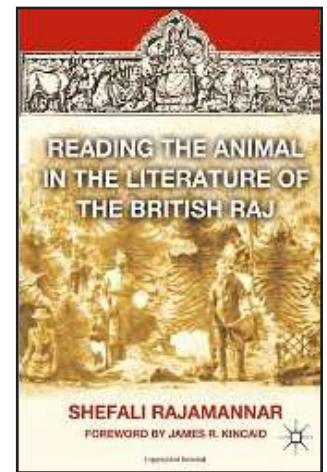
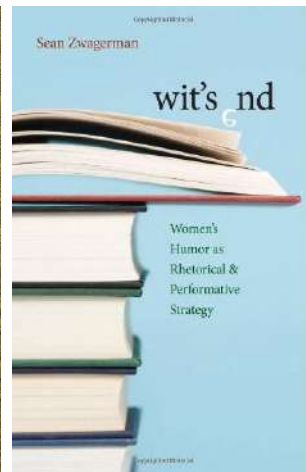
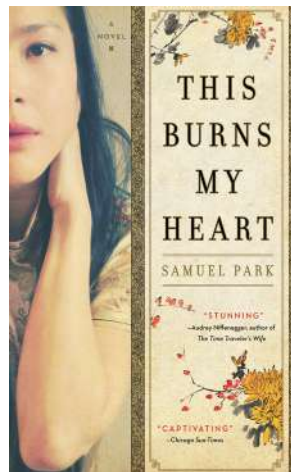
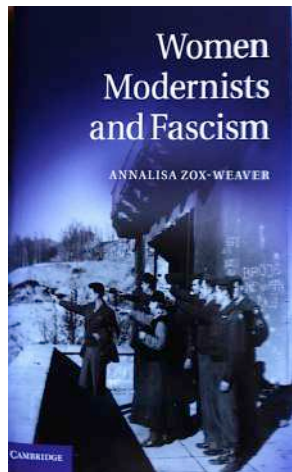
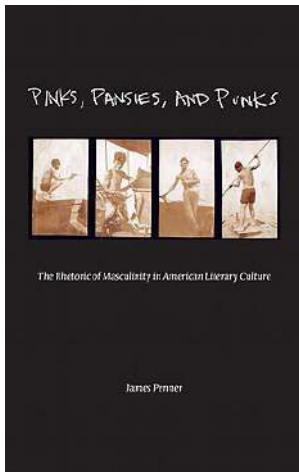
Becca Klaver & Paul Legault

Contact us or visit our website:
<http://www.usc.edu/english/>

english@dornsife.usc.edu
 PhD in Literature, Fruiz@usc.edu
 PhD in Literature and Creative Writing, cwphd@usc.edu
 (213) 740-2808; Fax (213) 741-0377

Newsletter Editors:
 Joseph A. Boone, Nellie Ayala Reyes

HITTING THE PRESSES: BOOKS BY FORMER PH.D. STUDENTS



Graduates from the English PhD program are making their mark on the profession with the publication of their first (and in some cases second) books.

"Highly recommended" by *Choice*, **James Penner's** *Pinks, Pansies, and Punks: The Rhetoric of Masculinity in American Literary Culture* (Indiana UP 2010) takes its readers, writes David Savran, on "an elegant and entertaining walk through the urban jungle of U.S. literary culture since the 1930s," revealing "the paradoxical connections between hard and soft masculinities in U.S. public culture. A pleasure to read, this is a valuable contribution to both literary studies and gender analysis." James is an Assistant Professor at the Univ. of Puerto Rico's main campus.

Cambridge has recently published **Annalisa Zox-Weaver's** masterful study, *Women Modernists and Fascism* (2011), which examines how the dramatization and exploitation of the images of figures like Hitler and Goring by photographer Lee Miller, filmmaker Leni Riefenstahl, writer Gertrude Stein, and journalist Janet Flanner add complexity to understandings of the modernist political imagination. Annalisa is an independent writer living in Santa Monica whose next book is on Gertrude Stein as art collector.

An Associate Professor of literature and creative writing at Columbia College in Chicago, **Samuel Park** has followed up a debut novel with an even more successful second effort, *This Burns My Heart* (Simon and Schuster 2011). This saga of life in South Korea after the Korean war has been widely reviewed, from the *Chicago Tribune's* "extraordinary . . . a page turner of a book" to the *Boston Globe's* "Vivid . . . atmospheric." It has been chosen as an Amazon Best Book of the Month, a *People* magazine "Great Reads in Fiction," one of the *Today Show's* "Favorite Things," a *Kirkus Reviews'* Editor's Pick, and an Indie Next List Notable Book.

Sean Zwagerman, Associate Professor of English at Simon Fraser University, has published *Wit's End: Women's Humor as Rhetorical and Performative Strategy* (Univ. of Pittsburgh P 2010). He uses Austin's speech-act theory to examine humor in a range of women writers including Zora Neale Hurston, Dorothy Parker, and Louise Erdrich, as well as humor in female characters in male writers such as James Thurber and Edward Albee representing.

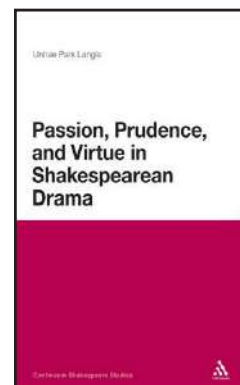
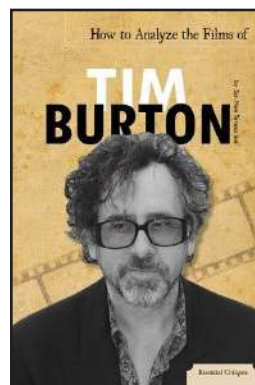
In addition, **Unhae Langis** has published *Passion, Moderation, and Virtue in Shakespearean Drama* with Continuum Books (2011). "The standard of Langis's historical scholarship is exemplary," comments one reviewer. An Assistant Professor at Slippery

Rock University in Pennsylvania, Unhae has kept busy by publishing four articles on Shakespeare in the last two years. Another Early Modern Studies alumna, **Shefali Rajamannar** has authored *Reading the Animal in the Literature of the British Raj* (Palgrave Macmillan 2012), of which one reviewer writes, "This is a must read for scholars of nineteenth-century studies, postcolonial theory, history, and animal studies. [This book] is a fascinating, nuanced study that puts animals back into empire and empire studies."

Now an Associate Professor at Cal State Los Angeles, **James Garrett's** *Wordsworth and the Writing of the Nation* was published by Ashgate in 2008. And latest word has it that **Sun Hee Lee**, who teaches at Carleton College, has published *How to Analyze the Films of Tim Burton* (Abdo 2011).

Graduates of the department's PhD program in Creative Writing and Literature continue to publish at an awe-inspiring rate. **Amy Schroeder's** book of poems, *The Sleep Hotel* (Oberlin College P 2010), was the winner of the 2009 FIELD Poetry Prize. *Publisher's Weekly* praises the way in which "the harsh lines and sentence fragments in Schroeder's hard-to-forget debut create collisions between the libidinal and the numinous."

Amaranth Borsuk's book of poetry, *Handiwork* (Slope 2012) has been selected by Paul Hoover for the Slope Books Prize, and she has recently coauthored with Brad Bouse *Between Page and Screen*, forthcoming April 2012 from Siglio. Working at the interface of language and new technologies, the latter is a book with "no words, only inscrutable black and white geometric patterns that, when coupled with a computer webcam, conjure the text. Reflected on screen, the reader sees himself with open book in hand, language springing alive and shape-shifting with each turn of the page."



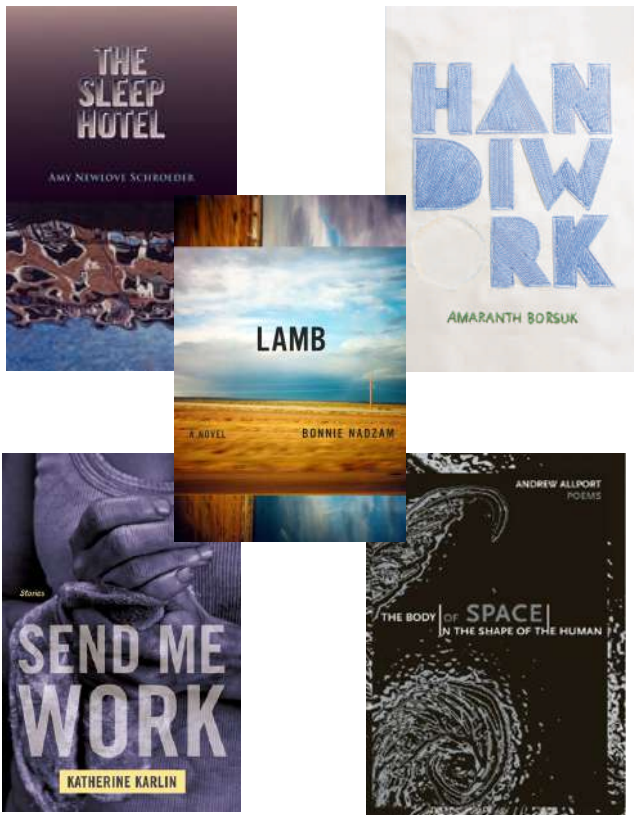
HITTING THE PRESSES

continued from pg. 4

Reaping rave reviews from critics across the country, **Bonnie Nadzam's** *Lamb*, a dark and psychologically piercing book whose eerie affinities to Nabokov's *Lolita* have not gone unnoted, has won the prestigious \$10,000 prize for first novel from The Center for Fiction in New York. *The Cleveland Plain Dealer* calls *Lamb* "brilliant, dark and very disturbing . . . in this stunning debut, Nadzam takes a lot of risks, and the results are thrilling," and *High Country News* concurs: "Nadzam keeps the reader off-balance, veering between sympathy and repulsion for [the titular character] and his actions. *Lamb* puts an original spin on the traditional myth of the West through modern-day characters who long to be 'saved' and renewed by the Rocky Mountain landscape."

Now an Assistant Professor at Kansas State, **Katherine Karlin** has recently published a short story collection, *Give Me Work* (Triquarterly 2011), which gives rare insight into the place of work in the lives of a wide spectrum of women. *Publishers Weekly* writes, "Clear-eyed and rough without being raw, this bracing debut story collection is enlivened by an effective mix of bodily warmth and mechanical grit. . . These stories are a miracle of pacing, hitting the short story sweet spot time and again and ending exactly when they should. . . Karlin deserves serious attention."

Recent graduate **Andrew Allport** won the 2011 New Issues Poetry Prize for his manuscript *the body | of space | in the shape of the human*, for which he received a \$2,000 award and publication by New Issues this year. Inspired by the sixth book of Augustine's *Confessions*, Allport's lyrics move from a series of elegies for his father to more abstract and philosophical meditations on being and time. David Wojahn, judge the New Issues competition, compared Allport's lyrical ferocity to that of Heaney's *Death of a Naturalist* and Lowell's *Lord Weary's Castle*, commenting, "This is august company indeed."



ECHOLS RETURNS TO USC AS STREISAND CHAIR



Professor **Alice Echols** is no stranger to the hallways of Taper. For five years she was an Associate Professor in English, Gender Studies, ASE, and History at USC before moving in 2009 to Rutgers University (New Brunswick) where she was a Full Professor of American Studies and History. Although Echols made wonderful connections with faculty and graduate students during her time at Rutgers, she is returning to USC as a Professor of English, the Director of Gender Studies and the Center for Feminist Research, and,

most fabulously, as the new Barbra Streisand Chair of Contemporary Gender Studies. Echols, who is best known for her work on the social movements and pop music of the 1960s, recently made a considerable splash with her cultural history of disco, *Hot Stuff*, which was widely reviewed and lavishly praised. Disco may have been exceptionally slight music, especially lyrically (e.g. "shake your booty!"), but she argues that it nonetheless ended up transforming America in ways that were hardly slight at all. Echols has been on sabbatical this past year, researching and writing about a Depression-era financial scandal in which her grandfather played a distressingly prominent role. She is looking forward to getting into a USC classroom again and to fostering through Gender Studies and CFR all manner of exciting interdisciplinary discussions.

GIOIA NAMED WIDNEY PROFESSOR OF POETRY

Dana Gioia took an unusual path to his present position at USC, where he holds simultaneous appointments in the Dornsife College of Letters, Arts and Sciences; the Thornton School of Music; the Sol Price School of Public Policy; and the Marshall School of Business. After a 15-year career as an executive at General Foods, Gioia quit business to write fulltime. Already a well-published poet, he had emerged into national prominence when his essay, "Can Poetry Matter?", was published in *Atlantic Monthly*. That article, along with the book by the same title, has been credited with helping to revive the role of poetry in American public culture. Gioia later assumed the chairmanship of the National Endowment for the Arts, greatly expanding its mission through a series of prominent national initiatives and wider distribution of direct grants; the programs he instituted during his tenure include Poetry Out Loud, a national recitation contest for high school students. Gioia is the author of four collections of poetry, including *Interrogations at Noon*, which won the 2002 American Book Award; his latest, *Pity the Beautiful*, is due out this spring. He has also edited many anthologies, most recently *100 Great Poets of the English Language*; translated poetry from Latin, Italian and German; and written two opera libretti. At USC, Gioia lectures on poetry for the General Education program and teaches a course on opera libretti through the Thornton School.



NEWLY TENURED ASSOCIATE PROFESSORS

Over the past two years, USC has granted tenure to four of English's superb junior faculty: eighteenth-century scholar Emily Anderson, poet Mark Irwin, novelist Dana Johnson, and queer, gender and cultural studies scholar Karen Tongson. We asked all four how they reacted to the news of their promotion and what they've been doing since.



After getting tenure a year ago this spring, **Dana Johnson** recalls being overwhelmed by the support of her colleagues, who wined and dined her with congratulatory meals and drinks. She grieves over the fact that she will never in her life be as well fed again. It was a glorious send-off for the

summer, she reports, which was mainly spent working on final edits of her forthcoming novel, *Elsewhere, California*, to be published by Counterpoint Press in June. Rooftop, poolside readings of Joan Didion and Raymond Chandler were inspiration to finish edits, as was fellow tenured colleague, Karen Tongson, outstanding Old-Fashioned maker, who imagined a celebratory tenure bash on the rooftop. It's been a year, and they haven't had that party yet, but summer is just getting started and hope springs eternal.

After receiving tenure last spring, **Karen Tongson** thought she might actually take a moment to breathe and relax. Boy, was she wrong. In the last year, Tongson launched a new book series with Henry Jenkins for NYU Press, titled *Postmillennial Pop*, assumed editorship of the *Journal of Popular Music Studies*, and joined the editorial board of *American Quarterly*. In the summer immediately after she received tenure, Tongson's book, *Relocations: Queer Suburban Imaginaries* was released by NYU Press (August 2011). That same summer, Karen lived in Brooklyn and took a month to travel through Germany, England, France and Portugal, giving lectures in London and Berlin. Inspired by her time on the road--and singing LOTS of karaoke in various international settings--Tongson also published two guest pieces: one on the Smog Cutter in Virgil Village and another on Henry Jenkins' "Confessions of an Aca-Fan" blog. Throughout fall 2011 Tongson has been busy lecturing up and down the state and at George Washington U, Northwestern and ASA. In the intervening time she recruited a new crop of graduate students to English as Director of Graduate Admissions. Tongson will also be on two panels at the LA Times Festival of Books here at USC: one on Queer LA, and another on The Politics of Popular Music. Despite a busy and tumultuous couple of years--sadly, she lost her dear, 18-year-old cat Holstein this past March--Tongson also took the time to settle down a bit: she just bought a new home in Echo Park, and looks forward to sharing many Old-Fashioneds with her friends and colleagues in her new backyard.



The year-plus since tenure has been a busy and happy one for **Emily Anderson**: she's been at work on various scholarly projects, from an article on Shylock as a "celebrity character" in the

eighteenth century (which appeared in *PMLA*) to an invited lecture on the status of belief in *Frankenstein*. Most broadly, her current research examines a historically-specific obsession, common to 18th-century novels and plays, with representing characters that remain somehow un-representable. This work encompasses figures from *Oroonoko* to *Frankenstein* and takes into account the authorial and acting strategies that render these characters recognizable to audiences across time. She continues to organize the long 18th-century colloquium at



the Huntington Library and recently organized a conference at the Clark Library on connections between eighteenth-century fiction and philosophy with UCLA colleague Sarah Kareem. She also has a new man in her life, Owen Michael Anderson, who arrived at the start of last spring semester. Owen has already attended several department meetings and academic conferences, and he promises to be an engaged colleague and research assistant.

Post-tenure, **Mark Irwin** fondly looks back at spending three weeks in France and Italy, via an Advancing Scholarship in the Humanities Grant, where he put finishing touches on a collection of essays on distortion in contemporary painting and poetry. The highlight of the trip to Europe was a three night stay in Seminario Vescovile Sant' Andrea in the hilltown of Volterra, Italy, the same cloud-capped town that inspired Dante's *Inferno*. Christopher Columbus, as a boy, also attended the church next to the monastery (seminario). "Our room had 20 ft. ceilings and a 16 ft. bay window that opened over the valley for only 40 Euros a night & endless vespers!," reports Mark. Currently finishing an essay entitled "Origin, Place, and Time in the Poetry of W.S. Merwin" for a book on the U.S. Poet Laureate's work, Mark also has new poetry and essays in *American Poetry Review*, *Poetry*, *Ecotone*, *Pleiades*, and *Volt*. His *American Urn, New & Selected Poems (1987-2010)* appears in 2012.



FLASH ALERT! Associate Professor **Aimee Bender**, nationally renowned short-story writer and novelist, has just been promoted to Full Professor. Story in next newsletter!

CONTINUING TO DEFY THE ODDS: GRADUATE PLACEMENT

Despite dismal placement records in English departments nationwide for the past four years, USC English PhD graduates have fared surprisingly well. This year, under **David Lloyd's** tutelage in his final year as Placement Director, six students have accepted positions (with a seventh weighing an offer), five of these tenure-track assistant professorships.



Beating the odds, two PhD students have been offered and accepted assistant professorships at the same institution—Indiana University of Pennsylvania. **Tanya Heflin**, who completed her dissertation on frontier and native American women diarists, has been hired into the English Department, as has **Alexis Lothian**, who specializes in US fiction, queer studies, and digital media and



wrote her dissertation on queer temporality in science fiction. **Nora Gilbert**, whose dissertation on censorship in 19C fiction and 20C film is being published by Stanford, has nabbed an extremely competitive Victorianist position at the University of North Texas.

Two students have landed positions in state. **Jose A. Navarro**, who is completing a dissertation on Chicano/Latino gang narratives and culture, & Culture, will be assuming a job as Assistant Professor of Chicano and ethnic literatures at Cal Poly, San Luis Obispo.



Adrienne Walsler's assistant professorship of Literature is at Bard College's MAT program in Delano, California, where she will be teaching courses in modernism as well as educational pedagogy. Her dissertation is on modernism's poetics of dislocation. Rounding out this

year's hires to date, poet and critic **Amaranth Borsuk**, who has been on a prestigious Postdoctoral Fellowship in Writing and Humanistic Studies at MIT, has accepted a three-year renewable lectureship at Univ. of Washington, Bothwell.



Last spring saw another cadre of graduate students rising to the rank of Assistant Professor as well as taking visiting positions. **Yetta Howard's** dissertation on the anti-aesthetics of lesbianism saw her triumph over nearly 600 other candidates for her position at CSU, San Diego, while **Peter O'Neill's** work on Irish transatlanticism and race won him a tenure-track position in Comparative Literature at the University of Georgia. Meanwhile, Jane Austen and popular culture specialist **Alice Marie Villasenor** moved to Buffalo NY to become Assistant Professor at Medaille College, while **Brooke Carlson**, who wrote on profit and printing in early modern English drama, moved to Korea to teach at Hankuk University.

Creative writer **Stefan Clark** moved from a one-year visiting position at Reed College in Washington to an assistant professorship at Augsburg College last year. At the same time **Michael Cucher**, who specialized in representations of Zapata in popular American and Chicano culture, took a one-year visiting assistant professorship at Colorado College; since, he has been hired as a lecturer in the Department of American Studies and Ethnicity at USC. Another Americanist, **Andy Hakim**, began a renewable lectureship in writing

at New York University. And **Jeffrey Solomon**, who is turning his dissertation on Truman Capote and Gertrude Stein into a book, moved from a visiting assistant professorship at St. Olaf's College in MN to a similar visiting position at Puget Sound University in Washington.

Spring 2010 saw three students garner tenure-track assistant professorships: early Americanist **Lucia Hodgson** at Texas A & M; Shakespearean **Unhae Langis** at Slippery Rock U in PA; and transAmericas modernist **Ruth Blandon** at East Los Angeles College. At the same time **Michael Robinson**, a Romanticist and theorist, took a lectureship in the Cultural Encounters program at Bogazici U in Istanbul.

NEW GRADUATE STUDENTS BEGIN PROGRAM



Cecilia Caballero, born and raised in the San Francisco Bay Area, graduated from UC Berkeley in 2010 where she double majored in English and Chicana/o Studies. Here at USC, she is interested in 20C literatures of the Americas, decolonial feminist thought, race and ethnicity, and Chicana/o Latina/o literature, spiritualities, and cultural production.

Gray Fisher relocated from Philadelphia after having earned his B.A. in English at Furman University in Greenville SC. His work centers on 20C American literature and film with a special focus on music, queer theory, and affect theory.

Megan Herrold, got her BA from Hendrix College, and her MA from the UVA. She is studying early modern poetry and drama and is interested in charting the financial and social (gendered) underpinnings of trust. She is also interested in intersections of poetry and music.

After spending the first half of her life in Indonesia and Singapore, **Viola Lasmana** lived in San Francisco for twelve years, and now calls Los Angeles her fourth home. Her research interests include 19th-20th century American literature, Whitman, digital humanities, digital pedagogy, and theories of the archive.

A native of Colorado, **Nathan Pogar** earned his undergraduate degree at the U of Colorado at Colorado Springs. Broadly speaking, he is interested in 20C American literature, specifically in modernism and interracial homoerotic desire depicted in the novel from pre-World War II to post-World War II literature.

NEW GRADUATE STUDENTS - continued on pg. 8

NEW GRADUATE STUDENTS - continued from pg. 7

Diana Arterian, born and raised in central Arizona, resides in Los Angeles where she is on the founding board of Gold Line Press, the curator of the annual Sumarr Reading Series, and the creator of the La Misin Writers Retreat in Baja, Mexico. Her chapbook *Death Centos* is forthcoming from Ugly Duckling P and she has poems which have appeared in many journals.

Vanessa Carlisle attempts to live and write where the boundaries of genre between philosophy, literature, erotica, politics and cultural criticism tend to melt. She writes stories and essays, when she's not storming the castle, and she likes sincere people who try hard. While a psychology student at Reed College, she co-authored *I Was My Mother's Bridesmaid: Young Adults Talk About Thriving in a Blended Family* (Wildcat Canyon P 1999) with her sister Erica Carlisle. Her novel *A Crack in Everything* was published in 2010.

Todd Fredson, poet and non-fiction writer, won the 2011 Patricia Bibby First Book Prize for his collection of poems, *The Crucifix-Blocks* (forthcoming from Tebot Bach). His poems have appeared in *American Poetry Review*, *Blackbird*, *Gulf Coast*, *Interim* and other journals, as well as in anthologies. He lives with his partner, Sarah Vap, and their two sons in Santa Monica.

Edward Gauvin, fiction writer and mutant starfish prince of literature, is the translator of Châteaureynaud's *A Life on Paper: Stories*. A graduate of the Iowa Workshop, he has received fellowships from the American Literary Translators Association and the Clarion Foundation and residencies from Ledig House and the Banff International Literary Translation Centre. He translates from the French for the *New York Times* and also translates graphic novels. Edward lives in Echo Park with his partner and their dog.

Ryan McIlvain was born in Utah and raised in Massachusetts. A former Stegner Fellow at Stanford, he has published fiction and nonfiction in the *Paris Review*, and other journals, and has received honorable mentions in the Best American Short Stories and the Best American Nonrequired Reading. His first novel, *Elders*, is forthcoming from Hogarth in early 2013.

Corinna McClanahan Schroeder holds a B.F.A. from the U of Evansville and an M.F.A. from the U of Mississippi, where she was the recipient of a John and Renée Grisham Fellowship. Her

poems appear in journals such as *Tampa Review*, *Copper Nickel*, and *Hayden's Ferry Review*. She is the recipient of a 2010 AWP Intro Journals Award in poetry and was named a finalist for the Poetry Foundation's Ruth Lilly Poetry Fellowship in 2011.

Raised in Missoula, Montana, **Sarah Vap** has published three collections of poetry and has two collections forthcoming in 2012. Her first book, *Dummy Fire*, was awarded the Saturnalia Poetry Prize. Her second, *American Spikenard*, was selected to receive the Iowa Poetry Prize. Her third, *Faulkner's Rosary*, was released by Saturnalia Books in 2010. Her prose and poetry is widely published in journals and anthologies. She lives with the poet Todd Fredson and their children in Santa Monica CA.

Tim Wirkus's short fiction has appeared in *Subtropics*, *Gargoyle*, *Cream City Review*, *Sou'wester* and *Ruminant Magazine*. He has been nominated for a Pushcart Prize, recognized on the list of Other Distinguished Stories in *Best American Mystery Stories 2011*, and selected as a finalist in Narrative's 30 Below contest. He lives in Irvine with his wife, Jessie.



Good times at the Western Literature Association:
Chris Muniz, Professor Bill Handley, Anthony Abboreno, Alex Young



MAYMESTER IN PARIS!

Rosaleen O'Sullivan, a participant in "The Poet in Paris" Maymester course in 2011, reads at the famed Shakespeare and Co. Bookstore on Paris's Left Bank. This poetry-writing course, created by poet Cecilia Woloch, who is seated to Rosaleen's right, brings 12 USC undergraduates to Paris to work closely with the instructor and a host of guest poets in order to broaden their vision and range as writers and participants in international literary culture.

FACULTY PUBLICATIONS

Emily Hodgson Anderson, *Eighteenth-Century Authorship and the Play of Fiction: Novels and the Theater, Haywood to Austen*, paperback ed. NY: Routledge, 2011.

- _____, "Celebrity Shylock," *PMLA* 126.4 (Oct. 2011): 935-949. Special issue: Celebrity, Notoriety, Fame.
- _____, "Teaching the Teachings of the Stage: A Graduate Seminar in Restoration to Romantic Drama," *Romantic Circles: Pedagogy Commons* (Sum. 2011).
- _____, "She Stoops to Stratagem: A Comparative Approach to 18th-C Comedy," in *Approaches to Teaching British Women Playwrights of the Restoration and Eighteenth Century* (NY: MLA 2010): 293-304.
- _____, "A Shakespearean Character on the Eighteenth-Century Stage: Recognizing Perdita," *Literature Compass* 7 (2010): 266-280.
- _____, Rev. of *The Further Letters of Joanna Baillie*, ed. Thomas MacLean, for *Review 19: An Online Review of New Books on English and American Literature of the 19th Century* (6 October 2011).
- _____, "Theatrical Women." Rev. of Nora Nachumi, *Acting Like a Lady: British Women Novelists and the Eighteenth-Century Theater*, for *The Eighteenth Century: Theory and Interpretation* (Summer 2011).
- _____, "Finding the Plot." Rev. of Jesse Molesworth, *Chance and the Eighteenth-Century Novel: Realism, Probability, Magic. Times Literary Supplement* (2 September 2011).
- _____, Rev. of Toni Bowers, *Force or Fraud?: British Seduction Stories and the Problem of Resistance, 1660-1760. Times Literary Supplement* (12 August 2011).
- _____, Rev. of *Children's Fiction, 1760-1808*, ed. Anne Markey, *Times Literary Supplement* (July 2011).
- _____, "Who Were the Bluestockings?" Rev. Elizabeth Eger's *Bluestockings: Women of Reason from Enlightenment to Romanticism* and Arianne Chernock's *Men and the Making of Modern British Feminism. The Times Literary Supplement* (August 2010).

Molly Bendall, *Under the Quick*, Parlor Press 2009.

Jonathan Berliner, "Jack London's Socialistic Social Darwinism" Rpt. in *Short Story Criticism* 133 (2010): 281-96.

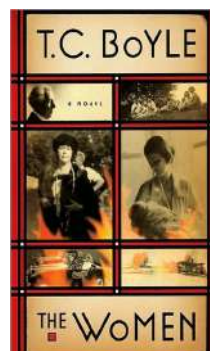
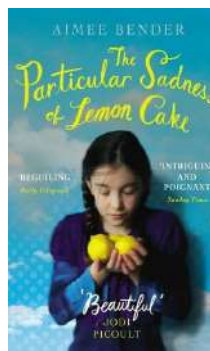
_____, "Written in the Birch Bark: The Linguistic-Material World Making of Simon Pokagon" *PMLA* 125 (Jan. 2010): 73-91.

Joseph Boone, "Modernist Re-Orientations: Imagining Homoerotic Desire in the Nearly Middle East," *Modernism/Modernity* 17.3 (Sept. 2010): 561-605.

_____, "Catching Loti's Drift." Forthcoming, *Criticism*.

_____, "Celebrity Rites," with Nancy Vickers, *PMLA* 126.4 (Sept. 2011): 900-11.

_____, co-editor with Nancy Vickers, *PMLA* Special Topics Issue: Celebrity, Fame, Notoriety 126.4 (Sept. 2011).



T.C. Boyle, *The Women*, Viking 2009.

_____, *Wild Child*, Viking 2010.

_____, *When the Killing's Done*, Viking 2011

_____, *San Miguel*, Forthcoming Sept. 2012.

_____, *The Collected Stories of T. Coraghessan Boyle*, Vol. II, Forthcoming Sept. 2013.

Leo Brady, *The Hollywood Sign: Fantasy and Reality of an American Icon*, Yale UP 2011.

_____, *Film Theory and Criticism: Introductory Readings* (with Marshall Cohen), seventh edition. New York: Oxford, 2009.

_____, "The Time of Our Lives" [on Christian Marclay's *The Clock*], *LA Review of Books*, July 14, 2011.

_____, "'The Director, That Miserable Son of a Bitch': Kazan, Viva Zapata! And the Problem of Authority." In *Kazan Revisited*, ed. Lisa Dombrowski. Wesleyan, CT: Wesleyan UP, 2011.

_____, "Secular Anointings: Fame, Celebrity, and Charisma in the First Century of Mass Culture." In *Constructing Charisma: Celebrity, Fame, and Power in Nineteenth-Century Europe*, eds. Edward Berenson and Eva Giloi. NY: Berghahn, 2010.

_____, "Cultures and Communities." In *A Companion to Los Angeles*, eds. William Devereil and Gregory Hise. Oxford: Wiley-Blackwell, 2010.

_____, Preface to E.F. Kitchen, *Suburban Knights: A Return to the Middle Ages*. Brooklyn: Power house, 2010.

_____, "Knowing the Performer from the Performance: Fame, Celebrity, and Literary Studies," *PMLA*, Oct. 2011. Special issue: Celebrity, Notoriety, Fame.

_____, "Afterword," *South Central Review*, Fall 2011, Special issue: Re-Framing Renoir.

_____, "Near Dark: An Appreciation," *Film Quarterly*, 64 2 (Winter 2010).

Thea Cervone, *Sworn Bond in Tudor England: Oaths, Vows, and Covenants in Civil Life and Literature*. MacFarland 2011.

_____, "Tucked Beneath Her Arm: Culture, Ideology, and Fantasy in the Curious Legend of Anne Boleyn." In *Heads Will Roll: Decapitation in Medieval Literature and Culture*, ed. Larissa Tracy and Jeff Massey. Brill, 2012.

_____, Rev. Starner, Janet Wright, et al. *Anonymity in Early Modern England: What's In A Name?* UK: Ashgate, 2011.

_____, Rev. for *Sixteenth Century Journal*, Forthcoming 2012.

_____, "University Village" (poem) *Collier's* (Sept. 2011).

_____, "Taco Truck" (poem) *Wordriver Literary Review*, 3.1 (Spring 2011).

Joseph Dane, *What is a Book? The Study of Early Printed Books*. (U of Notre Dame P, 2012).

_____, *Dogfish Memory: Sailing in Search of Old Maine* (Woodstock, VT: Countryman P, W. W. Norton, May 2011).

_____, *Out of Sorts: On Typography and Print Culture* (U of PA P, 2010).

FACULTY PUBLICATIONS - continued from pg. 9

Trinie Dalton, *Baby Geisha*, *Two Dollar Radio* (short story collection), 2012.
 _____, *Sweet Tomb* (novella). (Madras Press, 2009).

Alice Echols, *Hot Stuff: Disco and the Remaking of American Culture* (W.W. Norton, Mar. 2010).

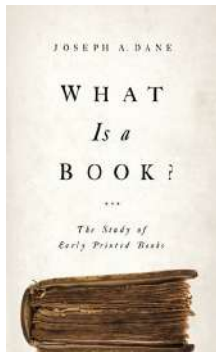
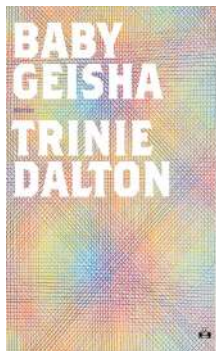
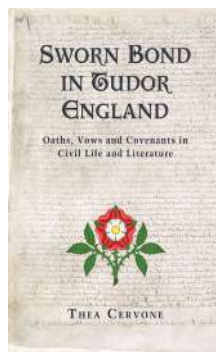
Kate Flint, Editor, *Cambridge History of Victorian Literature* [New Cambridge History of English Literature] (Cambridge UP 2012).
 _____, "Sensational," in *Cambridge History of Victorian Literature*, 2012.
 _____, "Books in Photographs," in *The History of Reading, Vol.3: Methods, Strategies, Tactics*, eds. S. S. Towheed and Rosalind Crone (Palgrave Macmillan 2011).
 _____, "Dickens and Victorian Visual Culture," in *Dickens in Context*, eds. Sally Ledger and Holly Furneaux (Cambridge UP 2011).
 _____, "Queer Trollope," in *Cambridge Companion to Anthony Trollope*, eds. Dever & Niles (2011).
 _____, "Dickens, Mid-Nineteenth-Century Italy and Visual Modernity," in *Imagining Italy: Victorian Writers and Travellers*, eds. Waters, Hollington, and Jordan, (Cambridge Scholars P 2010).
 _____, "Traveling Readers," in *Feeling Victorian Reading*, ed. Rachel Ablow (U of Michigan P 2010).

Dana Gioia, *Pity the Beautiful* (Graywolf Press, forthcoming May 2012).
 _____, *Literature for Life*, co-ed. with X. J. Kennedy & Nina Revoy, (Pearson/Longman 2012).

William Handley, ed. *The Brokeback Book*, (U Nebraska P 2011).

Mark Irwin, "Origin, Presence, and Time in the Work of W.S. Merwin," in *Until Everything is Continuous Again*, Chicago: (Wordfarm P 2012).
 _____, "The Art of Composition is the Art of Transition." *Poetry International* (Fall 2011): 17.
 _____, "Distortion and Disjunction in Contemporary American Poetry." *American Poetry Review* (Nov/Dec. 2011):19.
 _____, "Poetry & Memorability." *Associated Writing Program Journal* (Dec. 2010):15.
 _____, Publications: Poetry, "Sleeplog" translation of *Alain Borer*. *Poetry*, 2012; "The jet." *Field*, 2012; "Speed of Light." *New Ohio Rev.*, 2012; "The Mirror in My Parents' Bedroom." *Cincinnati Rev.*, 2012; "Poem Beginning with a Line from Milosz." *Poetry*, 2011; "Open House," "Horizon." *Field*, 2010; "Powder." *Plume*, 2011; *Three Poems. Free Verse*, 2011; "Interview with Mark Irwin." *The Offending Adam*, 2011; "Creation." *Colorado Review*, 2011; "Of the Body." *Smartish Pace*, 2011.

Heather James, "The First English Printed Common place Books and the Rise of the Common Reader," in *Forms of Writing*, eds. Allison Deutermann & András Kiséry (Manchester UP, forthcoming).
 _____, "Coming of Age in Shakespeare," *Coming of Age*, ed. Kent Baxter. (Salem P Critical Insights Series, forthcoming 2012).



Anthony Kemp, "Sade and the Terminus of Satire." *Journal of Language, Literature and Cultural Studies* 4.1 (2012).
 _____, "Homer's Architectonics of War: Atrocity and Symmetry." *University of Bucharest Review* (forthcoming 2012).

Susan McCabe, "Bryher & Berlin: The Geographical Emotions of Modernism," *The Berlin Journal* 21 (Fall 2011): 8-14.
 _____, "Luis Buñuel's *Angel* and Maya Deren's *Meshe*: Trance and the Cultural Imaginary." Forthcoming in *Blackwell Companion to Buñuel*, ed. Julian Abilla-Gutierrez & Robert Stone.
 _____, "The British Hitchcock: Epistemologies of Nation, Gender and Detection," *Modernist Cultures* 5.1 (Fall 2010): 127-44.
 _____, "Mother Twist: Male Melodrama and *Brokeback Mountain*," in *The Brokeback Book: Essays on the Groundbreaking Film*, Nebraska P ed. Bill Handley (Spring 2011): 309-20.
 _____, "Teaching Sex and Sexuality in H.D.'s Poetry and Prose: 'I had two loves separate,'" *Approaches to Teaching H.D.*, ed. Annette Debo & Laura Vetter (Fall 2011): 92-8.
 _____, "Letters from a Fortune Teller in a Time of War," long poem in *Seattle Review* 4.2 (Aug. 2011):150-71.

Carol Muske Dukes, *Twin Cities*, poems (Penguin, 2nd printing, 2011).
 _____, *Crossing State Lines: an American Renga* (Farrar, Strauss & Giroux, 2011), co-ed. Bob Holman.
 _____, *The Magical Poetry Blimp Pilot's Guide*, (Figueroa Press, 2011) co-ed. Diana Arterian.
 _____, Individual poems in *The Chronicle of Higher Education*, *The New Yorker*, *The Atlantic*, *SLATE on-line*, *The Paris Review*, *Alehouse Review*, *Poetry Daily*, *Verse Daily*, Maria Shriver Poetry Month blog, O Magazine, three anthologies: *New American Poets of the West*, *New California Writing*, and *A Bird Black As the Sun: California Poets on Crows & Ravens*.

Viet Nguyen, "Fatherland." *Narrative* (June 2011)
 _____, "Look at Me." *The Good Men Project Magazine* (Feb. 19, 2011).
 _____, "War, Memory and the Future." *The Asian American Literary Review*, 1.2 (2010): 279-290.
 _____, "The Americans." Finalist, Nelson Algren Award. *The Chicago Tribune* (Dec. 18, 2010).
 _____, "Arthur Arellano." *Narrative* 11 (Spring 2010): 27-40.
 _____, "The War Years." *TriQuarterly* 135/136 (Winter 2009/ Spring 2010): 79-93.

David Rollo, *Kiss My Relics: Hermaphroditic Fictions of the Middle Ages* (U of Chicago P 2011).

FACULTY PUBLICATIONS

- continued from pg. 10

John Carlos Rowe, *Afterlives of Modernism: Liberalism, Transnationalism, and Political Critique* (Hanover: Dartmouth CP of the UP of New England, forthcoming July 2012).
 _____, *The Cultural Politics of the New American Studies* (London: Open Humanities P forthcoming 2011).
 This book is totally digital, part of the "open access" movement for free downloading.

Margaret Russett, "Genuity or Ingenuity? Invented Tradition and the Scottish Talent," in *Romanticism, Sincerity, and Authenticity*, ed. Tim Milnes and Kerry Sinanan (Palgrave, 2010): 31-57.
 _____, "Three Faces of Ruth Rendell: Feminism, Popular Fiction, and the Question of Genre," 2nd reprint, *Contemporary Literary Criticism*, 325 (Gale Cengage 2012).
 _____, *Fictions and Fakes: Forging Romantic Authenticity, 1760-1845* paperback ed. (Cambridge UP 2010).

Bruce Smith, *Phenomenal Shakespeare* (Wiley-Blackwell 2010).

Daniel Tiffany, *Privado* (Action Books 2011).

David Treuer, *Rez Life* (Atlantic Monthly P 2012).

David St. John, *The Auroras* (HarperCollins 2012).

Cecilia Woloch, Poems in anthologies: *Bright Wings: An Illustrated Anthology of Poems About Birds*, Billy Collins, ed. (Columbia UP 2009); and *An Introduction to the Prose Poem*, ed. Brian Clements, (Firewheel Editions 2009).
 _____, Poems in magazines and journals: *Mississippi Review*; *Nimrod*; *Spoon River Poetry Review*; *Alehouse Review*; *PoetryMagazine.com*; *The New Ohio Review*; *Cave Wall*.
 _____, Essays and Reviews in *The Crab Orchard Review* and *Calyx*.

LEE AND WRIGHT WIN DEPARTMENTAL POSTDOCS

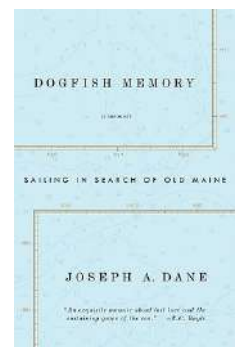
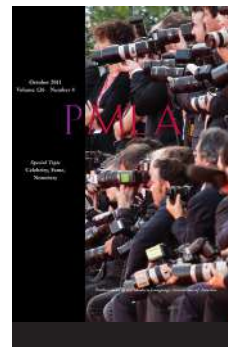
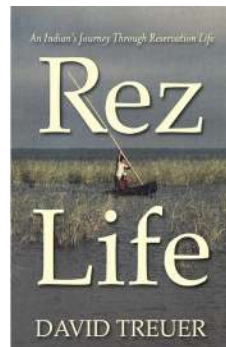
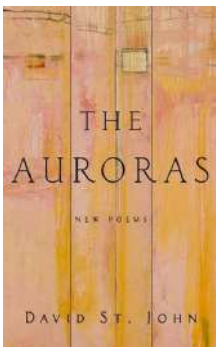
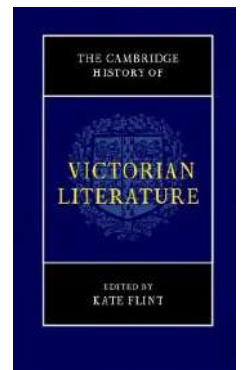
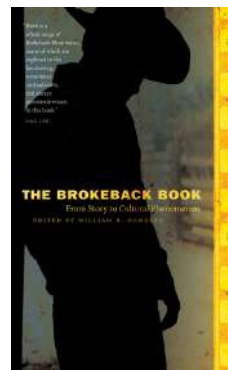
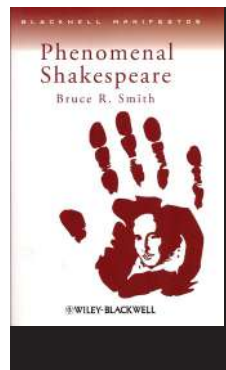
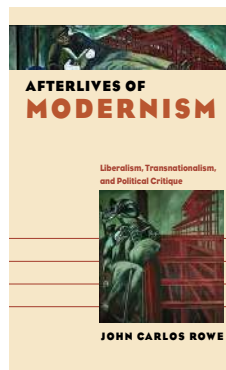
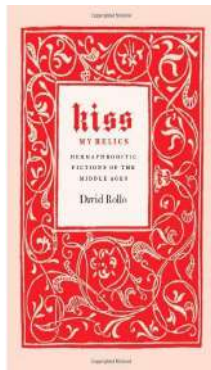
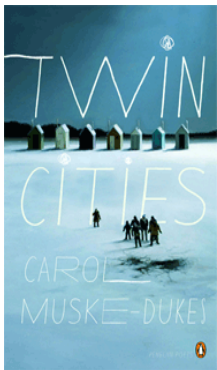
The past several years has seen the increasing role played by postdoctoral fellows in the intellectual life of the English Department. Postdocs—new PhD recipients seeking professional experience before taking up a fulltime appointment—typically teach anywhere from one to three courses a year while developing their research and publication profiles.

Recent Mellon postdocs **Casey Shoop** and **Jonathan Berliner**, both specialists in modern/contemporary American literature, taught a wide variety of classes—from contemporary American fiction, to Native American Literature, to Literature and Film—during their appointments at USC; Berliner has also taught for the Claremont Graduate School, and Shoop is now a Visiting Assistant Professor at Loyola Marymount.

The tradition continues with the English Department's two current postdocs, **Julia Lee** and **Erika Wright**. Julia Lee comes to us from Harvard, where she took her PhD in 2008 after graduating *summa cum laude* from Princeton. Lee placed first out of 800+ international applicants to the brand-new Provost's Postdoctoral Fellowship Program in the Humanities, arriving at USC in fall 2011. She is the author of a groundbreaking book, *The American Slave Narrative and the Victorian Novel* (Oxford UP 2010), which argues that the plot of the antebellum slave narrative—including such characteristic episodes as the struggle to attain literacy and the escape from bondage—was a major formal influence on nineteenth-century novelists including Charlotte Bronte, Thackeray, Gaskell, and Dickens. Lee has also published an important article on Ralph Ellison and is co-editing an anthology of Caribbean women writers with Jamaica Kincaid. At USC, Lee has taught courses ranging from our sophomore British Literature survey to an upper-division course on Victorian fiction and *The Wire*. After her postdoc expires, in spring 2013, she will begin an appointment as Assistant Professor of African-American Literature at the University of Nevada-Los Vegas.

Erika Wright, who took her degree from this department in 2009, was one of only five recent USC PhDs to win a coveted College Distinguished Postdoctoral Teaching Fellowship in the inaugural year

LEE AND WRIGHT - continued on pg. 13



GRADUATE STUDENT PUBLICATIONS

Diana Arterian, Poems appeared or forthcoming in *Anamesa*, *DUM DUM*, *Foothill*, *Iron Horse Literary Rev.*, *ROAR*, and *Two Serious Ladies*.
 _____, Rev. Alice Notley's *Culture of One in Coldfront*.

J. A. Bernstein, "What Manner of Heretic': Agency in the Writings of Cormac McCarthy." *Western American Literature*, forthcoming.
 _____, "From the Ages of Caverns and Bar-Rooms': Conrad, McTaggart, and the Revolt Against Time." *The Conradian* 37.1 (Spring 2012).
 _____, "All Is Not Quiet: Reading Remarque in a War Zone." *The Journal of Military Experience* 2, 2012.
 _____, "G-Shock," (novel excerpt), *Anamesa*, Spring 2012.
 _____, "Herman's Discovery" (novel excerpt), *The Loudest Voice Anthology*. The Loudest Voice Books, 2010.

Chris Belcher, "I can't go to an Indigo Girls concert, I just can't: Glee's Shameful Lesbian Musicality." *Journal of Popular Music Studies*. Dec. 2011.

Stephan Clark, "My Year of European Underwear" (essay), *Ninth Letter*.

Elizabeth Cantwell, Poems forthcoming in *Spillway*, *Foothill*, *elimae*, *Splash of Red*, *The Los Angeles Review*, and *PANK*.
 _____, Rev. "Everyday People by Albert Goldbarth." *Bookslut*, Mar. 2012.
 _____, Rev. "Fire Wind by Yvàn Yauri." Nov. 2011.

Heather Dundas, "Trivial but Numerous" (story), *PoemMemoir Story*: 11 (2012).
 _____, "Five Things About Basquiat: a worksheet" (story), *The Loudest Voice: Volume One* (2010).
 _____, "Explaining the Sea to My Daughter" (song), Eric Guinivan, composer. Commissioned by the Lotte Lehmann Foundation; performed at Newman Hall. USC, 2010.
 _____, "Wind-Up Girls Have All the Fun" (short play), The Virginia Avenue Project. Performed at the 24th Street Theater, 2009.

Penelope Geng, "Before the Right to Remain Silent: The Examinations of Anne Askew and Elizabeth Young." *Sixteenth Century Journal*, forthcoming.
 _____, "'He Only Talks': Arruntius and the Formation of Interpretive Communities in Ben Jonson's *Sejanus*." *Ben Jonson Journal* 18.1 (2011): 126-140.
 _____, "John Marston," "Sir John Davies," and "John Dowland." *Encyclopedia of English Renaissance Literature*. 3 Vols. Ed. Garrett Sullivan et al. Oxford: Wiley-Blackwell, 2012.
 _____, Rev. *The Changeling*, by Thomas Middleton and William

Rowley, Young Vic, London, Feb. 2012. *Cahiers Élisabéthains*, forthcoming.

Nora Gilbert, "'She Makes Love for the Papers': Love, Sex, and Exploitation in Hitchcock's Mata Hari Films," *Film & History: Interdisciplinary Journal* 42.2 (2011): 6-18.
 _____, "Thackeray, Sturges, and the Scandal of Censorship," *PMLA*, forthcoming May 2012.
 _____, *Better Left Unsaid: Victorian Novels, Hays Code Films, and the Benefits of Censorship*. Stanford UP, forthcoming.

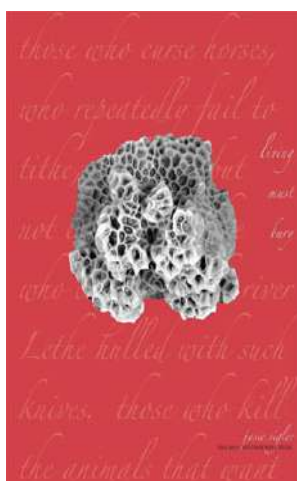
Bryan Hurt, "The Beast of Marriage" (short story). *Tin House*, Jan. 2012.
 _____, *The Loudest Voice, Vol. 1*, co. ed with Amaranth Borsuk & Genevieve Kaplan. Figueroa P/Loudest Voice Books, 2010.

Stacy Gnall, *Heart First into the Forest* (Alice James Books, May 2011).

Genevieve Kaplan, *In the ice House*, Red Hen P 2011.
 _____, co. ed with Amaranth Borsuk & Bryan Hurt, *The Loudest Voice Vol 1*. Figueroa P/Loudest Voice Books, 2010.
 _____, "How we read 'Via' and Why we should care." *Jacket* 38 (2009).
 _____, Poems in *Verse Daily*, *Yew: A Journal of Innovative Writing*, *Spiral Orb*, *Western Humanities Review*, *Terrain.org: a journal of the built and natural environments*, *West Wind Review*, *Zoland Poetry*, *Front Porch*, *Copper Nickel*, *The Hat*, and *Cimarron Review*.

Lisa Locascio, "Sasha" and "The Past Perfect" (short stories). *Grist: The Journal For Writers*, Feb. 2012.
 _____, "James Iha," "Tony Kanal," "Bai Ling," and "Han Ong" entries, *Great Lives From History: Asian-Americans and Pacific Islanders*. Salem P 2012.
 _____, "American Hospitality" (short story). *The New Guard Review*, Dec. 2011.
 _____, "Waking from the Dream of Alaska: Melinda Moustakis's *Bear Down, Bear North*," rev. *Los Angeles Review of Books*, Dec. 2011.
 _____, "Jonah" (short story) *Faultline*, June 2011.
 _____, "Luis Alfaro," and "Elizabeth Avellan" entries, *Great Lives From History: Latinos*, Salem P 2011.
 _____, "Love Story" (short story). *Reed Magazine*, May 2011.
 _____, "What Is Disneyland?" (short story). *American Short Fiction*, April 2010.
 _____, "Single" (short story). *Candor Magazine*, Fall 2009.
 _____, "Elijah" (short story). *Fifth Wednesday Journal*, Fall 2009.

GRADUATE STUDENT PUBLICATIONS - continued on pg. 13



GRADUATE PUBLICATIONS

- continued from pg. 12

- Alexis Lothian**, ed. *The WisCon Chronicles 6: Futures of Feminism and Fandom*. Seattle: Aqueduct P, May 2012.
- _____, Curator with Jayna Brown. *Social Text Periscope: Speculative Life*. Online dossier of short essays, 2012; includes essay "Speculating Queerer Worlds."
- _____, "Marked Bodies, Transformative Scholarship, and the Question of Theory in Digital Humanities." *Journal of Digital Humanities* 1.1. May 2012.
- _____, "Feminist Futures Out of Time: Reading Joanna Russ's *What Are We Fighting For*." *The Cascadian Subduction Zone: A Literary Quarterly*. Joanna Russ Memorial Issue, forthcoming.
- _____, Rev. Wendy Gay Pearson, Veronica Hollinger, and Joan Gordon, eds. *Queer Universes: Sexualities in Science Fiction*. Liverpool: Liverpool UP 2010.
- _____, "Scholarly Critiques and Critiques of Scholarship: the Uses of Remix Video" with Kristina Busse. *Camera Obscura* 77 (2011): 139-146.
- _____, "An Archive of One's Own: Subcultural Creativity and the Politics of Conservation." *Transformative Works and Cultures* 6 (2011).
- Corinna McClanahan Schroeder**, "Gathering" and "Mating Rituals of the Bioluminescent" (poems), *The Gettysburg Review*, forthcoming.
- _____, "Years Later, I See My Old Self Stumbling Down the Street" (Poem), *32 Poems*, forthcoming.
- _____, "On the Last Day of Our Wild Year" (Poem), *Copper Nickel* 17 (2012).
- Josie Sigler**, "*living must bury*" Motherwell Prize. Fence Books, Apr. 2010.
- Brandon Som**, *If St. Augustine Were a Butcher Like My Grandfather*, Winner of 2009 Snowbound Chapbook Award. Tupelo P 2011.
- Cody Todd**, co-founder, (journal). *The Offending Adam* Feb. 2010.
- _____, Poems in *The Columbia Review*, *Denver Quarterly*, *Georgetown Review*, *Hunger Mountain*, *Konundrum Engine Literary Review*, *Lake Effect*, *Oranges & Sardines*, *SOFT BLOW*, *Specs Journal*, and *Soujour*.
- Trisha Tucker**, "Gendering the Evangelical Novel." *Rocky Mountain Review* 66.1 (Spr. 2012).

LEE AND WRIGHT - continued from pg. 11

of the program. A specialist in Victorian literature and the history of medicine, Wright has taught Narrative Medicine to medical students at the Keck School as well as variety of courses on Victorian Literature and Women in Literature for English. Her book in progress, *Fictions of Health*, explores the paradox of health and of "healthy narrative" in Romantic and Victorian fiction, as well as in medical handbooks of the period. Her other publications include an article on Jane Austen, and she is a frequent presenter and panelist at conferences, including the most recent convention of the Modern Language Association. She is currently developing a new project on professionalism and secrecy, an offshoot of her enthusiastically-received class on "Victorian Secrets" last fall. Wright, who took her BA from UCLA and completed an MA at CSUN before beginning her PhD program, was the recipient of many prizes and awards while completing her degree, including the Marta Feuchtwanger Fellowship for research on the political novel; she is active participant in the annual Dickens Universe conference.

FACULTY HONORS

- Emily Hodgson Anderson**, USC Provost's Award for Advancing Scholarship in the Humanities & Social Sciences (Spr. 2012).
- _____, USC Raubenheimer Junior Faculty Award (Fall 2009).
- Jonathan Berliner**, Huntington Library, Mayers Research Fellow (Summer 2012).
- Leo Braudy**, Elected American Academy of Arts & Letters (2010).
- Joseph Dane**, Faculty Recognition Award for *Out of Sorts: Typography and Print Culture*. U Penn. P 2011.
- Mark Irwin**, USC Provost's Award for Advancing Scholarship in Social Sciences & Humanities, USC (2011).
- _____, Phi Kappa Phi Recognition Award for *Tall If* (2010).
- Rebecca Lemon**, Francis Bacon Foundation Fellow (Sum. 2011).
- _____, Huntington-USC EMSI Fellow (2012).
- Viet Nguyen**, Luce Foundation Grant (\$200,000) for the Ctr. for Transpacific Studies. co-PI Janet Hoskins (2011- 2014).
- _____, American Council of Learned Societies Fellowship (2011-2012).
- _____, Mellon Award for Graduate Mentoring, USC (2011).
- _____, Grant for Artistic Innovation, Investing in Artists Program, Center for Cultural Innovation (2011).
- _____, Third Place, Winter 2011 Fiction Contest, *Narrative Magazine*.
- _____, Luce Foundation Fellow, Asian Cultural Council (2010).
- _____, Arts and Humanities Initiative Grants for *Inside/Out*, an Asian Pacific/Diasporic writers event (2011-2012) and for *State of the Word*, an Asian American spoken word performance event (2010-2011).
- _____, Fund for Innovative Undergraduate Teaching Grant, Center for Excellence in Teaching, USC (2010-2011).
- _____, Finalist, Nelson Algren Award, *Chicago Tribune* (2010).
- _____, James H. Zumberge Interdisciplinary Research Grant (\$40,000 for Center for Transpacific Studies, with Janet Hoskins), USC (2009-2010).
- _____, Arts and Humanities Initiative Grant (for forum/film screening on *Dreaming of Peace: Vietnamese Filmmakers Move from War to Reconciliation*), with Janet Hoskins, USC (2009-2010).
- Susan McCabe**, The John P. Birkelund Fellow at the American Academy in Berlin, Residential Fellowship (Fall 2011).
- _____, Mellon Award for Graduate Mentoring, USC (2009-2010).
- David Román**, Dornsife Faculty Fellow (new program designed to encourage first year students to sample 2-credit courses outside their intended major).
- Hilary Schor**, Radcliffe Institute at Harvard Fellowship, "Reading for the Law: Jews, Women and other Victorian Legal Fictions" (2012-13).
- Bruce Smith**, Member, editorial boards of the journals *Shakespeare Studies* and *The Senses and Society*.
- David St. John**, The George Drury Smith Lifetime Achievement Award, Beyond Baroque Literary Arts Foundation.
- Cecilia Woloch**, Fellowship, National Endowment for the Arts (2011).
- _____, Finalist, 2010 Binghamton University Milton Kessler Award, for *Carpathia*.
- _____, Finalist, 2010 Lynda Hull Memorial Prize in Poetry, for *Crazy Horse*.
- _____, Finalist, 2010 *Mississippi Review* Poetry Prize.
- _____, 2009 *New Ohio Review* Prize in Poetry (First Prize).
- _____, Finalist, 2009 California Book Awards, The Commonwealth Club of California, for *Narcissus*.
- _____, Finalist, 2009 Pablo Neruda Prize in Poetry, for *Nimrod*.
- _____, Fellowship, Center for International Theatre Development/US Artists Initiative 2009 (Poland).

FACULTY PAPERS, CONFERENCES, READINGS, APPEARANCES

- Emily Hodgson Anderson**, "Animating Perfection: Sarah Siddons's Hermione," American Society for Eighteenth-Century Studies, San Antonio TX. Mar. 2012.
- _____, "Why Do We Argue about the Way We Read?" American Society for Eighteenth-Century Studies, San Antonio TX. Mar. 2012.
- _____, "Re-imagining Relevance," MLA, Seattle WA. Jan. 2012.
- _____, "Animating Hermione: Sarah Siddons in *The Winter's Tale*," EMSI Long Eighteenth-Century Colloquium, Huntington Library, Los Angeles CA. Oct. 2011.
- _____, "Sarah Siddons Offstage," "What Signifies a Theatre?": Private Theatricals and Amateur Performance, 1780-1900," Univ. of London, Royal Holloway, London UK. Jun. 2011.
- _____, "Believing in Frankenstein," Philosophical Questions, Literary Practices: Fiction and Form in the Long Eighteenth Century. William Andrews Clark Library, Los Angeles CA. May 2011.
- _____, "Celebrity as Effacement: Mary Robinson's *Perdita*," American Society for Eighteenth-Century Studies, Albuquerque NM. Mar. 2010.
- _____, "Recognizing *Perdita*," Group for Early Modern Cultural Studies, Dallas TX. Oct. 2009.
- Jonathan Berliner**, "Native American Textual Worldmaking," MLA Los Angeles, CA. 2011.
- _____, "Missions and Manumissions: American Indians and African Americans in the West," California African-American Museum, Los Angeles, CA. 2011.
- _____, "Simone de Beauvoir and Biocultures," Forthcoming MLA, Boston. 2013.
- Joseph Boone**, "Creating a Queer Archive in the Public Eye: The Case of Resad Ekram Kocu's *Ansiklopedesi Istanbul*." Queer Places, Practices, and Lives: A Symposium in Honor of Samuel Steward. Ohio State U, May 2012.
- _____, The Rushton Lecture: "Modernist Re-Orientations: Imagining Homoerotic Desire in the Nearly Middle East," UVA, Spring 2010.
- _____, "European Travelogues and Ottoman Sexuality: Sodomitical Crossings Abroad, 1600-1850." UNC-Greensboro, Spring 2010.
- _____, "Modernist Re-Orientations: Imagining Homoerotic Desire in the Nearly Middle East," Duke U Spring 2010.
- _____, "European Travelogues and Ottoman Sexuality: Sodomitical Crossings Abroad, 1600-1850." Wake Forest U, Spring 2010.
- _____, "Beautiful Boys, Sodomy, the Hammam, and Other Tropes: Visual Representations of Homoeroticism in the Near and Middle East," Bowdoin College, Fall 2009.
- _____, "Beautiful Boys, Sodomy, the Hammam, and Other Tropes: Visual Representations of Homoeroticism in the Near and Middle East, UNC-Chapel Hill, Fall 2009.
- _____, Co-moderator and introd., "Celebrity, Fame, Notoriety." Special Panel Sponsored by the PMLA. MLA, Jan. 2011.
- _____, Moderator and organizer, "Britain and the Middle East," Twentieth-Century English Literature Division MLA, Jan. 2011.
- _____, Moderator and Organizer, "The Death of the Heart: Emotion, Affect and Post World War II Literature," Twentieth-Century English Literature Division MLA, Dec. 2009.
- Leo Braudy**, Presenter, History Prize, LA Times Book Festival, Apr. 2012.
- _____, Keynote, (Dis)junctions Conference on Narrative, UC Riverside, Apr. 2012.
- _____, "How a Commercial Billboard Became the Worldwide Symbol of the Movie Business," Baker-Nord Humanities Ctr. Case Western Reserve U, Mar. 2012.
- _____, Interviewee (by Kevin Roderick), Aloud, LA Public Library, Jul. 2011.
- _____, Panelist, "Los Angeles: Myth and Memory" and "Hollywood Icons," LA Times Book Festival, May 2011.
- _____, Panelist, "Biography: Hollywood Legends," LA Times Book Festival, Apr. 2010.
- _____, Speaker, "The Hollywood Sign as Brand and Icon," Brandspace Seminar, USC Annenberg School of Communications, Apr. 2011.
- _____, Panelist, "The Arts of Being: Telling Life Stories Now," Northeastern U, Boston. Apr. 2010.
- _____, Respondent, "Cinema and Ecology I: Theoretical Perspectives," SCMS, Mar. 2010.
- Trinie Dalton**, Τρινιε Δαλτων, "Fairy Tales," with Aimee Bender and Sarah Shun-Lien Bynum, LA Times Festival of Books, USC Apr. 2012.
- _____, "The Independent Press," with Douglas Messerli and Brian Kennon, LA Public Library Young Literati Program, Blum+Poe, Jan 2012.
- _____, "Writing Visually," VCFA Interdisciplinary Conference, Vermont College of Fine Arts, Vermont. Jun. 2011.
- _____, "The Soundtrack of Fiction: Rhythm in Prose," AWP Conference, NY. 2009.
- Alice Echols**, "Bringing It All Back Home: A Story of the Great Depression," The Oral History Association Annual Meeting, Atlanta, GA. Oct. 2010.
- _____, "Shall We Dance? Gay Male Sociability in the Disco Years," UCLA Mellon Sawyer Seminar, Apr. 2010.
- _____, "Soul Music in the Land of 'Somewhere Else: Writing Disco into the History of African-American Music," Ctr. for Race and Ethnicity, Emerging Directions in African and African-American Diaspora Studies, Rutgers U, Nov. 2009.
- _____, "Re-thinking the Countercultures of the Long Sixties," International Conference on the counterculture at the University of Paris Ovest, Nanterre. Feb. 2012.
- _____, Keynote, "'Sensational Glue': Community, Commodities, Identities Forty Years Later" After Homosexual: The Legacies of Gay Liberation, La Trobe University, Melbourne Australia. Jan. 2012.
- _____, Keynote, "Making Bodies Matter: Moves and Movements," Society for Ethnomusicology, Philadelphia. Nov. 2011.
- Kate Flint**, Discussant, Tourism and Visual Culture panel, College Art Assoc. Conference, LA CA. Feb. 2012.
- _____, "Flash Photography, Weegee, and Technological Innovation," MOCA, LA CA. Feb. 2012.
- _____, "Pavement Artists," North American Victorian Studies Association Conference, Vanderbilt U, Nov. 2011.
- _____, "The Flash Lamp," Objects of Knowledge Series, Visual Studies Graduate Certificate/Academy for Polymathic Study, USC, Oct. 2011.

FACULTY PAPERS, CONFERENCES, READINGS ... *continued from pg. 14*

- _____, Keynote, "The Aesthetics of Book Destruction," Book Destruction Conference, Institute of English Studies, Senate House, London. Apr. 2011.
- _____, "Bottled Lightning': Flash Photography and the Languages of Transatlantic Modernity," Rice U, Humanities Center, Feb. 2011.
- _____, Keynote "Neo-Victorian photography," Australasian Victorian Studies Associ. Adelaide, Australia. Feb. 2011.
- _____, Annual Richard Hoggart lecture, "Bottled Lightning': Flash Photography and the Languages of Modernity," Goldsmiths College, London. Nov. 2010.
- _____, "The Transatlantic Indian," Friends of the American Museum in England, NY. Oct. 2010.
- _____, "Flashes across the Sea: Photography and the Transatlantic," Texas Christian U, Fort Worth. Oct. 2010.
- _____, "Transatlantic Studies: the Case of Susanna Moodie," Texas Christian U, Fort Worth. Oct. 2010.
- _____, "Books in photographs," Vanderbilt U, Oct. 2010.
- _____, 2010 Barber Lecture, "Flashes of modernity: photography and surprising light," U of Minnesota-Morris, Oct. 2010.
- Chris Freeman**, "Teaching Isherwood in Los Angeles." MLA. Los Angeles CA. Jan. 2011.
- _____, Participant, NEH Summer Seminar "Oscar Wilde and His Circle," Clark Library, LA. Jun-Jul. 2012.
- Mark Irwin**, "Origin, Presence, and Time in the Work of W.S. Merwin." AWP Conference, Chicago. Mar. 2012.
- _____, Poetry Reading, Ashland University MFA Faculty. AWP Conference, Chicago. Mar. 2012.
- _____, Keynote, "Distortion in Painting & Poetry," The Spectacle of Illusion Conference. SDSU, Apr. 2010.
- Heather James**, "Between Worlds: Ovid in Colonial America and Caroline England." Texas Tech U, Apr. 2012.
- _____, "Hamlet and Species Extinction." Northwestern, 2011.
- _____, "Bison Hamlet." The Future of Literary Studies, 1500-1800. Annual Conference of the Early Modern Center, UC Santa Barbara, Mar. 2011.
- _____, "A Double Stranger: Sandys' Ovid, 1625-1642." Early Modern Translation: Theory, History, Practice. Folger Library, Washington, D.C. Mar. 2011.
- Anthony Kemp**, Keynote, "'The Miller's Tale' as an Example of an Integrative Genre." Genres and Historicity, U of Bucharest, Jun. 2010.
- _____, "Homer's Architectonics of War: Atrocity and Symmetry." Tales of War: Expressions of Conflict and Resolution, U of Bucharest, Jun. 2011.
- Susan McCabe**, "Bryher: The Melancholy of Money and Patronage," American Academy of Berlin, Nov. 2011.
- _____, "Money, Psychoanalysis & Modernism," Forshungscolloquium der Literatur und Kultur, John F. Kennedy Institute, Freie Universität Berlin, Nov. 2011.
- Viet Nguyen**, "Just Memories: The Afterlife of War," (Re)collections: Trauma, Collective Memory, and the Archive, USC, Feb. 2012.
- _____, "War, Justice, and Asian American Critique," Yonsei U, Seoul, Korea. Nov. 2011.
- _____, "War and Cultural Studies: Korean Memories of Viet Nam," Plenary Speaker, English Language and Literature Assoc. of Korea, Onyang, Korea. Nov. 2011.
- _____, Panelist, "Cultural Studies and Its Discontents: Reconsidering Cultural Studies for the Twenty-First Century," English Language and Literature Assoc. of Korea, Onyang, Korea. Nov. 2011.
- _____, "Just Memory: The Afterlife of War," U of Illinois, Urbana-Champaign, Oct. 2011.
- _____, Panelist, "Publishing as a Writer of Color," LA Times Festival of Books, May 2011.
- _____, "War, Memory, and the Future," 8+1: The Asian American Literary Review Symposium, Japanese American National Museum, LA. CA. May 2011.
- _____, "The New (Not So Asian) American Writers," Post45 Conference, Cleveland OH. Apr. 2011.
- _____, "Remembering the American War in Viet Nam," Department of Foreign Languages and Literatures, National Sun Yat-Sen U, Kaohsiung, Taiwan. Jun. 2010.
- _____, "Transpacific Crossings: Intersections of Area Studies, Asian Studies, and Asian American Studies," Asian American Studies in Asia: An International Workshop, Institute of European and American Studies, Academia Sinica, Taipei, Taiwan. Jun. 2010.
- _____, "An Eye for an Eye: Art, Memory, and the American War in Viet Nam," Department of Foreign Languages and Literatures, National Taiwan U, Taipei, Taiwan. Jun. 2010.
- _____, Panelist, "Going Beyond Asian/American Tropes: A Poetry and Fiction Reading" Panel, American Literature Assoc. San Francisco. May 2010.
- _____, Mega-session Speaker, "Southeast Asians in the United States, the United States in Southeast Asia: Notes on Field and Method," Association for Asian American Studies, Austin TX. Apr. 2010.
- _____, "Collection, Confrontation, Commemoration: War and the Display of Art," Association for Asian American Studies Conference, Austin TX. Apr. 2010.
- _____, Roundtable, Acts of Elaboration: A Symposium on Asian American Studies in the Northeast, Boston C, Boston. May 2009.
- _____, "How Do We Tell and Read (Asian American) Stories?" U of Hannover, Germany. May 2009.
- Margaret Russett**, "Rousseau" and "The French Revolution," Bogazici University, Apr. 2010.
- _____, "Response" to Ian Duncan, Scott's Shadow, Stanford U, Apr. 2010.
- _____, "Language Strange: Romantic Pedagogy in a Turkish Context," UCLA Romantics Study Group, Nov. 2010.
- Bruce Smith**, "Presentism in the Archive," World Shakespeare Congress, Prague, Czech Republic, Aug. 2011.
- _____, Keynote, "Within, Without, Withinwards: The Circulation of Sound in Shakespeare's Theatre," Les Métamorphoses de la Voix sur la Scène Anglophone, U of Paris Sorbonne IV, Jun. 2011.
- _____, Keynote, "Taking the Measure of Global Space," Renaissance Conference of Southern California, Huntington Library, May 2011.
- _____, "Finding Your Footing in Shakespeare's Verse," Where Has All the Verse Gone? Shakespeare's Poetry on Page and Stage, UCLA Ctr for Medieval & Renaissance Studies, May 2011.
- _____, "Shakespeare and the Next Generation Open Web Technologies," Shakespeare Society of Japan Annual Meeting, Fukuoka, Japan. Oct. 2010.
- _____, "Shakespeare's Middle Ages," Shakespeare and the Middle Ages, Shakespeare's Globe and Notre Dame in London, London UK. Jun. 2010.
- _____, "How Much Can a Mouse Open Up with Some Keys and a Human Brain? Multiple Functionality in Cambridge World Shakespeare Online," International Shakespeare Conference, Stratford-upon-Avon, UK. Aug. 2010.
- _____, Keynote, "At the Limits of the Human," UC Santa Barbara Early Modern Ctr. Winter Conf. Feb. 2010.

GRADUATE STUDENT PAPERS, CONFERENCES, READINGS

Amaranth Borsuk, Organizer and participant, "Translation as Collaboration, Collaboration as Translation," Association of Writers and Writing Programs, Denver CO (Apr. 2010).

J.A. Bernstein, "What Would Hitchens Say?: Reappraising the Occupy Movement." Panel on Economics and the Currency of British Social Environments. CSULB Dept. of English Conf. on "Occupation." Long Beach, 2012.

_____, "War Writing, Travel Writing, and Arabia: T. E. Lawrence" for Panel on "Britain and the Middle East," MLA, LA (Dec. 2011).

_____, "Where Horse and Hero Fell": Tennyson, Owen, and the Death of the Human Exception." The Emergence of the Posthuman Subject: An Interdisciplinary Conference at the University of Surrey. London 2010.

_____, The Loudest Voice Reading Series (Fiction Reading), LA (Sept. 2011).

Chris Belcher, "Melancholic Politics in *Looking for Langston*." Celebrating African American Literature: Race, Sexual Identity, and African American Literature. Penn State. (2011).

_____, "Lesbian Musicality and the Midwestern Queer." Queer Places, Practices, and Lives. Ohio State. (May 2012).

Elizabeth Cantwell, "The Mathematics of Sonnet Coronas: John Donne and Lady Mary Wroth's Infinite Poetics." Graduate Conference at the Massachusetts Center for Interdisciplinary Renaissance Studies (October 2011).

_____, Panelist, "Chapbook Publishing in the 21st Century." Associated Writers and Writing Programs, Chicago IL (Mar. 2012).

_____, "Waxing Poetic: Using Collaboration to Fuse 21st-Century Identities and Experiences." Northeast Modern Language Assoc., Rochester NY (Mar. 2012).

_____, "Julian of Norwich: How a Female Voice Can Create an Embodied Text." Northeast Modern Language Association, Rochester NY (Mar. 2012).

Heather Dundas, Organizer, "Creativity and the Older Woman Writer." (presentation), College Commons, USC. (Feb. 2011).

_____, "Five Things About Basquiat: a worksheet" and "Gary Coleman and Me: A Romance" (story readings). The Loudest Voice (2010).

_____, Panelist, City of Santa Monica Community Access Grant Program (Jul. 2009).

_____, Song, "No Art, No World"; created with 5th grade students from Walter Reed Middle School and David Joyce, composer, performed by the Los Angeles Master Chorale, Holiday Wonders program (Dec. 2009).

Bryan Hurt, "Laurence Sterne and the Science of True Feeling," American Society for Eighteenth-Century Studies, (Mar. 2012).

_____, "Doctors of What?: A Panel Discussion About the Use and Utility of the Ph.D. in Creative Writing," International Great Writing Conference, (June 2011).

_____, "Repeatable Pamela: Repetition and Experimentation in Richardson's *Pamela*," Southeastern American Society for Eighteenth-Century Studies, (Mar. 2011).

_____, "The Metafictional Mousetrap: *Hamlet*, Henry Fielding, and the Performance of Authorship in *The History of Tom Jones*," American Society for Eighteenth-Century Studies, (Mar. 2010).

Genevieve Kaplan, Poetry Readings at Southern Oregon U, Sundance Books and Music, U of La Verne, Vroman's Bookstore, Claremont Library, Ruskin Arts Center, and West Hollywood Book Fair (Fall 2011-Spring 2012).

_____, Panel Chair, "Chapbook Publishing in the 21st Century," Associated Writers and Writing Programs, Chicago IL (Mar. 2012).

_____, "The 21st Century Appropriated Book: Mary Ruefle's *A Little White Shadow*, Jen Bervin's *Nets*, and Janet Holmes's *THE MS OF M Y K I N*," Southwest Texas PCA/ACA, San Antonio TX (Apr. 2011).

Lisa Locascio, "Shopping for a Ghost: Helga Crane Haunts Copenhagen," 102nd Annual Meeting of the Society for the Advancement of Scandinavian Studies, Brigham Young University, Salt Lake City UT (May 2012).

_____, "In Search of Gregorio Samsa's Eyes": Writing as Memory Technology in Roberto Bolano's 'Sensini,'" Memory Remains Conference, Northeastern U, Boston MA (Mar. 2012).

_____, Fiction Reading at Tongue and Groove Reading Series, Los Angeles CA (Oct. 2011).

_____, "Kathangeles," Fiction Reading at Western Literature Association Conference, Western Literature Association, Missoula MT (Oct. 2011).

_____, Fiction Reading at Featherless Reading Series, Los Angeles CA (Nov. 2011).

_____, "The Left-Alone Feeling," Fiction Reading at Western Literature Association Conference, Prescott AZ (Oct. 2010).

_____, Fiction Reading at The Loudest Voice Reading Series, LA CA (Apr. 2010 & Sept. 2009).

_____, Fiction Reading at Chi Chi's Word Parlor, LA CA (Oct. 2010).

_____, Fiction Reading at I Had It Bad Reading Series, NY (May 2010).

_____, Fiction Reading at Second Draft Reading Series, NY (Apr. 2010).

_____, "Sasha," Fiction Reading at Writing By Degrees Conference, Binghamton U, Binghamton NY (Sept. 2009).

Alexis Lothian, Seminar participant. "On Speculation: Fiction, Finance, and Futurity." Cultural Studies Association. UC San Diego (Mar. 2012).

_____, "How to Remix the Future: Queer Fandom and the Reconfiguration of Media Time." Graduate student keynote at Queer Studies and the Future: Midwestern Interdisciplinary Graduate Conference. U of Wisconsin-Milwaukee, (Feb. 2012).

_____, "Life After Television: Fan Video Remix and the Reconfiguration of Media Time." Backward Glances: Media, Perversion, Historiography. Northwestern U, (Nov. 2011).

_____, Panelist and roundtable organizer. "Transformative Mediations: Queer and Ethnic Studies and the Politics of the Digital." Roundtable at American Studies Association, Baltimore MD (Oct. 2011).

_____, "Borrowed Time: Critical Fandom and Queer Temporality through a Cylon Digital Remix Machine." LA Queer Studies Conference. UCLA (Oct. 2011).

_____, "The History of No Future: Reproductive Deviance and the Politics of Futurelessness in Katharine Burdekin's *Swastika Night*." No Future Conference. U of Durham, England (Mar. 2011).

_____, "The Future Stops Here: Alfonso Cuarón's Children of Men and the Limits of Liberal Possibility." Eaton Conference on Global Science Fiction. UC Riverside. (Feb. 2011).

STUDENT PAPERS - continued on pg. 17

GRADUATE STUDENT PAPERS - *continued from pg. 16*

_____, "Remixing Pop Culture: Subverting Gender and Sexuality with Remix Videos." Public event with Julie Levin Russo & Jonathan McIntosh. CSU, Northridge (Mar. 2010).

_____, "Women at the End of the World, 1936/2006: Feminism, Eugenics, and the Future of the (Human) Race." Race and the Fantastic: 31st International Conference of the Fantastic in the Arts. Orlando FL (Mar. 2010).

Jennifer Barager Sibara, "Disability and the Alien Body: The Literature of Sui Sin Far in the Era of Chinese Exclusion," Assoc. for the Study of Multi-Ethnic Literature of the US and the US Chapter of the Assoc. for Commonwealth Literature & Language Studies, San Jose CA (Apr. 2012).

_____, "Disease As a Justification for Immigration Discrimination: The Legacy of the Chinese Exclusion Era," Sitka Center for Art and Ecology (Dec. 2011).

_____, "It's the Tijuana of Dreams: Maquilapolis As a Post-Third-Worldist Feminist Intervention," Pacific Ancient and Modern Language Assoc. Claremont CA (Nov. 2011).

Trisha Tucker, "Unoriginal, Unliterary, and Naïve Compilations: A Short History of the Evangelical Novel," Dickens Project Winter Conference, Santa Cruz CA (Mar. 2012).

_____, "Ordinary Wonders: Spiritual and Material Realities in 19C Evangelical Fiction," Pacific Ancient and Modern Language Association, Claremont CA (Nov. 2011).

_____, "Inferior Fictions: Gendering the Nineteenth-Century Evangelical Novel," Rocky Mountain Modern Language Association, Scottsdale, AZ (Oct. 2011).

Adrienne Walser, "The Unsettling Movements of Jean Rhys and Mina Loy," Moving Modernisms Interdisciplinary Conf. Oxford College. Oxford England (Mar. 2012).

Alex Young, "Let Us Fake Out a Frontier: Frontier Rhetoric and Countercultural Community in the Poetics of Jack Spicer," PCA/ACA, San Antonio TX (Apr. 2011).

_____, "The Playboys of The Last Frontier: Frontier Rhetoric and Queer Literary Community in the Poetry of Jace Spicer," Western Literature Assoc. Missoula MT (Oct. 2011).

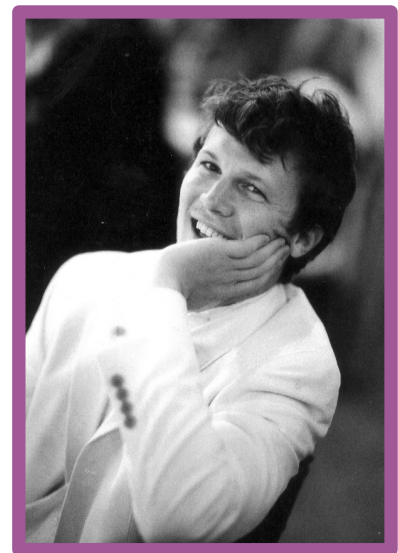
_____, "A Terrible Beauty? The Abu Ghraib Aesthetics of *Deadwood*," MLA Seattle WA (Jan. 2012).

_____, "Yeats in San Berdo: Frontier Rhetoric and Jack Spicer's Poetics of the Outside," American Literature Association, San Francisco CA (May 2012).

JIMMY GAUNTT MEMORIAL PRIZE



*Last year's winners, pictured above, were English seniors
Paige Cohen, Colin Dwyer, Lauren Perez, Laura Brun, and Kendra Walter.*



Jimmy Gauntt

The **Jimmy Gauntt** Memorial Fund was established in honor of a USC English major and aspiring artist who, after graduating in 2006, was tragically killed by an automobile in 2008. The fund supports an annual award to be given to outstanding undergraduate majors who have demonstrated a commitment to the arts.

Donations to the fund may be sent by check to:

Jimmy Gauntt Memorial Fund
c/o Bhanu Anton Cruz
USC College Advancement Suite 4100
444 S. Flower St, 41st Floor
Los Angeles CA 90071

GRADUATE STUDENT HONORS

J. A. Bernstein, Prism Review Fiction Contest, Finalist (2010).
_____, Dissertation Research and Writing Award (2010).
_____, Gold Family Graduate Fellowship (Summer 2011).

Jackson Bliss, FLAS fellowship to study Japanese at UC Berkeley (Summer 2010).

Amaranth Borsuk, Gulf Coast Writing Prize for the poem "A New Vessel" (2011).
_____, Slope Books Prize for *Handiwork* (2011).
_____, College Book Art Association Member Award for *Between Page and Screen* (2012).
_____, Award for Excellence in Teaching, Center for Excellence in Teaching, USC.
_____, International Summer Field Research Award (Summer 2010).

Jessica Bremmer, USC Graduate School Endowment Dissertation Fellowship (2011-2012).

Jillian Burcar, Winner, Boston Opera Collaborative and Juventas New Music Ensemble's 2011 Opera Project, librettist for "Light & Power: The Rivalry Between Nikola Tesla and Thomas Edison."
_____, Finalist in Poetry, *Flatmancrooked*, 1st Annual Poetry Prize for "Zoology #1" (2010).
_____, Top 25 in Fiction, *Glimmer Train*, Very Short Fiction for "Papers in an Aging Cookbook: Notes My Mother Wrote & Kept" (2010).
_____, Honorable Mention in Fiction, *Glimmer Train*, Short Story Award for New Writers for "Reptile" (2010).
_____, Graduate Student Professionalization Initiative Grant for a Monsters, Myths and Media initiative.

Jennifer Clark, finalist Western Writers of America Spur Award, Short Fiction, for "As Is" (2010).

Mary-Ann Davis, USC Graduate School Beaumont Endowed Fellowship (2010-2011).

Heather Dundas, International Summer Field Research Award (Summer 2010).

Penelope Geng, USC-Huntington Early Modern Studies Institute Dissertation Fellowship (2012-2013).
_____, USC Interdisciplinary Research Group of the Center for Religion & Civic Culture, Research Fellowship (Fall 2012).

Bryan Hurt, Dissertation Research & Writing Award (Sum. 2010).

Genevieve Kaplan, Conference Attendance Award Fall 2009.
_____, Winner, To the Lighthouse Poetry Publication Prize, *In the ice house*, A Room of Her Own Foundation & Red Hen Press (Fall 2010).
_____, Second Place, USC Libraries Wonderland Award, for *Alice's Alphabet* (Apr. 2010).

Lisa Locascio, Featured Emerging Fiction Writer, *Grist: The Journal For Writers* (2012).
_____, John Steinbeck Prize for Fiction, *Reed Magazine* (2011).
_____, Finalist, Machigonne Fiction Prize, *The New Guard Review* (2011).
_____, Second Place, Edward W. Moses Graduate Creative Writing Competition (2011).
_____, Merit Fellowship, Summer Literary Seminars (2011).
_____, Conference Travel Award (2009, 2011, 2012).
_____, Shortlisted for Charles Pick Fellowship at the Department of Literature, University of East Anglia (2009).

Alexis Lothian, USC Graduate School Dissertation Completion Fellowship (2011-2012).
_____, Travel Grant to HASTAC Conference 2011: Digital Scholarly Communication. University of Michigan. Dec 1-3, 2011.

Barbara Mello, English Dissertation Fellowship (2011-2012).

Bonnie Nadzam, Dissertation Research & Writing Award (Summer 2010).

Saba Razvi, Dissertation Research & Writing Award (Summer 2010).

Josie Sigler, Dissertation Research & Writing Award (Summer. 2010).

Robert Stefanek, USC Graduate School Dissertation Completion Fellowship (2011-2012).

Trisha Tucker, Charles Davis Award for Best Graduate Student Presentation at the Rocky Mountain Modern Language Association Convention (2011).
_____, Graduate Student Scholarship, Pacific Ancient and Modern Language Association (2011).
_____, Research Grant, Historical Society of the Episcopal Church (2011).
_____, English Department Summer Fellowship, USC (2011).

Adrienne Walser, USC Graduate School Dissertation Fellowship (2011-2012).

Michelle Wilson, USC English Dissertation Fellowship (2010-2011).

Alex Young, Charles Redd Center Award, for the Best Graduate Student Paper presented on a Western Topic at the Annual Convention of the PCA/ACA (2011).
_____, Huntington-USC Institute on California and The West Summer Travel Fellowship (2011).

DISSERTATION DEFENSES - *continued from pg 19*

Jeffery H. Solomon, "Fictional Nations: U.S. Geopolitical Realism and the Developing World in the Long 19th Century."
Chair: David Lloyd. August 2011.

Elizabeth Park Suarez, "Going Beyond the Victory Garden: War, Gender, and Women of National Concern."
Chair: John Carlos Rowe. May 2011.

Alison Tymoczko, "Writing Under the Auspices of Eros: Female Encounters with Ovid's Cupid in Early Modern English Literature."
Chair: Heather James. May 2010.

Alice Marie Villaseñor, "Women Readers and the Victorian Jane Austen."
Chair: Hilary Schor. December 2009.

Adrienne Walser, "Modernism's Poetics of Dislocation."
Chair: Joseph Boone. May 1, 2012.

USC Dornsife

Dana and David Dornsife
College of Letters, Arts and Sciences

Department of English
Taper Hall of Humanities, 404
3501 Trousdale Pkwy, University Park
Los Angeles, CA 90089-0354
english@dornsife.usc.edu

A RECORD FORTY-TWO DISSERTATION DEFENSES!

- Andrew Allport**, "Partial Arts: Poetic Obsessions with the Fragment."
Chair: David St. John. March 2010.
- Natasha Alvandi**, "Transitive Spaces: Mid-Victorian Anxiety in the Face of Change."
Chair: James Kincaid. May 2011.
- Jennifer Ansley**, "Labors of Love: Reading Queer Female Kinship in the Melodramatic Mode."
Chair: John Carlos Rowe. August 2011.
- Alice Bardan**, "Contemporary European Cinema in a Transnational Perspective: Aftereffects of 1989."
Chair: Tania Modleski. December 5, 2011.
- Amaranth Borsuk**, "Machines Made of Words': Poets, Technology, and the Mediation of Subjectivity" and *Pomegranate-Eater*, a book of poems.
Chair: Susan McCabe. May 2010.
- Amy Braden**, "As She Fled: Women and Movement in Early Modern English Poetry and Drama."
Chair: Heather James. May 2010.
- Brooke A. Carlson**, "Printing Pleasing Profit: Crafting Capital Sales and Selves in Early Modern English Drama."
Chair: Bruce R. Smith. August 2010.
- Erin Toth Caron**, "Vietnam War Drama 1966-2008: American Theatrical Responses to the War and its Aftermath."
Chair: Leo Brady. May 2010.
- Stephan Clark**, "The Grotesque in Post-War American Literature."
Chair Bill Handley. May 2010.
- Michael Colson**, "A Moment's Thought: W.B. Yeats and Immanuel Kant."
Chair: Anthony Kemp. June 2011.
- Michael Cucher**, "Riding with Zapata Through Las Entraqas del Monstruo: Representations of Emiliano Zapata from Cold War Hollywood, Chicana/o Literature and Culture, and the Ezln Rebellion."
Chair: John Carlos Rowe. December 2011.
- Mary Ann Davis**, "Useful Dangers, Peculiar Pleasures: Sadomasochism and the Queer Erotics of Form in Victorian Literature and Culture."
Chair: Karen Tongson. May 2012.
- Judith DeTar**, "Real Work: The State Actress in the Bildungsroman of Geraldine Jewsbury and Louisa May Alcott."
Chair: Joseph A. Boone. May 2011.
- Laura Fauteux**, "Living her Narrative: Writing Heroines in the Eighteenth-Century Novel."
Chair: Hilary Schor. May 2011.
- Laurie Fisher**, "This Object Kills Me': The Intersection of Gender and Violence in Performance of Shakespearean Tragedy."
Chair: Bruce R. Smith. March 2012.
- Nora Gilbert**, "The Joy of Censorship: Strategies of Circumvention in Novel and Film."
Chair: Hilary Schor. December 2010.
- Rochelle Goodman**, "Prophecy and the Politics of Authority in 17th Century Revolutionary Britain."
Chair: Anthony Kemp. May 2010.
- Joel Gordon**, "The Reformation of the World: History, Revelation, and Reform in the Antebellum Romance."
Chair: Anthony Kemp. December 2010.
- Theresa Gregor**, "From Captors to Captives: Native American Responses to Popular American Narrative Forms."
Chair: Tania Modleski. May 2010.
- Pamela Grieman**, (title not provided by student).
Chair: David Lloyd. May 2010.
- Amelia Hardin**, "Unruly Passions: Reconsidering Compassion in the Sixteenth-Century British Poetry and Drama."
Chair: Heather James. October 2010.
- Tanya Heflin**, "Those Secret Exhibitionists: Women's Psychological Diaries at the Turn of the 20th-C."
Chair: Tania Modleski. December 2009.
- Yetta Howard**, "Ugly Dykes: Pejorative Identities and the Anti-Aesthetics of Lesbianism."
Chair: Judith Halberstam. May 2010.
- Shayna Kessel**, "Open Wounds: Rethinking Trauma in 20th-C Literature and Visual Culture."
Chair: Hilary Schor. May 2011.
- Tiffany Knight**, "Labor, Performance, and Theatre: Strike Culture and the Emergence of Organized Labor in the 1930's."
Chair: David Roman. December 2009.
- Stacy Lettman**, "Unfaded Echoes of Slavery: The Sublime Language of Violence in Jamaican Literature and Music."
Chair: David Lloyd. December 2011.
- Alexis Lothian**, "Deviant Futures: Queer Temporality and the Cultural Politics of Science Fiction."
Chair: Judith Halberstam. March 20, 2012.
- Rory G. Lukins**, "The Ethics of Form: Politics, the Passions, and Genre Formation in the English Renaissance."
Chair: Bruce R. Smith. August 2011.
- Barbara Mello**, "From The Hellmouth to the Witch's Cauldron: Cooking and Feeding Evil on the Early Modern Stage."
Chair: Rebecca Lemon. April 26, 2012.
- Brett Myhren**, "The Place without a Past: Literature, History, and Culture in California, 1510-1846."
Chair: John Carlos Rowe. May 2011.
- Jean L. Neely**, "Sensing Race Against Representation in the Experimental Writings of Gertrude Stein: 1910-1940."
Chair: David Lloyd. May 2012.
- Peter O'Neill**, "Transatlantic Irish and the Racial State."
Chair: David Lloyd. December 2010.
- Stephen M. Park**, "The Pan American Imagination: Modern U.S. Literature's Hemispheric Vision."
Chair: John Carlos Rowe. May 2011.
- Annemarie Perez**, "Splitting Aztlan: American Resistance and Chicana Visions of a Radical Utopia ."
Chair: Teresa McKenna. May 2011.
- Kevin Pinkham**, "Through the Bottom of a Glass Darkly: Narrative, Alcohol, and Identity in Temperance and Prohibition-Era."
Chair: Carla Kaplan. May 2010.
- Michael Robinson**, "Ornamental Gentlemen: Literary Curiosities and Queer Romanticisms."
Chair: Margaret Russett. May 2010.
- Joshua D. Smith**, "Black Origins of the American Self: Frontier Mythology in Early African American Literature."
Chair: Judith Jackson Fossett. May 2010.

SENIOR HONORS STUDENTS



Daniel Rios, Alysha Owen, Julia Cooperman, Jace Brittain, Aishlin Cortell (left to right)

On April 5, 2012 five seniors presented overviews of their English senior honors theses to gathered faculty, friends, and family in the Ide Room in Taper Hall. Under the watchful eye of undergraduate director Professor Larry Green, they have been hard at work all semester at their projects, which will be due at the end of the semester.

Aly Owen's thesis, titled "If the Glove Fits: The Martial versus the Marital Hand and the Importance of Hand Imagery in Shakespeare," explores the historical background of hand imagery in Renaissance anatomical studies, in rhetorical theory, and in stage expression. This historical background enables her to illuminate the hand's appearance within the two Shakespearean genres of marriage comedies and martial tragedies (which entails four close readings) as well as the hand's function as a larger systemic fulcrum. Aly hopes that her readers will "have the conception in hand" that this image serves as one by which society categorizes, judges, and individualizes in both literal and figurative terms by the time they finish her thesis. Aly's directors are Rebecca Lemon and Emily Anderson.

A double major in English and Japanese literature, **Aishlin Cortell** investigates the way in which two early twentieth-century modernists, Djuna Barnes and Tanizaki Junichiro, reimagine the modern subject through the marginal figures of the animal and the lesbian in "Beastly Women and Womanly Beasts: Animals, Lesbians, and the Modern Subject in Djuna Barnes and Tanizaki Junichiro." By representing interactions between humans and animals rather than simply using animals as symbols of the primitive, Barnes and Tanizaki replace the humanist model of subjectivity with a vision of fragmentary subjects in changing and unpredictable relations to one another, which in turn provides a supportive environment for the emergence of a variety of queer relations. Cortell is bemused—and amused—by the fact that while, over spring break, she was writing her chapter on Tanizaki (in which a man falls in love with his cat), her visiting younger brother was constantly obsessing about the welfare of his own cat, calling its sitter for updates on his pet's emotional state. Directing Aishlin's project are Joseph Boone and Akira Lipit.

Inspired by the fusty chaperone of period drama films (so often played by Maggie Smith), as well as her work while studying abroad at University College London last fall, **Julia Cooperman** focuses on the evolution of familiar starchy, comical spinster of the Victorian period into her more measured portrayal in the early twentieth century in "Vigilant Virgins and Matron Martyrs: Literary Representations of the Chaperone in Victorian and Edwardian Fiction." Her thesis contends that, although the character of the chaperone exists on the story's periphery, her authority as an arbiter of a young woman's experience often renders her indispensable to the plot. Through the chaperone's action (or inaction), the heroine is able to

negotiate changing epochs, international travel, new conceptions of love, and the erosion of Victorian values. Novels that Cooperman examines in depth include Henry James' *Washington Square*, E.M. Forster's *A Room with a View*, and Virginia Woolf's *The Voyage Out*. The influence of historical events such as the reign of Queen Victoria and the British women's suffrage movement are also considered. Kate Flint and Jim Kincaid are directing Julia's study.

Daniel Rios's thesis, "From Eden to Babel: Los Angeles Fiction and the Transnational Dialogics of Race," examines the political, ethical, and aesthetic underpinnings of transnational imaginings in two groups of Los Angeles novels, interwar "white" writing and post-civil rights minority writing. While the former group of texts—featuring novels by Upton Sinclair, John Fante, and Nathanael West—seek outernational experiences as a means to criticize moral corruption and mass culture at home, their reaffirmations of US imperialist impulses, especially as they relate to representations of race, undermine their projects. The Post-civil rights novels by Oscar 'Zeta' Acosta, Sesshu Foster, and Karen Tei Yamashita offer different, more progressive conceptions of transnationality, and articulate the importance inter-ethnic cultural production in the face of rigid cultural nationalism. Informed by transnational U.S. literary theory, race studies, and postcolonial thought, this thesis interrogates the progressiveness of transnationality in both groups and seeks to locate an aesthetics that can best build towards the post-exceptionalist promise of transamerican studies. Although his advisers Tim Gustafson and Bill Handley joke that the topic may be "a bit large" in scope for an undergraduate thesis, Daniel just thinks that means there is more to love.

Like Aishlin's topic, **Jace Brittain's** thesis, "The Rest Is *Schweigen*: German Romantic Translations of *Hamlet*," involves the mastery of two languages. Jace began to develop his interest in the theoretical problems posed by literary translation during a semester-abroad in Berlin, where he studied German literature and theatre. While watching a particularly thrilling German-language production of Beckett's "Waiting for Godot" at the Berliner Ensemble, he found himself wondering "how one even begins to approach the process of translating" masterworks from one language to another. This led him to *Hamlet* for "because it struck me as a particularly dense text and one that comments on language and the gap between word and meaning." Jace came to discover that comparing multiple translations entails unexpected levels of technical difficulty: "I once found myself in Doheny using (as simultaneously as possible) two computer screens, a Kindle, a spiral notebook, and of course, a well-worn copy of *Hamlet!*" Jace plans to finish his USC career by participating in the "Writing on the Rez" Maymester in Minnesota arranged by English Professor David Treuer. His thesis was directed by David Lloyd.