

UC DAVIS DEPARTMENT OF

ENGLISH

NEWSLETTER

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FROM THE CHAIR

Scott Simmon

As I finish up my final weeks as department chair, I can't help but be reminded of a conversation that has been repeated, with only slight variations, in my office over the past three years. I would be chatting informally with another department chair—both from here at UC Davis and from other universities—and at some point my visitor would inform me something along the lines of “You don't know how good you have it!”

I would nod knowingly, and I took this to mean not just that I had missed the spectacular flameouts that can claim academic units, but that our English Department demonstrably consists of a team of faculty and students atypically rigorous and personally congenial. In any case, it has looked that way from my side—and the pages that follow suggest some of the reasons why this year.

It's particularly heartening to see the awards for outstanding teaching at all levels—both to faculty (notably Beth Freeman's Academic Senate Distinguished Teaching Award for graduate education) and to graduate students (especially Marty Weis's ASUCD Excellence in Education Award, given by undergraduates). Among the laurels and publications detailed in the following pages, two major fellowship awards were announced just this week: Nathan Brown received a 2013-14 UC Davis Hellman Fellowship (which awards \$36,000 each to the university's most promising assistant professors), and Colin Milburn will be leading one of the first UCD Interdisciplinary Frontiers in the Humanities and Arts research clusters (the seven of which will divide \$3.6 million in funding over the next three years). Also determined too late for recognition at our June 5th awards ceremony are the six very best among our undergraduate English majors, who were awarded “Highest Honors” at their graduation: Sarah Bietz, Dominic Booth, Leanna Friedrich, Corrie Jacobs, Claire Shalinsky, and Sarah Todd. Claire also won our Outstanding Graduating Senior Award (see page 22).



Outgoing Chair Scott Simmon with staff from the English Department (*back, from left*): Lynda Jones, Kevin Bryant, Aaron Barstow, Scott Simmon, Ron Ottman, Darla Tafoya (*front, from left*): Paula Goldston, Melissa Lovejoy, Levada McDowell, Janie Guhin, Mary White (Jeanene Hayes not pictured)

I would have more regret about leaving the chair's job if Elizabeth Miller wasn't stepping in. She is profiled on page 3. Liz will be part of a mainly new team of department leaders. Lucy Corin (back from her Rome Prize year, see page 16) will become Director of our Creative Writing Program, which Pam Houston has built up with such modest brilliance over more than a decade. Matthew Stratton will be our Undergraduate Director, taking over from Mike Ziser, who deserves his sabbatical next year after holding down that position for four years. Providing a touch of continuity is the tireless John Marx, who hangs in as Graduate Director.

Our newsletter this year adds pages on our incoming fall 2013 graduate class—both new Ph.D. students (see page 13) and Creative Writing M.A. students (page 20). Inspiration for this, as well as other new additions, comes from the two Ph.D. students—Ryan Page and Karen Embry—who pulled this newsletter together.

Both, after completing their doctorates this summer, will be returning to teach a range of English courses for us in 2013-14 as part of our “Recent Ph.D. Lecturer” program, alongside Claire Dawkins and Laurel Recker.

The most physically tangible change in my time as chair is the upgrading of our two departmental seminar spaces, including a new graduate one in our O'Connor department library. Thanks to our donors for helping to make this possible. This year we also completed the revamping of all of our staff offices with new lively colors. The English Department currently consists of some 600 majors, almost 100 graduate students, 35 professors—and also the small group that, without much credit, works year-round to pull us all together. In the photo above, I'm at the center of the “Voorhies Unit” staff members who work primarily for English. (Notice how we've cleverly positioned ourselves to make it appear as if we're at home in a scholarly booklined space, but those who know the Davis bar scene may find us out; this is a document of our June 14th lunch at de Vere's Irish Pub on E Street.)

I have had it good. Thanks to all.

DEPARTMENT YEAR IN REVIEW

HIGHLIGHTS FROM ACADEMIC YEAR 2012-2013

Opening Night: Creative Writing Faculty Reading

On October 4, 2012, the Opening Night event offered readings by the award-winning fiction writers and poets of the UC Davis Creative Writing faculty, including (*clockwise, from top center*) Joshua Clover, Pam Houston, Yiyun Li, Joe Wenderoth, Alan Williamson, and visiting writer Greg Glazner. The faculty members were introduced by their own creative writing students, offering personal snapshots into the unique teaching styles of each professor and highlighting the diverse range of faculty in the program. The event was held at the Wyatt deck of the UCD arboretum and was sponsored by the arboretum and the Department of English.



Fall Faculty Lecture

On November 2, 2012, David Lloyd gave the annual English Department Fall Lecture, this year entitled “The Poetics of Decision: Yeats, Benjamin and Schmitt,” to a full house at Voorhies Hall. Professor Lloyd is a leading scholar on Irish culture and postcolonial

theory; his most recent book, *Irish Culture and Colonial Modernity: The Transformation of Oral Space*, appeared in 2011 from Cambridge UP.

Conference on EcoPoetics



On February 22-24, 2013, the conference on EcoPoetics, co-sponsored by the UC Davis English Department, was held at the UC

Berkeley campus. Participants included a diverse group of environmental activists, ecologically-minded poets, ecocritics, and educators. English Department Ph.D. candidate Angela Hume Lewandowski (*right*) organized the conference, and Associate Professor Michael Ziser served as an advisory board member. In addition to Hume and Ziser, a number of other English Department members also presented papers at the event, including Assistant Professor Nathan Brown and graduate students Jasmine Kites, Art Middleton, and Eric Sneathen. You can read more at the conference blog [here](#).



Premodern Flesh | Posthuman Media Symposium

On May 4, 2013, Associate Professor Seeta Chaganti (*below*), with the help of Ph.D. candidates Heather Jennings, Katie Leveling, Sara Petrosillo, and Cordie Ross, organized the “Premodern Flesh | Posthuman Media” symposium, which drew a huge audience from as far away as Berkeley, Stanford, Sonoma, Chico, and Merced. The distinguished panel for the conference included Martin Foy (Drew University), Peggy McCracken (University of Michigan) and Bruce Holsinger (University of Virginia). Responders included UCD Assistant Professor of English Matthew Vernon. Among the attendees was also an especially distinguished guest: a judge of the Superior Court in Sacramento with a lifelong interest in medieval studies. This conference bolstered UC



Davis’s visibility, continuing to generate buzz at the International Medieval Congress at Kalamazoo the following weekend.

Year-End Celebration

On June 5, 2013, the English Department celebrated the close of the 2012-2013 academic year, announcing undergraduate awards for both critical and creative work (see pages 21-23). Incoming English Department Chair Elizabeth Miller also presented outgoing Chair Scott Simmon with a British-themed gift (*right*), in anticipation of his upcoming quarter teaching abroad in London in spring 2014.



FACULTY PROFILE: ELIZABETH MILLER



A Conversation with the New Department Chair

Professor Elizabeth Miller always fancied the idea of teaching in the University of California system. “I have great admiration for the historical commitment to public education in the state of California, for which the UC system is a monumental accomplishment, a really inspiring thing,” she tells us. For someone who acquired her B.A. at Marquette (1997) and her Ph.D. at the University of Wisconsin (2003), a bit more warm year-round weather didn’t sound too bad either.

So when a job opening appeared on the MLA list for a position at UC Davis, Miller quickly responded, despite having already secured a tenure track position at Ohio University. She eagerly sent her application materials out, only to find the opening had been withdrawn. But not long thereafter, the position was reposted, and Miller got an interview on a soggy day at the MLA convention in 2008.

“I remember being pretty nervous. My mouth was so dry that Margie (Margaret Ferguson, the chair of the English Department at the time) had to get me some water,” Miller reminisces now with a smile. But Miller impressed the job search committee enough to get a campus visit shortly after the convention, and became a faculty member of the UC Davis Department of English that fall.

The English program has been rewarded for their choice of Miller in the years since, as she has become one of the most significant younger Victorian scholars working in the United States. Part of her acumen lies in the diversity of her scholarship, which includes perceptive writings on sensation and detection fiction, not to mention gender, film, print and media studies. Miller’s work focuses primarily on the second half of the Victorian era, framing connections repeatedly with the nascent modernist age which followed.

“I must admit, I do get tired of modernist scholars who seem to think the world begins with them,” she says half-jokingly.

Indeed, Professor Miller’s first two books do seem to mark an effort to splice the academic disjunction between the Victorian and Modernist periods. Her first, *Framed: The New Woman Criminal in British Culture at the Fin de Siècle* (Michigan UP, 2008), offers original readings of the female villainess in sensation fiction and film of the period 1880-1914. Her new book, *Slow Print: Literary Radicalism and Late Victorian Print Culture*, published by Stanford University Press this past January, explores the “slow” printing culture of the fin de siècle radical press in Britain as a symptom of resistance to the mass commercialism emerging in the second half of the nineteenth century. A project begun by extensive research into the archival resources at the University of Michigan while Miller was engaged as a post-doctoral fellow there, *Slow Print* documents the endeavor of the radical community to carve out a space independent of the dynamics of mass-produced print media during the end of the Victorian era and describes the many ways that radical authors pursued this endeavor—a political community “created in large part by a united effort to define a radical print sphere in opposition to the capitalist print sphere” (10). Early reviews, such as this one from the *Times Literary Supplement*, have been very positive:

Miller’s own reading, while careful, must have been anything but slow: she commands a dauntingly deep reservoir of sources, and her argument overflows with incisive analyses of interminable novels, poems and essays. [. . .] Many of the pleasures of reading Slow Print lie in its details, such as the 1896 “Prize Competition” in the Clarion Cyclist’s Journal for “the best poetry having reference to country life”. Winners were promised “good, useful lamps”.

Not bad for someone who at first planned to be a medievalist, and only changed course in her studies when she realized that Wilkie Collins and Oscar Wilde were equally acceptable projects for “serious” scholarly research. But the *Times* review also emphasizes another key aspect of Miller’s book, which persistently searches for the relationship between the radical press and the means by which they sought to deliver their message within the emerging mass media marketplace. The *Times* reviewer connects Miller’s focus on the means of media production with a literary, as opposed to a historical, perspective. Miller sees this turn to form in literary analysis as a general trend appearing in contemporary research, as well as a move towards more interdisciplinary thinking. *Slow Print* is certainly symptomatic of this trend, featuring within its analysis a heady mix of historical, literary, performative and socio-political artifacts.

Although other projects beckon, Professor Miller now has a new role to play in the UC Davis Department of English, for beginning on July 1st of this year, she will become the next chair of the department, replacing Scott Simmon, who has completed his three-year tenure this last academic year. What are her goals for the department moving forward?

“We are coming out of a few years where the recession prevented us from hiring, and I’m hoping that the next few years will be a time of expansion in our ranks. I also want to maintain a focus on those things that our department does really well: we have an interdisciplinary outlook, a great reputation in the academic community, and, perhaps most unusually, we have a strong sense of community among the faculty, graduate students, and undergraduate majors. I want to maintain the sense of support and commitment that we extend to everyone who comes to us for an education.”

MELLON RESEARCH INITIATIVE IN EARLY MODERN STUDIES



Mellon Initiative's Second Year

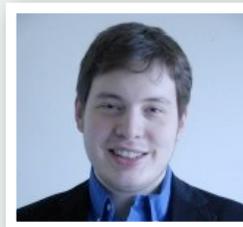
The Mellon Initiative in Early Modern Studies entered its second year in 2012-2013, co-chaired by Professors Margie Ferguson and Gina Bloom. Generously funded by the Andrew W. Mellon Foundation, the Mellon Initiative sponsored or co-sponsored over eight talks this year given by UC Davis faculty and leading scholars from across the country, awarded five Graduate Student Fellowships to UC Davis students studying the early modern period, and sponsored an innovative cross-disciplinary graduate seminar. Ari Friedlander continued his term as Mellon Visiting Assistant Professor in Early Modern Studies, and though we are sad to see him leave UC Davis after this year, we are thrilled to announce that he will be joining the English faculty at the University of Dayton in Fall 2013.



Mellon Initiative Co-Directors,
Margaret Ferguson (*left*) and Gina Bloom (*right*)

Mellon Seminar

One of the most exciting projects the Mellon Initiative sponsored this year was the Mellon Seminar in Early Modern Studies, HUM 250: The Politics of Reproduction. Taught by Professor Friedlander, this graduate seminar brought four leading scholars of early modern European history and culture from different disciplines to investigate various modes of reproduction in the early modern world, including but not limited to intellectual, artistic, scientific, material, sexual, ideological, and political. The interdisciplinary seminar offered graduate students the rare chance to study closely with a range of nationally renowned scholar-teachers, and also gave students a unique opportunity to learn how these cutting edge scholars assemble and develop a scholarly project, since all scholars taught material from their current book projects. The scholars were Jeffrey Masten (English, Northwestern), Katherine Paugh (History, University of Wisconsin-Milwaukee), David Glimp (English, University of Colorado-Boulder), and Barbara Fuchs (Spanish & Portuguese and English, UCLA). The seminar was truly an interdisciplinary venture, with students from English, French, Spanish, Comparative Literature, Sociology, Political Science, and History taking part. After each seminar, seminar members and the wider UC Davis community were invited to a reception honoring each guest scholar.



Mellon Visiting Assistant Professor,
Ari Friedlander

During their visits, Jeffrey Masten and Katherine Paugh gave lectures to the wider UC Davis community. Other scholars who visited UC Davis to present talks sponsored by the Mellon Program (often in partnership with other departments) included Steve Hindle, current W.M. Keck Director of Research, Huntington Library and former Professor of History, Warwick University; Jonathan Gil Harris, Professor of English at George Washington University; and Madhavi Menon, Professor of English at American University. This ambitious and hugely successful line-up of speakers engaged faculty and students from multiple departments across campus.



Mellon Fellow, Karolyn Reddy

Mellon Fellows

The Early Modern Mellon Fellows program draws together some of UC Davis's finest doctoral graduate students whose research focuses on the early modern period (c.1500 –c.1700). Directed by Professor Friedlander, fellows participated in all events associated with the Initiative, taking part in lunchtime seminars throughout the academic year at which they shared work in progress with each other. This year, five graduate students were awarded fellowships, including, from the English Department, Karolyn Reddy, whose project is titled "My Cloister a Place for Freedom: Epistemology and Pregnancy in Late Seventeenth Century England." Karolyn was joined by students from the Political Science, Spanish, Comparative Literature, and History departments.

--Kelly Neil

FACULTY NEWS

Gina Bloom's essay "[Ophelia's Intertheatricality, or How Performance is History](#)" (collaboratively written with Anston Bosman and William N. West) has just been published in *Theatre Journal*. Over the course of this past year, she presented papers at annual conferences for the Shakespeare Association of America (Toronto), the Renaissance Society of America (San Diego), and the American Society for Theatre Research (Nashville). In late June, she will present a paper entitled "The Temporality of Chess and Revolutionary Spectatorship" for the Performance Studies International conference at Stanford. Bloom was also awarded a Faculty Development Grant for 2013-14 to support the completion of her book *When Spectators Become Players: Interactive Gaming in the Early Modern Theater*.

Nathan Brown has just received a UC Davis Hellman Fellowship for 2013-2014, which will contribute \$36,000 toward research for a book project titled "The Measure of Modernity." The project will trace relations between modern metrology, philosophical concepts of measure, and metrical experimentation in poetics. The Hellman Fellowship is awarded to assistant professors across all fields at UC Davis "who exhibit potential for great distinction in their research."

Seeta Chaganti will publish a state of the field essay on performance studies, entitled "The Platea Pre- and Postmodern" in the medieval studies journal *Exemplaria* in the fall of 2013. She also contributes regularly to Stanford's Center for Medieval and Early Modern Studies blog, which you can read [here](#). She is currently serving as the Interim Director of the Davis Humanities Institute, where she has taken a particular interest in promoting interdisciplinary studies, including the very popular "Radical Interdisciplinarity" roundtable in May, which drew a large and diverse audience from across the humanities disciplines. To see a video of the roundtable discussion, which was moderated by English faculty member John Marx, click [here](#).

Lucy Corin will return from her one-year residency in Rome, where she was the 2012 John Guare Fellow in Literature at the American Academy, to become the director of the Creative Writing Program within the English Department at UCD. Her new book, *One Hundred Apocalypses and Other Apocalypses*, will appear in August. For more on Prof. Corin's latest work, see pages 16-17.

Frances Dolan's new book, *True Relations: Reading, Literature and Evidence in Seventeenth Century England*, was published in January 2013 (see page 6). Professor Dolan also edited and provided an introduction to the new edition of Thomas Heywood's *A Woman Killed with Kindness* (Bloomsbury Methuen).

Elizabeth Freeman continues to edit *GLQ: A Journal of Lesbian and Gay Studies* with Professor Nayan Shah (American Studies & Ethnicity, USC). Special issues underway include "Queer Athletics," ed. Jennifer Doyle; "On the Visceral," eds. Sharon Holland, Marcia Ochoa, and Kyla Wazana Tompkins; and "The Queer Inhuman," eds. Dana Luciano and Mel Chen. Professor Freeman was a recipient of the Academic Senate Distinguished Teaching Award for Graduate and Professional Teaching at UCD this year.

Danielle Heard participated in [The First Book Institute](#) at the Center for American Literary Studies at Pennsylvania State University in June, as one of only eight scholars selected for this competitive program. The purpose of the institute was to provide the eight participants with workshops and presentations aimed at helping them transform their current book-length manuscripts into publishable works. In a separate project, she and Assistant Professor of English Uri McMillan (UCLA) were

awarded a grant in the amount of \$10,000 in support of their Multi-campus Research Group proposal "Experimental Black Aesthetics: Performance, Politics, and Representation" for the year 2013-2014. Other collaborators include Erica R. Edwards (English, UC Riverside), Brandi Cantanese (Theater, Dance, and Performance Studies, UC Berkeley), Stephanie Batiste (English, UC Santa Barbara), Jayna Brown (Ethnic Studies, UC Riverside), Nadine Georges-Graves (Theater and Dance, UC San Diego), and Sara Clarke Kaplan (Ethnic Studies, UC San Diego). Professor Heard's article "Baldwin's Humor" will appear in the forthcoming collection *The Cambridge Companion to James Baldwin*, edited by Michele Elam (Cambridge UP, 2014).

Hsuan Hsu, during his sabbatical year at the Center for Advanced Study in the Behavioral Sciences, has been completing the manuscript for his book *Sitting in Darkness: Mark Twain and America's Asia* and working on an online exhibit about "Risk and the Landscapes of Militarization," funded by the Rachel Carson Center for Environment and Society.

Desirée Martín's new book, *Borderlands Saints: Secular Sanctity in Chicano/a and Mexican Culture*, is forthcoming from Rutgers University Press in December 2013 (see page 6). Desirée will be promoted to Associate Professor of English this July.

John Marx recently published *Geopolitics and the Anglophone Novel, 1890-2011* with Cambridge UP in 2012 (see page 6). His collaboration with Mark Garrett Cooper (Professor of Film and Media Studies, University of South Carolina) on the politics of the digital humanities, called "Humanities After Hollywood," is ongoing; you can visit the blog [here](#).

Colin Milburn was appointed as the inaugural Gary Snyder Chair in Science and Humanities in July 2012. For more on Prof. Milburn's current work see pages 8-9.

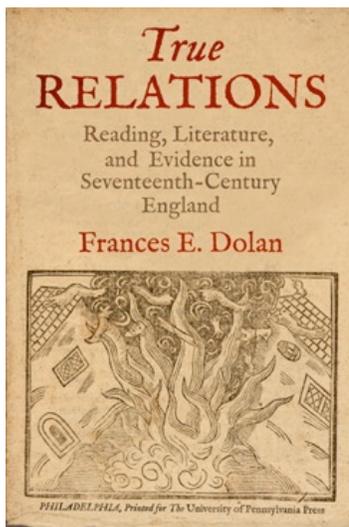
Elizabeth Miller's new book, *Slow Print: Literary Radicalism and Late Victorian Print Culture* (Stanford UP, 2013), was published in January. Professor Miller will be assuming the chair of the English Department beginning in July, replacing current chair Scott Simmon (see page 3).

Scott Shershow's book *Deconstructing Dignity: A Critique of the Right-to-Die Debate* will be published by the University of Chicago Press in Winter 2013. His initial essay on the same theme, "The Sacred Part: Deconstruction and the Right to Die," appeared in *CR: The New Centennial Review* 12:3 last year, and can be downloaded [here](#).

Scott Simmon has again served as curator for the newest collection of archival films on DVD from the National Film Preservation Foundation, *Lost and Found: American Treasures from the New Zealand Film Archive*, which will be released in September 2013. The 13-film collection includes, among other rarities, early features by John Ford and Alfred Hitchcock. The previously lost films were discovered in New Zealand, thousands of miles from their original places of production. Professor Simmon, who is the current chair of the English Department, will be stepping down from his post in July, when Elizabeth Miller will take over as department chair (see page 3).

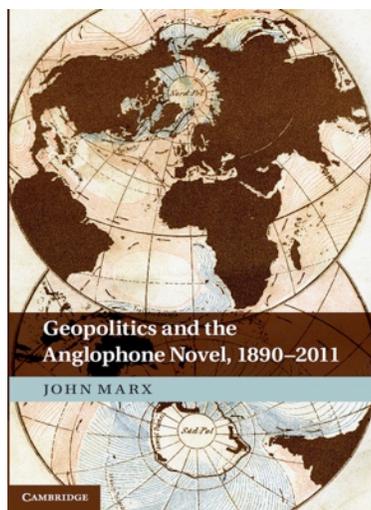
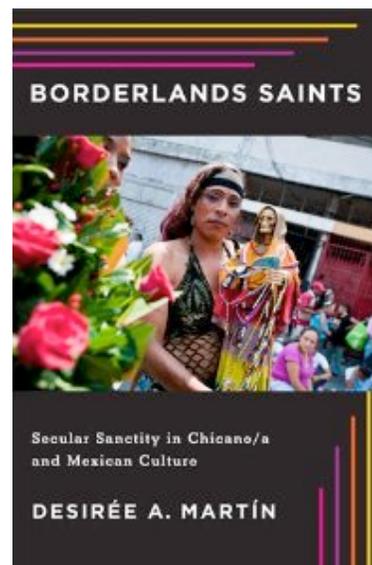
David Simpson's most recent book, *Romanticism and the Question of the Stranger* (University of Chicago, 2013), tracks the long history of strangers and "otherness" since the Romantic era down to our own time, showing the many ways we have inherited a vexed and unstable paradigm of simultaneously resisting and desiring the manifestation of foreignness in occidental culture since the moment of the French Revolution (see page 7).

FACULTY PUBLICATIONS SPOTLIGHT



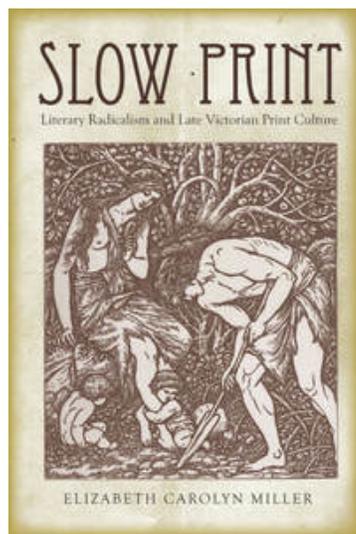
Professor **Frances Dolan's** *True Relations: Reading, Literature, and Evidence in Seventeenth-Century England* was released by the University of Pennsylvania Press in 2013. The book analyzes the ways in which evidentiary texts raise complex issues about the nature of fact and fiction, as it turns to a multitude of archival documents surrounding three traumatic seventeenth-century events: the London Fire, witchcraft prosecutions, and the Gunpowder Plot. Wendy Wall, Prof. of English at Northwestern, writes: “*True Relations* pairs a methodological inquiry with historical analysis of specific case histories connecting fact to fiction in the early modern period. No other book to date has traced the particular way that scholars of the early modern period devise a practice of reading once they affirm the axiom that the ‘real’ is constructed. Dolan offers an unusually lucid and crisp tour of the social stakes involved in reading strategies and evidentiary standards.”

Desirée Martín's *Borderlands Saints: Secular Sanctity in Chicano/a and Mexican Culture* will be published by Rutgers University Press in December 2013. The book analyzes the role of saints and saint-like figures, such as Teresa Urrea (La Santa de Cobora), Pancho Villa, César Chávez, Subcomandante Marcos, and Santa Muerte, in the borderlands of the U.S. and Mexico. Drawing on a diverse archive of works from the nineteenth century to the present, the project explores the intersections of spiritual practice with literary, historical, visual, and oral narrative. UC Santa Barbara English Department Chair Carl Gutiérrez-Jones, writes: “Addressing religion, spirituality and sanctity in Chicana/o culture, *Borderlands Saints* makes a significant contribution to a burgeoning area that demands critical attention.”



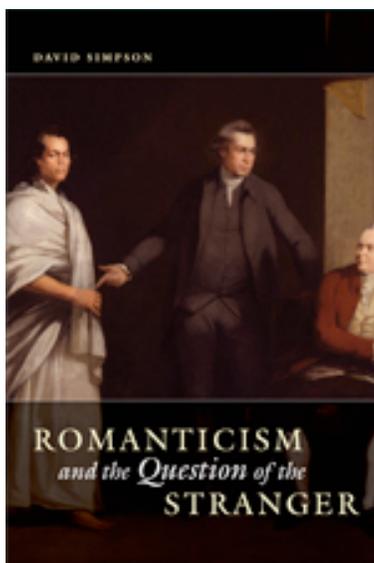
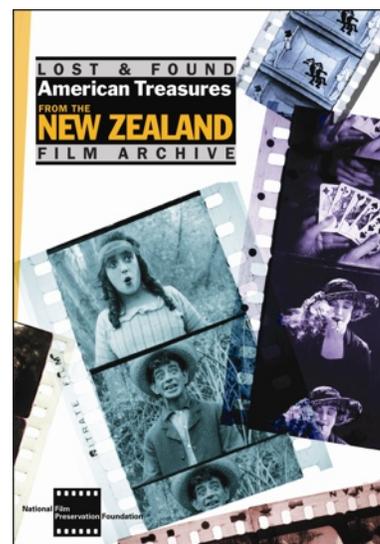
In *Geopolitics and the Anglophone Novel, 1890-2011* (Cambridge UP, 2012) Professor **John Marx** explores how Anglophone fiction over the long twentieth century has often functioned as a vital cultural tool for both criticizing and pragmatically reimagining the role of governance. Drawing on a vast array of novels from early-twentieth-century authors such as Joseph Conrad, E. M. Forster, and Rabindranath Tagore, to contemporary authors, including Monica Ali, Chimamanda Ngozi Adichie, and Michael Ondaatje, Marx weaves an intricate historical narrative that demonstrates the power of the fictional imaginary to shape political realities. Caren Irr, Prof. of English at Brandeis, states of the work: “this project is bold and distinctive enough to merit broad readership outside of its primary fields. Marx creatively remaps the political geography of contemporary Anglophone fiction.”

FACULTY PUBLICATIONS SPOTLIGHT



Associate Professor **Elizabeth Miller**'s *Slow Print: Literary Radicalism and Late Victorian Print Culture* was published by Stanford University Press in January, 2013. The book explores the literary culture of Britain's radical press from 1880 to 1910, a time that saw both the emergence of a mass print industry and a boom in small-scale printing for a specific counter-cultural audience. "Slow print," like "slow food" today, actively resisted industrial production and the commercialization of new domains of life. The project draws on under-studied periodicals and archives, revealing a largely forgotten literary-political context, while analyzing the debate within the radical press over how to situate radical values within an evolving media ecology. Of the book, Mathew Beaumont, of University College London, writes: "This is an original and valuable piece of scholarship, accessibly and vibrantly written. Its argument for 'slow print,' which is supported by excellent close readings of the material dimensions of the texts it discusses, as well as aspects of their literary character, is a highly convincing one."

Professor **Scott Simmon** has curated the National Film Preservation Foundation's *Lost and Found: American Treasures from the New Zealand Film Archive* (Image Entertainment, September 2013), a collection of long-lost films from directors such as John Ford, Alfred Hitchcock, and Mabel Normand. The DVD includes 3-1/4 hours of films that not only have never appeared on video before, but also were thought to no longer exist just four years ago. The collection features works by major directors, as well as industrial films, newsreels, cartoons, comedies, serial episodes, and previews—all produced between 1914 and 1929. This significant collection of early American films, once considered lost forever but now resurrected nearly 7,000 miles away from the U.S., speaks to the global popularity of American cinema from its earliest beginnings.



David Simpson, G.B. Needham Endowed Chair and Distinguished Professor of English, published *Romanticism and the Question of the Stranger* in 2013 with University of Chicago Press. The book traces the figure of the stranger and the rhetoric of strangeness throughout works by Coleridge, Austen, Scott, Southey, and Rousseau—among others. Of the book, Prof. David Clark of McMaster University writes: "Compelling and elegant at every turn, it is widely and deeply informed, addressing an enormous and varied Romantic archive while also demonstrating a masterful grasp of contemporary theoretical discussions about strangers and strangeness. A searching and felicitous intelligence quickens the project from its expansive beginning to its deeply moving conclusion. Written with uncommon purposiveness, David Simpson's powerfully realized book may be rooted in Romanticism but it tells a history of vexed encounters with others through which we are still living."

FACULTY INTERVIEW: COLIN MILBURN



UC Davis English Prof. Emeritus Gary Snyder with Prof. Milburn at the April 2013 UCD Endowed Chairs gala

Associate Professor of English Colin Milburn was appointed as the inaugural Gary Snyder Chair of Science and Humanities in July of 2012, making him one of the nation's few endowed chairs in both the sciences and humanities. He is also the founding director of the [UC Davis Humanities Innovation Lab](#), a UC Davis Chancellor's Fellow for 2011-2016, and a recipient of the UC President's Faculty Research Grant for 2012-2013.

As a leader in initiating major multidisciplinary grants that foster the development of shared research spaces on campus, Prof. Milburn has been an integral member on the interdisciplinary faculty teams responsible for securing both the \$2.5-million IMMERS (Interactive and Multi-Modal Experience Research Syndicate) grant, and a nearly \$1-million grant from the National Science Foundation for advancing interdisciplinary research using data-visualization environments, such as the UC Davis [KeckCAVES](#). He is also the lead professor of the interdisciplinary research cluster for "Gamification and Innovation in the Digital Humanities," which was recently awarded major funding by the UCD [IFHA](#).

Prof. Milburn's first book, *Nanovision: Engineering the Future* (Duke, 2008), brings a multidisciplinary approach to a critical analysis of the coming age of nanotechnology. On sabbatical for the 2012-2013 academic year, he has just completed his second book, *Mondo Nano: Fun and Games in the World of Digital Matter* (Duke, 2014), and is already well into his third book project, *All Your Base Are Belong to Us: Video Games and Techno-Politics*.

The creation of the Gary Snyder Endowed Chair in Science and the Humanities sets up a long-term commitment to interdisciplinary work on the Davis campus, but does it really affect your work as a scholar and teacher on a daily basis?

In some ways, yes, because I feel that it provides a sense of momentum and possibility around interdisciplinary collaborations, thinking towards new synergies between the sciences and humanities. Even though this sort of thing has been a research focus of mine for a long time, I feel freshly inspired to help create new opportunities for interdisciplinary and multidisciplinary research here on campus.

What is your vision for the future of interdisciplinary work on the Davis campus?

Actually, I feel that our English department here has been quite proactive in thinking about the role of literary studies in the humanities and in conversation with other fields. To the extent that we can cultivate productive discussions with other areas of the humanities and the social sciences, and more adventurously, the mathematical and physical sciences, the law school, the medical school, etc. it opens possibilities. This is not to say that there are necessarily going to be revolutionary results from these types of interdisciplinary collaborations; it's all about experimentation. And in any case, I think that literary studies

continues to innovate in its own way and accomplish important things. We must continue to stand up for the value of the literary in the world today, the cultural functions of imaginative fiction, the work of poetic language, and so forth—I mean to say, the unique strengths of literary studies as a discipline. The trick is to find ways in which what we do as English scholars can help other disciplines advance in their own terms, and vice versa, and this is what I find most exciting about interdisciplinary work. This is how I would like to see it go at UC Davis.

In comparing the subtitles of your two latest book projects we have "fun and games" and "techno-politics"—is this third book project a turn to the political or a continuation of previous concerns?

Mondo Nano's main interest is to understand how cultures of play, and particularly the culture of video games, affect scientific productivity. So I explore that issue as a conversation among literary texts, media technologies such as video games, and scientific research. I'm fascinated to see how game technologies have been changing the ways that scientists engage with their data. This is not divorced from political questions. In fact, the politics of disciplinarity, scientific regulatory policies and state-supported funding in the U.S. and globally—all of these are at stake in understanding a particular ethos of science that sees play as labor, or "playbor." So there is definitely a set of political

continued on page 9

FACULTY INTERVIEW: COLIN MILBURN

continued from page 8

questions in *Mondo Nano*, but it does become more focused in the new book. The main issue I am addressing in *All Your Base Are Belong to Us* is how game players become politicized. So I look at a variety of ways that gamer communities come together around specific issues relating to intellectual property law and environmental politics, for example. I want to show how players' emotional and conceptual relationships with particular video game experiences profoundly shape their political sensibilities.

Can you tell us a bit about some of the collaborative projects you're working on in the Humanities Innovation Lab?

There are several things developing. I'm working on one project right now with Joe Dumit in [STS](#), Dawn Sumner in geology, Oliver Kreylos in computer science and geology, and [English Ph.D students] Josef Nguyen and Jordan Carroll. It's about "Research Presence" in VR environments. We distinguish research presence from the conventional use of the term "presence" in VR. For scientists who use these virtual environments, robust verisimilitude is not remotely important; on the contrary, what turns out to be most effective and what happens very naturally for users is to experience virtual data as if it were an object in the real world, as a kind of "mixed reality." And so we are trying to philosophically and technically understand what the experience of "research presence" is about. There are exciting possibilities for how we as literary scholars might relate to archival materials, for example, in "mixed reality." That's a question our group is now looking at with the Games Institute at the University of Waterloo. Things have been going really well. Actually, the Humanities Innovation Lab has been quite active recently. [Ph.D. student] Marty Weis is researching what he calls "bio-gaming," the biopolitics of video games in relation to the life sciences. Some of us are also writing together about the eco-politics of games, or "green gaming." Kriss Ravetto in [CaTS](#) and Michael Neff in computer science are working on computational handshake protocols and animated agents. With Eric Smoodin and Caren Kaplan, we've been working for a while now on 3D visualization in relation to film spectatorship. And John Marx has been working on a project called "Mega" about video game cities and the virtual navigation of overwhelming urban spaces. Lots going on, and lots more still to come.

What would you say to those who insist that English departments should be concerned with the study of language rather than 3D modeling and virtual data environments?

I do think that the discipline of English is, of course, fundamentally about language, and so I think that the strengths of English literary study must necessarily remain with a focus on language. But what I also imagine is that even in studying language there may be other methods and other tools to bring to

the study of linguistic patterns, poetic structure, narrative genealogies, etc., that are not exclusively the tools that we have used for quite some time to great success in literary studies. There are some questions we can investigate with new computational tools. But in addition to applying these tools to linguistic and textual materials, I'm also interested to experiment with new ways of communicating our research findings, to think about 3D graphical environments as a mode of publication, and to think beyond the book as our principal medium of knowledge dissemination. Books are not going anywhere, but there are new opportunities, as well. We can begin to look to video games or other interactive media forms as ways to share our research with other scholars and with the public. This is a driving interest in the digital humanities more generally, I would say. And of course, a lot of people are doing it already—here and elsewhere.

How would you speak to the critique that video games are part of "the culture industry" that Horkheimer and Adorno warn us about, or their concern that "technical rationality is a rationality of domination"? Is there a danger in bringing scientific tools to the humanities?

This is where I find that the interdisciplinary engagements are quite helpful for all the fields involved, because if we carry forward the critical traditions of the humanities, and literary studies in particular, into our studies of technics, scientific practices, or new media, it can help to address precisely this worry that you raise. For me, to study literature and science, or literature and media technologies, is not to scientize literature as much as it is to render science and technology the objects of literary analysis—although, certain methodological issues arise and one can't simply limit oneself to a single method. But, for me, this kind of work is not an unreflective endorsement of the technocracy of science; on the contrary, it is a particular way of addressing it—often critically—and ultimately hoping to make things change.

What is the best video game for English majors?

Portal—an easy choice, although certainly not the only possible recommendation. I find it to be a smart narrative that is highly aware of the genre traditions that it draws upon, in particular science fiction, and it also makes a real effort to try to think about what video game culture does to poetry. It's about making portals or holes in one's environment in order to create connections in unexpected ways, and one of the connections the game makes is to the poetry of Dickinson and Longfellow. Many of the most ambitious video games today can be played without having a deep literary background, of course, but if you do have it, these games often become incredibly rich, daring, sophisticated texts.

GRADUATE ADVISER'S COLUMN



Associate Professor of English John Marx is serving as Graduate Adviser for 2012-2014. He received his Ph.D. from Brown University, after completing a B.A. at NYU. Professor Marx has published widely in the fields of British modernism, postcolonialism, and the contemporary novel: he is the author of *The Modernist Novel and the Decline of Empire* (Cambridge UP, 2005/2009), which argues for the significant role of modernist fiction in shaping the global transformation of society, and *Geopolitics and the Anglophone Novel, 1890-2011* (Cambridge UP, 2012), see page 6. Professor Marx is currently an editor for the journal *Contemporary Literature*.

In my first year as Graduate Adviser, I have had the pleasure of getting to know many of our Ph.D. students and of working with our crack administrative team, Levada McDowell and Janie Guhin. I am grateful to Levada and Janie for teaching me the tricks of the trade, and to the grads themselves for their serious engagement with the nitty-gritty of Ph.D. education as well as the big questions facing English study and the humanities more generally.

I took over this year from Associate Professor Gina Bloom, on whose watch the Ph.D. program implemented new preliminary and qualifying exams, began offering new workshops on article and dissertation prospectus writing, and made important steps towards greater funding of graduate student research. This year, we have continued to fine-tune our exams, and graduate students have led the way in making sure the new exams are a success: during the fall Introduction to Graduate Studies seminar, test takers shared experiences with our incoming class, while at a spring discussion organized by English Graduate Student Association representatives Molly Ball and Ian Afflerbach, recent test takers joined with faculty to talk about examination strategies and tactics. In the meantime, Professor Elizabeth Freeman updated the prospectus guidelines with the help of her spring workshop students, and we have further streamlined the process whereby graduates apply for departmental and university fellowship support. In addition, graduate student Meg Sparling and her cohort initiated a separate study group focused on prospectus writing that ran the quarter before Professor Freeman's workshop. I hope it becomes a tradition future prospectus writers will continue.

I was pleased to be able to teach the Introduction to Graduate Studies class in the fall, which not only afforded me a chance to learn more about our incoming students, but also to renew my sense of how such entering graduates think about English Ph.D. education. New students learn quickly to ask questions about what it means now to receive professional training in our discipline as well as about courses and projects that will help them to achieve their goals (whether those involve future employment within the academy or outside it). Professors are actively debating these matters as well, and I look forward to future conversations among both faculty and students in the coming year. I am convening a working group at the UC Humanities Research Institute in the fall concerned with the humanities and work, which I hope will

provide me with new ways to involve our students in the wider national discussion about the future of humanities training, teaching, and research.

I should say two words more about the introductory course for new Ph.D. students, which I inherited from past teachers who have done much to make this a successful welcome to the department and the profession. The syllabus I taught last fall was made up of readings provided by department faculty. The spring before, I asked the faculty to suggest the name of one foundational and one state of the art essay in their field. The answers composed a syllabus that presented scholarly questions we professors believe ought to organize English today. Soon, I'll be writing the faculty to ask what essays they've read in the last year have impressed them the most. I will draw on their suggestions to keep the Introduction to Graduate Studies syllabus up to date for the coming fall and our next incoming class.

That class arrives having secured fellowship support from all quarters, a measure of the quality of students that UC Davis recruits and increasing recognition on the part of the campus and the nation that our Ph.D. program competes with the best. In the fall we will welcome students supported by the UC Davis Provost's Fellowship in Humanities and Social Science, Graduate Scholars Fellowship, and Eugene Cota Robles Fellowship. Others will be Graduate Student Researchers for the Mellon Research Initiative in Early Modern Studies. One will be deferring her arrival at Davis so that she can take advantage of a Fulbright Fellowship.

Our current students have been accumulating fellowships and awards as well. Valerie Billing, Josef Nguyen and Bryan Yazell have won Provost's Dissertation Year Fellowships. Barbara Zimbalist won the Medieval Academy of America's Graduate Student Essay Prize. The list goes on (see pages 11-12 for complete list of awards).

In addition to these honors, our students continue to compete for and secure placements at selective liberal arts colleges and highly-ranked research universities across the country. Thanks is due to this year's placement advisers, Associate Professors Gina Bloom and Elizabeth Miller.

Thanks too go to this year's Graduate Committee (Seeta Chaganti, Elizabeth Freeman, Danielle Heard, David Lloyd, Parama Roy, Ian Afflerbach, and Molly Ball) for frank discussion and hard work. Their term may be up, but mine continues next year. I'm very much looking forward to a new incoming class and to new challenges.

PH.D. PROGRAM NEWS & AWARDS

Ph.D.s Conferred 2012-2013

Alexis Imrie Cattivera, "At Home and on the Road: The Politics of Postwar Space in American Literature and Film" (pending Sept.)

Claire Dawkins, "Not A Whore: The Defense Against Slander in Early Modern English Romances"

Karen Embry, "The Incalculable Truth of Art: Thinking Through the Artwork in the Twentieth Century" (pending Sept.)

Anett Jessop, "Definitional Poetics: Modernist Poetry, Language, and The Word Woman" (pending Sept.)

Britt Eira Long, "Choose Your Own Adventure: Fandom, Authorship, and Alternate History in an Age of New Media"

Eric O'Brien, "Inexpressible: The Agrarian Roots of Romantic Rhetoric"

Ryan Page, "The Melodramatic Diegesis: Sensational Realism, Dramatism, and the Advent of Literary Naturalism" (pending Sept.)

Erin Paszko, "On Postcolonialism, Terrorism, and the Contemporary Crisis of Capitalism" (pending Sept.)

Laurel Recker, "Missing Time in Transatlantic Modernisms" (pending Sept.)

Julie Ha Tran, "Alien Cities: Anxieties about Race, Space, and the Body Politic in the Science Fiction City"

Barbara Zimbalist, "Translating Christ in Medieval Women's Visionary Texts"

M.A., English Literature

Ian Afflerbach, "Blind Judgment: Liberalism in the Rhetoric and Reception of Richard Wright's *Native Son*"

Ian Afflerbach has been awarded the department's exchange position with Johannes Gutenberg Universität in Mainz, Germany for 2013-14.

Pearl Chaozon-Bauer received a \$500 2012-2013 Graduate Travel Award from the Consortium for Women and Research for a paper entitled "Christina Rossetti: Re-envisioning the Epithalamium Genre," which she delivered at the Northeast Modern Language Association in March 2013. She also organized and presented on a panel at the Academic Literacy Summit at UC Davis entitled "Bridging Writing Assignments from Secondary to University Composition Courses: An Inquiry Group Discussion Panel" (January 2013), as well as gave a paper entitled "In Memoriam: Queer Revisions of the Epithalamium" for Victorian Poetry: Forms and Fashions, a Conference in Celebration of the 50th Anniversary of Victorian Poetry at West Virginia University (April 2013).

Claire Dawkins's article "Victorious Service in Lady Mary Wroth's *Love's Victory*" appeared in the May 2013 issue of *Sidney Journal*.

Jasmine Kitses received a HARCS Dean's Summer Fellowship and an English Department Dissertation Fellowship, for work on her dissertation *Simple Marks: Moments of Punctuation in Twentieth-Century Poetry*. This year, Jasmine was on a Provost's Dissertation Year Fellowship. In spring 2014, she will teach a course of her own design on the intersection between graphic novels and visual poetry, called *Graphic Novelties*.

Angela Hume Lewandowski won Omnidawn Publishing's 2012 Poetry Chapbook Contest, judged by Joseph Lease. Her chapbook, *The Middle*, appeared in early 2013. More information is available [here](#). New poems by Angela are appearing in *Little Red Leaves*, *Mrs. Maybe*, and *RealPoetik*.

Meg Sparling was awarded a summer grant from the UC Davis Environments and Societies Research Initiative.

Bryan Wallis's forthcoming article, "More Real than Real: The Weird Localism of Ralph Eugene Meatyard and Wendell Berry," will appear in the 2012/2013 issue of *The Australasian Journal of Ecocriticism and Cultural Ecology*.

Marty Weis won the ASUCD Excellence in Education Award (College of Letters and Science, HARCS Division). The ASUCD Excellence in Education Awards are nominated, funded, and selected exclusively by students.

Peter Weise's article "The *objet petit a* Voice in Sydney Owenson's *The Wild Irish Girl*" was accepted for publication in a collection of essays, titled *Sound-Effects: The Object Voice in English Fiction*.

continued on page 12

PH.D. PROGRAM NEWS & AWARDS

2012-2013 Awards and Announcements

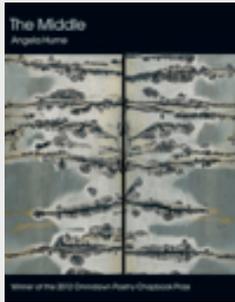
Three **Provost Fellowships** for continuing Ph.D. students for 2013-2014 were awarded to graduate students from our department: Valerie Billing, Josef Nguyen and Bryan Yazell.

English Department Distinguished Dissertation Fellowships were awarded this year to: Ian Afflerbach, Kristen Aldebol, Anett Jessop, Angie Hume Lewandowski, Bryan Yazell and Barbara Zimbalist.

The David Noel Miller Scholarship Essay Prize for the best English graduate-student essay of the previous academic year was awarded to Ian Afflerbach for “‘Our Whole Dissembly Appeared’: The Pragmatics and Performance of Dogberry’s Malapropisms.” Honorable mention went to Tobias Wilson-Bates for “The Image of Time in *David Copperfield*.”

A **Professors of the Future Fellowship** for 2013-14 was awarded to Pearl Chaozon-Bauer.

Outstanding Graduate Student Teaching Awards for 2012 were awarded to Pearl Chaozon-Bauer and Claire Dawkins.



The Middle, by Angela Hume Lewandowski, won Omnidawn’s 2012 Poetry Chapbook Contest, and was selected by Joseph Lease.



SCHOOL OF
CRITICISM & THEORY

Ben Kossak was selected to attend the summer 2013 program at the School of Criticism and Theory at Cornell University.

Barbara Zimbalist won the Medieval Academy of America’s Graduate Student Essay Prize



Recent Placement News

Fall 2012

Sharada Balachandran-Orihuela, University of Maryland, College Park (Assistant Professor)

Gina Caison, Georgia State University (Assistant Professor)

Jason Dunn, College of Central Florida (Assistant Professor)

Ryan Fong, Kalamazoo College (Assistant Professor)

Kristian Jensen, New Mexico State University (Visiting Assistant Professor)

Sarah Juliet Lauro, Clemson University (Visiting Assistant Professor)

Kyle Pivetti, Norwich University (Assistant Professor)

Fall 2013

John Mac Kilgore, Florida State University (Assistant Professor)

Mindi McMann, The College of New Jersey (Assistant Professor)

Barbara Zimbalist, University of Texas, El Paso (Assistant Professor)

PH.D. PROGRAM

Incoming Class, Ph.D. in English Literature, Fall 2013

Megan Arkenberg recently earned her B.A. in English (minor: secondary education) from Carroll University in Waukesha, Wisconsin. Her current research interests include queer theory, critical theory, Gothic fiction and Victorian ghost stories. She is also an award-winning writer of science fiction, fantasy, and horror, with stories and poetry appearing in *Asimov's*, *Strange Horizons*, and dozens of other places.

New York City native **Sophia Bamert** just graduated from Oberlin College with a B.A. in English and Environmental Studies and a minor in German, earning Highest Honors in English. She will begin her studies at UC Davis in fall 2014, after a year as a Fulbright English Teaching Assistant in a high school in Germany. She plans to specialize in eco-criticism with a focus on urban spaces and literature of the early 20th century. Sophia loves to dance in styles ranging from lindy hop, to tap, to contemporary, and more.

Aaron Benedetti received a B.A. in English writing and political science from the University of Nevada, Reno, and is currently studying for an M.A. in sexual dissidence in literature and culture from the University of Sussex. He plans to pursue research in early modern literature, queer and critical theory, and temporalities at UC Davis.

Bryan Collier grew up in Southern California. He has completed a B.A. in English at UC Irvine and an M.F.A. in poetry at Boston University.

Jenny Colmenero is originally from Tucson, Arizona, where many generations of her family have lived. She migrated to rural Ohio four years ago, and is leaving now again after receiving her bachelor's degree this past May from Kenyon College. She would like to study U.S. ethnic literature, and is excited to engage with this field at Davis through both scholarship and time in the classroom. In her spare time, she likes to make music and amble around outdoors, as well as stay current with the great things people are doing out in the world.

Lee Emrich hails from the Great Lakes region of the country. She was born and raised about 40 minutes east of Cleveland, Ohio, right on the shores of Lake Erie, and has lived in Ohio her entire life. She studied English and Nursing at The Ohio State University. She is interested in pursuing issues of gender in both drama and print from the early modern period. In her spare time, Lee enjoys experimenting with different nail art designs, expanding her admittedly limited knowledge of cooking, working on her rusty piano playing skills, reading books at the beach on glorious, sunny days, watching British TV, and attending the opera! Finally, she'd like to say how happy and excited she is to be joining the academic community at UC Davis.

Sarah Haertig spent most of her childhood in Seattle, Washington and has lived in Northern California since 2004. She graduated from Mills College in 2012 with a B.A. in English

Literature and a Minor in Dance. At Mills, her senior thesis project focused on the social function of melodrama in Henry James's early works, specifically as it manifests in his novella *Daisy Miller*. Her years of training as a performer and a choreographer have given her a keen interest in the study of performance spaces in literature. She's particularly interested in exploring the politics of performances that take place outside of the proscenium setting and in looking at the ways in which the nineteenth-century American novel was and is viewed by authors and readers/audiences as a "portable theater." Her other research interests include feminist and gender studies, literary food studies and the performative characteristics of consumption, the evolution of social networks, and the ways in which choreographic considerations such as space, time, speed, and duration interrelate with aspects of literary genre and form.

Katja Jylkka is originally from Rockport, Massachusetts. She got her B.A. from Colby College, and her M.A. from Boston College. After leaving Boston, she has spent the past two years teaching high school English at a private boarding school in New York. At UC Davis, she plans to study nineteenth century British literature with an emphasis in animal and food studies. In her free time, she enjoys cooking, hiking, and running with her dog Murphy.

Zach Kissinger grew up in Clovis, California, moving to La Jolla to attend UC San Diego. He majored in English Literature (B.A.), graduating cum laude with departmental honors with highest distinction and minored in Dance (Theater). With extensive training in contemporary dance, vocal performance, and theater, he would like to continue exploring art making, incorporating his knowledge of performance into his literary interests. He wants to examine the effects of technology upon society and culture, to study and create performance, and to analyze literary history, theory and criticism.

Ashley Sarpong received her B.A. from Duke University and a M.A. from the University of Delaware. Ashley's area of interest is in early modern literature as well as in eco-criticism. She hails from Baltimore and in her year between Duke and the University of Delaware she worked as an aide to a politician in her home district. Hobbies include reading and writing, as well as music, fashion and, increasingly, food.

Samantha Snively graduated this year with a B.A. in English from Andrews University in Berrien Springs, Michigan, a town with two stoplights and no Starbucks. She grew up in the suburbs of Chicago and lived for 10 years in South Bend, Indiana. Her research interests include women in early modern texts; female resistance to power; theater, performance, and performativity; and a growing interest in foodways. When her nose isn't in a book, she also makes time for running, cycling, traveling, cooking, and ballroom dancing.

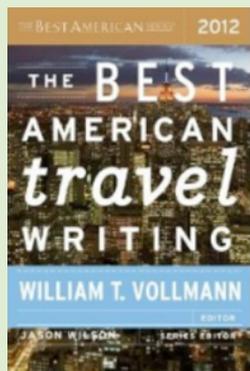
CREATIVE WRITING

The M.A. program in creative writing will enter a new phase beginning in the fall of 2013, under the program's incoming director, Associate Professor Lucy Corin. Lucy will be returning from a year's sabbatical in Rome as a recipient of the prestigious Rome Prize (see pages 16-17) in time to take on her new role as the program's director. She will succeed Professor Pam Houston, who has been guiding the program for over a decade, and has recently been awarded a 2014 Pushcart Prize. In addition to Corin and Houston, the program boasts an impressive list of faculty members, including Joshua Clover, Lynn Freed, Jack Hicks, Yiyun Li, Joe Wenderoth, and Alan Williamson; the M.A. program allows the small group of students chosen each year to focus on their creative writing in close workshop-based relationships with faculty members, while simultaneously taking advantage of the rich academic opportunities offered by the Department of English, of which the Creative Writing Program is a part.

For this year's newsletter, we would like to celebrate the many authors who teach for or who have graduated from the Creative Writing Program here at UC Davis. The following is by no means a comprehensive listing of faculty and alumni publications, but it is a representative sampling. We encourage readers to search out and experience these wonderful books. Enjoy!

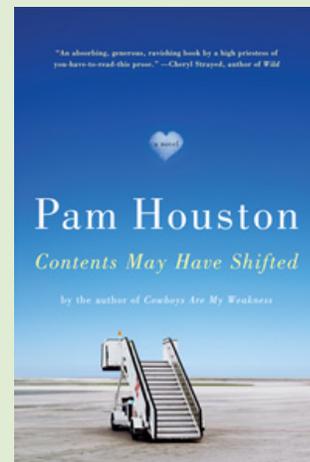
Faculty Publications Spotlight

Lucy Corin spent the 2012-2013 academic year at the American Academy in Rome, as a recipient of the Rome Prize. Her latest book of short fiction, *One Hundred Apocalypses and Other Apocalypses*, will be published by McSweeney's later this year. For more on Prof. Corin see pages 16-17.



Lynn Freed published her essay "When Enough is Enough: Age and the Creative Impulse" in the May 2013 issue of *Narrative Magazine*. You can read that essay [here](#). A previous essay of hers, "Keeping Watch," originally published in *Harper's*, was honored by being chosen for inclusion in *The Best American Travel Writing 2012*, edited by William Vollmann. Professor Freed was a resident at the European Translation Centre, EKEMEL, on Paros, Greece, for the month of September 2013.

Pam Houston's latest novel, *Contents May Have Shifted* (Norton), was published in the spring of 2012. John McMurtrie, of the *San Francisco Chronicle*, included Houston's novel on his list of the best books of 2012. Professor Houston was recently honored by being selected as one of the winners of the 2014 Pushcart Prize, which recognizes the best fiction, poetry, and essays published in the small literary presses annually.



Joe Wenderoth's latest collection of poems, *If I Don't Breathe How Do I Sleep*, will appear in the spring of 2014 from Wave Books, an independent poetry press based in Seattle. Wenderoth's previous collection, *No Real Light*, appeared in 2007 through Wave.



CREATIVE WRITING

CREATIVE WRITING M.A.s CONFERRED JUNE 2013

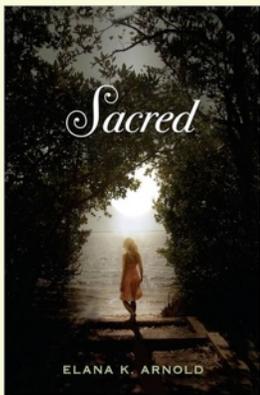
- Brook Barman**, "Animus Revertendi"
- Paola Capó-Garcia**, "grains and pig"
- Johnny Huscher**, "Amerikai: A Novel"
- Shane Kraus**, Untitled. A Novella, "Cassidy: A Story"
- Gregg LaGambina**, "The Fairgoers: A Novel"
- Eleanor Liu**, "Aim of the Dreamer"
- Arthur (Art) Middleton**, "Little Machine: A Novella and Two Stories"
- Charles John (CJ) Morello III**, "Going Places"
- Andrea (Annie) Ostlund**, "Rare Flower Hunters: Stories"
- Eric Sneathen**, "Description of Service"
- Kurt Wooden**, "Cold Carriage"

**Lois Ann Lattin Rosenberg 2012-2013
Graduate Student Creative Writing
Contest Winners**



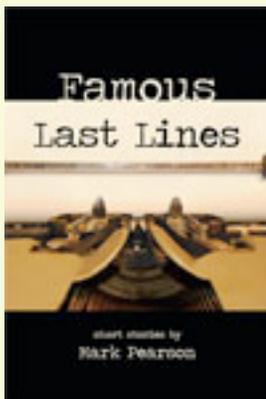
Poetry: **Tamer Mostafa** (*left*),
"Dameron Hospital, Stockton"
Fiction: **Annie Ostlund** (*right*), "Photopsia"

Recent Alumni Publications

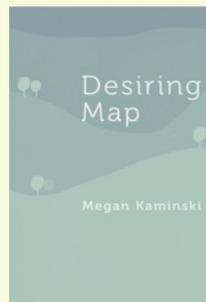


Elana K. Arnold (M.A. 1998), *Sacred* (Random House, 2012)

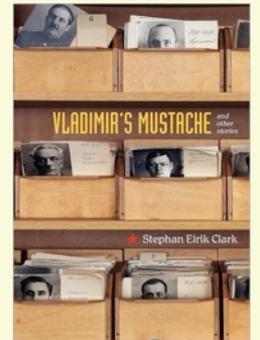
Alejandro Escude (M.A. 2003) won the Sacramento Poetry Center's Poetry Manuscript Prize for his work "My Earthbound Eye." His book is forthcoming.



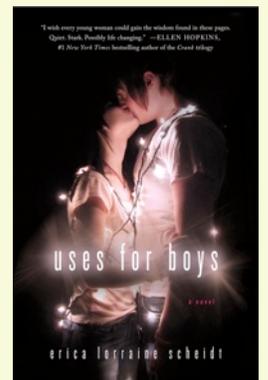
Mark Pearson (M.A. 2002), *Famous Last Lines* (Main Street Rag, 2013)



Megan Kaminski (M.A. 2005), *Desiring Map* (Coconut Books, 2012)



Stephan Eirik Clark (M.A. 2005), *Vladimir's Mustache and Other Stories* (Russian Information Services, 2012)



Erica Lorraine Scheidt (M.A. 2008), *Uses for Boys* (St. Martins, 2013)

CREATIVE WRITING



Photo courtesy of Sara Steinberg

Faculty Interview with Lucy Corin

In describing her current work in progress, a novel called *The Swank Hotel*, Associate Professor Lucy Corin tells us, “I’m interested in the way that a world that includes madness as one of many modes of human experience is a world primarily in flux.” That description might be an epigraph for all of Lucy’s work in one way or another. She has emerged as a unique and powerful new voice in contemporary American fiction—or maybe a cacophany of voices, since her predilection for imagining the disassociated, the sociopathic, the schizophrenic, or the just plain nutty, offers an internal landscape where insanity is the status quo and normality is a tedious fault of nature. This quality gives her work its richness, its variegated sound and feeling. Her auspicious first roman à clef, *Everyday Psychokillers: A History for Girls*, is about growing up in Florida in the moment of Ted Bundy, Eugene Stano and Christopher Wilder; a locale, as she says, where she was struck by “what it meant to grow up trying to imagine who it was possible for you to be when the dominant narrative that surrounded me and my friends was how to situate yourself as a victim or a perpetrator of terrible things,

usually against girls.” Her second book, *The Entire Predicament*, shows off her great capacity for short fiction. Her soon to be published collection of three long narratives and a montage of shorter fragments, *One Hundred Apocalypses and Other Apocalypses*, is completely original in form and perspective, presenting the end of the world (or the end of anything) as the proverbial glass half full.

Lucy’s remarkable work was honored with the prestigious Rome Prize from the American Academy of Arts and Letters for 2012-13; in her award citation, Louise Gluck wrote, “Unforgettable voices resist description. Lucy Corin sounds like no one: prickly, shrewd, faintly paranoid or furtive, witty and also savage, she has something of Paley’s gift for soliloquy combined with Dickinson’s passionate need to hold the world at bay, that sense of a voice emanating from a Skinner box. Her achievement is already dazzling, her promise immense.”

Lucy received her B.A. from Duke and her M.F.A. from Brown. She has been a faculty member of the English Department since 2004; beginning in the fall of 2013, she will take over as the director of the department’s Creative Writing Program. In an institution committed to bringing together a diverse community of artists and scholars, Lucy brings both her artistic background and her considerable experience as a teacher and mentor of other young creative writers here at UCD.

What sparked your interest in creative writing, and how did this interest evolve?

As soon as I could write I was recording my ideas on scraps of paper and hiding them in my room. As soon as I could read a novel by myself I was taking a legal pad into a tree and trying to write one. I didn’t think of it as “creative writing” until my senior year of high school, when there was a class called creative writing. Even then I resisted it as a term. It seemed fluffy and I felt very serious—for better and worse—about what I was doing when I was writing. My interest in creative writing as a field evolved as it became clear that I was a good enough teacher and good enough professional to make a living in that world and support my writing, which I always knew was not

going to make me a living. I remember having conversations in my 20s with one particular writer friend: I was going to find a way not ever to have to write something the way anyone else said to write it in order to make a living, and he was going to make sure he was able to make a living by being a writer—which means balancing what you want to write with what a publisher wants written. We both stayed pretty true to our own basic aspirations.

How did the Rome Prize come about for you?

I got a letter saying I was a finalist for this fellowship I didn’t even know existed—the Rome Prize was totally off my radar because you can’t apply for it as a writer (you can in other fields).

continued on page 17

CREATIVE WRITING

continued from page 16

You get nominated by a member of the American Academy of Arts and Letters, and then a committee decides, among the nominated books, which to award what sort of prize. One thing that really gratifies me is that the book that got me noticed for this, *The Entire Predicament*, came out in 2007. So often, if a book doesn't make a big splash the second it comes out, it just disappears, which seems so bizarre to me, given the way people read. You get a book, you might read it immediately, but more likely, if you're anything like me, you pick it up and put it down a dozen times before you read it. If you let it hang around, you might pick it up and have it feel right to you in a way it didn't a year ago. I love that my book went along some windy trail until someone with the power to support it came across it and fell for it. What a wonderful thing to happen to my book and to my writing life.

The new collection is entitled *One Hundred Apocalypses and Other Apocalypses*. What interests you about the idea of an apocalypse?

My apocalypses project started much the way my psychokiller project started. I felt a surge of these narratives in pop culture and started wondering why and paying attention. I was driving across the country—in 2004 when I got this job—taking all secondary highways, and thinking about the allure of the unpeopled landscape. I looked back at one of my favorite books from childhood, about a girl on her own with her dog after the bomb. I thought about the end of *Frankenstein*, the monster walking into the arctic whiteness. What's interesting to me is the desire people have, when they are freaked out about something like 'what the world is coming to' or 'why doesn't anyone think I'm cool,' to fantasize about wiping the slate clean, that simultaneous gesture of hopefulness and hopelessness. I'm interested in the pleasure of the fantasy of almost-total destruction—or, really, the fantasy of surviving it—to live to tell. It suggests the blank page of writing or creating anything. Apocalypse takes the stuff of narrative, beginning and ending, to its extreme.

Did you find the shift from being a writer to teaching writing difficult?

I've been teaching workshops since I was in graduate school, and I went to graduate school when I was 21, so writing and teaching have pretty much developed alongside each other. It shifts as I change and my students change. The great thing about the workshop format is that it is a very simple structure and you can do a thousand things within it. You read, you generate material, and you talk about what the members of the class are doing. The flexibility of those elements is what keeps it interesting for me.

What would you like people to know about the Creative Writing Program here at UCD?

Our faculty is really pretty striking—we have such a range of sensibilities and relationships with the writing life represented. It means that we can attract really interesting students, and it means every student will have whatever she thinks writing is about challenged by what she encounters here. We do a lot with very limited resources. Our grads have an incredible track record of using what they learn here to make really exciting creative lives for themselves. Just in the past couple of years I've had a student win a national prize for her first book, another get into perhaps the best fully funded M.F.A. program in the country, another become a commercial trucker (she's still writing, too!)

What are the advantages of the M.A.—which is offered at UCD—versus more typical M.F.A. program?

The advantage and disadvantage are the same—it's not a "terminal" degree, and that means the program can serve as a kind of bridge or testing ground for people trying to understand who they are as writers, readers, critics, and students. Our program, because of the quality of the faculty and the structure of the curriculum, looks a lot like many of the best M.F.A. programs out there, but because literary study is emphasized along with studio classes (workshops) students can come out of the program knowing that a Ph.D. is right for them and be prepared for that path, or knowing that teaching is right for them, or knowing that neither is right for them and what they really want is something very different than what the academy offers. Most importantly, everyone finishes the program having a better sense of who he is as a writer and where writing can fit into his life.

How do you see your future role as director of the writing program here at UCD?

This first year is, for me, all about finding out whether or not I can be good at this job. How well can I represent the needs of the program and the students to people outside the program? How efficiently can I manage our budget? Am I able to do this kind of work and be the kind of writer and person I want to be in my life and in the office? If I can be a good director, it will be a really exciting shift for me in my professional life. I love the idea of building this program; I'm just the sort of person who only likes to do things if I can figure out how to do them well.

Is the artist/scholar dead?

Not as long as Joshua Clover lives. Honestly, though, of course not. Art changes and scholarship changes and they're always intertwined and there are always scholars whose work is artistic, artists whose art is scholarly, and people who produce both art and scholarship. No one's going to agree on whose work really counts as what, but that's okay with me.

CREATIVE WRITING

The Maurice Prize



Winner of the 2012 Maurice Prize for Fiction:

The Evolution of Flight

Cora Stryker, M.A. 2007



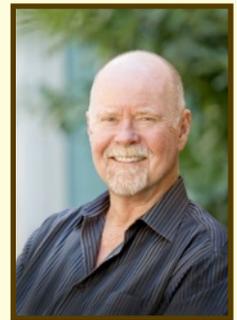
Maurice Lescroart

The UC Davis English Department and novelist John Lescroart are pleased to announce Cora Stryker winner of the 8th annual Maurice Prize in Fiction contest. Cora will receive the \$5,000 prize for her winning entry, *The Evolution of Flight*, selected from novels submitted this year. She is a 2007 graduate of the M.A. English program for creative writers.

The Evolution of Flight was selected the best novel submitted by M.A. alumni of the Creative Writing Program at UC Davis who have not published a book-length manuscript.

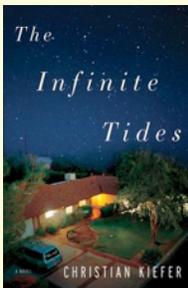
Other finalists, along with Cora, in the 2012 competition were Halina Duraj's (M.A. 2003) *Fatherland: A Novel*, and Jon Ford's (M.A. 2012) *The Tenth Ward*.

New York Times best-selling author **John Lescroart** established the Maurice Prize, which has been awarded yearly since 2005. The \$5,000 prize is a gift from John in honor of his father, Maurice, for whom the contest is named.

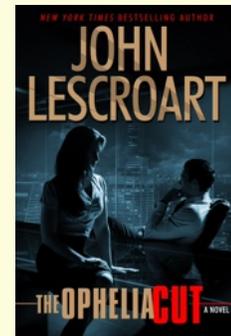


It is John's hope to inspire the department's graduates to publish their literary work; of the seven winners in the history of the Maurice Prize, five have gone on to achieve that goal of publication.

Christian Kiefer (Ph.D. 2006) judged this year's contest.



His first novel, *The Infinite Tides*, was published by Bloomsbury in June 2012.



John's most recent novel, *The Ophelia Cut*, was published by Atria Books in May 2013

CREATIVE WRITING

The Maurice Prize

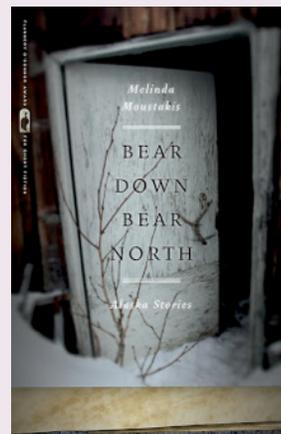
Previous recipients of this award include:

Maria Kuznetsova, 2011 winner (M.A. 2010), *The Accident*



Angie Chau, 2009 winner (M.A. 2005), *A Map Back to You* (released as *Quiet As They Come* by IG Publishing, 2010)

Melinda Moustakis, 2010 winner (M.A. 2006), *Bear Down, Bear North* (University of Georgia Press, 2011)



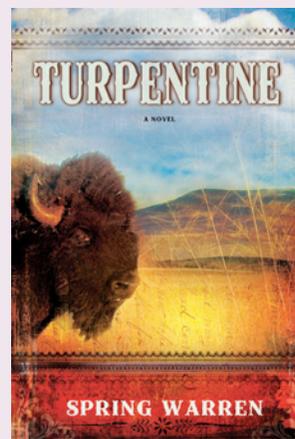
Melanie Thorne, 2008 winner (M.A. 2006), *Hand Me Down* (Dutton, 2012)



Shawna Ryan, 2006 winner (M.A. 2001), *Locke 1928* (El Leon Literary Arts, 2007)

Elizabeth Chamberlin, 2007 winner (M.A. 2006), *these people, they crawl all over the place*

Spring Warren, 2005 winner (M.A. 2002), *The Breaks*. Her first book, *Turpentine*, was published in September 2007 by Grove Atlantic



CREATIVE WRITING

Incoming Class, M.A. in Creative Writing, Fall 2013

Amelia Breault (B.A. in Physics, University of Wisconsin, no bio available)

A. J. Fitzgerald (A.B. in Physics, Brown University, no bio available)

Sarah Haughn comes to UC Davis with a B.A. in Human Ecology, with focuses in Gender, Culture, and Theories of Writing from College of the Atlantic. She has labored in various capacities—from international journalist to farm hand and deli meat slicer. Sarah is interested in questions of intimacy, vulnerability, and power, as well as poetry's potential to deliver being(s) to the brink of and often beyond the semiotic moment.

Victor Luo is from Los Angeles and holds a B.A. in English from USC. His primary academic and creative influences lie within postmodern literature, with special emphases in magical realist authors, such as Haruki Murakami and Jorge Luis Borges. He enjoys the stereotypical English-major activities like reading and writing, but also enjoys video games, comics and anime. He has double-jointed thumbs that do nothing for his physical dexterity.

Lissa Miller was born in San Bernardino, California, and received her education at the University of Redlands and the University of California at Irvine. She spent twenty-two years working in the High School Diploma program of a small adult school in Northern California. Her poems address questions of fate, the sensory world, and the formation and unraveling of all things. Sometimes she goes to the racetrack and bets on the horses. Currently, Lissa lives with her family in Martinez, home of the Martini and reputed birthplace of Joe DiMaggio.

Julia Neal was born in Redding, California, and lived there until she left for UC Irvine at eighteen. Three years later, armed with a B.A. in English and an emphasis in creative writing, she has returned to her northern roots to settle in at UC Davis. When she's not busy knitting or collecting sea glass, she plans to write a lot about ghosts, the city of Cologne, and the stone animals carved into the ends of old European tombs.

Born and raised on the west coast of Canada, **Mary Kathryn Nielsen** has been thoroughly interested in mytho-lyrical poetics since childhood. In addition to her

enjoyment of poetry, guitar and singing, Mary Kathryn was also a Division I and International Athlete for both Duke and Canada. She received her B.A. at Duke University.

Claire Lewis Pittman graduated from the College of William & Mary in 2013 with a B.A. in English. She is from Richmond, Virginia, and enjoys puns, ghost stories, and thunderstorms.

At age six **Robin A. Schramm** demonstrated a singular interest in pursuing a career as a dinosaur. The triceratops was always number one on his list because they had horns and could kick some ass, but, being herbivores, they could also make friends with the other dinosaurs instead of eating them. Eventually he had to face facts and grow up, as we all must, and decided the dinosaur thing was childish, and he would now become a Ninja Turtle. Preferably Michelangelo because he eats nothing but pizza and says things like “cowabunga” and “awesome.” Definitely not Raphael because that guy has issues. The doctors have assured Robin's mother that the Ninja Turtle obsession is just a phase and will probably end when he turns thirty. If this Turtle phase does not end, the doctors have graciously reassured Robin's mom that, although he is a good boy, there is nothing they can do and are unable to give her a refund.

A native of Toronto, **Lito Velázquez** has lived and studied music and literature in Peterborough, San Francisco, Arcata, Miami, Brooklyn, and Columbus, Georgia. His interests include books, film, songs, sexuality, food, time, science, technology, fashion, justice, and intimacy. His work has been seen in *Arden*, and in his Dropbox.

Meagen Youngdahl is a recent graduate of UC Berkeley, where she received a B.A. in English and Film. While at Berkeley, she developed an interest in poetry translation and completed a chapbook of Swedish poems translated into English under the guidance of Professor Robert Hass. Meagen has facilitated creative writing workshops in screenwriting, playwriting, graphic novel writing and flash fiction for the UC Berkeley Chernin Program. She is currently working on a collection of original poems.

CREATIVE WRITING: UNDERGRADUATE AWARDS

Pamela Maus Contest in Creative Writing

FICTION: 1st Place
Laurel Carney

FICTION: 2nd Place ~TIED
Marisa Wohlschlaeger
Dominic Booth

POETRY: 1st Place
Toshi Casey

POETRY: 2nd Place
Marisa Wohlschlaeger

POETRY: Honorable Mention
Emily Nicol

Diana Lynn Bogart Prize for Fiction

1st Place
Chelsea Keane

2nd Place
Neha Palacherla

3rd Place
Cristina Fries

Honorable Mentions
Akira Kumamoto
Ben House



Prof. Jack Hicks presents the Celeste Turner Wright Poetry honorable mention awards to Peter Neeley and Matt Stalcup (above). Bruce Bogart (left) attended the English Department year-end celebration, where awards were announced for the prize named in memory of his daughter, Diana Lynn Bogart



Celeste Turner Wright Poetry Prize

1st Place
Ester Yun

Honorable Mentions
Peter Neeley
Matt Stalcup

Ina Coolbrith Poetry Memorial Prize

Finalists for the state & campus-wide contest

Sergio Aguilar
Neha Palacherla
Marissa Wohlschlaeger



Creative writing undergraduate award winners 2012-2013, with prize-fund donor Lois Ann Lattin Rosenberg (center): (back, from left) Sergio Aguilar, Matt Stalcup, Cristina Fries, Ester Yun, Chelsea Keane, Ben House (front, from left): Peter Neeley, Emily Nicol, Akira Kumamoto, Laurel Carney, Neha Palacherla

UNDERGRADUATE PROGRAM

Undergraduate Lois Ann Lattin Rosenberg Departmental Awards

Outstanding Graduating Senior Award

Claire Shalinsky

English Department Essay Prize

1st place: Jenna Christophersen

2nd place: Annika Cunningham

Best Honors Critical Thesis

Dominic Booth and Annika Cunningham

Best Honors Creative Project

Samantha Mandell

In addition to the above, we would like to recognize **Annika Cunningham** for her award of a Provost's Undergraduate Fellowship for 2013-2014 to research a project on chess and Chaucer's *Book of the Duchess*. Congratulations to Annika and all of our other award winners for this year.



Outstanding Graduating Senior Claire Shalinsky with Prof. Fran Dolan, who directed this year's undergraduate honors seminar



Prof. Don Abbott presents the First Place Essay Prize to Jenna Christophersen



Creative Writing Director Pam Houston presents the award for Best Honors Creative Project to Samantha Mandell



Annika Cunningham's and Dominik Booth's honors theses were both so exceptional that the department could not choose between them and awarded them both Best Honors Critical Thesis, 2012-2013

UNDERGRADUATE PROGRAM

Citations for Outstanding Performance

Each year, the Department of English awards citations for excellence to undergraduates in the major program. In order to qualify for this citation, the student must maintain a GPA of 3.7 or above in upper-division coursework in the major, and/or participate in the English Department Honors Program. The English Department congratulates the following students for meeting these criteria during 2012-2013:

2013 Undergraduate Program Citation Winners



Stephanie A. Berger
 Sarah E. Bietz
 Alana M. Bjorkquist
 Dominic Booth
 Jenna R. Christophersen
 Arra J. Concepcion
 Arielle R. Deakter
 Katie D. English
 Leanna M. Friedrich
 Emily D. Goyins
 Kristy A. Harlin
 Ivy H. Ho
 Shannon M. Hoopes
 Christine R. Houldsworth
 Laura A. Imbody
 Sara E. Islas
 Corrie L. Jacobs
 Lisa K. Jako
 Emily E. Kruse
 Allison K. Leadabrand

Samantha R. Mandell
 Michelle E. Mann
 Caroline F. Moyer
 Christofer A. Oberst
 Julia-Rose v. Padilla
 Trisha G. Perkins
 Kelli J. Riley
 Emily M. Rosado
 Michelle N. Seibert
 Claire M. Shalinsky
 Shauna M. Stewart
 Annemarie A. Stone
 Sarah M. Todd
 My Nhung Tran
 Victoria H. Trang
 Eve W. Tyler
 Julia B. Webb

EMERITI BULLETIN



Sandra Gilbert, along with her frequent co-author Susan Gubar, has been honored with the 2013 National Book Critics Circle Lifetime Achievement Award. The two collaborated on numerous publications, most famously in the seminal *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination* (Yale UP, 1979). For a recent article about Sandra, Susan, and the significance of their work, follow this [link](#).

Peter Hays continues to teach freshman seminars each fall, including taking his students to local bullfights, as well as teaching courses for [OLLI](#). He is on the Executive Committee of the UCD Emeriti Association and has published, since retirement, *Arthur Miller's Death of a Salesman* (Continuum, 2008) and *The Critical Reception of Hemingway's The Sun Also Rises* (Camden House, 2011).



Linda Morris has been elected President of the Mark Twain Circle of America. Her most recent article is entitled “*Domestic Manners of the Americans: A Transatlantic Phenomenon*,” and will appear in a collection entitled *Women and Comedy: History, Theory, Practice*, to be published by Farleigh Dickinson University Press in 2014.

James J. Murphy has co-edited, with Marc van der Poel of Radboud University, Nijmegen, The Netherlands, *The Oxford Quintilian Handbook* (Oxford UP). Previously, Professor Murphy had edited the third edition of *A Short History of Writing Instruction* (Routledge, 2012).

Marijane Osborn was presented with a festschrift written in her honor by the ASU Center for Medieval and Renaissance Studies in February. The festschrift, entitled *Translating the Past: Essays on Medieval Literature in Honor of Marijane Osborn*, is described by its ACMRS publisher as “a generous variety of essays related to one another by the theme of translation, both literal and metaphoric,

evidenced in Old English, Middle English, and Renaissance literature.” Of the project, ACMRS writes: “The work of Marijane Osborn inspires the book’s consideration of *Beowulf*, medieval women, and the reception of medieval literature in later periods. Her scholarship is cited throughout the studies included.”



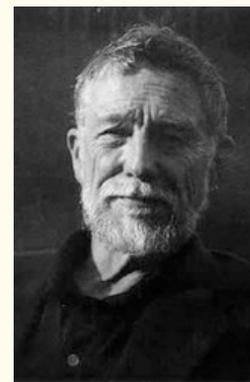
Marijane Osborn



David Robertson has self-published three books of photographs and words in the last year or so. He tells us, “*Dodecahedron or The Universe* is about, sort of, the universe and takes its title and format from the fifth of the five Platonic Solids, as explained by Plato in *Timaeus*. Last summer Jeannette

and I attended a conference in Juneau and rode the ferry back to Bellingham. *Inside Passage Passage Inside* is a compilation of photographs taken on the ferry, as well as in Juneau and Sitka. *To No End* contains the oracles of the Prophet Manque (a character I invented) on the prediction that the world as we know it would end on December 21, 2012.”

Gary Snyder gave the Annual Hopwood Lecture at the University of Michigan this April. He was in Poland for the third Biennial celebration of Czeslaw Miwosz in Krakow, what he describes as “a big five day poetry and art event.” He also reports that he was presented with a large volume of his selected poems translated into Polish.



Raymond Waddington was awarded the Sixteenth Century Conference Medal for outstanding service to the profession. His most recent publications include “Go East: Pietro Aretino's Flirtation with Constantinople,” in *Venezia Cinquecento*, no. 41, and the book *Looking into Providences: Designs and Trials in Paradise Lost* (Univ. of Toronto Press, 2012). *Pietro Aretino: Subverting the System in Renaissance Italy* (Ashgate Publishing) will be published in August 2013.



ALUMNI NEWS & PUBLICATIONS SPOTLIGHT

John Garrison (Ph.D. 2011), currently Assistant Professor of English at Carroll University, recently won the Norman and Louise Allhiser Award for Excellence in Teaching. This award, given yearly since 1986 to honor exceptional instruction at Carroll University, is based largely on student evaluations. Check out these links to [read](#) the Carroll press release, or to see a short [video](#) about John and his teaching at Carroll. Congratulations, John!

Sarah Juliet Lauro (Ph.D. 2011), Visiting Assistant Professor of English at Clemson University, and **Samaine Lockwood** (Ph.D. 2006), Assistant Professor of English at George Mason University, were two of only eight scholars to be chosen for Pennsylvania State University's [First Book Institute](#), along with UCD Assistant Professor of English Danielle Heard. Out of the 110 applicants for the program, three of this year's chosen participants were affiliated with the UC Davis English Department. This is the institute's first year and it is being run by Associate Professor of English Sean Goudie, Director of the Center for

American Literary Studies at Penn State, and Professor of English at Duke, Priscilla Wald. With such a heavy Aggie presence at this competitive institute, there was quite a buzz about the impressive faculty and graduate student work coming out of our English department.

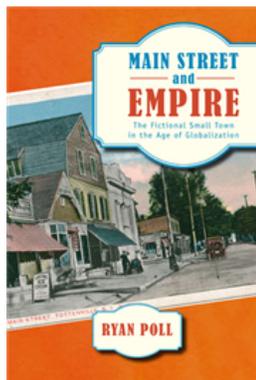
Kyle Pivetti (Ph.D. 2010) just completed his first year as Assistant Professor of English at Norwich University, where he reports that Norwich's uniform tradition takes some getting use to, but he has gone straight to the rank of Major in the Vermont State Militia. Prof. Pivetti gave a paper at the 2013 [RSA](#) titled "Tongue-Tied: The Text as Violent Translation in *The Spanish Tragedy*." He has also been working with fellow



UCD English Alum John Garrison; the two co-organized a panel for the RSA titled

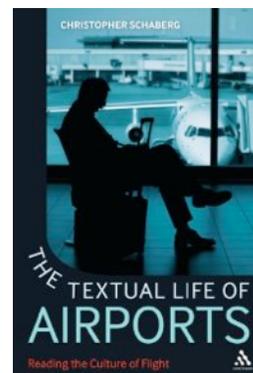
"What's Love Got to Do with It?: Shakespeare and Ovidian Violence," and they will also be running a seminar at next year's Shakespeare Association of America titled "The Erotics of Memory in Shakespeare's England."

Christopher Schaberg (Ph.D. 2009), Assistant Professor of English at Loyola University New Orleans, is co-editing a new series of essays published by *The Atlantic* and books published by Bloomsbury called *Object Lessons*. You can read all about the project [here](#) and more about the series [here](#). See below for more about Chris's first book, which was published in spring of 2012. Professor Schaberg also presented on a panel entitled "Weather Machines," at [ASLE](#) last month, along with fellow UCD English alums **Andrew Hageman** (Ph.D. 2011), Assistant Professor of English at Luther College; and **Clara Van Zanten** (Ph.D. 2010), Visiting Assistant Professor of English at Luther College. The panel was reported to be "good rollicking fun" by all involved.



Ryan Poll (Ph.D. 2009) published *Main Street and Empire: The Fictional Small Town in the Age of Globalization* in 2012 with Rutgers University Press. The book analyzes the role of the small town as an authentic American space in diverse works such as Thornton Wilder's *Our Town*, Grace Metalious's *Peyton Place*, and Peter Weir's *The Truman Show*. Also drawing on the political speeches of William McKinley, Ronald Reagan, Sarah Palin, and Barack Obama, the book explores the ways in which the seemingly innocent small town is central to the contemporary rhetoric of U.S. empire and globalization. Donald Pease, founding director of the Futures of American Studies Institute at Dartmouth, writes of the book: "Elegantly written, *Main Street and Empire* is of the utmost importance to the reconceptualization of American exceptionalism within a transnational geography. This book is certain to exert a major influence on accounts of global American modernity for many years to come."

In *The Textual Life of Airports: Reading the Culture of Flight* (Continuum, 2012) **Christopher Schaberg** (Ph.D. 2009) reads airport stories from literature, film, and everyday life, exploring how the strange in-between space of airports creates its own mythology. As Professor of English Randy Malamud writes: "For most of us, time spent in airports is filled with inconvenience, discomfort, and often explicit insult to our psychological well-being. Reading Christopher Schaberg's *The Textual Life of Airports* is guaranteed to dispel your tedium and inspire you to join along with him in a rich foray of cultural inquiries about these colossi and the complex narratives they convey. [...] I have sometimes felt that all the good topics in cultural studies have been exhausted; this book restores my faith that fertile ground remains. I savored every paragraph."



IN MEMORIUM



The University of California of Davis Department of English would like to express its condolences to the surviving family and friends of the late Emeritus Professor David Van Leer, who passed away in April of this year. David was educated at Cornell University, and taught there and at Princeton before joining the English faculty at UC Davis. To those of us who had the honor to participate in his seminars and lectures, we remember his extraordinary combination of joyful enthusiasm, healthy irreverence, and deep insight towards the wide variety of subjects that captured his interest. His voice and erudition will remain forever in our memory.

David Van Leer (1949-2013)

English Newsletter 2012-2013

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Advisory Board: **Scott Simmon, Pam Houston, John Marx**

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