

English

UC DAVIS

University Writing Program Splits from English

That creaking, wrenching noise you hear just behind this article is the sound of the University Writing Program slowly detaching from the single parent that raised it: the English Department. The gasping—sometimes born of excitement, sometimes of concern—emanates from those affected by the disentanglement: federation faculty (i.e., lecturers), senate faculty (i.e., professors), and graduate students, some of whom feel caught in the middle of what's been dubbed "an amicable divorce."

Autonomy and self-direction are two of the major goals driving those who have lobbied for the creation of a distinct writing program. Disheartened by having to rely upon senate faculty members to vote on curricular changes or to support ideas like a practical writing minor—even as most of those members themselves rarely, if ever, taught writing—, federation faculty, almost to a person, welcome this change. The new UWP is set to be an independent program as of July 1, 2004 and will be headed by the Clark Kerr Presidential Chair of Rhetoric and Composition. (Clark Kerr was UC Berkeley's first chancellor [1952 – 1958] and UC's twelfth president; he was at the helm during the rapid baby-boomer-fueled increase in UC enrollment.) UWP hopes to have hired the Kerr Chair by winter of next year. Additional hirings will include four ladder-track senate faculty who will be housed in departments and programs across the campus. Whether any Senate faculty will be housed in UWP has not been decided.

The growing presence of Composition Theory and Practice in the academy has raised the status of writing instruction and those within academia who teach it. Today, professors from departments across UC Davis express their admiration and enthusiasm for the teaching of writing. Many of those same professors were members of the Academic Senate Committee on Undergraduate Studies and the UWP Board, two committees that played important roles in bringing UWP into existence. What's more, students themselves value writing instruction, with 98% of UC Davis undergraduates citing the importance of "writing clearly and effectively" (2003 *Student Affairs and Information Inventory*).

With funds from the Provost's Office, Brenda Deen Schildgen (Professor of Comparative Literature and Interim University Writing Program Director) invited to Davis visitors from similar programs across the country to share their experiences. Lisa Ede, Director of the Center for Writing and Learning at Oregon State University, spoke on the history of composition studies; Joseph Harris, Duke University's Director of the Center for Teaching, Learning, and Writing, gave a Power Point presentation on "Building a Writing in the Disciplines Program"; Director of Composition at Indiana University, Christine

Farris, stressed that long-term success as a program depended not just on a single department or any organizational scheme, but on widespread support across the entire campus; Sue McLeod, Director of the UC Santa Barbara Writing Program, addressed issues that concerned her and her colleagues when they started a writing center at Santa Barbara. The question and answer sessions were lively, as the speakers fielded questions from an inquisitive audience hoping to make the transition to a full-fledged program as smooth as possible. McLeod closed her talk by declaring that Davis's writing program "could be a powerhouse."

Since the early 1980s, UC Davis has had a program that rivaled those at comparable American universities, with a full range of writing courses and a separately-funded Writing Across the Curriculum Unit—a component administered by the Campus Writing Center that served writers from all Davis departments. Writing in the Disciplines made Davis a leader in UC writing education. Structured around various UCD disciplines (e.g., engineering, environmental studies, international relations), these courses help students learn to write for specific, discipline-related audiences. Interest in these courses continues to rise. Even more popular are the Writing in the Profession courses, which provide a rare opportunity for undergraduates

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New Hire: Lucy Corin



Given the title of Lucy Corin's newest book, *Everyday Psychokillers: A History for Girls, A Novel* (FC2, 2004), one might assume the author's personality to be similarly dark, but if she has a shadowy side, it's well hidden. A dog lover who treasures "grand landscapes, great conversations, good news for friends, and moments of social justice," Corin appears to be endowed with a very sunny disposition.

She joins the English Department as Assistant Professor and will teach creative writing to undergraduates and graduates alike, a fortunate batch of students, considering Professor Corin's recent award for "Highest Teaching Evaluations" at James Madison University. In 1994, Corin completed her own graduate work at Brown University, where she earned her MFA in Creative Writing, but her short stories found their way to print as early as 1992, while she was still an undergraduate at Duke University. Since that time, she has seen over fifteen stories published, with *Psychokillers* her debut novel.

Although growing up Corin aspired to be a waitress at Howard Johnson's, she actually got her writing start at a very young age, joining her first writing group in sixth grade. (She did get her shot at waitressing prior to entering academia, but reveals she was "terrible" at it, a happy result for those who have read her fiction.)

Early authorial influences include "ee cummings, Sylvia Plath, James Dickey, and Dylan Thomas," read to her by her mother. On her own, Professor Corin discovered "books about slaves and Nazis, Jack London, Sam Savitt, Pearl S. Buck, Jim Carroll, Roald Dahl." She attempted *The Phantom Tollbooth* and *A Wrinkle in Time* as a child, but found both "too terrifying to finish."

As for later influences, Professor Corin cites Brown instructors Robert Coover (recent recipient of the Dugannon Foundation's REA award for his lifetime contribution to the short story) and Rosmarie Waldrop as guides: Coover for his "immersion in new technologies," and Waldrop—whose Burning Deck Press Corin describes as "that great letterpress in her basement"—for providing a more traditional approach to publishing.

Upon establishing herself at Davis, Professor Corin hopes at last to have a chance to travel, something she's put off for having been hard at work on writing and her career. "I don't really take vacations," she admits, and then qualifies that by recalling that she "got to take a group of undergrads to Ireland a couple summers ago, but that was my first time out of the US" and adds that she's "looking forward to driving across the country this summer, when I move to Davis."

Asked about her interests outside the academy, Corin responds, "anything that interests me is potentially applicable to my work, but some things remain separate. I volunteer for dog rescue, and I really like dogs, but this doesn't come up in my writing. For a few years I made weird quilts and weird books, but I don't do that much any more."

Professor Corin comes to UC Davis from a job as Assistant Professor in the English Department at James Madison University in Harrisonburg, VA.

New Hire: Desirée Martín



Desirée Martín is glad to be back in California. Raised in Montebello, a town just east of Los Angeles, and having completed her undergraduate degree at UC Berkeley, Professor Martín finds the state's main virtues to be its laid back attitudes, its wide variety of landscapes, and the proximity of her and her husband's families. Although she is at present too busy to take advantage of nearby Lake Tahoe, Yosemite, and the Gold Rush hills east of Sacramento, Professor Martín very much looks forward to a time when she can once more take up hiking and excursions to the country.

Martín completed her graduate coursework at Duke University and found the South much to her liking, most especially the beautiful scenery, the seasons, and the sense of community formed in a locale that lacked the entertainment options of a big city. "People tended to socialize quite a lot," she relates, and she hopes to develop a similarly close-knit community here in Northern California.

Martín asserts that, growing up she "didn't know such a profession as scholar existed," but was clearly headed in this direction because she'd long wanted to be a journalist. Today, her favorite part of being in the academy is the "intellectual investigation" and the opportunity to travel as part of her investigative research. To that end, Martín spent a semester in Madrid, acting as graduate liaison for Duke's undergraduate study abroad program, and she looks forward to spending time in Tijuana, Ciudad Juárez, and other border cities as part of her scholarly work on borders—geographic and otherwise. Martín offers that she'd like to teach a class centered on the US/Mexico border using bilingual texts to capture the true duo-cultural aspects of the threshold.

While teaching courses at Davis in Literature of the Americas (from Patagonia to Canada), and Introduction to Latina/o Literature, Professor Martín is completing her doctoral dissertation, a study of iconic heroes like Teresa Urrea (Santa de Cabora), Pancho Villa, César Chávez, and Subcomandante Marcos of the EZLN movement in Chiapas, Mexico. Entitled "Bordered Saints: Unorthodox Sanctity Along the Border in Mexican and Chicano/a Literature," Professor Martín's dissertation focuses on "the representation of popular saints in Chicano/a and Mexican novels, theatre, stories, performance art and music." Long interested in cultural production, rather than simply literature, Martín finds inspiration—both personal and professional—in art of all kinds. One particular favorite is Jesusa Rodriguez, a lesbian cabaret performer specializing in feminist and socio-political commentary staged in her own Mexico City theater.

Not surprisingly, Martín enjoys seeking out works that are overlooked, those beyond the canonical.

Being a Mexican-American female in a research university, Martín hopes to influence positively other underrepresented student populations. An essay she composed while in graduate school points to this goal: "What's a Nice Girl Like You Doing in a Place Like This?: Latinas in the Academy." No doubt young women and students of color will find Professor Martín's professional border crossing of interest.

Dr. Andy's Poetry & Technology Hour

If ever there were a radio show that ought to be televised, it's *Dr. Andy's Poetry and Technology Hour*. A one-man-band of a host, Dr. Andy works the controls, fields phone calls, cues CDs, chats with in-studio guests, and makes public service announcements—all while entertaining the at-home audience with his dry wit and tech knowledge.

A UC Davis English Department graduate (Ph.D. 1996) and current Coordinator for Computer-Aided Instruction, Dr. Andy



Jones regularly spans the supposed divide between technology and the literary arts in his teaching as well as on his radio show. While serving as Chair for the Academic Computing Coordinating Council's Education Subcommittee, Jones also teaches poetry workshops, an Introduction to Literary Criticism class, a seminar on the Beat Generation, and, fittingly, a course entitled *Creativity and Technology*.

Andy's guests on a recent day, April 7, were Bill McDonald, Vietnam Vet, mission chaplain, and author of *A Spiritual Warrior's Journey* (1st Books Library, 2003) and call-in tech-expert Neil Hrab, the Warren Brookes Journalism Fellow for 2003. Hrab and Dr. Andy debated whether the United Nations should exert some form of control over the Internet, and McDonald plugged an upcoming book fair for local authors wanting to promote their own work—just ten dollars a booth!

On previous shows, Dr. Andy has

featured such luminaries as the Hollywood film director and actor Paul Mazursky; Lew Hunter, Chairman Emeritus of the UCLA Screenwriting program; and longtime *Davis Enterprise* columnist Bob Dunning. At the moment, Dr. Andy is working on signing up the poet Paul Muldoon, and outgoing Motion Picture Association of America Chair Jack Valenti for future shows. He's also drawing up an NEA funding proposal that, if approved, would be used for expanding his show, an idea greeted with great enthusiasm by NEA Director, Dana Gioia.

You can catch this multifaceted program on UCD's own KDVS (90.3 FM), Wednesdays from five to six p.m. And if you have an idea for a spot that fits in with the poetry and/or technology structure, give Andy a call (530-752-3408); he just might put you on the air.

Dr. Andy's radio website can be found at <http://www.culturelover.com/>.

Outstanding Season for Debate Team

The 2003 - 2004 season was truly exciting for the UC Davis Speech and Debate Team, as members won four tournaments, finished in the top two at six tournaments, attended two national tournaments, and completed the year with a school ranking of ninth out of over 350 schools. It was the team's highest finish to date, placing over larger teams such as those from Claremont University, the University of Notre Dame, and California State University, Long Beach.

Sponsored by the Department of English and supported with the help of Dean Elizabeth Langland of the Division of Humanities, Arts, & Cultural Studies and Dean Steven Sheffrin of the Division of Social Sciences, the Debate Team has been part of UCD since the mid-1960s. Faculty adviser Don Abbott, Professor of English, calls it a "uniquely educational activity" that teaches students public speaking, critical thinking, creativity, and research and argumentation skills.

Abbott credits the team's recent successes to the "students' willingness to work and their own initiative"; student directors Katie Bryant and Aaron Cohen and their teammates are solely responsible for coaching and running the team. While other, larger teams have debate coaches, the members of UCD's team teach themselves.

The Debate Team competes in tournaments of parliamentary debate, which consist of two teams of two students apiece debating topics as varied as immigration policy, domestic tax policy, Taiwan's independence, security assistance to Israel, prostitution, Supreme Court cases, music versus literature, free trade, and propaganda.

At their last tournament of the year, the National Parliamentary Debate Association Championship Tournament held in Northridge, CA, the UCD team finished eighth out of approximately 100 schools. Contributing to this ranking through their preliminary tournament wins were the teams of Katie Bryant (economics, political science) and Travis Kennedy (history, political science), who finished among the top 32 teams out of a field of 310; Aaron Cohen (political science) and Tom Le (political science), who advanced into elimination rounds; Sean McMorrow (political science, music) and Henry Soong (political science), who also advanced beyond preliminary rounds; and Maureen Roach (political science) and Emily Hughes (history), who did extremely well for a new team, defeating schools as large and experienced as UC Berkeley.

For more information about the Debate Team, visit the team's website at <http://debate-team.ucdavis.edu>.



Debate Team (L to R):
Soong, Le, McMorrow, Roach, Hughes, Bryant, Kennedy, Cohen

Featured Faculty Member: Winfried Schleiner

Winfried Schleiner is poised to assume the directorship of the UC Education Abroad Program Study Center in Bordeaux, France (2004 - 2006) and is looking forward to the challenge not only of overseeing the program, but of immersing himself in a foreign language as well. Having lived in the United States for over thirty years, Professor Schleiner finds he's grown well accustomed to American ways and so welcomes the intellectual stimulation inherent in viewing the world once more through another vernacular. "The foreign language experience," relates Schleiner, "is something invaluable; it renews all the fibers of your experience." In fact, Professor Schleiner began his teaching career instructing German high school students in foreign languages: English and French. (He also speaks Italian and reads Latin.) He calls this endeavor his "most gratifying teaching job" because of its quantifiable nature.

But honing his language skills will not be the only draw for Schleiner. He also plans to take advantage of nearby historical ven-



ues—Montaigne's castle and the castle at Nérac, where Marguerite de Navarre wrote and Henri IV was born—, and to continue research on his latest book, a comparative cultural study of three Renaissance era philologists: John Selden of England, Henri Estienne of France, and Gaspar Schoppe of Germany. Schleiner intends to argue that these early grammarians used their writing for political ends, a view that runs counter to contemporary thought on the authors, and the subject of philology in general. Tellingly, says Schleiner, all three men suffered for their political stances—sometimes physically, as in the case of Schoppe, who was attacked in the streets of Madrid—, and at least two of them died penniless for

espousing opinions contrary to those of the greater culture in which they worked.

During Spring Break this year, Professor Schleiner flew to France to visit both the Bordeaux Center and its offshoot in Toulouse, which is also included in his directorship. Schleiner's plans for the Study Abroad Program include instigating a buddy program in Bordeaux to match one now in existence in Toulouse. UC students would be provided with a personal link designed to help them transition more easily into their new culture.

And it is culture that holds together the various strands of Herr Schleiner's numerous scholarly interests in Renaissance culture. To date, he has written or presented talks on the sociopolitical significance of tennis in this era, literary treatment of hermaphrodites, homophobia, cross-dressing, syphilis, witchcraft, laughter, homosocial bonds between women, and countless texts on medicine and medicinal practices of the age, including his most recent book: *Medical Ethics in the Renaissance* (Georgetown UP, 1995).

Schleiner explains that having read Robert Burton's *The Anatomy of Melancholy* as a graduate student was key to beginning his study of Renaissance medicine. He then came to realize that medical works of the era were largely ignored and so "wide open for study, even to this day." In this way, he found his "particular niche" in the field.

At the moment, Professor Schleiner is working on an article exploring a work of "thinly-veiled pornography" from the eighteenth century. Composed in Latin, many of the more randy passages have been left untranslated and so available only to an educated elite. Written by a publisher who was "in and out of jail for publishing marginal [read: lowbrow and course] texts," this document contains supposedly true stories of lesbian encounters. In order to make such elicited tales acceptable to a conservative—if salaciously curious—audience, the female characters involved learn

the error of their ways at stories' end and are "persuaded that the heterosexual life is best, after all."

Asked about interests outside his areas of research, Schleiner speaks of his love of exercise, a practice he indulges at the UC Davis Recreation Center, where, Schleiner proudly reports, students are happy to help out a professor by spotting him while he lifts weights.

As for recent accomplishments, Professor Schleiner refers to his successful effort in bringing to UCD Professor Doctor Winfried Herget of Mainz, Germany. This was Herget's first visit to Davis in his twenty-plus years of directing the Mainz graduate student exchange program.

Professor Schleiner is affectionately known as "The Hun," a term he "jocularly" co-opted while still a graduate student at Brown University, turning what was considered to be an ethnic slur—if an inaccurate one, given that Huns were not Germanic—into his own particular moniker. The globe-trotting Hun will be leaving for France in early July and brushing up on his French in the interim.

News in the Major: Graduate

Despite recent budget cuts throughout the university, the English Graduate Program is looking forward to 2004 - 2005. With sixteen new Ph.D. students entering, including a Graduate Scholars Fellow, a Schwall Fellow in Medical Research, a President's Predoctoral Fellow, and a Graduate Student Researcher in the Humanities for the Davis Humanities Institute, the Ph.D. program anticipates a strong future.

In addition, the Creative Writing Program is expecting a "healthy year next year," says Graduate Advisor, Elizabeth Freeman. Incoming creative writers will be offered more tuition fellowships and TA positions, due to an increase in block grant funding. Creative writers attending workshops are also now eligible for Miller Travel Funds.

Curriculum in the doctoral program has been changed to accommodate and attract more students. The course relief structure has been changed to allow greater flexibility for students with previous graduate work. According to Freeman, Davis has become "an ideal place to do interdisciplinary teaching as well as scholarship, due mainly to the self-designed ENL 4 classes taught by graduates." ENL 4: Critical Inquiry and Literature is a small seminar, predominately geared toward freshman and sophomore students and taught by graduate students who propose topics of their choice. Previous classes have included Nationalism and the British Novel, Literature in the Environment, and Tourists in Literature. The Graduate Committee has increased the number of these classes and is working to further expand this program. The Committee is also in the process of changing the historical breadth requirements, as well as the structure of preliminary examinations.

To further assist students hurt by budget cuts—particularly the cuts in faculty research funding—and the increased cost of hiring Graduate Student Researchers, the Graduate Program recently created a "matching funds" pool for those faculty members who set aside grant money to hire GSRs.

Staff News

MSO **Terry Antonelli** attended the 36th Annual Systemwide Academic Business Officers Group Conference at the University of California, Los Angeles. UC's budget was the theme, and speakers included Jerry Kissler, UCOP Assistant Vice President of Budgetary Planning and Fiscal Analysis; UC President Robert Dynes; and UCLA Chancellor Albert Carnesale. 🍷 **Ron Ottman** was given a reclassification from Computer Resource Specialist to Programmer. 🍷 Account Manager **Kathi Contreras** attended A Woman's Day Professional Conference and Exposition, this year entitled, "One Day: Infinite Possibilities." A highlight for Contreras was meeting Mia Farrow. 🍷 Contreras also attended the ADMAN Mid-Management Conference with University Writing Program Coordinator **Cindy Dufern**, Personnel/Business Office Manager **Vita Simonsen**, and Composition Exam and Subject A Coordinator **Sally Gunter**. This year's conference, "Healthy, Wealthy, and Wise...Dollars? Or Sense?" included discussions on aging, stress, goal-setting, and creativity. Dufern also attended the Business Officer's Institute in Newport Beach; her trip was sponsored by the UC Office of the President. Risk management, human resource practices, and managing information assets were among the topics covered. 🍷 With Graduate Program Assistant **Janie Guhin**, Dufern completed thirty hours of training to become a Rape Aggression Defense instructor. RAD is a women-only course that teaches self-defense tactics and techniques. In February, Guhin also became a certified massage therapist. 🍷 English and Nature & Culture Coordinator and Advisor **Merlyn Potters** attended the UC Advisors Conference in Santa Barbara. This year's program, "Back to Basics," offered workshops on academic student conduct, active listening techniques, and student study in the larger community—such as Education Abroad. Potters has accepted an advising position in Agronomy & Range Science and will be leaving the English Department—after seven years of service—effective June 1, 2004. 🍷 **Maria Saldana-Seibert** joined the department in November as front office Receptionist and Humanities Program and Medieval and Early Modern Studies Assistant. Saldana-Seibert earned her bachelor's degree in Spanish from UC Davis in 1996. Before joining the department, she worked on campus in Viticulture and Enology, Student Programs and Activities Center, and Facilities Services. She's married to Jim Seibert, a trainer and analyst for DaFIS whom she met ten years ago in an English 3 class!

"Staff News" compiled by Merlyn Potters



Dear Alumni:

We would like to hear your good (employment/academic-related) news!
Please use *one* of the following methods to share your announcement(s):

1. Email your news to Mary White: <mjwhite@ucdavis.edu>. Please make your subject heading "Alumni News."
2. Detach this form and mail it to the address below.

Name: _____ Degree: _____ Degree Year: _____

Email Address: _____

Current Employer: _____

Title and *Brief* Job Description: _____

News: _____

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Attention: Mary White

Writing on the Edge

Fourteen years ago, a group of UC Davis Federation Faculty members decided the English academy needed a scholarly journal that didn't succumb to the critical jargon of the day; thus, was born *Writing on the Edge*. The goal, according to co-founder and current co-editor John Boe, was to create "a cross between *College English* and *Rolling Stone*." To that end, each edition contains not just academic articles addressing the latest in composition theory, but interviews with this sub-culture's celebrities as well.

Clearly, composition theorists and authors have been drawn to the enterprise. *Writing on the Edge* has, to date, featured interviews with and articles by Peter Elbow, Donald Murray, David Bartholomae, Linda Flower, Andrea Lunsford and Lisa Ede—all luminaries in the composition field—, as well as authors prominent in mainstream crowds: Amy Tan, Oliver Sacks, Isabel Allende, Gary Snyder, John McPhee, Stephen Jay Gould, and Margaret Atwood.



The journal's title, explains Boe, "is something of a pun." Being on the edge of the continent and the cutting edge of composition journalism, as well as the marginalized edge of the English Department (though that's soon to change; see *UWP* article on page 1), this journal and those who contribute to it find the edge to be a lively locale.

Each year, *WOE* hosts a booth at the Conference on College Composition and Communications (a.k.a. "the four C's"), a National Council of English Teachers offshoot, dubbed by Boe, "the MLA for writing teachers." Co-editor Eric Schroeder reports that this past year *Writing on the Edge* sold particularly well.

Interested alumni can learn more about the journal at <<http://www.english.ucdavis.edu/compos/woe/default.html>>, where subscriptions and past journals can be ordered—provided they're not sold out.

Chair's Column

In more ways than one, the English Department is flourishing. We now have about 850 majors, up several hundred from just a few years ago, and in the past decade we have hired some twenty faculty members. Added to the outstanding faculty we already have, the excellent new faculty has made Davis a reasonably large-sized magnet for attracting bright and ambitious graduate students in both the literature and creative writing programs.

In one very significant way, the department in 2004 - 2005 will be different from the way it has been for two decades or more. After two years of negotiations—sometimes not easy negotiations—, the University Writing Program (what we used to refer to as the Composition Program) will leave the department and become its own program in the Humanities, Arts, and Cultural Studies division of the College of Letters and Science. UWP should be in place officially by July 1, but the transfer of writing courses from ENL to UWP will happen during the course of 2004 - 2005. This means that the Federation Faculty, who have for many years been in English, will now be housed in UWP. Personally, I am sorry to see them leave, although, of course, they will have their offices in Voorhies and so will remain close by.

In July, 2003, I agreed to lead the department for one year while we conducted a national search for a long-term chair. Despite hard work by the search committee, the faculty, and the staff, that search was not successful. The one person the department agreed on declined the offer Dean Elizabeth Langland made him. So, as of July 1, one thing that will not be new is the chair. I have agreed to do the job until April 1, 2005, when I will leave for England to direct the campus' Short Term Program Abroad in London for the spring quarter.

Speaking of leaving: Professor Peter Hays will retire as of July 1 (see article on page 6), and Merlyn Potters, who has been a front office mainstay for the last seven years, recently began her new position as counselor in the Department of Agronomy and Range Science. We will miss them both. At the same time, we welcome Professors Lucy Corin and Desirée Martín to the faculty (see articles on page 4) and Maria Saldana-Seibert to the department staff.

I have very much enjoyed chairing the department this year: a first for me. Thanks to help from faculty, staff and students, the experience has been immensely satisfying. Even the disappointment of not hiring a new chair did not detract from a good year.

Professor Hays Retires



Peter Hays has seen a fair bit of change at UC Davis, the former agricultural adjunct to UC Berkeley that became a full-fledged university just seven years prior to his being hired by the English Department. Arriving at Davis in 1966, a young man with a newly-minted doctoral degree from Ohio State University, Hays set to work making a name for himself in American drama and Hemingway studies. Thirty-eight years, countless articles, and a few administrative positions later, Professor Hays is poised to retire.

Professor Hays says his first priority, upon retirement, will be the continued care of his two-year-old grandson, Max, who has been diagnosed with leukemia. Hays and his wife, Myrna, are looking after Max so that his parents can continue to work and receive health care.

Hays also hopes to have time to continue publishing and serving on dissertation committees. Professor Hays will give a paper in June at the Seventh International Conference of the Fitzgerald Society in Switzerland and expects that the paper will find its way into print. Just last year, Hays published *Teaching Hemingway's The Sun Also Rises* (University of Idaho Press), and thanks to Scrivenery—a Houston-based firm that locates out-of-print academic books, republishing those it finds worthwhile—, Hays' book *The Limping Hero: Grotesques in Literature* (NYU Press, 1971) was republished in 2000 under the title he'd originally intended: *The Limping Hero: The Archetype of the Maimed Figure in Literature*.

Highlights from Hays' academic career include his having been awarded a Senior Fulbright Lecturer position (1977 - 1978), receiving a Danforth Foundation Summer Fellowship (1976) and a Regent's Humanities Grant (1974), and having chaired both the English (1974 - 1977) and German (1997 - 1998) departments.

Professor Hays was honored at the annual departmental Celebration and Awards Ceremony, held in the Voorhies Courtyard on June 9.

Faculty News

Marlene Clarke has a book out on McGraw-Hill. Co-authored with her sister—who teaches in the English Department at American River College—, *Retellings: A Thematic Anthology*, was published in August, 2003. ☛ **Lynn Freed** has a collection of stories entitled *The Curse of the Appropriate Man* coming out with Harcourt in the fall. Additionally, she has two essays just published: “Taming the Gorgon: My Mother into Fiction” appears in the winter volume of *The Georgia Review*, and “Embracing the Alien: Distance in Time and Place in the Perspective of the Writer” in the winter volume of *Southwest Review*. Professor Freed received a fellowship from The Bogliasco Foundation for a residency in Italy for the fall, and one from Chateau de Lavigny for a June – July residency. The Chateau de Lavigny offers residencies for writers, and was established by the widow of the German publisher, Heinrich Maria Ledig-Rowohl. ☛ **Bishnu Ghosh** has earned accelerated tenure; her book, *When Borne Across: Literary Cosmopolitics in the Contemporary Indian Novel*, appears on Rutgers UP (2004). ☛ **Sandra Gilbert** will receive an honorary doctorate from The Hebrew University of Jerusalem this June and will be giving talks in Istanbul, Toulouse, and Paris, as well as a poetry reading at the Genoa International Poetry Festival. Professor Gilbert’s new book of non-fiction/criticism, *Death’s Door: Modern Dying and How We Grieve*, is tentatively scheduled for publication by Norton in the spring of 2005. ☛ **Laurie Glover**’s creative non-fiction essay “Ground for Sanity” appeared in the Winter 2003 issue of *ZYZZYVA: the Journal of West Coast Writers & Artists*. ☛ **Pam Houston** is being awarded an Honorary Doctorate of Humane Letters from Denison University, in Granville, Ohio. In January, 2005, Houston’s novel *Sighthound* will be published in hardcover by W.W. Norton. ☛ **Jared Haynes** has been awarded an Academic Federation Excellence in Teaching in Award for 2004. ☛ **Alessa Johns** has a new book out on University of Illinois Press: *Women’s Utopias of the Eighteenth Century* (2003). ☛ **Fenton Johnson** (Visiting Professor Creative Writing) received the 2003 Kentucky Literary Award for Nonfiction for his book *Keeping Faith: A Skeptic’s Journey Among Buddhist and Christian Monks* and is nominated for a Lambda Book Award for Best Gay/Lesbian Nonfiction of 2003. *Keeping Faith* will be out in paperback from Houghton Mifflin in fall 2004. ☛ **Marijane Osborn** was chosen to receive the Phi Beta Kappa Northern California Association Teaching Excellence Award, based upon nomination by present and former students. On May 29, 2004, Professor Osborn’s translation of Amado Nervo’s poem “La Trensa” (“The Braid”) was sung by San Francisco’s Chanticleer at the world premiere of Pablo Ortiz’s *Oscuro*.

☛ **Sandra McPherson**’s Swan Scythe Press published Yosefa Raz’s first collection of poems, concerning her upbringing in Israel, *In Exchange for a Homeland* (2004). ☛ **Linda Morris** is Faculty Fellow at the UC Washington Center for the spring term, 2004. ☛ **Timothy Morton** was recently appointed Co-Editor, with Julia Simon, of *Eighteenth-Century Studies*, the world’s major journal of the literature, culture, philosophy, art, and music of the era. Professor Morton edited *Cultures of Taste/Theories of Appetite: Eating Romanticism* (Palgrave, 2004), a collection of essays—including three of his own—on consumerism, food studies, and materialism. Professor Morton has two articles currently in print: “Wordsworth Digs the Lawn” appeared in *European Romantic Review* (March, 2004), and “Mary Shelley as Cultural Critic” can be found in *The Cambridge Companion to Mary Shelley* (Cambridge UP, 2003). ☛ **Catherine Robson**’s essay, “Standing on the Burning Deck: Poetry, Performance, History,” (an abbreviated form of which appeared in last year’s newsletter) has been accepted for publication in *PMLA* (Jan, 2005). Professor Robson has been awarded a summer residency at the Rockefeller Foundation’s Study and Conference Center in Bellagio, Italy. ☛ As the final cap on his Integrated Studies course, IST 8B: Playing Shakespeare, **Eric Schroeder** will oversee an undergraduate production of *The Taming of the Shrew* at UC Davis’ Wyatt Theater; this is the seventh such play Schroeder has directed. ☛ **Scott Shershow**’s latest book, *The Work and the Gift*, has been accepted for publication by the University of Chicago Press. A short essay, entitled “The Guantánamo ‘Black Hole’: The Law of War and the Sovereign Exception,” which considers the plight of prisoners currently being detained by the US in Cuba, was published by *Middle East Reports Online*, and is available at <<http://www.merip.org/mero/mero011104.html>>. The article was subsequently reposted on a total of seven other Internet sites, including *Arts and Opinion* (<<http://www.artsandopinion.com>>), and sites in Spain and Finland. A longer version of the article is forthcoming in a special issue of *Peace Review: A Journal of Social Justice* 16.3 (Fall 2004). ☛ **Scott Simmon**’s book *The Invention of the Western Film: A Cultural History of the Genre’s First Half-Century* (Cambridge UP, 2003) will be given the 2004 Theatre Library Association Award, one of the most prestigious awards in the media-studies field. In fall of this year, Professor Simmon will take over the role of Graduate Advisor, following on the heels of **Elizabeth Freeman** after her two-year stint in the position. ☛ **John Stenzel** was nominated for an ASUCD Excellence in Undergraduate Education Award. Along with **Pamela Demory**, Stenzel attended the national Writing Across the Curriculum Conference to help advise the new UWP on program building and future directions. Stenzel will be on a panel for UCWRITE (the system-wide online writing institute) and giving a paper entitled “Using Technical Writing Classes to Improve Campus IT Services” at the 20th Computers

and Writing Conference in Honolulu. Along with Demory and **Mardena Creek**, Stenzel has been conducting two graduate student workshop series on dissertation survival and writing techniques. Demory, Creek, and Stenzel have also inaugurated a mini-series—which they hope to continue next year—for all faculty interested in writing-related topics. ☛ **Raymond Waddington**’s new book is out on University of Toronto Press: *Aretino’s Satyr: Sexuality, Satire, and Self-Projection in Sixteenth Century Literature and Art* (2004). Professor Waddington presented four conference papers this spring: “Milton and the Forlorn Hope” at the International Milton Conference in Pittsburg; “Pietro Aretino, Religious Writer” at the Renaissance Society of America meeting in New York; “The Iconography of a Satyr” and “Aretino and the Libertine Tradition” at the Clark Library Conference in Los Angeles. ☛ **Claire Waters**’ book *Angels and Earthly Creatures: Preaching, Performance, and Gender in the Later Middle Ages*, came out with University of Pennsylvania Press in January. Professor Waters received a UC President’s Research Fellowship in the Humanities for next year and has earned accelerated tenure. ☛ **Joe Wenderoth**’s book *Letters To Wendy’s* was adapted for the stage by Bruce McCullough (of “Kids In The Hall” fame) and performed by McCullough and the One Yellow Rabbit Theater Company in Calgary. Wenderoth has two books forthcoming from Verse Press: *The Holy Spirit Of Life: Essays Written For John Ashcroft’s Secret Self* (2005) and *Agony: A Proposal* (2006).

2004 OUTSTANDING GRADUATE STUDENT TEACHING AWARDS

☛
Danny Cook
Helena Feder
Janice Hawes
Chris Westgate

Alumni News

B.A.

Diana Pharaoh Francis (1989) will have her first novel, *Path of Fate*, published in November on Roc Books; *Path of Fate* is a fantasy novel, the first in a trilogy. Since leaving Davis, Francis has earned her MA at Iowa State University and her doctorate at Ball State University. Presently, she teaches at the University of Montana—Western. ☛ **Jesse Saich (1997)** is a graduate student in the Center for Russian and East European Studies at the University of Kansas and this year was awarded a Foreign Language and Area Studies Fellowship to study Bosnian/Croatian/Serbian language(s) and culture. Saich will earn his MA in May, after which he intends to return to Slovenia—where he taught English for three years after leaving Davis—to perfect his Slovene and do some translation and consulting work. ☛ **John Gorenfeld (1998)** has been writing articles for Salon.com about dictator Kim Jong-Il's monster movie dreams and George W. Bush's ties to a power-hungry sex cult. Gorenfeld's personal blog can be accessed at <<http://www.gorenfeld.net/blog>>. ☛ **Juliet Michelsen (1999)** is in her fifth year of teaching English and advising the newspaper and yearbook at Tokay High School in Lodi. Michelsen serves as Communications Coordinator for the Great Valley Writing Project, an affiliate of the National Writing Project, and just completed a year of coordinating the Reading Institute for Collaborative Academic Preparation, a CSU-funded program held at eight sites throughout California. The project aims to provide content area high school teachers with strategies to better teach reading, writing, and critical thinking.

M.A.

Chris Ransick's (1990) book *Never Summer: Poems from Thin Air* (Pronghorn Press, 2003) has been awarded the 2004 Colorado Book Award for poetry. ☛ **Melissa Clark (1993)** is creator, executive producer, and writer of the children's TV show *Braceface*. Clark has also written projects for Scholastic Entertainment and the Disney Channel. Currently, Clark is creating a show called *Dynamica*, about a Latina superhero. ☛ **Yosefa Raz (2001)** will travel to her native Israel in July to read from her recently published poetry collection, *In Search of a Homeland* (Swan Scythe Press, 2004). Raz currently teaches writing in Berkeley. ☛ **Jodi Angel (2003)** has signed a contract with Chronicle Books for her collection of stories, *The History of Vegas*, which will be published in Spring, 2005. ☛ **Kirsten Sundberg Lunstrom (2003)** will have her collection of short fiction, *This Life She's Chosen*, published by Chronicle Books in 2005. Presently, Lunstrom teaches English at the Community Colleges of Spokane, Whitman County Center.

Ph.D.

Michael Vella (1974) is full Professor of English at Indiana University of Pennsylvania where he teaches American literature and American studies. In 1996 he received IUP's Teaching Excellence Award for Interdisciplinary Teaching. Professor Vella received an Essex Institute Research Fellowship to conduct research on the topic of abolitionism in Salem, Massachusetts. Before beginning at IUP, Dr. Vella taught American Studies at The American University of Paris and the University of Nancy, where he was invited back in 1997 - 1998, as Visiting Professor in American Studies. In 2002 - 2003, Professor Vella served as IUP's Associate Dean in The College of Humanities and Social Sciences. He has published articles on postmodernist American writers as well as American writers of the Republic. ☛ **John Nesbitt (1980)** is in his twenty-third year at Eastern Wyoming College, where he teaches English and Spanish. His tenth Western novel, *Red Wind Crossing*, was published in November on Mass Market Paperback. Professor Nesbitt was one of nineteen authors featured in *Deep West*, a landmark anthology of Wyoming literature (Pronghorn Press, 2003). ☛ **Greg Bentley (1986)**, Associate Professor of English at Mississippi State University, currently has several articles circulating: "Carousing Gertrude," *Hamlet Studies* 25 (2003); "A Man Named Mable: Bobbie Ann Mason's 'Shiloh' and the Concept of Subjectivity," *Journal of Evolutionary Psychology* 25 (2004); "Robert Frost's Dust of Snow and the Erotics of Subjectivity," *Robert Frost Review* (forthcoming); and "The Wounded King: Bobbie Ann Mason's 'Shiloh' and Marginalized Male Subjectivity" in *Southern Literary Journal* (forthcoming). ☛ **Susan**

Leonardi (1986), Professor of English at the University of Maryland, has had her first novel, *And Then They Were Nuns*, published with Firebrand Books (2003). *Nuns* has been chosen as a Book Sense 76 (Independent Booksellers Association) Small Press Top Ten. Professor Leonardi is also the author of *Dangerous By Degrees: Women at Oxford 1912-22 and the Somerville College* (Rutgers, 1989) with Rebecca Pope, and *The Diva's Mouth: Body, Voice, Prima Donna Politics* (Rutgers, 1996). ☛ **Jacqueline O'Connor (1993)** recently earned tenure and promotion to Associate Professor at Boise State University, where she teaches drama and American literature. Professor O'Connor's most recent essay, "Moving Into the Rooming House: Interiority and Stage Space in Tennessee Williams's *Fugitive Kind* and *Vieux Carré*," has been published in the Winter/Spring 2004 issue of *The Southern Quarterly*. ☛ **Rick Hansen (1994)** earned tenure in 2000 in the English Department at California State University, Fresno. For six years, 1996 - 2002, Professor Hansen served as Director of English Education and is presently Director of Composition Studies and Chair of the University Subcommittee on Writing. Hansen has been conducting regional workshops on writing pedagogy and curriculum development in English Studies. Through CSU's Collaborative Academic Preparation Initiatives (CAPI), he has been assisting with literacy programs on campus and in public schools. ☛ **Judith Rose (1998)** was honored recently when her collaborative Women's Studies course, "Women, Plants, and Politics," was written up in the April 9, 2004 edition of *The Chronicle of Higher Education*. Professor Rose has been Director of the Women's Studies program at Allegheny College in Meadville, Pennsylvania for the past two and a half years. ☛ **Rod Romesburg (1999)** has an essay, "Deterministic Chaos in Ed Abbey's *Desert Solitaire*," forthcoming in the summer issue of *Western American Literature*. Professor Romesburg and fellow English Department graduates **Tom Smyth (2001)** and **Hal Holway** reached the semi-finals in the Scriptalooza screenplay competition with their manuscript, *The University Job*, in which five disillusioned graduate students team with an ex-convict in a plot to steal twenty million dollars from their university. ☛ **Tom Logan (2000)** has been awarded tenure at American River College in Sacramento. ☛ **Yvette Kisor (2001)** has accepted a tenure-track position as Assistant Professor at Ramapo College of New Jersey. ☛ **Mary Waters (2001)** has accepted a tenure track position at Wichita State University. Professor Waters' book, *British Women Writers and the Profession of Literary Criticism, 1789-1832*, is forthcoming from Palgrave MacMillan. She also has the following articles in print: "'The First of a New Genus': Mary Wollstonecraft as a Literary Critic and Mentor to Mary Hays" in *Eighteenth-Century Studies* 37 (2004), and "'Slovenly Monthly Catalogues': The Monthly Review and Anna Letitia Barbauld's Periodical Literary Criticism" in *Nineteenth-Century Prose* 31 (2004). ☛ **Kathy Heining (2002)** has accepted a teaching position at George Fox University in Newberg, Oregon, where she will be teaching British survey courses (1865 to present) and World Literature with a post-colonial bent.

Share Your Views!

In next year's newsletter, we'd like to print alumni responses to the following "essay prompt":

Based on my work, here's what I think globalization is and/or does.

Kindly email your response to Mary White at the following address: mjwhite@ucdavis.edu. Please make the subject heading "Globalization."

Department Vanguard: Star Alumni from the First Decade

1964. It was the year Nelson Mandela was sentenced to life in prison, President Johnson signed the Civil Rights Act, the Beatles appeared on the *Ed Sullivan Show*, Jean-Paul Sartre was awarded (and declined to accept) the Nobel Prize for Literature, the U.S. Surgeon General confirmed that cigarette smoking caused cancer, and the first class of UC Davis College of Letters and Science graduate students earned their doctorates.

In the two decades that followed that landmark year, the Vietnam War ended, the National Organization of Women was formed, a majority of African colonies gained independence, and the Davis English Department produced what would become a host of academic celebrities. On this, the fortieth anniversary of the first class of English PhDs, we're honoring those who made a name for themselves post-Davis:

Wendy Martin ('68) founded and continues to edit *Women's Studies: An Interdisciplinary Journal*, and is Chair and Professor of American Literature and American Studies at Claremont Graduate University in southern California.

Cecelia Tichi ('68) became author to an impressive array of books on American culture, served as president of the American Studies Association, and currently holds the oldest named chair in the College of Arts and Science: the William R. Kenan Jr. Professorship in English, at Vanderbilt University.

John Vernon ('69) was awarded two NEA fellowships, became author to several novels—including two that won *The New York Times* Notable Book of the Year award—and made the English Department at SUNY Binghamton his academic home.

Elaine Showalter ('70) earned a place among the *grande dames* of feminist theory and, in 1998, served as president of the Modern Language Association.

Robert Con-Davis Undiano ('79) became known for his work in Chicano Studies and earned posts as Neustadt Professor of Comparative Literature and Presidential Professor of English at the University of Oklahoma.

Patrick O'Donnell ('79) would edit *MFS: Modern Fiction Studies* and go on to become Chair of English at Michigan State University.

Elin Diamond ('80) established herself in feminist criticism and dramatic theory and became Professor of English and Associate Director of the Graduate Program at Rutgers University.

"Freedom of inquiry" says Vernon; "a relatively low stress factor," claims Showalter; "the strong graduate cohort," asserts O'Donnell when asked about the best part of being among the first to study graduate-level English at UC Davis. Each of those questioned testified that, in the words of O'Donnell, "UCD was, in many ways, an ideal place to pursue the PhD in English." These scholars were able to take advantage of the program's newness to formulate individual paths; professors encouraged students to "be actors on our own behalf," as Davis-Undiano put it. "Since we weren't limited to a party line or a set of ideas that were in fashion, we were free to pursue what was of genuine interest to us," attests Martin. "This freedom has stayed with me all of my life. Quite frankly, I am grateful that I didn't go to Yale." Diamond adds that "UC Davis as a grad program was not, at least in my experience, competitive, even as the best faculty challenged us to be ambitious." She then explains that in her three years as Associate Director of English at Rutgers, she modeled the graduate program on her Davis experience.

Tichi recalls with great clarity a particular moment in 1966 that "set the direction of my entire intellectual life," a moment she now views as her "jailbreak" from the critical tool of the day: formalism. In a graduate seminar, Professor Brom Weber asked his class about 19th century astronomy when they were reading Whitman's "Leaves of Grass," seemingly an anomaly, but one that had much to do with the text in that Whitman referred to this science within his poem. From then on, Tichi explains, "whenever I read a passage from a text, Weber's voice would waken in my brain; for instance, when I read William Carlos Williams's remark that a poem is a machine made of words, Brom's voice asked, 'What were engineers doing in the early 20th century?'" That question, she adds, led her to write *Shifting Gears: Technology, Literature, Culture in Modernist America* (University of North Carolina Press, 1987).

In particular, the English Department was a haven for feminists: Martin explains that "one of the best aspects of my experience as a PhD student at UCD was the fact that my advisors really seemed to believe in me and take my work seriously when women were not particularly welcome in the academy (i.e., 1963 - 1968)." Indeed, Martin, Showalter, and Tichi each became acclaimed in developing and practicing feminist theory. Showalter coined the now widely-used phrase "gynocriticism," and Diamond developed a theory of feminist mimesis. Showalter states proudly that she "became about the only feminist critic in my generation to have worked with a woman adviser: Gwen Needham."

Many of these alumni continue to influence one another. Martin lists Showalter and Tichi as "powerfully important" to her early work, and Showalter and Tichi return the

compliment. Davis-Undiano and O'Donnell collaborated in the late '80s editing *Intertextuality and Contemporary American Fiction* (Johns Hopkins UP, 1989).

But clearly, all activities were not work-oriented: Martin speaks of Showalter and herself "planning what to wear to our qualifying exams," a source of stress familiar to every grad student (the exams, not the outfits). "Elaine decided on a pair of white Courreges boots that were very much high-hip fashion at the time; I decided to wear a large brown paper bag!"

Davis in the late '60s was for Jack Vernon the place where he "Grew up. Fell in love. Discovered my calling: writing books. Met my wife of 35 years. Made lifelong friends. Earned a PhD. Inhaled." Other alumni are equally enthusiastic about their Davis experiences. Tichi recalls "swimming outdoors in November and gathering huge armloads of grapes from the vineyards after the specimen bunches had been cut for the enology program." Diamond remembers her landlady, "Mrs. Asbill, who was quite elderly when she rented me my house in the mid-1970s. She recalled feeling the tremors of the San Francisco earthquake of 1906. I still have the rocking chair and table she gave me before she died."

Showalter, arriving from Massachusetts, "found Davis very exotic" (!!), citing as evidence the "the large-animal clinic, the tomato harvest, the wooden sidewalks, the small county hospital where my daughter was born, the colorful and old-timey Western crime around Sacramento and Yolo County" and adds that she and her husband "kept a scrapbook of crime stories from the local papers." She concludes that these features are likely "all gone now," and Tichi concurs: "The Davis I miss is probably gone. Back in the late '60s, it was a California ranch town. Sunburned lettuce- and sugar-beet ranchers came into town in Stetsons and mixed with the university people, and the town had the charm of a Western movie. To this day, I miss the aromas of the fig and lemon trees."

Yet, in some respects, Davis hasn't changed: Martin enthused over being able "to bicycle just about everywhere," and Vernon fondly remembers Davis as "a sleepy village with walkable streets." Davis-Undiano claims he "still love[s] Davis," but, upon graduating, "figured my job was to leave the nest decisively and create a Davis-like atmosphere in the place where I got tenure."

Davis-Undiano seemed to capture the feelings of this group of graduates when he spoke of "the special feeling at Davis, and the wonderful job the English Department there does," concluding, "The place was somehow boot camp but also home; that is, we were challenged and encouraged in a very effective way." In summing up her feelings regarding UC Davis, Diamond stressed that it was here she "learned and relearned how much the study of literature and the teaching of literature mattered to me."



UWP:

Continued from page 1

to practice the sort of composition they'll be tackling once they've entered their careers: legal writing, business and technical writing, writing in the health sciences, to name just a few of the classes offered.

Schildgen explains that "UWP will gain control over its curriculum; the Director will report to the Dean of Letters and Science and the Vice-Provost of Undergraduate Studies, rather than to the Chair of English; and the Director will be a senate faculty member and therefore have greater authority and bargaining power for UWP than in the erstwhile step-child role."

UWP instructors will teach not only writing courses, but pedagogy courses designed to help graduate student instructors and professors across the campus discover how best to teach writing. Pedagogical workshops such as "Demystifying the Dissertation" and "Faculty Writing" assist graduate students and faculty university-wide in improving their own writing and that of their students. The Writing Ambassador's Program--an internship-based program linked to Woodland elementary, middle, and high schools--will be under the direction of UWP. It is designed to help both would-be teachers and those already in the profession who are struggling with crowded classrooms and a diverse student population. Additionally, UWP will sponsor the Davis journals *Writing on the Edge* and *Prized Writing*. The UWP's relationship to the Learning Skills Center, which provides drop-in and appointment-based composition tutoring, is yet to be determined.

Courses scheduled to be moved from English to UWP are ENL 1: Expository Writing, ENL 18: Style in the Essay, ENL 19: Writing Research Papers, ENL 101: Advanced Composition, the ENL 102 series on Writing in the Disciplines, the 104 series on Writing in the Professions, and two pedagogical classes: 390: Theory and Practice of University-Level Composition Instruction, and 392: Teaching Expository Writing. ENL 3: Introduction to Literature will remain in English, as will ENL 393: Teaching Literature and Composition.

Associate Director of UWP, Gary Sue Goodman, explains that writing across the disciplines and professions is "coming of age. Here at Davis and across the nation, the emergence of a new interdisciplinary field and an intensifying sense of need for improved writing instruction are prompting institutional change. Writing programs are being restructured to reflect their crucial university-wide mission of improving writing and writing instruction across campus."

Although there has been talk of developing a writing major, Schildgen deems such a major "unlikely for the foreseeable future," citing similar programs: "the University of Texas, at Austin took ten years to develop a writing major, and Santa Barbara is still not there after ten years."

Schildgen summarizes the new endeavor in this way: "The birth of UWP is a great opportunity for UC Davis. It promises to improve the undergraduate education of our students, to make the program less vulnerable to administrative and funding insecurity, and to enhance the opportunity for graduate and undergraduate research in writing." Goodman adds that "many years of preparation" have gone into the creation of UWP, "with thoughtful examinations of the writing program by writing faculty, outside evaluators, and several committees of faculty across the disciplines."

Some of those involved, however, express reservations about the impending changes: Kara Thompson and Steven Blevins, Co-Chairs of the English Graduate Student Association, say that while they are "optimistic about the future of UWP, as are most other grad students," they hope that the planned "structural changes will lead to a commitment to better mentoring from senate faculty, especially around issues of teaching," adding that to remain competitive in a tight job market, English graduate students should be given "more opportunities to teach literature courses." Blevins and Thompson see such issues "as part of the larger discussion about the place of graduate students as teachers both in English and in UWP."

The interested reader can learn more about the UWP's many facets by scanning the UWP website: <<http://writingprogram.ucdavis.edu/>>.

Miller Essay Prize

Co-Winners:

Jessica Jordan

&

Laura Maestrelli

Poet Laureate Award

Adam Soldofsky

for

"Danse d L'Hypothetique"

The Consortium

for

Women & Research Feminist Essay Prize

Recipients

Graduate

First Place

Kate O'Brien

Undergraduate

Second Place

Ka Hin "Alvin" Wong

Creative Writing Contest Winners

Celeste Turner Wright Poetry Prize

First Place

Mandy Dawn Kuntz

Virginia Robinson

Honorable Mention

Jennifer Hillegonda Beukelman

Loren Kwan

Francisco Reinking

Joe Romano

Adam Soldofsky

Diana Lynn Bogart Prize Fiction

First Place

Brett Laugtug

Second Place

Adam Bevelacqua

Honorable Mention

Nicole Carroll

Michael Giardina

Rafael Sanchez

Ina Coolbrith Memorial Prize

First Place

Jamie Michele Gill

Gill went on to tie for first-place statewide.

Second Place

Loren Kwan

Pamela Maus Contest in Creative Writing: Fiction

First Place

Adam Bevelacqua

Second Place

Melanie Thorne

Honorable Mention:

Diana Chan

Brett Laugtug

George Seamer

Pamela Maus Contest in Creative Writing: Poetry

First Place

Jeffrey Ross

Second Place

Adam Soldofsky

Honorable Mention

Loren Kwan

News in the Major: Undergraduate

In 2003 - 2004, several additions were made to undergraduate English class offerings. Twentieth century American and British literatures were split, according to time periods, into two separate classes. Now, American and British literatures are covered from 1900 to 1945 in one course and 1945 to present in another. In addition, a class about world literatures in English (ENL 139) has been added to give further range to the English curriculum.

The lower division requirements for the English major will be changing again in 2004 - 2005. In 2000 - 2001 the historical lower-division courses (46A,B, and C) were replaced by classes focusing more specifically on genres (reading, drama, fiction, and poetry). In 2004 - 2005, those historical classes will be brought back to give undergraduate English majors more flexibility. In addition to the genre courses (42, 43, 44, 45), lower-division American Literature (30A and B) and English Literature classes (46A, B, and C) will be offered. Students will choose two courses from the genre group and two courses from the historical group.

The English Department also administers programs in Humanities, Medieval Studies, Nature and Culture, and the film minor; however, as of Fall 2004, film studies will become its own major and will be administered by Languages and Literature instead of by English. Jewish Studies has also been transplanted from the Humanities Program to the History Department.

For more of the latest English Department information, visit <<http://www.english.ucdavis.edu>>.

Graduate Student News

Stephan Clark's short story "The Secret Meeting of the Secret Police" will appear in the fall, 2004 issue of *Night Train*. ♣ **Brynne Gray** participated in the 2004 CHSC Dissertation Workshop, held April 30 - May 2. ♣ **Jennifer Hoofard** received a travel grant to present a paper at a University of London Conference entitled, *Skin: Texture/Textuality/Word/Image*. Hoofard is presenting at a pedagogy roundtable at the upcoming ALA Conference in San Francisco—along with a number of illustrious English Department PhD alumni: **Erika Kreger (2000)**, **Mike Borgstrom (2002)**, **John Beckman (2000)**, and **Chris Sindt (2002)**—on teaching taboo texts. Hoofard has an essay forthcoming entitled "Flesh That Weeps": Reading the Scar as Text in Toni Morrison's *Beloved*. ♣ **Jessica Howell** has been granted a UC Davis and Humanities Research Award, which she will use to research contagion-based diseases for her study of Victorian literature and medicine. ♣ **Marit MacArthur** participated in the Spring 2004 CHSC dissertation workshop and is serving as Guest Editor for the spring issue of the *Robert Frost Review*. ♣ **Virginia Robinson** has accepted a job teaching ninth and tenth grade English at the Francis Parker School in San Diego. Robinson earned her MA in creative writing in June of this year. ♣ **Karma Waltonen** has several articles circulating: "Dark Comedies and Dark Ladies: The New Femme Fatale," in *Femme Fatalities* (Nordicom, forthcoming); "bodies conjured up for them by words': Structure Through Myth in Margaret Atwood's *The Blind Assassin*" in *Identity and Alterity in Canadian Literature* (Risoprint, 2003); and "Saint Joan: From Witch to New Woman" in *Shaw, The Annual of Bernard Shaw Studies 24* (forthcoming).

Seele

Seel? See-lee? See-lay?

seele, UC Davis's undergraduate literary magazine, is pronounced ZAY-luh. Now in its seventh year, this annual publication represents the creative work of UCD undergraduates through their poetry and prose.

Taken from the German word for "soul" or "spirit," *seele* (die Seele), according to its website, seeks "to capture the spirit and the soul" of Davis undergraduates. Started in 1997 by Jenny Calixto, an English major who earned her BA from Davis in 2000, *seele* is funded with the support of the UCD English Department and the Club Finance Council, a board that provides grants and loans to student organizations campus-wide; however, a large portion of *seele's* funding arrives in the form of donations from students and community members.

Entirely student-run, *seele* is divided into poetry and prose boards, each with its own editor and board members, as well as an overall editor in chief. A publication board assists with design, graphics, and layout. Board members meet weekly to discuss and rank submissions, seeking both pieces that represent the student body and those that stand out as unique artistic achievements. The texts are then given to the boards anonymously to assure judgment is based on quality alone.

seele commonly receives over three hundred submissions, which must be whittled down to the fewer-than-fifty that will make the cut. For more information on the organization and its submissions' policy, visit <<http://seele.ucdavis.edu>>. To pick up a copy of the most recent issue, visit the UCD English Department.

Imagine working closely with fifteen teenagers as they become lifelong learners and advising them through four years of personalized learning. This is my reality. I teach (advise) at a small project-based high school called The Met-Sacramento. We begin with students' interest areas and then arrange for internships with mentors who practice those interests professionally. From there, advisors build interest-led learning in five areas: empirical reasoning, quantitative reasoning, social reasoning, communication, and personal qualities.

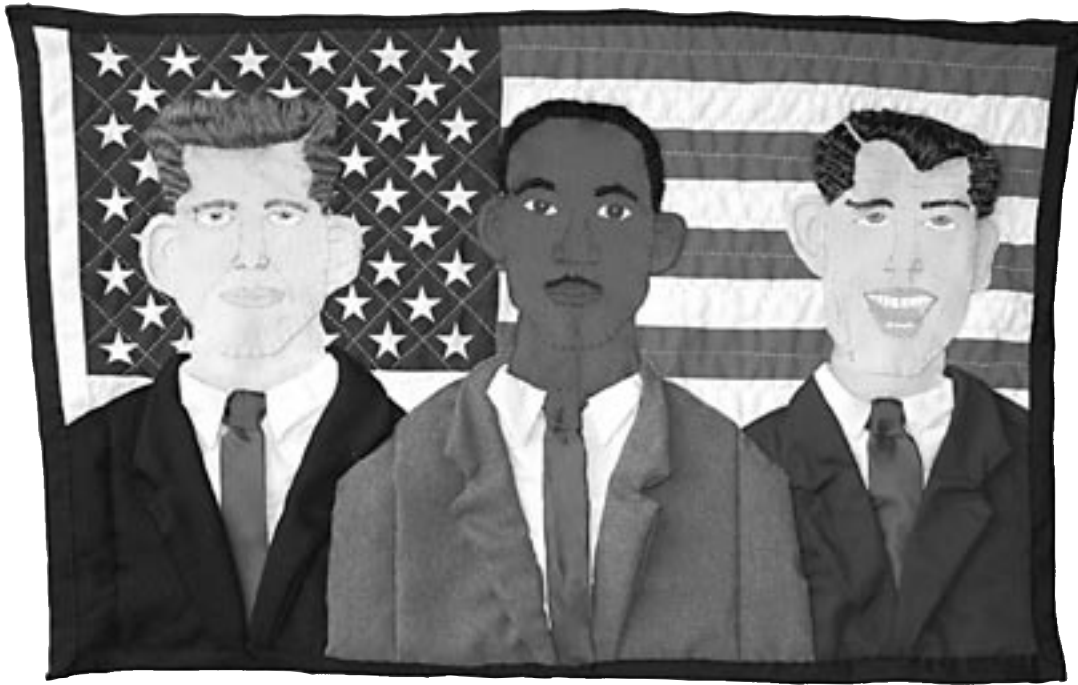
I have fifteen students, all of whom are passionate about learning. They are in the first year of the four year program and have already grown in their ability to relate to each other, as well as to adults they encounter. One of my students recently re-designed a 34-panel fence for a local architectural firm.

I work closely with each student's learning team—their parents, themselves, and their mentors—to plan out the trimester's lessons. Currently, my students are preparing for their Spring Trimester Exhibitions, at which each student exhibits her work publicly to her learning team, peers, and community guests.

The job is very rewarding: I know my students personally, understand their individual learning styles, and am invested in preparing them for college. Many of them fondly refer to me as their "other mother."

The Met-Sacramento is part of the small school reform occurring nationally and is on the cutting edge of national small school designs. A replication of The Met in Providence, Rhode Island, The Met-Sacramento was opened with the help of The Big Picture—the non-profit company founded to support Met Schools—and The Bill and Melinda Gates Foundation. The foundation gives money to small school designs that are highly successful in student retention and college entrance.

Tales from the Teaching Front
Trisha Gebhardt, B.A. 1999



"The Ties that Bind" (2003)
A Quilt by Professor Riché Richardson

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