

CALIFORNIA STATE UNIVERSITY, FULLERTON

THE anecdote

THE NEWSLETTER OF THE
DEPARTMENT OF ENGLISH, COMPARATIVE LITERATURE, AND LINGUISTICS



inside:

CSUF STUDENTS STUDY WRITING IN FRANCE —
NEW BOOK OF CSUF POETRY READINGS
— UNDERGRADUATE ARCHIVAL RESEARCH

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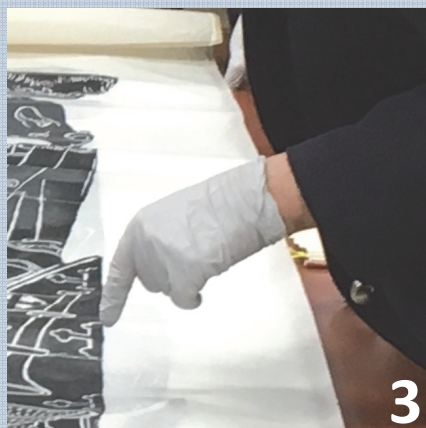
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ON THE COVER: A reader enjoys a quiet moment at Shakespeare and Company Bookstore in Paris. See story page 9.

a letter from the chair



This past year I've spoken to over 650 Cal State Fullerton freshmen about the value of a degree in English, Comparative Literature, and Linguistics. My motivation was driven partly by self-interest—I did, to be fair, want to attract more English majors—but also by a concern about the soft vocationalism that's increasingly driving conversations about the value of a college education.

There's nothing wrong with a vocation. After all, the word does refer to a calling or mission. And few people believe that students shouldn't be thinking about post-college employment.

But it's important to do so honestly. Unfortunately, many students seem to harbor myths about the employment prospects of majors in English, Comparative Literature, and Linguistics. Many don't understand that choosing a major is not the same thing as choosing a career. According to one nationwide study, only 27% of all college graduates, regardless of major, end up in a career directly related to that major. Most Physics majors simply don't grow up to become full-time physicists.

So instead, I tell students, study things that you're interested in and like doing, if for no other reason than you'll do better at them than things you're not interested in and don't like doing. In other words, do what you're good at.

Degrees in English, Comparative Literature, and Linguistics give you broad knowledge and skills that you can use in a range of careers. But what they don't give you is training for any single job.

And while many students might understand the bene-

fits of that flexibility in principle, they don't fully grasp how useful it can be in practice. Most graduates will switch jobs four times before they turn 32. According to a recent Georgetown University study, unemployment rates for recent English majors are actually lower than unemployment rates for many other majors, including Information, Architecture, and Economics.

Why? It's because a college education is a passport, not a visa. It will get our students in the door, but what happens next is up to them. The same study found that the top quartile of English majors earn more than \$80,000 a year—which is more than the median salary for a Business major, a Communications major, or a Chemistry major.

What are the lessons there? At least one of them is that it's better to be a great English major than an average Business major.

So, I tell students, does that mean that everyone should major in English and no one should major in Business? Of course it doesn't. But what it does mean is that you shouldn't be afraid to do what you're good at. Majors in English, Comparative Literature, and Linguistics have the skills to help them do well at work. But they also have the knowledge that helps them do well at life.

I've been trying to remind students of an axiom that has driven successful students for a long time: study things that you're interested in and you're good at. Work hard. Things will fall into place.

And you can always add a Minor in English. It never hurts.

—Stephen J. Mexal

ARCHIVAL KNOWLEDGE

*Students examine
John Gerard's
The Herball, or
Generall Historie
of Plantes [sic],
originally
published in
1597, in Pollak
Library's Special
Collections*

Undergraduates perform original archival research

BY DAVID MARSHEL

To be competitive in today's job market requires a cornucopia of complex skills, skills that would have been unheard-of 20 or even 10 years ago. The English department has been meeting the new demand for higher skillsets by raising the bar for English undergraduates early in the program.

"I'd like to see the curriculum get ratcheted up," said associate professor **Ellen Caldwell**, an academic advisor for the department. "I think by the time you get to [English] 307, you need to know what kinds of possibilities are available to you in the major."

As many English students know, the possibilities for the major can sometimes feel enigmatic. English 307: Advanced Writing for English Studies, is an introductory class for majors intended to explore literary theory, advanced research, and yes, writing. Lots of it. Like many English classes, it is taught on a two-way street. Students learn from an expert to become an expert, giving them confidence in and ownership of their work.

"If we can think in new ways about a classroom," said Caldwell, "to put students in a place where they become the experts

and teach me what they have found, that kind of active learning is what we are supposed to be doing."

This means opportunities for undergraduates to perform original research.

During the Fall of 2016, an anonymous donor delivered to CSUF an old dusty cardboard box full of brass rubbings of the effigies of ancient British notables, dating

Rudela, double major in English and Comparative Literature. "I think we have to look back and analyze, so we can move forward."

After studying the rubbings, Caldwell sought additional opportunities for students to do original research. They worked with University Archives and the Special Collections Department in Pollak Library,

meeting with University Archivist Patricia Prestinary, who provided stacks of archival materials for a research assignment.

"Archival research is a sensory experience," Prestinary said. "And the experience of handling very old, unique, and rare items cannot be replicated on a computer screen."

Among the stacks were collections of pop culture, television and film ephemera, science fiction manuscripts and pulp magazines.

Caldwell's students donned latex gloves and began perusing original manuscripts for their projects while discovering the value of archival research.

"It was interesting," said Jacob Anderson, English major. "It was a way of looking at a sliver of that culture during that time, and I thought, wow, 80 years ago people actually thought this way."



Professor Caldwell points to a detail on the shield of one rubbing, taken from the tomb of a medieval knight

from the early 1300s to the 1600s. When news of the donation reached the English department, the English 307 class became the first students at CSUF to view and discuss the nature of this cultural find. In other universities, research of this type is out of reach for undergraduate students, Caldwell said.

"I think it's profound," said Katarina

WATER, WATER, EVERY WHERE, NOR

ANY DROP

Members of the KAN Fullerton Area Team, headed by assistant professor **Nicole Seymour**, far right, outside the Fullerton Arboretum during a climate education workshop hosted by Cal State Fullerton



TO DRINK

A professor's work on environmental issues leads to interdisciplinary research partnerships

Assistant professor **Nicole Seymour** studies the relationship between the environment and literary texts. Her work on sustainability, water, and climate education have led to research partnerships across a number of academic disciplines. We sat down with her to learn more.

TA: You've been working on several new environmental initiatives this year, right?

NS: I'm working on a project about "droughtshaming" with a colleague in Political Science at California State University, Long Beach. We're interested in the practice of publicly exposing water wasters—actors Amy Poehler and Tom Selleck were recently called out on this, as were cities such as Newport Beach and Beverly Hills—and how it does or doesn't work to promote water conservation among the general public. We received an incentive grant from the California State University's Water Resources Policy Initiatives to try to secure outside funding for this project. The other project is called the UC-CSU Knowledge Action Network for Transformative Climate and Sustainability Education and Action, or "KAN" for short. This is an interdisciplinary group of faculty across the state of California who collaborate on environmental issues. Along with my colleague Gabriela Nuñez from Chicana/Chicano Studies here at CSUF, I hosted the meeting at CSUF in March 2017.

Why is a professor of English involved in something like this?

I think it's become increasingly clear that environmental issues are not purely scientific matters. Climate-change denial, for example, is rooted in ideological factors. Environmental injustices such as the water problems in Flint, Michigan, are tied to legacies of racism and classism. And the way that environmental issues are conveyed to the public—through modeling and data visualization, through narratives on TV and film, even through comic books—are as important as the raw data behind them, if not more so. Humanities scholars are rooted in social and cultural frameworks that allow us to understand those things. And English scholars especially are trained to

analyze narrative objects like films and novels, so we have an important role to play there.

I'm really interested in crossing the divide between the sciences and the humanities, as I think those two projects indicate. But historically, such crossing has only happened in one direction. I recently attended a talk at the meeting of the Modern Language Association where a publisher told the crowd that, statistically speaking, humanities scholars will buy books written by scientists, but scientists won't buy books written by humanists. That desperately needs to change, especially as science is coming increasingly under attack from our current presidential administration. And the KAN, I think, is a great example of that crossing happening in both directions. At our meeting, we had someone from Geography, someone from Art, someone from Earth Sciences, someone from Women and Gender Studies, and so on.

Both projects seem to tackle very large, global problems, yet they're both focused on the region of Southern California and local communities here.

Yeah, it's a really interesting moment in California right now, especially around environmental issues. We seem poised to lead the nation on climate-change policy against this apparently anti-science, anti-environmental-protection presidential administration, an administration that picked a climate change denialist to head the Environmental Protection Agency. At the same time, I think it's important not to get smug and complacent as Californians. I recently watched a great documentary, *Goodbye Gauley Mountain: An Ecosexual Love Story*, and a West Virginia coal miner complained that people in the rest of the U.S. simply flick on their lights without realizing that something like fifty percent of our energy comes from coal. Now, I don't know if those stats are correct or current—which is why we need science!—but I think the ideological and affective dimensions of that statement are very interesting. The United States feels hopelessly divided, and I think the challenge now is how to move forward without leaving people behind.

Usually research projects in the English department are sort of solo projects, and yet this work is really collaborative. How does that collaboration work? Do you enjoy working with others when doing research?

I love it. The key, obviously, is finding colleagues who respect what you do even if they don't understand it. It might seem crazy to me that people get tens of thousands of dollars to study a worm I've never heard of, but I have to trust that that work matters. And in turn, they have to trust that me studying some documentary they've never heard of also matters. I'm not actually collaborating with any worm people, but one of my good friends from grad school was a worm person, and I remember thinking, *that's so random*. And then I caught myself, because that's exactly what he could think about the texts I study! I think it's all part of a defensive reaction that comes out of a larger anti-intellectualism. We're all competing for fewer and fewer institutional resources, and we try to justify ourselves by framing other people's work as irrelevant. I think the two projects I'm working on exemplify the possibilities that open up when you think of yourself as sharing resources rather than competing for them.

Are students involved in these projects?

That's definitely the plan. If we receive outside funding for the droughtshaming project, we'll hire at least a couple grad students to help us gather and analyze data. And the KAN project is specifically designed to benefit students. The idea is to pool our resources. For example, if I want to teach "cli-fi," or climate-change fiction, I can turn to our network members and say, "Hey, I need to spend at least one day outlining the scientific background to which this novel is responding. Can you guide me toward a great introductory module?" I want my students to get a sense of the wide range of artistic, and not purely scientific, responses to the environmental crisis. But the science will always be in there, and that's why I want to be as hooked in to interdisciplinary conversations as I can be.

getting TECHNICAL

Students get a hands-on education in writing

Dr. Leslie Bruce has refashioned CSUF's Technical Writing course to incorporate a distinctive blend of hands-on practice and writing proficiency. We recently sat down with her to learn more about this unique course.

TA: What is a technical writing course?

LB: It focuses on writing that's typically done in a workplace: the writing of technical procedures, definitions of a new product and how to fix it, and other processes that happen only in the workplace. Students focus on how to write in a way that helps other people get their work done.

You use the website iFixit in your class, right? How do you incorporate it into your course?

It's a Wikipedia-style website, but rather than defining terms, it instructs people how to repair or replace broken parts on their electronic gadgets, whether it's a phone or a toaster. iFixit works with me—they have an education department dedicated to the task. Their chief motivation is environmental: they want to teach people how to fix gadgets so they don't have to throw them away.



Students collaborate on writing a repair manual for a broken toaster

Take me through the process. How do students use iFixit to complete their assignments?

In the beginning of the course the students write a resume, persuading me that they're best suited for a particular role in their iFixit group. They can be manager, editor, design manager, and so on. Then I put them in teams. Their first writing project, which involves a lot of research, is to write a proposal about the device they want to work on. Then they start working on the guide and iFixit sends them a free toolbox. Then they all take on specific roles. One student photographs, another student works on the gadget, another student takes notes, and they all discuss exactly how to describe it. The point is not just to say "put this here" and "put this there," but "*twist* this," "*pinch* this." And then at the end, they've written a guide and they get it published on iFixit.

You're asking your students not only to write about technology but also to figure out how it works.

Yes, in fact all of my students fear that moment of opening up the electronic gadget. I tell them, *It's already broken. Why not see if you can do something and keep the gadget a little longer?* And then they end up really

enjoying it. Writing these guides is like doing a puzzle: it becomes a game, but also a challenge.

Why would it be a good idea for English majors to learn how to write a manual for fixing a toaster or an iPhone?

English majors really like learning strategies for being more precise. They learn how to be less wordy, more direct. It broadens the scope of the kind of writing they can do; it increases their options on the job market. And I would argue that most of the writing that happens in the world is actually informative—not to argue, but just to describe and review, compile and synthesize. In the end, technical writing is really teaching the same thing that we're teaching in any English class: we work on communicating and creating a bond with other people.

FINDING A VOICE

Graduate students
organize annual
conference



*Student conference
presenters (L to R): Samuel
Ortiz, Jessica Flores, Adrian
Agacer*

BY EMILY ROBLES

Cal State Fullerton's English graduate student organization, the Acacia Group, held its annual spring conference on March 17, 2017. This year's conference was titled "Lost and Found: Texts as Exploration and Discovery," and as with previous years, it was student-run and student-centered in order to highlight graduate and undergraduate research at CSUF.

The conference's open theme invited exploration into everything from Chaucer to Los Angeles food culture. During the two-day event, presenters at every panel demonstrated a wide range of rigorous and innovative scholarship that invariably led to engaging discussions.

As part of the conference, Acacia hosted two workshops. In the first, participants discovered how seemingly "lost" materials can

acquire new meaning in book form. In the other, they learned how to find poetry in words from other texts. As highlighted in panel presentations, faculty keynote speeches, and workshops, "lost" and "found" were just as inseparable as "exploration" and "discovery."

According to graduate student and presenter Barbara Meyer, "the 2017 Acacia conference really was great: a broad spectrum of presentations, lively discussion, practice with found poetry, and hands-on learning with book making. It was fascinating and fun—everything you want a conference to be." As Acacia president and one of

the many students who worked to host the event, I could not have asked for better affirmation that the conference met its goal to create a space in which we could find ourselves by losing ourselves in the texts that underlie our scholarship.



L to R: Camille Johnson, Kha Nguyen, Catherine Ciavarella, Adrian Agacer

city of

CSUF students study
writing in Paris

ENLIGHTENMENT

BY LANA L. DALLEY

In early 2017, professor **Lana L. Dalley** took a group of CSUF students to Paris for a unique chance to study writing, culture, and literature in a very different context. Here she remembers the experience.

In *A Moveable Feast*, his memoir about Paris in the 1920s, Ernest Hemingway reminisces about visiting Sylvia Beach's now-famous Parisian bookstore, Shakespeare and Company. "On a cold windswept street," he remembered, "this was a warm, cheerful place with a big stove in winter, tables and shelves of books, new books in the window, and photographs on the wall of famous writers both dead and living."

Now located on the edge of Paris's Left Bank, Shakespeare and Company remains a vibrant and bustling literary hub filled with writers, readers, intellectuals, and curious tourists. These visitors come to find traces of the romantic Paris they've heard about. They're looking for the Paris where Hemingway and F. Scott Fitzgerald drank wine at Les Deux Magots, the Paris where James Baldwin started writing while working as a bouncer in a jazz club, the Paris that Gertrude Stein referred to as "the natural background of the art and literature of the twentieth century."

In January I joined nineteen eager CSUF students for a study abroad trip to Paris, and for nearly three weeks, we went in search of the Paris we'd imagined. We read essays by Ameri-

can writers living Paris and learned that we weren't the only ones to be charmed by this beautiful city; we walked from arrondissement to arrondissement in search of the best pain au chocolate; we tasted wine and cheese and learned how and when to order Bourdeaux in a French bistro; we visited museum after museum, and learned that Toulouse Lautrec's La Gouloue

ny again, bought books, then more books, then learned we'd need another suitcase to return home; and we braved the cold, the rain, and the snow and learned that Southern California really does have the best weather.

And we wrote. The students were, after all, taking courses on writing and literature. We wrote about streets that smelled like perfume and cheese that smelled like stinky feet. We wrote about listening to jazz at Le Duc de Lombards and about listening to words we couldn't understand at a sidewalk café. We wrote to record our memories, but we also wrote to better understand our experience living and studying abroad. And, like so many before us, we learned that the best way to discover Paris is by writing about it.



Cal State Fullerton students outside the famed Shakespeare and Company bookstore. First built in 1919 and then shuttered in 1941, the English-language bookstore was revived ten years later and has been open ever since



Students learning about the Grande Mosquée, a mosque founded in 1926 that was later used to shelter French Jews during the Nazi occupation

OPEN EVERY DOOR

Coeditors Jie Tian, Natalie Graham, and Irena Praitis (*L to R*) at the launch of *Open Doors* at Pollak Library



A new book commemorates fifteen years of community poetry readings at CSUF

Professor **Irena Praitis** has published more than five books of poetry and dozens of individual poems. Her newest book, *Open Doors: An Invitation to Poetry* (Chaparral Canyon, 2016), coedited with two other CSUF faculty members, collects over a decade's worth of poets visiting and reading at Fullerton, including United States Poet Laureate Juan Felipe Herrera, National Book Award finalists Claudia Rankine and Alberto Rios, and Pulitzer Prize finalist Garrett Hongo. On December 8, 2016, Pollak Library hosted a book party celebrating the publication of *Open Doors*. We talked with Praitis to learn more.

TA: What can you tell us about the new book?

IP: It's an anthology that includes almost 15 years of poetry readings given at CSUF. This [book party] was a great event. We invited a number of the authors who appear in the book and we also invited people to choose a poem or two to share if they were moved to do so. We wanted to celebrate the spirit of community that made the readings possible over the years. It's that spirit that brought about the book.

So it sounds like the book itself was also a celebration of sorts.

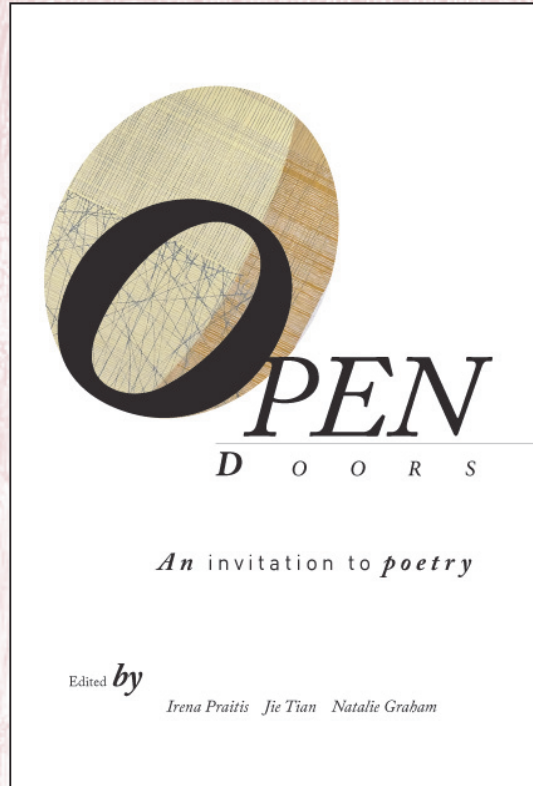
Absolutely. [Librarian] Jie Tian and I started the reading series during the spring of 2002. [Assistant professor of African American Studies] Natalie Graham joined four years ago. We invited local writers and also writers that we learned might be in the area, creating a mix of local and national poets. Over the years we just kept planning and inviting and we've been incredibly fortunate that so many poets have generously accepted the invitation and came to campus to share their work. Over the years we've featured Pulitzer Prize finalists, National Book Award finalists, even the U.S. Poet Laureate.

How did you and your co-editors choose the title *Open Doors*?

From the very beginning, we've made the poetry events inclusive in terms of who we invited to read—a diverse range of poets in terms of styles, experience, background, ethnicity, gender, and so on—but also diverse in terms of who we invited to attend. To this day, I can think of very few campus events that bring together so many groups: students, faculty, staff, administrators, and community members. That's who shows up year after year. It's a wonderful testament to interest in poetry.

In the introduction to the book, you write, "[w]e migrate, speak many languages, and carry out cultural memories in-

side us, beyond silence and erasure, into poetry." That seems to suggest that there's some kind of relation between poetry, on the one hand, and contemporary issues such as migration, linguistic diversity, and cultural archives, on the other. How does poetry help us with these issues?



One of the features of the book and also of the readings is that we've been open to poems in multiple languages. The writers we've invited draw from multiple languages, and we've had a number of sessions where readers and audience members were invited to share a work from a language other than English. In terms of contemporary issues, poetry is sometimes considered to be an esoteric pursuit engaged in by a limited few. But that's not our experience. So many people from so many walks of life have come to these readings over the years. They have listened and they have shared and they have appreciated the art that they've encountered. This book celebrates the poetry that over the years has brought people together. Over the course of a few hours, we share an appreciation. We leave changed. We grow. I don't suppose any of these experiences address those issues in a direct one-to-one way, but I sense that the readings sustain people in relation to those issues in immeasurable ways.

The book seems like a great idea, not the least because it gives us an enduring memory of poetry in the form

of a book. But why is it important to do poetry readings, which seem less enduring, if only because they happen orally?

So often, reading is a solitary activity. We pick up a book, grab a cup of coffee or tea, sit down at a table or on the couch and read in silence. It's a great experience and I love it. But every so often, it's wonderful to hear an author's voice read what she or he has written. During a reading, the words become not just marks on a page, but something alive: in the air, part of a conversation, shared by the person who wrote them with the person who listens to or reads them. There's a tremendous gift in hearing words read aloud. Someone is asking for another to listen carefully to what has been carefully wrought. There's a sense that what has been preserved in the book can come alive for a moment in the everyday world to transform lived experience. There's also something to listening in the company of others. We gather, as a community, to appreciate and celebrate and share. Any time such gathering happens around poetry, that's a dynamic and wondrous occurrence. Language, something we use every day, is appreciated and honored—not to mention enjoyed—for the wonders it can create.

AT THE

BY ELIZA EBRO

In the Fall of 2016, Cal State Fullerton's chapter of the Sigma Tau Delta International English Honor Society was selected to host the annual Far Western Regional Conference for the second consecutive year. With over forty presenters of fellow Titans and students from local and distant institutions alike, this year's conference was another success.

For many, attending and presenting at a conference is an entirely new experience. This year, Sigma aimed to continue the tradition of offering a space and opportunity for students—undergrad, graduate, alumni, and even independent scholars—to engage with academic research in a professional setting, while still making a formal

event inviting and accessible to all participants and attendees.



L to R: Jessica Flores, Monica Mercado, Catherine Ciavarella, J.C. Fermin, Eliza Ebro, Adrian Agacer, Alexandra Roman, Frank Alanis, Chenglin Lee

The student-run conference took place on Friday, November 4 and Saturday, November 5. Titled "Caught at the Intersection: Mapping Narrative, Ethics, and Aesthetics," the theme of the conference was the intersections of diverse narratives and the ways they treat various aspects of human experience. Some of the wide-ranging panels included psychoanalytic understandings of emotions and trauma, the impact of music and lyricism as intellectual stimulation and artistic expressions, and examinations of political rhetoric and language in law.

The keynote speaker was Cal State Fullerton assistant professor of comparative literature Dr. Edward Piñuelas. Piñuelas's

English honor society hosts a regional scholarly conference

INTERSECTIONS

work focuses on postcolonial theory and critical race theory, as well as the African diaspora and the Afro-Caribbean and Afro-Brazilian communities. Piñuelas gave a compelling presentation on the cultural and sociopolitical concerns surrounding the Black Lives Matter movement. Students found that his presentation provided an illuminating intersection between scholarship and contemporary life.

When Sigma officers were brainstorming ideas for the conference's theme, they aimed for topics that were both universal yet unique. At the same time, they wanted to find ways to showcase the creative and collaborative process of everyone's ideas intersecting. This notion of intersecting ideas appropriately became the conference's guiding motif.



L to R: Sierra Schiano, Chenglin Lee, Thalia Campos, Nicole Seymour

In their efforts to organize this event, the officers' own diverse conversations and personal enthusiasm served as meaningful examples of the conference's theme and spirit. Meanwhile, the thoughtful presentations and active audience participation reaffirmed the entire conference coordinators' stated goals of "providing a place for conversation about these intersecting texts" and the "hope that audience members and presenters will be inspired by these unique presentations and feel encouraged to consider the world around them in a different way." True to form, the conference was communal from start to finish, from the inside-out,

indicating its success lies as much in continuity as it does in connectivity.

the edit:

works cited—

MISCELLANEA AND ADDENDA

FACULTY PUBLICATIONS AND PRESENTATIONS, 2016-2017

Publications

Cornel Bonca

· "He Gets Us, He Really Gets Us: Jay McInerney's 'Bright, Precious Days' and the Signs of the One Percent." *The Los Angeles Review of Books*, August 13, 2016.

Lana L. Dalley

· *Economic Women: Essays on Desire and Dispossession in Nineteenth-Century British Culture*. (Co-edited with Jill Rappoport.). Columbus: Ohio State University Press, 2017. (Paperback ed.)

Stephen J. Mexal

· "Darwin's Anachronisms: Liberalism and Conservative Temporality in *The Son of the Wolf*." *The Oxford Handbook of Jack London*. Ed. Jay Williams. New York: Oxford University Press, 2017. 259-276.

· "My dear Judge": Owen Wister's *Virginian*, Oliver Wendell Holmes Jr., and Natural Law Conservatism." *Western American Literature* 51.3 (Fall 2016): 279-311.

Irena Praitis

· *The Last Stone in the Circle*. Santa Fe, NM: Red Mountain Press, 2016.

· "Alzheimer's Disciples," *SLAB*, Issue 12, 2017.

· "War on Poverty," *Tinderbox Poetry Journal*, Fall, 2016.

· "1949 Armistice Agreements," *Clockhouse*. Vol. 4, 2016.

· "Cap," "Sere," "Vision," *Two Hawks Quarterly*. May 31, 2016.

· "Sastigis/Stagnation," "Nuskausminimas/Analgesic," "Tikėjimas/Faith." *Mantis: A Journal of Poetry, Criticism, and Translation* 15: 130-135.

David Sandner

· "Bury Them Deeper." *D.O.A. III: Horror Anthology*. Blood Bound Books. April, 2017.

Nicole Seymour

· "Trans Ecology and the Transgender Road

Narrative." *Oxford Handbook of Ecocriticism*. Ed. Greg Garrard. Oxford, UK: Oxford University Press, 2014. E-book edition. 2016.

· "Review of John Parham's *Green Media and Popular Culture*." *Green Letters: Studies in Ecocriticism* 20.3 (2016): 344-46.

Bonnie Williams

· "Signifying, Narrativizing, and Repetition: Radical Approaches to Theorizing African American Language." *Meridians: Feminism, Race, Transnationalism* 15.1 (2016): 218-242.

Conference Presentations/Readings

Ellen Caldwell

· "Turning Turk: Re-Claiming Identity in Oliver Parker's *Othello*." CSU Shakespeare Symposium, Fullerton, CA.

· "'Not Born of Woman': The Queered Conception of Joan of Arc in I Henry VI and Macduff in Macbeth." Shakespeare Association of America conference, Atlanta, GA.

Lana L. Dalley

· "Social Maternity and the Economic Imagination in Olive Schreiner's *Woman and Labour*." North American Victorian Studies Association, Phoenix, AZ.

· "Teaching Transgression/Transgressive Teaching." Victorian Interdisciplinary Studies Association of the Western United States, Austin, TX.

David Kelman

· "World Literature and the Paradoxes of Global Studies." Invited talk for panel "How Difficult (or Easy) is it to be Global – and Comparative?" Modern Language Association. Philadelphia, PA.

· "The Dream of Comparative Literature in a Time of Deportability." The 2016-17 College of Humanities and Social Sciences Lecture Series, Fullerton, CA.

· "Trauma and Comparison, or the Age of the

World Relay." Invited Talk for "Listening to Trauma: A Conference in Celebration of the 20th Anniversary of Cathy Caruth's *Unclaimed Experience*." Ithaca, NY.

Stephen J. Mexal

· "A Future That's Just Like the Past: Theodore Roosevelt's Conservative Temporality and the Imagination of Environmentalism." Western Literature Association Annual Conference, Big Sky, MT.

Brian Michael Norton

· "Aesthetics, Science and the Theater of the World." Western Society for Eighteenth-Century Studies. Santa Barbara, CA.

Edward Piñuelas

· "Putting the Favela on the Map: Race and Space in Brazilian Teledrama City of Men." The 2016-17 College of Humanities and Social Sciences Lecture Series, Fullerton, CA.

David Sandner

· Fiction Reading Panel, Horror Writers of America Conference. Long Beach, CA.

· "Kij Johnson's 'The Dream-Quest of Velitt Boe and the Politics of the Fantastic.'" International 1st Century Writing Training." English Council of California Two-Year Colleges, Conference, San Jose, CA.

· Fiction Reading Panel. International Conference of the Fantastic in the Arts, Orlando, FL.

Patricia Schneider-Zioga

· "The Syntax of Helping: Sociative Causatives in Kinande." (presented with Philip Nguessim). Annual Conference of African Linguistics, Bloomington Indiana.

Nicole Seymour

· "Riding out the Wilderness: Contemporary Black Satire and Environmental Affect." California American Studies Association Meeting, Long Beach, CA.

· "Drag Performance as Ecotopian Tool." Ecotopian Toolkit for the Anthropocene. Philadelphia, PA.

· "Ecoterrorism and Antisocial Affect." Mod-

ern Language Association Convention. Philadelphia, PA.

· "'Base Camp': Irony, Gaiety, and Queer Environmental Performance." Invited talk for National Endowment for the Arts series on "Queer Country." San Diego, CA.

· "Out in Ecology: A New Identity." Panel with visual artist Kim Anno. Out for Sustainability's Fab Planet Summit. San Francisco, CA.

· "That's Not Funny! A Humor & Environmental Variety Show." (Co-organized with Barry Muchnick, Jenny Price, and Aaron Sachs.) Panel for the American Society for Environmental History. Seattle, WA.

Kay Stanton

· "The Observing 'Eye/I' of Shakespeare's *Sonnets*." *World Shakespeare Congress*. Stratford-upon-Avon and London, England.

· "Big Bang Bard: Shakespeare and the Creation of the Universe." Shakespeare Association of America Convention. Atlanta, GA.

· "'Mine eye hath played the painter': The *Sonnets* Persona as the 'Mystical' Quantum Physics Observer." *California State University Shakespeare Symposium*. Fullerton, CA.

· "Shakespeare's Women." *Patrons of the Library Lecture Series*. Invited lecture. Fullerton, CA.

Heping Zhao

· "The Convergence of the Divergent Expats: A Slant of Two Chinese Poets in the American Academia." The Sixth International Conference on English and American Literature: Individual, Community, and Cosmopolitanism. Shanghai, China.

Martha Weber

· "Handcrafted Rhetorics: DIY and the Public Power of Made Things" College Composition and Communication. Portland, OR.

ALUMNI UPDATES, 2016-2017

Denisse Cobian (BA '10) is Director of Branded Entertainment Sales at mitú.

Anna Dickau (BA '13, MA '16) was recently accepted into the PhD program in English at the University of Missouri.

Sean Gantka (BA '05, MA '08) is Production Manager at Nickelodeon Animation.

Natalie Harper (BA '03, MA '11) is an English teacher at Troy High School.

Natasha Kadimi (BA '13) is a Social Media Specialist at TP-Link.

Kevin Kane (BA '12) currently teaches at Irvine High School.

Jennifer Marchisotto (MA '13) is a PhD student in English at University California, San Diego. She is writing her dissertation on representations of female bodies and mental disabilities in 20th-century Irish and Anglo-Caribbean literatures.

Shelby Matthews (BA '16) is an English teacher at Irvine Public Schools Foundation summer academy program.

Janessa Osle (BA '09) is a proof-reader at Team One.

Heather Ramos (MA '15) was recently accepted into the PhD program in English at Washington State University.

Nicole Rehnberg (BA '13, MA '15) was recently accepted into the PhD program in History at University of California, Santa Barbara.

Michelle Schmer (BA '08) is an Instructional Designer at Glidewell Laboratories.

Pamela Simon (MA '10) accepted a tenure-track position as a professor at Fullerton College.

Julia (Wasnok) Hess (BA '14, MA '16) is a writer and editor at the craft beer app Tavour and a freelance writer.

Steven Watts (BA '13, MA '15) is working on a PhD in English at the University of Missouri.

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