

the anecdote

May 2014

DEPARTMENT OF ENGLISH, COMPARATIVE LITERATURE, & LINGUISTICS

MESSAGE FROM THE CHAIR

Often, the things that we think of as being the most timeless and universal are really just things that, by a series of historical accidents, happened to us. Take the study of English, Comparative Literature, and Linguistics, for example. Around 1880, American departments of Philology were splintering. (Philology was a way of studying written historical texts; today we would recognize it as a fusion of linguistics, literary study, and history.) The activities that many students would later associate with studying English, such as learning to read William Shakespeare or Jane Austen, simply weren't part of the university.

It wasn't until 1891, when John Churton Collins published his book *The Study of English Literature: A Plea for Its Recognition and Reorganization at the Universities*, that things began to change. Collins was an English scholar and contemporary of the poet Alfred, Lord Tennyson. He would eventually go on to become a professor of English Literature at Birmingham University. But he wasn't a professor of English Literature when he wrote the book, for the simple reason that the job didn't exist yet. His book helped invent it.

Collins was doing what scholars have always done: research. He spoke to specialists, studied historical trends, and wrote up his conclusions arguing that English literature should be studied at the university level. In due course, he and others like him gradually helped create modern departments of English and Linguistics.

To casual observers, studying English, Comparative Literature, and Linguistics can sometimes seem to be the study of stewardship: merely concerned with remembering things we've always known. But this isn't true. It's easy to forget, but the academic study of John Milton, generative grammar, Olaudah Equiano—everything you learned as a student—all had to be invented.

That process of invention is driven by research. It's often slow and painstaking, with lots of false starts and dead ends, but that's the way research works—which is something that may have occurred to you during one of your own late-night writing sessions. We hope that you will look back fondly on the role you played in this ongoing enterprise.

We all have particular memories that stand out from our educations, whether a special class on creative writing, an essay on cognitive phonology, or simply getting to read *Moby-Dick* in college. (Despite being published in 1851, the novel's suitability for advanced study took a long time to be discovered—invented, if you will. It was not commonly taught at universities until the 1940s.) When you look back on those moments, we hope you remember that they, like everything else in the university, had to be invented through research before they could be included in the classroom.

We hope you enjoyed your part in this endless process of trying to better understand language and writing. It is a process that will continue long after you hand in your final papers, one that you will help shape as you make your way in the world. Please keep in touch with us as you do so.

Warmly,
Stephen J. Mexal



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California State University, Fullerton



Dr. Martha Webber

Dr. Webber, a specialist in material rhetoric and composition, joined the English department in 2013. Deeply interested in fashion, she attended an occupational center and trained on garment machinery before going on to receive her A.A. in Fashion Design from Los Angeles Trade-Technical College in 2000. After realizing that a career in the fashion industry might not be the life for her, she went back to school, first attending a local community college and then studying English and Philosophy at UCLA, where she earned her B.A. in 2004. Prof. Webber did her doctoral work at the University of Illinois at Urbana-Champaign, writing a dissertation that looked at the way social structures and material resources impact language and literacy learning across the globe. A central part of her research involved interviewing participants in the South African National Quilt Project, a non-profit initiative encouraging female civic participation through crafts like sewing and quilt making. Dr. Webber admits that she went into the project believing that such craftwork offered a liberating form of self-expression and civic engagement. But through the process of these interviews, Dr. Webber came to discover that these women didn't see crafts in the same manner, leading her to rethink her larger argument. For Dr. Webber, this rethinking was ultimately a positive experience and a lesson for all writers: surprises can be exciting and you have to be willing to recognize that your thesis or ideas can change. Prof. Webber received her Ph.D. in 2013.

This year Dr. Webber has been examining the connection between English Studies and community engagement, asking her English 307 students to propose a form of engagement they believed would benefit "both English undergraduates" as well as "a specific community or communities." The "proposals and interviews I'm conducting," she explains, "will offer an important perspective on how current undergraduate English majors conceive of the connection between their major and communities as well as inspire future engagement projects that I will facilitate in English 307 and other classes."

Dr. Webber's hobbies include taking her dogs to the beach, sewing, and hiking. Her favorite book right now is Mike Rose's *Lives on the Boundary*, which is about personal literacy and public education in the U.S. Dr. Webber says that what she enjoys about the author is that "he really wants academics like myself to write in accessible language so we can participate in public discussions about what writing needs to be." If she could have dinner with any author living or dead, Dr. Webber says she would choose George Sand because "she seemed like she was hilarious. She did a lot of things that were unexpected of women, so I have a feeling she would be fun to have dinner with."

Dr. Bonnie Williams

How and when did you become interested in rhetoric and composition?

I was introduced to the field of rhetoric and composition during my junior year of college. I was enrolled in a writing intensive class that required all of the students to meet regularly with "writing fellows" from the writing center at UW-Madison. These students were undergraduate senior-level students who worked closely with professors to read and critique drafts of students' papers for their courses. I had a really great writing fellow and she helped me improve my writing. After working with her I was interested in applying for the "writing fellows" program and I got in. Part of my training included taking a course on Writing Across the Curriculum. In that course I learned a lot about rhetoric and composition. My Instructor for that course, Tisha Turk, encouraged me to apply to graduate school. The rest is history!

What do you enjoy most about being a professor?

I love working with students. I love hearing what my students have to say. I really love it when my students teach me something new. I work hard to make each class feel like a community of learners, me included. I think we have the best experience when we can learn from each other.



Dr. Bonnie Williams, a specialist in African American rhetorical traditions, joined the department in 2013. She grew up in Milwaukee, Wisconsin, doing her undergraduate work at the University of Wisconsin, Madison. Prof. Williams then went on to earn her M.A. from Ohio State University in 2008 and her Ph.D. (focusing on rhetoric and composition) from Michigan State University in 2013. Dr. Williams is currently teaching English 301 (Advanced College Writing), English 305 (The English Language in America), and English 591T (Topics in Rhetoric and Composition). Her classes are informed by her study of Afro diasporic cultures, sociolinguistics, literacy pedagogy, and critical theory.



Studying Abroad in Ireland

Associate Professor Erin Hollis has taken groups of undergraduate and graduate students to Ireland on two separate study abroad trips during the past two summers. There, she and her students spent five weeks of the summer exploring Ireland's beautiful cities and landscapes while taking Modern Irish Literature, in which they read James Joyce's *Ulysses*, as well as books, plays and poetry by Oscar Wilde, W. B. Yeats, Samuel Beckett, and John Millington Synge. From Mondays to Thursdays, students attended class in the mornings at Trinity College and field trips in the afternoons. Fridays through Sundays students were free to do whatever they liked.

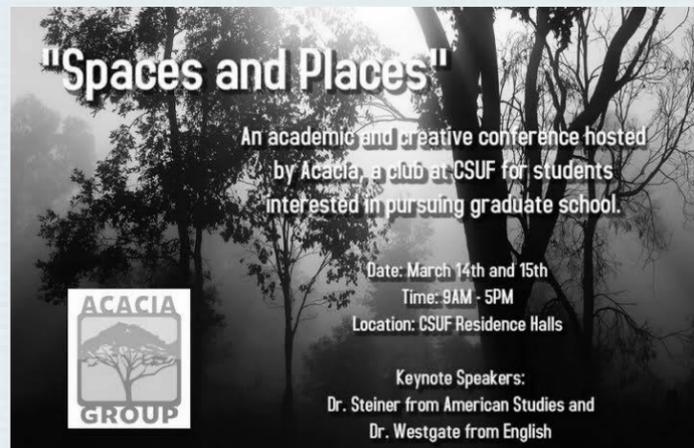
"At times they go to another country, because it's easy to get to other European countries from there. The students become fast friends, so they often do things all together on their own," said Hollis, who took her second group of students to the Ring of Kerry. While they were on the peninsula, she and her students watched a famous shepherd herd his sheep, held lambs and kittens, baked Irish soda bread, went bog-diving (an activity requiring one to jump from various objects into thick mud), and learned some Irish dances. Of course, students don't spend all of their time in the countryside, and Hollis said one of her own favorite activities was the literary pub crawl she and her students took around Dublin. During the pub crawl, actors in each of the pubs performed selections of Irish literature, and visitors participated in a literary quiz.

"A lot of [students] really liked the nightlife, and a lot of them really liked the Guinness storehouse, where you get to learn to pour your own pint," Hollis said, while sitting in her comfortable office in the University Hall building at Cal State Fullerton. Students also enjoyed the *Ulysses* scavenger hunt, where participants attempt to locate places Joyce's character Leopold Bloom stopped on his day-long journey through the streets of Dublin. During the hunt, students ate gorgonzola sandwiches at Davy Burns, fed seagulls, or reenacted various other events from *Ulysses*, some more recommended than others.

While in Ireland, students can also frequent famous museums, such as the Dublin Writers Museum and the James Joyce Center, as well as wonderful bookstores like the Hodges Figgis, a particularly fine place to shop for Joyce souvenirs. Hollis also said that once she attempted to buy sixty books from this bookstore, but as they did not manage to reach her house, she has since reduced her amount of purchases. While she does not advise sending one's books from Ireland to America through the mail, she does recommend this bookstore. Students often bring souvenirs home; Hollis herself brought back a map of Dublin, several postcards, and a Joycean timeline, among other things.

"Being in Ireland itself is amazing. The people there are some of the friendliest people I've ever met. To me it feels kind of like home," Hollis said. Clearly, judging from both Hollis's recommendations and her stories, studying abroad is a wonderful way to spend your summer.

2014 Acacia Conference: "Spaces and Places"



This year's Acacia conference, entitled "Spaces and Places," ran from Friday morning, March 14th to Saturday evening, March 15th. Papers ranged from critiques of trauma in *Doctor Who* to sexuality and friendship in *Oryx and Crake*, from magical realism in *The Birds* to gender roles in *Love's Labour's Lost*. Among those attending were CSUF undergraduate and graduate students, CSUF English professors, as well as students from other universities, including Cal State Long Beach, Cal State Dominguez Hills, UC Davis, and the University of Arkansas.

Panels and keynote addresses were held in conference rooms adjoining the residential halls near the Gastronome, and students and professors could be seen walking back and forth from room to room after each session, speaking to one another about panels they had just attended.

The keynote speakers this year were Dr. Michael Steiner, who spoke on the globalization of American and literary studies, and Dr. Chris Westgate, who spoke about "Entertainment and Ethics in Staging the Slums." Both speakers are Cal State Fullerton professors, Dr. Steiner a professor of American Studies and Dr. Westgate a professor of English. During the conference, visitors had the opportunity to attend panels, eat lunch, and go to a craft workshop hosted by Dr. Martha Webber, who just joined the English Department in 2013. Lunch was catered by Thai Basil, a local restaurant that specializes in authentic Thai cuisine.

In addition to papers on literature and popular culture, the conference showcased the work of creative writers. Some of the creative pieces, such as those presented for the panel on trauma chaired by T. J. Reynolds, brought listeners to tears. Others were more humorous, such as the short creative pieces read by English graduate student Ashley Lunsford, which prompted startled and appreciative laughter from her audience.

This year's conference was a success, not only due to the presenters and the attendees but also to the chairs and organizers, particularly Acacia President Nicole Rehnberg and Vice President Jamie Gruel. Next year's conference promises to be just as fun, and for those who are looking for a conference at which to present, this one is highly recommended!

2014 Linguistics Symposium

Students and faculty from multiple disciplines gathered in the TSU building on Tuesday, March 18, 2014 to participate in the 23rd annual Linguistics Symposium. Special guest and Dean of the College of Humanities and Social Sciences, Dr. Sheryl Fontaine, honored us with an enthusiastic welcoming message. The morning sessions offered insights into applied and corpus linguistics. Dr. Rebekha Abbuhl of CSU Long Beach implored prospective and existing second-language teachers to reconsider the kind of feedback given to second-language learners. CSU San Bernardino's Rong Chen offered evidence from the sub-field of pragmatics that suggested a shrinking divide between some features of eastern and western languages.

As the crowd took a break for a well-earned lunch, the room was abuzz. Students shared the details of projects and on-going research with each other and with our guest speakers. Professors from other universities were excited to report the latest about their schools' programs. Refreshed and reenergized, attendees made their way back into Pavilion A for the afternoon session.

As the demand for hands-on education continues to increase, it is imperative that students have expanding opportunities to practice in their fields while attending university. The CSUF Linguistics Program offers just such an opportunity in its field-methods course. Linguistics graduate student, Ahmed Alharby, kicked off the afternoon, reporting on pho-

nological findings in his talk on Sinhalese, a Sri Lankan language.

Dr. Eniko Csomay of San Diego State University (SDSU) showed discourse type correlates with lexical bundling. While some of her most profound insights were about the parsing of language chunks in the classroom, some of the most interesting details came from Dr. Csomay's initial findings on electronic registers (e.g. Twitter). Our final keynote speaker, SDSU's Dr. Robert Malouf, dazzled with an analysis of some of the most seemingly complex languages in the world. It turned out that "seemingly" was the operative word of Dr. Malouf's talk, however, as he wowed his audience with



CSULB's Dr. Rebekha Abbuhl speaks to students and faculty about effective recasting for language learners.

some sophisticated probabilistic, statistical, and algorithmic models that explained how children might learn highly intricate language systems at the deep-structure level.

Science demands continual interaction among seasoned professionals and neophytes to yield truth from the crucible of its methodology. Our 23rd Annual Linguistics Symposium succeeded in providing such interaction and we look forward to another successful event in 2015 as we continue to refine our efforts to unlock even more secrets about the nature of language.

By Michael Hein

SHAKESPEARE TEA, AT THE SPRING GARDEN TEA ROOM



Danelle Huggett, Dr. Kay Stanton, Cathie Allman, Corinna Evett

On May 3, the CSUF English Dept. Alumni Society and the As You Like Shakespeare Society celebrated William Shakespeare's 450th birthday with a Shakespeare Tea, at the Spring Garden Tea Room in Fullerton. The guest speaker was CSUF alumna Corinna Evett (B.A. '98, M.A. '00), who is currently an Associate Professor at Santiago Canyon College. Corinna gave a thoroughly enjoyable presentation on Shakespeare in the context of the TV show *Mad Men*.

SHAKESPEARE CONFERENCE

Sarah Becker and Danelle Huggett presented their work at the twenty-first annual CSU Shakespeare Symposium. The event took place on March 1, 2014 in Long Beach, CA.

"The wide range of papers that were all in one way or another related to Shakespeare were fascinating, and it was interesting to see students and professors presenting alongside each other. This was my first time presenting at a conference, and it was a very positive experience. Every panel was engaging, and the audience members asked great questions."

--Sarah Becker



SOUTHWEST POPULAR/AMERICAN CULTURE ASSOCIATION CONFERENCE

A number of CSUF students attended the Southwest Popular/American Culture Association Conference in Albuquerque, New Mexico on February 19-22, 2014.

"I discussed some potential connections that I saw between David Foster Wallace's *Infinite Jest* and Kurt Vonnegut's *Slaughterhouse 5*. Both books read as trauma narratives to me that offer insight into the nature of post-traumatic conditions and coping methods. The paper was fun, and even though I didn't get a very big audience, I did get to meet a fellow Wallace enthusiast that sat on panel with me."

--TJ Reynolds



T. J. Reynolds, first year Graduate Student in English, won the Wells Fargo Scholar/CSU Trustees' Award for outstanding academic performance after graduating with his Bachelor's in English (*magna cum laude*). Reynolds served as an infantryman in Iraq before returning to CSUF for his Bachelor's degree.

What has been the biggest challenge you have faced personally and academically? Transitioning from military to civilian life was pretty difficult. Military thinking is much less focused on the individual. They tend to want conformity and a silenced inclusion from everyone who doesn't have rank. I was told to squelch my ideas and creativity, but in college things are obviously different. Perhaps the hardest part though was existing in an institution that is composed of younger people who seem distant. It was hard to relate to anyone at first, but friends came over time. Many of them have been faculty.

Who are a few people that have been instrumental in your academic journey? The entire English Department has been incredible. We have a lot of heavy hitters at Fullerton and I'm glad I found the school. Professor Erin Hollis has given me much of her time and support. She made me want to be better than I was. I've received help from professors like Dr. Kelman and Dr. Praitis even though I have never taken a class with them. Dr. Westbrook and the entire Writing Center staff has literally given me a home on campus. Bonca and Sandner gave me a firm kick in the trousers, with my creative fiction. I know this sounds a lot like a "shout out" but these are real people that deserve real thanks. There is also

the indefatigable Caldwell: a pedagogue so good at what she does it is both beautiful and intimidating. Professors Novak and Brannon grilled some much needed structure and form into my brain. Norton his breezy and profound style of teaching. These professors really teach if you let them. Brenda Estrada from the Certification helped me take advantage of my education benefits.

What advice would you give fellow students? It sounds mega corny, but "believe." It is possible to get straight A's, to graduate, to move past a Bachelor's degree if you want it.

Jobs are attainable, even really good ones. Scholarships are possible too. All this stuff seems daunting and out of reach, but everyone else thinks that too. The odds are better than they seem. Try! Do! Compete with yourself and always do more than is required. Think next semester, next year, next paper.

Have you been published?

Ahhhh! You ask this question?! I wish I could say yes. *The Daily Titan* printed two articles I wrote for them. One was on the Michael Jackson Cirque du Soleil production at the Honda Center. The other was on a grad student's project. I won the Wormhoudt poetry contest, but got rejected from *DASH* and some other New York publisher guy my great uncle knew. You could say that I am actively seeking to be published, but trying still sounds deflated. How about, I will be published... hopefully.

What are your long-term goals?

I will graduate with my M.A. in the fall of 2015, God willing. I hope to be accepted into a Ph.D. program at a nearby college, i.e. UCLA, Chapman, UC Irvine... pretty much any place that will take me in southern California. If that works out then teaching and hopefully some fiction writing. Maybe I will get a dream tenure-track position at CSUF... hint hint... I do very much want to be a fiction writer. It has always been my dream, but it is an awfully scary one. I also want to travel a bunch, live happy, star in a few movies, and die old and pruny next to my hottie wife... (total hottie).

What are you working on for your Master's project? Why did you choose this topic, and how long have you been interested in it?

For my Master's project, I am analyzing the paradoxical presentation of violence in the *Alliterative Morte Arthure*. My approach is interdisciplinary, and incorporates an evolutionary perspective of social contracts, reciprocity, and out-group versus in-group competition with gender studies on medieval masculinity, and literary analysis. By analyzing the Round Table as a cooperative unit, or a coalition, that utilizes collective violence, I address the legitimate ways in which status and power are achieved within the Round Table, how this connects to performing masculinity, and finally the individual and coalition motivations fueling both cooperation and conflict within the text. In addition to my theoretical application, I have conducted an empirical data survey collecting reader responses to key passages to see if their interpretations of the text are informed by evolved adaptations for assessing the expectations of social contracts and reciprocity, and how this informs their understanding of the King Arthur and Sir Mordred opposition.

My decision to work with the *Alliterative Morte Arthure*, and focus on issues of coalitions and violence, stems from my undergraduate study when I was taking English 450 Medieval Literature and Anthropology 344 Human Evolution. I became fascinated with approaching literary presentations of coalition formations and warfare with research conducted on the evolution of human behavior. Since my undergrad, I have continued developing this interdisciplinary approach and applying it to a variety of topics in my graduate coursework.

What do you plan to do after you receive your Master's degree?

After I receive my M.A., I will pursue a Master of Letters program of Medieval Studies in the United Kingdom. I have been accepted to University of Aberdeen, and am awaiting acceptance to University of Edinburgh and University of St. Andrews. Each program offers me the incredible opportunity to work with original manuscripts, continue developing my skills in medieval languages and dialects, and explore material cultures firsthand through archeological research. After completing my MLitt, I intend on pursuing a Ph.D.



What has been your favorite CSUF class, either in English or something else?

It may seem a bit macabre, but one of my favorite classes was Anthropology 435, Death and Mortuary Practices, taught by Dr. Linda Crowder of the Anthropology Department. Not only did Dr. Crowder put the "fun" in funeral with dynamic lectures, research topics and assignments, which included conducting a mini-ethnography on a topic of our choosing, but her class also exposed me to a multitude of different cultural practices pertaining to the corpse, funeral customs, and grieving. The more I learned about how different cultures deal with death, the more I discovered alternative and shared worldviews regarding humanity and human experience. Furthermore, cross-cultural studies allowed for wonderful and insightful reflective analysis on our own cultural customs and individualities. And then there is the fact that death is a sexy subject in academia!



Mark Vermillion

Mark Vermillion is a third-year graduate student in the M.A. program. He received his Literatures in English degree at UCSD in 2002. Mark is currently running a CSUF digital writing center at Buena Park High School.

the writing process, and offer editing techniques—but with the DWC, the students now have a college contact that reads the paper at those integral stages of writing. Of course, my first objective is to increase writing proficiency, but the DWC is also an opportunity to see what aspects of academic culture my students, and many students like them, do not understand. In many ways, the DWC is bridging cultures and part of my role as researcher is to see where the connections are lacking. These gaps may seem small, like not understanding directions, but there may be larger cultural components that limit achievement (or what might be called “proficiency”).

How did the idea for your research begin?

In the spring of 2013 I started working with Dr. April Brannon. Based on some of her previous courses, and with her help, I put together a syllabus for an independent study on literacy theory. During that course, I spent a lot of time looking at issues with literacy, schooling, and access for groups outside of dominant discourses (whether it be class, ethnicity, location, etc.). I work at Buena Park High School and a majority of my students struggle with academic coursework—just under 80% are from socioeconomically disadvantaged households and a little over 70% have a language other than English spoken at home. When I started the M.A. program, I intended to create something practical I could use to tackle some aspect of the achievement gap. Dr. Brannon shared an article from *English Journal*, “An Online Writing Partnership: Transforming Writing Instruction” (Townsend, Nail, Chevallier, and Browning) where several English educators had paired beginning teachers with secondary writers (at first through mailing and then through email/message boards). I was immediately drawn to the idea of using technology to increase academic discourse opportunities between my students and recent college graduates. Where their project looked at the benefits for beginning English teachers, my interest lies in the benefits for students like the ones my colleagues and I teach at Buena Park High School. I really wanted to see how my students would write and revise with an additional “voice” guiding the finished draft.

What does the digital writing center do?

The Digital Writing Center works as a lab for secondary students to receive tutoring on their essays. It is a collaboration between my college preparatory junior English class at Buena Park High School and current CSUF ENED 442 students. My students have one tutor that reads and comments on brainstorming, a rough draft, and the final draft. I teach the essay like I would normally—scaffold the contents of the prompt, take students through

How did you decide to work with Buena Park High School?

I have been an English teacher at Buena Park High School for ten years. That is not the only reason though. During my time at BPHS, I have taught AP, college preparatory, English Language Development (ELD), journalism, and reading remediation. Many types of learners walk into my classroom, and each one brings new accommodations and adaptations. Like I said above, a significant amount of my students live below the poverty line. Also, a majority of my students have no one at home who is a university graduate, making their move to post-secondary education complicated (to say the least). In 2011, 13% of the BPHS juniors scored “Ready for College” on the CSU Early Assessment Program (EAP) test. Although writing assessment (coupled with multiple choice) is not the ultimate authority on someone’s abilities, it does communicate that our students here will face some setbacks in post-secondary education—especially when it comes to the rigorous and elusive discourse of the university.

What is the goal of the digital writing center?

Although the emphasis is on a single essay, I have two things I am looking at during the project. The more functional piece: Will students make significant revisions to bring their writing closer to “proficiency” with a college graduate assisting them during the writing process? The larger issue: What parts of academic discourse are comprehensible to my students, and where are my students deficient? The dialogue that occurs during the whole process is part of my data collection. The students will carry on an “informal” conversation on a separate blog post in addition to the conversation about writing. I predict that the data will show me that my students need more contact with post-secondary institutions, especially when it comes to acquiring discourse that may be very different from their home culture.

Pavlič Poetry Reading

On Monday, October 7th, 2013, American poet Ed Pavlič gave a reading in the Humanities building here at CSUF. Pavlič’s many awards include the National Poetry Series Open Competition, the Darwin Turner Memorial Award, the Honickman First Book Prize and the Author of the Year Award from the Georgia Writers Association. He has had fellowships at the Vermont Studio Center, the Bread Loaf Writers Conference, the MacDowell Colony and the W.E.B. Du Bois Institute at Harvard University. His book, *Winners Have Yet to be Announced*, was adapted for the stage by Black Poetic Ventures in 2009. He is currently Professor of English at the University of Georgia. Pavlič’s rhythmic voice and witty asides made the poetry reading a delight. He began by sharing his first published poem, “Communicate From on High,” and then went on to read from his latest work in progress, a poem inspired by the great jazz saxophonist John Coltrane. Pavlič’s delivery foregrounded the sounds and rhythms of his verse, even as the poems themselves explored complex social issues. The bulk of his reading came from his recent book *Visiting Hours at the Color Line*, including several prose poems titled *Verbatim*, which he said relayed “just the facts.” His work brings an intimate perspective to shared events like September 11th and Oakland’s reaction to the trial of Johannes Mehserle, the BART officer who fatally shot Oscar Grant in the early hours of New Years Day 2009. Declaring that the “color line is a public thing,” Pavlič explained that he wanted his poems to take this idea “to the home.”

A Lecture on Native American Films and Nationhood

On Thursday, November 7, 2013, at 4 p.m., a group of professors, students, and other interested parties gathered in a third-floor classroom in University Hall. We were there to hear a lecture by Dr. John Gamber, an alumnus of Cal State Fullerton, on issues relating to Native American stereotypes, reservations, “survival,” and nationhood.

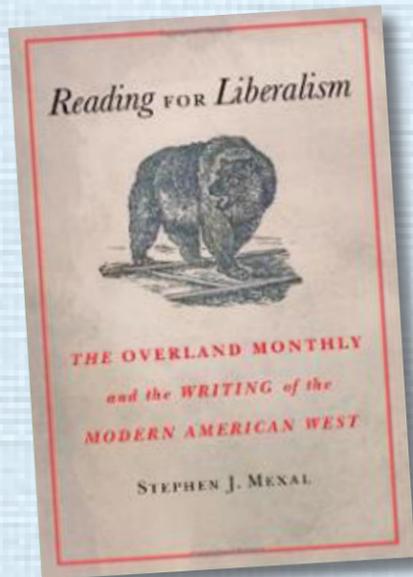
Professor Joanne Gass introduced Gamber, as he had been one of her M.A. students while at CSUF. She claimed that he was one of her “very favorite” students, adding wryly, “and he knew that.” Gass noted that Gamber received his Bachelor of Arts at UC Davis, his Masters at CSUF, and his Ph.D. at UCSB, the first two degrees being in Comparative Literature and the last in English. Gamber is currently an assistant professor at Columbia University and author of the recent book *Positive Pollutions and Cultural Toxins*. The book’s ecocritical perspective, Gass explained, “uses waste and contamination to demonstrate the breaking down of borders.”

After Gass’s introduction, Gamber gave a lively talk on Native American road movies, focusing on, *Powwow Highway* (1989), *Smoke Signals* (1998), *Barking Water* (2009), and *The Dead Can’t Dance* (2010). He showed clips from the movies, highlighting thematic elements that are repeated from film to film, such as Native American stereotypes, the contrast between the supposed safety of reservations versus the “real world” of the outside, and the notion of “a postcolonial nationhood.” Gamber observed that ever since Native people were bound to one place, in what used to be “prison camp[s]” where “the boundaries were patrolled,” many Native Americans have come to view the reservation as “the solely authentic place” on which to live.

What is interesting about these four films, Gamber explained, is that they “allow for native mobility, emphasize native presence, and overturn stereotypes.” Throughout the lecture, Gamber proposed that a Native American nationhood is not based solely on place, heritage, and tradition, but on community and acceptance as well. He concluded that while the Native American nations are still struggling to find their footing in a shifting world, they are survivors and resisters. They are controllers of their own destiny; they can fend for themselves. “Native people,” Gamber said, his voice passionate, “live on. These films demonstrate... resistance. The dead cannot dance, but native people dance.”

After his talk, the audience was invited to ask questions, which Gamber answered with aplomb. A discussion ensued about ecocriticism, blood, the role of the US government on reservation life, and the acceptance of outsiders into the Native American community. After the questions were exhausted, Gamber’s lecture concluded with cookies and other sweets. All in all, it was an informative evening, and a pleasure to learn more about the Native American community from the interesting and engaging Professor John Gamber.





What is the topic of your new book?

Reading for Liberalism: The Overland Monthly and the Writing of the Modern American West is really about two overlapping things. First, it's about the *Overland Monthly*, a literary magazine that was founded in San Francisco in 1868 and featured a number of important western American authors—including, among others, Bret Harte, Mark Twain, Ina Coolbrith, John Muir, and later Jack London and Frank Norris—when they were just getting started in their writing careers. The book is composed of a series of case studies of the work that these writers and others published in the *Overland*. But the book is also about how the magazine promoted a certain vision of individual freedom and, more importantly, how it used that vision to promote the development of California and the west in the decades after the Civil War.

What authors inspire you?

Well, if you're asking "which authors do I wish I wrote like?" then I guess the answer would be writers like Jill Lepore, Louis Menand, and to a degree Stanley Fish: all professors of History or English who write serious yet incredibly readable nonfiction for specialists and nonspecialists alike. Having said that, I don't actually write very much like them, at least not in this book. But if you're asking which books most resemble *Reading for Liberalism*, then I'd humbly compare it to Elizabeth Maddock Dillon's *The Gender of Freedom: Fictions of Liberalism and the Literary Public Sphere*, Anthony Hutchinson's *Writing the Republic: Liberalism and Morality in American Fiction*, or Cyrus R. K. Patell's *Negative Liberties: Morrison, Pynchon, and the Problem of Liberal Ideology*, all scholarly books that grapple with the relationship between the literary imagination and individual freedom in America.

Dr. Stephen Mexal

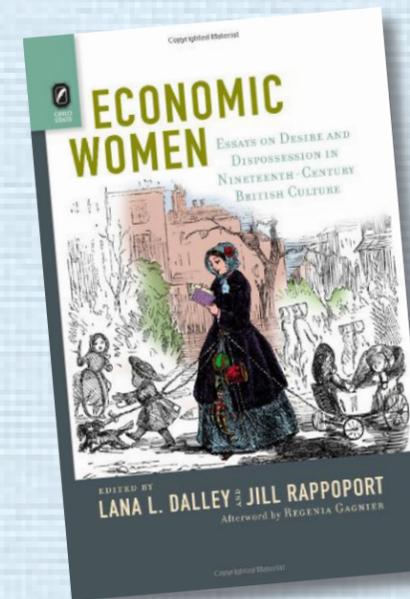
Dr. Stephen J. Mexal joined the English department in 2007. Vice Chair and acting Department Chair, Dr. Mexal specializes in 19th and 20th century American literature. His book *Reading for Liberalism: The Overland Monthly and the Writing of the Modern American West* was published in 2013.

How did you come up with the idea?

A little over ten years ago, when the wars in Iraq and Afghanistan were just getting under way, I was struck by the number of United States political figures, including President Bush, who used references to the American West—invoking the "wild West" or a "wanted: dead or alive" poster—as a way of explaining the political dimension of those two wars. I began to realize that for many people, stories about political freedom were almost indistinguishable from stories about conquest and the American west. This wasn't a new development, either. John Locke, whose 1689 *Second Treatise of Government* would be a big influence on Thomas Jefferson when he sat down to write the Declaration of Independence a hundred years later, hypothesized that in an original state of nature, individuals were naturally free. And one of the examples he used for this space of natural individual liberty was the sort of frontier that could still be found, he said, "in many places of America." So I was interested in the connection between freedom, the popular press, and the American far west. All that, coupled with the fact that the *Overland Monthly* was an under-studied literary artifact, helped the book quickly begin to take shape.

What do you want your readers to take away after finishing your new book?

I think a lot of people think of politics and literature as having very little to do with one another. We tend to talk about freedom like it's a static, unchanging thing that was waiting to be discovered, like a rare mineral. But freedom is really a narrative. And it's a narrative that's constantly getting rewritten. For literally hundreds of years, people have been telling stories about individuals, wilderness, and the western edges of America that were intended to have some political purchase. This book studies a group of young western writers, men and women in their late twenties and early thirties—the *Overland* group—who in 1868 started writing travel essays, poetry, journalism, and short fiction for a little west coast magazine that quickly became a very big deal all over the country. In doing so, they helped shape some enduring ideas about Californian citizenship and American freedom.



What gave you the idea for compiling *Economic Women*, and how did your collaboration with Dr. Rappoport come about?

Jill and I met in 2007 at the North American Victorian Studies Association Annual Conference in Victoria, British Columbia. We had both just finished our Ph.D.'s and started tenure-track jobs, and we both were doing research on women and economics in Victorian literature and culture. As we were talking about our research, we realized that despite recent interest in feminist economics, literature and economics, and the history and representation of nineteenth-century economics, no existing edited volume offered a sustained look at women and economics in nineteenth-century Britain. Such volumes are often very useful because they offer a range of approaches to a particular topic or issue, rather than the singular approach a scholarly monograph offers. So, we decided to put one together ourselves!

What would you describe as the main focus for the book?

Economic Women showcases the wide-ranging economic activities and relationships of real and fictional women in nineteenth-century British culture. The volume's essays chronicle the triumphs and setbacks of women who developed, described, contested, and exploited new approaches to economic thought and action. In their various roles as domestic employees, activists fighting for free trade, theorists developing statistical models, and individuals considering the costs of marriage and its dissolution, the women discussed in the volume were givers and takers, producers and consumers. Some staked out a share in colonial markets while others negotiated risky investments and business back home. Bringing together the leading and top emerging voices in the field, our collection builds on the wealth of interdisciplinary economic criticism published in the last twenty years, but challenges traditional understandings of economic subjectivity by emphasizing both private and public records and by refusing to identify a single female corollary to Economic Man. Our contributors recover game-changing stories of women's eco-

Dr. Lana Dalley

Dr. Lana Dalley is an Associate Professor of English who specializes in 19th-century British literature, feminist theory, and new economic criticism. Her collaboration with Dr. Jillian Rappoport, *Economic Women: Essays on Desire and Dispossession in Nineteenth-Century British Culture*, has been recently published. While she is currently on sabbatical, Dr. Dalley graciously agreed to answer a few questions about her book and what she plans to do in the future.

conomic engagement from diaries, letters, and ledgers, fiction, periodicals, and travel writing to reveal a nuanced portrait of Economic Women.

Are you planning to work on another book in the future? If so, would it be a collection of essays like *Economic Women*? If not, what do you see yourself doing instead?

I am currently working on a scholarly monograph—tentatively titled *Mater Economica: Economies of Mothering in Malthus, Martineau, Gaskell, and Eliot*—that uses feminist literary criticism and new economic criticism to analyze the relationship between economics and representations of mothering/maternity in nineteenth-century political economy and imaginative writing. Although women are rarely represented in economics, I suggest that shifting the critical lens away from formal economic theory and towards literature that engages economics reveals many representations of economic women, including the economic mother (*Mater Economica*). The book's central thesis is that under Malthusian influence, marriage, the marriage market, and mothering come to be imaginatively conceived in the very terms that define the public sphere; they are controlled by the laws of supply and demand, production and consumption. To that end, *Mater Economica* examines the extent to which mothering was treated as an economic act—as well as an emotional and physical one—in the fiction of Harriet Martineau, Elizabeth Gaskell, and George Eliot, as well as cautionary manuals, medical texts, and advertisements targeted at Victorian mothers. The book charts a chronology for the study of women's literary engagements with economic theory and proposes a new understanding of how women writers contributed to economic thought and change in the 19th century.

This project is going to keep me busy for some time, but when it's done I'd love to work on another collaborative project with Jill. We had such a great time working on *Economic Women*—it would be a shame not to collaborate again!

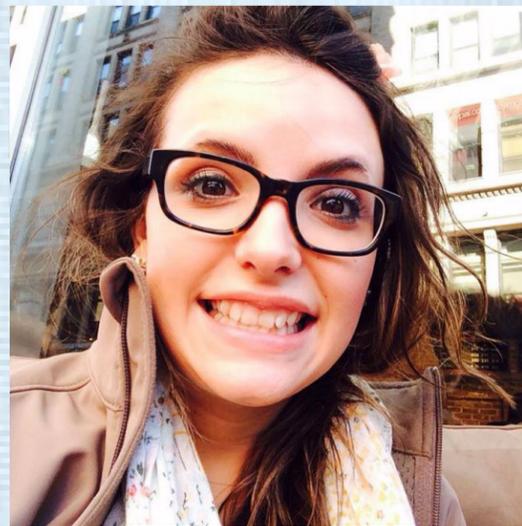
Lauren Bailey

Lauren Bailey, a CSUF alum, is a joint M.A. and Ph.D. student at the City University of New York City. She was recently awarded a research grant to visit the Gloria Anzaldúa archives at UT Austin. As she wrote in an email to me, Lauren may pursue a study of the third wave feminism of Anzaldúa (and Cherríe Moraga) for her M.A. project, or she might discuss memory and trauma in the works of Jane Austen and George Eliot. These interests seem to have sprung straight from her coursework at CSUF—most influential to her were English classes on feminism, and Women's Studies classes, classes in which she also gained valuable mentors in the professors.

This summer she will be preparing to take her first comprehensive exam, which incorporates a vast expanse of literary knowledge, ranging from medieval to contemporary works. But Lauren is used to this kind of responsibility. While at CSUF, she was involved with a plethora of activities: the Volunteer and Service Center, Sigma Tau Delta, the Writing Center, conferences hosted by the English, American Studies, Women's Studies, Philosophy, and Liberal Studies departments, as well as the Sally Casanova Pre-Doctoral Scholar Program.

"CSUF students should know that there are amazing opportunities for professionalism at CSUF," Lauren wrote, and from her impressive list of activities, this certainly seems to be true. But outside activities can help students advance in their fields, as Lauren notes, also writing, "I spent a summer interning at the Tucker Wildlife Sanctuary working on their elementary and middle school English curricula while taking breaks to feed the snakes and water the native plant life." While she had previously assumed this internship wouldn't contribute directly to her professional development, she was happily proved wrong, finding that "it ended up being a great experience that taught [her] important, real-life skills that are relevant in several areas."

Although she's not certain what she'll be doing ten years from now, Lauren believes that her passion for literature—especially feminine narrative and the representation of the marginalized—will continue to direct her path in life. One's focus should be primarily on the journey, she thinks, not the end goal, and she encourages those both in and out of school to find "meaning in what you do now, in the everyday." If this is the advice she has been following, it is definitely worth taking into consideration.



Jennifer "Jenni" Marchisotto

Jenni Marchisotto received her M.A. in English at CSUF. She is currently a doctoral student in English at the University of California, San Diego, and she has recently won a Joyce scholarship.

How has studying at CSUF helped you reach the place you're at today?

My time at CSUF gave me a better overall understanding of academia and all that it involves. I entered UCSD with a strong foundation. My classes were always stimulating and great spaces to share ideas with other students. The faculty is extremely supportive of their students, encouraging them to attend conferences and push themselves to be better scholars. Additionally, my work with Acacia and the Creative Writing Club gave me experiences with service I otherwise would not have had. Perhaps the most helpful experiences I had at CSUF were in the Writing Center and TA program. Having previous teaching experience exposure to pedagogy when beginning as a TA at UCSD was definitely helpful in smoothing the transition.

What was your most prized accomplishment or achievement at CSUF, and why?

I don't know if it is my most prized accomplishment, but I am most proud of the final chapter of my M.A. Project and the other creative work I did as a student. Creative writing was always something that gave me a great deal of anxiety. Over the last two to three years, with the support of some of the professors at CSUF, I pushed myself to explore different types of creative writing. I eventually incorporated that creative work into my project, something I previously never would have thought possible.

What would you like to do after you finish your doctoral degree?

Hopefully I will find a teaching position once I finish my degree. I love working with students and hope to continue that after I finish my degree.

Have you thought about your dissertation yet? If so, what do you think you will write about? If not, what are you currently interested in?

I won't finalize any plans for my dissertation for another year or so, but right now I am working on modernism and disability studies, particularly in relation to mental disability and the ethics of representation in Irish, British, and Francophone literature.

What are you enjoying the most about being a doctoral student at UCSD?

The last two quarters I have been delving deeper into disability studies, which is incredibly inspiring to me. There are several faculty at UCSD who work in the field, providing some fantastic resources. It also doesn't hurt that my office is a fifteen minute walk from the beach. It is beautiful!



Emily France

Currently working as the Public Affairs Manager for the South California Gas Company, Emily France is a CSUF alumna who highly values the education that she received in the CSUF English program. In a short email interview, Emily wrote that her instructors "always encouraged [her] to apply for a new internship or get out in the field." This focus on real-world experiences helped her gain access to work opportunities during and after she received her B.A. at CSUF. She cautions graduate students: "Don't rely on your degree alone. You need a healthy balance between academic and work experience," adding that even if you spend a few years answering phones, "you'll use your degree (and your brain) all in due time."

While working in public affairs, Emily deals with much more exciting prospects than phone calls. She explained that she works with "local governments, community partners, and customers throughout 13 Orange County cities" on keeping communications open. "Sometimes," she wrote, "this means supporting a local non-profit organization, other times it means knocking on a customer's door." Her favorite part of her work is the people she meets, ranging from average customers to elected officials, making every day unique. She hopes that she'll be in this exact same line of work ten years from now, but as an "older and wiser" person. With her varied background and her emphasis on lived experiences, an increase in knowledge and skills should be no problem at all for Emily France.



FACULTY ACTIVITY & AWARDS

Ellen Caldwell

H&SS Teaching Excellence Award (March 2014).

Lana Dalley

“Modern Mothering: the new mother in Olive Schreiner’s *Woman and Labour*.” Victorian Interdisciplinary Studies Association of the Western United States, Portland, OR, November 2013.

David Kelman

“On Some Specters in Hispanic Studies (Cortázar and Derrida).” American Comparative Literature Association (ACLA), New York University, March 2014.

“Comparative Literature in the Age of the Regional University.” ACL(x): E(x)amine, Penn State University, September 2013.

Stephen Mexal

“Writing Freedom: *The Overland Monthly* and the Imagination of Nineteenth-Century Western Liberalism.” Western Literature Association Annual Conference, Berkeley, California, October 2013.

Brian Michael Norton

“Aesthetic Experience.” Panel Organizer at the American Society for Eighteenth Century Studies Annual Meeting, Williamsburg, Virginia, March 2014.

“Aesthetics, Mediation and Everyday Life.” Canadian Society for Eighteenth-Century Studies Annual Meeting (“Enlightenment Constellations”), London, Canada, October 2013.

“Laurence Sterne and the Aesthetics of Everyday Life.” Laurence Sterne Tercentenary Conference, Egham, England, July 2013.

Natalie Operstein

“The problem of language transmission in genetic linguistics and language classification.” International Conference on Historical Linguistics, Oslo, Norway, August 2013.

Organized the workshop Amerindian Languages in Contact Situations: Spanish-American Perspectives (with Dr. Karen Dakin, UNAM and Dr. Claudia Parodi, UCLA) and presented the paper “Impact of language contact on the rate of phonological change: a case study from Zapotec in contact with Spanish” at the International Conference on Historical Linguistics, Oslo, Norway, August 2013.

“Linguistic sustainability.” 2nd Annual CSU Fullerton Sustainability Symposium, CSUF, April 2014.

Elected President of the International Society for Historical Linguistics (2017) and Director of the 2017 International Conference on Historical Linguistics (jointly with Prof. Vyacheslav Ivanov, UCLA).

Irena Praitis

Featured poet for five Sundays in March, Women’s History month, Women’s Voices for Change Website.

“Salt Lies Sprinkled,” featured from the Rattle archives February 23, 2014.

2013-2014 Distinguished Faculty Member, College of Humanities and Social Sciences.

Chris Ruiz-Velasco

“Walter Mosley’s Other Detective in an Other Place.” Pacific Ancient and Modern Language Association, San Diego, California, November 2013.

Chaired: “Body on the Extreme II.” Pacific Ancient and Modern Language Association. San Diego, California, November 2013.

Proposed and Organized the panels “Body on the Extreme I” and “Body on the Extreme II.” Pacific Ancient and Modern Language Association, San Diego, California, November 2013.

David Sandner

2014 Annual Author Award, presented by the Provost and Vice President for Academic Affairs, CSUF, for *The Treasury of the Fantastic* (Tachyon, 2013).

2013, Finalist, Mythopoeic Scholarship Award for Myth and Fantasy Studies, presented by the Mythopoeic Society, for *Critical Discourses of the Fantastic, 1712-1831* (Ashgate, 2011).

Patricia Schneider-Zioga

“Linkers in Kinande: On the Labeling of Symmetric Projections.” GLOW 37 (37th annual meeting Generative Linguistics in the Old World), Brussels, Belgium, April 2014.

“Linking, Predication, & Symmetry: On The Syntax Of The Linker In Kinande.” WCCFL 32 (32nd annual West Coast Conference in Formal Linguistics). USC, March 2014.

“Linkers and other copulas in Kinande,” with Philip Nguessimo Mutaka, University of Yaounde 1, Cameroon. The 2nd Afranaph Project Development Workshop (refereed). Rutgers, December 2013.

“The syntax of the linker in Kinande: breaking symmetry.” African Linguistics Workshop (refereed). Linguistic Society of America Summer Institute. University of Michigan, Ann Arbor, July 2013.

Invited talk: “On the syntax of the linker in Kinande & dynamic labeling.” USC, Syntax Plus, April 11, 2014.

Kay Stanton

Keynote Address presented at conference in Lodz, Poland, October 2013.

Paper presented at the CSU Shakespeare Symposium, March 2014.

Paper presented at the Shakespeare Association of America Convention, April 2014.

Martha Webber

“Neo-Colonialism of a ‘Special Type’: Contemporary South African Craft Production and the Bantu Education System.” British Com-

monwealth and Postcolonial Studies Conference, Savannah, Georgia, February 2014.

“Crossing the ‘Remedial’ Gateway: First Year Composition as a Site to Connect Students to the Campus Community.” Continuums of Service Conference. Honolulu, Hawaii, April 2014.

J. Chris Westgate

“‘Beguiled Into Witnessing Them’: Chuck Connors, Broadway Theatre, and Bowery Spectacle.” Comparative Drama Conference, Stevenson University, Maryland, 2014.

“That Damned Library of Yours”: Eugene O’Neill’s American Intertextuality.” The 9th International Conference on Eugene O’Neill, New London, Connecticut, 2014.

Bonnie Williams

“Translingualism in Theory and Practice: Successes and Challenges.” Conference on College Composition and Communication, Indianapolis, Indiana, March 2014.

FACULTY PUBLICATIONS

Ellen Caldwell

“Opportunistic Portia as Fortuna in Shakespeare’s *Merchant of Venice*,” *SEL* 54.2 (Spring 2014).

Lana Dalley

Economic Women: Essays on Desire and Dispossession in Nineteenth-Century British Culture. Edited by Lana L. Dalley and Jill Rappoport. Columbus: Ohio State University Press, 2013.

David Kelman

“To the Side of the Day: Comparison without Comparison in Pynchon (and...)” Special issue on “Blindness.” *Mosaic: A Journal for the Interdisciplinary Study of Literature* 46.3 (September 2013).

Stephen Mexal

Reading for Liberalism: The Overland Monthly and the Writing of the Modern American West. Lincoln: University of Nebraska Press, 2013.

“Closing Deals with Hamlet’s Help: Assessing the Instrumental Value of an English Degree. Coauthored with Sheryl I. Fontaine. *College English* 76.4 (March 2014).

“Toward a Transnational Liberalism of the Left: Positive Liberties and the West in Carlos Bulosan’s ‘America.’” *Regionalists on the Left: Radical Voices from the American West*. Ed. Michael Steiner. Norman: University Press of Oklahoma, 2013.

“The Humanities Misconception.” *The Orange County Register*. 25 September 2013 (Web publication 13 Sept 2013). CSF 2.

“Don’t Be Afraid of Going to Graduate School in the Humanities.” *Pacific Standard*. 13 June 2013. <<http://www.psmag.com/education/why-you-should-go-to-graduate-school-in-the-humanities-59821/>>.

Brian Michael Norton

“Ancient Ethics and Modern Happiness: A Study of Three Treatises in Enlightenment Britain,” *Eighteenth-Century Life* 38.2 (Spring 2013).

“Sterne Studies at the Tercentenary,” *Eighteenth-Century Life*, 38.1 (Winter 2014).

“*Emma Courtney*, Feminist Ethics, and the Problem of Autonomy,” *The Eighteenth Century: Theory and Interpretation* 54.3 (Fall 2013).

Natalie Operstein

“Origin of the Zapotec causative marker *k-: a diachronic-typological perspective,” *International Journal of American Linguistics* 80 (2014).

“Afro-Hispanic villancico in Spain and Spanish America: linguistic and sociocultural aspects.” In Claudia Parodi, Manuel Pérez and Jimena Rodríguez (eds.), *La resignificación de un mundo nuevo: Crónica, retórica y semántica en la América virreinal*. Madrid: Iberoamericana/Vervuert, 2013.

Irena Praitis

“Jack Fell Down,” *Raintown Review*. Vol. 12, issue 1. Spring 2014.

“Animals,” “Columbarium,” “Death,” *Hawai’i Pacific Review*.

“Stripped,” *American Athenaeum*. Autumn/Winter, 2013.

Translations: “Unfastening,” “Worry’s Anatomy,” “After Milosz,” “Autumn Morning,” “You,” in *Contemporary Lithuanian Poetry A Baltic Anthology: Book Two*. Ed. Inara Cedrins. New Orleans, LA: U of New Orleans P, 2013.

David Sandner

Ed., Revised edition, *The Treasury of the Fantastic: Romanticism to the Early Twentieth Century* (Tachyon, 2013, republication from North Atlantic, 2001).

“Revising Horror (The Wrong Mouth),” poem, *Mythic Delirium*, Spring 2013.

“Lost October,” story reprint, forthcoming in *Fields of Fantasy: Baseball Tales of the Fantastic and Supernatural*. Ed. Rick Wilber (Night Shade, 2014).

Patricia Schneider-Zioga

“The linker in Kinande re-examined,” to appear in Selected Proceedings of the 44th Annual Conference on African Linguistics. Cascadilla Press.

“Additive Focus in Kinande,” to appear in Selected Proceedings of the 44th Annual Conference on African Linguistics. Cascadilla Press.

Martha Webber

“Thinking Like an Editor” (composition exercise for edited collection). *The Write Book: Classroom Exercises for Composition*. Ed. Russell Brickey, Laura L. Beadling, and Evelyn Martens. Contracted with McFarland Press, forthcoming 2014.

“INRE: Sea Monkey Miscarriage” (nonfiction). *Paper Darts*, forthcoming 2014.

Heping Zhao

“Harmony between Wolf and Man: An Eco-Critical Reading of Jiang Rong’s *Wolf Totem*,” *Humanities and Social Sciences Review*. CD-ROM. ISSN: 2165-6256. UniversityPublications.net. 2.4 (2013).

“Quest for Love through Self-Exploration: Edna Wu’s Women Narrators’ Search for Fulfillment of the Body and Soul in the Newland,” *Academic Journal of Interdisciplinary Studies*. Special Issue, 2. 8 (2013).



Stephanie Flint

The DASH Literary Journal editors are excited to introduce this year's issue of DASH! DASH 7 celebrates a variety of very talented writers and artists. The journal gives off a playful, comic book vibe, showcasing cover artwork by Hannah Diaz and a hybrid interview with comic book writer and producer Kyle Winters. Alongside the diligently selected short, emphatic, and innovative poems and prose that celebrate the DASH aesthetic, the journal also includes interviews with celebrated poet Chad Sweeney--author of *Wolf's Milk: The Lost Notebooks of Juan Sweeney*, among many others--and accomplished writer/publisher Matty Byloos of Small Doggies Press. The editorial staff invite everyone to celebrate another successful release at the DASH Bash release party on Friday, May 16th at 8pm in the TSU Pub. Admittance is free, and food and drink will be provided. We look forward to seeing you there!



STUDENT SUCCESSES & ALUMNI UPDATES

Christina Axtell (M.A. '05) has been offered a tenure-track position at Santa Ana College.

Jessie Bonafede (M.A. '14) has been accepted into Masters programs at both the University of Aberdeen and the University of St Andrews.

Berlyn Cobian (M.A. '10) has secured a tenure-track job at Long Beach City College.

Chad Crossley (M.A. '14) has been accepted into Chapman University's M.F.A. program.

Coralyn Foults (M.A. '11, B.A. '09) has been accepted into the Ph.D. program at the University of Tennessee.

Philip de Guzman (B.A. '10) has been accepted into the M.F.A. program in Creative Nonfiction at Columbia University.

Josh Korn (M.A. '12, B.A. '10) was admitted into University of Indiana's English Ph.D. program.

Jennifer Liddell (M.A. '05) has secured a tenure-track position at Long Beach City College.

Joe Miranda (M.A. '12, B.A. '08) has been admitted into the Ph.D. program in English at UCLA.

James Ryan (M.A. '12) has been accepted into the Ph.D. program at the University of Wisconsin, Madison.

DEPARTMENT SCHOLARSHIPS & AWARDS

Grad Excellence

Robert Neis

Grad Service

Stephanie Flint

Undergrad Excellence

Ashley Lunsford

Undergrad Service

Julia Wasnok

Bruner Graduate Award in Linguistics

Hakam Ghanim

Undergrad Award in Linguistics

Carol Portillo

Linguistics Service Award

Justine Alvey

Mary Kay Crouch Scholarship

Nicole Rehnberg

Kimberly Anne Holloway Scholarship

Nicole Vandever

JEVID Scholarship Recipients

Katie Bannon

Andrea Briseno

Ashley Dillabough

Jennifer McConkey

Brett Muhovich

Jasmine Nguyen

Michelle Nguyen

Jasmine Romero

John Tice

Nicole Vandever

Kelly Zaitan

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Brian Michael Norton

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Cynthia Keil
Andalee Motrenee