Are you an English major? Thinking of becoming one? In this issue, you’ll find our easy-to-follow guides to becoming a major and fulfilling requirements; read what professors in the department have to say about the courses they teach; discover our favorite places to eat, drink, and engage in literary pursuits, learn what recent alums have been doing, and more!
REQUIRED COURSES

There are 10 required courses to complete the English major, including four core courses—Literary Interpretation, British Literature I and II, and American Literature I—that should ideally be completed within your first two years. Literary Interpretation can be taken at the same time as any of the other three core courses.

(For interviews with a few of this semester’s Brit and Am Lit professors, see page 7.)

HOW TO BECOME AN ENGLISH MAJOR

JAZMINE GOGUEN

1. Your first required course in the major is Literary Interpretation, which serves as an introduction to the critical thinking and writing skills you will use throughout your time at NYU.

2. British Literature I is a survey course of literature beginning with the Anglo-Saxon epic poem, through Milton. Authors often include Chaucer, John Donne, and Shakespeare.


4. American Literature I provides a survey of American literature beginning in 17th century colonial America and ending in the late 19th century around the Civil War era, featuring authors like Harriet Beecher Stowe, Herman Melville, Walt Whitman, and Emily Dickinson.

You’ll also take a course in critical theory. You have some options here, since you can satisfy this requirement with any one of several classes, like Major Texts in Critical Theory, Theory of Drama, Queer Literature, or Theory in Deconstruction. Take a look at the course descriptions in the department Bulletin and pick the one that speaks to you.

Then there’s a senior seminar (course numbers in the 900s) typically taken in your junior or senior year because the four core courses are prerequisites for it. These courses generally vary widely in topic, so there’s plenty of opportunity to tailor your studies to suit your particular interests. Past seminars have included 20th Century Lit: Imagining Post-War America and Medieval Women’s Writing.

A number of different classes also satisfy the required course in literature before 1800, including Shakespeare I or II, Dante’s Divine Comedy, Renaissance Drama, and the 18th Century Novel.

Note that Creative Writing courses cannot be counted toward the English major or minor. However, the department requirements do leave plenty of room to take a creative writing course alongside your English classes if it interests you!
HONORS PROGRAM

Qualified third-year students are encouraged to apply to the English Honors program, which allows you the opportunity to pursue a year-long independent thesis project with the help of a faculty advisor during your senior year. Your project is also guided by an honors colloquium that assists in developing your research and criticism skills. Admission to this program is competitive—students applying should have exemplary writing and research skills, and should have performed well in their English classes. For more information, visit the Honors Track website.

INTERNSHIP PROGRAM

What can one do with the English major? The department’s internship program allows you to intern for course credit; past and current internships have included the Village Voice, Oxford University Press, and Random House, to name a few. How do you go about finding an internship, and how can you have a successful internship experience? The accompanying internship seminar deals with these questions and provides useful information related to the different aspects of an internship, including how to network, office etiquette, and resume and cover letter tips.

INDEPENDENT STUDY

Interested in conducting research in a field that isn’t usually covered by classes offered in the department? You can apply for an independent study by presenting a research proposal to the member of faculty that you’re interested in working with. Just make sure you approach the professor well before the start of the semester.
WORKING IN THE DEPARTMENT
The English department often has openings for administrative positions—this is yet another way to familiarize yourself with the ins and outs of the department, as well as some work experience—and cash—into the bargain. Check with department aide Shanna Williams for more information.

THE CONTEMPORARY LITERATURE SERIES
One of the newer programs of the English department, the Contemporary Literature Series brings contemporary writers into undergrad classrooms to share and discuss their work with students; the CLS also organizes public literary events. These events provide an excellent opportunity to interact with the authors as well as a setting where you can meet other English majors. The program is run by a group of undergraduate CLS Fellows; you can apply to be a fellow, or just volunteer to help organize and/or blog for the events. More information can be found on the CLS website. See page 19 for this semester's CLS events.

THE ENGLISH CHANNEL
If you are ever curious about what's going on in the department, the English Channel is your best resource (along with The Blotter, of course)—it's an interactive site that showcases the on-going activities of students and the faculty in the fields of research, teaching and community-building. Tune into the latest department news here.

AFTER THE ENGLISH MAJOR
JESSICA CHACE
What happens when you graduate with a degree in English? Well, if you're like Warren Adler, you'll publish a bestselling novel, author a hit mystery series, and oversee the film production of several of your fictional works. Adler graduated with a B.A. in English from NYU in 1947, and afterwards attended the New School, where he studied creative writing. As an undergraduate, Adler studied English and creative writing under Professor Don Wolfe, who inspired him to pursue a career as a novelist. He was also deeply influenced by several courses he took while completing his bachelor's, including a course on the European novel and another called "The Bible as Literature." In 2009, Adler received the "Alumni of the Year" award from the College of Arts and Science. He published his bestselling novel, The War of the Roses, in 1981, and it has since been made into a popular film (starring Danny DeVito, Michael Douglas, and Kathleen Turner) and an upcoming Broadway play (produced by Tony Award winners Jay and Cindy Gutterman). Adler’s Fiona Fitzgerald mystery series is currently being made into a new television series called Capitol Crimes, and his latest thriller Treadmill hit the shelves earlier this year. Adler plans to oversee the production of the film sequel to The War of the Roses, entitled The War of the Roses: The Children, in the coming months.
So what about more recent grads? We caught up with five Class of 2012 NYU English majors. Here’s what they’ve been doing:

ANNA RUSSELL
Anna currently works at the Wall Street Journal, where she writes for the national arts section, “Arena,” and the WSJ’s arts and culture blog, Speakeasy. She also helps run the Wall Street Journal Book Club. Anna was a participant in the department’s honors thesis program and says she is particularly grateful to her thesis advisor, Professor Maureen McLane, who emphasized observation before interpretation, a principle that Anna says has guided her journalistic writing.

CATE MAHONEY
A second-year graduate student in the department of English at Princeton University, Cate examines mourning, trauma, and recovery in American poetry from the nineteenth and twentieth centuries. While an undergraduate student at NYU, Cate wrote an honors thesis on Emily Dickinson, a project which she says motivated her to apply to graduate school, along with kind encouragement from her advisor Professor Catherine Robson.

DANIEL MERZEL
Since graduating from NYU, Daniel has worked at the Securities and Exchange Commission and at the prestigious New York City law firm Skadden, Arps; now he’s a law student at Harvard University. Building on his undergraduate research on The Indictment and Trial of Sir Richard Rum (a popular eighteenth-century text read by Benjamin Franklin, among others), Daniel’s current work investigates early American law codes regarding alcohol use and abuse and American society’s progression toward Prohibition in the 1920s and the War on Drugs in the 1970s and 80s. Daniel says his experiences in the English department helped him develop the critical acumen he draws on in his work with legal texts.

CAROLINE MARRIS
Caroline is currently completing her Ph.D. in Early Modern European and Early Modern Atlantic history at Columbia University. After receiving her bachelor’s degree in English and History from NYU, Caroline worked for a year at the Gilder Lehrman Institute of American History, where she put together lectures and workshops for elementary and high school social studies teachers. She then decided to pursue an advanced degree in history, motivated in part by her thesis work under Professor Susanne Wofford. Her current work focuses on political geography, maritime warfare and trade, and the Dutch Revolt.

KATIE SCHMIDT
Katie currently works as the Assistant to the CEO of Midpoint Trade Books/Beaufort Books in the Flatiron District, where she reviews proposals and manuscripts for publication, helps publicize author book signings, and manages contracts between Midpoint and its publishers. She found her current job after taking the Columbia Publishing Course, a six-week program designed to prepare participants for careers in book, magazine, and digital publishing. The close reading and communications skills she honed in her coursework in the English department, Katie explains, have helped her handle the particular challenges of a job in publishing and book sales, especially when it comes to reviewing manuscripts.

ALUMNI!
If you have news you would like to share with the English department, please contact The Blotter at jarcho@nyu.edu.
If the prospect of spending a semester reading centuries-old literary texts—where the rules of modern English morphology don’t apply and crusty old kings bemoan the vicissitudes of Fortune—sends you running for the hills, take a moment to consider what might be gained from taking a course in British literature pre-1700, a requirement for the major and one that, for many students in the department, has been as pleasurable as it has been eye-opening.

One look at the syllabus for Professor Richard Halpern’s British Lit I course reveals such gems as Chaucer’s bawdy *Canterbury Tales* and John Donne’s witty verse, a rich variety certain to surprise even the most “post” of post-modernists for its relevance to current cultural discussions. And “Getting Medieval” is not just the title of Professor Carolyn Dinshaw’s highly regarded 1999 monograph; it has become a slogan for many students in the department, as testified by the number of undergraduate thesis writers who focus on medieval and early modern works. This year’s undergraduate honors class features a cornucopia of intriguing pre-1700 projects exploring such texts as *Henry VIII* and *Piers Plowman* and such topics as book history, premodern landscape, and drag performance.

Cara Cifferelli, who is working with Professor John Archer on the construction and deconstruction of history in William Shakespeare’s *Henry VIII*, said her awakening came in a freshman year British Literature I class with Professor John Guillory. Cifferelli explained how her studies in the English department have carried over to her work as an intern at the Frick Collection and the New York Historical Society. “As I create my own talks and tours I remain curious about how history and art are synthesized into language, and what gets left behind and what is kept through time,” Cifferelli said. “As visitors enter the museum, the knowledge that they bring with them is always unique and where that knowledge comes from is always interesting. From costume dramas to museum exhibits to historical fiction and non-fiction, history is always being translated and manipulated for different ends and for different effects.”

Fans of “really old stuff” also cluster at the Medieval Forum, one of the department’s most energetic graduate working groups. The Medieval Forum’s chair, Carla Thomas, touted the resources and support offered by the department, as well as spoke to her own experience “getting medieval” as an undergraduate and graduate student. After taking an intertextual Chaucer class as a Master’s student, Thomas explained, she decided to take part in a medieval manuscripts workshop. Two weeks into the class, she declared herself a medievalist. “I think it was a combination of being burnt out of what I had been doing previously and seeing the enthusiasm and really interesting, cool things that were being discussed that I hadn’t previously been exposed to,” Thomas said. “I had this renewed vigor for literary study that had been slowly dying.”

Thomas encourages undergrads to participate in the Medieval Forum’s Reading Middle and Old English Aloud sessions, designed to foster community among medievalists and non-medievalists alike and help students sharpen their language skills. Undergraduates are also welcome to attend this year’s events, which include talks by Arthur Bahr of MIT and Caroline Walker Bynum, Professor Emeritus at Harvard and Columbia. More information is available at the Medieval Forum’s website and on their Facebook and Twitter pages.

When planning for next semester, be on the lookout for courses that include field trips as part of the curriculum: many professors of British literature courses give their students the opportunity to venture to cultural sites around the city. Past trips include the Morgan Library, the Met, the Cloisters (a beautifully landscaped medieval-style building overlooking the Hudson which houses the Met’s collection of medieval art and artifacts) and even the workshop of the country’s only parchment maker. This past fall, the department’s antiquarian bibliophiles were invited to join the Medieval and Renaissance Center (MARC) on a trip to the Folger Shakespeare Library in Washington, D.C. Add to this the department’s star faculty, its affiliations with MARC (directed by Professor Martha Rust), and access to Bobst’s collection of microfilm manuscripts, and you might find that a secret passion for “really old stuff” lurks within you, too.
AN INTERVIEW WITH
CHRISTOPHER CANNON

JAZMINE GOGUEN

Prof. Christopher Cannon, chair of the English department and specialist in Medieval literature, first became interested in his field after taking a course very like our own Brit Lit I. These survey courses, along with a class on the history of the English language, sparked his passion for the earlier periods of English literature. Prof. Cannon now frequently teaches Brit Lit I and Literary Interpretation to undergraduate students, both of which allow him to make interesting chronological connections across periods and authors. “Brit Lit I,” he says, “gives me a forum for teaching the Renaissance in ways that I think might interest undergraduates. I also think, because I’m a Medievalist, it gives me a chance to explain why what I do is important.” He also enjoys the opportunity to lecture on subjects outside his specialty: “Chaucer isn’t boring, but teaching Chaucer again and again is not nearly so interesting as the chance to get to know authors that I don’t know particularly well.”

As someone whose own interest in Medieval literature began as undergrad, Prof. Cannon advises students to think about taking courses outside of the modern period. “There’re so many interesting people doing interesting things with the earlier period and I think undergrads miss that because they look for what they want to read and not who’s teaching it.” Looking at professors’ web pages and the work they’re doing, he says, is a great way to find interesting (and potentially smaller) classes with much more attention from faculty members. (See “Really Old Stuff” on page 6 for more on the pleasures of studying centuries past.)

Prof. Cannon’s bookshelves boast a complete collection of the Middle English dictionary, which he used to complete his PhD thesis on the history of words in Chaucer’s work. The only published print edition of the dictionary was printed as a series of fascicles totaling over 15,000 pages and nearly four feet of shelf space. Cannon had to buy, borrow, and collect the complete edition over the course of years, spending hundreds of dollars, since it couldn’t be checked out of any library. But now, he notes with some irony, “all of it is online and open access – and that’s changed in just the last 10 years.” The dictionary is now freely available online on the University of Michigan’s website as of 2007 – check it out here.

In addition to his own work completing a book on literacy and elementary schooling in the 14th century, Prof. Cannon is fascinated by the short story, a genre he often focuses on in his Literary Interpretation classes. He’s currently reading Hilary Mantel’s collection The Assassination of Margaret Thatcher, the collected stories of John Cheever, and The Human Stain by Philip Roth.

“There’re so many interesting people doing interesting things with the earlier period and I think undergrads miss that because they look for what they want to read and not who’s teaching it.” —Prof. Cannon

Professor Christopher Cannon
If you've ever taken a class with Professor Martha Rust, you might have noticed that she always carries a white book bag. Ask her about it and she'll tell you that it's from the Bodleian Library in Oxford, UK. She's had this bag since 1996, when she first went to the library. The bag has the Latin and English print of the oath that the Bodleian makes its members recite when they first get their library cards. It's an oath to respect the library, to respect the literature. It's emblematic of the promise that we make every time we are faced with a literary work—to treat it with care and even wonder. Apart from pure utilitarianism, it's unsurprising that she's held on to the bag for so long. Professor Rust hopes her students will establish a relationship, deeply personal, with the texts they encounter in her class.

As she hangs her bag on the little hook behind her office door, Professor Rust begins to recount the moment when she first decided to pursue medieval literature, her field of concentration. She was in her thirties, in the process of launching her career in academia, her first career having been in the field of medicine as a registered nurse—sitting in an undergraduate medieval lit class; she recounts, "The professor was showing us a film about gothic cathedrals and he said that with the light streaming in through the stained glass, walking into that space for a medieval person would be like walking into another world. For them, boundaries were very different—boundaries between worlds, between genders..." This image of traversing boundaries remained with her as she pursued a concentration in medieval literature. Her first book, Imaginary Worlds in Medieval Books: Exploring the Manuscript Matrix (Palgrave Macmillan, 2007) conducts an exploration of the ecology of medieval manuscripts that includes everything about a manuscript from the scribes who wrote them to the peasants who raised the sheep for the parchment. Professor Rust’s background in medicine gives her work a unique perspective; for example, one of her more recent articles talk about the molecular structure of parchment versus paper. Currently, Professor Rust is working on a book about lists as a literary device in Middle English poetry; she argues that they operate like objects, with a unique ontological status.

When Prof. Rust teaches Brit Lit I and other undergrad courses, she guides students towards approaching medieval texts without preconceived notions that can get in the way of analytical, creative engagement. She’s been teaching at NYU since 2001—"I remember how intensely I prepared for my first class at NYU, I spoke way too much," she recalls. Since then her preparation rituals have changed: “Back then, I was more nervous about appearing not to be knowledgeable; I’m less worried about that and more about the performance aspect of it.”

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Last spring, the English department was fortunate enough to hire two talented and extremely passionate Latino/a studies specialists: Simón Trujillo, a graduate of the University of Washington who specializes in Chicano/a literatures and Borderlands theories, and Tomás Urayoán Noel, a poet and scholar whose work investigates Nuyorican poetry, media and performance, and Caribbean diasporas. Despite their different areas of focus, their work intersects in interesting ways: both are interested in intellectual history, community history, and social movements, and both are focused, in particular, on the historical marginalization of Latino/a and Chicano/a communities from academic institutions and publishers (even if, as they note, there is now a Norton Anthology of Latino Literature).

Professor Noel, who completed his doctoral studies in the department of Spanish and Portuguese at NYU, spoke to the tensions of studying New York City’s Latino/a communities at NYU—an institution historically notorious for having displaced such communities from the Lower East Side. Those tensions have become, in fact, extremely central to his work: “These questions were institutional,” Professor Noel said, “and it may not have felt that way if I had been working on it from a different institutional space.” For Professor Noel, working in the city has allowed him to redraw the borders not only of his own scholarly work, but of the classroom as well. In his freshman honors seminar, “The Other City: New York in Poetry,” Professor Noel has his students write field notes during visits to various New York City neighborhoods, both in attempt to burst the “NYU bubble” and to help students position themselves in current scholarly and community debates.

Professor Trujillo, on the other hand, is new to the city, having grown up in Albuquerque, New Mexico, and attended graduate school in Seattle. With the move and a new baby, Professor Trujillo has experienced lots of change in the past months. “The transition has been great in the sense that NYU has been so hospitable and energetic and warm toward my work,” Professor Trujillo said, although the city can sometimes feel “alien.” He’s still exploring the neighborhood, which always helps: in our discussion, he spoke fondly of Seattle’s vibrant café culture, which offered him shelter and caffeine as he finished his dissertation. Professor Noel countered by raving about a diner in the Bronx where he likes to spend time. “I hear Puerto Rican and Dominican Spanish [there] and I feel at home,” Professor Noel said. “They find a corner for me, and they hook me up with bad diner coffee refills, and I’m so happy. Good coffee is great, but you can’t have seven cups of good coffee. But the watered down coffee? You can just hit that.” Professor Noel also spends some of his time walking through the Bronx and taking notes for his poetry, which he performs around the city.

For Professor Noel and Professor Trujillo both, traveling outside the university setting and doing community-based work is key to innovative and engaged scholarship. “You need time away to really discover what your curiosities are outside the directive structure of the university,” Professor Trujillo said. Write poetry, volunteer, take exploratory walks, and become an advocate for the changes you want to see in the university, in the city, and beyond.
Despite her relative newcomer status at the university, Professor Wendy Lee has already jumped headlong into the experience of teaching British Literature II to English majors. She joins us this year after transitioning from Yale University, where she taught a similar course on major English poets. Of Brit Lit II’s notorious break-neck pace and wide assortment of texts, Prof. Lee says, “It’s one of the hardest things I’ve ever done as an academic. But I really do like it a lot.” Lee has placed her syllabus in a post-colonial framework that includes authors like Salman Rushdie, Zadie Smith, and poet Marlene NourbeSe Philip. “We have to ask this question about living in the Anglophone world,” Lee says, “and try to understand our own relationship, for better or worse, to British culture and British language.”

When asked how her interest in English literature first began, Professor Wendy Lee described her early interest in Jane Eyre, which she read every year from the time she was 11. When she was fifteen years old, she bought her first book of literary criticism, John Maynard’s Charlotte Bronte and Sexuality, which further inspired her interest in thinking and talking about literature. Her journey came full circle when she arrived at NYU this year and was able to relay this story to Professor Maynard himself, who is now her neighbor on the seventh floor of the English Department.

Alongside her teaching duties, Prof. Lee is at work on a book called Failures of Feeling in Sensibility and the Novel, which focuses on the philosophical problem of “non-feeling” in 17th and 18th century literature. “It’s about the absence of interior states, when theories or models of interior life are breaking down,” she says. “I’m motivated to think about models of feeling before psychology, when there’s every kind of conversation about what constitutes inner life.”

Prof. Lee began her undergraduate career as a political science major, but soon realized that her greatest interests lay elsewhere. “I’d long been interested in the novel, so it seemed very easy to me to think and talk about literature. It’s so obviously pleasurable and hard and meaningful and challenging.” Along those same lines, Prof. Lee’s primary advice to current undergraduates is to appreciate and value the skills we learn as English majors: “I think that everyone should feel they’ve done something really brave and gutsy, that shows a lot of character—but also a lot of good sense. An English major comes out with a real knack for communication in writing and speaking.” — Professor Lee

“I think that everyone should feel they’ve done something really brave and gutsy, that shows a lot of character—but also a lot of good sense. An English major comes out with a real knack for communication in writing and speaking.” — Professor Lee

Outside of academic life, Prof. Lee is currently reading the Thomas Cromwell series by Hilary Mantel, and hopes to soon start Woke Up Lonely by Fiona Maazel (another NYU faculty member)! She also reluctantly admits to a secret love for the Voice.

AN INTERVIEW WITH
WENDY LEE

JAZMINE GOGUEN
On the shelf to the left, in Professor Augst’s office, one can see a photograph of a tiny schoolhouse in the middle of a field. “A student gave that to me when we were having a discussion about education,” Professor Augst says. “It’s very beautiful to me because it represents something very special about the nature of education—just how intimate it can be.” Every day Professor Augst tries to translate this intimacy into his American Literature lectures, by opening up the works being discussed in their relevance to contemporary times. He’s been teaching the course at NYU for seven years now. During his animated lectures, you enter the world of Rowlandson, Winthrop and the like, and even the driest sermons come to seem captivating. When asked what he likes about teaching Am Lit, he immediately says it’s the material: “It never gets old. It’s wonderful to revisit it. But what’s even more interesting is the reaction of the students to the text,” he adds. The most challenging aspect of the course? The religious nature of the majority of the earlier texts. Professor Augst explains that it’s important that they’re studied, keeping their context in mind—this is part of what he hopes to achieve in this course; not just that his students become familiar with the history and canon of American literature but also that they develop their own brand of critical analysis.

Professor Augst’s love for literature and writing, as well as growing up around academia (his father was an academic), drew him to this career. But theater was his first love, and in between college and graduate school he worked in public relations at the Actors Theatre of Louisville, where the annual Humana Festival is held. At the moment, Professor Augst is working on a book about temperance reform and the development of mass culture in 19th century America, which follows the career of a public lecturer who spent 40 years speaking about his personal experience of alcohol dependence and recovery. This will be his second monograph. The first one, called The Clerk’s Tale: Young Men and Moral Life in 19th Century America (University of Chicago Press, 2003) explores the literary subculture of urban clerks in the 19th century. His scholarly interests range from the study of the history of libraries to the concepts and tools in digital humanities, and he welcomes students into his office for conversations about literature and life.

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Professor Catherine Robson is on leave this semester, having been awarded an American Council of Learned Societies fellowship to work on her next book project, but you nevertheless might run into her as she walks across campus on her way to the New York Public Library. Each day, Professor Robson walks dozens of blocks to the 42nd Street library, where she has amassed pages upon pages of handwritten notes—material that will turn into increasingly elaborate outlines and, eventually, polished prose. This writing ritual and the long walks which accompany it speak to the energy and passion Professor Robson brings to her work, an energy that emanates even more fully in her classroom. Professor Robson teaches undergrad survey courses including Brit Lit II, and smaller discussion-based courses on topics ranging from the works of Thomas Hardy to contemporary remakings of Victorian novels. For Professor Robson, what’s exciting about class discussion is to be able to expose and deconstruct the decisions an author has made in crafting his or her work—that is, “to unmake it together.” The success of her classes, she says, is due in large part to the students. “I really enjoy the liveliness of NYU undergraduates,” Professor Robson said. “Their willingness to engage in good discussion is a real treat for me. I have run to class sometimes.”

One of the hallmarks of Professor Robson’s curriculum for Brit Lit II is a mandatory recitation assignment. One of her favorite parts, she says, is seeing what the students choose to recite. She recalled, for example, a student who chose to recite all 131 lines of T.S. Eliot’s “The Love Song of J. Alfred Prufrock.” “It was such an amazing experience for me, for the student, and for the rest of the class,” Professor Robson said. Thinking about how the student was around the same age as Eliot when he wrote the poem, she explained, “set up some interesting resonances across the room.” The recitation assignment has become a staple of Brit Lit II and provides a sense of intimacy in a setting that can seem anything but intimate.

“Sometimes a lecture class can feel a lot about the professor’s voice,” Professor Robson explained. “But to have this little recitation portion in it is a nice way to get voices other than mine projected from the front of the room.”

Before entering the world of academia, Professor Robson worked at the National Portrait Gallery in London, was a buyer of kitchenware as well as cookery and children’s books for the British department store chain Marks and Spencer, and served as a brand manager at Penguin, where she helped produce such books as “The British Airways Peter Rabbit Book of Fun.” Ultimately, though, she chose another path. “You have a very different relationship to time management—and get a lot less money—in academia,” she remarks, “but at least you’re in charge of how you spend your time.” Nevertheless, she always tells her students to try other jobs before going back to school for an advanced degree. “Stepping off the academic conveyor belt for a moment is a good thing to do,” she explained. Professor Robson will be co-teaching Brit Lit II with Professor Wendy Lee next year.

CATCHING UP WITH PROFESSOR CATHERINE ROBSON

JESSICA CHACE

For Professor Robson, what’s exciting about class discussion is to be able to expose and deconstruct the decisions an author has made in crafting his or her work—that is, “to unmake it together.”
When I met with Prof. Elaine Freedgood in her office, we began with a discussion of the fundamental “weirdness” of the 19th century novel and the ways in which this weirdness has motivated Freedgood’s current work. She is on leave this semester while writing a book on the shift in critical perceptions of 19th century novels like George Eliot’s *Middlemarch*, once regarded as an unusual and highly flawed novel, which Freedgood now admits “is like the Bible of Victorian Studies.” Freedgood, whose personal literary interests run the gamut from contemporary fiction to early modern poetry, French literature, and “junky stuff I read on my iPhone late at night,” admits that she is perhaps attracted to the study of the 19th century novel because she initially found the novels bizarre and overly long. She says, “I have a deep interest in the novel as a form, but I don’t love the 19th century novel. But maybe it’s not good to do what you love. Maybe you need a little conflict.”

Freedgood’s bookshelves are very nicely arranged by color, an organizational scheme she admits makes it impossible to find any actual books. The most interesting and valuable books in her office are a collection of unusual 19th century books, including one called *The Wonders of Common Things*, which is part of an educational Victorian genre of “object narratives” in which an object tells the story of itself (i.e., a drop of water, a cambric handkerchief, a lump of coal). “Coal talks about being underground and not bothering anybody, and someone coming along and tearing up the earth,” she describes. The book itself is beautiful and rare, though it was a bestseller at the time of its publication.

On the pressures of teaching Brit Lit II, Freedgood admits it’s often a tremendously difficult and stressful process. “It’s a huge challenge, it’s like going back to grad school,” she says. “You just read all the time and worry a lot about what you should teach and what gets excluded. If I’m supposed to be teaching a canonical course, I should teach you what the canon is and not just do what I want.” In spite of the challenges of teaching a survey course like Brit Lit, Freedgood loves teaching and connecting with her students most of all. “I think that helping people read and write better is a good thing to do, and that’s really how I see my job,” she says. “I feel like it’s a very nuts-and-bolts-y kind of job — if you teach reading, writing, and research skills you can prepare students for a number of jobs, which is what I try to do.”

“I think that helping people read and write better is a good thing to do, and that’s really how I see my job,” she says. “I feel like it’s a very nuts-and-bolts-y kind of job — if you teach reading, writing, and research skills you can prepare students for a number of jobs, which is what I try to do.” —Prof. Freedgood
Professor Sonya Posmentier’s office on the seventh floor of 244 Greene Street is one of the homier offices we’ve had occasion to visit, lovingly decorated with a couch she’s squeezed into the corner, framed pictures of her children, an Emily Dickinson poster, fashion sketches by the modernist poet Mina Loy (print copies she has kept since writing her undergraduate thesis), and a signed copy of James Baldwin’s *The Fire Next Time*, which she purchased for 10 cents at a yard sale. (One of her favorite office trinkets—an LP in an LP box bearing the words, “It’s easy to get arrested in this town when you stay out as late as I do,” by the contemporary black artist Mark Bradford—is still awaiting its place on the wall.) Professor Posmentier admitted she does most of her work in her office—and often in the morning, “once I can wake up enough.” Like most of us, she does the majority of her writing via computer screen, but lately she has taken to writing longhand, at least some of the time. When we asked Professor Posmentier how she spends her non-work hours, she pondered the question, then laughed and said, “My children are my hobbies. I also do crafty things; I used to like to make books—albums, journals.” At the time of our conversation, Professor Posmentier was gearing up for the People’s Climate March the following Sunday, where she planned to join the March’s many thousands of attendees.

Every spring, Prof. Posmentier teaches the department’s African American literature survey, a course which is open to majors and non-majors alike. What has been most stimulating for her as a teacher and scholar, she says, is the range of students the course has drawn. One semester, for instance, two jazz studies students took her class and brought what she thought were “totally essential vocabularies” to the conversation. “It’s always exciting to me,” Professor Posmentier said, “that depending on who’s in the room, the conversations will be very, very different about the same material that I’ve taught over and over and over again.” Even from our brief conversation, it was clear that Professor Posmentier has a passion for her work and for teaching, but she stressed the importance of getting outside of your intellectual comfort zone and letting yourself be surprised by materials that you might not be accustomed to encountering. “It was very important when my professors gave me license to write and teach about music, say, or environmental history, as part of my work with literature,” she said. “I hope to be able to give my students that same permission and those tools.” Developing intellectual range and, above all, finding joy in unexpected places are what make undergraduate studies so invigorating. Taking a class with Professor Posmentier is a step in that direction—even if you stay up late in the process.
THE PLAGUE

The Plague describes itself as “NYU’s only intentionally funny publication” – a humor magazine established at the university in the 1970s. The magazine features drawings, articles and lists like “Failed Celebrity Shows” (“Rummaging Through Roald Dahl’s Attic” and “Wrasslin’ with David Hasselhoff”) that are generated in weekly meetings and student submissions. Submissions can be sent to plague.magazine@gmail.com, and newcomers are welcome to join meetings on Monday nights in Kimmel 710. For a look at recent issues, check out the website.

THE MINETTA REVIEW

The Minetta Review is a literary magazine that publishes prose, poetry, and artwork by members of the NYU community. Anyone is welcome to submit their work, which is reviewed by the editorial staff in an author-blind submission process and selected for either the Fall or Spring issue. You can also get involved with the editorial process by joining the Minetta staff, which meets weekly to discuss submissions and vote on their favorites. At each meeting, the staff reads aloud from a prose or poetry submission packet, then discusses as a group how they feel about each piece (which can often involve an impassioned defense from one staffer or another!). You can view the Spring 2014 issue, which is also available in print around the NYU campus, at this link. To get involved in editorial meetings, join the Minetta list-serve by sending a blank email to join-minetta@lists.nyu.edu, or stop by a meeting on Thursdays in the Pub Lab (Kimmel 710).

THE HEADLESS SOCIETY

Headless is a creative writing collective that structures its meetings around a writing prompt that members respond to and then share with the group (if they wish). Each week, meetings are run by a different club member, whose prompt serves as a jumping-off point for creative free-association. Anyone who’s been to two or more meetings is welcome to submit to the Guillotine, which publishes Headless-generated creative writing from the past semester. The club, which meets weekly in Kimmel, says it emphasizes “diversity of thought” and creative spontaneity over a more formal approach to creative writing. To join Headless, check out its website and email Giorgi Plys-Garzotto, the club’s secretary, for more info.

WEST 10TH

West 10th is an undergraduate literary magazine published each year in association with the Creative Writing Department. For the 2014-2015 issue, students may submit prose, poetry, or artwork by Friday, December 14th. Editorial and copyediting positions are also available each year for those interested. The magazine also presents an annual Editors’ Award in Prose & Poetry for the best student submission in each category, which is accompanied by a $200 prize and an invitation to read their work at the West 10th launch party. Info and past issues are available here.

COMIC BOOK LEAGUE

The Comic Book League is a club and bi-annual publication devoted to comic books and graphic novels. They hold meetings every Thursday in the 7th floor Kimmel lounge and make occasional trips to movies and conventions as well, all in the spirit of “creating a community for graphic literature fans.” Their semestery publication showcases the work of student graphic artists, writers, and review columnists - all are welcome to submit their work to comicbook.club@nyu.edu, and follow their tumblr for more!
One of the many advantages to studying at NYU is our access to the city itself – when choosing where to get coffee, have lunch, or get some studying done, we’re not simply confined to the nearest dining hall or dorm room desk. With access to some of the best food (and coffee!) to be found anywhere, it’s always tempting to explore nearby neighborhoods and sample some of the city’s best cultural offerings (for more on the literary establishments we love around the city, see page 17). Here are some of our favorite local places to hang out, study, or get lunch around the NYU area.

CAFFE REGGIO
MACDOUGAL ST.

This quaint Macdougal St. café, opened in 1927, calls itself the first café in the United States to serve the cappuccino. Today, it remains a great place to enjoy coffee and a sandwich while people-watching at an outdoor table.

THIRD RAIL COFFEE
EAST 10TH ST. & SECOND AVE.

This small, cozy café is yet another place to enjoy great Stumptown coffee just blocks away from NYU.

Josie Woods Pub
Mercer & Waverly STs.

A great local sports bar and popular spot for the NYU crowd, featuring pool tables, flat screens, and plenty of bar snacks.

McNally Jackson Books
Prince & Mulberry STs.

An independent bookstore and café that hosts great literary events almost every night. Drink a latte and do some studying (though be warned: no wifi), then head to upcoming events with Marina Abramovic or Elif Batuman.

LA COLOMBE
WEST 4TH AND LAFAYETTE STS.

The perfect place to enjoy a book and great cup of coffee in a spacious, airy, and modern café right near NYU.

Ramen Takumi
Waverly St. and University Pl.

A conveniently located lunch spot that offers a wide selection of ramen and sushi at decent prices.

VeSELKA
East 9th St. & Second Ave.

A much-loved staple of the East Village, serving traditional Ukrainian food 24 hours a day since 1954; they also offer a wide selection of American diner classics and some creative salads.

Think Coffee
West 4th & Mercer STs.

Once you’ve secured a table at this busy Think Coffee location, it’s a great place to study and snack on their delicious pastries and sandwiches. It’s open ‘til 11 and offers free wifi, so its NYU popularity is understandable!

McNally Jackson Books
Prince & Mulberry STs.

An independent bookstore and café that hosts great literary events almost every night. Drink a latte and do some studying (though be warned: no wifi), then head to upcoming events with Marina Abramovic or Elif Batuman.
One of the best views of New York City is seen from within a room, sitting in a cramped space, sipping wine (or “just water please”), along with a notebook and pencil, listening to someone read poetry (or prose). That person on the stage, surrounded by fellow literary enthusiasts, is New York. From the Harlem Renaissance to the Beat Generation’s Greenwich Village, great literary movements mark the city’s cultural history. Every day, writers continue to participate in New York’s literary tradition as the many poetry cafes and literary venues scattered across the city become platforms for their own creativity. Here are some of the Blotter’s favorite literary venues.

**LILLIAN AND VERNON CREATIVE WRITER’S HOUSE**
58 W. 10TH ST.

Beautiful and historic, the Lillian and Vernon Creative Writer’s House is the home of NYU’s illustrious Creative Writing department, and definitely one of the better perks of being a student at NYU. The house was once the home of the Tile Club—a group of thirty-one famous writers, architects and painters who literally came together to make hand-painted ceramic tiles (among other things). Now it plays host to readings, discussion panels, book parties and literary salons. With walls covered with stunning black and white portraits of luminaries including Kurt Vonnegut, John Ashberry, Anne Sexton, and with nooks and corners where students are encouraged to read and write, the house provides an intimate and creatively charged atmosphere. The Lillian and Vernon Creative Writers House is a literary haven and definitely merits a visit if you haven’t been there already. More information is at their website.

**NUYORICAN POETS CAFE**
236 E. 3RD ST.

The café is always teeming with people. Against the stained brick wall, towards the back, is the little stage where poets perform. Great music and conversation is a given at the café. Allen Ginsberg once called it “the most integrated place on the planet”—since its inception, it’s given a platform to artists who have been traditionally underrepresented; it aims at spreading works that empower the minorities. It is one of the oldest literary venues of the city, the starting point of the Nuyorican Art Movement and it continues to endure as an important forum for slam poetry, music, hip hop, acting and the visual arts. The Nuyorican hosts an open-mic night every Monday and Wednesday. Visit their website here.
Bowery Poetry Club
308 Bowery

Bowery Poetry is a beautiful performance space for writers and aspiring writers. The décor and the ambience of the place lend the feeling of being distinctly removed from quotidian life. The club often plays host to slam poetry heavyweights like Andrea Gibson, Taylor Mali, Sarah Kay etc. Founded by poetry activist Bob Holman, it’s part of the Bowery Arts + Science Program: a not-for-profit organization that promotes cooperation among artists of all kinds. There is a good mix of poetry, and the subjects of the poems can range from the political to the confessional, with a little bit of music thrown into the mix. Monday nights are open-mic. You can see more information at their [website](#).

Mellow Pages Library
Studio 1Q, 56 Bogart St, Brooklyn, NY

A few stops away on the L train, Mellow Pages is a small, living-room-sized reading room and lending library in a formerly industrial building in Bushwick, Brooklyn. The library is a champion of the smaller indie presses and the collection leans more towards the arcane and the unusual. Mellow Pages seeks to form a community of writers and provide them with a space where they can read, write and interact with each other. The reading room hosts weekly events that vary between readings and musical performances. More information is on their [website](#).

KGB Bar
85 E. 4th St.

For the more legally-able (21+) reader of the Blotter, the KGB bar is a soviet-themed literary venue. With bright red walls adorned with propaganda posters, portraits of bygone party leaders, and other soviet paraphernalia, KGB, if nothing else, is always a memorable sensory experience. Established in 1993 by Denis Woychuk, this establishment has and continues to host poetry and fiction readings where writers can share their work with the audience, free of cost. Not only is it an important part of New York’s literary history, but because of the no-cover-fee policy at KGB, it has become haven for the starving artist and student. Though it hosts events almost every day, Sundays are especially dedicated to fiction and Mondays to poetry. Click here for its [website](#).
“I write poetry to communicate or not to communicate... I write poetry because I mainly don’t write music and definitely don’t write philosophy; I write poetry because others wrote poetry, I write about poetry because I write poetry; I write poetry because it is useless. I write poetry to remember I’m alive, that we are alive.” —Maureen McLane

On the 13th of November, the English department’s Contemporary Literature Series held its Fall 2014 Faculty Spotlight. The speaker: Professor Maureen McLane, whose latest collection of poetry This Blue (FSG, 2012) has been nominated for the 2014 National Book Award for Poetry. In the event space of 244 Greene Street, Prof. McLane offered “an anthology of sorts” of her work, reading from This Blue and her 2013 book My Poets, as well as sharing new material from her current projects. Outside, there was a biting chill in the air; but when Prof. McLane took to the podium and began her reading, her hot-chocolate-on-a-cold-evening voice spilled out over the audience, warming us up with the energy of her exquisitely turned phrases and playful metaphors. Prof. McLane made ample use of little “divagations” (a term she borrows from Ezra Pound), speaking to what has inspired her work. In This Blue, she noted, the reoccurring images of Italy derive from time she spent in Liguria a few years ago; the book is preoccupied throughout with the “internal and external weather”; she often returns to Sappho for “generative seeds.” Towards the end of the reading, Prof. McLane picked up a ukulele and sang, “I gave my love a cherry,” a folksy ballad at once sweet, a little humorous, and entirely beautiful.

Run by the CLS Fellows, a small team of current English majors, the Contemporary Literature Series brings contemporary writers and artists to NYU, both for public events and for visits to undergraduate classrooms, with the aim of acquainting students with the rich literary culture of the city. This semester, Prof. McLane made CLS a regular feature of her class “What is Poetry?” She invited poets Oli Hazzard, Devin Johnston and Tyehimba Jess to come read their poetry and speak with the students about their latest projects.

Other courses also took advantage of the CLS fund to bring writers to class this fall. Theater artist Karinne Keithley Syers paid a visit to Professor Julia Jarcho’s classes—“Dramatic Literature 101” and “Advanced Playwriting”—on October 20th. In the Intro course, she spoke about her multimedia work in context of a unit on “Landscape Theater”; in Playwriting, Dramatic Literature major Stephen Smith led a discussion with Keithley Syers about her creative process and artistic goals.

Patrick Flanery, author of the critically acclaimed novels Absolution (Riverhead, 2012) visited Professor Lucy Graham’s class, “World Literature in English: South Africa Fiction,” where he discussed his abiding interest in the resonance between the history and literature of the United States and that of South Africa.

Finally, Author Willie Perdomo visited Professors Tomás Noel and Sonya Posmentier’s class “Modernist Harlem,” where he reflected on the complex and multi-ethnic legacy of Harlem writing in a contemporary context, rounding out CLS’s roster of wonderful visiting artists for the semester.
The word “subaltern” was first used by Italian Communist intellectual Antonio Gramsci, writing in prison during Mussolini’s regime. Since then, the word has been adopted by postcolonial studies to refer to people who exist on the margins of dominant societies, and have seemingly been rendered without agency due to this position. The subject of the “subaltern” has been a weighty one. In 1988, literary theorist and philosopher extraordinaire Gayatri Spivak wrote an essay titled, “Can the Subaltern Speak?” In this compelling essay, Spivak brings attention to the fact that the speech of the subaltern is not heard because subalterns often do not speak in the manner the dominant classes expect.

On October 1st, during the English department’s annual faculty spotlight lecture, Professor Robert Young discussed his most recent project, which relates to the subaltern’s elusive modes of communication. Professor Young’s work has been primarily concerned with the marginalized sections of society—he seeks to study the ways in which the people who exist on the peripheries of society articulate their needs and concerns. The impetus behind his latest project is an interest in finding the hidden archives where subaltern histories. “It is my belief that the subaltern has no problem speaking at all,” Professor Young said; “the reason why the subaltern, for some, is not able to speak is because the places where we search for their voices is precisely where they are not to be found.”

Professor Young’s project pursues these voices in the realms of popular culture. Focusing on examples from the Modernist period (1914-39), his talk argued that commoditization and commercialization were instrumental in the preservation of archives of subaltern speech.

A central theme in his study is ideological opacity, a concept he adapts from literary critic Edouard Glissant; in his talk, Professor Young showed this opacity at work in the example of picture post cards. In the early 20th century, picture post cards became a popular way in which the masses, especially women, communicated with each other. Due to the public nature of postcards, the messages written on them would often be obscure or bordering on the banal. But in the obscurity of their messages, they now provide an undiscovered and unstudied source of subaltern narrative. Professor Young explored similar kinds of opacity in George Brassai’s photographs of graffiti in the 14th Arrondissement of Paris, mute works that tantalize and exact authority, saying a great deal through saying very little or nothing at all; in the films of Charlie Chaplin; and in recordings of the legendary delta blues singer Robert Johnson.

The annual Faculty lecture spotlights the work of professors in the department, fostering conversation and exchange. Professor Young’s fascinating re-evaluation of popular culture certainly did that, inspiring a lively discussion that participants kept up after the talk and well into the evening.
This fall, the English department has been proud to host Geoffrey Bennington, Asa G. Candler Professor of French at Emory University and one of the foremost experts on the writings and philosophy of Jacques Derrida. Professor Bennington has authored several books on the eighteenth-century novel and modern French literature and thought, as well as translating works by Derrida, Lyotard, and others. Professor Bennington is teaching both undergraduate and graduate courses this fall and will conclude his visit with a First Wednesday lecture in December. His undergraduate course, “Theory in Deconstruction,” offers a comprehensive introduction to major topics in contemporary literary theory, with special emphasis on the philosophies of deconstruction, while his graduate course, “Politics in Deconstruction,” continues Professor Bennington’s own current work on deconstructive approaches to political philosophy. Of his brief stay at NYU, Professor Bennington says that it is has been both academically productive and intellectually stimulating. “It’s certainly an enlivening experience to walk to and from school through Washington Square Park,” Professor Bennington said, “But the best part of being at NYU has been the students—at both undergraduate and graduate levels. I’ve been lucky enough to have smart, diverse, and interesting students who are prepared to go out of their comfort zone and pursue some difficult thinking with me.”

To mark the tenth anniversary of Jacques Derrida’s death, Professor Bennington joined Gil Anidjar of Columbia, Peter Goodrich of the Cardozo School of Law, Emily Apter of the French and Comp Lit departments at NYU, and our own Juliet Fleming at a conference on Derrida and Media, hosted by the English Department and the Department of Media, Culture, and Communication (MCC) this October. Professor Bennington and his colleagues explored aspects of Derrida’s work related to media, including the philosopher’s theorization of the archive and his book on Husserl’s phonology. Professor Bennington’s own talk, “Archivio,” explored questions concerning the archive but, he explains, he was especially interested in how the other scholars’ work intersected with his own, “I learned a lot from the other speakers, who presented some very diverse materials, and got a chance to explore the paradoxes that flow from attempts to ‘archive’ Derrida, given what he says quite explicitly and energetically about the aporetic status of the common concept of the archive,” Professor Bennington said. He believes that the conversations that emerged from the conference have the potential to advance the humanities by pressing on current trends in hermeneutic and archival practice.

Professor Bennington’s visit will culminate with his lecture on December 3rd, the last First Wednesday event of the fall term. He plans to present on what he terms three “footnotes” to Derrida’s late work on sovereignty and on Aristotle, Bataille, and Heidegger. As the lecture coincides with the final meeting of his graduate course, the talk will be situated around specific readings from the course, from Plato and Aristotle through Hobbes and Rousseau to Schmitt and Bataille. Professor Bennington’s lecture, “The Best and the Sovereign: Three Footnotes to Derrida,” will be held on December 3rd at 6 pm in 5 Washington Place, Room 101.

“But the best part of being at NYU has been the students—at both undergraduate and graduate levels. I’ve been lucky enough to have smart, diverse, and interesting students who are prepared to go out of their comfort zone and pursue some difficult thinking with me.” —Professor Bennington
On the evening of November 11th, The English Department’s Callaway Lecture in Drama began with an ominous declaration – “There are sharks in our wake” – followed by the cries of a seagull. What ensued was a theatrical meditation on our changing relationship to the sea and the many metaphors, sights, sounds, and fantasies that we associate with it, presented by Michael Taussig, Professor of Anthropology at Columbia University, with accompanying drawings and sound effects by his collaborator, the visual artist Hélène Baril. The performance piece was inspired by Taussig’s 2000 essay “The Beach (A Fantasy),” and draws on a number of other critical and literary texts to paint a history of our maritime associations and the radically changed significance of the sea in our culture. From Homer’s “wine dark sea,” to Melville’s *Billy Budd,* to the modern beach-front condos that dot our shorelines, the sea has changed just as assuredly as our culture has; with their performance, Taussig and Baril ask the question: What happens when the meaning of the sea changes? How does that change our sense of self and world?

The performance consisted of a poetic reading by Taussig, punctuated by the rhythmic striking of what he calls “song sticks,” an Australian percussion instrument that lent his words further intensity. Behind him, Baril’s dreamy, surreal illustrations of the sea were interspersed with photographs of shipping liners, sea containers, and modern beach-front real estate that serve as a harsh reminder of the sanitized and commercialized nature of the sea today. Along with Baril’s seagull cries, the sensory aspects of the sea were evoked by Taussig’s occasional, meditative bite on a piece of chilled shrimp, or his performed conversation with Herman Melville through a large conch shell, to comical effect. Taussig discussed the sea’s evolution from a space of labor, crime, often murder and prostitution, to a sanitized and homogenized space crowded with expensive property and tourist attractions. Nowadays, he suggested, the large port centers are largely unknown to us, and the goods they ship and receive are purchased without any sense of what seas they’ve crossed to reach us.

In the discussion with Professor Una Chaudhuri that followed the performance, conversation turned repeatedly to our dire environmental situation, a crisis that for Taussig prompts the fantasy that we will all, gradually, return to the waters from which we originated as the sea rises and species become extinct. In spite of a sense shared between participants that “apocalyptic rhetoric” is itself a dead end, Taussig observed that the sense of apocalypse ran “like a dark stitch” through the discussion and the performance, emphasized in part by Baril’s often eerie images of hybrid sea creatures. Of her work, Baril says that she was inspired partly by the many texts that were referenced in Taussig’s piece, as well as her own memories, metaphors, and childhood associations. Taken together, the drawings and performance created a portrait of our shared but fractured relationships with the ocean; the piece ends, fittingly, with Baril and Taussig donning shark heads and becoming, once more, creatures of the sea.
Mary Poovey has been awarded an Honorary Doctorate by Uppsala University's Faculty of Social Sciences. The University's announcement cites her work's "crucial importance in research on the history of modern social sciences." Congratulations, Professor Poovey!

Maureen McLane's book This Blue: poems (FSG), published last April, has been named a Finalist for the National Book Award for Poetry! Eight of her poems are being translated into Greek and are forthcoming in the journal POETIX, and she has given plenary readings and invited talks this fall at Kenyon College, at the University of Michigan, Ann Arbor, and at the "Friends and Enemies of Wallace Stevens" Birthday Bash, in Hartford, CT.

Tomás Urayoán Noel will be celebrating the publication of his In Visible Movement: Nuyorican Poetry from the Sixties to Slam (Iowa, 2014) at the Center for Puerto Rican Studies at Hunter College on November 20. Professor Noel gave an invited talk at Latino Pedagogies: Theorizing a Transnational Experience at Story Brook University on October 17. His book of poetry EnUncIAdOr has just been published by Editora Educación Emergente in Puerto Rico.

Juliet Fleming was awarded a Golden Dozens Teaching Award last year after The Blotter went to press. The award is given to twelve faculty members of CAS each year for outstanding teaching.

G. Gabrielle Starr's book Feeling Beauty (MIT Press, 2013) was shortlisted for the Phi Beta Kappa Society’s Christian Gauss award.

In August, Carolyn Dinshaw was Distinguished International Visiting Fellow of the Center of Excellence for the History of Emotions, Australia Research Council. She visited University of Melbourne, University of Perth, and Sydney University, presenting lectures on medieval maps and mirages, and on contemporary appropriations of medieval imagery in current sexual subcultures. She also presented keynotes or invited lectures at (among other places) the Free University of Berlin and Proteus Gowanus.

Oxford University Press UK is bringing out a paperback edition of Patrick Deer's Culture in Camouflage: War, Empire, and Modern British Literature (Oxford: OUP, 2009) this Fall.

Dara Regaignon and her collaborators have received a $60,000 grant from the Mellon Foundation for The Writing Program (WPA) Census Data Project. The grant will fund the creation of an open-access database to house the Project’s processed data.

Jennifer Baker is currently a Faculty Fellow at the Humanities Initiative at NYU. The fellowship is supporting work on her book American Romanticism and the Victorian Concept of Life.

Una Chaudhuri and her collaborators Marina Zurkow, Fritz Ertl, and Oliver Kelhammer won a Creative Climate Award from the Human Impacts Institute for their multi-platform art work “Dear Climate,” which was also featured in The Dumbo Arts Festival in September. She was a Featured Guest Scholar at the Animal Studies Summer Institute at Wesleyan University, and this fall she gave the keynote lecture at The Babel Working Group Conference at UC Santa Barbara, and was invited to speak at the UCLA Sawyer Seminar in the Environmental Humanities and the SUNY Buffalo English Department Ecocriticism Research Group.

A paperback edition of Catherine Robson’s Heart Beats: Everyday Life and the Memorized Poem (Prince- ton UP, 2012) will be published in March 2015 in conjunction with a conference, “Poetry, Memory, Performance,” at the University of Cambridge, where Professor Robson will deliver the keynote address. She also contributed the Afterword, “On Difficulty,” to a special issue of Modern Language Quarterly (June 2014) on “Lessons from the Past: The History of Academic English.” Her piece on “Romantic Realism/Victorian Romance” appears in the MLA cluster guest-edited by our own Elaine Freedgood and Maureen McLane in the current issue of Romanticism and Victorianism on the Net.

Erin B. Mee’s “Hearing the Music of the Hemispheres,” the first digital multimodal article to appear in TDR, was nominated for a 2014 ATHE award. Professor Mee also invited Nabil Al-Raee, Artistic Director of The Freedom Theatre in Jenin, to speak in the Department on November 3.