As I’m writing this two things are happening around me: there is an unseasonably early spring in Minnesota, and the department is in a flurry of interviews to hire three new faculty members. Both of these things bring the prospect of change and renewal, as well as a reminder of the abiding cycles of nature and of academic life. Academia, like nature, evolves; but also like nature it is governed by underlying forces and dynamics that remain consistent over time.

The faces of these three new faculty members will soon appear on the department’s website, replacing the images of some recently departed (and sorely missed) colleagues. And those new faculty members will bring with them expertise and aspirations as teachers, scholars, and artists that may be markedly different from those who joined the department a decade ago or more. I would have to include myself in that latter group; I recently celebrated my 20th year as a faculty member in English at St. Thomas; of the 25 full-time faculty members currently listed on the department’s website, only six were on staff when I first came to campus as a greenhorn job candidate.

The changing roster of department faculty over the years has been paralleled by changes in the shape and mission of the discipline of English as well. Some fields of study once central to an English curriculum have been elbowed to the periphery, or have been absorbed into new configurations of disciplinary knowledge. But as in nature, certain fundamentals remain constant. The department remains committed to cultivating an appreciation of the achievement of writers past and present, and to encouraging students to discover and develop their own creative, intellectual, and human potential. And the faculty who dedicate themselves to these ends are accomplished in their own right as scholars, poets, fiction writers, essayists – something that is as true of the department now as it was when I arrived here in 1990, if not more so.

Even though these new faculty members do not yet have assigned offices or UST ID numbers, I am betting that twenty years hence students who have passed through these halls will regard them with the same fondness and respect that I regularly hear recent graduates express toward my current colleagues. It bears noting that these sentiments are almost identical to those with which a still earlier vintage of St. Thomas alumni recalled those whose tenure here preceded or briefly overlapped my own – those with names like Connors, Hague, or Lippert, or Luann Dummer (after whom the UST Women’s Center is named). These colleagues all left the gift of their impression on the university and on their students, as my current colleagues are presently doing, and as I am sure the colleagues about to join us will.

When I consider these facts, I am with Thoreau, who argued that the golden age is not in the past, but is present in each new day and new turning of the seasons. No matter what season one might be in with respect to his or her time at St. Thomas, it is always spring when we have the privilege of welcoming new colleagues.

Andrew Scheiber
Professor and Chair
By Dr. Ray MacKenzie

The Renaissance Program minor is designed to support liberal arts majors – such as English majors – by giving them a mix of practical, business-related courses to help land a good job after graduation. The idea behind the program, developed back in the 1980s, was to offer students (and their parents) some solid support or insurance for those who wanted to major in the liberal arts but were afraid that this would make for difficult job prospects. “It’s fine to major in English, but what are you going to do with that degree?”

Liberal arts majors know the tremendous value of such an education, but sometimes they have trouble getting a foot in the door when they’re competing with business majors. The Renaissance Program is meant to help with that. The requirements themselves are designed to ensure that the student gets some practical, business-oriented coursework and experience. This kind of background will make the graduate more attractive to an employer who otherwise might fear that liberal arts majors are “impractical people.” And of course, the requirements make the students themselves more savvy about the world of work and how to approach it. Students choose from a wide range of courses in fields ranging from economics to marketing to business law; the requirements are somewhat flexible so as to accommodate the individual’s interests.

The program includes a junior or senior seminar, IDSC 333, a course that gives students the chance to take stock of their education, their personal values and goals, and their plans and hopes for the future. The course is designed to get students to read, write, and reflect with the goal of integrating their diverse studies and developing their own vision of themselves, the larger world, and their place in it.

Another important requirement is the internship. Renaissance Program students have had internships in communications-related fields, ranging from work with local radio and television stations to editorial work with local publishers. And some students have taken internships in fields that were entirely new to them – such as marketing and public relations – and learned a great deal from the experience. Most importantly, the internship lets the student claim solid, valuable work experience after graduation. Most internships these days, unfortunately, are unpaid, but we try to soften that blow by making our internship requirement non-credit; this means that the student doesn’t have to pay tuition.

The Renaissance Program claims it will help students after graduation, and it also puts its money where its mouth is: if graduates of the program find that they need some further business education, they can return and take courses tuition-free. So, from a practical point of view, the program functions as a kind of insurance policy, and can help take the fear out of a student who loves a liberal-arts field, such as English, but feels it’s too risky to major in it.

“I participated in the Renaissance Program because it provided the opportunity to gain some knowledge from several different disciplines in a synthesized manner, as I wouldn’t have been inclined to take an entire minor in Business or Computer Science despite my interest in both. The writing and critical thinking skills I acquired as an English student have been invaluable, but the Renaissance minor gave me some perspectives and skills that I wouldn’t have otherwise been exposed to with just an English major. The exposure to those disciplines has given me an edge – confidence and a willingness to try new things – in a field (Library and Information Science) that is being transformed by new technologies and changing business models.”

Kelly Kraemer ’10 (English Major)
Since May, Jenae and I have picked up every home buyer’s guide in the grocery store, studied each realty website till our eyes bled, and cased favorable neighborhoods so methodically we could put them back together from memory were they to ever fall apart.

Turning the Neighborhood Crack House into Our Home Sweet Home

You’ve seen us. Them. You’ve said to your sugar, What the hell do they think they’re doing? You’re on your stoop, your porch, your lanai, your whatever—and as we pass by you scrunch forward, down to car-window height. I’m gonna say something, you say, handing your honey the hose. Can’t have people just driving around like that, all slow and everything, rubbernecking. Can I help you? you say. You shake your head as we speed away. Freaks.

But you’re just going to have to deal with it. We’re not burglars or pedophiles, missionaries or Hari Krishnas. We’re looking for a place to live. We need a home and we need one now.

It’s the middle of July already and it’s a desert wasteland here in Salt Lake City. For eight days running it’s been over a hundred and the blacktop roads have begun to liquefy—not to mention this three-year drought that a thousand inches of rain won’t fix. The air is so hot and brittle it feels as though my skin might shatter, and beyond that the lease on our apartment is up in six weeks and we just can’t rent again. Jenae and I have been together for six years and have lived in nearly as many apartments. And it’s not that Utah is exactly what we imagine when we say we want a place to call home, but it’ll have to do for now. Still, we have no mover, no moving date, no home loan for that matter, and no home upon which we can make an offer.

It is not, however, for a lack of looking. Since May, Jenae and I have picked up every home buyer’s guide in the grocery store, studied each realty website till our eyes bled, and cased favorable neighborhoods so methodically we could put them back together from memory were they ever to fall apart. Then again, we’ve been driving around in Jenae’s VW Beetle, a yellow poppy waving like a drag queen from the dashboard vase; we are a threat only to good sense, fundamentalists, and long-legged passengers.

Having rented apartments for so long, we usually lived near other renters. We met in Boston where everybody we knew—rich or poor, young or old—lived in apartments, even if
they owned them. In the West—and especially Utah—practically everyone we know owns her own house. Fellow waiters, writers, graduate students . . . everybody. Having just moved there, it made us feel like pariahs. It wasn’t just how we paid for the roof above us, it’s who we were and what we did to our communities: we were renters. An easy mark for the missionaries, for that matter.

When looking for an apartment, we had sought convenience, proximity to bars and grocery stores, off-street parking, soundproofing against the klezmer music that was always waiting around our invariably bohemian neighborhoods, a backyard for the beer-can bowling, a porch for the rocking chairs and a nice corner for the spittoon. We didn’t have to worry about the neighborhood, the neighbors, not even the place itself. It would have been like worrying about the feng shui of a bus station bathroom stall. It’s utilitarian and temporary. Go ahead, dance with that glass of red wine, smoke those cigars, fry up some catfish, juggle those skunks. You don’t live here. You just rent.

To buy a house—or at least to look in earnest for one—is to admit to yourself that you think you’re ready. At the very least, that you should be ready. Time to suck it up and recognize that there’s relatively little pride to be had in the fact that your downstairs neighbors are actually as careful as they promise about cleaning their guns or that you managed to keep a ficus alive from Halloween until Thanksgiving whereupon it shrugged all its leaves ceremonially to the floor. You’re married, you’re getting older, and your parents are looking more and more like the grandparents they are pestering you to make them. It’s getting embarrassing. Your pathetic renter’s mailbox—the one with three former tenants’ names crossed out—is stuffed with your friends’ baby shower invitations. Just a few months ago, right after my grandmother died, five different people mentioned the word Ultrasound to me on the same day. It was both onomatopoetic and devastating.

There’s something dreadful, however, about buying a house. You have to be willing to say to yourself, There go my freewheeling days of touring the Arctic on a kite-powered bob-sled. So much for starting up that punk rock band that was finally going to answer The Clash’s call. If I’m hiking the Appalachian Trail, it’s going to be with a Baby Bjorn or not at all. K2 and Katmandu will have to take a bid on somebody else’s death wish. I’m getting old. Forty might be the new thirty, but nobody who’s twenty thinks so. It was time to grow up and settle down.

And, adulthood had just coldcocked us. First my adoptive dad died. And then Gram. Then Jenae’s grandfather. They all were devastating in their own ways, but Gram—her death was utterly unacceptable. All bets were off after that. Our best couple-friends were getting divorced. Doctors detected a strange mass in my mother’s abdomen, and, not to be upstaged, my grandfather started having trouble with—among a raft of other things—his colon. It all seemed to be happening at the same time, on the same day—every hour on the hour.

Between all the birth announcements and death certificates, we couldn’t tell up from down. Even the simplest facts and dates became obscured, irrelevant. All we knew was everyone but us was either dying, getting divorced, or having a kid and we were stuck with our hands in our pockets, waiting for the band to start. Life and death were coming for us, and we could either dig in, settle down and try to defend the home front, or just shake hands and walk quietly away from the line and go our separate ways.

Matthew Batt has been a member of the English Department since 2007. His fiction, creative nonfiction, and reviews have appeared in numerous publications, including Tin House, The Huffington Post, Mid-American Review, and Fifth Wednesday. Sugarhouse, the harrowing story of renovating a Salt Lake City crack house and his life along with it, will be published on June 19 by Houghton Mifflin Harcourt and is already available for pre-order at numerous local and online bookstores nationwide. More about Batt can be found on his personal website: www.matthewcbatt.com.
BOOK REVIEWS

RECENTLY PUBLISHED FICTION

David Foster Wallace,  
*The Pale King*  
April 2011, Little Brown & Co.

I read *The Pale King* almost a year ago, the week after it was published. Doing so has proven to be personally rewarding in ways that few readerly experiences, for me, have been. Individual scenes resonate with me: I’m reminded specifically of the first chapter, a two-page description of landscape which alone justifies the price of admission; a teenager forced to watch his estranged father be dragged to his death when his arm is caught in a closing subway door; a young girl who refrains from blinking as her mother’s killer looks her in the eyes to make sure she’s dead; and more. Ten minutes on Google will bring up more reviews about this novel than you’ll have time to read; most describe *The Pale King* as a postmodern masterpiece about boredom or ennui. Some focus almost exclusively on the novel’s author or editor. Few actually focus on the text’s aesthetics. Wallace’s *The Pale King* is a thing of beauty. It’s not for everyone, but if you enjoy dwelling on the page, I can’t recommend this book highly enough.

—Alex McEllistrem-Evenson  
M.A. ’04

Colson Whitehead,  
*Zone One*  
October 2011, Doubleday

Colson Whitehead’s *Zone One* is set in Manhattan after an apocalypse or “plague” has turned most of Earth’s inhabitants into zombie-like “skels” that feed on the living, or “stragglers,” the dead that are still alive but appear harmless, trapped in their memories, reliving moments such as flying kites, making copies, or waiting for the subway. *Zone One* follows Mark Spitz as he rids Manhattan of stragglers as a member of the “Omega sweeper unit.” Spitz, a former slacker, has turned into the ultimate survivor, detached from all personal ties, methodic in his killing, but constantly reflecting on the past, much like the stragglers he occasionally considers sparing. Although *Zone One* undermines the possibility of society ever returning to “normal,” or the world as it was pre-apocalypse, Whitehead writes poetically and ironically of human nature’s inability to release the possibility of that return. I highly recommend this book not only to fans of Whitehead’s work, but anyone with a strong stomach.

—Shannon Scott  
M.A. ’10

WORTH ANOTHER LOOK

Wendell Berry,  
*Nathan Coulter*  

One might categorize Wendell Berry’s *Nathan Coulter* as a simple coming-of-age narrative, following the life and activities of a boy growing into a young adult in the 1930s fictional town of Port William, Kentucky, but it is really so much more than that. Berry, whose writing style has a timeless and contemplative quality to it, focuses on just the town and its unique characters — Jayber Crow, Old Jack, and Big Ellis, to name just a few — to the near exclusion of other people and events outside of that sphere. Just as important thematically, if not more so, is Berry’s respect for the land and the histories and traditions of those people who live and work on it, as well as his reflections on both the beginning and end of human life. For those who have never read Berry, or only read his numerous essays and poems, this wonderful first book in the Port William series merits serious reader consideration.

—Andy Leet  
’93, M.A. ’02

Kathleen Norris,  
*Dakota: A Spiritual Geography*  
1993; reissued April 2001, Mariner Books

The Dakota of Kathleen Norris’s nonfiction prose work is a beautiful land of wide-open vistas and rapidly changing weather, sparsely populated by inhabitants of small shrinking towns who are wary of both outsiders and contemporary ideas, yet who resolutely cling to the spirit of community. Rather than limit herself to just the secular, Norris’s definition of community expands to include various religious monasteries in the Dakotas as well, thus allowing her to connect the varying aspects of this land as it changes during an entire year—as detailed in her monthly “Weather Report” sections—to the seasonal patterns of spiritual life. This structure prefaces what she will do more concretely in her next book, *Cloister Walk* (1996). For those interested in “place,” *Dakota* is a rewarding read.

—Andy Leet  
’93, M.A. ’02
Creative Awareness

Emily Koenig was the 2011-2012 recipient of the Hague Award for Excellence, funded by the James A. Kurpius ’60 family in honor of Dr. Paul Hague, a faculty member in the English Department from 1955-1990. She graduates from St. Thomas this May.

Emily C. Koenig

Even before I could write my ABCs, I told anyone who would listen that I was going to be a writer when I grew up. I wanted to paint pictures for people with words because I thought that reading was even better than television. And while most little kids change their minds, wanting to be a ballerina one day and a firefighter the next, I remained steadfast, dreaming of publishing plays and novels. As I worked my way through junior high and high school I eagerly awaited the day I could go to college. I wanted to spend my time writing and learning more about other writers, such as Austen and Fitzgerald.

When I finally packed my bags and arrived at St. Thomas, I didn’t register for an English class, since I had already fulfilled the core literature and writing requirement with college-level coursework I took in high school. Instead, I found my way into the Communication and Journalism (COJO) department, my attempt to find a balance between what I loved to do and job prospects after college. I fell in love with the complexity of communication and the challenge of conveying information in my reporting class. But by the end of that year I found that I missed my English classes, so, I signed up for an introductory creative writing course.

When I think of pivotal life moments, I always think back to the day I walked into Dr. Lon Otto’s Writing Poetry and Fiction class and discovered that something important had been missing in my life – creative writing. Dr. Otto reminded me that I hadn’t wanted to be just a writer when I grew up; I had wanted to be an artist. It was Otto’s class that inspired me to become an English with Writing Emphasis major in addition to being a Communications and Journalism major.

Being a double major has allowed me to broaden my understanding of writing in ways I’d never imagined. Although I’ve had to manage very different writing and editing styles between the two disciplines as well as heavy reading loads in my courses, I’ve found that this balancing act continues to make me a stronger, more versatile writer.

In addition, I’ve found the best English courses are ones I’ve come across almost by accident, the ones I didn’t need to take. Special topics courses such as The Literature of Social Change and Jane Austen in Her Time taught me to value the power that can be attained with well-chosen words. This has encouraged me to use my writing to create awareness about certain issues and positively impact the world around me after graduation. I’ve also discovered that my two majors complement each other nicely, since I’ve managed to find courses like Writing and Designing for the Web in COJO and the Literary Magazine Practicum and the Research: Hemingway Bibliography classes in English. These courses have stretched my understanding of publishing, the field I’m now looking to enter.

It is my goal to communicate through writing in a way that draws readers in so that they feel the story as well as understand it. I’m currently trying my hand at freelancing while finishing my degree and applying for jobs, hoping to work for a magazine or publishing company in the future. As I near graduation I can’t imagine not being an English major – it helps define who I am.
Ann M. Hale

Hale is currently a student in the UST Master of Arts in English program.

In an October 1893 article in the American Review of Reviews, William T. Stead sketched an ambitious plan for organizing affordable, “modernized” secular pilgrimages. The article included a fantasy itinerary that listed a variety of English cultural, historical, and literary sites, including Chaucer’s Country and Canterbury Cathedral. He envisioned Conan Doyle presenting a lecture on “The Novelist as Historian” and a performance of Tennyson’s “Beckett” by a pilgrimage-affiliated theater troupe. I came across the article while researching Stead in preparation for the April 2012 “W. T. Stead: A Centenary Conference for a Newspaper Revolutionary,” organized in honor of the anniversary of his death on the Titanic. Stead was an innovator of fin de siècle “New Journalism,” which Matthew Arnold criticized for being “feather-brained.” I mention Stead’s scheme because, in preparation for the conference, I undertook my own cultural pilgrimage and fulfilled a long-standing dream to research at the British Library.

Years ago, before the British Library moved to its current home in St. Pancras, I visited its former site at the British Museum. I vividly remember standing outside the circular Reading Room, which was closed to casual visitors at the time. Under the combined influence of A Room of One’s Own and Hitchcock’s Blackmail, I wanted to breach the Reading Room’s tower-like walls, stand under the dome that Woolf compared to a bald head, and sprint through the stacks (although, granted, not while being pursued by the police). “Someday,” I fantasized, “I want be a reader in the British Library.”

Thanks to Dr. Alexis Easley and a UST Graduate Research Team Grant, I finally became a card-carrying reader at the Library last summer. The trip was the result of serendipity. During the spring of 2011 I was working with Dr. Easley on an independent study. After coming across a Bulletin announcement about the Graduate Research Team Grant program, I asked if she might be interested in submitting a proposal. Dr. Easley mentioned her own work on Stead and a
research trip she was planning, which included the British Library, The Women’s Library in London, and the Churchill Archives in Cambridge. She suggested that I investigate Stead and come up with a paper topic of my own.

Stead was a fascinating man. He quickly advanced from casual journalism in northern England to editing a newspaper in London. A controversial figure, he was best known for his 1885 investigative exposé on child prostitution, “The Maiden Tribute of Modern Babylon,” which was published while he edited The Pall Mall Gazette (1883-1889). Stead’s machinations to procure a child for the article resulted in a three-month prison sentence for abduction. “Maiden Tribute” was just one of Stead’s many efforts to use the press to stir change. At the time of his death he was travelling to New York for a peace conference.

After delving into Stead’s life and career, I soon identified a research topic. In an 1886 essay called “The Future of Journalism,” Stead outlined a plan for using a cadre of sympathetic readers to gather information, produce content, and network with influential people in their communities. Fascinated by how the scheme anticipated today’s interactive media and social networks, I elected to focus on the Association of Helpers, a network of volunteer “alter-egos” that Stead organized in conjunction with the British Review of Reviews, which he edited between 1890 and his death in 1912.

After securing the research grant, Dr. Easley and I ventured to the U.K. last summer. I discovered invaluable materials at both the British Library and Churchill Archives. The rituals and rites of passage at each site certainly made the trip feel like a pilgrimage. A British Library staffer asked me questions about my project before I qualified for a reader card. The Library’s system for requesting and retrieving materials would have been impenetrable without Dr. Easley’s guidance. Such hurdles made the experience all the more rewarding.

I was an undergraduate back in the paper-based dark ages. One reason I am drawn to Victorian periodicals is their accessibility in databases and on the Internet. At the same time, the tactile quality of print, where you can feel the tooth of the paper and see type indentation on its surface, still holds a special place in my heart. There is nothing more exciting than turning a delicate page and finding something special. As I leafed through the Library’s fragile copy of Help, a short-lived monthly that Stead produced in the early 1890s, I was dumbstruck. Its yellowed pages contained details about the Association of Helpers and its methodologies that had been vague in the Review of Reviews. Crumbs from the pages dusted my lap, and I felt nervous about turning each delicate page. At the same time, the experience was magical.

While I will curse microfilm with my dying breath, a reel at the Library contained another special item. In articles about the Association of Helpers, Stead frequently mentioned a “How To Help” pamphlet. After spinning through what seemed like hundreds of documents without success, at the end of the spool I came across a 1906 copy. It was a thrilling find. The tag-line on the cover made me smile. It was a succinct snapshot of Stead’s vision: “How you can help me, and I can help you, and we all can help the others.”

Having never conducted archival research, I particularly enjoyed visiting the Churchill Archives Center to peruse its collection of Stead’s correspondence. There were only a few Helper-related items, but the ones I found were fascinating. The phrase “One of Mr. Stead’s Helpers” was scrawled across the bottom of a letter of condolence sent to Mrs. Stead by a Helper from South Africa. Another letter told a volunteer where to distribute “How To Help” to publicize the Review of Reviews and the Association. Other documents, such as a typewritten diary, fleshed out the foundations of Stead’s evangelical social activism. Letters exchanged with George Newnes, Stead’s partner when the Review was first launched, gave a fascinating glimpse into the disintegration of their business relationship, as well as Stead’s personality. Often it was a struggle to read the impenetrable handwriting—I never was able to decode the novelist Ouida’s massive, angular scrawl.

While in the U.K. I worked in a side-trip to Canterbury Cathedral, which was prominently featured in Stead’s pilgrimage scheme. Sadly, there was no performance of “Beckett.” In the absence of a lecture by Conan Doyle, I settled for a stroll along Baker Street on the way to Regent’s Park.

Still, my pilgrimage to research Stead introduced me to new avenues of study and developed what promises to become an expensive addiction. Now that I have my British Library reader’s card, I want to make the most of it.
CURRENT HAPPENINGS IN THE DEPARTMENT OF ENGLISH

DEPARTMENT NEWS

Adjunct instructor and author GORDON GRICE presented “You Look Delicious: On the Human Being as Meal” at a March department colloquium event. In two new works, Grice explores the reality of the human being as meal for other members of the food web. *Shark Attacks: Inside the Mind of the Ocean’s Most Terrifying Predator* (an eBook short from National Geographic Books, June 2012) tells of men swallowed whole by great whites and of the bull shark’s habit of removing human hands. *The Book of Deadly Animals* (Penguin, January 2012) casts a wider web, surveying all the major taxa of animals for their propensity to harm humans. The grizzly and the tiger get their due, but so do such unsuspected dangers as the panda and the puss moth. In this talk, Grice discussed the many ways we humans, individually and as a species, contribute to these tragic interactions as well as the environmental realities of sharing space on a crowded planet.

ANDY SCHEIBER presented “Mysteries of the Mojo Hand: Under the Spell of a Lost American Classic” at an early May department colloquium event. J. J. Phillips’s novel *Mojo Hand*, first published in an editorially mangled version in 1966, is a lost American classic, an unacknowledged link between Black women’s writing of the Harlem Renaissance and the Black Arts Movement that informed the work of now-familiar authors like Toni Morrison and Gayl Jones. Today *Mojo Hand* is out of print, as it has been for most of the years since its first appearance, and it stands as something of a case study in all that can go wrong for an author and her work. In this presentation Scheiber told two stories — the tangled textual history of the work and the travails of the author as she dealt with its reception; and his own personal history with the novel as a reader, teacher, and literary scholar — a journey that culminated in a surprising, troubling, but inspiring correspondence with the novel’s author.

The department is pleased to announce that it has hired three new tenure-track faculty, all of whom will be welcomed to the department this upcoming fall semester. LUCIA PAWLOWSKI (Ph.D., University of Minnesota) will join us as our new composition/rhetoric specialist, EMILY JAMES (Ph.D., University of Washington) will join us as our new British Modernist, and NATHAN HILL (M.F.A., University of Massachusetts-Amherst) will join us as a new creative writing instructor. We look forward to sharing more information about each of them in our fall issue of *Writing in the Margins*.

The Iota Psi chapter of Sigma Tau Delta, the International English Honor Society, held its annual “What You Can Do with an English Major” career panel on Friday, April 13. At this event, UST alumni and others who had graduated with an English major shared their experiences about their career journey and offered advice to students about ways English skills could be utilized when it came to a job search. Guest panelists included AUDRA OTTO ’05 (staff writer for Minneapolis), CHRIS SCHERMER ’91 (owner of a branding/advertising/digital agency), LUKE TAYLOR ’93 (writer and editor for American Public Media / Minnesota Public Radio), NICHOLAS TAYLOR (Americorps), and PATRICK THOMAS (editor at Milkweed Editions). Sigma Tau Delta and the English Department would like to thank these panelists for sharing their time with our students!

FACULTY


A poem written by adjunct instructor MARY ELIZABETH FRANDSON, titled “No Limits, Just Edges,” was published in the Spring 2012 issue of *Bellevue Literary Review*.

OLGA HERRERA presented “Creative Chaos in the Margins: Elegies for Chicago’s Near West Side” at the National Association for Chicano and Chicana Studies, March 14-16, in Chicago.

AMY KRITZER presented “Women’s Work in Plays by Early American Women” at the annual Mid-America Theatre Conference in Chicago, March 1-4.

AMY MUSE presented papers at two conferences in March: “Ruined by Rochester” at the Interdisciplinary Nineteenth-Century Studies conference (where she was on a panel with Joan Piorkowski), and “Invoking the Presence of the Dance of Freedom” at the Comparative Drama Conference. Her review of Judith Pascoe’s *The Sarah Siddons Audio Files* was also published in the journal *Comparative Drama*.

Adjunct instructor ANNE ROTHREINHARDT recently earned her Ph.D. in English at the University of Minnesota.


Share Your Alumni News

E-mail: english@stthomas.edu or gradenglish@stthomas.edu

Facebook: “University of St. Thomas English Department Alumni” organization

The Quad (UST Alumni Directory): alumni.stthomas.edu
B ureau to high school and college groups.

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H e also promotes the C CE and The Better Business Bureau to high school and college groups.

C ali D avid is currently working as a marketing and communications intern for E xecutive Education and P rofessional Development with the UST Opus College of Business.

A mber M arshik is completing a research and marketing internship in the Center for Character Ethics (CCE) at The Better Business Bureau. She searches for companies in need of ethics training and does research on companies that already have ethics training programs. She also promotes the CCE and The Better Business Bureau to high school and college groups.

A lexandra P ost received an honorable mention for her short story “Daughters” in the short fiction category of the Delta Epsilon Sigma national creative writing competition.

The following English majors represented St. Thomas on various panels at the annual ACTC English Majors Conference, held at Augsburg University on April 20:


*British Literature: S amantha Schw ab presented “Emotions and Manipulations in Act I, Scene II of Richard II.”

*World/Multicultural Literature: K atie M atejka presented “The Role of Aude in the Song of Roland.”

*Theory/Film: Carter M ulcrone presented “All Are Symbols: Corky Gonzalez’s ‘I Am Joaquin’ and Gloria Anzaldúa’s Borderlands/La Frontera: The New M estiza.”

Creative Writing: M ichael M csHerry read selections from his short fiction.

B rittany K allman A rneson and S tephanie B ell presented papers at the F ebruary Cal State Long Beach MaRSA Conference (Medieval and Renaissance Students’ Association). Arneson presented “The Nativity Scene as Cultivated Vision in The Second Shepherds’ Play” and Bell presented “Theological and Cultural Implications of the Cross as a Christ Figure in The Dream of the Road.” Both also presented the same papers at the North Dakota State University Red River Graduate Student Conference in March.


“Bees in the Night,” a short story written by M elissa Hendrickx, will be published in the 2012 issue of Studio One, the literary journal produced by the College of St. Benedict and St. John’s University.


R achel M acD onald presented “The Sound of Sorrow: Articulating Pain in the Slave Narratives of Frederick Douglass and Solomon Northrup” at the North Dakota State University Red River Graduate Student Conference in March. Additionally, in January she accepted a position on the editorial board for In Progress journal.

A manda M arek had a piece of creative nonfiction, “Teaching Spanish and Learning Latino,” published in What Teaching Means: Stories from America’s Classrooms by the Rogue Faculty Press in late April.

N ouch i X iong presented “The Threshold: ‘Hmong Presence’ and ‘Americaness’ in Kao Kali Yang’s The Latehomecomer” at the North Dakota State University Red River Graduate Student Conference in March.

J ennifer W aldendenberger presented “Phyllis Wheatley: An Incredible Historical Figure within the Literary Canon” at the North Dakota State University Red River Graduate Student Conference in March.
Current Happenings Continued from Page 11

Ocultural anthropology, with a plan to focus on the diaspora of Asian peoples as it has created Asian America.

Alumni Graduate

James Rogers, M.A. ’99 is the author of two articles in refereed journals this year. “‘Tis, Meaning Maybe: The Uncertain Last Words of Angela’s Ashes” appeared in Études Irlandaises, 36, 2 (Autumn, 2011) and “Someone Watching Your Back: Guardian Angels in Michael Patrick MacDonald’s All Souls,” appears in American Catholic Studies, 123, 1 (April, 2012). Rogers was also the author of a personal essay titled “Outside Metaphor” in the Winter 2011 issue of Ruminant Magazine.

Josh Roiland, M.A. ’03 will join the faculty at the University of Notre Dame in Fall 2012 as a visiting assistant professor in American Studies with an appointment in the Gallivan Program for Journalism, Ethics, and Democracy. He is currently a SAGES Teaching Fellow at Case Western Reserve University in Cleveland, OH, where he teaches the course “Literary Journalism in America.” He is a 2012 nominee for CWRU’s Carl F. Wittke Award for teaching excellence in undergraduate education. His article “Getting Away From It All: The Literary Journalism of David Foster Wallace and Nietzsche’s Concept of Oblivion” was recently published in The Legacy of David Foster Wallace (U. Iowa Press) alongside works from noted American authors Don DeLillo, Jonathan Franzen, Dave Eggers and more. In May he is presenting the paper “A Fourth Way to Tell the Story: Ethnography in Literary Journalism and Anthropology” with Allison Schlosser at the annual conference of the International Association for Literary Journalism Studies in Toronto. He will also lead a “reverse pedagogy” panel discussion with former CWRU students entitled “Reading True Stories: Undergraduate Experiences with Literary Journalism” which the IALJS has given the special designation of “President’s Panel.” Josh received his Ph.D. in American Studies from St. Louis University in 2011, and he is currently revising his dissertation into the manuscript The Elements of Literary Journalism: The Political Promise of Narrative News.

Thank You Alumni!

We’d like to thank the many alumni who volunteered for the various initiatives that benefitted our undergraduate students this year, including the Student-Alumni Mentoring (SAM) program, the Take a Tommie to Lunch program, and the “What You Can Do with an English Major” career panel. If you live in the Twin Cities area and are willing to participate in events like these that connect alumni to our current English majors, please check out the UST alumni website and keep an eye out for special e-mail announcements sent out on behalf of the English Department by the Alumni Association.

Front Cover: This image is one of several stained glass medallions designed and executed by two artists from the Conrad Pickel Studio of Waukesha, Wisconsin, in 1958-1959 for the then-named O’Shaughnessey Library. This particular medallion is located in the O’Shaughnessey Room. In this image, we see Lemuel Gulliver bound by Lilliputian’s in Jonathan Swift’s Gulliver’s Travels (1726).