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Co-editors:
Andy Leet
Joyce Poley

Front Cover: This scene from Leo Tolstoy’s novel *War and Peace* depicts a Russian church being destroyed by fire and above, the olive branch, the symbol of peace. This stained glass medallion was designed and executed by two artists from the Conrad Pickel Studio in Waukesha, Wis., in 1958-1959 for the then-named O’Shaughnessy Library

All Good Things

A department chair is not so much an actor in his or her own right as a witness of the work of others—colleagues, students, and other stakeholders in the educational enterprise. And as I look forward to finishing my term as chair of the English Department (as of July 1, Dr. Amy Muse will be assuming that role), I feel gratified and lucky to have occupied this seat for the last eight years.

In many ways it is not the same department that I became chair of in summer 2006. As of fall 2014, over a third of the department’s faculty from that time will have retired or otherwise moved on; this year’s distinguished group of retirees includes Drs. Amy Kritzer, Lon Otto, Joan Piorkowski, and Brenda Powell. They leave behind a legacy of contributions to the department and to the University; but they also leave behind a group of newer colleagues who are eager to build on those contributions in their own way.

Our curriculum is undergoing a similar transition. Since 2006 we have comprehensively reviewed and revised both our core courses and the structure of our major. The latter in particular, with its new gateway and capstone courses, will provide a more effective transition for our students to post-graduation prospects, and will better position the department for further curricular innovation in the changing landscape of higher education, especially in interdisciplinary studies.

Still, much abides. Our core commitment to the study and the development of written expression appears to remain constant, even as newer faculty members make their own spaces out of the niches carved by those who preceded them. And we continue to share an understanding that language and literature have an ethical as well as an artistic dimension—that words are thoughts in action, and can move us either closer to or further away from the better world we all are striving to create.

In other words, our traditions as a department, evolving though they might be, seem to me to grow stronger as our history grows longer. In my time as chair it’s been gratifying for me to observe the continued vitality and relevance of what happens in the field of English and in our department, despite the many premature proclamations of the death of literature and of liberal arts education in general.

Thankfully, the best aspects of our department and our field of study are relatively impervious to the mistakes and shortcomings of any given chair. Yet at the same time there are great opportunities for discovery, for innovation, for the fresh perspectives that can come with new leadership and a new day. I’m eager to witness what happens next. I know it’ll be something worth seeing.

Andrew Scheiber
Professor and Chair
Faculty Retirees Share Their “Top Three”

At the end of this semester, Drs. Amy Kritzer, Lon Otto, Joan Piorkowski, and Brenda Powell will be retiring. Before they leave us, however, we asked each one to reflect on and respond to the following question: which three books or stage productions were your favorites and had the most impact on your students?

**AMY KRITZER (At UST Since 1997)**

As a faculty member in Theater for many years, I directed plays that offered students special opportunities for personal growth. Among those with greatest impact were the musical version of Shakespeare’s *The Two Gentlemen of Verona* in 2000, *The Laramie Project* by Moises Kaufman in 2003, and *Voices of Women from the Abrahamic Faiths* in 2005. *The Two Gentlemen of Verona* taught musical theater skills along with the language of Shakespearean comedy. *The Laramie Project*, a play based on the hate-motivated murder of Matthew Shepard in 1998, challenged students to understand difficult attitudes and emotions. Performances provided an opportunity to take a powerful stand against hate and possibly prevent another such tragedy. *Voices of Women from the Abrahamic Faiths*, which included three short plays by a Christian, a Jewish, and a Muslim woman, allowed students to explore intersections of faith and gender.

**LON OTTO (At UST Since 1974)**

My favorites include one drama production and two books. Like all of his productions in UST’s much-missed Foley Theater, George Poletes’s gender-blind production of *Hamlet* involved great leaps of imagination, making the fact that a theatrical production is an interpretation of the text unmistakable. Emotionally complicated, technically subtle, Eudora Welty’s beautiful little novel *The Optimist’s Daughter* was not the most popular common text we ever chose, so it was gratifying to learn years later that it was one of the books author Cheryl Strayed and her mother had shared and loved when they were both students at St. Thomas. Finally, Mark Doty’s *Heaven’s Coast* was both one of the most moving and one of the most intricately literary common texts in the history of the program. Nothing has made me prouder of UST than the thoughtful and courageous response on the part of faculty, students, and administration to the clamorous attacks that this common text choice provoked.

**JOAN PIORKOWSKI (At UST Since 1977)**

Three favorites I’m teaching this semester—*Joseph Andrews*, *Frankenstein*, and *Beloved*—invite us to think about the responsibility we have to love one another. Henry Fielding’s *Joseph Andrews* asks what it means to act charitably every day, not just in times of adversity. Its crafty narrator lays bare our hilarious and (provided our hearts are in the right place) our good-natured fumbling towards leading virtuous lives. Mary Shelley’s *Frankenstein* engages us in a debate about how and why the nameless monster was set on the path to evil by his creator’s failure to love and nurture him. The creature longed for connection to a sympathetic other, but found only rejection. The gorgeous prose and narrative complexity of Toni Morrison’s *Beloved* dares us to confront the awful inhumanity of American slavery. If we accept the challenge, we begin to understand love’s paradox: it is both “too thick” when destructively obsessive AND our only hope for empathy, peace, and reconciliation.

**BRENDA POWELL (At UST Since 1984)**

Three texts that I have returned to repeatedly as I teach are Homer’s *Odyssey*, Charlotte Bronte’s *Jane Eyre*, and Gloria Naylor’s *Mama Day*. These may seem to have relatively little in common, spanning as they do nearly three millennia and three very different cultural contexts. But they all invite readers on a complex journey. *The Odyssey* fantastically weaves together threads of stories and dreams told by dozens of different characters, many of whom boldly lie. *Mama Day* likewise intertwines multiple voices, some dead and some living, while drawing on Shakespeare, scripture, and Gullah practices. And *Jane Eyre: An Autobiography* also plays with perspective and the supernatural, though in the guise of a quintessential love story. In my experience none of these texts is what it initially appears to be; all unfold over repeated readings to reveal hidden gems of artistry and insight into human experiences.
“Over There, Over There”: Connecting to My Great-Grandfather through the Literature of World War I

By Andy Leet ’93, M.A. ’02

Two years ago, my parents sifted through our family photo collection and began distributing pictures to my brothers and me. In the large packet that I received was a photo of a wizened elderly man with a beaming smile, holding a baby in his arms. That baby was me and the man holding me was identified by my parents as my great-grandfather, Hiram L. McLean, who was quite proud of his first great-grandson.

Sadly, I never got to know Great-Grandpa McLean, who died when I was just one year old; however, I’ve recently come to learn more about him. In addition to his Minnesota National Guard tour on the U.S.-Mexican border chasing Pancho Villa, one of the defining events in his life was his service as an officer in the First World War, or Great War, attached to Minnesota’s 151st Field Artillery. The 151st was one of the many groups that made up the 42nd infantry division, better known as the Rainbow Division. As we near the 100th anniversary this August of the beginning of this “war to end all wars,” I’ve thought more about what my great-grandfather must have experienced during his time on the Western Front. Other than some familiarity with the major poets of the period (Siegfried Sassoon, Wilfred Owen, and Rupert Brooke, to name just a few), my knowledge of the Great War was limited to images of mud, trenches, barbed wire, and gas warfare. To learn more, I’ve been reading history books about the war and literature written during and after the war; this article highlights a few of my literary finds, some well-known, and others that may be less familiar.

I first started with *The Penguin Book of First World War Stories*, which is broken into four major thematic sections—“Front,”
“Spies and Intelligence,” “At Home,” and “In Retrospect”—and includes the works of D. H. Lawrence, Somerset Maugham, Katherine Mansfield, Joseph Conrad, Rudyard Kipling, and others. I particularly enjoyed Arthur Machen’s late 1914 supernatural story “The Bowmen,” which describes the miraculous salvation of retreating British soldiers from the German “heathen horde” by St. George and his Agincourt bowmen. As a lifelong Sherlock Holmes fan, Conan Doyle’s “His Last Bow” was also a great rediscovery, with our famous sleuth and his erstwhile companion Watson successfully foiling the plans of a German spy shortly before the outbreak of the war. The story closes with Holmes telling Watson that “There’s an east wind coming…such a wind as never blew on England yet. It will be cold and bitter…” (139). As Conan Doyle knew when he wrote this story in 1917, such had already been the case in the deadly battles of Ypres, Verdun, and the Somme.

The selection of a John Buchan story in the “Spies and Intelligence” section of the Penguin collection led me to delve further into Buchan’s Richard Hannay series. Familiar with the *The Thirty-Nine Steps* (1915), I had not realized that Hannay resurfaces in additional novels, including two set during the First World War: *Greenmantle* (1916) and *Mr. Standfast* (1919). *Greenmantle* has Hannay and his friends racing against time to stop a fiendish German plot that would lead to a massive uprising throughout the Islamic world; full of exciting chase scenes, this novel proves to be an engaging read that is impossible to put down. *Mr. Standfast* is likewise fast-paced, with Hannay posing as a pacifist in search of a German agent at large in Scotland; just as thrilling as *Greenmantle*, it ends with an amazing aerial dogfight over the trenches of the Western Front.

Since there were officially no American “boots on the ground” until late 1917, most of the literature that I read focused on the French, British, and German war experience on the Western Front. From the French perspective, Henri Barbusse’s novel *Under Fire* (1917) was thoroughly engaging, written by an author who had experienced the war firsthand. Although focused overall on the movements of the French Sixth Battalion, almost every chapter can be removed from the whole and discussed in its own right. For example, one chapter focuses on the soldier’s kit of personal belongings in a manner reminiscent of what Tim O’Brien would later do in his Vietnam War classic, *The Things They Carried*. Another chapter, “Bombardment,” reconnects me once again to my great-grandfather with its discussion of artillery shells—“They explode in groups of six, in succession: pan, pan, pan, pan, pan, pan! They’re 77s….The coffee grinder! One of ours, listen: the shots are regular while the German ones don’t have the same interval between them. They go tick…tick-tock-tick…tick-tock…tock…” (192-93). It’s no wonder that *Under Fire*, serving as a chronicle of the war as understood by the common French soldier, was awarded the Prix Goncourt and was a popular book for the men in the trenches.

British writer Humphrey Cobb’s *Paths of Glory* (1935), which the famous 1957 Kirk Douglas film directed by Stanley Kubrick was based on, was another fascinating read. I had heard of soldiers being court-martialed and executed for cowardice, often after refusing to move forward against impenetrable machine gun fire and through massive artillery shelling, but Cobb’s novel exposes the truth about this chilling practice. After a failed attack on a German position, four French soldiers are randomly selected and put through a charade of a court martial with a predetermined outcome of death by firing squad. All of this is due to the irrationality of a commanding officer who is anxious to provide a lesson “in obedience and duty” to the rest of his forces (101). In this war, it was not necessarily an “us” versus “them” conflict, but sometimes an “us” versus “us” one.

In addition to reading Erich Maria Remarque’s *All Quiet on the Western Front* (1928), which well deserves the label “classic” for its portrayal of the Great War from the German perspective, I picked up Ernst Jünger’s memoir, *Storm of Steel* (1920). Reading just like fiction, it is unapologetically realistic, and as the introduction to the Penguin edition notes, “It has no pacifist design. It makes no personal appeal…it is realistic, and as the introduction to the Penguin edition notes, “It has no pacifist design. It makes no personal appeal…it is pure where and when and of course, above all, what. There is nothing in it about the politics of the war—nothing even on its outcome” (vii). Jünger’s memoir doesn’t ignore the horrors of the war, but his portrayal of German military life is a different one when compared with other war memoirs from the period. As the literary scholar Paul Fussell notes in his classic text, *The Great War and Modern Memory* (1975), British and French war memoirs from the Great War tend to be more pastoral or Arcadian in nature. Hugh Quigley’s 1928 *Passchendaele and the Somme: A Diary of 1917* and British poet Edmund Blunden’s *Undertones of War* (1928), to name just two that I read, would fit that pastoral profile.

One can’t examine the First World War from the British perspective without reading the poet Siegfried Sassoon’s semi-autobiographical fiction trilogy, *The Memoirs of George Sherston*. Pastoral images of the English countryside and scenes of cricket and foxhunts in volume one lead in volume two to Sherston’s participation as an officer in the war up to the devastating Battle...
of the Somme. Witnessing the horrendous loss of life and getting injured himself forces Sherston to look at the bigger picture of the war and to write a manifesto against it: “I am making this statement as an act of wilful defiance of military authority, because I believe that the war is being deliberately prolonged by those who have the power to end it” (229). Rather than being imprisoned for his viewpoint, however, the final volume of the trilogy sees Sherston sent to Slateford War Hospital for mental evaluation by Dr. W.H.R. Rivers. Many of the soldiers at Slateford are suffering from symptoms of shell-shock, as evidenced by their “sweating suffocation of nightmare…paralysis of limbs, [and] in the stammering of dislocated speech” (41). Sherston’s manifesto is attributed as an emotional reaction to the loss of comrades, and after coming to terms with that loss over a six month period, he is discharged and returned to duty at his former rank.

Though the memories have been manipulated somewhat in this fictional form, it is important to remember that this trilogy is largely Sassoon’s autobiography—these events happened. Sassoon did write a manifesto and he did really spend time at Craiglockhart mental hospital near Edinburgh, where he met and assisted the poet Wilfred Owen on Owen’s poem “Anthem for Doomed Youths.” Sassoon never mentions conversing with Owen in The Memoirs of George Sherston, but novelist Pat Barker imagines how it might have gone as she further explores Craiglockhart and Dr. Rivers in her Regeneration trilogy, made up of Regeneration (1991), The Eye in the Door (1993), and the Booker Prize winner The Ghost Road (1995).

After exploring the European images of the First World War, I was able at last to turn my attention to how American writers looked at the conflict. In addition to Ernest Hemingway’s A Farewell to Arms (1921), I also read John dos Passos’s novel Three Soldiers (1921), which in a Modernist writing style explores the loss of individuality in the greater American machinery of war. Also read for an American perspective was Edith Wharton’s forgotten A Son at the Front (1923), which details the attempt of painter John Campton and his ex-wife to protect their son—who is of dual French and American citizenship—from being mobilized by the French army. They do this despite his desire to fight. In the end, however, I discovered that Wharton’s novel is more of a story about life in Paris far behind the front during a war that is never seen by the reader, focusing instead on themes related to art, intellectualism, and class.

My favorite American novel of the war was Willa Cather’s One of Ours (1922). Unsatisfied with farming and struggling with family and spousal relationships, Claude Wheeler yearns for something beyond the borders of Nebraska. Aiming to fight for Belgium and to redress crimes committed by the Germans, including the execution of British nurse Edith Cavell for treason and the sinking of the ship Lusitania, Wheeler joins the army and discovers a brotherhood of like-minded men who are willing to fight for a cause greater than themselves.

Reading of Wheeler’s voyage from Hoboken, New Jersey, to France on the old passenger liner Anchises again connects me to my great-grandfather, who traveled with almost 4,700 other men on the U.S.S. Abraham Lincoln from Hoboken to St. Nazaire, France, on October 18, 1917. Because of this link, Cather’s description of the departure of the Anchises—with the ship’s band playing “Over There” and enthusiastic soldiers on deck viewing the Statue of Liberty for the first time—made a particular impression on me. This impression was further deepened by the observations of an old clergyman, who watches the departing Anchises from a nearby passenger ferry:

“That howling swarm of brown arms and hats and faces looked like nothing but a crowd of American boys going to a football game somewhere. But the scene was ageless; youths were sailing away to die for an idea, a sentiment, for the mere sound of a phrase…and on their departure they were making vows to a bronze image in the sea” (235).

I can’t help but wonder whether my great-grandfather shared the same enthusiasm at seeing Lady Liberty as the soldiers on the Anchises and if he truly understood, deep down, the sacrifice that might need to be made.

In this short article, it is impossible to highlight everything that I read, whether that be Joseph Boyden’s beautifully written novel Three Day Road (2005), which explores the life of two Cree Canadian snipers on the Western Front (based on actual historical figures); Anne Perry’s five-book series that begins with No Graves As Yet (2003), a light mystery/thriller set just before and during the war; or Frederic Manning’s 1929 novel, Her Privates We, with its Shakespearean chapter headings. I also recognize that there are many other titles that I have yet to get to, including Vera Brittain’s 1933 memoir Testament of Youth, detailing her powerful experiences as a nurse during the war; Ford Madox Ford’s Parade’s End tetralogy (1924-1928); Rebecca West’s The Return of the Soldier (1918) and its description of a shell-shocked soldier; and William Faulkner’s novel, A Fable, which won both

Over there, over there
Send the word, send the word over there
That the Yanks are coming, the Yanks are coming
The drums rum-tumming everywhere
—lyrics to George M. Cohan’s “Over There” (1917)
the Pulitzer Prize and the National Book Award in 1955.

As we get closer to the centenary of the First World War, there will be many magazine articles, radio productions, and television programs discussing the war and its impact on us today. Much of this discussion will likely center on the concept of memory and how we recognize and preserve the past, and it is for this reason that I make one final book recommendation: Geoff Dyer’s small history book, The Missing of the Somme (1994). Described as “part travelogue, part meditation on remembrance” (back cover), Dwyer’s book covers a wide range of territory. His first major section explores the history of the British two-minute observance of silence on the Sunday closest to Armistice Day. Other sections focus on the position of writers as they reflected on the war and the soldiers who fought in it and how artists and sculptors sought to capture in paint or stone the war’s meaning on small- to large-scale memorials throughout Europe. It’s a book not to be missed.

My dad tells me that Great-Grandpa McLean didn’t talk much about the war, other than to relate that he had two horses shot out from under him as he traveled between artillery emplacements and that the Germans recognized him across no-man’s land as the “little dark man with the bowed legs.” I’ve since learned through research that he participated in numerous battles across France, starting at Baccarat and ending near Sedan. Although he survived his war experience and made it back to Minnesota in May 1919, breathing issues plagued him for the rest of his life due to his exposure to deadly fumes during a gas attack. Once home, he attended regular monthly gatherings with other members of the 151st at the Andrews Hotel, now long demolished, in downtown Minneapolis, as well as other larger Rainbow Division reunions. I suspect that he found comfort sharing his memories with other comrades who had experienced the war and were also attempting to comprehend its meaning.

When I visit the family gravestones at Fort Snelling National Cemetery, I always make sure to visit Great-Grandpa McLean’s grave. Under the shade of some of the larger trees in this older section of the cemetery, I try to picture him as he was in his prime and reflect on what his world must have been like both before and during the Great War. Now, having read many memoirs, novels, and essays about this period, I’ll be able to add additional images to my reflections of “his” war.

“Break of Day in the Trenches”

The darkness crumbles away—
It is the same old druid Time as ever.
Only a live thing leaps my hand—
A queer sardonic rat—
As I pull the parapet’s poppy
To stick behind my ear.
Droll rat, they would shoot you if they knew
Your cosmopolitan sympathies
(And God knows what antipathies).
Now you have touched this English hand
You will do the same to a German—
Soon, no doubt, if it be your pleasure
To cross the sleeping green between.
It seems you inwardly grin as you pass
Strong eyes, fine limbs, haughty athletes
Less chanced than you for life,
Bonds to the whims of murder,
Sprawled in the bowels of the earth,
The torn fields of France.
What do you see in our eyes
At the shrieking iron and flame
Hurled through still heavens?
What quaver—what heart aghast?
Poppies whose roots are in man’s veins
Drop, and are ever dropping;
But mine in my ear is safe,
Just a little white with the dust.

—Isaac Rosenberg
Where Are They Now?

Twenty years ago last fall, 36 students entered our then brand new Master of Arts in English program at the University of St. Thomas; six students made up the program’s first graduating class during the 1994-95 academic year. This second article of a two-part feature focuses on the journeys of the last three students. Cheryl Gunness, Catherine Restovich, and Carolyn Schuller share memories of their adventure — from time spent here at St. Thomas and beyond.

What do you remember most about your time in the program?

CHERYL: One moment that has stayed with me is from my thesis defense. Things were going well, and I felt confident in my answers … and then Dr. Michael Mikolajczak asked a question that was — just like him — creative and unexpected and charming and playful and deeply intelligent. I was completely stumped and remember thinking: How unfair to ask a question that is more creative and interesting than any possible answer I could give! And then I thought this is the kind of mind and the kind of life I want to cultivate— more focused on the questions than on the answers.

CATHERINE: I remember Professor Scheiber’s class and our discussions of Richard Wright’s Native Son. I also remember my resistance to his psychological and socio-economic explanations. Ironically, I spent the last twelve years teaching that same book to my college students. I always had a few “young Catherines” in each class and I’m sure I didn’t handle their naïveté like Professor Scheiber so brilliantly and compassionately handled mine.

CAROLYN: My time in the English graduate program was incredibly fulfilling. I felt lucky to be part of the inaugural class; there was an energy and strong sense of good will among students and faculty. I think we all wanted to bring our best to the program.

Tell us about your journey since graduating.

CHERYL: When I first entered the graduate program, I fully expected to go on to teach in a college or university. My path became more … interesting … when I became a mother, and, for example, finished writing my dissertation, typing with one hand while holding a tiny 5-pound newborn in the other. Inspired by my 18th-century British lit classes with Dr. Catherine Craft-Fairchild, I went on to complete my Ph.D. in 18th-century British literature at Ohio State University.

CATHERINE: After graduating with my M.A., I taught Conversational English for a year in Hungary and traveled to numerous cities in Slovakia, Czech Republic, Germany, Austria, Croatia, and Italy. Upon my return, I entered the doctoral program at Saint Louis University, and after graduation, accepted a full-time teaching position at Harper College in Chicago, where I taught from 2000-2012. A highlight in my journey was the four months I spent in Spain in 2012, where I lived with a host family who spoke no English. I volunteered for two months at a Catholic grade school in Andújar, a small mountainous town near Córdoba, not far from Málaga—Costa del Sol!

CAROLYN: I enjoyed some brief teaching experiences, but eventually realized that I didn’t want to pursue a teaching career. That change in direction felt like a significant loss—until I began to write and edit as a freelancer. I spent eight years working independently, which led to a long-term contract position and then to a permanent job that allowed me to build a professional role for myself and a team of writer-editors.

In what ways have you found your graduate English degree helpful?

CHERYL: My studies in the history of literature and culture sharpened the skills I have needed to thrive in 21st-century work and life—skills like creativity, critical thinking, communication, collaboration, and global awareness. Perhaps most valuable of all, though, is the ability to notice, pay attention, and read all forms of “texts” closely.

CAROLYN: Besides being intellectually satisfying, my graduate degree helped me develop my writing and research skills and
build my confidence. I probably would not be at my current job without a graduate degree in English.

**Tell us about what you are presently doing.**

CHERYL: I live in Edina with my husband Lance, sons Oliver (11) and Eli (14), and Boomerang, a gorgeous, brilliant, energetic Border Collie/Australian Shepherd rescue dog who operates as the command and control center for our household. I currently work as the Adult Enrichment and Community Involvement Manager for Edina Community Education. Among other duties, I manage adult lifelong learning, and develop programming to meet community needs. For me, it’s the perfect blend of my passions for community engagement and lifelong learning. I love it!

CATHERINE: Last year I moved from Chicago to Loring Park; I have family in Rochester, so it is wonderful to be near them. I currently work at Thomson Reuters in Eagan in the Legal Professional Development division, where I manage around 90 law firms across the country who subscribe to our online Continuing Legal Education platform.

CAROLYN: Personally, I’m happy to note that my adult children all completed bachelor’s degrees in four years and are gainfully and happily employed. My husband and I take every chance we get to spend time with them and our grandchildren. I’ve worked for Capella University for nearly 11 years—the first year as a contractor working on an accreditation self-study, white papers, and other academic writing and editing projects. I currently manage a publications team that writes, edits, and produces documents that are focused on the university’s academic offerings.

**What advice would you give to students graduating from the program now or future students who ask, “What can you do with a Master of Arts in English?”**

CHERYL: I would ask: “What will you do without it?”

CATHERINE: “Your degree comes with a guarantee; it promises you a life of unlimited possibilities.” My M.A. in English lead to teaching, living, and traveling overseas; it lead to my Ph.D.; it lead to a tenure-track college position; it lead to a job in a global company, and it lead to returning to UST this fall to teach an English course.

CAROLYN: Be open to new ideas and opportunities, even if they are different from what you wanted or expected. Consider working for free—at least for a while. Offer services that you want to be paid to do or want to develop; it’s a great way to get experience, make connections, build confidence, and learn what it takes to do the kind of work you want to do. Seek out people who are doing what you want to do and ask them to share details of their work and how they got where they are. Exercise your intellectual curiosity—you’ll probably gain useful insights that help you see new possibilities, confirm your ideas, or help you change course.

**As far as what you can do with an M.A. in English—it’s anything you want to do!**

CAROLYN SCHULLER

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Cheryl Gunness

Catherine Restovich

Carolyn Schuller

I left teaching to “see what I could see.” In some ways, I am not seeing much from my cubicle, but in other ways, I am moving closer to the next step in my life.

CATHARINE RESTOVICh

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As far as what you can do with an M.A. in English—it’s anything you want to do!  
CAROLYN SCHULLER
DEPARTMENT NEWS

Author ANTHONY DOERR participated in a Q&A session with English students on April 12; many of the students in attendance had read his short story collection Memory Wall or his memoir Four Seasons in Rome in their English class. Doerr was also a visiting guest speaker for a UST Sacred Arts Festival lecture. His highly anticipated second novel, All the Light We Cannot See, is scheduled to be released this month.

As part of a department colloquium event in April, DR. TODD LAWRENCE presented a 26-minute documentary titled Taking Pinhook, which he co-directed with Dr. Elaine Lawless (U of MO). Pinhook, MO, a small African American town built in the Birds Point-New Madrid spillway, was destroyed in 2011 when the U.S. Army Corps of Engineers intentionally breached a levee and flooded the spillway. A documentary about race, invisibility, environmental justice, political indifference, and governmental neglect, Taking Pinhook shines a light on the unjust destruction of a rural Missouri town and the struggle of a community to survive. For more about this film, visit www.rebuildpinhook.wordpress.com.

In early April, Sigma Tau Delta/Literary Club hosted its annual “WHAT YOU CAN DO WITH AN ENGLISH MAJOR” event. Rather than have a panel presentation, English students were invited to talk with alumni about how they could maximize their English skills to get a job in a casual mix-and-mingle reception. The department thanks the alumni who participated in this event for sharing their time with current majors.

On April 24, the VICTORIAN PERIODICALS REVIEW ANNUAL LECTURE was given by Dr. Erika Behrisch Elce, Assistant Professor of English at Royal Military College of Canada. Her presentation was titled “One of the bright objects that solace us in these regions’: Labour, Leisure, and the Arctic Shipboard Periodical, 1820-1852.”

On April 25, the English Department—in conjunction with the O’Shaughnessy-Frey Library, the Luann Dummer Center for Women, and with assistance from Common Good Books—hosted an EMILY DICKINSON READING MARATHON to celebrate National Poetry Month. Running from 8 a.m. to about 9:30 p.m., a number of people from the UST community, including Dr. Julie Sullivan, took turns reading Emily Dickinson’s poems—from #1 to #1789—aloud in a circle throughout the day.

The M.A. in English program, in conjunction with the M.A. in Art History program, co-hosted an INTERDISCIPLINARY GRADUATE CONFERENCE on April 25. The theme of the conference was “Visualizing the Past/Imagining the Future” and involved more than 30 students from UST and other universities across the country. The keynote conference address was given by Minnesota artist Harriet Bart. Names of presenters and their paper titles can be found on the English Department website in the news section.

FACULTY

SUSAN CALLAWAY conducted a workshop, “Writing Ourselves: Establishing Our Writing Lives as Teachers and Scholars,” in April at the Minnesota Writing and English Conference in White Bear Lake.

CATHY CRAFT-FAIRCHILD presented “Masquerade and Female Identity: Tracing Relationship in the Writing of Elizabeth Inchbald, Maria Edgeworth, and Catharine Maria Sedgwick” at the annual American Society for Eighteenth-Century Studies Conference held in Williamsburg, VA, March 19-22.

ALEXIS EASLEY was promoted to Full Professor, effective September 1, 2014.

CARMELA GARRITANO has accepted a joint faculty position in Africana Studies and Film Studies at Texas A&M University and will be leaving St. Thomas at the end of this spring semester. We wish her well!

RAY MACKENZIE’S translation of Gustave Flaubert’s Madame Bovary, originally published by Hackett Publishing Company in 2009, has been reprinted and added to the 9th edition of The Norton Anthology of Western Literature.

AMY MUSE’S essay “Sarah Ruhl’s Sex Ed for Grownups” has just been published in Text & Presentation 2013 and in April she presented “Strindberg’s Intimacy Issues” at the Comparative Drama Conference in Baltimore.

LUCIA PAWLOWSKI presented “Start Radical, Stay Radical: Labor Organizing Models in Higher Education” at the MLA Subconference in Chicago. In addition, she presented “Non-Profit Professional Writing in the Service Learning Classroom” at the Minnesota Writing and English Conference.

Adjunct DOUG PHILLIPS presented “T.S. Eliot’s The Cocktail Party and the Fringe of Indefinite Extent” at the Comparative Drama Conference.

BRENDA POWELL presented “Antigone’s Wounds: Insights into Sophocles from Roy-Bhattacharya’s The Watch” at the College English Association Conference in Baltimore.

ERIKA SCHEURER presented “What Do We Mean by ‘Coverage’ of Course Material and Why Does it Matter?” at the Minnesota Writing and English Conference.


LIZ WILKINSON was granted tenure and promotion to Associate Professor, effective September 1, 2014.
ELIZABETH HEANEY received an honorable mention in the national Delta Epsilon Sigma writing contest poetry category for "Aftershocks and Imitation."

The following five English majors presented papers or creative writing at the 2014 ACTC English Majors Conference, hosted this year by St. Catherine University:

- JORDAN GRAF read his poetry (Creative Writing panel)
- MAUREEN HARRINGTON presented "Subtle Didactics in Crime and Punishment" (World/Multicultural Literature panel)
- SHANNON HEITKAMP presented "Talking about Writing: Understanding Differences Using Conversation Analysis" (Media/Theory panel)
- SAVANNAH SIEGLER presented "Breaking with Tradition: Examining the Effects of White Supremacy in Charles W. Chesnutt’s The Marrow of Tradition" (American Literature panel)
- ANNEMARIE THOMPSON presented "Unified Fragments: The Urban World as Art Object in Hope Mirrlees’ Paris: A Poem" (British Literature panel)

MELISSA SEYMOUR has just had her third book, Barbara Streisand, published in the Female Force comic book series by Bluewater Productions. The book, which came out recently and is available in both print and digital formats, follows her previous books on Melinda Gates and Gloria Steinem. Melissa is now represented by literary agent Catherine Drayton of InkWell Management, who is currently shopping two of Melissa's picture books to various publishers.

WILL BRAUN presented "Full Fetsys Was Hir Cloke: Text as Textile in The Prioress's Tale" at the Early Modern Colloquium at the University of Michigan in February.

ANN M. HALE presented "Visual Art, Visibility, and Refashioning the Textual Body in Sandra Cisneros's Caramelo" at the American Popular Culture Conference in Chicago, IL, in April.

MELISSA HENDRICKX presented "Teaching Contrastive Rhetoric: Using Universal Design Principles to Address Cultural Difference in College Students' Writing" at the Southwest Popular Culture and American Culture Associations Conference in February.

MARZIYEH KAMELI presented "Re-Conceptualized God in The Sparrow" at the American Popular Culture Conference in Chicago, IL, in April.

NATHAN WUNROW presented "The Relational Abstraction of Labor in Solomon Northup’s Twelve Years a Slave" at the New Voices Graduate Student Conference at Georgia State University in January.
This First World War memorial in Shadow Falls Park was commissioned by the St. Paul chapter of the Daughters of the American Revolution in 1922 and dedicated on Armistice Day in 1923. The plaque on the memorial states: "In memory of the men and women of Saint Paul and Ramsey County who sacrificed their lives in the world war. "Greater love hath no man than this." Located one block away from the St. Thomas arches, Shadow Falls Park is part of 18 acres of land that Archbishop John Ireland donated to the city of St. Paul in 1899. This photo is from a ceremony held at the park in 1928 and is used with permission from the Minnesota Historical Society.