

DEPARTMENT OF ENGLISH

NEWS & NOTES

UNIVERSITY OF CALIFORNIA SANTA BARBARA



Message from the Chair: The Teaching Issue



The English department at UCSB has been fortunate enough to have a faculty of great teachers. But what is a teacher? And how does this generation of our faculty respond to that the challenges of this pivotal social role? Our teachers teach a wide variety of literature, culture, and media; they teach critical skills

like the close reading of texts, the analysis of concepts, and the intricate historical contexts that amplify the meaning of literature. But teaching is not exhausted by the content of what we teach. Teachers are humans living in the world, and they inevitably impart an ethos and ethics for living. For each faculty member this ethos is distinct and different. However, from my recent reading of countless student end-of-the-quarter comments about our English faculty, our students wax eloquent about our faculty's broad knowledge, deep intelligence, and critical skill. But they also admire the way our faculty have modeled certain qualities: the patience necessary for investigating the complexity of great literature; the tolerance necessary for listening to the opinions that oppose your own; the pleasure of a life lived in the wake of reading literature. But there is more to teaching than what students learn. Within our faculty's own assessment of their teaching, there are remarkable testimonials to how we learn from our students. Many of our classrooms become labs for exploring elements of the topics they address: war, beauty, free speech, cultural difference, new media practices, and so on. In the graduation speech given last June by our Undergraduate Committee Chair (see right), Professor Kay Young addressed the English graduates about how teachers and students come together and grow through the collaborative study of literature.

— William Warner

As a faculty of literary and cultural studies, we stand in triangulated relation to the text and to you, our students. The joy of the work lies in the surprise of what happens in that triangle—a happening that occurs somewhere below or behind or inside the surface of the words and of our minds—where they meet and mingle. The joy of the work lies, therefore, in the company we keep—with the great minds of the texts and with the open minds of you, our fellow readers. William James, perhaps more than anyone, has helped me to understand why the experience of reading with you who are mostly now in your early twenties feels so full of promise and possibility. Here's James: "The ideas gained by men before they are twenty-five are practically the only ideas they shall have in their lives...with things learned in the plastic days of instinctive curiosity we never lose entirely our sense of being at home." Recent studies in neurology prove James correct. By the mid-twenties the architecture of the brain is complete.

You stand at the culminating moment of the brain's evolution: these are your plastic days of instinctive curiosity. How wonderful it has been to dwell in them with you, to share in your idea-gaining and in making your sense of being at home.

—Kay Young

Staff in Transition

At the start of this academic year, a number of changes took place in the English Department office. We were sorry to lose Graduate Advisor Lindsay Cahn, who was offered the opportunity to transfer to the Graduate Division and is now an Academic Affairs Advisor. Fortunately, our extremely able Undergraduate Advisor, Susan Gosling, has agreed to take Lindsay's place. This is a well-deserved promotion for Susan. Lea Martinez, a third year English and Global Studies major, has assumed the position of Peer Advisor.

These changes have given us the opportunity to add two new members to our staff:

Ann Wainwright has accepted the position of Undergraduate Advisor, having filled this role at UCSB for over eleven years in the departments of Anthropology and Art History.



Gretchen Henry has joined the department as our new Instructional Assistant. Gretchen combines extensive administrative experience with web design and computer skills, honed during the past fourteen years working with her husband Peter to develop and run their home-based computer-consulting business.



Welcome to Ann and Gretchen!

The Next Generation



Liberty Stanavage's daughter, Serenity Rose Stavange-Monahan, was born on October 24, 2007. Liberty is a 4th year graduate student.

On August 19, 2007 fifth-year graduate student Jessica Murphy had a baby girl, Emily Claire Brewer.



Welcome New Faculty

Giles Bergel, Arnhold Postdoctoral Fellow



Giles received his PhD from Queen Mary, University of London, in 2004. While working at both Queen Mary and Royal Holloway, another University of London campus, he was involved in history of the book and bibliography research projects, as well as teaching courses on the rise of the novel, eighteenth-century London, and Gothic fiction. His first article, "William Dickey and the Networks and Places of Print Culture," has just been published in John Hinks and Catherine Armstrong, eds., *Worlds of Print: Diversity in the Book Trade* (British Library/Oak Knoll Press, 2006). At UCSB, as the inaugural Arnhold Postdoctoral Fellow, he will be joining both the Transcriptions Center and the Early Modern Center's Pepys Ballads project, extending its coverage of the English ballad into the eighteenth and nineteenth centuries.

Ken Hiltner, Assistant Professor



Ken received his PhD from Harvard University in 2006. His primary interest is in ecocriticism, the literary history of the natural world; his first book, *Milton and Ecology* (Cambridge University Press, 2003), focuses on Milton's rejection of dualistic theology, metaphysical philosophy, and early-modern subjectivism in order to explore the ideological underpinnings of our current environmental crisis. He also edited the volume *Imagining Eden* (forthcoming from Duquesne University Press) in which the contributors explore, through both literature and the visual arts, the question of how human beings in the Renaissance imagined an ideal relationship to the natural world. Presently he is working on a monograph entitled *Renaissance Ecology*, a broader ecocritical consideration of early-modern literature from the Tudor period through Milton. Prior to becoming an English professor he made his living as a woodworker and furniture maker.

Jim Kearney, Assistant Professor



Jim comes to us from Yale University, where he taught courses in sixteenth- and seventeenth-century British literature. His research and teaching interests include early modern drama, poetry, and prose; Reformation thought; colonial discourse/postcolonial theory; and the history of the book. He is currently completing a manuscript entitled *The Incarnate Text: Imagining the Book in Reformation England*, which explores the tension between Protestant iconoclasm and the tendency to Bible worship in Erasmus, Tyndale, Foxe, Spenser, Marlowe, and Shakespeare. He and his wife, Emily Zinn, have a two-year-old son, Leo.

“Mapping Publics, 1500-1800” and the Early Modern Center

This is an exciting and eventful year for the Early Modern Center (EMC). Thanks to a generous NEH grant, we have been able to hire several graduate students to help expand the content of our Ballad Archive, an initiative dedicated to mounting 1,857 ballads from the Samuel Pepys collection. Revell Car has contributed considerable labor into cataloguing ballad tunes, and Carl Stahmer has created a program that will convert the transcriptions into XML. Also, we will be launching a new “look” for the site in the next few months, instituting the ability to view the images in multiple sizes and in both high resolution (for printing) and lower resolution for viewing over the internet.

The EMC’s theme for 2006/07, “Making Publics, 1500-1800,” explores the formation of voluntary communities built on the shared interests, tastes, and desires of individuals. These publics coalesce around certain practices, areas of interest, and forms of publication or performance. The EMC is closely affiliated with the international project, “Making Publics: Media, Markets, and Association in Early Modern Europe, 1500-1700.” Centered at McGill University, it aims to “develop an innovative and potentially transformative approach to the history of early modernity.” Our own EMC theme allows for an interdisciplinary inquiry into the formation of publics up through the end of the eighteenth century. The center’s Fall Colloquium and Winter Conference will both revolve around this theme. At the Making Publics Fall Colloquium, Paul Yachnin, professor of English at McGill University, gave a paper entitled, “Hamlet and the Social Thing in Early Modern England”; Dena Goodman, professor of History at the University of Michigan, presented “Habermas and Feminist Scholarship: Going Beyond the Public Sphere.”

The American Cultures and Global Contexts Centre in 2006/07

The American Cultures and Global Contexts Center (ACGCC) has had a busy fall quarter. Early in October, Professor Sieglinde Lemke (American Studies, Freiburg University, Germany) facilitated a lively discussion among UCSB students, faculty, and members of the community, following her lecture “Diasporic Modernism: On Jean-Michel Basquiat’s Cryptic Art.” At the end of the month, we held our first annual Halloween Pizza and Poetry Slam; undergraduates, graduates, and faculty got to know each other, feasted on pizza and candy, and read spooky poems such as Christina Rossetti’s “Goblin Market.” In addition, the ACGCC film series kicked off with a screening of *Lord of War* (2005), moderated by the center’s undergraduate representatives, Allison Britt and Jenna Taylor. The quarter finished with the Fall Colloquium, featuring the work of history graduate students, on December 6.

In the winter and spring, we will be continuing the ACGCC Film Series, and we will also be holding two conferences on the center’s theme “Human Rights”. The international conference, “Human Rights and Neoliberalism: Universal Standards, Local Practices, and the Role of Culture,” will take place from March 2 to 3, in the Interdisciplinary Humanities Center. We are privileged to have Tariq Ali as the keynote lecturer. Planning for the annual spring graduate conference is also underway.

For more on the Center and upcoming events, please check out our website at <http://acc.english.ucsb.edu/>.

Faculty News

Robert Erickson published an article, “On the External Uses of Water in *The Expedition of Humphrey Clinker*” in *Tobias Smollett, Scotland’s First Novelist: New Critical Essays in Memory of Paul-Gabriel Boucé* (University of Delaware Press, 2007). He also contributed “Swift’s Dark Materials” to *Historical Boundaries, Narrative Forms: Essays on British Literature in the Long Eighteenth Century in Honor of Everett Zimmerman*, eds. Lorna Clymer and Robert Mayer (University of Delaware Press, 2007). **David Marshall** also contributed an essay, “Friday’s Writing Lesson: Reading *Foe*” to this volume.

Richard Helgerson edited and translated a bilingual edition of the works of sixteenth-century French poet Joachim du Bellay, “*The Regrets*” with “*The Antiquities of Rome*,” *Three Latin Elegies*, and “*The Defense and Enrichment of the French Language*” (University of Pennsylvania Press, 2006).

feature: The Transcriptions Center

Since it opened in 1998, the UCSB Transcriptions Center – the first of the English department’s three studios for themed humanities research – has undergone several periods of significant material and pedagogical change. Yet developers have been careful not to change fundamental aspects of the center. As in its original design, the physical Transcriptions studio continues to serve as a blended-use environment - less a “computer lab” than an open space for creative artistic and academic collaboration. “Often work occurs at both ends of the room without interfering with each other,” says English professor Alan Liu, founder and current director of the Transcriptions project. “Overall, it creates a nice hum.” Recent changes to the studio, such as additional bookshelves and upgraded media technologies, have added substantially to the creative and intellectual potential of the environment. Liu explains, “We want to start building up our collection of books and other resources related to new media studies, a move that will complement the higher profile that new media studies has taken in the formal curriculum of the department.”



Indeed, the study of new media - a modern, interdisciplinary realm of research which examines the relationships between “new” digital media forms, such as computers and the internet, and older media forms, such as analog technologies and print literature – is gaining a higher profile at many universities around the world. Unlike other universities, however, which typically offer courses involving new media issues only a few times a year, UCSB’s English Department offers three to four classes each academic quarter. This curricular commitment to innovation is also evident in the department’s formal options for undergraduate education: upper division English majors at UCSB are currently given the opportunity to declare a degree specialization in “Literature and the Culture of Information” (LCI), an option that increases in

popularity each year.

In addition to the physical studio and official university curriculum, the Transcriptions Center has also been extremely active in faculty and student research. In the recent past, for instance, the center has served as the “incubator” for several large-scale, interdisciplinary research projects. These include the “Digital Cultures Project,” which held conferences and workshops on aspects of new digital technologies (the interface, the database, the internet) under the direction of Professor William Warner from 2000 to 2005; and “Transliterations,” a five-year, multiple campus project

started in 2005 that seeks to study and improve current practices of online reading, under Liu’s direction. Fall 2005 also saw the completion of a smaller scale Transcriptions-affiliated project, “Agrippa Files,” which examined the physical and narrative elements of William Gibson’s experimental 1992 text *Agrippa (A Book of the Dead)* and unveiled as its final product a complex and scholarly website – already a valuable resource for the department and its specific field.

This year, the Transcriptions Center is presenting an eclectic variety of interactive workshops and open academic events. “I am particularly happy with the ‘Film. Literature. Software’ series of lectures, workshops, and colloquia which started last year,” enthuses Liu. “Not only do these events bring together faculty, graduate students, and undergraduates, but they do so in order to think in a fluid way about intellectually interesting works – articles, short stories, films, games – that also have wide social significance.”§

For more information on Transcriptions, please visit the center’s blog (<http://transcriptions.wordpress.com>) or official website (<http://www.transcriptions.english.ucsb.edu>).

Teaching Transcriptions: The LCI Emphasis

Transcriptions provides students at UCSB with an undergraduate and graduate curriculum focused on the relationship between literature and information culture. Each course integrates training in new technologies and media with intellectual inquiry into the present and past of information culture (the relations between oral, written, printed, audio-visual, and digital cultures).

The UCSB English Department encourages upper-division students with particular literary/critical interests to pursue them formally by selecting one of the new specializations in the major. The specialization in Literature and the Culture of Information (LCI), supervised by the Transcriptions project, brings the perspective of the humanities to the concept of “information” that many students will engage with professionally and personally all their lives. The goal is to ask what the “well-read” have to offer the “well-informed,” and vice versa. Courses offered by the LCI specialization hybridize the theory, practice, and literature of contemporary information culture with studies of the earlier information media of oral discourse, manuscripts, and print and the literature they embodied.

For example: Gerry Egan’s Spring 2006 English 10 “Introduction to Literary Study” class was entitled “Reading the Pictorial in Image and Text.” Egan asked his students to interpret literary texts from the 18th century, such as the poetry of Alexander Pope, and to present the resulting analysis in a form appropriate to the 21st century - a website. “The challenge was to respond to the original text while making use of the visual capacities of the online environment,” explains Egan. “For some students, this meant inserting hyperlinks into the body of their analysis. For others, it meant complementing their work with features like sound and animation.” Maggie Sloan’s current course, which is subtitled “Arts, Creation, Technology and Structure,” exposes students to classic novels like Shelley’s *Frankenstein* and Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*, while also introducing them to important new media texts like N. Katherine Hayles’ *Writing Machines* and online poetry websites such as the William Blake Archive. “The Blake Archive works perfectly for this type of class,” notes Sloan, “especially with the way it allows you to compare all of Blake’s extant illustrations for his *Songs of Innocence and Songs of Experience*.”

Innovative Assignments

Elizabeth Heckendorn Cook: Women Writers, 1650s-1760s.

Select THREE visual texts from any period and in any medium - photographs, paintings, ads, stills from a movie or video - that use the image of a woman writing (or of a woman’s writing?) in some way, and analyze ONE in a three-page essay. You may define this concept of “women’s writing” in as loose or allusive a way as you can make a persuasive argument for in your essay. Our touchstones for the class may give some direction for the essay: (gender) politics; literary authority; the marketplace. Include clear copies of your three images, in color for the one you analyze.

Carol Braun Pasternack: “From Scroll to Screen”

This exercise is entitled “The Voice and the Page”; it is designed as an initiation in web work and the distinctiveness of information technologies. Student volunteers perform a brief tale or poem: the performer can use gestures, guitar, audience response; s/he can make up the tale or poem or learn it from a book or elsewhere. The performances are recorded and uploaded to the class’s website. Small groups of students then choose a performance to reproduce as a web page (only visuals, no sound, no video). In the process, they must struggle with how to turn sound and sight, as well as the atmosphere of the performance, into silent text, making decisions about which aspects to try to represent and to what degree they want to let the performance go and produce something more purely textual. Finally, each person writes a brief essay (1-2 pages) expressing what s/he learned about the relationship between performance and text, incorporating into that discussion specifics drawn from decisions that the group made regarding how to present the performance as a page.

William Warner, Media Culture:

Take two streams of media – one textual, and the other that is non textual (it could be music, an image, video, etc.) – and “remix” them so they become one media object. The goal: to enable each media stream to inflect the meaning of the other.

Everett Zimmerman, 18th century survey:

Develop an essay that offers a solution to an issue of urgent contemporary concern (abortion, race, the environment, the war on terror), using the style, plotting and the grim over-the-top irony Swift’s *A Modest Proposal*.

TEACHERS AND CLASSES

Laura Szanto on Teaching American Indian Texts

I was invited to design an English 10 (Introduction to Literature) course that focused on material and issues relevant to the American Cultures & Global Contexts Center. In keeping with the ACGCC's theme for the year, "American Identities and Global Crisis," and my own research, I structured the course as a survey of American Indian texts in light of global theories of diaspora, urbanization, migration, and travel—challenging the notion that Indians are rooted peoples who cannot survive in the new "global" world.

We began with theoretical readings, from which we formulated questions to ask about the literature we'd be discussing. For example, how is a character's identity determined by where he or she lives? What kinds of movement take place in the text? How does exchange of cultures affect the characters? Are there pressures to assimilate or acculturate? What stories are told about home or the homeland? What sorts of global products or technologies are in evidence? How is urban space characterized?

I grouped the literary texts by genre. We read poems and short stories by Simon Ortiz, Wendy Rose, Esther Belin, Mary TallMountain, Carter Revard, Joy Harjo, Linda Hogan, Susan Power, Greg Sarris, Gerald Vizenor, Adrian Louis, and Janet Campbell Hale. The first book-length work was Ignacia Broker's *Night-Flying Woman*, a biography/autobiography/ethnography/history published in the 1980s that describes the migrations of a group of Ojibwas to escape first contact with settlers and later, the reservation system. We also read two novels, Sherman Alexie's *Indian Killer* and Louise Erdrich's *The Antelope Wife*, both contemporary narratives of urban Indians, the first in Seattle, the second in Minneapolis. Consistent with the goals of English 10 as an introduction to literature, I supplemented the readings with basic literary critical skills, including terminology and close reading exercises.

This course elicited very positive responses from the students, most of whom had not previously read work by American Indian authors. I feel very lucky to have had the chance to design this "linked" English 10, in which I was able to bring my own research and interests to my teaching.

Richard Helgerson's "Unread Shakespeare"

The aim of this upper-division seminar is to expand students' knowledge of Shakespeare's entire career by assigning only those plays with which they are not familiar. The syllabus therefore changes with each new class: at its first meeting, Professor Helgerson reads through a list of Shakespeare's plays in chronological order, and the class eliminates any play that two (sometimes three) of them have already read. He then briefly describes those that are left; and the students votes on the eight plays they would most like to read. "I've never taught *Romeo and Juliet* on this course, or *Hamlet*, *Macbeth*, *Othello*, or *Lear*," he says. "We quite frequently read *Two Gentlemen of Verona*, *Titus Andronicus* and sometimes *All's Well That Ends Well*."

The students prepare short position papers on each play, and Helgerson asks them to initiate discussions with questions or observations. He will provide contextual information or guide the seminar when required, but he prefers for the students themselves to provide the analysis on which the sessions are based. He even uses their own readings to determine the final exam: during the last class, they prepare a list of roughly twenty major themes that they have encountered during the term; he then selects three of them and informs the students that the final will require them to write an essay on each of these themes.

Helgerson says that he began teaching this course "as a lark," but it yielded such interesting responses that he has kept doing it; last year, by popular request, he even adapted a version of it for the graduate students. He explains, "The premises for the course are that every one of Shakespeare's plays will reward our attention and that even an accidental collection of them will reveal valuable and interesting patterns we would otherwise not have expected. I've taught the course several times now, and so far he's never let us down!"



Memorial Fellowship for X Gartrell

On October 17, 2006, the Humanities and Fine Arts Development officer Leslie Gray sponsored a lunch that brought together long-time English Department supporter, Nan Gartrell, English chair, Bill Warner, and two new recipients of the X Gartrell Memorial Graduate Student fellowship, Laura and Y.

Zimmerman Seminar in Eighteenth-Century Studies

The Zimmerman Seminar, established in honor of our late colleague Everett Zimmerman, brings a distinguished eighteenth-century scholar to campus to discuss his or her work with students and faculty. In keeping with the education and broad range of Everett's work, a scholar from a field such as literary studies, history, history of science, history of art, philosophy, law, religion, or music conducts a research seminar and delivers a public lecture, visits a class, or interacts with the campus community in some way. This year's Zimmerman Seminar, on February 8 and 9, 2007, will be led by Professor Roger Chartier, Annenberg Visiting Professor at the University of Pennsylvania and Directeur d'Etudes at the Ecole des Hautes Etudes, Paris. Chartier's work in Early Modern European History is mainly dedicated to the history of education, the history of the book, and the history of reading. Major publications include *The Order of Books* (1994) and *The Cultural Uses of Print in Early Modern France* (1987).

Alumni Profiles

Tim Duggan (B.A. '83) completed his M.A. in English at University of Nebraska and his Ed.D. in Curriculum and Instruction at the University of South Dakota. Tim is now an Assistant Professor in the School of Education at USD, and is also the director of the South Dakota Governor's Camp for gifted middle and high school students. In his free time he writes and performs music. Tim lives in Vermillion, South Dakota with his wife, Heidi, and their two children, Eamon and Liesel.

Brad Silberling (B.A. '84) became a director, writer and producer of film and television after receiving his M.F.A from UCLA in 1987. He is currently in production of the film *10 Things Or Less* starring Morgan Freeman. Silberling directed the Lemony Snicket films and the critically acclaimed box-office smash *City of Angels*. Silberling's extensive television directing credits include multiple episodes of Steven Bochco's *NYPD Blue*, *LA Law*, *Civil Wars*, as well as *Brooklyn Bridge* and the pilot for *Judging Amy*, among others. A native Californian, Brad resides in Los Angeles with his wife, Actress Amy Brenneman, and daughter.

Richard Serra (B.A. '61) is an American Minimalist Sculptor. He was born in San Francisco in 1939, and his early work employed the industrial materials he had worked with as a youth in West Coast steel mills and shipyards. A famous work from this time involved throwing lead against the walls of his studio. Since those Minimalist beginnings, Serra's work has become famous for that same physicality, but one that is now compounded by the breathtaking size and weight his pieces have acquired. Serra's most recent public work includes the 60-foot-tall "Charlie Brown" (1999), named for the *Peanuts* comic-strip character in honor of its creator, Charles Schultz, who had died that year, which has been erected in the courtyard of an office building in San Francisco. He lives in Nova Scotia with his wife, Clara.

Note: The date of the photo on the cover of our Spring 2006 edition was 1987. To the editors' knowledge, no one was able to guess this correctly.

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EVENT HIGHLIGHTS

ACGCC (American Cultures & Global Contexts Center)

EARLY MODERN CENTER

Conference: "Mapping Publics 1500-1800." March 9-10, 2007

Lecture: Lucie Skeaping Lecture and Performance of 17th
Century Ballads, April 11, 2007

Everett Zimmerman Seminar in 18th Century Studies
Professor Roger Chartier, February 8-9, 2007

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