

# THE BLOTTER

THE ENGLISH DEPARTMENT'S STUDENT-WRITTEN NEWS BLOG



02

## NEW ENGLISH MAJOR STRUCTURE

A new core sequence is coming to the English Dept

03

## PROF. JOHN MAYNARD

A reflection on Maynard's career with news of retirement

05

## MEET THE CENTER FOR EXPERIMENTAL HUMANITIES

An interview with Director Prof. Sandhu

06

## PROF. CRYSTAL PARIKH PUBLISHES HER LATEST BOOK

*Writing Human Rights*

07

## TEACHING PRINT CULTURE

Print Culture includes the cultural context of a work, the way it's printed & shared

08

## DR. AMANDA WATSON

Meet the Librarian for English & Comp Lit

09

## #PERKS: NEW DEPT SWAG

Pins & totes & swag galore

10

## DEPARTMENT NEWS

Faculty, student, & staff updates from the semester

13

## SENIORS HONORS JAMBOREE

Honors students present their theses

15

## ALL ABOUT THE DRAMATIC LITERATURE MAJOR

Learn about another facet of the Department

**CHOOSE YOUR OWN ADVENTURE**

YOU'RE THE STAR OF YOUR OWN STORY!  
CHOOSE 3 OUT OF 4 POSSIBLE COURSES!

INTRODUCING THE NEW SURVEY SERIES IN THE ENGLISH MAJOR:  
**LITERATURES IN ENGLISH**  
I, II, III, & IV



# New English Major Structure: The Survey Sequence

by Beth Sattur

For CAS students starting in Fall 2018, there is a new core sequence within the English major: Literature I, II, III, and IV. (Those who began earlier can choose either the new or old major structure.) Previously, the survey requirements within the English major consisted of British Literature I & II, and American Literature I. While resembling their predecessors, Literature I, II, III, and IV introduce variety to the major by focusing more broadly on Anglophone literatures. There is extraordinary diversity in literature, even that which is restricted to the English language, and the step towards being more inclusive and intersectional is a good one. Great literature has come from places other than England, after all! Being able to choose any three of the survey courses and take them in any order will also give the students more power to shape their course of study.

The new numbered sequence has the following course titles: Medieval and Early Modern Literatures (ENGL-UA 111), Literatures of the British Isles and British Empire 1660-1900 (ENGL-UA 112), American Literatures to 1900 (ENGL-UA 113), Twentieth and Twenty-first Century Literatures (ENGL-UA 114), which correspond to Literatures I, II, III, and IV, respectively. The course list for Fall was published on Friday, March 16, and gives more details about these courses and the department's many other offerings.

"We've been working on this new structure for (literally) years now and I'm excited our majors and minors will finally get to experience it!" says Mary Mezzano, the undergraduate program assistant. "A comment that I've heard from a few students in the past is that they wished there were more options to study recent/contemporary literature—and we've taken a big first step in making that option a reality; I think ENGL-UA 114: Literatures in English IV (Twentieth and Twenty-first Century Literatures) is going to be very popular. When we decided to add this new course, we also wanted to make sure we weren't adding any more requirements to the major, which resulted in the 'choose-three-of-four' structure. You really get to choose your own adventure." In general Ms. Mazzano stressed the differences between the old "Literature of One Nationality" (that is, England) and the new "Literatures in English."

Anyone who has questions about this new program can visit the English building at 244 Greene St, 3rd floor and meet with either Prof. Boggs or Prof. Watson, whose walk-in hours are Thursdays 2:00pm-4:00pm and Wednesdays 1:30pm-4:00pm, respectively. Mary Mezzano will also be available to help with questions and scheduling conflicts.

**“ There is extraordinary diversity in literature, even that which is restricted to the English language. Great literature has come from places other than England!”**

# Professor John Maynard: A Storied Career

by William Jordan Williamson

Dr. John Maynard retires from his teaching duties at the end of the Fall 2017 semester, following 52 years of teaching, 44 of them at NYU. Before that, he taught for eight years at Harvard, three as a graduate assistant and five as an assistant professor. Dr. Maynard moved to NYU as an assistant professor in 1974, became an associate professor in 1976, and finally a full professor from 1984 onwards. Over the years he has directed 45 doctoral dissertations, written 80 articles and reviews, served on ten Search, Promotion, and Tenure Committees for the Department, served as Director of Undergraduate Studies for three years and chaired the English Department for six, was Chair of the Faculty Senators Council, read four to five thousand submitted articles for the journal he co-edits, edited twelve books, published four books and a collection of review essays, and taught thousands of students.

I talked to Dr. Maynard about his long, impressive career, on the final day of his final semester at NYU. His interest in literature began, he says, as early as middle school on Long Island, when an assignment stoked his interest in writing. "I wrote about a family that ate lots of oatmeal," he said, inspired, perhaps, by his Nova Scotian grandmother, who always made oatmeal and was a prolific storyteller.

From there, a particularly inspiring high school teacher encouraged his enthusiasm for literature, and finally, at Harvard, as a major in the History and Literature program, he formulated his interests into a lifelong focus—"how culture works," and in particular how literary figures interact with culture. That kind of question was, he says, "just coming into academic discourse," and his undergraduate work under Professors Reuben Brower and David Kalstone gave him a training in formalism that allowed him to approach the question rigorously. Dr. Maynard, though, considers that combination a question in itself—how to combine the study of culture with formal analysis is, he says, "an interesting, hard problem that has never gone away," and that is ever-present in his diverse body of work.

After finishing his undergraduate thesis on Samuel Taylor Coleridge, Dr. Maynard travelled to Europe and North Africa on a Sheldon Fellowship, learning languages for future graduate work on the Renaissance, but also taking advantage of his time there to enjoy café life. He returned to Harvard to work on Renaissance literature and culture under Douglas Bush and passed his oral examinations, before switching to a new field—19th century British Literature—and completing his dissertation, directed by the eminent Victorianist historian Jerry Buckley, on the cultural environment in which Robert Browning developed. The dissertation eventually became his first book, *Browning's Youth*—he might have used a different title, but Harvard University Press refused anything with the word "culture" in it, because they believed it meant agriculture, he says.



Professor John Maynard

**"[I consider] my career a dialectic between cultural and interpretive approaches."**

After five years as an assistant professor at Harvard, including three years as the Head Tutor of History and Literature, his own undergraduate major, Dr. Maynard returned to New York to teach at NYU. Recounting the move at the English Department Holiday Party—where he was toasted by Department chair Tom Augst and several colleagues—he remembered how diverse and encouraging his new department was, and continued to be throughout his forty-four years there.

Dr. Maynard found time, too, for his scholarly work to broaden into new and developing fields. After his book on Browning, he realized that he did not want “to do a five-volume Browning biography,” but to “move onto something else.” His expanding interests were focused by his long-term enthusiasm for what he calls the “culture of the poet,” as well as the traditional scholarly work of interpretation. He won a Guggenheim to write a book on Charlotte Bronte and sexuality. He wrote his next book on discourses of sexuality and religion in the Victorian period, resisting Foucault’s notion of a single hegemonic discourse. His final monograph takes on the theoretical project of literary intention. Dr. Maynard considers his career a “dialectic between cultural and interpretive approaches,” an animating problem that he admits “can’t be solved easily.”

It is problem that makes Dr. Maynard’s classes uniquely expansive. In Victorian Poetry, for example, his students read wide-ranging theoretical material, in addition to public health studies and poetic theory written by Victorians themselves, and a diverse mix of Victorian poetry itself—Alfred Tennyson, Elizabeth Barrett Browning, and Robert Browning, of course, but also poets just entering the canon like Michael Field, the pseudonym of Katharine Harris Bradley and her niece Emma Edith Cooper, who wrote their poetry together.

The classroom experience, Dr. Maynard says, is the most significant reason he has stuck around for fifty-two years as a professor, particularly the seminars he has taught and the dissertations he has supervised. Besides a branding idea he proposed while serving on a committee on university identification, for the now-ubiquitous purple flags on NYU buildings, the scholars his seminars and dissertation supervisions helped develop are, perhaps, Dr. Maynard’s ultimate legacy—a group trained in the commitments to close literary analysis as well as the kind of historical work that can open up an era and even the canon to make room for diverse, unique voices and discourses. His work continues with the scholars he trained, but also with another Dr. Maynard, his son, a professor of economics in Canada. Anyone regretting his retirement should be reassured by the fact that there is one literal Dr. Maynard still out there, as well as many spiritual successors in generations of students inspired by his enthusiasm for scholarly work and university life.

**"The classroom  
experience... is the most  
significant reason [I have]  
stuck around for fifty-two  
years."**



**Subscribe to The Blotter**  
wp.nyu.edu/the\_blotter



**@NYUEnglish**



# Meet the Center for Experimental Humanities at NYU

by Gina Elbert

The Center for Experimental Humanities sounds like it could be NYU's secret laboratory for engineering absurdist, genetically modified creatures: interested in a cross between a duck and a rhino, anyone? In a way, it is, but rather than being a biology lab, it is a space for the hybridization of ideas and concepts. Its director, Professor Sukhdev Sandhu, was kind enough to answer some questions for me so as to introduce English department students to its unique mission and events.

"CEH is for people who are bored with fields, who wish to jump over the hedge, who feel the language of disciplinarity feels like a prison sentence," says Sandhu. "We're interested in unlearning, ambiguity, DIY, opacity, living at the edge of one's skin." A look into Professor Sandhu's own research history reflects this kind of approach: among the interests listed on the Center's website are Sweden, off-kilter Englishness, topographics, cinematics, and the poetics and sociology of sport. This kind of interdisciplinary approach is appropriate for people who, like Professor Sandhu, like to "shed skins" like snakes and avoid the "rigor mortis" of being locked into a single field of study.

To that end, Center offers an M.A. in Interdisciplinary Studies, as well as a host of graduate courses that are just as diverse in their subjects as the fields of research listed above. "We offer classes on insomnia, nothingness, David Bowie, underworlds, the 1990s, John Berger. We have a distinguished visiting cat. We have posters and art pieces of Neu!, Bowie, Black Mask, Godard. Our speakers include alchemists, puppeteers, specialists on homunculi," says Professor Sandhu. Among the courses being offered this spring are James Baldwin's *Impossible America*, *Memory Palaces: A Workshop in Experimental Fiction and Nonfiction*, and *Nothingness: Art, Literature, Sound, and Screen*.

The Center sounds like an extension of the professor's longstanding Colloquium for Unpopular Culture, which he describes as, "an ark, It doesn't have a purpose, a goal, a set of outcomes. It began through boredom – and advocacy." The colloquium's mission may not be etched in stone – fitting for an organization intent on defying boundaries – but this modest description fails to mention just how much the Colloquium does. It holds events every semester, like "seances, singalongs, and post-lockup dancing." More traditionally, it also hosts book talks and author events most recently "Style Is Our Status System, Our Guide to What Is Right in the World" with Paul Gorman, Janette Beckman, Dan Fox, Vivien Goldman, and Jennifer Kabat on February 7.

English department students may not be used to the Center for Experimental Humanities' unconventional approach, but they would do well to explore its curriculum and perhaps attend an event or two. With required core courses on their plates, English majors often ask for more experimental classes and the Center and the Colloquium can deliver them. Who knows? Perhaps you will find yourself creating a genetically modified idea, too.



Image Via University of Johannesburg

**"We offer classes on insomnia, nothingness, David Bowie, underworlds, the 1990s, John Berger. We have a distinguished visiting cat. We have posters and art pieces of Neu!, Bowie, Black Mask, Godard. Our speakers include alchemists, puppeteers, specialists on homunculi."**

# Professor Crystal Parikh Publishes Her Latest Book

by Gina Elbert

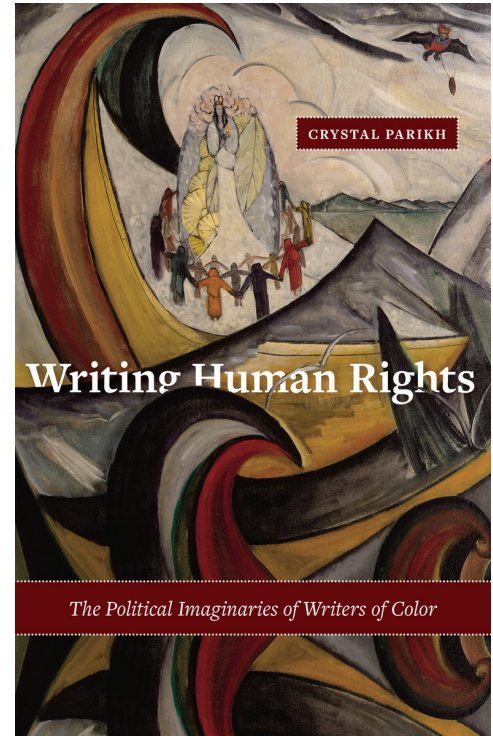


Professor Crystal Parikh

On Thursday, March 1st, the English department held a standing-room-only event to celebrate the launch of Professor Crystal Parikh's new book, *Writing Human Rights* (University of Minnesota Press, 2017). Sponsored by the Colloquium for Postcolonial, Race, and Diaspora Studies, the Asian/Pacific/American Institute at NYU, and the Contemporary Literature Series, the event featured Professor Parikh, author Joseph Keith, and graduate student Alexandria Ramos. Opening remarks were given by Professor Jini Kim Watson, Professor Parikh's close friend and colleague who enthusiastically expressed support for her work.

Professor Parikh began by reading an excerpt from the introduction of *Writing Human Rights*. At its most basic level, she explained, the book is a survey of American literature through the lenses of postcolonialism, diaspora, and gender and sexuality. It complicates the normative discourse on human rights, which usually focuses on an "American" definition that brings to mind national belonging and liberation that Americans claim that they have as others do not. This definition tends toward a narrative of victimhood for those excluded from legal belonging. In her book, which concentrates on the bildungsroman and the family saga, Parikh argues that this is much too narrow and myopic a definition.

Instead, Professor Parikh works toward a transnational, intralinguistic theory of literature written in English by people of color. She asks, "How do we know what 'the human' is?" Traditionally, the answer to this question speaks to strength and capacity for labor, but Professor Parikh's answer highlights the vulnerability and flexibility of the human. Vulnerability isn't weakness, she says, but strength. Its vexed relationship with desire, another central theme in the book, works to complicate the one-dimensional victim. Disability studies, feminist theory, and queer theory all inform her perspective as well.



*Writing Human Rights* by Crystal Parikh

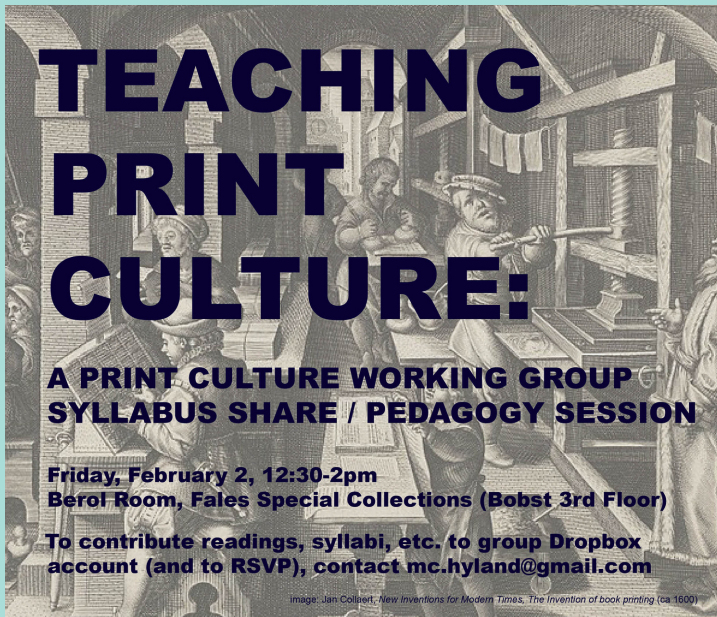
Ms. Ramos and Professor Keith's comments brought out the above points: they asked about methodology and how role of the literary in representing ethical and political discourse, respectively. Afterwards, Professor Watson opened up the talk to further questions from the panel and the audience. Ms. Ramos, Professor Watson, Professor Maureen McLane, a member of the Colloquium for Postcolonial, Race, and Diaspora Studies, and undergraduate student Whitney Graham all asked insightful questions about the assumptions surrounding human rights literature, identity politics, historicizing the book's argument, and making human rights discourse accessible to non-academic communities.

*Writing Human Rights* is Professor Parikh's second book. The first, *An Ethics of Betrayal: The Politics of Otherness in Emergent U.S. Literature and Culture*, was published by the Fordham University Press in 2009. *Writing Human Rights* is available wherever books are sold. Congratulations, Professor Parikh!



# Teaching Print Culture

By George Hajjar



**TEACHING  
PRINT  
CULTURE:**

**A PRINT CULTURE WORKING GROUP  
SYLLABUS SHARE / PEDAGOGY SESSION**

**Friday, February 2, 12:30-2pm**  
**Berof Room, Fales Special Collections (Bobst 3rd Floor)**

**To contribute readings, syllabi, etc. to group Dropbox  
account (and to RSVP), contact [mc.hyland@gmail.com](mailto:mc.hyland@gmail.com)**

image: Jim Collinet, *New Inventions for Modern Times, The Invention of book printing* (ca. 1600)

Join the Print Culture Working Group for our first meeting of 2018. We'll be hosting an informal conversation about print culture in the [redacted] classroom.

Mark your calendar for our two additional spring 2018 meetings:

March 28, [redacted] A New [redacted]

Last Friday, February 2nd, the English Department's Print Culture Working Group had a meeting in Bobst to talk about teaching print culture in the classroom. Masters students, PhD students, and professors came together in a round table discussion about improving syllabi, using the "culture" around printing to deepen the understanding of a text. Although I was the only undergraduate student, I was welcomed into the meeting, and encouraged to share my experiences.

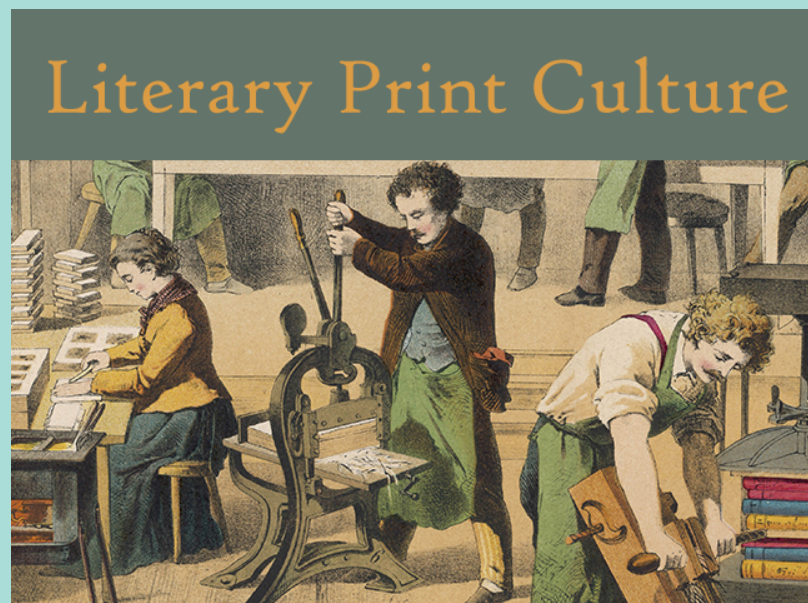
What is print culture?

It includes both the cultural context of a work, and the way it's printed and disseminated. One focus can be the paratext—everything in a book that isn't the text itself. Through paratextual analysis, one gains an understanding of the conditions that contextualize it.

Because paratextual analysis is integral to print culture, the meeting began with an exercise where everyone was given a Harlequin romance novel from the 1970s or 80s, and, without reading the text, each attendee had to talk about the book. People commented on the price on the cover, the series number, the readership implied, the locations where the text may have been sold, whether this text was a part of a personal library, what the story appeared to be about, etc. This exercise proved that there is a wealth of information a physical copy of a story can give a reader if she pauses to consider it.

The meeting also tackled questions about how to expose students of literature to the methods and interests of book history. One professor from Tandon described her Graphic Novel course, which asks students to consider the material properties related to different literary subgenres. Another professor commented on the importance of "demystifying" a text, showing that a book isn't just a relationship between an author and a work, rather, it's the product of a complicated process that includes printers, publishing companies, readers, and more. This demystification turns a book into something material. It creates a space for a reader to consider the ways people consume the literary work.

A number of people suggested that one good way to incorporate print culture into a class is by taking students out of the classroom, either on field trips to rare book rooms, like NYU's Fales Library and Special Collections, or on field trips to printing presses, like those at New York's Center for Book Arts. One existing course that does both of these things—and much more—is ENGL-UA 732 "Papyrus to PDF: An Introduction to Book History Now," taught by Professors McDowell and Priddle.



# Dr. Amanda Watson, Librarian for English and Comparative Literature

by Beth Sattur



Dr. Amanda Watson

Dr. Amanda Watson has worked as a subject librarian specializing in English for the past five and a half years at NYU. After receiving her PhD in English, her postdoc fellowship took her to an academic research library for a few years, moving her away from the career as a professor that she had originally planned. She went back to earn her Masters in library science. “Most academic libraries will require a library degree and an additional subject Masters [at least], if you’re going to be a subject librarian,” she says, explaining a different career path than one might imagine of someone with a graduate degree in English.

What does a subject librarian do? Mostly Dr. Watson assists students, both graduate and undergraduate, in researching their term papers, theses, or dissertations. She can be reached at [amanda.watson@nyu.edu](mailto:amanda.watson@nyu.edu) or at her office on the mezzanine above the first floor of Bobst, where one can arrange a consultation. Alternatively, you can go to the reference desk in Bobst and ask for the subject librarian. (She is the one for English, but there is one for every subject!) Subject librarians can help you find the right materials for your research project, whether it be print or electronic, and they can even suggest that you go to Fales Library and Special Collections or use one of NYU’s other special collections. Dr. Watson urges students not to be afraid to ask questions, especially upperclassmen.

“Inevitably, people show up at the reference desk embarrassed to be a senior,” she says. “If you’re starting to focus on more advanced coursework, is it easy to think, ‘I know all this stuff; if I ask a question it’ll make me seem like I’m stupid for asking a question.’” She reassures that the subject librarians are there to help out with many aspects of research, including topic development or background research, regardless of how far along the project is or who is asking.

Dr. Watson hopes that all the students know about the resources that are available to them, but that it is difficult to ensure on a campus the size of NYU. She is also well versed in many of the resources that students should take advantage of; for example, she says even if you are simply Googling a scholarly article and hit a pay wall, don’t pay for it because a subject librarian can likely get you that same article for free. NYU also has resources such as Interlibrary Loan or EZ-borrow that allow students to have a book sent here from another library at no cost. Moreover, at the beginning of every semester, she and some of the other librarians offer tutorials on introductory library research, which are usually nearly full. For your next term paper, expand your research with the help of one of NYU’s incredible subject librarians.

**Reach out!**

**[amanda.watson@nyu.edu](mailto:amanda.watson@nyu.edu)**



# #EnglishMajorPerks: What's New for Students in the Department

by Gina Elbert



By now, you've probably seen the call for tote bag designs and the snazzy new pins that the English department has up for grabs at Undergraduate Program Assistant Mary Mezzano's desk, but did you know that the department now has book awards that are given out every semester?

The awards are our own lovely Mary's brainchild, so you may have seen them in the email newsletters that she periodically sends out (if not, that's okay – it's April and we understand if you haven't gotten around to reading them yet). Previously, the department has given out the Burns prize, for the best essay on Robert Burns in a given academic year, and faculty nominated awards at graduation. Mary told me that she felt there were a dearth of opportunities: "When I was working on my own Undergraduate English degree (at UNF), I sought out awards like these to help pay for books, food, and whatever else came up. I knew we had students here looking for the same kind of scholarships within the department." To that end, Mary contacted the Undergraduate Program Committee with an idea for a Book Fund Award. With support from both the UPC and English department chair Tom Augst, Mary was able to create two separate awards that students can submit entries for every semester: the Scholars' Book Fund Award and the English Major Video Award.

The Scholars' Book Fund Award awards four \$250 honoraria every semester to students who provide an outstanding 300-word response to a given essay question. This year, the question was, "If you could create a new course in the English department, what would it be and why?" For those interested in submitting a response, the deadline this spring is on May 7th, by which time you need to have emailed Mary (mm8370@nyu.edu) with a word doc and the subject line: Scholar's Book Fund Award Application FIRST NAME LAST NAME N-NUMBER. Mary received many responses the first time around, so make sure your entry is strong and polished! The question will change every year to keep the challenge fresh and exciting. The English Major Video Award information is yet to be released, but requirements will include a minimum length of 30 seconds.

The winners of the Scholars' Book Fund inaugural semester were Joshua Bender for "Filipina/o American fiction after World War II," Julian Bessinger for "Counterprogramming: The Other Romantic Poets," George Hajjar for "Renaissance Period Lyric Poetry," and Anna Kreienberg for "Narrative Medicine and Disability Studies." It seems that students are just as enthusiastic about the award as Mary herself. "The award helped me pay for textbooks for the next semester (especially for Brit Lit and American Lit)," says George, affirming that Mary's mission was successful. "I wanted a class in which special attention was given to the multidisciplinary approach in which Renaissance poets engaged with in their writing. Looking at the scientific, musical, and philosophical context will allow students to better understand the poetry of the period."

#EnglishMajorPerks



# Department News

**Prof. Julia Jarcho** published two books in 2017: *Writing and the Modern Stage* (Cambridge UP) and *Minor Theater: Three Plays* (53rd State Press). She also published an article in *Critical Inquiry* this year, while her play *Grimly Handsome* received its UK premiere at the Royal Court Theatre in December.

**Prof. Carolyn Dinshaw** was awarded the James Robert Brudner '83 Prize from the LGBTQ Studies Program at Yale. As part of the prize she gave a lecture at Yale and at the LGBT Center in New York; the lecture was entitled "Doing Medieval Sex Work in the 21st Century: A 14th-Century Document and Its Afterlives."

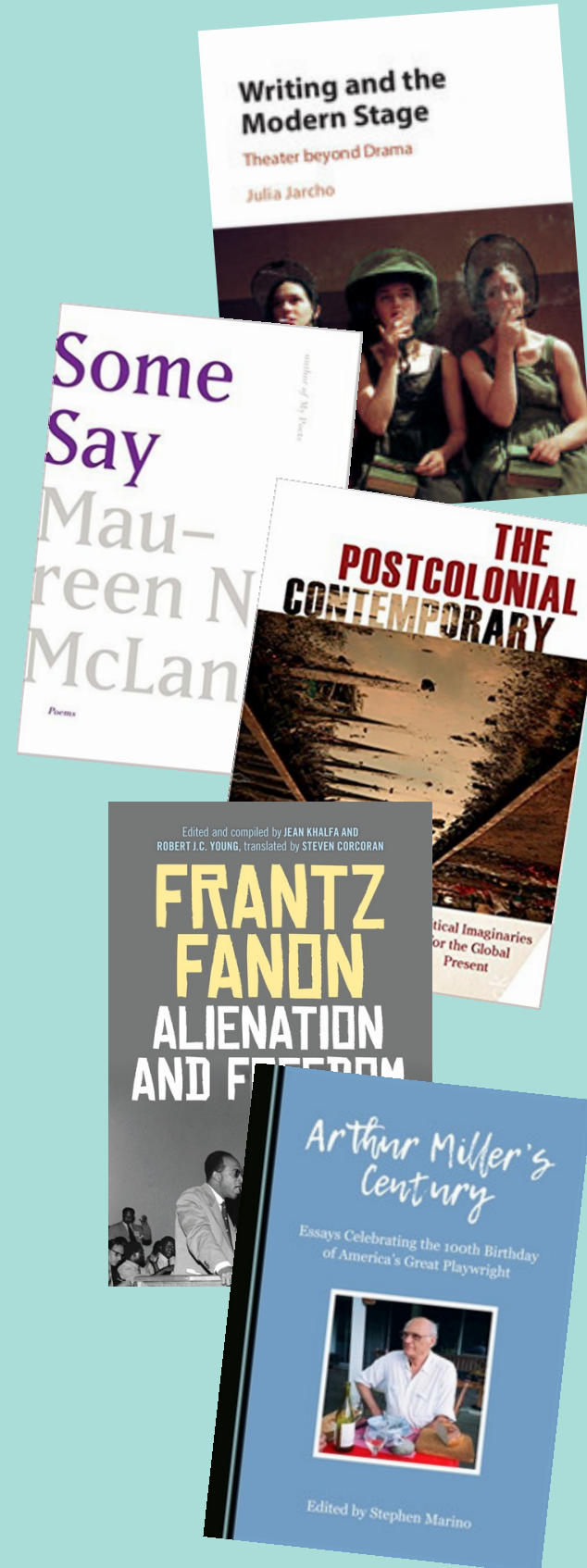
**Prof. Jini Watson** has a new edited collection, *The Postcolonial Contemporary: Political Imaginaries for the Global Present* (Fordham 2018) co-edited with Gary Wilder.

**Prof. Elizabeth McHenry** has been awarded a 2018 ACLS Fellowship to complete her in-progress book, *Making Negro Literature: Writing, Literary Process, and African American Authorship, 1896-1910*.

**Prof. Maureen McLane** published a new poetry collection *Some Say: Poems* (FSG, 2017) which has been named a Finalist for the Audre Lorde/Publishing Triangle Award and for The Believer Award in Poetry, while her book of poems *This Blue* is to be translated into Italian: *Questo Azzurro* (Guanda), by Massimo Bacigalupo. Professor McLane will also be a Fellow at Max Planck in Fall 2018.

**Prof. Sylvia Marks**, associated faculty and Professor of English at Tandon, has recently published a chapter entitled "'I Don't Need you Any More': The Past in Arthur Miller's Fiction" in *Arthur Miller's Century*, edited by Stephen Marino (Cambridge Scholars, 2017). Professor Marks presented on Frances Burney and Samuel Johnson at the American Society for Eighteenth-Century Studies this year and has been elected to the board of the East-Central American Society for Eighteenth-Century Studies.

**Prof. Robert Young's** latest book *Frantz Fanon: Alienation and Freedom* (Bloomsbury Academic) contains previously unpublished writing by Fanon edited by Jean Khalifa and Prof. Young and translated by Steven Corcoran. The volume was first published in France in 2015.



# PhD Placements!

Many of our 2017-2018 Ph.D. students have accepted teaching positions and fellowships. Congratulations!

Chloe Flower, Bryn Mawr  
 Blevin Shelnett, Concord University  
 Carla Thomas, Florida Atlantic University

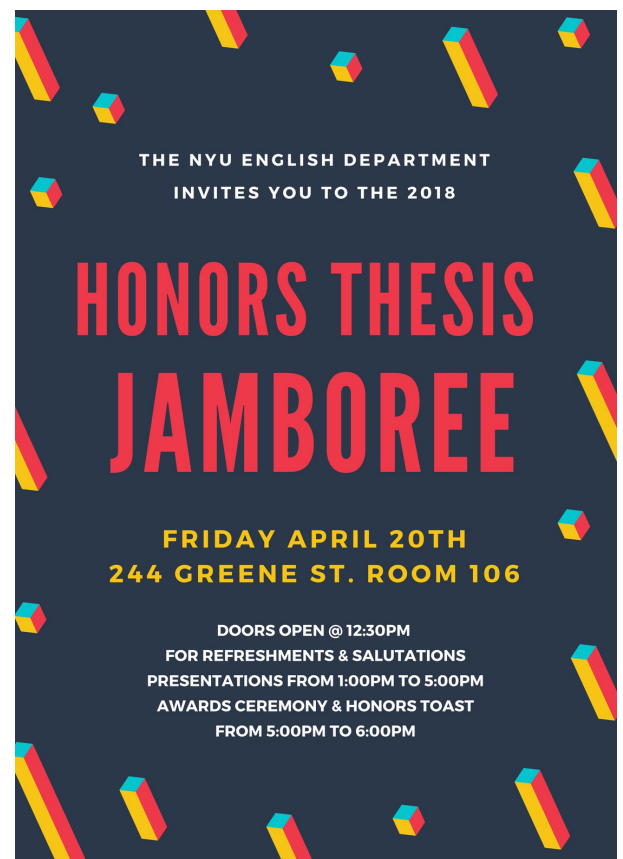
NYU Postdoctoral Fellowship:  
 Cameron Williams  
 Jonathan Franklin




---

# Undergraduate Honors Jamboree

The Honors Thesis Jamboree took place April 20th and commenced at 12:30 pm. The English chair, Tom Augst, spoke citing the seniors as the "Apex of Undergraduate Programs." Keep reading for more from his address to the Honors class as well as a list of the students that presented.





# Undergraduate Honors Jamboree

**Porter Yelton:** *Always Falling: Memory, Collectivity, and Intimacy in Post-9/11 Literature*

Advisor: Tom Augst | Reader: Bryan Waterman

**Vanessa Danek:** *Archiving the Ghosts in the Closet: the Comics Project of Alison Bechdel*

Advisor: Teresa Feroli | Reader: Nicholas Boggs

**Joshua Bender:** *Rewriting Histories: Memory, Allegory, and Imagining Postcolonial Futurities in The Sympathizer and State of War*

Advisor: Jini Kim Watson | Reader: Crystal Parikh

**Su Young Lee:** *The Female Construction of a National Subject(lessness) in the Autobiographical Works Dicteré by Theresa Hak Kyung Cha and The Woman Warrior by Maxine Hong Kingston*

Advisor: Crystal Parikh | Reader: Cyrus Patell

**Catie Kartje:** *Sharing an Authorial Presence: The Spectrality of Meaning-Making in The Turn of the Screw*

Advisor: Pat Crain | Reader: Peter Nicholls

**Devon Lawler:** *Dorian Gray and Maurice: Recovering Homoeroticism & Modern Same-Sex Love*

Advisor: Peter Nicholls | Reader: Marvin Taylor

**Ellie Simmons:** *The Post-Colonial Ecology of Elizabeth Bowen's The Last September and A World of Love*

Advisor: Kelly Sullivan | Reader: John Waters

**Anna Kreienberg:** *Uncovering a Hidden Tradition: Gwendolyn Brooks' "The Anniad" and Alice Notley's Descent of Alette as Feminist Epics*

Advisor: Sonya Posmentier | Reader: Phil Harper

**Annesha Sengupta:** *Never a Ghost: Rape and the Reclaiming of Self in Contemporary South Asian Literature by Women*

Advisor: Toral Gajrawala | Reader: Raji Sunder Rajan

**Ana Lopez:** *Women and the Novel: The Powers of Narrative Anonymity*

Advisor: Wendy Lee | Reader: Sylvia Marks

**Lake Bunkley:** *High Time, High Tide: Finding Time and the Temporal in Black Literatures in the Wake of Hurricane Katrina*

Advisor: Sonya Posmentier | Reader: Una Chaudhuri

**Sonja Leite:** *The Cross-Examination of Humbert Humbert: An Analysis of Law, Narrative and Ethics in Nabokov's Lolita*

Advisor: Josephine Hendin | Reader: John Archer

**Rushabh Shah:** *Reading in Three Dimensions: Narrative Kinetics through Hamlet*

Advisor: John Archer | Reader: Greg Vargo

**Sim Wee Ong:** *"Can it be sin to know?": Satanic Questions in Paradise Lost*

Advisor: John Guillory | Reader: Richard Halpern

**"A scholar pushes the boundaries to what we consider historical, critical and political acceptance on what is scholarly."  
Thomas Augst, Chair**

# Departmental Prizes

**Lake Bunkley**

Honorable Mention, Estelle M. Holmes Award for an outstanding thesis in American Literature

**Catherine Kartje**

Ilse Dusoir Lind Prize for the department's best honors thesis

Phi Beta Kappa/Albert S. Borgman Memorial Prize (Humanities Division), presented to the best honors thesis in the humanities in CAS

**Anna Kreienberg**

Estelle M. Holmes Award for an outstanding thesis in American Literature

**Sim Wee Ong**

Roger Lee Deakins Prize, presented to an outstanding graduating senior in English and Dramatic Literature.

**Rushabh Shah**

Dean Archibald L. Bouton Memorial Award for Research in English

**Elizabeth Simmons**

Frederick Seward Gibson Prize for an outstanding thesis in British and Anglophone literature

**Henry Trinder**

Michael L. Owen Prize, presented annually to an outstanding freshman or sophomore year who has declared the English major

**Porter Yelton**

William Bush Baer Memorial Prize, awarded to a graduating senior who has excelled in English and who has contributed in a noteworthy way the life of the department.

# Undergraduate Honors Jamboree

Fourteen seniors presented their honors theses at the undergraduate Honors Thesis Jamboree on April 20.



Front row, from left: Su Young Lee, Anna Kreienberg, Rushabh Shah, Ana Lopez. Back row, from left: Lake Bunkley, Joshua Bender, Catie Kartje, Porter Yeltin, Sim Wee Ong, Sonja Leite, Vanessa Danek, Devon Lawler, Ellie Simmons. Missing: Annesha Sengupta



# Do You Know About the Dramatic Literature Major in English?

by George Hajjar

In the English department there are a few different routes that students can choose as major, and one you may not have considered is through the Dramatic Literature Program. Students can major, minor, or take classes in this interdisciplinary theater studies program, which mobilizes the resources and coursework from English and related departments throughout the entire university. As a Dramatic Literature major, students can gain the perspective of Gallatin or Tisch without ever leaving CAS.

The program is divided into three general areas: Dramatic Literature, Cinema, and Practical Theatre (yes, spelled the British way). The first category casts an analytic, scholarly light on drama, focusing on genre, playwrights, historical context around the form, etc. The second area hones in on the practical and literary approaches of cinema and cinematic performance. This means that students may take courses in cinematic themes, or genres, but also in film production. Lastly, Practical Theatre concentrates on drama as a creative, performative act. This means that students explore acting, playwriting, stage production, and other related fields.

An interesting part of this major is the sheer scope and influence of Dramatic Literature as a performative art form. In addition to classes in Shakespeare, the father of drama in English, the program also offers classes in Traditional Drama in China and Japan, giving students insight into the art form as a global craft. Moreover, courses like “Race and Ethnicity in Performance” give students tools to look at the world through different lenses.

When I studied abroad in London, I took the “Modern Drama and Performance of Art in London” class, and it made me appreciate the work of independent theatre companies, and so-called fringe theatre. Every week we attended shows in venues all over London, which brought me into areas I wouldn’t have gone to otherwise. Now I realize there is a New York equivalent of this class, and any student in the English department is welcome take it.

If you would like any more information, or are thinking about pursuing a major or minor in Dramatic Literature, you can go to their site, or contact the program director, Brandon Woolf.



## THE BLOTTER TEAM:

**WRITERS:**  
GINA ELBERT  
GEORGE HAJJAR  
JORDAN WILLIAMSON  
BETH SATTUR

**FACULTY SPONSOR:**  
LISA GITELMAN

**DESIGNERS:**  
LESLIE ENOFE  
ALEX GUILLÉN