

The Literature Program Newsletter

THE IRREGULAR LITTONIAN

Fall 2012, Number 42

Dear Alums, Students, Friends, and Family,

Hello from the Literature Program! This edition of the Irregular Littonian brings you news and updates from our alumni, current students, and faculty. Our faculty also answered the question, "In what ways has technology impacted your professional or personal life?" Their anecdotes reflect the ubiquity of tech gadgets in our professional and personal lives, and how they mutually influence each other.

We have a new addition to the LITT Program website. You can now contribute tax-deductible donations to the LITT program, to help fund our student awards, to bring in distinguished speakers, and to help fund other Literature student program activities. Details on donating can be found here: <http://wp.stockton.edu/literature/donate-to-the-literature-program/>

You can donate to the Literature program's operating fund by selecting "Previously established Restricted Fund" and naming "Literature Program" in the blank.

We currently have \$33. If all 385 of our Facebook friends gave \$5, we'd have \$1958!

Please mark your calendars for two Spring Semester events:

The Literature Program Career Panel on February 12, 2013, 4:30-6 PM, at the Campus Center, Meeting Room 5. Stop by as Stockton Literature graduates with careers in a variety of fields will talk with current students and recent graduates about their career paths. Event details can be found here: <http://www.facebook.com/events/121818221310839/>

We also invite you to join us for our annual *Really, Really Big LITT Bash* on April 19, 2013 from 4:30-6:30 at the Townsend Residential Life Center (TRLIC).

We hope to see you at both of these events!

Sincerely on behalf of the Literature Program,
Adam Miyashiro

Faculty Updates

Deb Gussman

Deborah Gussman is delighted to report that her scholarly edition of Catharine Maria Sedgwick's novel *Married or Single?* was accepted for publication and will appear in the not-too-distant future in the University of Nebraska's Legacies of Nineteenth-Century American Writers series. Deb took Catharine Maria Sedgwick to Italy this summer, presenting a paper titled " 'There are terrors in the name': Sedgwick's and Wharton's Old Maids,'" at the Edith Wharton in Florence Conference, and they travelled to Denver for a paper on "Sedgwick's *Clarence*, the Marriage Plot, and Literary Recovery," at the Society for the Study of American Women Writers Conference in October 2012. All of her classes this term -- 19th-Century American Women Writers, Perspectives on Women and a new American Studies graduate course, Research Methods -- have been engaging and challenging (and Sedgwick also made an appearance in 2 out of 3 of those classes!)

Adalaine Holton

Adalaine was on family leave this Fall to care for a new baby. She and her husband James welcomed the birth of their first child, Paloma Violet Salazar-Holton, over the summer. In the Spring, Adalaine is delighted to be teaching a course on critical theory for the new graduate program in American Studies at Stockton.

Lisa Honaker

Lisa Honaker spent the fall semester running a voter registration drive and coordinating other election-themed activities for Stockton's Political Engagement Project. She and Kristin Jacobson collaborated on a Voting History Exhibit in the Library and on a lighthearted issues education campaign, "Where in the World Are Mitt and Barack?" (Check out the campaign on PEP's facebook album <http://www.facebook.com/media/set/?set=a.468859899830755.130683.122731421110273&type=3>.) Honaker is currently working with Kristin Jacobson and Adam Miyashiro to plan a speaker series in the spring on the 21st-century visions of literature and the humanities. She is also awaiting proofs on "Let Things Darken as They Will": Stephen Dunn's Revision Process" for a Syracuse University Press book of critical essays on Dunn to be published in early 2014. She continues to work on her Man Booker project.

Marion Hussong

Marion Hussong is currently preparing a new literature course to support Stockton's LITT major and the Holocaust and Genocide Studies minor. She is researching a paper on the German playwright Carl Zuckmayer's life in exile in Barnard, Vermont. In late spring she will travel to Austria, to help open a major exhibition: "Drawing Against Forgetting: Children's Portraits of the Holocaust" at the Leopold Museum, Vienna. As one of the curators of the exhibition, she will be responsible for the catalog introduction of the exhibition featuring canvasses by the Austrian artist Manfred Bockelmann.

Kristin Jacobson

Kristin Jacobson completed her sabbatical this past summer and returned to teaching this Fall. She also took up her post as coordinator for the WGSS and Literature programs. This summer, in addition to work on her book project focused on extreme adventure nonfiction narratives, she completed final revisions on a book chapter, "Sentimental Economies: HBO's *The Wire* and Harriet Beecher Stowe's *Uncle Tom's Cabin*" for a book under contract with McFarland Publishers and edited by Jenn Williamson and Jennifer Larson, *20th- and 21st- Century Sentimentalism: From Modernism to Media*. Her work with the Political Engagement Project (<https://www.facebook.com/PEPrscnj>) this fall involved using social media to get out the vote. Other highlights of the fall term included listening to Anita Hill speak on campus and listening to "The Last Word" on WLFR (a radio show dedicated to writers and writing from South Jersey and the Tri-State). In the spring Jacobson looks forward to teaching the second half of the American literature survey, 1865 to the present.

Cynthia King

Cynthia King has a great group of students for her Advanced Poetry Workshop, her Introduction to Creative Writing workshop and her Politics of Food course. They are all bringing serious issues, personal and political to their classroom discussions and have been participating in the class blogs with assignments like "Food Challenges," and close readings. This past fall, Dr. King's has been working on edits to her second book and recording interviews for the radio show *The Last Word* on WLFR with writers and writing in South Jersey and the tri-state. These focus on both amateur and professional writers including Christina Salvatore-Smith, Terri Adamczyk and Stockton's own Nathan Long. She also has worked on collaborative interviews and audio pieces for *The Conversant* who also publish some of her *The Last Word* interviews.

Tom Kinsella

Tom Kinsella has stayed very busy during the fall semester teaching two new courses (new to him) and one old course that always puts him through the wringer. The first new course is *Short Verse in Early Modern Britain*, a lovely romp through Renaissance English poetry from Skelton to Montrose including old favorites such as Wyatt, Sidney, Shakespeare, Wroth, Donne, Campion, and Milton. Nothing quite like close reading a metaphysical poet's work on a twenty-first century overhead projector. The second new course is a section of Shakespeare that Kinsella is claiming to be (and believes the claim to be a true) the first section of Shakespeare ever taught at night at Stockton. Ah, what a lovely distinction. The final course is his grammar course: more than twenty years into the study of grammar, he is still fascinated and very much enjoys teaching this course. All is well.

Adeline Koh

Prof. Koh is away for Academic Year 2012-2013 as a Post-Doctoral Fellow in the Humanities Writ Large program at Duke University.

Nathan Long

Since the last *Irregular Littonian*, Nathan Long finished his sabbatical, publishing over 20 flash fiction pieces, several longer stories, two personal essays, and a handful of poems in a range of journals, including Crab Orchard Review, Fiction Southeast, Camera Obscura, and Salt Hill. His work won the online Sonora Review Flash Friday contest in May, was a finalist for two Glimmer Train fiction contests, and appeared in two Philadelphia-based art shows. His story "Road to Pokhara" was recently selected for a workshop with award-winning author Karen Russell.

Professor Long remains active in three Philadelphia-based writing, as well as on the editorial board of the quarterly literary journal Philadelphia Stories, the international queer studies journal *Inter Alia*, and the Southern Humanities Council. He has just finished a senior seminar on Flash Fiction with an incredible group of students, and is looking forward to teaching a new GAH course, The History of Time, in the spring, as well as his normal creative writing courses.

He is looking forward to Winter break, so he can bake cookies and bread, ride his new bicycle, and catch up on a lot of reading.

Adam Miyashiro

Adam Miyashiro has been busy completing several research projects on medieval Mediterranean literature and teaching a new class in General Studies called "Shakespeare's Worlds." This course is intended for non-Literature majors at Stockton College who might want to study the works of "the Bard." This course covers five major Shakespeare's plays and looks at the way these narratives are transformed over time all over the world. This semester, a group of nine students in the class performed scenes from *Macbeth* for WLFR, Stockton's radio station, and will air at the beginning of the Spring semester. Students will also be attending a matinee production of *Othello* and *Much Ado About Nothing* by the Philadelphia Shakespeare Theater next March and April. Prof. Miyashiro has also begun his term on the Executive Committee of the Delaware Valley Medieval Association, the local association of medievalists in the area. He will also be presenting his research at this year's Modern Language Association (MLA) Convention in January 2013. One of these papers, for the Medieval Hispanic Literatures Division, contextualizes medieval Arabic translations of early Christian historiography.

ALUMNI AND STUDENT UPDATES

Gary Hink (LITT, 2005) has just received his Ph.D. in Literature from University of Florida, is on the market, and seems to be doing well.

Michael Duke (LITT, 2010) is in Japan. He's a Princeton in Asia fellow and teaching English to Japanese schoolchildren. Here's more:

"I am trying to teach elementary school students (1st-6th) how to speak English but so far they insist on speaking Japanese. It is the best job I have ever had, but it's difficult on a number of levels. I live in a small town in the Okayama prefecture and everyone is incredibly nice, but very shy. I have no privacy and it is near impossible to communicate. Still, I am studying Japanese constantly and learning it slowly, and getting better at gesturing. I love teaching and I'm thinking of making a career out of it afterwards. Who knows? The children are hilarious and I love them. [. . .] Just being here and studying a different language has totally changed my perspective of English and the importance of language in general. So that's fun. The food is delicious and I have no friends, but that's not out of the ordinary."

Bethany Finn (LITT, 2010) reports from the field:

“Right after I graduated, the president of the bank I work for (at the time as a teller) asked me to write a book for the bank. It took just over a year, and now it's printed in 500 copies!! Also, because of my reading and writing skills, I was promoted to the commercial lending department and will ultimately be taking over as the only documentation specialist. I always heard that literature or English majors couldn't do anything else with their degrees besides teach, but it's not true. I wasn't technically qualified for my position, but what I learned in college set me apart. Thank you, Stockton Lit Department!”

Tania Rivera (LITT, 2012) has begun an MA program in Literature at Monmouth University.

A LITT Student Report on the Washington Center Internship

By Sviatlana Fenichel

If the Washington Center Internship Program is undoubtedly a must-do for political science or economics major, is it suitable for those students who are more excited by the captivating power of words, than confusing realm of numbers and theories? Well, I had an opportunity to find out for myself. Having not been discouraged by the fact that a Literature major might not be the most exciting thing that the highly selective DC recruitment managers might want to see on one's resume, I decided to test my luck and apply for an internship program through the Washington Center. Emails from potential internship sites interested in my candidacy started to come shortly after the diligent Washington Center Program coordinator sent off all over DC a stack of my resumes, which among other things proudly read “Literature degree from Stockton College of New Jersey.” I went through a few phone interviews and received offers for internships. I laid my choice on a small agency in the legislative branch of the government - “Open World” Leadership Center. I was relieved to realize that I stood equal chance with other applicants, whose academic curriculum might have been more suitable for a

governmental agency like “Open World.” On the first day of my internship I timidly made my way through the Capitol Hill neighborhood to the “Open World” office, which was located ... in the John Adams Building of the Library of Congress! I took it as a good sign. At least if I get unbearably overwhelmed with what’s to come in the ensuing three months, I am within a comfortable distance from my comfort zone of books. But all my fears dissipated as soon as I walked into the bright office of my internship site and got introduced to the friendly team of my co-workers. “Open World” is a small agency with only eight full-time staff members in its DC office and two more in Moscow, with former Ambassador to the Kyrgyz Republic John O’Keefe as its executive director. As suggested by its name the agency is dedicated to bridging cultures and promoting cooperation between young professionals from Eurasia and their American counterparts. I could not even imagine how much active learning I had in store for me nor how much fun will I have, when I walked into the office for the first time. After getting accommodated and having familiarized myself with the nuts and bolts of the agency’s structure and mission I received my first professional assignment from the boss himself. And what was it if not... a good old research project, that I thought I was done with the minute I submitted my last final paper for one of my Literature classes. The pressure was weighing heavily. The presentation, titled “Leveraging Outside Sources for Higher Education in Russia” that was to come out of the rigorous research I was delegated to conduct, was to be presented by Ambassador O’Keefe at a US-Russia National Business Council Annual Meeting as well as at a conference organized by the Russian Center for Science and Culture. Having had the necessary skills acquired through multiple Literature classes, the result of this assignment earned me good reputation at my internship and gratitude from my supervisor. That assignment was only one of many other occasions on which my LITT-major training came in handy. The research and writing skills helped with educational part of my civic engagement project on the use of drones, it secured me excellent feedback on the multiple portfolio assignments for the Washington Center, as well as in preparation for the program specific project that all the International Relations students are required to submit. So what I came to realize is that if one is not good at manipulating words and sentences, or is not particularly skillful at communicating his/her ideas clearly and often concisely, or feels intimidated by conducting research, then he / she has a much lesser chance of being successful in the professional environment of Washington Center Internship Program in DC. If I could give one advice to my colleagues – students from Litt department, who like me, feel discouraged to participate in the Washington Internship Center assuming there is no place for their inquisitive and creative minds – I would convince them that they are wrong. They will all have chances to be as successful as other students. And, did I mention that TWC program is an excellent way of advancing professionally while having tons of fun in an international community of students?

TEACHING AND TECHNOLOGY: UPDATES

Deb Gussman

According to my Facebook timeline, I first joined the site on August 17th, 2005. What I remember is that I joined after reading an article featuring a variety of interesting new social networking sites. I don't think I even knew what social networking was, nor do I recall what those other sites were, but I was curious about Facebook, so I signed up for an account. This was back in the early days when you could only join if you were affiliated with a school, and only other users at your school (with the same college e-mail domain name), and those in networks you joined, could see your home page. Once there, I didn't know what I was looking for or understand what to do, so I logged out and forgot about it. About a year later, a former LITT student, whose name escapes me today, and who I'm pretty sure has since de-friended me, sent me a friend request, and lo, my Facebook journey began. At first, Facebook was a purely a place for fun – connecting with friends and family, reconnecting with former students and classmates, goofing with pictures and memes, and the like (pun intended). While I still derive great pleasure from those social aspects of the site, it has since also come to be an important element of the intellectual conversations that inform my teaching, and a site for “side” conversations about all kinds of issues – literary, feminist, spiritual, political – that frequently begin in the classroom and spill over on to my wall. Since 2005, an increasing number of literary and academic organizations and individuals have created facebook pages of their own that I visit regularly, from our LITT program page, to author societies like The Catharine Maria Sedgwick Society, to the pages of living writers like Anne Lamott or Tupelo Hassman, to research organizations like The National Archives. To make a long story short, if you are still only using Facebook as “social” media, you are missing a lot of great stuff. Check out what else is there in your area of literary interest, who else is talking about books and reading and research, hit Like!, and join the conversation.

Adalaine Holton

A couple of years ago, I did an independent study with Bethany Finn, a Literature major, on the dramatic and ethnographic works of Zora Neale Hurston. For her final project, I gave her three options: she could write a traditional research paper, present her work at an undergraduate conference, or create a website. Although she did not have much prior experience creating blogs or websites, she chose to design a website to showcase her research (and ended up presenting it at Stockton's Day of Scholarship). The result was quite impressive, both in its content and its structure. As I helped Bethany navigate the design and execution of the website, I learned a great deal about benefits of presenting literary research in this alternative format. Initially, Bethany approached her research project just as she would have approached a traditional research paper, but she soon realized that the structure of the website would need to be more fragmented than a paper. And, most importantly, each page (or fragment) would need to make sense on its own. After all, users might read the pages in a different order than expected, or they might only read one or two pages. And who were these “users” in the first place? Bethany was no longer writing for just her professor, but for the public. For Bethany, these challenges and

questions became opportunities to examine a somewhat different set of research questions. While I haven't yet assigned the creation of a website as an alternative to a research paper in a regular LITT courses, I think I will. Not only would students learn skills that will likely help them in future careers, but the web-based project would perhaps provide an opportunity to think differently and more innovatively about the subject matter in the first place. It could also be an excellent occasion for students to work collaboratively.

Lisa Honaker

It has finally happened. I have divorced myself from paper. I am now a smartphone reader. My phone has become my preferred format for reading everything, including those books I teach. If I could, I would access all of my texts through my Kindle iPhone app. I have become a skilled highlighter, and am becoming better and better at navigating the text in class through my phone. Inevitably, another iPhone or tablet reading student helps me identify page numbers for members of the class working with the hardcopy texts, but the electronic folk are multiplying. I would say that fully half of my Detective Fiction class is reading the books on an ereader of some sort.

I would love to make my book order a Kindle or Nook, since many, many of the books I teach are free ebooks. I believe that the cost of a basic 7-inch ereader with the few actual purchases that would have to be made would still be less than buying the books in paper for my class alone. I haven't made the leap yet, formally, but I can see it coming.

Last fall I was amused by students who were reading 500- to 900-page Victorian novels on their phones. This weekend, I downloaded *Les Miserables*, *War and Peace*, *Anna Karenina*, and *Bleak House* to mine.

Marion Hussong

Notions on technology:

I have always published in online journals as well as in traditional print journals and books. I began to work as a scholar in the late 1990s, around the time the internet expanded rapidly, and online scholarship was always a part of my research perspective. My biggest and most satisfying technological project so far is a digital book: *Franz Kain: Short Stories and Essays. A Critical Digital Edition*. When I started to work on this monograph I pondered whether I should publish it with an academic press or go digital. As the manuscript took form it became very clear that the print medium has limitations that would render the project less relevant. It was challenging and fun to produce a digital book. The most rewarding aspect of the work came at the very end when I developed the aesthetics of the layout and integrated beautiful contemporary art by the Austrian artist Manfred Bockelmann into the design. You may take a look at the book here: www.stockton.edu/franzkain.

Kristin Jacobson

My colleagues in Literature always push me to engage with technology in new and different ways. My students do, too. This fall I am teaching a novel that I only have access to on my iPad. While reading and discussing an e-book may seem at first glance to be a simple task, this is the first time I am working from an electronic text that does not count pages. I can write notes and underline and otherwise mark up the text, but not exactly in the ways I am used to when reading a physical book. I am noticing that I need to develop new critical reading habits to engage the e-book platform. Of course, with change come resistance: I have almost ordered or purchased the novel several times so I can simply use my tried and true critical reading habits and means of referencing the text. So far, though, I have talked myself out of ordering a physical copy and returned to the e-book to try new strategies. Will e-books replace my desire for physical books? Not likely . . . at least right now. I welcome hints and tips for reading and teaching with e-books.

Cynthia King

My poetry collaborator Ariana-Sophia Kartonis and I regularly use g-chat or e-mail to ping pong lines of poetry back and forth. It's fast, precludes discussion of our motivations, and allows us to complete poems in the time it would take us if we were sitting next to each other when in reality she is in Ohio and I am in Pennsylvania. Our chapbook *By a Year Lousy With Meteors*--to be published in 2013--was composed this way and we continue to scheme about ways to make poems using gadgets.

Tom Kinsella

Most of you know that I've been using technology for a very long time in my classroom. ("Of course, you have, Kinsella. Chalk is a technology; so are pencils!") Yes, well, I've been using electronic technology for quite some time. Here are two ways I used it in the Shakespeare course this term. The first turned out quite well. I asked students to review about eight dramatic or movie versions of Act II, scene i of *Taming of the Shrew*. This is the chase scene, when Petruchio and Kate first meet. There are first-rate versions available on youtube; there are second- and third-rate versions as well. Students chose at least three versions and compared the choices made by the actors – their pauses, delivery, their gestures; to a lesser extent they considered setting and costuming. The point was to consider the ways that different acting choices impart meaning to Shakespeare's text. Short of shipping the class over to Stratford (England or Canada) to see a performance a week, this seemed a good way to remember that these plays were first meant to be enacted. A second assignment was entitled *Sonnets the Old Way*. After reading and discussing all of the sonnets, I asked each student to transcribe one Shakespeare sonnet by hand, any one; it was their choice. My only stipulation was that they write the sonnet by hand on an 8.5 x 11 sheet of paper. They could use any sort of readable writing instrument (standard pen, felt tip, brass nib, pencil, crayon, etc.). The assignment was calculated to get students thinking about the subtle pressures of production within a manuscript culture. Why on earth describe this assignment under "Reflections upon

Technology”? Because the results of this work have been made available via new technology. Take a look, I think you’ll enjoy the edition:
<http://wp.stockton.edu/nightshakes/sonnets-the-old-way/>

Nathan Long

Be Thee Doers of the Word*

I went through college writing papers on a manual typewriter (I eschewed the noisy, over touchy, electronic one my parents bought me when I graduated high school), but in graduate school, I thought of computers as a life sent, though I wasn't rich enough at that point to own my own.

After graduate school, as I grew more dedicated to writing fiction and sending it out to publications, I mastered the ins and outs of Word, which allowed me to quickly edit and the format of my story. Today, I learn a great deal about technology from my students, but I'm always surprised that many haven't learned many of the functions of the Word program they used everyday--how to set up a document, how to indent, how to find and replace. So, I have started to spend part of a class period each semester going over the basic functions of Word.

*This quote, from the Bible, was carved above the door of the church I walked by everyday on my way to my graduate classes in Richmond, VA.

Adam Miyashiro

With the help of my colleagues in Literature and from around the college, I have “gone paperless.” This year, much more so than any previous year, I have noticed students buying Kindle and other e-book editions of assigned readings, using iTunes to manage their course materials, and even navigating Blackboard, our course management system, with their phone and tablet applications.

The most interesting feature literary apps is that in teaching something like Shakespeare, using the “Shakespeare app,” students have both a modern edition of the text as well as the text in the First Folio of 1623, with all its spelling variants and early modern orthography (see screenshots below). This kind of device-driven software brings Shakespeare, and perhaps in the future, other early writers and texts, closer to its printed source.

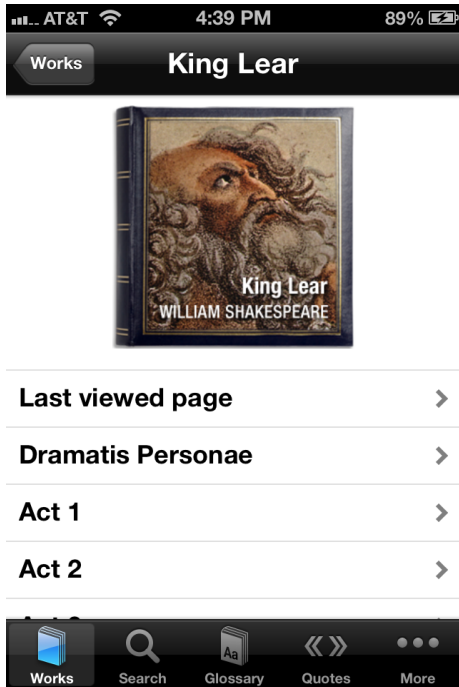


Figure 1: Modern Edition (Shakespeare App)

THE TRAGEDIE OF KING LEAR.

Actus Primus. Scæna Prima.

Enter Kent, Gloucester, and Edmond.

Kent.

I Thought the King had more affected
the
Duke of *Albany*, then *Cornwall*.

Glou.

It did alwayes seeme fo to vs: But
now in the diuision of the Kingdome, it
ap-

Figure 2: First Folio of 1623 (Shakespeare App)