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**Fall 2016 Research Resources Newsletter**

This fall has been incredibly busy and productive for the Department of English. Several new works authored by our faculty and graduate students have appeared in just the past few months, and more are soon forthcoming. Be sure to check out the pieces below over the winter break!

Professor **Timothy Erwin**’s book *Textual Vision: Augustan Design and the Invention of Eighteenth-Century British Culture*, published last year by Bucknell University Press, has just been released in a [paperback edition](https://rowman.com/ISBN/9781611485691/Textual-Vision-Augustan-Design-and-the-Invention-of-Eighteenth-Century-British-Culture). Tim’s book has been receiving critical praise; in a recent [review](http://www.journals.uchicago.edu/doi/full/10.1086/686933) for *Modern Philology* 114.2 (November 2016): E105–E107, Berkeley’s Joshua J. Weiner declares that *Textual Vision* is “indispensable.” Tim has also seen two new publications into print: [“Discourse and Period Style across the Arts,”](https://muse.jhu.edu/article/628861) a review essay in the journal *Eighteenth-Century Life* 40.3 (2016): 134–147, and “Imagery,” an entry in [*The Oxford Handbook of British Poetry, 1660–1800*](https://global.oup.com/academic/product/the-oxford-handbook-of-british-poetry-1660-1800-9780199600809?cc=us&lang=en&), edited by Jack Lynch (Oxford University Press, 2016).

“Confessio Amantis,” a new poem by Professor **Donald Revell**, appeared in the [*American Poetry Review*](http://aprweb.org/issue-index/september-october-2016) 45.5 (September/October 2016): 14–15. This divulgence artfully riffs on the Bard: “The fault in my stars / Was hammered there by me, in love’s despite.” Also, on the Poetry Foundation website, Craig Morgan Teicher has published a [“Poem Guide”](https://www.poetryfoundation.org/poetrymagazine/poems/detail/51171#guide) for Don’s “Death,” which originally appeared in the June 2008 issue of *Poetry*. Teicher explains that, despite the title, it’s a “cheerful, chatty, transcendent poem.” You can listen to Don read his poem—and Teicher discuss it—[here](https://media.poetryfoundation.org/uploads/media/default/0001/09/1e30b506c44dc1f21e7c51fc310a6191fb0e2716.mp3).

The “First Folio!” exhibit at Lied Library was a great event for the department and for the university. Professor **Evelyn Gajowski** was featured on [Nevada Public Radio](http://knpr.org/knpr/2016-09/original-shakespeare-first-folio-display-unlv) for her expertise on Shakespeare and his works. Lynn also interviewed Neema Parvini on the topic of [“Shakespeare and New Historicist Theory”](http://blogs.surrey.ac.uk/shakespeare/2016/08/29/shakespeare-and-contemporary-theory-27-shakespeare-and-new-historicist-theory-with-evelyn-gajowski-and-neema-parvini/) for the 27th podcast in Parvini’s *Shakespeare and Contemporary Theory* series (29 August 2016).

And congratulations to Assistant Professor-in-Residence **Scott Hollifield**, whose book *Shakespeare and Film Theory* will be published next year by Bloomsbury Press in their Arden Shakespeare and Theory series, of which Lynn is the general editor. You can listen to Scott discuss his work in this illuminating [interview](https://blogs.surrey.ac.uk/shakespeare/2016/10/28/shakespeare-and-contemporary-theory-30-shakespeare-and-film-theory-with-scott-hollifield/) with Parvini.

The newest issue of *Interim* 33.3 (2016) features Michael Berger’s fantastic [interview](http://www.interimpoetics.org/berger) with Professor **Claudia Keelan**, who has been serving as the journal’s editor since 1999. Claudia reveals that “the precariousness of states of being, and of place,” informs all of her poetry.

“Student-Centered Assessment Design in a Professional Writing Minor,” an article co-authored by Associate Professor **Denise Tillery** and Professor **Ed Nagelhout**, was published in [*Programmatic Perspectives*](http://www.cptsc.org/pp/) 8.2 (Fall 2016): 186–208. Denise and Ed explain that “knowing why” can be more important than “knowing what” or “knowing how.”

Professor **Felicia Campbell**, who is UNLV’s longest-serving faculty member, was interviewed by John Przybys for the *Las Vegas Review-Journal* (8 November 2016). In the [article](http://www.reviewjournal.com/life/unlv-s-longest-serving-faculty-member-talks-about-her-life-out-classroom), Felicia reflects on the many changes she has seen during her career at UNLV, which began in 1962 when the school was known as the Southern Regional Division of the University of Nevada.

The newest issue of the *Popular Culture Review* 27.2 (Summer 2016), edited by Felicia with UNLV Writing Center Director **Gina M. Sully**, features an article by PhD student **Dorothy Vanderford**. In “Local Business: The Manhattan Project and Chaos Theory” (pp. 24–42), Dorothy suggests that chaos theory offers a useful framework for analyzing popular representations of the Manhattan Project (including the atomic wedgie!), while also exploring her own family history as the granddaughter of J. Robert Oppenheimer.

This issue of the *Popular Culture Review* also includes a book review by Instructor **Kim Idol** (pp. 237–238) and reviews of Associate Professor **Anne Stevens**’s book *Literary Criticism: An Introduction* (Broadview Press, 2015) and Assistant Professor **Julia Lee**’s book *Our Gang: A Racial History of the Little Rascals* (University of Minnesota Press, 2015). The latter two reviews (pp. 239–243) were written by **Heather Lusty**, who received her PhD from the English Department and now teaches in the UNLV Honors College.

Associate Professor **Anne Stevens** has published a [review](http://res.oxfordjournals.org/content/early/2016/08/28/res.hgw101.full) of Fiona Price’s *Reinventing Liberty: Nation, Commerce and the Historical Novel from Walpole to Scott* in the *Review of English Studies*. Anne concludes that Price’s book “is a welcome addition to the body of scholarship on the early historical novel, Romantic-era fiction, and women writers and politics.” Additionally, Anne’s review of James Turner’s *Philology: The Forgotten Origins of the Modern Humanities* appears in [*Clio: A Journal of Literature, History, and Philosophy of History*](https://www.ipfw.edu/clio/) 45.2 (Spring 2016).

[“Proust’s Darkroom,”](https://muse.jhu.edu/article/637380) a terrific new article by Assistant Professor **Emily Setina**, appeared in *MLN* 131.4 (September 2016): 1080–1112. Analyzing both French and English texts in this scholarly project, Emily focuses on a “curious paradox” in *À la recherché du temps perdu*: Proust’s narrator “consistently criticizes technological substitutes for lived experience, but the novel nevertheless mobilizes photography as a privileged metaphor for translating experience into writing.”

Assistant Professor-in-Residence **Amy M. Green**’s article [“The Reconstruction of Morality and the Evolution of Naturalism in *The Last of Us*,”](http://gac.sagepub.com/content/11/7-8/745.abstract) *Games and Culture* 11.7–8 (November–December 2016): 745–63, affiliates a postapocalyptic video game with the genre of literary naturalism. Amy asserts that “video games can stand as powerful, thematically rich, and complicated narratives expressing the turmoil and fragility of human culture in the same way as their literary and film counterparts do.” Amy has also made the news lately; Amber Sampson featured her in a profile published in *Vegas Seven* (22 November 2016), titled [“Meet the UNLV Professor Giving Video Games a Seat at the Literary Table.”](http://vegasseven.com/2016/11/22/meet-unlv-professor-giving-video-games-seat-literary-table/)

The English Department’s Instructors have also been doing some great work:

Instructor **Molly C. O’Donnell**, who received her PhD from our department last year, is the author of [“Mirrors, Masks, and Masculinity: The Homosocial Legacy from Dickens to Machen,”](http://www.euppublishing.com/doi/abs/10.3366/vic.2016.0241) which appeared in *Victoriographies* 6.3 (November 2016): 256–275. The article begins with an 1869 story of a man “plagued by a spectral projection in the form of a monkey,” which was admired by Charles Dickens! Molly examines works that use an “episodic structure to plot intersecting tales of romantic adventure and picaresque-*flâneur* wandering blended in unique ways with gothic horror.” She finds that in these narratives, male friendships are “as unstable and inauthentic as any other thing that goes bump in the night.”

Instructor **Derek Pollard**, who also received his PhD from our department last year, is the author of [“The Postmodern Nineteenth Century: ‘Sonnet—To Science’ and the Case for Poe’s Avant-Garde Poetics,”](http://muse.jhu.edu/article/638528) which appeared in the *Edgar Allan Poe Review* 17.2 (Autumn 2016): 105–115. This essay provocatively reads Poe’s poetry for its “choreographed disarray” and claims that it anticipates the twentieth century’s postmodern turn.

A short story titled [“Death of a Small Civilization,”](http://www.paperdarts.org/literary-magazine/2016/10/15/death-of-a-small-civilization) by Instructor **Brittany Bronson** (who has been named a 2016 Literary Arts Fellow with the Nevada Arts Council), appeared in the journal *Paper Darts* (28 November 2016). “All I want are italics,” declares Brittany’s narrator, “for someone to come over and turn all these hates into soft letters that I can lean into, to give me some gently inclined words to die upon.”

Instructor **Michael Kroesche**, who received his MFA from UNLV in 2011, authored two poems, “My Silence and Sapling Time” and “Sunflower,” for the [*Colorado Review*](http://coloradoreview.colostate.edu/books/colorado-review-spring-2016/) 43.1 (Spring 2016): 122–123. Additionally, his poem [“Second Springtime”](http://www.helenpresents.com/fns-second-springtime-michael-kroesche/) was featured by *Helen* in November.

Instructor **Gary Pullman** has published an urban fantasy novel, [*A Whole World Full of Hurt*](https://www.amazon.com/Whole-World-Full-Hurt/dp/1509210989/ref=sr_1_2?s=books&ie=UTF8&qid=1479567252&sr=1-2&keywords=A+Whole+World+Full+of+Hurt+Pullman) (Wild Rose Press), and three articles for *Listverse*, including [“10 People Who Held Bizarre Positions in Royal Courts”](http://listverse.com/2016/12/04/10-people-who-held-bizarre-positions-in-royal-courts/) (which features jesters, grooms, eunuchs, and a whipping boy).

And our students continue to put out excellent fiction, poetry, and nonfiction:

BMI Fiction Fellow **Joe Milan Jr.** published two short stories this fall. “Commune’s Lonely Hearts Pub” appeared in the anthology [*BooksActually’s Gold Standard 2016*](http://www.booksactuallyshop.com/products/booksactuallys-gold-standard-2016), edited by Julie Koh (Math Paper Press), and [“Dreams Obstructed”](http://www.eastlit.com/eastlit-december-2016/eastlit-content-december-2016/dreams-obstructed/) (about a constipated Korean pop star!) appeared in *Eastlit* 5.46 (December 2016).

In September, PhD student **Marc Aramini** was [interviewed](http://www.fantasyliterature.com/author-interviews/marc-aramini/) by Stuart Starosta for the website *Fantasy Literature*. Marc’s book, [*Between Light and Shadow: An Exploration of the Fiction of Gene Wolfe, 1951–1986*](http://www.castaliahouse.com/downloads/between-light-and-shadow/) (Castalia House, 2015), was the runner-up for the 2016 Hugo Award in the “Best Related Work” category. In the interview, Marc reflects on the Catholic symbolism, literary allusions, and “complicated systems and narrative tangles” in Wolfe’s science fiction.

MFA student **Kayla Miller** published three stories this fall. [“Alive Daughter,”](http://www.profanejournal.com/kayla-miller.html) a loving address to what may be a robotic baby, appeared in the journal *Profane* 3 (Winter 2016). [“Star Stories,”](http://www.juxtaprosemagazine.org/star-stories-by-kayla-miller/) an excerpt from Kayla’s novel, was featured in volume 9 of *JuxtaProse Literary Magazine*. And a third tale appears in [*Black Candies: Gross and Unlikeable*](https://www.amazon.com/Black-Candies-Natanya-Ann-Pulley/dp/0997949902), an annual anthology of literary horror by women writers, published by the literary nonprofit group So Say We All.

[“#NeoGoddesses,”](http://www.whitestagpublishing.com/volume-iii.html) the newest issue of *White Stag* 3.2 (2016), features two poems by MFA student **Autumn Widdoes**. Autumn’s contributions to this collection (devoted to poetry by women- and nonbinary-identified writers) are titled “A Range” and “The Storm.”

MFA student **Gaby Williams** has recently had her poetry published in multiple venues: [*Ghost Proposal*](http://ghostproposal.com/about/), *Whiskey Island*, and Amazon’s *Day One*.

Also, the graduates of our creative writing programs continue to flourish. Recent MFA graduate **Becky Robison** has seen two of her poems, “Girls Look More” and “Longing for Lungs,” published in the *Denver Quarterly* 51.1 (2016): 68–69. Her piece [“In the Event of a Water Landing,”](http://www.helenpresents.com/issues/five-fall-issue-2016/event-water-landing-becky-robison/) a work of flash fiction, was featured in *Helen: A Literary Magazine* 5 (Fall 2016).

And there’s lots of great stuff on the horizon! Soon forthcoming works include Professor **John Bowers**’s essay “Teaching *Pearl* When Teaching Tolkien,” in [*Approaches to Teaching the Middle English* Pearl](https://www.amazon.com/Approaches-Teaching-Middle-English-Literature/dp/1603292926/ref=sr_1_1?ie=UTF8&qid=1480956624&sr=8-1&keywords=Teaching+the+Middle+English+Pearl), edited by Jane Beal and Mark Bradshaw Busbee (Modern Language Association, 2017), and **Emily Setina**’s article “Marianne Moore’s Postwar Fables and the Politics of Indirection,” *PMLA* 131.5 (October 2016). **Derek Pollard** has authored three forthcoming poems: “Arroyo” in the *Colorado Review*, “Les Loriots de Papier” in *The Roaring Muse*, and “The Four Sisters and the Four Stages of the Work” in *Diagram*.

And be sure to check out [*Masking*](https://www.unlv.edu/news-story/masking-curated-karen-roop), an exhibit at the Marjorie Barrick Museum of Art’s Braunstein Gallery, curated by **Karen Roop**, Assistant Director of English Composition. The exhibit, which combines traditional Mexican masks with contemporary artwork, opens on January 27 and will run through December 2017.