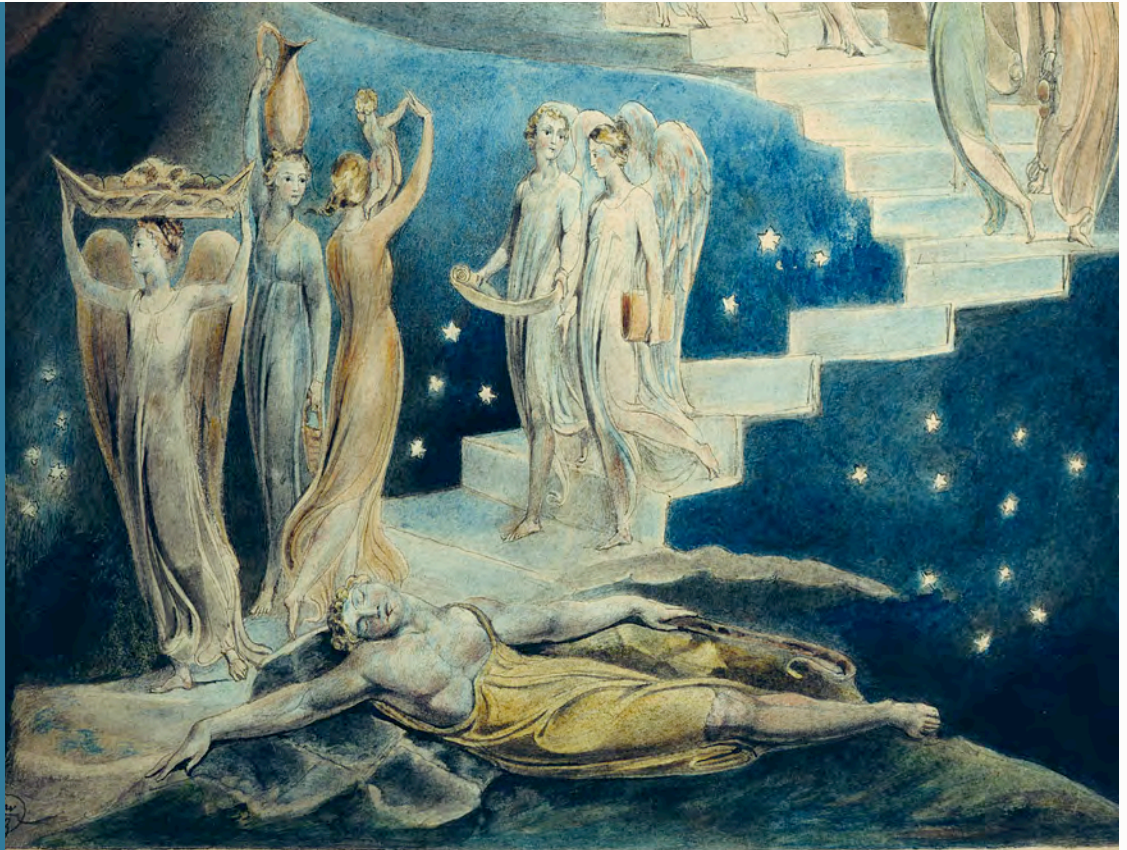


# GRADGRIND

*The Boston  
University  
English  
Department  
Graduate  
Newsletter*



## GRADUATE STUDENT NEWS

### Conferences

**Julia Mix-Barrington** received a department travel grant to attend the Shakespeare Association of America's annual meeting in Atlanta from 5-8 April. Her paper is called "A Fortress Built By Nature: The Silver Sea and National Security in Shakespeare's Chronicle Histories."

In January, **Patrick Whitmarsh** presented a paper titled "Proverbs for Paranoids: The Limits of Counterculture in Philip K. Dick and Thomas Pynchon" at MLA in Philadelphia, PA.

In March, **Alexandra J. Gold** will participate in the roundtable "'believing painting to be language': Jasper Johns' Poetic Art" at NEMLA in Baltimore. She will also present a paper titled "Bad Girls

### *Willing Suspension Productions*

is enchanted to present Rowley, Dekker, and Ford's tragi-comedy *The Witch of Edmonton*, a play of devilish dogs, semi-wicked witches, and murder most foul. The play is directed by Julia Mix-Barrington and Alex Macconochie, and features the dramatic talents of Kristin Lacey, Noa Saunders, Bryan Russo, Ken Alba, Liam Cruz-Kelly, Jon Najarian, and Emily Gruber-Keck.

March 16-18, 7:00 PM  
Boston University Student Theater  
Tickets: \$6 students / \$8 general

and Nasty Women: The Reclamatory Power of Language." at the Women's, Gender, and Sexuality Consortium in Cambridge this April. In May, she will present "Polis/is eyes': Charles Olson, Robert Creeley, and the films of Stan Brakhage" at the ALA in Boston.

## Graduate Student Colloquium

The English Graduate Student Association is pleased to present the first meetings of our Colloquia Series.

Pedagogy: Teaching in the Age of Trump  
Monday, March 27, 6:00 pm

Graduate students are encouraged to come discuss the pedagogical concerns of the current political environment with several faculty discussants.

Profession: Alt-Ac  
Friday, April 7th, 2:00 pm

We will explore how Boston University English PhDs have succeeded professionally in areas other than traditional academic positions.

Research  
TBA

We will hear from a faculty member currently undertaking a book-length project, and discuss the process of conceiving, realizing, and revising a monograph.

**Annael Jonas-Paneth** will attend the INCS (Interdisciplinary Nineteenth-Century Studies) conference in Philadelphia on March 16-19, with a paper titled "'Not While in the Prime of Life': Suicide as Antibildung in Victorian Broad-sides and Sheridan Le Fanu's *Carmilla*." She will also attend the joint VSAWC (Victorian Studies Association of Western Canada) conference in Vancouver on April 28-29, with a paper titled "Individuation without Borders: Exercises in Character Delineation in Ruskin's *The Elements of Drawing* and Brontë's *Villette*." She received a departmental travel grant to attend.

In November, **Shannon Draucker** attended the North American Victorian Studies Association (NAVSA) annual conference in Phoenix, Arizona, where she presented a paper titled "'Regardless of the Visible World:' Thomas Hardy, Acoustical Theory, and Queer Sonic Communities." She received the

NAVSA Student Travel grant to attend. In March, she will give a paper titled "Sounding Bodies: Music, Corporeality, and Female Performance in Mary Augusta Ward's *Robert Elsmere*" at the Interdisciplinary Nineteenth-Century Studies Conference in Philadelphia, PA. She received a GSO Travel Grant to attend.

**Kate Neilson** will attend NeMLA on March 25th to present a paper titled "'England is now a garden': Ecology, Culture, and Gender in William Morris's *News from Nowhere*." She is receiving a travel grant from the English department to attend.

**Ken Alba** will present his paper "Beckett and New Media: Transcoding Quad" at the University of Cambridge's conference, *Embodying Media: From Print to Digital* on May 27th.

**Pardis Dabashi** will attend the International Conference on Narrative in March 2017 in Lexington, KY. She will present her paper, "The Art of Asphyxiation: The Suffocating Beauty of Max Ophuls' *Narrative*."





**James Brophy** presented a paper titled “‘It Survives,’: Auden / Beckett and a Late Modernist Poetics” on a panel, “Auden, Beckett, and a Modernism of Nothing” that he has organized for the Louisville Conference on Literature and Culture Since 1900 on February 25-27th. His paper “as if the sex mattered”: *Endgame* and the Post- (Queer) Companionate Union” has been accepted to the Third Annual Conference of the Samuel Beckett Society to be held this summer in Halifax, Nova Scotia; he has received generous travel support from the Beckett Society to attend.

**Florian Gargaillo** presented two papers at The Louisville Conference on Literature and Culture Since 1900: one entitled “Louise Glück’s Allusions to Modernism” (Feb. 24) and another entitled “‘Echoes of Cruelty and Nonsense’: Stevie Smith and T.S. Eliot” (Feb 25). He will also present two papers at the American Literature Association in May: “‘And not yet to have written a book’: Books and Epistemology in Wallace Stevens” and “English Frost: Poems, Letters, Places.”

**Jon Najarian** organized a panel at MLA in Philadelphia called “Limits of the Diaphane: Modernism and the Boundaries of the Human.” He presented a paper titled “‘As None Perceived’: Omniscience and Perception in Joyce’s ‘Ithaca’” as part of that panel.

**Andrew Christensen** presented a paper titled “On Being One’s Own Heir: *The Picture of Dorian Gray* and Metaphysical Heredity” at the graduate student panel of the Victorian Literature and Culture seminar at Harvard’s Mahindra Humanities Center in November.

**Greg Chase** will attend the American Literature and the Philosophical Conference in Paris, France from March 23rd-25th. He will be presenting a paper entitled “Trying to Build a Bridge of Words: Other-Mind Skepticism in Wright’s *Black Boy* and Ellison’s *Invisible Man*.”

In April, **Noa Saunders** will present her paper “The Belated Kitty: Aura, Textuality, and Precarity in Anne Frank’s Diary” at the University of Virginia’s Graduate Conference, Making and Collecting.

In November, **Ryan Weberling** presented a paper titled “‘Strange, Strange Crops’: Salman Rushdie and ‘the South’ as Imaginary Homeland” at the American Studies Association conference held in Denver. In April, he will participate in the “work in progress” round table sponsored by the Consortium for Graduate Studies in Gender, Culture, Women, and Sexuality (GCWS). The event is part of the Feminisms Unbound series hosted at MIT.



## Publications

**Patrick Whitmarsh's** paper "Specters of Communication: Supernatural Media in Thomas Pynchon's *Gravity's Rainbow*" is forthcoming in *Modern Fiction Studies*.

**Talia Vestri Croan's** article "Wordsworth's Sibling Logic: 'Tintern Abbey' and 'We are Seven'" has been accepted for publication at *European Romantic Review*. Another proposed essay, "Queer(ing) Kinship: Fraternal Reproduction and Sororal Transmission in Shelley's *The Cenci*," was accepted for inclusion in a proposed book collection, *Material Transgressions: Romantic Affects, Bodies, Genders*.

**Florian Gargaillo's** article, "Impersonal Yet Intimate: John Clare and the Early Poems of Seamus Heaney," is forthcoming in *Essays in Criticism*. He also reviewed Stevie Smith's *All the Poems* (ed. Will May) for the December 2016 issue of *Chicago Review*, and his review of Derek Walcott's *Morning, Paramin* will appear in *Rain Taxi*.

**Alexandra Gold's** article "Frank O'Hara: Salute To the French Negro Poet, Aimé Césaire" is forthcoming in the October 2017 issue of *The Comparatist*.

**Alex Macconochie** has an article titled "'Lady, Shall I Lie in Your Lap': Gender, Touch, and Power on the English Stage," forthcoming in *Renaissance Drama* 44.

### Graduate Workshop Series

Greg Chase, Patrick Whitmarsh, and Shannon Draucker invite you to participate in the Graduate Workshop Series. These workshops are designed to give graduate students the opportunity to share work in progress, receive feedback from peers, and/or enjoy some pizza. All graduate students are welcome. The schedule for the upcoming semester is as follows:

#### Monday, March 20:

**Pardis Dabashi**, "Art of Asphyxiation: The Suffocating Beauty of Max Ophul's Narrative"

#### Monday, April 10:

**Ken Alba**, "Beckett and New Media – Transcoding *Quad*"

**Annael Jonas-Paneth**, "'There Are No Outlines in Nature:' Negative Space in Ruskin's *The Elements of Drawing* and Brontë's *Villette*"

#### Wednesday, April 26:

**Jon Najarian**, "Wittgenstein's Vision: Literature and the Grammar of Perception"

## Dissertations and Exams

**Jon Najarian's** dissertation prospectus was approved on September 29, 2016. His readers are Rob Chodat and Jonathan Foltz.

This summer, with the support of a GRAF from BU, **Shannon Draucker** will spend two months in London for dissertation research at the British Library, Royal College of Music, and Royal Institution archives.

**Annael Jonas-Paneth** passed her orals on October 28th, 2016. Her examiners were Julia Brown, Anna Henchman, Aaron Fogel, and Jonathan Ribner from the Art History department.



## FACULTY NEWS

**Carrie Preston** published a “Review of *America Dancing: From the Cakewalk to the Moonwalk* by Megan Pugh,” in *Modernism/modernity* 23.4 (2016): 913-916 and a short essay on pedagogy in *The Chronicle*: “Do You Make Them Call You ‘Professor’? Why I began to rethink my views on classroom decorum,” (November, 2, 2016) <http://www.chronicle.com/article/Do-You-Make-Them-Call-You/238282>. She gave a keynote talk for the Yeats and Asia Symposium entitled “Theater in the ‘Deep’: W. B. Yeats’s *At the Hawk’s Well* and Japanese Noh,” Universitat Autònoma de Barcelona, December 15-17, 2016. She also presented a conference paper at the Modernist Studies Association Annual Conference in Pasadena in November, “Blackfaced at *The Blacks*: How revolutionary are Genet’s Lessons on Race?” and at the Modern Language Association Annual Convention in Philadelphia in January, “Sweeney Agonistes in Noh Mask: Eliot, Pound, Yeats, and the Japanese Noh Theater.”

Senior Lecturer [Retired] **Kevin Van Anglen** and Prof. James Engell of the Harvard English Dept. have coedited a volume of essays entitled *The Call of Classical Literature in the Romantic Age*. Recently accepted for publication by Edinburgh University Press, it is currently scheduled to appear in October of this year. The collection includes an essay by Kevin Van Anglen.

Professor **William C. Carroll** has been awarded a Short-Term Fellowship by the Folger Shakespeare Library; he will be in residence in March 2017. Among his recent publications are “Historicizing Historicism,” in *SAA 2016: Reflections and Projections*, ed. Dymphna Callaghan and Suzanne Gossett (London: Arden, 2016). Among his forthcoming essays, both in 2017, are “Vagrancy,” in *A New Companion to Renaissance Drama*, ed. Arthur F. Kinney and Thomas Hopper (Blackwell) and “‘Ce qui est fait ne peut être défait’: succession et temps diachronique dans la tragédie shakespearienne,” in *Shakespeare au risque de la philosophie*, ed. Pascale Drouet and Philippe Grosos (Paris, Éditions Hermann).

**John Paul Riquelme** spoke in November on “Beckett & the Technology of Voice in *Krapp’s Last Tape* and *Not I*” for a panel on “Machinic Modernism” that he organized at the Modernist Studies Association conference in Pasadena. In January he spoke about Alison Bechdel’s late modernism & queer temporality on a roundtable concerning “Reading/Seeing Modernism and Graphic Narrative” at MLA in Philadelphia.

**Maurice Lee** gave the keynote address at the Perilous Passages Conference (Nuremberg), as well as invited talks at the Interacting with Print Symposium (Montreal) and the John F. Kennedy Institute for North American Studies (Berlin). His essay and afterword are included in “The End of the End of the Canon?,” a forum he edited for *J19*; and an essay titled “Necessary Chances” appeared in *Amerikastudien/American Studies*. Prof. Lee also received a fellowship at the Radcliffe Institute for Advanced Studies for 2017-2018.



## FACULTY NEWS, continued

**Gene Jarrett** delivered a paper, “Editing Charles Chesnutt’s Novels,” at the Fourth Biennial Conference of C19: The Society of Nineteenth-Century Americanists in March 2016; as well as a keynote address, “‘Bend Down and Measure Him’: Frederick Douglass on Racial Civilization at the World’s Columbian Exposition in Chicago, 1893,” at the Madame CJ Walker/Frederick Douglass 4th Annual Symposium, at Indiana University-Purdue University in Indianapolis in October 2016. He published “Father and Son, Inspired: Joshua and Paul Laurence Dunbar” for the OUPblog: Oxford University Press’s *Academic Insights for the Thinking World* in May 2016: <http://blog.oup.com/2016/05/paul-laurence-joshua-dunbar-biography/>.

**Bonnie Costello**’s book *The Plural of Us: Poetry and Community in Auden and Others* will be published by Princeton University Press on October 2, 2017. Her essay “Finding Marianne Moore: no search engines, no indexes, no computers” is forthcoming in *Twenty-first Century Moore*, by Palgrave. Her comments on “Whitman and Ginsberg Set to Music” before the American Academy of Arts and Sciences on March 30, 2016 were published in the *Academy Bulletin* for Fall, 2016. Her essay “Hermes: Master of the Roads” was published in *The Yale Review* 104.1 in 2016, and “A Walk Round Hutton Square” was published in the *Gettysburg Review*, 29.2 (Summer 2016). She has two lectures forthcoming: “Collecting Ourselves: ‘We’ in Wallace Stevens,” at the University of Chicago History and Forms of Lyric Lecture Series, on April 14, 2017; and “Speaking of ‘Us’: Modern Poetry’s Anxious ‘We,’” at Warsaw University’s American Studies Center on May 24, 2017.

**Amy Appleford** is currently Visiting Faculty at Oxford University, where she is working on her book, *In Place of the Self: Forms and Ascetic Matter in Medieval England*. Two articles appeared in 2016 from this project: “Asceticism, Dissent, and the Tudor State” in the *Journal of Medieval and Early Modern Studies* (May 2016); and “The Sea Ground and the London Street: The Limits of the Ascetic Body in Julian of Norwich and Thomas Hoccleve,” in *The Chaucer Review* (January 2016). She also presented a paper on form and asceticism at the Medieval English Research Seminar at Oxford University (‘Conversions: Body, Form, and Voice,’ February 2017); and in July 2016 at the New Chaucer Society meeting in London, where she also organized two sessions on the “Arts of Dying”. In July 2016, she hosted and presented at the second workshop in the Leverhulme Trust International Networks research project which met at Boston University. The three-year funded project on “Women’s Literary Culture and the Medieval Canon” brings together scholars from Switzerland, Norway, Germany, Belgium, the UK, and the USA, and will conclude in June 2017 with a conference in Bergen, Norway. Appleford is working on a side project on civic political culture and early Tudor London drama; she presented in the ‘Afterlives of Medieval Drama’ session at the Renaissance Society of America Annual Meeting on this topic in April 2016; and her article, “Performance in Households and Merchant Halls,” recently appeared in *Oxford Handbooks Online* (March 2016). In April 2016, she was the plenary speaker at an outreach workshop for Massachusetts teachers of English and History, K-12, at Fitchburg State University Center for Professional Studies.

**James Siemon** has been awarded a Folger Library Research Fellowship for July 2017 and July 2018. His essay, “‘Over-peered’ and Understated: Conforming Transgressions and *Edward II*,” is forthcoming in *Edward II: A Critical Reader*, ed. Kirk Melnikoff. London: Arden 2017.

All images are by William Blake and taken from [www.blakearchive.org](http://www.blakearchive.org)

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