

The Literature Program Newsletter

THE IRREGULAR LITTONIAN

Spring 2013, Number 42

Welcome to the Spring 2013 edition of the *Irregular LITTonian*.

In this issue, in addition to bringing you the usual LITT program news, we've shifted our focus to you. We think you'll appreciate news of other alumni as well as our other new features: the LITTonian Alumnus Interview and LITTonian Book Reports. And be sure to take the survey at the end . . . on the feasibility of an alumni book club—virtual or face-to-face—with refreshments and such.

But first things first:

**The Really, Really Big LITT Bash is coming . . .
on Friday, April 19, at 4:30 in the TRLC.**

**There will be the usual food and fun and prizes.
Remember Kinsella's pig cookies?
They'll be there, just waiting for you. Join us!**

**Watch our facebook page for the flyer committee's
ever-inventive reminders:**

<http://www.facebook.com/LITTatStockton>

And now the news . . .

from **Angeline Bishop** (RSC LITT 1990s). Contemporary multicultural romance and young adult author and internet entrepreneur, Angeline published *North Star*, the debut novel in her Sheridan series, with Soul Mate Publishing in 2011. *South Beach*, the second novel in the series is forthcoming in winter 2013. She is currently at work on the third, *Wild West*, as well as on a young adult series *Jacmuir*. Find more information about Angeline Bishop and her work <http://www.angelinembishop.com>.

from **Sharon (O'Lear) Busse** (RSC LITT, 1997): Sharon and her husband Troy just had their first child, Tanner, in October 2012.

from **Matthew Merlino** (RSC LITT/CW 1998). In July, Matt married Jenna Bjorgen in Seattle. He became Chair of the Holy Names Academy English department in February.

from **Gary Hink** (RSC LITT 2004) to Tom Kinsella

Greetings, Tom

I hope the new academic year is off to a good start for you and all the LITT folks. Not sure if this is in time for next *Irregular Littonian*, but I'm happy to report that I received my Ph.D. in August from University of Florida, after defending my dissertation in June.

Hard to believe I began my Literature career eleven years ago, September 2001, in your Literary Methodologies class! I still have notes, essays, and books, of course -- notably including *Text Book*, co-authored by my

dissertation director, Gregory Ulmer.

As yet, "big news" of next ambition, tenure-track Asst. Prof., is still delayed: aggressively trying job market again this year, now with degree in hand. Toward this goal, I hope to thank (sooner than later) you, Lisa, Debbie, Ken, and Scott Rettberg for my foundational training and wonderful experience as an undergraduate.

I've delighted in seeing how the program has continued expanding, particularly with the new faculty additions. It seems like it is thriving. I really intend to make it back for visit, finally this

year, in time to see some folks -- writing faculty in addition, and maybe meet Adeline Koh if she is around. I really enjoyed your "Three Courses" blog last term, having long wanted to again do something similar (e.g. observing and exploring intersections of my research and teaching, which I did one term most productively). What are you working on these days? I include some "creative textual history," albeit not quite bibliographic research, in my dissertation; certainly thought of you, particularly about early American publishing (e.g. Thomas Pynchon's puritan ancestor, theologian and writer of our first "banned book" in 1650).

Well, I hope this message finds you well and at a convenient time in term. I've been remiss about dispatches "back East" from Albuquerque, first with revising my dissertation and then more recently with teaching at the local community college. For now, please indeed let me know about an "alumnus update" communiqué, as I'd like to share with my true *alma mater* -- and maybe one day return for a "Career / Grad. School" talk (or at least provide specific praise to publicize on the website!).

from **Kimberly Grey** (RSC LITT/CW 2007). Kim is a Wallace Stegner Fellow in Poetry at Stanford University. She has new work forthcoming in *Tin House*, *A Public Space*, *Boston Review*, and *The Paris-American Review*. She recently had poems published in *The Southern Review*, *Colorado Review*, *Quarterly West*, and was featured on *Poetry Daily* and *Verse Daily*.

[Find links to her poems here:

<http://www.versedaily.org/2012/somehowweareawe.shtml>

<http://poems.com/poem.php?date=15582>

http://www.quarterlywest.utah.edu/iss_77/iss_77_wearemostly.htm

from **Brigid Sadorf** (RSC LITT 2011). Cindy King's radio interview with Brigid is featured in the September issue of the journal *The Conversant*: <http://theconversant.org/?p=1067> The interview was originally broadcast on Cindy's WLFR program, *The Last Word* (<http://wp.stockton.edu/thelastword/>), which features poets and writers

in South Jersey and the tri-state area. According to Cindy, not only is Brigid Sadorf a wonderful writer, but she reads her work in a spellbinding radio voice. (Click the link above for this and other interviews with area writers—many of whom are LITT alums!)

from **Jenna McCoy** (RSC LITT 2012): **Kevin Dower** (RSC LITT/CW 2011) and Jenna are getting married on June 29 in Co. Kerry, Ireland. Kevin was a LITT Creative Writing major who graduated in 2011, and Jenna followed him a year later in 2012 with a LITT Literary Studies degree. They met in Deb Gussman's Intro to Lit Research class and bonded over their final papers in a computer lab on the night before they were due. They've been together ever since.

Toni-Anne Idzinski (RSC LITT 2012), who completed the LITT degree and the teacher education program in just four years on a full scholarship, is now teaching at Cedar Creek High School.

School-record 92 Ospreys Qualify for NJAC All-Academic Team, including three LITT majors: **John Burkhart** (SR, Vineland, NJ/Vineland, Cross Country/Track, Literature); **Samantha O'Donovan** (SO, Galloway, NJ/OLMA, Soccer, Literature); **Meagan Simmons** (SO, Manahawkin, NJ/Southern, Track & Field, Literature)

The LITTonian Alumnus Interview: Ricky Epps-Kearney (RSC LITT 2001)

Ricky Epps-Kearney has been teaching in Atlantic City for 23 years. He started as a 5th-grade teacher in 1990 after graduating from Stockton with a Sociology degree in 1988. He moved to middle-school teaching in 1997, returning to Stockton for a LITT degree in 1999. For the last 10 years, he has been teaching in the English program at Atlantic City High School.

LITT: So nice to talk with you, Ricky. It's been 12 years since you got your LITT degree, but that was your second stint at Stockton, wasn't it?

REK: Yes, I ended up with a degree in Sociology from Stockton in 1988. I originally came in as a Spanish major, and I was planning to teach from the

beginning of my college career. I learned fairly early on that I could get a degree but no teaching certification. After having Linda Nelson and Beth Kelly, I found a love of reading and thought maybe I could become an English teacher. I entered the LITT program, but I wasn't ready for LITT. It was a different program in the 80s. At that time it was very traditional. There was no minority representation in the curriculum. It just didn't work for me then. It was far different than it is now—or when I came back in the late 90s.

By then I had taken some summer courses at Rutgers Camden in Romanticism and American Modernism and Shakespeare. They were good courses, and when I came back I had the same experience at Stockton. I had good courses, where the expectations were high—and that's what I wanted.

LITT: We're glad to hear that. Has your LITT degree had much impact on your life after Stockton?

REK: It has been so useful. I've adopted so many things I learned in LITT in my own teaching, particularly the writing and research methods. I ask students to write thesis statements with secondary research questions and do drafts of papers—just like we did in Lit Research and Senior Sem. Students come back and say how beneficial it was at college. I also do assignments that have come out of my experience with the Lit Research scavenger hunt to show steps of finding source, citing it, quoting it. I find that too many teachers tell kids to go do something without telling them why or how to do it. Students need a little guidance. Not to give it to them is setting them up for failure. Presenting them with this process helps them understand both how to do research and how to use it.

I also learned so much in terms of content. Once I found out what I needed for certification, I only needed one course, but I decided to do the degree. So much that came out of those six courses have made it possible to do my job. I don't know that I'd be teaching AP English now without those courses. The structure of the courses was really helpful. And I'm so grateful to have had a course in Shakespeare. I can't imagine anyone going into a classroom to teach Shakespeare without a Shakespeare course.

My time in the LITT program also got me thinking about why wasn't I interested in literature in high school, about why didn't I like to read. I had very, very good teachers in high school, but I wasn't ready. Nothing grabbed me; nothing spoke to me then. So now I'm always thinking about ways in which I can help students avoid that experience, how I can break through that disinterest. It's not easy.

LITT: Has your taste in literature changed?

REK: Well, it's certainly more varied, much more varied. My passion is still African-American literature, but British literature holds a real place in my heart now. And that I attribute to the LITT program. I remember the senior seminar I took in Conrad and Hardy. I had to take it. It was the only senior seminar offered the semester I needed it. Had it been that course or something else, I would have taken something else. This ended up being one of my favorite courses. Lisa Honaker's enthusiasm for the reading really carried over into the class. And we read so much of each author that the discussions just got better and better. The presentation of the material, that enthusiasm, was crucial. You don't know how valuable that is for students going into teaching. And I still love Hardy. I'll be teaching a Hardy novel in the fall. I've been talking with Lisa about which one I might want to do.

LITT: What made you want to pursue a degree in American Studies?

REK: I wanted to do meaningful graduate work, not just do a degree to get an increase in salary or another job outside the classroom. And I wanted something local because I just don't have the time to travel.

I had heard about it for years, in the idea and planning stages, I guess. I kept it in my mind that that's what I wanted to do. When I heard that the LITT faculty was involved, I knew it would be good because of my experience as an undergrad.

Still, I had one idea of what American Studies would be--and it's different. The addition of the other methods and concerns from other disciplines, like

history, has really opened up my perspective on “America.” I’m really enjoying the interdisciplinary nature of the program. And it’s particularly interesting to me to look at literature from that interdisciplinary perspective.

LITT: Has the experience met your expectations so far?

REK: American Studies is challenging. What I like most, in addition to what I mentioned above, is the connections that students have made to faculty. The faculty wants us to be successful. They pay attention to our needs. For instance, I had a course my first semester that had a posting deadline of Sunday at noon, but I work all week, so I do much of my reading and studying on Sunday. I mentioned this to Kristin Jacobson, who alerted the program, and those deadlines are different now. This seems like a small thing but it can make a big difference to working students. And it suggests that the faculty cares about us, which really makes a difference in how we experience the program. The students are also developing a real bond, which is also great. We’re kind of a team at this point.

Of course, the faculty also wants us to do work that will matter to us. They’re very open to helping us explore our interests, in guiding us to a capstone project that will be right for us.

LITT: Do you have any idea what your capstone project might be?

REK: That changes by the minute. I’m still interested in pursuing a literary project. One idea is to do something with Claude McKay’s poetry—particularly his sonnets. Or maybe something with August Wilson’s plays. My most recent thought is to look at representations of America in British fiction.

But I’ve got some time to decide. I’ve still got a number of courses to do. After I finish Addie Holton’s Critical Theory and American Studies course, I’m taking American Theatre with Mark Mallett—and then either Kristin Jacobson’s course on Contemporary America or Rob Gregg’s course on *Moby Dick*. There are so many great possibilities. I’ve got some good times ahead of me.



(The Evolution of the Pilcrow)

Alumni Careers: More LITT Impacts

Sharon Busse: I am an English teacher at Toms River High School South and this is my sixteenth year. Because of the way the LITT program is set up, it prepared me for my career in that I have knowledge of a wide breadth of literature, authors and genres. I noticed this as a rookie teacher when talking with other rookie English teachers in my building. Where they seemed to have to learn literature and curriculum for the grades/levels they were assigned to, I found that I had already been exposed to more authors/texts than they had (for instance, the Classics). One example I found shocking was that many other colleges did not require a Shakespeare course. Students just read a couple of plays.

Kimberly Grey: I wouldn't be where I am today without the amazing support of so many professors at Stockton like

Stephen Dunn, BJ Ward, Peter Murphy, Deborah Gussman, Lisa Honaker, and Penny Dugan. They all were invaluable to me as a person and a writer in many ways and I am deeply grateful to have studied with them all.

Matt Merlino. I am an English teacher at Holy Names Academy in Seattle, Washington, where I teach World Literature, British Literature, American Literature, and American Folklore. Holy Names is a private Catholic all-girls high school founded by the Sisters of the Holy Names of Jesus and Mary, an order of nuns dedicated to bringing education to young women around the world. My education at Stockton prepared me for this job in several ways. First, the LITT department focused largely on the close reading of rich literary texts, a skill I now try to pass on to my students. Second, my creative writing classes with Stephen Dunn taught me that the analysis of complicated texts must go hand in hand with a sense of the writer's perspective, or thinking about texts as solutions to problems of literary form. This has helped me show my students that their own

developing sense of themselves as writers is tied to the techniques in the texts they read. Stockton also emphasized a diversity of voices, both in class and on syllabi, which is very important in my current classroom, given the diversity of HNA's student body and the Holy Names Sisterhood's focus on social justice. Next, Stockton's distribution requirements allowed me to take courses across a variety of disciplines, from ethical philosophy to astronomy. Part of my job is

acting as my students' academic advisor, and having a wide base of knowledge helps me answer questions they have about their different classes. Finally, I had several amazing professors at Stockton, whose approaches to teaching continue to inspire and inform my own practices. HNA seeks to shape young women into socially conscious and intellectually curious leaders, and my challenging classes at Stockton have helped me contribute to my school's mission.

Sure, writing papers was a gas, but let's face it, we're in this business for the books. Is there a text from your undergrad days that remains memorable for you? The LITonian asked. You answered. Welcome to

LITonian Book Reports

(featuring Matt Merlino on Alain Robbe-Grillet's *Jealousy*, Nathan Long on the Gawain poet's *Sir Gawain and the Green Knight*, and Victoria Conover on Charlotte Bronte's *Jane Eyre*.)

Matt Merlino (RSC LITT/CW 1998). The most memorable text I read as an English major was **Alain Robbe-Grillet's *Jealousy***.

Professor Jeanne-Andree Nelson's enthusiasm about the French New Novel made me excited to read the novel in our Senior Seminar, and her insightful commentary and questions in class discussion

kept my interest throughout the unit. The novel itself is a brilliant mixture of the most tedious quotidian detail and the darkest recesses of human obsession.

Nathan Long (LITT/CW faculty): The text that made the biggest impression on me in college was the Arthurian romance "**Sir**

Gawain and the Green Knight.” I was an Anglophile in high school, read the Arthurian legends, loved Monty Python, and even traveled through Great Britain on my own for a month at 17 years old. In “Sir Gawain,” Gawain stays at a lord’s house and promises to give the lord whatever he receives that day. During the day, the lady of the house kisses him, and so he has to kiss the Lord of the house where he is staying. When I read that scene, I understood that my attraction to men was not something alien and solely modern. Such attraction, I knew, was ancient, though even then it was submerged in the text. Later in the story, I learned that the lady

and lord were working together, and if she had been able to completely seduce Sir Gawain, he would have had to have sex with the Lord. The moral lesson of the tale seemed to pale in comparison to this subtext. Yet, astonishing, when we discussed the tale in Honors English class, no one mentioned the homoerotic element. I learned years later that this has become a common interpretation of the text, but at the time, in the mid-1980’s, I felt that I had uncovered a secret world in this Medieval story that no one else had seen—or at least, that no one was willing to talk about.

**Rereading *Jane Eyre*;
Or, a Stockton LITT Degree Makes You Think, A Lot
by
Victoria Conover (RSC LACS 2011)**

I tend to reread comfort books to get me through the last months of winter; one of the go-to reads I find myself returning to most winters, including this one, is *Jane Eyre*. Now, by comfort book I don’t mean that *Jane Eyre* is comfortable in the sense of being easy to read—Charlotte Brontë’s subject matter, ideas, and writing style are among the many challenging, unsettling, modern and yet very Victorian things about the book—but rather in the feeling of coziness that comes from rereading the familiar and loved story. And though one of the pleasures of rereading is anticipating and relishing the already known words, as all LITT majors learn, multiple readings of the same book can dredge up new insights. *Jane Eyre* stands out among my favorite books as the first canonical or “literary” book

I read on my own as a teenager and felt that I really “got” and loved.* My reading of it has changed since the first time I devoured the book for the story, dying to find out *what happens*; in later readings I’ve been able to step back from my infatuation and notice parts of the novel that I hadn’t paid much attention to before. Moreover, even with rereading *Jane Eyre* on my own, my understanding of it and other texts has since grown in ways it wouldn’t have, if not for the literature classes I took at Stockton. In the case of this novel, my LITT training has caused me to have pretty intense and conflicted feelings for one of the main characters.

Okay, this is embarrassing to write—especially since former professors will be reading this—but I . . . love Rochester. I know I shouldn’t, and I’ve tried not to, but I can’t help it; I do. The scenes where he and Jane playfully banter—any passages in which they interact, really—are among my favorite in the novel, and among any love scenes in English novels, period (Dorothy L. Sayers’s excepted). And it’s not even that I love him as a teenager raised solely on WB/CW TV series and YA novels that fetishize romantic love, reading the book for the first time, but as a twentysomething whose college courses taught her to question dominant narratives and social myths (though I still unabashedly love those kinds of shows and books). I admit that when I first read *Jane Eyre*, while I easily identified with and rooted for Jane, I read it mostly for the love story. I thought the proposal scene was *so romantic*! I reasoned that Rochester kept his wife more humanely than the madhouse she would otherwise be confined to. And his attempt to circumvent a “mere conventional impediment” arose from his passionate love for Jane! But hey, I was only 14. When I read it again a few years later, I could recognize that Rochester was a manipulative, dishonest, arrogant... I’ll just go with “jerk,” and that his imprisonment of his wife was cruel, but I still liked him and remained focused on Jane and how his actions affected her life.

Then, as a sophomore, I took British Literature II with Professor Honaker, after seeing the book among the assigned reading. I enjoyed listening to the class discussions of one of my favorite novels, and found the essay assignment a relief to write, since I already knew the text and what to extract from it to support my arguments. But immediately following *Jane Eyre*, we were assigned Jean Rhys’s *Wide Sargasso Sea*, a

“prequel” primarily narrated by Antoinette Cosway (not “Bertha Mason”), Rochester’s insane first wife and the one character not given a voice or even seen as a person by any of the English characters in *Jane Eyre*. When Rochester’s actions are depicted from the perspectives of Antoinette and her Jamaican family and servants, he becomes malicious and inhumane, essentially abducting Antoinette to England and erasing her identity. And yet, even having read the Rhys and viewed Rochester as he appears to the marginalized and silenced Antoinette, I can’t stop sheepishly loving him as he appears in *Jane Eyre*, as Jane sees him. While this may be a failure on my part as a reader, what I want to say is: what that course and my other LITT courses did teach me was how to identify problematic aspects of books and other media I consume, though dealing with being a fan of problematic works is still an ongoing learning process for me (FYI, [this Social Justice League article](#) helps!). And when I reread *Jane Eyre* a few months ago, the one new thing that stood out for me this time wasn’t Rochester’s racism, but Jane’s and the Riverses’—yup, the protagonists. I noticed how nearly every time Jane meets someone, she has to give a detailed phrenological description of them; the characters Jane dislikes, and whom we’re meant to dislike all have darker skin and low foreheads, in contrast to the pale, high brows of the “good” characters. At one point, when the Rivers family has taken Jane in, when she is still only a beggar in need to them, they assume she is trustworthy based on a cursory study of her face—and all the while she’s unconscious! Likewise, while Rochester’s xenophobia was glaring to me—the common fault of all his European mistresses seems to have been that they weren’t English—Jane’s I only just noticed. For instance, almost every time she speaks of her pupil Adele with affection or praise, she adds a qualifier along the lines of “even if she is *French*.”

In my post-college reading, some of my favorite reading experiences have been of classics paired with retellings or riffs by contemporary authors that show me new ways of considering the novel and its characters, either by moving the setting to a different time and place, or, as with *Wide Sargasso Sea*, by telling the story from the viewpoint of a minor or overlooked character. Both methods serve as a way of highlighting the socio-political issues and historical context that aren’t always as apparent in the original text. My preference for retellings aligns with one of the main reasons I read: for an introverted homebody like me, it’s a way into other

selves and experiences, a way to begin to imagine the world from the perspective of people living lives foreign to my own. Recognizing the POVs and biases of both the original and the adapted texts' protagonists, how they color the narration, and how they differ from or converge with those of the other characters and my own, is a skill I can apply to various areas of my life. The LITT professors whose courses I've taken have helped develop this imaginative capacity in me by making me a better reader—something for which I'll always be grateful, and try to exercise in my reading and other lives.

*I later realized that I'm far from alone in this, and that loving *Jane Eyre* when you're a kid— perhaps especially if you're a girl?—is pretty cliché; a couple years ago I read Ian McEwan's *Saturday*, in which one of the characters reads the book as a teen and also goes on to study English because of it (and wins the Newdigate Prize at Oxford and marries a hot archaeologist. . . . yeah). But its enduring popularity just proves how great the novel is.

Other LITT-program recommended re-visions of stories and characters*

- Valerie Martin, *Mary Reilly (Dr. Jekyll and Mr. Hyde)*
- Jon Clinch, *Finn (Huckleberry Finn)*
- Jane Smiley, *A Thousand Acres (King Lear)*
- Barbara Kingsolver, *The Poisonwood Bible (Little Women)*
- Geraldine Brooks, *March (Little Women)*
- Sena Jeter Naslund, *Ahab's Wife (Moby-Dick)*
- J.M. Coetzee, *Foe (Robinson Crusoe)*
- Johann David Wyss, *Swift Family Robinson (Robinson Crusoe)*
- Henry N. Beard and Douglas C Kenney (founders of *National Lampoon*), *Bored of the Rings (Lord of the Rings)*

***Tom Kinsella** (LITT faculty, British Literature) writes: “Not quite the same thing but if you look at the last page of the Shakespeare newsletter written by students in my class in Fall 2012 you'll find dozens of songs that mention Shakespeare or his works” (<http://wp.stockton.edu/nightshakes/files/2012/12/Shakespeare>

[-Newsletter1.pdf](#)).

Et - & - & - & - & (evolution of the ampersand)

Speaking of the LITT faculty . . .

Deborah Gussman is completing a scholarly edition of Catharine Maria Sedgwick's *Married or Single?* (1857), to be published by University of Nebraska Press in the near future. She is also doing research and writing an article on the literary relationship between Edith Wharton and Sedgwick. With the students in her Senior Seminar this Spring, she will be organizing a library exhibit featuring recently recovered and newly re-discovered works by 19th-century American Women writers, including Hannah Crafts, Julia C. Collins, Margaret Floyd Crosby, Julia Ward Howe, Eleanor Kirk, Constance Fenimore Woolson, and, of course, Catherine Sedgwick.

Adalaine Holton's article "‘Little Things are Big’: Race and the Politics of Print Community in the Writing of Jesús Colón" was published in the most recent issue of *MELUS (Multi-Ethnic Literature of the United States)*. It contributes to the recovery of U.S. Puerto Rican literature as well as the scholarship on twentieth century black radical thought. This semester, Adalaine is enjoying teaching her first graduate course, "Critical Theory and American Studies," for Stockton's new American Studies program. The class is comprised of a dynamic group of former LITT majors, former HIST majors, and several teachers from area primary and secondary school.

Lisa Honaker has recently been named Interim Dean of the School of Arts and Humanities at Stockton, effective July 1. In the meantime, she is happily teaching Modernism and Empire and British Literature II and getting misty-eyed about relinquishing her duties as Bash Field Marshall. In June she will be part of a Stockton panel presentation on "Getting Out the Vote: Strategies and Activities to Encourage Student Participation in the Political Process" at the American Democracy Project convention in Denver. Her essay "‘Let Things Darken as They Will’: Stephen Dunn's Revision Process" will appear in the Syracuse University Press volume *The Room & the World: Essays on the Poet Stephen Dunn* in Fall 2013.

Marion Hussong is continuing her research on the theme of resistance in literature under Nationalism. She is currently working on a catalog essay for a portrait exhibition of murdered children of the Holocaust by the Austrian artist Manfred Bockelmann. The exhibition will run at the Museum Leopold in Vienna from May to September 2013. Next fall, Hussong will offer a new course on Literature and Genocide for the Literature Program.

Kristin Jacobson recently gave the keynote address at SUNY-Fredonia's 2013 undergraduate Gender Conference. You can check out the Prezi version of her talk, which is based on her current research: <http://tinyurl.com/afjy6tn>. After the spring term ends, Prof. Jacobson will travel to three conferences: one arranged by the American Literature Association, another by the Association for the Study of Literature and the Environment, and the third by the American Democracy Project. This summer she also plans to spend a week in a cabin in Northern Wisconsin with her family. Finally, this summer she also plans to read, research, write, repeat.

Tom Kinsella can't understand why he is so busy, but he remains so. He is teaching Milton and punctuation this term and helping to forward several projects about South Jersey. He is proud to announce to alums the initial publication of the *South Jersey Culture & History Center*, a republication of the first history of Atlantic City. The text was reset with new foreword and afterword by Literature students. Copies will be available for purchase at the Bash. It is also available (for not much dough) through Amazon (search "Atlantic City" + Irvine; it's the version for \$6.95).

Cindy King has published her second book of poems, *Manifest*, out from Switchback Books and selected by Harryette Mullen for the Gatewood Prize. Over spring break she toured in California with last year's Stockpot poet Kate Greenstreet. Her GIS class continues to operate through service-learning programs to farm on the Campus Farm, work in local missions, and educate their fellow classmates about GMO's, juicing, and agribusiness. Her LITT students have come up with cogent reads of *The Odyssey*, *Omeros* and *The Waste Land*, which is all she really wants.

Adeline Koh is finishing up her fellowship at Duke University this semester. She is looking forward to teaching *Trading Races*, <http://tradingraces.adelinekoh.org>, a historical role playing game on affirmative action, for LITT in the fall. The game will be playtested in two undergraduate classes in Stockton's History program, and in Duke's Asian and Middle Eastern Studies program in Spring 2013. Adeline has also had a peer reviewed article titled "Marriage, *Métissage* and Women's Citizenship: Revisiting Race and Gender in Claire de Duras's *Ourika*" accepted by the journal *French Forum*, and has submitted an edited collection on women, gender and sexuality in Singapore and Malaysia to Hong Kong University Press for review.

Since last semester, **Nathan Long** has been teaching two LITT classes as well as his new GAH course, The History of Time, which looks at the origin of the calendar, holidays, and clocks. He is a faculty senator and the Union secretary and is working to put together a book manuscript, while continuing to submit stories and essays to journals and anthologies. He has published eight new flash fiction pieces this spring. Professor Long remains active in five Philadelphia based writing groups, as well as on the editorial board of two journals. He brought four students from his fall 2012 senior seminar to the February Southern Humanities Conference in Savannah, GA; they did a fantastic job. He will be busy this summer preparing for the three new courses he will teach next year, Contemporary American Fiction, The flash Fiction Workshop, and the American Studies graduate course, American Sexuality from Puritan Nation to Queer Nation.

Adam Miyashiro has been teaching two new courses, a Senior Seminar on "The Monstrous Middle Ages" and another on the History of the English Language (HEL) this Spring 2013. He has also been running an Old English reading group, where students in HEL (no pun intended) are learning to read the language of the Anglo-Saxons (roughly 1000 years ago). He is surprised by the interest students take in these early forms of English. In January, he presented two papers at the Modern Language Association convention in Boston, and has been working to plan the 30th anniversary meeting for the Delaware Valley Medieval Association in April, featuring a roundtable called "The Futures of the Middle Ages."

Would you be interested in participating in a LITTonian Alumni Book Club? Follow the link: <http://www.surveymonkey.com/s/28Y6VBB>.

If you're feeling generous . . .

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:

<https://blogs.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.

That's it for now. Keep in touch. Let us know what you're up to, personally and professionally, creatively and intellectually. We want to know.

Lisa Honaker, for *The Irregular LITTonian*

Follow LITT on facebook at <http://www.facebook.com/LITTatStockton>.