

# program in american studies

## 2010 newsletter

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## STANFORD UNIVERSITY

## AMERICAN STUDIES

### FROM THE DIRECTOR

*Shelley Fisher Fishkin*

*Professor of English and Director of American Studies*

We are fortunate indeed that a multi-talented American Studies major named Dean Schaffer agreed to be the editor of our latest Newsletter. Formerly head copy editor at *The Stanford Daily*, and an experienced journalist who has written for *Performer* magazine and other publications, Dean will be earning a co-terminal MA in journalism in the Communication Department at Stanford next year en route to a career in writing and editing. In addition to earning stellar grades (he was elected to Phi Beta Kappa in his junior year), serving as president of his fraternity (Alpha Epsilon Pi), and being community manager of the French House, Dean is about to release a full-length album with his rock band, Finding Jupiter, that will be sold on iTunes and on other online stores. He was also a recipient of the prestigious J.E. Wallace Sterling Award for Scholastic Achievement, which is given to the top 25 graduating seniors in the School of Humanities & Sciences.

During the three years since our last Newsletter appeared, Stanford's Program in American Studies has been thriving. American Studies majors have written prize-winning honors theses on everything from the sermons of Martin Luther King, Jr., to the sentimental narratives of Native American writer Zitkala-Sa; from Hollywood's constructions of the Jewish woman to how homeless parents interpret and support their children's education; from the role Henry Luce and *Time Magazine* played in the development of U.S.-China relations to a history of short selling in America and a history of the IUD. They have won prestigious university-wide awards for distinctive contributions to undergraduate education, as well as for scholastic excellence. They have been selected as "All American" athletes in water polo, wrestling, and golf.

While at Stanford, American Studies majors have explored comparative civil rights in South Africa and responses to American foreign policy in Nicaragua; they have studied in Berlin, Cape Town, Florence, Madrid, Oxford, Paris, Santiago, and Washington, D.C. American Studies majors have acted in and directed plays, performed in modern dance concerts, and survived dance marathons. They have played in rock bands and recorded a rock album, sung in a capella groups and symphonic choruses. They have led the

Stanford varsity water polo, wrestling, cross country and track, and golf teams to victories; they have helped edit *The Stanford Daily*, the *Stanford Innovation Review*, and the *Stanford Journal of International Relations*. They have had positions of leadership in the ASSU (the Stanford student body government), Students Taking On Poverty, Stanford's Cherokee Student Group, the Stanford Nigerian Association, the pre-law society, and the Multi-Racial-Identified Community.

While at Stanford, they have been dedicated tutors and mentors to elementary school children in Stanford to Palo Alto, to Native American Youth in San Jose, African American youth in East Palo Alto, to street children in Quito, Ecuador. They have volunteered with human rights organizations, and girl empowerment organizations, and they have rebuilt and renovated East Palo Alto homes and schools. They have worked in political campaigns, have mobilized against Prop 8, and have raised funds for relief efforts in disaster zones around the world.

They have gone on to careers in education, journalism, law, medicine, business, and the arts. Indeed, some of our recent graduates have already won prestigious internships, fellowships, and awards in a number of fields, and we congratulate them on all of their accomplishments. (You can read about them on pp. 4-7.)

Since our last newsletter, American Studies faculty have published books, anthologies, articles, and editions. They have curated exhibits at the de Young Museum in San Francisco and at the National Constitution Center in Philadelphia, founded a new journal, and produced a Broadway play. They have given invited lectures at leading universities in Cambridge (U.K.),

Copenhagen, Seoul, Taipei, Tokyo, and Trinidad, and across the U.S. They have been honored with awards for their contributions to civic engagement and to Mark Twain studies. They have been the subject of a conference and festschrift, and they have been given book awards, fellowships, and an honorary degree. (You can read about them on pp. 5, 10, 16-19, 21-23, 30-32.)



Judy Asuzu '08

In the last three years, American Studies has organized speakers, conferences, symposia, and other gatherings devoted to topics including the transnational turn in American Studies; new approaches to American literary history; the differences between “Teach for America” and “Freedom Summer” in terms of long-term civic engagement; a hemispheric history of the internment of the Japanese during World War II; the cult surrounding Walt Whitman; immigrant generations in the writing of Korean-American novelist Min Jin Lee; the social history of Jews in the San Francisco Bay Area; and the impact of the Civil War on the U.S. Constitution.

We have taken our majors to San Francisco to see a dramatic enactment of James Baldwin's short story, “Sonny's Blues,” at the Lorraine Hansberry Theatre, followed by a discussion led by Stanford graduate student Nigel Hatton; Philip Glass's opera, *Appomattox*, at

the San Francisco Opera; the landmark exhibit of Asian American Art at the de Young Museum, followed by dinner and a talk by the exhibit's curator, Stanford professor Gordon Chang; and a performance of Hal Holbrook's “Mark Twain Tonight!” followed by an informal discussion with Mr. Holbrook. We have taken majors to see August Wilson's “Radio Golf” at TheatreWorks in Mountain View, followed by a discussion with its director, Stanford professor Harry Elam. And we have taken them to San Jose to see Octavio Solís's haunting bilingual production about immigration and identity on the border, “Ghosts of the River.” (See articles on pp. 20-22; 28-29 for more on some of these events.) In addition, we helped make it possible for interested majors to attend two international conferences on American literature in San Francisco.

American Studies has also co-sponsored programs on such topics as the role of engineers in 1960s counterculture; the role of women in the development of the computer industry; the construction of American suburbia; new destinations of “white flight” in rural America; representations of Arab-Americans on U.S. television; the history of the First Amendment; and the problem of “statelessness” in the U.S. and the United Nations after World War II. We have co-sponsored lectures on transnational adoption, on indigenous perspectives on environmental justice, on Asian American literature, and on how immigrants in the performing arts transformed American film. We co-sponsored a talk comparing early 20<sup>th</sup>-century segregation in Johannesburg and Chicago, and a conference comparing New York and Moscow productions of Tom Stoppard's trilogy about romantics and revolutionaries in Tsarist Russia. We helped bring a variety of writers to campus, including Maxine Hong

Kingston, Michael Chabon, Karen Tei Yamashita, Lorna Dee Cervantes, José Montoya, Francisco X. Alarcón, and David Bradley. We co-sponsored campus screenings of a documentary on gay and lesbian history in California and a documentary on a contemporary American rapper who is Puerto Rican and Muslim.

We have collaborated with the departments of English, Drama, History, and Sociology; the Law School and the School of Education; Urban Studies, the Taube Center for Jewish Studies, and the Clayman Institute for Gender Research; Interdisciplinary Programs in African and African American Studies, Asian American Studies, and Feminist Studies; Science, Technology and Society; Modern Thought and Literature; Comparative Studies in Race and Ethnicity; the Division of Literatures, Cultures, and Languages; Lively Arts, and the Arts Initiative; and other entities at Stanford to foster high-quality, genuinely interdisciplinary conversations across campus. (You can read about some of these events on pp. 23-25, 28-29.)

Stanford's American Studies Program, with the Center for American Cultures and Global Contexts at the University of California at Santa Barbara, also launched the new online, peer-reviewed, open-access *Journal of Transnational American Studies*. American Studies majors have served as interns on the journal, Stanford graduate students have served as Associate Managing Editors, and American Studies faculty have served as members of the editorial and advisory boards (see the article about JTAS on pp. 10-11). In addition, since our last newsletter appeared, a special issue of *African American Review* comprised of papers presented at the Paul Laurence Dunbar Centennial Conference—



Student Services Administrator  
Jan Hafner

organized by Stanford's American Studies Program – was published.

The American Studies Office has moved physically from its old location on Serra Mall to Margaret Jacks Hall (building 460), at the top of the Oval.

The program has seen other changes, as well. We are delighted that Judy Richardson, a longtime member of our Committee-in-Charge, joins Dick Gillam this year as a Coordinator of American Studies. Judy, who has a Ph.D. in American Studies from Harvard (along with B.A. and M.A. degrees in American Studies) has taught English at Stanford since 2001. An elegant writer, fine scholar, and outstanding teacher, Judy teaches courses including “American Literature and Culture to 1855,” “American Women Writers, 1850-1920,” “American Hauntings,” and “Masterpieces of American Literature.” She is the author of *Possessions. The History and Uses of Haunting in the Hudson Valley* and was also a contributor to the recently published *New Literary History of America*. (You can read about the American Studies symposium she organized about that stimulating new anthology on pp. 18-19.)

We are also very pleased to welcome to our Committee-in-Charge four terrific faculty members who have recently come to Stanford: James Campbell in History, Leah Gordon in Education, Allyson Hobbs in History, and Stephen Hong Sohn in English. (You can read more about them on pp. 8-9.)

A moving force behind the vitality of American Studies for many years has been Jan Hafner, our truly devoted student services administrator who

has guided students and faculty alike through Stanford with insight, sensitivity, and warmth. We wish Jan a healthy and happy retirement but hope that we'll continue to have the pleasure of her company now and then at extracurricular events in her new “civilian” role.

We remain, as ever, indebted to the remarkable aplomb with which program administrator Monica Moore has handled whatever problem lands on her desk. Her intelligence, good humor and grace have made the challenges of dealing with a new physical environment—and a new economic environment—relatively painless for all the students and faculty who rely on her.

I'd also like to thank our dedicated American Studies coordinators Dick Gillam and Judy Richardson and our entire Committee-in-Charge for teaching such stimulating classes and doing such interesting research, in addition to advising students, supervising honors theses, participating in and organizing extracurricular events, and helping our majors appreciate the richness and complexity of the field of American Studies at Stanford and around the world.

I've said this before, but it bears repeating: American Studies at Stanford is the vibrant and vital place it is because you, the students, are so smart and so much fun to teach! ♡



Program Coordinator  
Judy Richardson



Program Director  
Shelley Fisher Fishkin



## IN THE SPOTLIGHT: FAGAN HARRIS

by Emily Layden



*Harris has played a role in a number of causes, from at-the-moment issues like the campaign against Proposition 8 to broader efforts like his founding of Stanford Students for Relief and Students Taking on Poverty*

Tell Fagan Harris, former ASSU Vice President and 2009 graduate, that he and former President Johnny Dorsey were responsible for reenergizing and giving new importance to the student body government, and he'll tell you they just had a great cabinet working for them.

Ask Fagan Harris how he was able to organize one of the most successful "No on Prop 8" phone banks, and he'll credit the organizing tactics and mentality of Harvard professor Marshall Ganz, under whom Harris studied as a John Galbraith scholar in 2007. He'll tell you he learned from Ganz the importance of working local social and personal networks in getting a movement off the ground, and that *those* principles have guided Harris's countless efforts in volunteer work. When asked about the recent Haiti relief effort he spearheaded on the Stanford campus, he'll say current ASSU President David Gobaud and FACE AIDS Executive Director Julie Veroff are really the ones responsible for the effort's success.

Fagan Harris will tell you it was his parents who taught him the importance of public service. Both were civil servants themselves: Harris's father was a social worker, his mother a teacher.

It makes sense that humility is a defining characteristic of a person so devoted to giving back. But after graduating from Stanford last year with a double major in American Studies and Political Science with a highly decorated academic resumé and recently winning a prestigious Mitchell Scholarship (which he will use to earn a Master's Degree in Applied Social Research from the University of Limerick in southwest Ireland), Harris should realize there is one person to whom he doesn't give enough credit: himself.

From his first year on the Farm, Harris demonstrated a desire to make a difference. In 2005, an earthquake rocked Pakistan, killing over 80,000 and wreaking havoc and devastation not unlike that of the recent disaster in Haiti. Harris recalls, "I was sitting in the library, and I remember this news popping up on my screen....Something so catastrophic had happened, and everyone was still just studying." Harris proceeded to organize a talent show in his freshman dorm to raise money for the relief effort.

From that experience Harris first learned to see the Stanford population as an international community capable of having a big impact in global volunteer efforts. Harris bristles when he hears people accuse the younger generation of apathy: he argues that Stanford students just have so many opportunities at their fingertips that volunteer coordinators must see their organizations as part of a large market of extracurriculars from which Stanford students can choose; thus, they are responsible for making a compelling pitch for their cause. It's not about which cause is more "important" on a global scale; "It's about providing people with the opportunity to give back in a way that makes sense to them," Harris explains.

Harris has played a role in a number of causes, from at-the-moment issues like the campaign against Proposition 8 to broader efforts like his founding of Stanford Students for Relief and Students Taking on Poverty. Harris's self-proclaimed cause célèbre, however, has been providing and improving educational opportunities for a multitude of disadvantaged persons. Through education, Harris believes, people can be empowered with the knowledge and skills to engage in public and civil service according to their own passions. We have to educate people on what it means to be an engaged citizen, Harris believes, and then people can use that education to make a difference on their own terms.

Harris, of course, claims he has someone else to thank for helping him to realize this mission: the American Studies Program. Calling his decision to major in American Studies the best decision he's ever made, Harris places great stock in the value of the program's self-guided liberal education. "I wasn't able to tie my education to my belief systems and values" until grounding them in American Studies. It's this make-it-matter-to-you mentality that Harris found in his education and that he believes carries over to public service.

So ask the eternally humble Fagan Harris—Galbraith Scholar, Mellon Mays Scholar, Chappell-Lougee Scholar, Dinkelspiel Award winner, and now Mitchell Scholar—how he made his academic career so successful, and he'll tell you he's "so indebted to the American Studies Program."

Well, Mr. Harris, as we say in American Studies, have it your way. ☺



Emily Layden '11



**JULIA CHERLOW '07**

was recently awarded an internship at the International Court of Justice in the Hague. She is currently a first-year law student at Stanford.



**TRACY OLIVER '08**

who is finishing an M.F.A. degree at the USC Film School, was a recipient of the Peter Stark Filmmaker Award (2009) and the Women in Film Scholarship (2010), and was a Finalist in the Coca Cola Refreshing Filmmaker Award competition (2010).



**KATHRYN E. JONES '09**

was recently awarded a Native American Congressional Internship. The program is funded by the Native Nations Institute for Leadership, Management, and Policy (which was founded by the Udall Foundation and The University of Arizona in 2001 as a self-determination, self-governance, and development resource for Native nations.) Katie is currently teaching 4th/5th grade on the Rosebud Reservation through Teach for America.



**DEAN SCHAFFER '10**

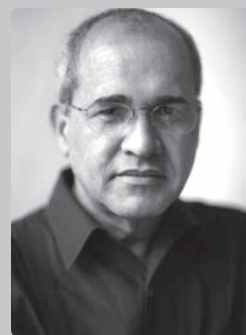
was recently awarded a J.E. Wallace Sterling Award by the Stanford Alumni Association, an award that recognizes a senior whose undergraduate activities demonstrate the strong potential for continued service to the University and the alumni community. (Dean is the editor of the American Studies Newsletter.)



**TYRONE MCGRAW '11**

will be working with the Chief Justice of the Supreme Court of California, the Honorable Ronald M. George, in the capacity of an undergraduate judicial extern. Tyrone will be the first undergraduate student ever to work in the chambers of the Chief Justice. He is also now the Stanford University record holder in the 60m dash.

**CONGRATULATIONS  
TO PROFESSOR RAMPERSAD**



**Congratulations to Professor Rampersad!**

American Studies Committee-in-Charge member and Professor of English Arnold Rampersad was presented in October 2009 with an honorary degree from the University of the West Indies. A native of Trinidad who has become one of the world's foremost scholars of African-American literature, Rampersad is the author of acclaimed biographies of Langston Hughes, Jackie Robinson, and Ralph Ellison. His other books include *The Art and Imagination of W.E.B. DuBois* and *Days of Grace: A Memoir*, co-authored with Arthur Ashe. He also has edited several volumes including *Collected Poems of Langston Hughes*; the Library of America edition of works by Richard Wright, with revised individual editions of *Native Son* and *Black Boy*; and (as co-editor) *Slavery and the Literary Imagination*. He was also co-editor, with Shelley Fisher Fishkin, of the *Race and American Culture* book series published by Oxford University Press. He has held a MacArthur Foundation fellowship, and is an elected member of both the American Academy of Arts and Sciences and the American Philosophical Society. Of his latest honor, the honorary degree from the University of the West Indies, Rampersad said, "I try not to take honors and awards too seriously. In fact, I try not to take them seriously...still, it's probably the greatest honor of my life."

2007 THESES

- JULIA CHERLOW** *Do Judges Practice What They Preach?  
An Investigation into the Roles Formalism and Pragmatism Play in Interpreting Statutes*
- MICHELLE DECHANT** *Childhood Obesity: Using the Theory of Planned Behavior to  
Study Soda Consumption in America's Children*
- RICARDO GILB** *On the Left: Van Wyck Brooks and the Decline of Cultural Nationalism*
- DANIELLE LEVINE** *"Hello, Gorgeous": Hollywood, Barbra Streisand, Beauty, and the Jewish Woman*
- ANGELA RECKART** *SITI Company and Twentieth-Century American Theatre*
- NELLIE SELANDER** *Eradicating Homelessness: A Discussion of Federal Homeless Assistance  
Policy and Case Management's Role in this Endeavor*

2008 THESES

- KATHERINE AMBROSE** *Social Capital & Identity Performance on Facebook: Shortcomings and Opportunities*
- DAVID LAI** *Into the Dexter Gospel: An Investigation of Martin Luther King, Jr.'s  
Theology through His Sermons, 1953-62.*
- JENNA WHITELEY** *The IUD: An Underused Form of Long-Term Contraception in America*

2009 THESES

- SAMANTHA AZURE** *A Look at Federal Indian Land Policy in the West During Westward Expansion (1803-1871)*
- CAMERON BELL** *A Popular History of Short Selling in America*
- VALERIE BELLANDE** *The Re-Articulation of Nationalism in Nuyorican Poetry*
- CARLEE BROWN** *Fertile Ground: Growing the Image of the American Farmer*
- NATALIE CHLADEK** *AT & T Park, the San Francisco Giants, and Baseball in America*
- KELLEY FONG** *"I Do What I Can": How Homeless Parents Interpret and Support Their Children's Education*
- ANDREA FULLER** *Representation and Reality: The Truth Behind Investigative Reports  
and Media Coverage on the Death of Pat Tillman*
- FAGAN HARRIS** *Utilizing Organizational Culture Towards School Reform:  
a Case Study of the Glen Mills Program (Honors in Education)*
- MERYL HOLT** *Through the Lens of Time: An Analysis of Henry Luce, Time Magazine, and U.S.-China Relations*
- KATHRYN E. JONES** *Rewriting Stiya's Script of Assimilation: Sentimentalism, Domesticity,  
and Resistance in Zitkala-Sa's Boarding School Narratives*
- REBECCA STANGER** *Thought for Food: Adding Complexity to the Sustainable-Food Movement's Arguments*



## Awards and Prizes

2007

Firestone Medal for Excellence in Undergraduate Research and David M. Potter Award for Excellence in Undergraduate Honors Research:



**NELLIE SELANDER** for her thesis on strategies for eradicating homelessness

Donald and Robin Kennedy Jewish Studies Undergraduate Award and William A. Clebsch Award for Excellence in Undergraduate Honors Research:

**DANIELLE LEAH LEVINE**, for her thesis on representations of Jewish women in Hollywood

George G. Dekker Award for Excellence in Undergraduate Honors Research:



**ANGELA RECKART**, for her thesis on an ensemble-based twentieth-century theatre company

Jay W. Fliegelman Award for Excellence in Undergraduate Honors Research:

**RICARDO GILB**, for his thesis on cultural critic Van Wyck Brooks and the decline of cultural nationalism

George M. Fredrickson Award for Excellence in Undergraduate Honors Research:

**MICHELLE DECHANT**, for her thesis on childhood obesity based on clinical work with two groups of children in East Palo Alto

Albert J. Gelpi Service Prize for Contributions to American Studies:



**JULIA CHERLOW**, for her outstanding leadership as the Events Coordinator in American Studies

2008

Firestone Medal for Excellence in Undergraduate Research and David M. Potter Award for Excellence in Undergraduate Honors Research:



**DAVID ANDREW LAI**, for his thesis on the theology of Martin Luther King Jr.

William A. Clebsch Award for Excellence in Undergraduate Research: **JENNA WHITELEY**, for her thesis on the history of the IUD

Albert J. Gelpi Service Prize for Contributions to American Studies:



**JUDITH ASUZU** for her broad capabilities, her diligence, and exceptional work as student office assistant



and **TRACY OLIVER** for her creative and energetic leadership as the Events Coordinator in American Studies

2009

Golden Medal for Excellence in Undergraduate Research and David M. Potter Award for Excellence in Undergraduate Honors Research:



**KELLEY TY FONG** for her thesis on homeless parents and their children's education

Golden Medal for Excellence in Undergraduate Research:

**MERYL HOLT**, for her essay on Henry Luce, Time magazine, and U.S.-China relations

2009 cont.

George G. Dekker Award for Excellence in Undergraduate Honors Research:



**CAMERON JOHN BELL** for his thesis on a history of short selling and public distrust of financial institutions

Albert J. Gelpi Service Prize for Contributions to American Studies:



**REBECCA ERIN STANGER** for her creative and energetic leadership as the Events Coordinator in American Studies

Francisco C. Lopes Award for Research in the Humanities and George M. Fredrickson Award for Excellence in Undergraduate Honors Research:



**KATHRYN E. JONES** for her thesis on ways in which the Boarding School narratives of Sioux writer Zitkala-Sa challenged and revised a

well-known, propagandistic novel by a white teacher at Carlisle Indian School. Kathryn Jones was also the recipient of a J. E. Wallace Sterling Award for Scholastic Achievement. In addition, she won two annual John Milton Oskison Writing Competition Awards for papers on literature and on photography, and a John and Marjorie Hines Prize for Undergraduate Research in American History for a paper on Federal Indian policy



Program Coordinator Dick Gillam



**JAMES T. CAMPBELL**



The newest member of the American Studies Committee-in-Charge, James Campbell returned to Stanford (where he did his Ph.D.) as the Edgar E. Robinson Professor of American History in 2008. His interests and work not only cross disciplines, but oceans as well, focusing on African American history, memory, religion, and culture in the context of the Black Atlantic. Among his publications are the books *Middle Passages: African American Journeys to Africa 1787-2005*, which traces the evolving place of Africa in the African American

imagination, and *Songs of Zion: The African Methodist Church in the United States and South Africa*, as well as a bevy of articles and edited collections. Campbell's abiding interest in the stories people and nations tell the world about themselves--and the real life significance of these stories--have also led him to the study and practice of public history, looking beyond history textbooks and academic settings to historic sites, museums, fiction and film. This boundary-defying approach is evident in the classes he teaches at Stanford, which include "Slavery and Freedom in American History," "The Politics of Retrospective Justice," "The History

and Legacy of the Civil Rights Movement," "The Harlem Renaissance," "The Life and Work of W.E.B. Du Bois" and "Celluloid America: History and Film." It is also manifest in his "extra-curricular" activities. He has been involved in creating a digital archive illuminating the voyage of a Rhode Island-based slave ship, has served as a consultant for the Civil Rights Living Memorial Project (a curricular tool for Mississippi public school teachers), has consulted on film documentaries by P.B.S. and the History Channel, and has been involved in debates about reconciliation and reparations in various situations, including the case of U.S. slavery.

**LEAH GORDON**



Leah Gordon is an assistant professor in the School of Education whose role as an intellectual and cultural historian makes her an invaluable resource for the American Studies Program at Stanford. Upon graduating from Brown University, where she earned her Bachelor's in History in 1997, Gordon stepped into the world of education during her three years teaching high school history. She then received her Ph.D. in history

from the University of Pennsylvania in 2008. During her time there, Her dissertation focused on links between racial injustice and patterns of educational inequality.

Pursuing her interest in the development of ideas, Professor Gordon is currently working on a project entitled "The Question of Prejudice: Social Science, Education, and the Struggle to Define the Race Problem in Mid-Century America, 1935-1965." Gordon explores the politics of knowledge production, the relationship between expert and popular social

theory, and the American tendency to "educationalize" social problems. She emphasizes that education alone cannot end social injustice because prejudice is not only a psychological phenomenon, but one enveloped by societal structures.

Classes that Gordon teaches at Stanford include "The History of Education in the U.S.," "The History of American Higher Education," and "Education, Race, and Inequality in African American history."



**ALLYSON HOBBS**



Allyson Hobbs has been at Stanford since 2007. Her interest in 19th- and early 20th-century American history and African American cultural and social history stems from questions concerning slavery, freedom, and the state of the U.S. and African Americans after the Civil War. Hobbs believes that Reconstruction is particularly crucial for African American historians because it was a moment of dramatic historical change and possibilities, especially in regard to questions of whether African Americans would realize social and cultural rights. Hobbs explored these interests in two publications and her doctoral dissertation, which focuses on the racial passing phenomenon, its

change during the 18th and 19th centuries, the role of family relationships, and the understanding of African American identity resulting from studying those who disavow it. These central ideas will become the foundation of her upcoming book, which explores the critical role of personal relationships in decisions that racially ambiguous people make about their identities. The book will include chapters on passing in the Harlem Renaissance and the “post-racial age;” in the latter, Hobbs will use passing as a lens to understand contemporary racial phenomena.

The complexity, depth, and interdisciplinary nature of her specialization and research are important factors in Hobbs’s love of American Studies. As a teacher of history, she believes that it’s critical for her students to gain a broad

understanding of American culture and society; the only way she can help them achieve that pedagogically is by drawing on interdisciplinary materials and methods. The study of race and identity in particular, according to Hobbs, almost demands an interdisciplinary perspective.

Hobbs’s courses, which include “African American Women’s Lives,” “Racial Identity in the American Imagination,” and “From Freedom to Freedom Now!: African American History, 1865-1965,” are rooted in an interdisciplinary approach. Hobbs recently organized, with her colleague Sean Hanretta, a symposium on “Globalizing Black History: Intellectuals, Politics, and New Approaches to Transnationalism,” which American Studies co-sponsored.

**STEPHEN HONG SOHN**



Stephen Hong Sohn came to Stanford in 2007; he holds a Ph.D. and Master’s in English from UC-Santa Barbara, and is also a former University of California President’s Postdoctoral fellow (2006-2007). He is currently completing work on a manuscript on contemporary Asian American cultural production. He has co-edited *Transnational Asian American Literature: Sites and Transits* (Temple University Press, 2006) as well as a special journal issue of *Studies in the Literary Imagination* (SLI, Vol. 37.1,

Spring 2004) on Asian American Literature. He has recently completed editing a special journal issue for *MELUS*, entitled “Alien/Asian: Imagining the Racialized Future” (Winter 2008).

Energized as a critic by the impressive output of contemporary Asian American writers, he has written on Jessica Hagedorn’s *Dogeaters*, Julie Otsuka’s *When the Emperor Was Divine*, Lawrence Chua’s *Gold by the Inch*, and Lan Cao’s *Monkey Bridge*. His articles have appeared in *Modern Fiction Studies*, *Studies in the Literary Imagination*, and the *Southeast Asian Review of English* (SARE).

He also co-chaired The Circle for Asian American Literary Studies (CAALS), a literature society affiliated with the American Literature Association, from 2006-2008. He recently wrote an afterword to Myung Mi Kim’s *Dura* (reprinted by Nightboat Books). He is currently co-editing a special issue of *Modern Fiction Studies* on the topic of “Theorizing Asian American Fiction” to appear in 2010. He is a member of the Editorial Advisory Board of the *Journal of Transnational American Studies*.

**GOING GLOBAL**  
**THE JOURNAL OF TRANSNATIONAL AMERICAN STUDIES**  
**INNOVATION, RENOVATION, AND INTERPRETATION BEYOND AMERICA'S BORDERS**

by Katherine Heflin

With roots here at Stanford, as well as at UC-Santa Barbara and around the world, *The Journal of Transnational American Studies* (JTAS) is making waves in the field of American Studies. JTAS is a novel academic peer-reviewed journal that encompasses a vast array of topics and issues; the inaugural issue was published in 2009, and in March 2010 the Journal unveiled its second issue. Founding Editor Shelley Fisher Fishkin notes that American Studies is taking a “transnational turn,” a theme that was the focus of her 2004 Presidential Address to the American Studies Association. Some of the studies may even focus on areas outside of U.S. geographical borders, and yet these eclectic topics find a necessary place in the world of American Studies scholarship. The Editors’ Note in the current issue of JTAS cites historian Thomas Bender’s observation that global aspects of America’s past, shaped by contact—both amicable and hostile—with other nations and cultures, has become an important part of the U.S. historical narrative.

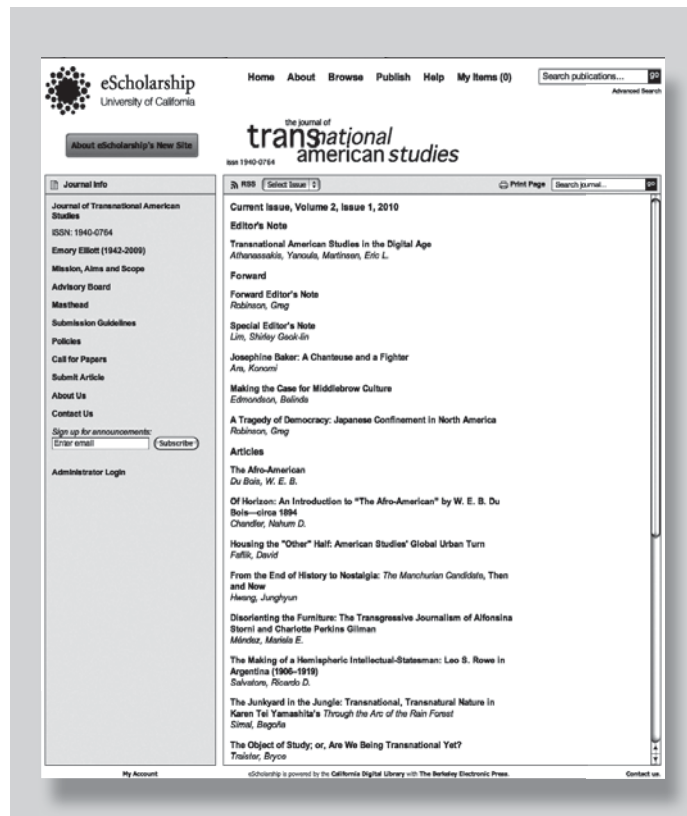
I had the pleasure of interviewing JTAS Founding Editor Shelley Fisher Fishkin, and she humbly described the joint effort of the new Journal. With its global board of editors, the Journal is able to maintain a high level of scholarly standards—only those credentialed in the field of a specific article are assigned to review it. The peer-review process at

JTAS begins with one of the managing editors deciding whether the submitted article is within the field of transnational American studies. If the article proves to be appropriate, it progresses through a series of blind reviewers around the world. This process is facilitated by

of eScholarship. Other Stanford American Studies faculty on the JTAS Advisory Editorial Board include History professor Gordon Chang and English professors Ramón Saldívar and Stephen Hong Sohn. Modern Thought and Literature (MTL) graduate student Nigel Hatton is an associate managing editor, as is former MTL graduate student Steven Sunwoo Lee, who is now an assistant professor at UC-Berkeley.

JTAS has decided to publish all of its contributions free of charge to facilitate the global dissemination of these ground-breaking studies. The Journal is sponsored by UCSB’s American Cultures and Global Contexts center, as well as Stanford’s American Studies Program—and it benefits from eScholarship part of the California Digital Library initiative (which, prior to the launch of JTAS, had been utilized primarily by scholars in the sciences and not in the humanities or interdisciplinary fields). With the support of eScholarship,

the journal has been able to publish online, free of charge, the valuable work of many scholars around the globe, bringing together scores of diverse perspectives, originating from various cultures, nations, and even languages. Indeed, while the abstracts are always in English, the publication and review process will allow the Journal to publish articles in the future in a range of languages. (The journal’s standing Call



the fact that it is 100% electronic (and, thus, paperless and sustainable). After an article receives two or sometimes three reports, the editors assigned to the article may choose to accept it, accept it with recommended changes, or reject it. The editing process continues even after this penultimate step, demanding continued work on the part of scholars from around the world for months. At last, the final product is released in published form on the JTAS portion

for Papers appears in English, Chinese, Japanese, and Spanish.)

Beyond its multilingual potential, JTAS is incredibly innovative in a number of other ways. First, the journal has expanded the range of materials it publishes from its original focus on new and original scholarly articles. A “Forward” section of the Journal has been added, which showcases developing areas of study through the publication of excerpts from newly published or soon-to-be-published books, a feature which emphasizes the extreme diversity of work in transnational American Studies.

Second, the “Reprise” section works to bring scholarship previously published only in hard copy to a global audience online. For example, an international forum on Mark Twain’s “The War-Prayer” appeared for the first time on the Internet in the first issue of JTAS, comprised of a facsimile of Twain’s typescript of the piece, along with short essays by 28 scholars from Japan, the United States, and Vietnam. The international forum on “The War-Prayer” brought long overdue attention to this important but relatively little-known anti-imperialist, anti-war text by Twain about the Philippine-American War. The “Reprise” section of the second issue of JTAS continued to explore Asian-American relations at the turn of the 20<sup>th</sup> century by publishing Mark Twain’s “The Treaty with China,” an article that Twain published in 1868 which has never been reprinted—in hard copy or electronically—since its initial publication, along with a scholar’s analysis of the piece. The “Reprise” section provides a remarkable

opportunity to bring to light and reevaluate key aspects of American history and narrative in new ways.

Finally, the scholarly articles in the second issue—as with the first—continue to demonstrate impressive originality. The issue includes a previously unpublished W.E.B. Du Bois manuscript written in the last decade of the 19<sup>th</sup> century, which presents perhaps his earliest articulations of “the

community’s role in the Bay Area. These articles and the others in the newest issue represent the work of contributing scholars from places ranging from South Dakota and Virginia to Kyoto and Buenos Aires.

JTAS is a rich, engaging resource for anyone already involved with or considering American Studies—the journal includes so many topics and approaches that there’s something for almost everyone. Furthermore, JTAS and its editors and contributors point the way toward a different view of American Studies, one that embraces a worldwide perspective and transnational scholarship. The United States of American has never existed in a vacuum; instead, its existence and narrative depend in many ways upon relations with other nations and cultures around the globe.

We here in the Stanford American Studies Program are extremely proud of Professor Fishkin and her work on JTAS. She and her fellow JTAS contributors are helping the field of American Studies to continue leading in the innovative area of transnationalism—a concept that may only become fully clear when one reads the range of pieces in JTAS. ♪



Katherine Heflin '11

To find out more, check out the newest issue (as well as the archived inaugural issue) [http://escholarship.org/uc/acgcc\\_jtas](http://escholarship.org/uc/acgcc_jtas).



color-line” issue. Among other things, explores the famous writer’s theories in a transcontinental context. Another piece hits closer to Stanford while remaining undeniably global, as Sauling C. Wong writes about a Chinese folk dance group in San Francisco in the context of the Chinese diaspora. This cultural exploration probes not only transformations in Chinese-American identity, but also changes in the Chinese



by Allison Bayani

International Relations, Political Science, Human Biology, Economics—all of these fields have a noticeable academic investment in South Africa, the seat of the Bing Overseas Program's newest overseas campus. But American Studies? What would draw an American Studies major all the way out to Cape Town? This question is one that I've had to answer so many times that, at this point, it feels rote, almost too obvious to explain, and I marvel at how strong, yet overlooked, the ties between the United States and South Africa are.

My thematic concentration in the American Studies Program is in Civil Rights Development, and, when framed in this context, the similarities and parallels start jumping off the page. Both countries inherited an imperial notion of racial hierarchy, which trickled down centuries later to influence the course of history dramatically. More recently, much of South Africa's anti-apartheid struggle mirrored America's own Civil Rights Movement: issues of segregation, institutionalized racial discrimination, white supremacy, political and economic disenfranchisement. Many of the ideologies which fostered a sense of black empowerment informed one another through a cross-continental relationship, in which Marcus Garvey inspired Steve Biko and the rise of Black Power in the U.S. very nearly coincided with the emergence of Black Consciousness in South Africa. Both countries continue to grapple with the legacy of systems which disadvantaged people in education and opportunity because of the color of their skin.

When I first started learning about South Africa, these similarities dominated the way I framed and understood what I read and heard. They indicated a certain universality of struggle and racial oppression, and they fit neatly into a context with which I was already familiar. And yet, the more informed I became, the more I realized that South Africa was less familiar than I thought, that forcing South Africa into an American framework would be to misunderstand and oversimplify much of its history.

The specifics of South Africa's history and the complications of its contemporary situation emerged as I learned and read more, but also, and perhaps more strikingly, they emerged from the conversations I had with locals.

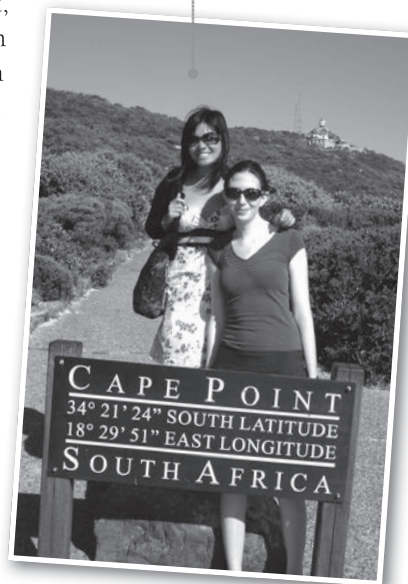
In these conversations I found incredible optimism and hope for the future, for healing, for the promises of South Africa's revolutionary and progressive constitution, but also immense frustration and anger at the government's failure to deliver on its grand promises. For all the progress that has been made, many people, still live in township communities in shanties made of corrugated iron, without running water or electricity. These people have become friends to me, rather than abstractions on a written page. I've seen their houses,

met their families, walked through their communities and tried to grapple with the hardship I see there, even knowing that I only see one tiny slice of their lives.

This experience in South Africa has been a humbling one. It has, in many ways, opened my eyes to just how little I know, in the grand scheme of things.

In a privileged environment like Stanford, it is often easy to think that we know and understand a great deal. But there are many contexts and situations in which our papers and grades mean very little. As much as I thought I knew, every day I discover that I understand less and less. And I think that's a good thing—it widens the scope of my

knowledge, allows me to recognize the wealth of information that's out there beyond what I've already learned. It gives me the opportunity to find things that I wouldn't have even thought to look for, and that perspective is one that I'm grateful to have. ♪



Allison Bayani '11

## GOING GLOBAL AMERICAN STUDIES IN NICARGUA

by Sasha Novis

Nicaragua is a country of passion and politics, beauty and sadness, haunted by the effigies of revolutionary heroes and the shadow of a long history of U.S. intervention—U.S. troops occupied Nicaragua from 1912 to 1925 and 1926 to 1933 to protect U.S. investments in the region. The U.S. supported the harsh dictatorship of the Somoza family from 1937 until the mid-1970s, when Anastasio Somoza’s human rights abuses became too atrocious to ignore. Most famously, after the military victory of the leftist Frente Sandinista de Liberación Nacional succeeded in overthrowing Somoza in 1979 and implementing widespread social reform, the U.S. government launched a counterrevolutionary armed movement that lasted from 1981 until 1989, decimating Nicaragua’s economic and social stability.

My program, SIT (School for International Training, a Vermont-based institution with study abroad programs all around the world that emphasize experiential learning), has introduced us to heroes of the Sandinista revolution of the 1970s, counterrevolutionary fighters of the 1980s, fiscally conservative politicians of the 1990s, leaders in the feminist and youth empowerment movements, *campesino* coffee farmers in the misty green mountains of the North, the Afro-descendant Creole and Garyfuna people of the semi-autonomous Caribbean coast, and wounded veterans of the civil war in El Salvador, among many interesting others.

All 18 students in my group are living with host families in La Colonia Máximo Jerez, a historic homestay community

that has housed such prestigious travelers as Noam Chomsky, Richard Gere, and Salman Rushdie since its mothers first opened their doors to visitors in the 1970s. Nicaraguans tend to be overwhelmingly hospitable; the first words out of a neighbor’s mouth when one stops by are always “¡Adelante!” (“Come in!”), and our homestay mothers proudly care for us as their own kin.

In addition to Spanish classes and a seminar on “Revolution, Transformation, and Civil Society,” which features a variety of guest speakers from all segments of society, our program has included three weeklong excursions – one to stay with rural families in the *campo* of Matagalpa, one to meet the ethnically diverse people of the country’s Caribbean Coast and learn about their uphill battle for regional autonomy, and one to witness the results of the long, sad struggle the people of El Salvador fought against a brutal military government. The final month of the program is dedicated to an Independent Study Project, in which each student pursues an investigation of his or her choice, seeking mainly first-hand sources through participation, observation, and interviews.

I arrived in Nicaragua with romanticized visions of a triumphant people’s struggle, ready to discover a country alight with social passion and grassroots politics, but the more I learn from both poor *campesinos* and wealthy citizens alike, the less polarized my ideas of right and wrong, left and right, and “justice” and “oppression” have become. Both the leftist revolutionaries and right-wing

fiscal conservatives have erred in their fight for power; both sides are guilty of hypocrisies, injustices, selfishness, and manipulation. This month, as the current FSLN President Daniel Ortega attempts to modify his country’s constitution to (presumably) permit his own reelection, and the once unified Sandinista movement splinters off into bickering factions, Nicaragua’s modern political landscape grows more complex and divided than ever.

Ultimately, I will leave Nicaragua with many more questions than answers. My time in Central America has led me to rethink my responsibility as a U.S. citizen and an “American Studies” major (which, given the lack of attention paid to any regions south of Texas and California, should really be renamed “United States Studies”). More than ever, I feel an immense obligation to educate myself on U.S. foreign policy and to raise my voice in protest of atrocities committed around the world in *our* name, on *our* dollar, in defense of *our* economic domination. Many disastrous foreign policy maneuvers, and even charitable endeavors, have resulted from ostensibly genuine, but largely misinformed efforts to help the people of a foreign nation. Thus, most importantly, my SIT program has taught me to continue asking questions—especially of the people who have *lived* the reality I have only studied in books—for every situation has more nuances to discover. ▸



Sasha Novis '10

## GOING GLOBAL AMERICAN STUDIES IN BERLIN

by Isaura Guerrero

Before attending Stanford, I had only traveled outside of the United States once, and that was over 10 years ago. By the end of sophomore year, I was ready to explore the world beyond what I knew in southern and northern California. I decided that studying abroad was the best way for me to learn and explore, so now it was a matter of choosing where to go. Choosing was difficult, but I soon found myself packing my bags because I was headed to Berlin. I spent the fall quarter of my junior year in Germany, where I decided that I couldn't pass up the opportunity to travel abroad again. By the end of the school year, I was sitting in the plaza of San Pedro de Atacama in northern Chile, thinking about how fortunate I was to have gone abroad twice with Stanford. Upon my return to the U.S., people often asked me, how is it that an American Studies major gets to travel so much? The answer is simple—the flexibility of the American Studies Program allowed me to pursue my interests abroad, and, more importantly, I found that my interpretation of American life wouldn't be complete without looking at it from the outside.

From politics and the economy to society and culture, I found a great deal of crossover between Germany and the U.S. For example, one of my most exciting moments in Berlin related to the 2008 U.S. presidential elections. While I was initially upset to be abroad during the election, it was amazing

to experience the intense excitement that had developed in Berlin. I remember sitting in a café talking with my German language partner about why this election was so exciting for Germans and what this moment meant not only for the U.S. but for the world. Hearing her thoughts and opinions about U.S. politics was eye-opening. Conversations with her and other Germans regarding the presidential election helped me



develop a fuller understanding not only of U.S. politics in relation to other countries, but of the U.S.'s role in international affairs.

From the beginning of my time there, I was immersed in German culture. I enrolled in an intensive German language course—one of the most challenging courses I have taken as an undergraduate, but also one of the liveliest—and a German architecture class. While learning about the different stages of German architecture, especially in Berlin, I was surprised to learn about the many influences that German buildings had

on U.S. styles and vice versa. I visited a myriad of museums, ranging from the Deutsches Historisches Museum (German Historical Museum) and the Ethnologisches Museum (an ethnology museum) to art museums focusing on German and international art forms. I also attended a short film festival and visited important sites like Checkpoint Charlie, the Holocaust Memorial, and part of the Berlin Wall. Each of these visits allowed me to delve into German history and culture and also helped me understand how events abroad have subtle and direct influences on American history, culture, and society, in addition to how the U.S. has influences on others. What I had learned previously in the classroom regarding U.S. involvement with Germany finally moved beyond the walls of the classroom and came to life while I was in Berlin.

While I was detached from my familiar California surroundings, I thought about my home daily. This detachment, however, helped me look at my life in the U.S. differently, allowing me to appreciate my life at home while also pushing me to challenge assumptions about the U.S. I had grown up with. Now I have a more informed opinion about U.S. affairs, both domestically and abroad, that will better serve me in my future endeavors as both a student and citizen. ▀



Isaura Guerrero '10



## GOING GLOBAL AMERICAN STUDIES IN BERLIN

by Kelly Donahue

As a junior, I knew I wanted to study abroad for a quarter, but as an American Studies major, I did not think any particular program actually fitted with my course of study. So I decided simply to choose a city that seemed interesting and different. I decided on Berlin, a city whose history had always fascinated me, because I thought it might offer a less typical study abroad experience than I thought I would get in other, more traditional European cities.

During the first week, the director of the program, who knew I was an American Studies major, suggested I look into taking classes at the J.F.K. Institute, rather than only in the Stanford Center. This is a department at The Free University in Berlin that is the center for North American Studies. I looked into it, and a week later I signed up to take two classes for my concentration: one was a literature class on Edgar Allan Poe, the other a history class focusing on the Gilded Age and the turn of the century.

The Institute offers classes in seven departments, including Political Science, Economics, and Sociology. Most of the classes, including the two I took, are given in English and

include about 10 to 15 students, most of whom are German. Studying U.S. history and literature as the only American alongside Europeans who offered very different perspectives on topics I had been studying for



years proved incredibly interesting and thought-provoking. Both classes were very lively and interactive, and I was not only able to work closely with other students, but also to get to know a few very well, both inside and outside of class.

For me, learning a completely new language in a new city facilitated my efforts to learn German and also made the experience more enjoyable.

Berlin is one of the liveliest cities in Europe, not to mention one of the cheapest. Outside the classroom, there are countless events and sites to see at all times of the year, with potential adventures at every turn. All in all, the J.F.K. center allowed me to meet a relatively large number of foreign students and helped me experience Berlin to the fullest. ▮



Kelly Donahue '10



RETHINKING AMERICAN LITERARY HISTORY  
**REVIVING MARGARET:  
A TALK WITH GAVIN JONES**

By Amy Berliner

English professor Gavin Jones has recently published a new edition of a neglected classic of American literature, the novel *Margaret* (1845) by Sylvester Judd. Set in the turbulent years following the American Revolution, *Margaret* is the story of a young woman's attempt to overcome the poverty and vice of her surroundings to establish the utopian ideals of the nation in her New England village.

**WHEN DID YOU FIRST COME ACROSS MARGARET IN YOUR STUDIES, AND WHAT WAS YOUR EXPERIENCE WITH IT?**

In my younger years, I became very interested in American literature and culture before the Civil War. During the 1840s and 1850s there was an explosion of radical political, social, and religious movements—it was quite a wild and wacky time! Utopian communities sprouted throughout the nation, as early forms of socialism took hold. The “free love” movement was on the rise too—it was all kind of like the 1960s. I became interested in the ways that literature became part of this ferment of social reform. Some of our major writers—Hawthorne, Poe, and Melville, for example—began to write about utopian communities. And there were even utopian communities founded on the ideas described in novels. So there was a real relationship between literature and society—it was not just a reflective relationship; literature itself was actually influencing the social movements..

In 1996, I was getting ready to write an article about the literature of utopianism in the 1840s when I was studying at Harvard, and I got to know a professor there called Daniel Aaron. He was extremely old then, in his 80s, and he's still alive now. He is a very important scholar, and had an office that was part of the Underground Railroad with a trap door in it to hide escaped slaves! He told me all about this novel by Sylvester Judd called *Margaret*, which I had never heard of; and the more I looked into it, the more I realized how important it was.

**MARGARET HASN'T HAD A NEW EDITION SINCE 1852, AND I'VE NEVER HEARD OF IT. WAS IT WELL-KNOWN?**

Oh, when I first came across it in the '90s, nobody had heard of it; it had totally fallen off of the map. But it was quite influential at the time it was written. People knew about it in England and saw it as an example of a new “American” literature then beginning to develop. Judd was viewed alongside Hawthorne and Melville as a peculiarly American writer. Apparently, the book influenced the English poet, Gerard Manley Hopkins, whose poem “Spring and Fall” is allegedly based on Judd's novel. So you can see how it had a big influence in the 19<sup>th</sup> century and then just totally and completely disappeared.

**WHY DID IT FALL OFF THE MAP?**

Well, that's a very good question. There are various possibilities. One thing to realize is that many of the important writers we read today, such as Melville, were not necessarily well-known at the time. People thought Melville was insane, for example, and his works went underground until the 1920s. It's less a story of Sylvester Judd, the author of *Margaret*, and more a story of American literature itself—the way that some writers became important and prominent

later, and some seem to disappear because they do not chime with the needs of the time.

Sylvester Judd didn't get on the bandwagon that brought writers such as Melville into later prominence. Perhaps it's because he was a Christian minister who wrote a novel based on the teachings of Christ; religious skeptics like Melville tend to be more appealing to the academy's secular tastes. The novel is also quite difficult to understand, so that's probably part of it as well—it has an opaque historical specificity and is full of difficult words that have dropped out of the vocabulary, like “oddsbodkins” and “panguts”! One of the interesting things about this novel is how influential it was on the Oxford English Dictionary. There are many words in the dictionary that actually come from *Margaret*—words like *anagogical*, *sanctiloquent*, and *simulacrizng*.

**HOW DOES MARGARET SHED LIGHT UPON OTHER WELL-KNOWN AMERICAN TEXTS?**

That's a very good question; it's what I wrote quite a bit of the introduction about. There's a tradition of dystopian writing in the literature of that period. Hawthorne's *The Blithedale Romance*, Melville's *Pierre*—these are novels about the failure of utopian ideals. The novels have become popular because of their skeptical ideas. But *Margaret* gives us the flipside: it allows us to see what those writers are writing against and what they are trying to understand. It is a good signpost toward the religious values that our better-known writers have worked to undermine. Another thing is simply its imagery. *Margaret* is a textbook of images that became quite prominent in literature of the period. Judd develops the image of leaves of grass as representative of democracy, clearly predicting Whitman. And the whole book is set around a pond, which gains the kind of spiritual and ecological resonance of Thoreau's *Walden*

pond. These really are stunning parallels.

#### **WHAT IS THE IMPORTANCE OF *MARGARET* FOR AMERICAN STUDIES SCHOLARS?**

Really, *Margaret* establishes how American literature has always been an intensely political literature and how it has linked itself to the culture of the nation and has often tried to intervene in the politics of democracy. So there is no distinction between literature and history when you look at a text like this. When you look at the very wonderful footnotes, you'll see that it really is a work of history. The novel takes you into a particular historical period and a particular historical place, as well. It's about the unraveling and breakdown of the nation after the "era of good feelings." It's a jeremiad, really, which is a particular kind of sermon that points out the ills of society's ways while looking towards the utopian hope of the nation. The jeremiad is alive and well: take the State of the Union address. We can understand the form of this book as a type of sermon discourse still present.

*Margaret* is also relevant to American Studies because it's a religious book, and this is a very religious nation; the novel enables us to see how deep those religious foundations go. Religion is a subject that tends to get left out of academic conversations because we'd rather talk about other things, such as race and class. *Margaret* is also a novel that is intensely critical of the nation, and that's part of its quality as a jeremiad, but it's more than that. This is something that fascinates me about American literature. The best literature often critically attacks the state of the nation. And *Margaret* is an example of that critical tradition within American literature. And that's what American Studies is, right? To hold up a critical lens to the nation and to look at its contradictions and complexities; there is nothing more contradictory or complex than this book.

#### **WILL YOU USE THIS BOOK IN TEACHING NOW?**

[After a long pause] Yes, I would assign it. Not sure I would assign it in an undergraduate class, though. Well, I don't see why not, actually. I have a friend who teaches at Wesleyan and he's going to assign it, and that must be in an undergraduate class. So that's quite nice to think about, really, all of those people at Wesleyan smoking cigarettes and listening to MGMT and reading *Margaret*.

*"Margaret is also relevant to American Studies because it's a religious book, and this is a very religious nation; the novel enables us to see how deep those religious foundations go."*

#### **WHAT WAS THE MOST CHALLENGING PART OF THE *MARGARET* PROJECT, AND THE MOST REWARDING?**

The most challenging part was doing the real editing work. I'm not trained as an editor at all, and there is a whole world of textual scholarship and principles and practices of editing; and so I had to get up to speed on it very quickly. You need a logic for what you edit and correct and what you don't; it's very complex. That part became quite dull.

The most rewarding part was definitely writing the introduction, because I had a lot of notes about *Margaret* that I hadn't used from awhile back and I'd always been extremely interested in the novel. It gave me the opportunity to write in a different way, to write for general readers.

Although I do think it's quite scholarly, even if I do say so myself; but I tried to keep it a bit light, a bit jovial. I try to give an introduction not just to *Margaret* but also to why it was so important in the culture of the time.

#### **WHY IS THIS EDITION THE BEST (ASIDE FROM THE INTRODUCTION AND NOTES)?**

The first edition of *Margaret* was in 1845, and for the 1852 edition Judd had to edit out a lot of the "improper" scenes of sex and drinking and debauchery because they were considered unacceptable. In the first edition there is a depiction of a hanging that was very controversial, and the publishers made him take it out. So he did, but he protested by not actually removing it from the text, but instead covering it up with a large black rectangle. He was saying "Ok I'll get rid of it, but I'll sign my protest in the text." All of the reprints have been from the 1852 edition. But mine is from the 1845 edition; it has all the smut! It's all in there.

#### **WOULD YOU RECOMMEND THAT STUDENTS OF AMERICAN STUDIES READ *MARGARET* FOR PLEASURE?**

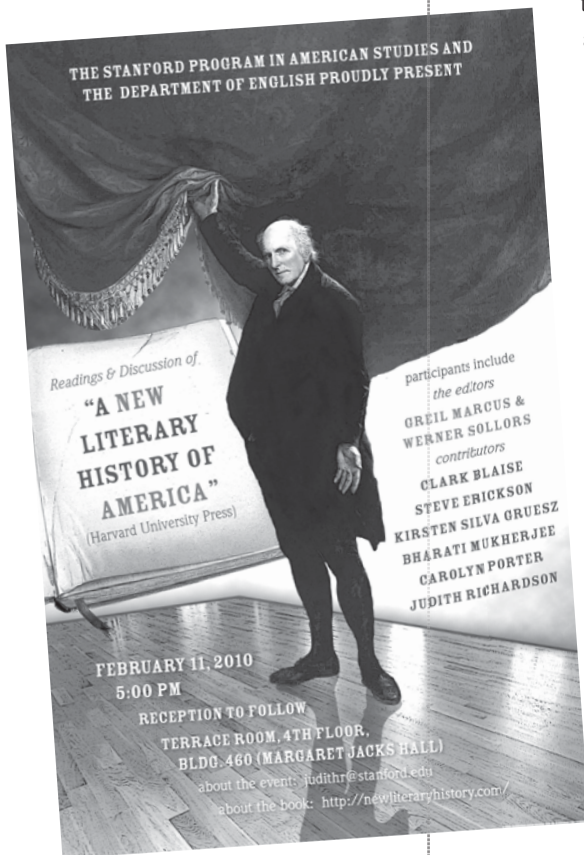
I would, actually, because the introduction is amazing! And the notes are rather good as well. Much of the research for the notes was done by a former student named Alex Whitlyn Jacobs, a very intelligent, nice young man who has gone on to do a Ph.D. at Chicago. We used to go to the gym and talk about *Margaret*. I'm trying to find the note about birthing cheese. There's some note about a practice whereby a newborn baby was passed through a large round cheese—I kid you not—shaped rather like a lifesaver. I definitely recommend reading the notes at least; you can find out a lot about the birthing cheese.



Amy Berliner '10



RETHINKING AMERICAN LITERARY HISTORY  
**SYMPOSIUM ON A  
 NEW LITERARY HISTORY  
 OF AMERICA**



Over 200 essays are compiled in this unconventional, provocative look at the American experience.

Joining the discussion were editor Greil Marcus and some of the West Coast contributors, including Clark Blaise, Steve Erickson, Kirsten Silva Gruesz, Bharati Mukherjee, Carolyn Porter, and Judith Richardson.

On February 11<sup>th</sup>, 2010, the American Studies Program, along with the English Department, sponsored a panel on Harvard University Press's *A New Literary History of America*—an unconventional, provocative collection of some 200 short essays, by nearly as many contributors, that traces the American experience as it has unfolded over 400 years, from the first appearance of the word “America” on a map in 1507 to the election of Barack Obama. The book’s editors asked contributors to focus on a moment when the culture changed, when something new was introduced into the American language, when precedents were set, or broken. The result, as Judith Richardson (Coordinator of American Studies at Stanford, and also a contributor to the volume) said in her opening remarks, is a kind of “inspired heterogeneity”—a series of “out on a limb” glimpses by figures from both within and outside of the academy, on a wide range of topics. Some of these topics were canonical, but many extended beyond

the range of what has traditionally been reckoned as “literary history,” including not only such uncanonical texts as the memoirs of Ulysses S. Grant, books by Dr. Seuss, and the autobiography of porn star Linda Lovelace, to name just a few, but also a surprising range of less text-based topics: a conversation between Charlie Chaplin and Hart Crane, the invention of the Winchester Rifle, the founding of Alcoholics Anonymous, a Jackson Pollock exhibition, the 1906 San Francisco Earthquake, Hurricane Katrina, and much more. Describing the book as a

sort of “new *Leaves of Grass*,” Richardson noted how it has bemused, delighted, and sometimes frustrated critics, who have found it a challenge to say what it is or represents.

Audience members at the February 11<sup>th</sup> event (which drew undergraduates and graduate students as well as faculty) got a taste firsthand of the attitude, vibe, and approach that infuse the book as they heard reflections and readings by a panel that included one of the book’s co-editors, Greil Marcus, and a selection of West Coast contributors.

Marcus—music and cultural critic, and author of *Lipstick Traces*—opened the program by talking about the editorial process, focusing particularly on how he and co-editor Werner Sollors (professor of English and African American Studies at Harvard) looked to open the way for writers to venture something, to an assert an opinion. The resulting pieces, Marcus admitted, often caught the editors (delightedly) off their guard. Marcus demonstrated his point by calling up a selection by Farah Griffin that illuminated intersections between the novels *Sister Carrie* and *The House of Mirth* by imagining the two main fictional characters meeting at a New York restaurant, on their way to the ladies’ room. Taking another example, Marcus shared how Michael Ventura’s piece on filmmaker Elia Kazan completely surprised him, as it focused not on Kazan’s cinematic achievements, but on his testifying before the House Un-American Activities committee, and on the enduring sense of betrayal this testimony engendered. For Marcus, the Kazan piece illustrated something crucial to *A New Literary History of America*. It is, at heart, Marcus said, about speech acts, about dangerous speech, and unpopular speech, too.

Following Marcus's introduction, each of the panelists took a turn reflecting on how they came to write their pieces and then offered the audience a selection from their essays. UC-Santa Cruz professor Kirsten Silva Gruesz, who sat on the editorial board and was also a contributor, offered insight into the sometimes circus-like editorial process of putting together a book that attempts to map this thing called "America" even as it leaves open-ended what that thing might be, or if it exists at all. She then went on to discuss her two pieces—the first on the fall of Tenochtitlán and the influence of Mexico on American imagination; the second on Richard Henry Dana's *Two Years Before the Mast* as a prototype of writings about California.

Next, Steve Erickson, author of *Zeroville* and a number of other books, spoke about how he came to write his much-noted piece on July 4, 1826. He had been working on a piece about Stephen Foster—the eminently popular antebellum songwriter known in part for his misty-eyed evocations of the South—when he realized that Foster's birthdate, July 4<sup>th</sup>, 1826, was also the day on which, almost miraculously, Thomas Jefferson and John Adams both died, fifty years to the day after the Declaration of Independence. This coincidence became in Erickson's hands an opportunity to consider both the radical shifts and the continuities between the nation of founders and that of the songster, with emphasis on how the former generation's debates about slavery set the contexts in which the latter came of cultural age.

Clark Blaise, author of noted works of fiction and non-fiction, also spoke of a certain moment of passing, and passing on, as he reflected on his contribution, an imaginative recreation of the meeting of Nathaniel Hawthorne and Herman

Melville in the Berkshires in 1850—a meeting which had a potent effect on Melville, and on the book he was writing, a book later to be titled *Moby-Dick*. In talking about his piece, Blaise evidenced an open-ended quality to *A New Literary History of America*—how the book represents less a final word than an ongoing conversation, as he revealed how reading other entries has given him retrospective insight into what his own essay was about, the passing of the age of romanticism in England and America.

*The book's editors asked  
contributors to focus  
on a moment when  
the culture changed,  
when something new  
was introduced into the  
American language,  
when precedents  
were set, or broken.*

What was perhaps most remarkable and engaging about the evening was the disarming sense of personal engagement and openness on display by the panelists:

noted novelist Bharati Mukherjee charmed the audience as she talked about how her interest in *The Scarlet Letter* (the subject of her contribution) began when she, an immigrant from India, was reading books on her son's American school curriculum. She went on to discuss how her personal situation shaped her interpretation of this text, making issues that had been perhaps under-recognized by other critics more salient, issues of migration and adaptation, and of the global trade that underpins the novel.

Carolyn Porter (Professor Emeritus of English at UC-Berkeley) similarly delighted the audience as she good-humoredly recounted her deep engagement with Margaret Mitchell's *Gone with the Wind*. As she admitted, when asked by the editors to do a piece on William Faulkner's *Absalom! Absalom!*—a masterpiece of American modernism—and Mitchell's novel, she balked, even though, as she also admitted, she knew the latter book by heart. Perhaps because she knew it by heart. But, as Porter went on to say, taking on the assignment ultimately led her to revelations, both personal and scholarly, about literature and memory, about the things you know by heart, and how literature can pull you out from such things, and make you look twice at the process by which certain texts and ideas become second nature.

Each of the panelists brought similar moments of personal engagement to the table. Overall, as one member of the audience put it afterward, the symposium made for a refreshing event, not least because it renewed a sense of the value in the reader's personal response to texts. ¶

ILLUMINATING EXCURSIONS  
**SHADOW PLAY:  
GHOSTS OF THE RIVER**

by Marta Hanson

*“The shadows  
both expressed  
and represented  
the interplay of  
future wishes and  
past memories of  
these ghosts of the  
Rio Grande in a  
way that made the  
performance all the  
more poignant. . .”*

In October 2009, a group of American Studies majors including myself attended *Ghosts of the River*, a play that explores the powerful hopes and shattered dreams of individuals attempting to cross the U.S./Mexico border. Written by Octavio Solis and performed by San Francisco’s ShadowLight Productions in both English and Spanish (with subtitles), the piece was presented as a series of six vignettes in the style of Balinese traditional shadow theatre. As such, the actors did not act out scenes onstage as in Western theatre: instead, they manipulated puppets behind a large white screen so the audience only saw the silhouettes. The shadows both expressed and represented the interplay of future wishes and past memories of these ghosts of the Rio Grande in a way that made the performance all the more poignant. It was an intriguing approach to a very traditional art form: puppets and shadows are generally only used to tell stories to children, yet these stories confront issues that are anything but juvenile.

The vignettes themselves range from poignant to downright disturbing. In one, a border patrol officer struggles with her duties and personal conscience as she befriends a young *coyote*, who helps migrants cross the river. In another, a refugee family flounders after being abandoned by their guide in the middle of the attempted crossing. In a third, as friends try to ride a slow-moving

train across the river, one is killed by the enormous, overwhelming shadow of a border patrol officer. In yet another, the ghost of an old woman haunts those who were responsible for her death. Themes of death, despair, and hopelessness pervade every episode, yet somehow hope and determination linger beneath the surface.

For me, the performance was especially compelling: my American Studies concentration is the politics of hope in America, and ideas of both hope and despair played pivotal roles in this production. As the audience, we experienced the hope of so many to reach safety across the border, the hope of the border patrol to protect their country and do their job well, and the despair of all when best-laid plans go awry, often with fatal consequences. The production was a window into a life we do not often encounter at Stanford, and the various vignettes gave faces and names and personal accounts to the struggles we so often learn about but never quite understand. At the same time, the shadowed puppets reminded us how hidden this issue really is and how easy it is for us to allow these stories and these people to slip into forgotten history and become ghosts.

*Ghosts of the River* is an eerie, compelling, and wonderful example of the way theatre can express things that essays, books, and statistics so often cannot. And it reminds us in the American Studies Program that the politics of our own society and the choices we make here are inextricably linked to our neighbors worldwide. ▽



Marta Hanson '11



ILLUMINATING EXCURSIONS  
**FROM THE BANCROFT  
TO BROADWAY:  
MARK TWAIN'S  
IS HE DEAD?**

by Jack Blanchat



Photo Credit: Frank Fournier



Stanford's campus has been as lively as ever in 2010, with new buildings, victorious teams, and the university's continuing steps into the 21<sup>st</sup> century. But even Stanford can't resist the charming wit and biting satire of a man who died 100 years ago—Mark Twain.

The man William Faulkner called “the father of American literature” passed away exactly 100 years ago this April, and the anniversary has the Stanford campus buzzing with activity. Highlighting the centennial is award-winning actor Hal Holbrook's one-man show “Mark Twain Tonight!” as well as book signings for new editions of Twain's works and a class for undergraduate, graduate, and continuing studies students titled “Mark Twain: A Fresh Look at an Icon and Iconoclast 100 Years After His Death,” taught by Shelley Fisher Fishkin, the director of the American Studies Program, and Hilton Obenzinger, who teaches advanced writing and American literature.

As part of the commemoration of Twain's life, students in the class took in one of Twain's original plays at the Cinnabar Theatre in Petaluma—a play that has a unique story behind it. Twain wrote over a dozen plays, but they achieved essentially no critical success during his lifetime. But in 2002, at the University of California, Berkeley, Fishkin found a 104-year-old play by Twain that had never been performed, and she was determined to bring it to the stage. Five years later, the play debuted on Broadway to rave reviews.

Twain's rollicking farce, entitled *Is He Dead?*, had been consigned to the back of a folder in the Bancroft Library's Mark Twain papers when Fishkin came across it. “I started reading, and suddenly, there in the library, found myself giggling,” Fishkin said. *Is He Dead?* was written in 1898, but the play was almost lost to history until Fishkin brought it back to life.

The play takes place in Barbizon, France, during the mid-1800s, and it is centered around the life of Jean-François Millet, a real-life French painter who was internationally

famous at the time Twain wrote the play. In the play, though, Millet is struggling to pay the bills and fakes his own death in order to drive the price of his paintings up. But to be sure his paintings are being sold properly, Millet monitors his business affairs while in the guise of his non-existent twin sister, Madame Tillou, leading to plenty of gender-bending hilarity.

Fishkin has plenty of experience with Twain's works—she is the author or editor of 34 books about the eccentric author who created Huck Finn and Tom Sawyer. But before the play would finally see the stage, lots of work needed to be done. The play took years of collaboration and compromise before the curtain rose on *Is He Dead?* as Fishkin and playwright David Ives worked together to pare down the play into a more contemporary caper.

With the help of Ives and director Michael Blakemore, two of Broadway's best-known names, Twain's cross-dressing comedy came to New York in 2007. “I had never imagined it would debut on Broadway,” Fishkin said, but the play garnered praise from critics and ran for 105 shows in New York (in the Lyceum Theatre, the oldest theatre on Broadway, where the photo on this page was taken). The success of *Is He Dead?* demonstrated the universal and modern appeal of Twain's classic wit, even in the year 2010, the 100<sup>th</sup> anniversary of his death.

Fishkin says the reason for this sustained interest is that Twain's words still have a contemporary message. “If I was asked to name a contemporary heir to Mark Twain, I would say Jon Stewart,” said Fishkin. “Both Twain and Stewart have mastered the basic technique of juxtaposing reality and rhetoric in a very deadpan way. Hypocrisy, arrogance, greed, injustice, oppression—all of the things that require us to exercise ourselves today—are issues that Twain engaged.”

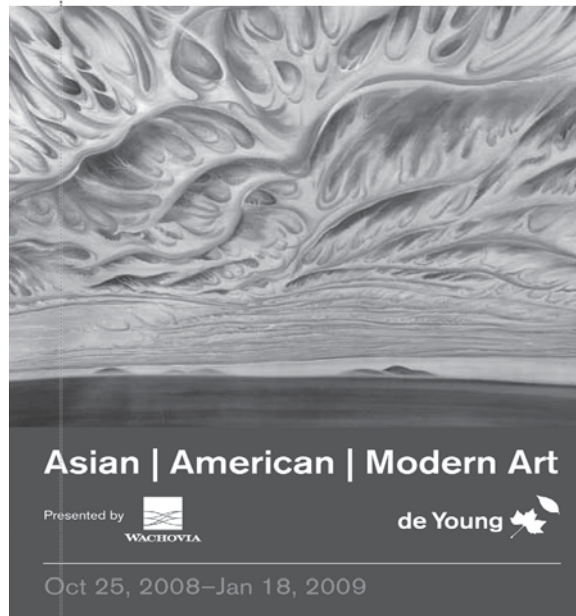


Jack Blanchat '12

By Anita Verma And Carlee Brown

Throughout  
the exhibition,  
a fascinating  
tension arises  
from the balancing  
act between the  
“Asian” and  
the “American”  
influences that  
comprise Asian-  
American art.

On Friday, November 7, 2008, the American Studies Program provided a trip for American Studies faculty, students, and their guests to the de Young art museum in San Francisco. The night at the museum, co-sponsored by the Arts Initiative, provided the attendees a chance to view the opening of an exhibit titled “Asian/American/Modern Art: Shifting Currents,” which featured artwork that Professor Gordon Chang worked for years to bring into one collection.



The range and breadth of the exhibit at San Francisco's de Young Museum was striking, though not surprising. After all, any collection featuring more than 70 artists working over a span of 70 years is bound to have some variety.

The cohesive thread in the collection is not the artwork but the artists, all of whom are of Asian ancestry. The collection—*Asian/*

*American/Modern Art: Shifting Currents, 1900-1970*—showcases a diverse field of artists with influences spanning from Pollock to Rothko and styles from Japanese brushstrokes to Western collage.

History Professor Gordon Chang, who has worked for years to assemble the exhibit's art, says the wide span of pieces was one of the most notable features of the exhibit.

“One can't make generalizations about the art, and that makes it exciting,” Chang said in an interview with *The Stanford Daily's Intermission* section.

But as Chang sat at his desk, before the hundreds of historical volumes on his shelves, it was apparent that the exhibit was exciting in another, much different respect. Although many of the books in Chang's collection presented a picture of some aspect of Asian-American life, none offered the detailed portrait that Chang offered through his work assembling the collection. Indeed, *Shifting Currents* is the first comprehensive survey of Asian-American modernism.

“This group of artists has been woefully neglected and overshadowed,” Chang said. In fact, added Chang, much of the art came from the basements and attics of the artists' family members. That is not to say that none of the artists featured have found fame—Nam June Paik, for instance, makes an appearance with his conceptual sculpture *TV Clock*, 1963. And the work of artist Yayoi Kusama—though she too is generally more renowned for her performance art—is showcased in the form of one of her large-scale paintings from the Infinity Nets series, coming from the private collection of none other than Frank Stella.

## AUTHOR JANE JEONG TRENKA SPEAKS AT THE FARM

By Henry W. Leung



Jane Jeong Trenka rises in the Asian American Activities Center (AC3), jetlagged from her first return to America in four years, for a talk co-sponsored by the American Studies Program. Today is February 8, 2010. Her Minnesotan upbringing leaves the vestige of a lilt. She surprises me, an ever-jaded reader, with graciousness and exuberance; she's a writer with a mission.

And yet, many artists in this collection have been ignored or forgotten over time. Their inclusion in the exhibit now presents a unique view of art history through a fusion of Asian and Western styles.

Chang's own father, Shu-chi Chang, serves as an example of this stylistic blend. The elder Chang was commissioned by the Chinese government in 1940 to paint a congratulatory gift for President Franklin D. Roosevelt for his second reelection. The result was *Messengers of World Peace*, a vast scroll painted over with white doves and pink blossoms. While the Chinese elements of the piece are clear, the American influence is subtly present in the hybrid of Western oil painting techniques and Chinese brushstrokes.

Later pieces, however, showcase the blend of Western and Eastern motifs more overtly. Walasse Ting's *Black and White*, 1958, depicts a modernist permutation of a Chinese character. The bold contrasting strokes bear a strong resemblance to the work of Abstract Expressionist painter Franz Kline.

Through pieces like Ting's, the line between Western and Eastern influences becomes all the more blurred. Several of the paintings are strikingly reminiscent of critically recognized Western styles such as Abstract Expressionism. Throughout the exhibition, a fascinating tension arises from the balancing act between the "Asian" and the "American" influences that comprise Asian-American art. How this overlooked collection of artists chooses to incorporate, synthesize, and reinterpret these tropes is one of the defining themes of the exhibit.

Chang emphasized this point, indicating that the hybrid nature of the art led to extraordinary works.

"Art and artists often recognize no boundaries," said Chang. "There is a lot of cross-fertilization." 🐦

Asian/American/Modern Art: Shifting Currents, 1900–1970, was on view from October 25, 2008, to January 18, 2009, at the de Young Museum in San Francisco.

Originally published in The Stanford Daily on Nov. 14, 2008.

She doesn't see her work as individual books, she says, but as leading toward a magnum opus. She's advanced in her memoirs from "I'm sad" (*The Language of Blood*) to "I'm lonely" (*Fugitive Visions*) to, finally, "I'm mad" (see [adoptionjustice.com](http://adoptionjustice.com)). A transnational Korean adoptee, she's one of "the cultural buglers who alert the larger public that a subculture is coming into existence" as Kim Park Nelson says. Trenka's written voice is personal but amplifies the Korean adoption community's voice. As writer and Director of Investigation, she has worked to reconcile separated families and fight for justice for unwed mothers exploited by baby farmers.

Kim Park Nelson, who introduces her at the February 8 Asian American Writers Series, wonders if the twenty-first century will be "a golden age for Korean adoptees" after these peak transnational adoption years. She has already cited the influx of search narratives; the A3C's turnout of Stanford's Korean adoptees tells us something, too. I wonder if the adoptee narrative characterizes the next wave in our Asian American literature and consciousness. If so, among the flotsam are new questions of transnationalism, global citizenship, plurality, home, and identity.

Trenka tells us she would have killed herself had she not spent that extra year writing *Fugitive Visions*. The memoir ends by naming us all "denizens of a single future fashioned by our own words," though who knows if we're ready for it. And Trenka either demands or begs or proclaims or all of the above: "Let me believe in the humanity of other people. Let them believe in mine."

It seems to me that the need for Asian American literature is twofold, specific and universal. Its specificity is tangible, immediate: it is the voice, wrote Audre Lorde, of those afraid and living at the shoreline. Meanwhile, its universality lies in the ways in which it conveys suffering and estrangement with which everyone's familiar in some way or another. Albert Camus knew this when he explained our ironic need for the novel as escapism: "Far from always wanting" to escape the world, men "suffer, on the contrary, from not being able to possess it completely enough, estranged citizens of the world, exiled from their own country." As knowledge advances, so too will analogy and our capacity to find common ground. Balanced between art and activism, Trenka's work encourages imagination in politics, because in perspective's multiplicity begins compassion. 🐦



Henry W. Leung '10

by Nicole Chorney

On February 22, 2010, the Asian American Activities Center hosted a talk co-sponsored by American Studies featuring Karen Tei Yamashita and her novel, *The Tropic of Orange*, as part of the Asian American Writers Series. Yamashita's novel, published in 1997, takes place mainly in Los Angeles, though occasionally travels south to Mexico, and follows the lives of seven people interconnected by ethnicity, identity politics, media consumerism, immigration issues, and relationships.

Assistant Professors John Blair Gamber, from Columbia University, and Gina Valentino, from the University of Rhode Island, began the talk by offering their interpretations of Yamashita's *Tropic of Orange*. Professor Gamber discussed the representations of the ecological community in the novel and argued that the complex interrelationships portrayed in the novel reflect the first law of ecology—"everything is connected to everything else"—despite its urban and suburban settings. Gamber dedicated a large portion of his critical examination to Yamashita's character, Manzanar Murakami. He described Manzanar as a character who "recognized the relationship between this human-made city and natural phenomenon." While L.A. is a sprawling and entirely man-made space, the landscape upon which these characters lay their physical and cultural structures can still be altered by the bedrock of geology. Gamber claimed that the presence and coexistence of such

structures hints at the ecological complexity of urban spaces. By challenging the common perceptions of urban and suburban spaces as lacking in ecological complexity, *The Tropic of Orange* reminds us that social and environmental spheres cannot be differentiated from one another—a statement which Gamber professed to be one of profound ecology.



After Professor Gamber presented his criticism, Professor Valentino followed with a radically different interpretation centered on the corporate-related aspects of the *Tropic of Orange*. She began by introducing the audience to the idea of legal personhood—being recognized as an equal person under U.S. law. Professor Valentino cited two Supreme Court cases, *Santa Clara County v. Southern Pacific Railroad*

*Company* and *Plessy v. Ferguson*, as examples of how non-white Americans were considered legally inferior to both corporations and white Americans. In the *Plessy* case, several justices from both dissenting and majority opinions cited the issue of Chinese residence on U.S. soil, codifying Asian otherness and Asian exclusion. Valentino then related this history of Asian exclusionism back to Yamashita's text through her analysis of Manzanar. After being born in Manzanar internment camp during World War II, he was not only stripped of his citizenship but was also rejected from the Japanese American community in L.A. for blighting their image as the model minority. Manzanar demonstrates how people can be excluded from the full rights of political personhood and simultaneously be denied inclusion in the community in which they suffered that exclusion of legal personhood. Valentino also discussed the character Bobby Ngu, a "Chinese from Singapore with a Vietnamese name, speaking like a Mexican and living in Koreatown." Valentino contended that Bobby emblemizes the problems of ethnicity for those of mixed ancestry and the impact of the global reach of U.S. immigration policy and military actions on subjectivity.

Karen Yamashita followed Professor Valentino and concluded the evening with a theatrical and lively reading from the ninth chapter in her new novel, *I Hotel*, which will be published this May by Coffee House Press. *I Hotel* is set in San Francisco and the East Bay Area, and the title takes after the

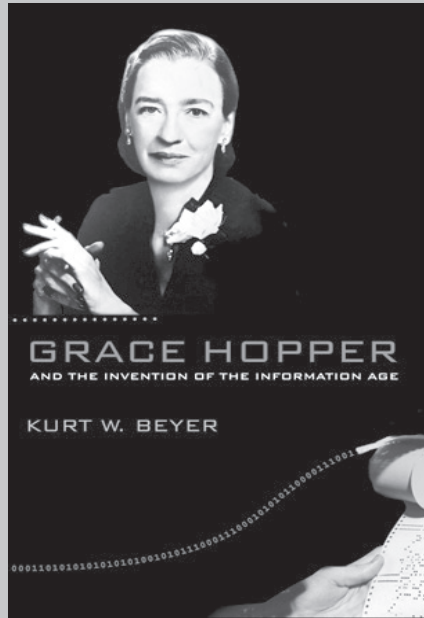


## EVENT HIGHLIGHTS

International Hotel in San Francisco—home to many old Chinese and Filipino bachelors who were employed as migrant workers up and down the west coast in the 1960s. Immigration laws prevented them from having families, so they lived their lives in the I Hotel. In the 1970s, these tenants, as well as other community members and student activists, struggled to overturn an eviction notice for the Hotel and to prevent it from being torn down and converted into a parking lot. Yamashita spent ten years doing research for the novel, comprised of ten novellas, which explores the issues of race, ethnicity, immigration and war during the political activist period of the 1960s and 1970s. Given that Yamashita's engaging and comedic style is not only a pleasure to read but also challenges our literary minds in unexpected ways, *I Hotel* is a highly anticipated release which will undoubtedly explore the issues of ethnicity, mixed race generations, immigration, relationships, and citizenship in San Francisco with as much complexity as the *Tropic of Orange* did with similar issues in Los Angeles. 📖



Nicole Chorney '10



### BOOK TALK WITH KURT BEYER ON GRACE HOPPER

**KURT BEYER** (a former professor at the U.S. Naval Academy) gave a talk on his new book, *Grace Hopper and the Invention of the Information Age*. Hopper (1906-1992), who is hailed as the inventor of computer programming, was an elder stateswoman of computing and a heroine to thousands. American Studies brought her biographer, Kurt Beyer, to Stanford to discuss both the myths and realities surrounding a vibrant and complex woman whose career paralleled the meteoric trajectory of the postwar computer industry. Co-sponsored by Stanford's Program in Science, Technology and Society and by the Clayman Institute for Gender Research, the talk attracted a diverse mix of students and faculty interested in the intersection of American Studies, technology, and gender.

American Studies sponsored two other talks this year with the Program in Science, Technology and Society: Max Dawson (Northwestern University), who lectured on "Digital Television and Technological Citizenship," and Matt Wisnioski (Virginia Tech), who spoke about his forthcoming book, *Engineers for Change: Ideology, Engineering Culture, and the Crisis of Technology in 1960s America*, an exploration of engineers' participation in the culture wars of the 1960s and their impact 📖

## THE CURIOUS CONTRAST BETWEEN FREEDOM SUMMER & TEACH FOR AMERICA WITH DOUG MCADAM

by Lindsay Oishi

More than fifty members of the Stanford community gathered on April 23, 2010, to hear Doug McAdam, Professor of Sociology and Director of Urban Studies, speak on his research at a lunchtime talk sponsored by American Studies. His talk, entitled “The Long-Term Effects of Youth Service: The Curious Contrast between Freedom Summer and Teach for America,” drew from Professor McAdam’s award-winning book, *Freedom Summer*, and his recent study of Teach for America, published in the journal *Social Forces* (2009) and highlighted this January in *The New York Times*.

*Freedom Summer* was based on McAdam’s research on the approximately 1,000 college volunteers who went to the American South in the summer of 1964 to work for Civil Rights. During the ten-week initiative, students registered black voters, taught in black schools, and raised awareness about racial inequalities, sometimes in extremely hostile environments. McAdam described, for example, a household chore chart for a volunteer Freedom House in McComb, Mississippi. In addition to dishwashing and laundry, volunteers also took turns on a nightly dynamite watch, eventually surviving eighty attacks.

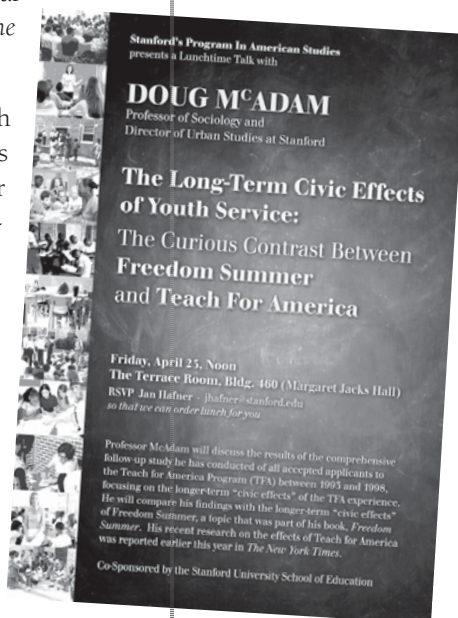
Twenty years later, McAdam interviewed forty alumni and forty others who had applied to participate but did not actually go. The differences in their personal, professional and political lives were dramatic. The volunteers were “wildly active,” McAdam said, at the forefront of activism for women’s rights, freedom of speech, and the protest against the Vietnam War. The non-volunteers, in contrast, were politically aware but inactive “checkbook liberals.”

When the founder of Teach for America, Wendy Kopp, read McAdam’s book and approached him to do similar research on her organization, she expected that graduates would exhibit a similar pattern of enhanced civic involvement after their volunteer experience.

When McAdam tracked down TFA graduates from 1993–1998, however, as well as those who only partially completed the two-year program and non-matriculants who were accepted but did not take their positions, the results were surprising. TFA graduates reported lower rates of service (other than

TFA-related activities), voting, charitable giving and prosocial employment than non-completers and non-matriculants. Importantly, the effect was driven by a minority of TFA graduates who strongly agreed with the statement, “When I finished my two years, I felt disillusioned,” and who also felt ineffective as teachers. Without those respondents, the three groups were indistinguishable.

According to McAdam, these results challenge the widely held belief that service invariably leads to long-term civic engagement. “I’m not convinced,” McAdam said, “that lots of individual, short-term, relatively institutionalized forms of civic participation really do change people in any profound sense.” Although *Freedom Summer* is often cited as evidence for the impact of service activities, McAdam said that such arguments neglect the historical context and trajectory of the experience. Freedom Summer workers were embedded in a highly political, charged moment of history; furthermore, the social and political movements in which they became involved after that summer continued and enhanced their radicalization.



Given the wide variation in contemporary service, McAdam advocates a focus on the specific *features* of effective service programs rather than service *in toto*. In the case of Freedom Summer, he said, these features included an explicitly political, radicalizing intention on the part of the organizers, a communal rather than individual experience, and the relative naïveté of the volunteers. This last factor—“the gap between expectation and the real,” as McAdam put it—created the potential for a transformative psychological challenge that is not as available to today’s savvy, sophisticated volunteers. McAdam does not, however, consider his research a criticism: “I value what Teach for America does enormously,” he said. ▮



Lindsay Oishi

## WHEN DEMOCRACY FAILS: REEXAMINING JAPANESE INTERNMENT

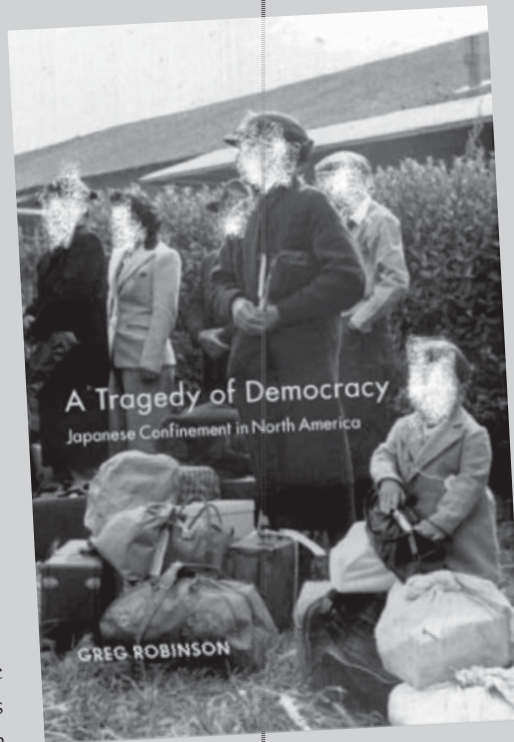
by Rich Simpson

On February 24, 2010, Greg Robinson presented a lunchtime talk sponsored by American Studies Detailing the significant contributions of his critically acclaimed new book, *A Tragedy of Democracy: Japanese Confinement in North America*. The talk was co-sponsored by Asian American Studies. Robinson's book aims to synthesize new information emerging around President Roosevelt's signing of Executive Order 9066 in 1942, the official action which administered the relocation and confinement of the entire ethnic Japanese population living on the nation's Pacific Coast. Approximately 112,000 men, women, and children remained in captivity for the duration of the war in hastily built camps in the country's interior. Undertaken in the name of national security, this executive order is often referred to as the worst civil rights violation by the federal government during the twentieth century.

Whereas much of the research that scholars have done on Japanese confinement during World War II has focused primarily on the specific time and place in which the event occurred, Robinson's major achievement is the way in which his analysis expands the discussion of Japanese American confinement into a broader historical and geographical context. In his talk, Robinson argued that the main story of confinement properly begins in the prewar years when suspicion began to build against Japanese Americans and against "enemy aliens" in general. Robinson spoke of how this climate of hostility and negative opinion did much to make confinement seem logical and politically expedient once the United States entered the war against Japan.

Another historical blind-spot in standard portraits of Japanese American confinement that Robinson's work directly addresses is the legacy of the camps in the postwar era. Robinson analyzes how and why public discussion of

these wartime events largely disappeared during the 1950s. The final chapter of his book undertakes a careful study of the political implications of official apology and reparations that took place in the 1980s, situating these polemics in a reflection of how wartime actions impact American national consciousness.



In addition to this synoptic historical vision, perhaps the most exciting contribution of Robinson's treatment of the history of Executive Order 9066 is his placement of this event within a transnational pattern of official treatment of people of Japanese ancestry. Robinson shows how the Canadian government required Japanese Canadians to choose between resettling outside the West Coast of British Columbia and being deported to Japan. Similarly, Robinson addresses the situation in Latin American countries where agreements with the U.S. State Department forced some 2,300 ethnic Japanese (and ethnic Germans) to be deported to the United States for imprisonment in an internment camp at Crystal City, Texas. Likewise, the Mexican government sought to remove the ethnic Japanese population from its Pacific Coast and to confiscate their property.

*A Tragedy of Democracy* approaches the total confinement process across the North American Pacific Rim, ultimately providing a crucial expansion of the conventional narrative surrounding the experience of ethnic Japanese before, during and after World War II. This continental comparative perspective permits a more balanced reflection and greater understanding of the questions of what drove confinement and what choices carried it out on all sides of American's borders. ▮



Rich Simpson



# EVENT HIGHLIGHTS

STANFORD'S PROGRAM IN AMERICAN STUDIES AND DEPT. OF ENGLISH  
INVITE YOU TO AN

## Informal Lunchtime Discussion with Michael Robertson on his new book WORSHIPPING WALT: THE WHITMAN DISCIPLES

Wednesday, Nov. 12, Noon - 1:30 pm Bldg 240 (American Studies) Rm 201  
Lunch will be served Please RSVP to Jan Hafner [jhafner@stanford.edu](mailto:jhafner@stanford.edu)



For some devoted readers in the late nineteenth century, Walt Whitman was a man magnified to the dimensions of a god, and Leaves of Grass a divinely inspired gospel. In a series of entertaining and astutely observed biographies of the Whitman disciples, Robertson situates their fervor in a complex religious landscape.  
--The New Yorker

Thoroughly written and gracefully researched, *Worshipping Walt* represents literary scholarship at its best.  
--The Philadelphia Inquirer

Stanford's Program in American Studies  
& the Taube Center for Jewish Studies  
present a talk by

## FRED ROSENBAUM

Founding Director of Lehrhaus Judaica, on his new book



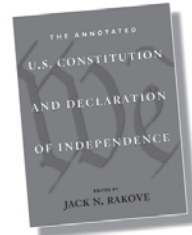
## COSMOPOLITANS The Jews of the San Francisco Bay Area from the Gold Rush to the Present

Wednesday, February 3 - 5:00 pm

Kehillah Hall, Koret Pavilion  
at the Ziff Center (565 Mayfield Avenue)

Free and Open to the Public  
Co-sponsored by Hillel

STANFORD'S PROGRAM IN AMERICAN STUDIES  
Invites you to Celebrate the Publication of



## THE ANNOTATED U.S. CONSTITUTION AND DECLARATION OF INDEPENDENCE

edited, with Introduction  
and Notes by  
Stanford Professor of History  
**JACK RAKOVE**  
(Harvard University Press,  
2008)

Professor Rakove will give  
"How The Civil War  
the U.S. Constitution"



Thursday, November 12  
The Terrace Room, Bldg. 400

of English at the College of New Jersey, has a  
Princeton. His research and teaching interests



## "economics for the seventh generation" a visionary guest lecture by winona laduke

Indigenous perspectives on the environmental crisis  
face the world today and the ways in which issues  
such as climate change, renewable energy, natural  
resource regulation, and food sovereignty impact us all.  
Wednesday, March 3, 2010  
7:00pm - bldg. 320-105



Want a major that gives you plenty of  
freedom to choose?



American Studies says:  
"Have it YOUR way!"

Come see what American Studies offers you!  
Thursday, November 12<sup>th</sup>, 12:00-1:30 p.m.  
Mendenhall Library (Bldg. 120, 1<sup>st</sup> floor)

With a choice of dishes from Buca di Beppo and a  
"make your own sundae" bar too!



Muslim Student Awareness Network Presents:  
**new muslim cool**  
free film screening  
meet the documentary subjects & director  
hip-hop performances:  
sultan perez

Friday May 21st  
7pm-9:15pm  
annenberg auditorium

When the FBI raids his mosque, Puerto Rican-American Muslim convert and hip-hop artist Hamza Pirez confronts the post-9/11 world. Follow Hamza's ride through the projects and jail cells of urban America, through his spiritual journey.

## UTOPIA'S COASTS stoppard in new york & moscow



a comparison of the  
of Tom Stoppard's "1"

Thursday-Friday, May 3

Stanford University

Levinthal Hall, Stanford

Thursday, May 23, 2008 / 7-8

A Conversation with Tom Stoppard

Panel Moderator: Jeffrey J. Gold

Panel Members: Tom Stoppard, Jeffrey J. Gold, Jack S. Brubaker, Thea Cohen, Jonathan

Friday, May 23, 2008 / 8-9:45

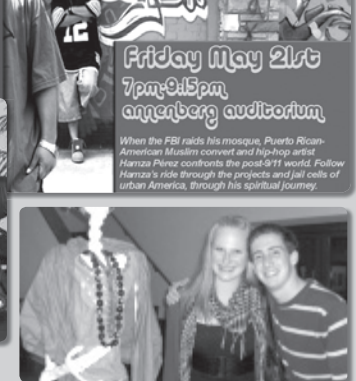
Panel Moderator: Jeffrey J. Gold

Panel Members: Tom Stoppard, Jeffrey J. Gold, Jack S. Brubaker, Thea Cohen, Jonathan



21 May 2010  
Stanford University  
**Globalizing  
Black  
History: Intellectuals  
Politics and  
New Approaches to  
Transnationalism**

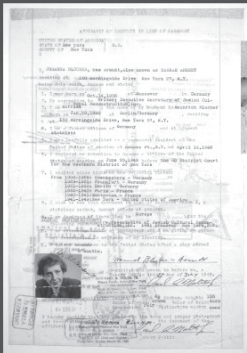
**AMERICAN STUDIES To-Go  
Voucher**  
Good for two round-trip tickets on Caltrain  
Between Palo Alto and San Francisco Museums for one  
American Studies Major and Friend





# EVENT HIGHLIGHTS

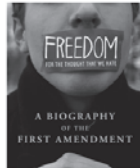
## “Stateless in America: The United States and the United Nations after World War II”



Monday, October 6  
4:15 in Lane History Corner,  
Room 307

**A Constitutional Conversation with  
Pulitzer Prize winning author  
Anthony Lewis**  
The New York Times

February 4, 7:00 pm  
Student Lounge - Dinner Provided



Join the Stanford Constitutional Law Center and the American Studies Program, Stanford University for a moderated discussion led by Professor Lawrence Lessig.

Lewis' latest work traces the First Amendment from its early origins and engages such contemporary issues as hate speech and journalists' claim of a right to conceal confidential sources. In describing the great legal battles along the way, the author reminds us that it is judges, issuing their written interpretations of the First Amendment, who have made the U.S. the most boisterous, outspoken and free society in history.

Anthony Lewis's *Freedom of the Thought That We Hate* is a must read for Americans who want to understand their most cherished liberty.  
- Professor Geoffrey Stone, author of *Top Secret and Perilous Times*

"If you are interested in the First Amendment and the Supreme Court, there is nobody who is more interesting to read than Anthony Lewis."  
- Nina Totenberg, Legal Affairs Correspondent, NPR

For further information see our calendar posting at:



The Program in American Studies at Stanford University invites you to a conversation with

*Min Jin Lee*  
novelist & author of

**FREE FOOD FOR MILLIONAIRES**

and Professor Shelley Fisher Fishkin

followed by a reading by Min Jin Lee

Friday, April 25<sup>th</sup> 2008 - 5:15 pm

Stanford Bookstore,  
Textbook/Lower Level

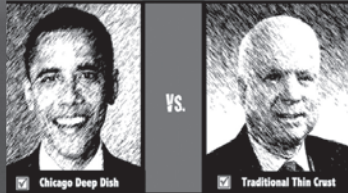
## A LETTER TO HARVEY MILK

Short Stories



Lesléa Newman

## Cast Your Vote One More Time!



Chicago Deep Dish

Traditional Thin Crust

## American Studies Pizza Luncheon

Monday, November 10 / 12 PM, Building 240

★ Come enjoy some delicious Pizz'a Chicago and learn about the major!



TEACHING HUCK FINN: A TEACHERS INSTITUTE  
MAY 19, 2010  
5:00-8:00 PM  
CERAS 100B  
STANFORD UNIVERSITY  
teaching (cset.stanford.edu)

Harry Finn was controversial from the moment he was part of Stanford's commemoration of the 100th anniversary of the American Studies Institute. We will sponsor a free Teachers Institute of...

## An evening OF POETRY

DECEMBER 2, 2009, 6:00 PM PIEROTT HALL, ROOM #13

with: José Montoya,  
Lorna dee Cervantes and Francisco X. Alarcón

## "From Arab Terrorists to Patriotic Arab Americans: Representational Strategies in Post-9/11 TV Dramas"

After 9/11, TV dramas and Hollywood films continued to represent Arabs and Muslims... Thursday, April 1, Noon-1:00 p.m. at the Harmony House. Lunch will be served. The HARMONY HOUSE is located at 611 LONETA DR.



## ARTISTS IN EXILE

HOW REFUGEES FROM TWENTIETH-CENTURY WAR AND REVOLUTION TRANSFORMED THE AMERICAN PERFORMING ARTS

JOSEPH HOROWITZ

## CULTUREMOOHS SHOCKEALING!

Born to Trouble: Adventures of Huckberry Finn

## A STUNNING POLITICAL DRAMA

### August Wilson's Radio Golf

Directed by Harry J. Elam, Jr.  
REGIONAL PREMIERE: New York Drama Critics Circle Award Best Play 2007  
Oct 8-Nov 2 Mountain View Center for the Performing Arts  
CALL TODAY FOR GREAT SEATS! 650.903.6000 theatreworld.org



## Stanford University Tea: Center for Jewish Studies

Michael Chabon, novelist, in conversation with Professor John Fetscher, on *Nations of Home*

## SEARCHING FOR WHITOTPIA

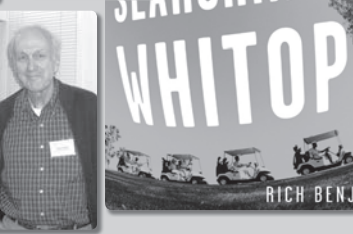
RICH BENJAMIN

## Asian | American | Modern Art

Oct 25, 2008-Jan 18, 2009

## WICKED

Friday, April 24 / 8 pm  
Signup Sunday at 6



## ON THESE SHOULDERS WE STAND

Not Everything Began With Stonewall

### SCOTT BUKATMAN

In spring 2009, Scott Bukatman designed a course on the films of John Wayne as a means of exploring a key persona in 20<sup>th</sup>-century American history. The course focused on the two genres with which he was most associated—westerns and war films. The course aimed to understand John Wayne both as a symbol and as a highly underrated film actor. The Stanford Theater graciously agreed to assist the class by programming a series of John Wayne films in 35mm to supplement the course. The seminar combined graduate and undergraduate students from a number of majors, including American Studies, and was very successful.



### MICHELE ELAM

In 2008, Michele Elam was elected to the National Executive Committee of the Black Literature and Culture Division of the Modern Language Association and invited to join the Editorial Board of *Safundi: The Journal of South African and American Studies*. In addition to publishing several juried articles, including “Mixed Race and Cultural Memory: Carl Hancock Rux’s Talk,” in *Signatures of the Past: Cultural Memory in Contemporary Anglophone North American Drama* (2008), she produced short pieces for more general audiences, including “Thinking Twice” (*Stanford Report*), and “The Root” (*Washington Post*).

Elam lectured both locally and internationally with her husband, Professor Harry Elam, and the two published three articles together last year, including “Blood Debt: Nation and Reparation in Langston Hughes’ Play, *Mulatto*” in *Theatre Journal* and “Race and Racialization” in *The SAGE Handbook of Identities*. With English professor Alex Woloch, she also hosted a conference on Race and Narrative Theory and hosted an MLA session on this issue. Elam continued directing the Program in African and African American Studies (AAAS) with its campus-wide Race Forward Initiative.



“Baby Halfie Brown Head,” *Mulatto Nation* installation (2002), Lezley Saar, printed for Michele Elam with permission of the artist

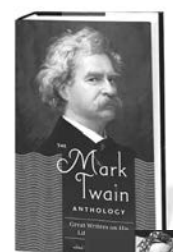
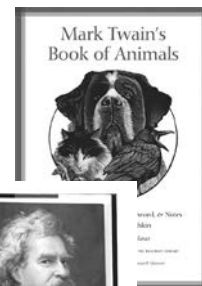
### SHELLEY FISHER FISHKIN

In addition to her new book *Feminist Engagements: Forays into American Literature and Culture* (Palgrave/Macmillan, 2009) which was named an “Outstanding Academic Title of 2009” by *Choice*, Shelley Fisher Fishkin also published *Mark Twain’s Book of Animals* (University of California Press, 2009) and *The Mark Twain Anthology: Great Writers on His Life and Works* (Library of

America 2010), for which she tracked down and arranged translations of essays originally published in Chinese, Danish, French, German, Italian, Japanese, Russian, Spanish, and Yiddish that were previously unavailable in English—including pieces by José Martí, Jorge Luis Borges, and Kenzaburo Oe. The 29-volume *Oxford Mark Twain* that she edited was released in paperback. In August 2009, Fishkin was awarded the Mark Twain Circle Certificate of Merit by the Mark Twain Circle of America for her immense scholarly contributions to Mark Twain studies.

Fishkin also co-produced the world premiere, on Broadway, of Mark Twain’s *Is He Dead?*, a play she uncovered in the archives of the Bancroft Library at Berkeley and published in 2003. She conducted a number of talkbacks after the show in the Lyceum Theatre, where it was first produced, as well as at the theatres where it had its West Coast and its Washington, D.C.-area premieres. The play, which was favorably reviewed by the *New York Times*, *The Washington Post*, *The New Yorker*, *Variety*, *The Wall Street Journal*, and many other publications, won or was nominated for numerous theatre awards, including a Tony. The play has been produced over 70 times around the country and around the world since the Broadway production closed. Fishkin also joined Hilton Obenzinger at a session on “Performing Words: The Adaptation, Transformation, and Performance of a Literary Work on Stage” at the Association of Theatre in Higher Education conference in New York, where she spoke about bringing *Is He Dead?* to life.

In addition, Fishkin guided the launch of the new peer-reviewed, online, open-access *Journal of Transnational American Studies*, of which she is a founding editor. [See <http://news.stanford.edu/news/2009/march11/fishkin-publishes-american-studies-journal-030409.html>] The journal’s first issue included contributions from scholars and writers based in Germany, Ireland, Japan, Poland, Taiwan, the United Kingdom, the United States, and Vietnam. Fishkin served on an External Review committee for Brown University’s Department of American Studies and Department of Ethnic Studies, and the John Nicholas Brown Center for Public Humanities and Culture. She concluded her service as an International Member of a Main Panel for Britain’s 2008 Research Assessment Exercise, where she evaluated American Studies programs in the U.K. and began serving a



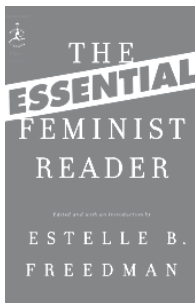


three-year term on the Board of Governors of the Humanities Research Institute of the University of California. She chaired sessions at the American Studies Association annual meeting and the International Conference on the State of Mark Twain Studies, gave live video lectures (via DVC technology) in South Korea and Taiwan, and gave keynote addresses and invited talks in Copenhagen, Tokyo, and Cambridge (U.K.).

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### ESTELLE FREEDMAN

Estelle Freedman is currently a fellow at the Center for Advanced Study in the Behavioral Sciences, where she is writing a book about the politics of rape in American history in the late nineteenth and early twentieth centuries. Her article, "Crimes Which Startle and Horrify...": Gender, Age, and the Racialization of Sexual Violence in White American Newspapers, 1870-1900," will appear in the *Journal of the History of Sexuality* this year. Her most recent book is a documentary collection she edited: *The Essential Feminist Reader* (The Modern Library, 2007).




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### RICHARD GILLAM

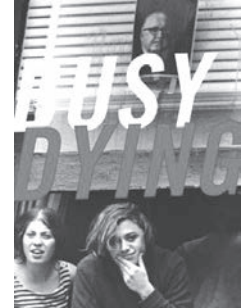
Richard Gillam continues to work on two interrelated projects: one focuses on the ideas of the historian and critic Christopher Lasch, the other on intellectual consequences of the 1960s.

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### HILTON OBENZINGER

In 2009, Hilton Obenzinger was co-chair of "Melville and the Mediterranean," a conference sponsored by the Melville Society and co-sponsored by the literature departments of MIT, Stanford, and Yale in East Jerusalem. His report of the conference, along with keynote speeches, will appear in the next issue of *Leviathan* and in the Melville Society journal, and he will be co-editing a special issue of the journal of papers from the conference. Obenzinger also chaired a panel and gave a paper entitled "Jews, The Middle East Conflict, and Ethnic Studies in the Age of Obama" at the conference on *Ethnic Studies: 40 Years Later: Race, Resistance, Relevance* conference at San Francisco State University. He also joined Shelley Fisher Fishkin at "Performing Words: The Adaptation, Transformation, and Performance of a Literary Work on Stage" at the Association of Theater in Higher Education in New York, where he presented "Staging Emily Dickinson's 'Soul at the White Heat,'" based on a production written and directed by Amy Freed that he helped to produce and perform.

Obenzinger published several essays and chapters in 2008, including "Americans in the Holy Land, Israel and Palestine" in *Cambridge Companion to American Travel Writing*, "Naturalizing Cultural Pluralism, Americanizing Zionism: The Settler Colonial Basis to Early- Twentieth-Century Progressive Thought" in *South Atlantic Quarterly*, and "Palestine Solidarity, Political Discourse, and the Peace Movement, 1982-1988" in *CR: The New Centennial Review*. In 2008 he also released his autobiographical novel, *Busy Dying*, which is set, in part, during the Columbia University student occupation and strike in 1968. He also was one of the organizers of a conference at Columbia on the 40<sup>th</sup> anniversary of the student protests in April 2008.




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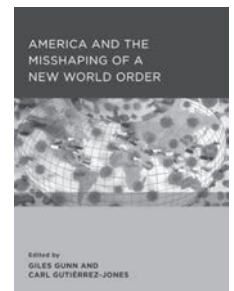
### DOUG MCADAM

Doug McAdam was recently awarded the 2010 Jonathan M. Tisch College of Citizenship and Public Service Research Prize, which is given annually by Tufts University to a scholar for contributions to the study of "civic engagement." He was also awarded the 2010 John D. McCarthy Lifetime Achievement Award by the Center for the Study of Social Movements at Notre Dame University.

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### DAVID PALUMBO-LIU

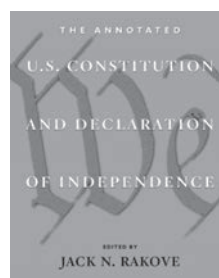
David Palumbo-Liu is publishing a book, *Immanuel Wallerstein and the Problem of the World: System, Scale, Culture*, co-edited by Bruce Robbins and Nirvana Tanoukhi, forthcoming from Duke University Press. His essay "Pre-emption, Terror and the Future of the Imagination" will appear in *America and the Misshaping of a New World Order*, edited by Giles Gunn and Carlos Gutiérrez-Jones (University of California Press).




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### JACK RAKOVE

In spring 2008, Jack Rakove taught at the Stanford-in-Washington program, including a course on the Emergency Constitution and related questions. Winter quarter 2009 found Professor Rakove in Oxford, where he taught two courses that



cont. on page 32

cont. from page 31

were rather non-American—one on religious toleration in Europe, the other on John Locke. He has also completed two books in the past two years. The first, *The Annotated U.S. Constitution and Declaration of Independence*, was published last November by Harvard University Press. Aimed at the general reader, it provides a quick introduction to both documents, with more of a historian's eye than a constitutional lawyer's. His other book, *Revolutionaries: A New History of the Invention of America*, will be published by Houghton Mifflin Harcourt in May. In short, it is a narrative history of the Revolution, with nine biographically themed chapters, starting with John and Samuel Adams in Massachusetts in the mid-1770s and ending with Hamilton in the early 1790s.

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### RAMÓN SALDÍVAR

In his new book project, *The TransAmerican Novel: Form, Race, and Narrative Theory in the Americas*, Ramón Saldivar is focusing on the following research question: How are the forms of the historical novel and *Bildungsroman* altered in the context of the Americas? How do both forms adjust the traditional mode of literary realism to represent the experiences of conquest, colonization, and modernization from the nineteenth to the twenty-first centuries? In this work, Saldivar addresses poetics of genre and the generative power of generic hybridity in classic narrative forms.

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### STEPHEN SOHN

Stephen Hong Sohn recently co-edited a special issue for *Modern Fiction Studies* on the topic of "Theorizing Asian American Fiction." Along with the Asian American Activities Center, he helped coordinate two events that were co-sponsored by the American Studies Program, bringing to campus Asian American writers as part of an initiative funded by Stanford's Institute for Creativity and the Arts (SiCa). In April 2010, he was also honored with a Faculty Award at the Stanford Asian American Awards ceremony, sponsored by the Asian American Activities Center.




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### FRED TURNER

Fred Turner has been researching a new book on the intersection of multimedia development and American politics during and just after World War II—a time when most folks imagine that there was little in the way of multimedia, but one that in fact has substantially changed our contemporary era. His book is under contract with the University of Chicago Press and the manuscript, is due in the fall of 2011.

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### CAROLINE WINTERER

Caroline Winterer is a curator for an exhibit entitled "Ancient Rome and America" at the National Constitution Center in Philadelphia. The exhibit will run from February 19 through August 1, 2010. "Ancient Rome and America" reveals the cultural, political, artistic, and social connections between ancient Rome and modern America. The exhibition features more than 300 artifacts from Italy and the United States, bringing together a never-before-seen collection from Italy's leading archaeological collections in Florence, Naples, and Rome, paired with objects from over 40 lending institutions in the United States.

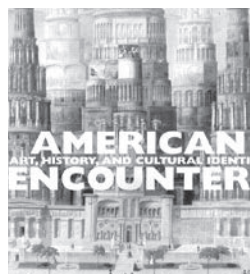



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### BRYAN WOLF

Bryan J. Wolf currently serves as Co-Director of the Stanford Arts Initiative, as well as the Co-Director of the Stanford Institute for Creativity and the Arts. He recently completed *American Encounters: Art, History and Cultural Identity* (Prentice Hall, 2007), a co-authored textbook of the history of the visual arts in the United States. His new manuscript, "The Dream of Transparency," focuses on the origins of liberal belief in the eighteenth century and

its relation to visual culture, beginning with British painter Joseph Wright of Derby and concluding with art of the late twentieth century.



With Shelley Fisher Fishkin, Wolf team-taught an IHUM course on American Memory and the Civil War, which focused on literature and painting from the antebellum period to the present, beginning with Frederick Douglass' *Narrative* and concluding with Toni Morrison's *Beloved*.

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### GAVIN WRIGHT

A group of Gavin Wright's former students and colleagues held a conference at Stanford on the occasion of his 65<sup>th</sup> birthday in September 2008, and the papers from that conference will be published by Stanford University Press in 2010, under the title: *Economic Evolution and Revolution in Historical Time*. Wright was also elected as a Fellow of the Society of American Historians in 2009.



## ALUMNI UPDATES



*When students tell friends they're majoring in American Studies, a common response is, "Exciting! But... What can you do with that?" Well, the answer is just about anything. Recent alums in American Studies showcase the diversity of careers which their major allows: law, the entertainment industry, and more. The interdisciplinary courses taken by American Studies students help them to explore their diverse interests and prepare future graduates to pursue practically any path in academia, government, public service, or the private sector once they leave the Farm.*

**ADELINA ACUÑA '06** After graduation, Adelina Acuña spent three years working as a paralegal at Lieff, Cabraser, Heimann & Bernstein, LLP in San Francisco, a plaintiffs firm focused exclusively on class action and mass tort litigation. She still lives up in the city, but she is now completing her first year at Stanford Law School. She hopes to practice in the public interest sector after graduation, probably either in consumer protection or employment litigation.

**AMY ANIOBI '06** Amy Aniobi's American Studies concentration as an undergraduate was Mass Media and Consumer Culture. After graduating, she moved to Paris, France, where she worked in commercial production for a year and a half, and then moved back to the States in late fall 2007. Since then, she has lived in Los Angeles, where she has worked for E! Networks and as a TV consultant. Now she is back in school in the MFA Screenwriting program at UCLA, pursuing the TV Showrunner Track in hopes of one day creating content for TV.

**JUDY ASUZU '08** This coming fall, Judy Asuzu will be attending the

Higher Education Administration M.A. program at the Harvard Graduate School of Education.

**LARA BURENIN '06** As an undergraduate, Lara Burenin focused on Urban Politics and Education in American Studies; afterward, she completed the Stanford Teacher Education Program (STEP) to earn her master's in education and her elementary teaching credential in 2007. She taught 5<sup>th</sup> grade in East Oakland for two years and currently teaches 3<sup>rd</sup> and 4<sup>th</sup> grade at East Palo Alto Academy. Lara worked extensively with elementary and middle school students from East Palo Alto during her undergraduate career at Stanford, so she is pleased to return to the community and teach there.

**NATALIE CHLADEK '09** Natalie Chladek just couldn't bear to leave the sunshine, so she decided to cotermin and will graduate in June with a master's degree in sociology. She is also in her fourth year working for the Stanford men's basketball team, and she both works in the office and writes for the team. The day after graduation, Natalie will leave for Italy to attend the 50<sup>th</sup> anniversary celebration of the Stanford in Florence program, after which she hopes to pursue a career in sports.

**JULIA CHERLOW '07** After graduating in 2007, Julia Cherlow worked for two years as a management consultant with the Boston Consulting Group. While there, she worked in a variety of industries, from luxury car manufacture to biotech to environmental logistics at the Port of Los Angeles, and she notes that the comparative analytic skills she learned in American Studies played

an important role in her duties. In 2009, after many amazing experiences and many late nights, Julia left BCG to begin law school back at Stanford. This summer, she is clerking for a judge at the International Criminal Tribunal for the Former Yugoslavia in The Hague, Netherlands.

**LISA COFFEE '04** After graduation, Lisa Coffee immediately started working for Google. She spent a couple years in a customer support role, then worked as a Product Specialist for several years. She is now a Product Marketing Manager, working closely with engineers and product teams to launch new features for AdWords Advertisers.

**BRANNON CULLUM '04** After completing his degree in 2004, Brannon Cullum taught middle school Social Studies and English in Austin, Texas, before heading to Georgetown University to complete a master's degree in Communication, Culture and Technology. His thesis is entitled "Informing Development: Mobile Telephony, Governments, and Local Stakeholders." He will graduate in May 2010 and will be moving to New York, NY. He hopes to pursue a career that incorporates the fields of social media, mobile technologies, and international development.

**JENNIFER DAWSON '06** Jennifer Dawson graduated from Harvard Law School last May. After taking the bar exam and spending several months traveling in India and Ecuador, she started work at a law firm in Boston in January, which is where she still works.

**MEGAN DOHENY '09** Megan Doheny has been working as a

*cont. on page 34*

## ALUMNI UPDATES

cont. from page 33

Development Associate for the Independent Institute, a non-profit public policy think tank based in Oakland, CA. At the Institute, she has been able to continue pursuing her love for American Studies by keeping abreast of current issues and helping frame the political debate from a scholarly angle.

**MEREDITH ELY '08** Meredith Ely is currently finishing her commitment for Teach for America in Chicago. Teaching preschool in a diverse and low-income neighborhood for two years has given her incredible insight into the structural problems within early childhood education and the roots of the achievement gap. Over the summer, she will be traveling through Europe before moving back to the Bay Area. In keeping with her love of interdisciplinary learning, she plans to work in a corporate setting to develop her understanding of operations strategy and systems management so that she can open a charter preschool founded on a solid business model.

**BRIAN K. GOODMAN '06** After working and living in New York City for the past three years, Brian Goodman will be entering Harvard's History of American Civilization Ph.D. program this coming fall.

**ANNA MUNGER GUMPORT '04** just graduated from UCLA School of Law. After spending the summer studying for the bar exam and then doing some traveling, she will begin work at the Los Angeles office of Sidley Austin.

**SARAH GRIFFIN '04** Sarah Griffin is currently finishing up her fourth year at Penn, working on her Ph.D. in English Literature. She got married last August and is

currently living in Chicago while she writes her dissertation.

**KATIE HARRIGAN '06** Katie Harrigan is living in NYC, where she is a Development Officer and Summer Internship Program Manager at the All Stars Project, Inc., a grassroots nonprofit that sponsors after-school performance-based programs for inner-city youth. Through this position, Katie has learned an incredible amount about community organizing, philanthropy, and the development gap created by insufficient sources of opportunity within inner-city communities. She plans to move back to the West Coast in the fall.

**ERIKA ROLDAN HULSE '06** Erika Roldan Hulse currently lives in Nashville. She takes psychology courses at Tennessee State University at night and is a counselor with the Living Well Ministry, a nonprofit that helps mentor birth parents whose children are in foster care so they can navigate the court system and regain custody of their children. She also works at Family and Children Services, an old nonprofit in Nashville, as a phone counselor helping people through crises or connecting them with local social services. She recently applied to graduate programs in counseling psychology, with an emphasis on marriage and family therapy. She is happily married and has two sons!

**ALLISON HUNTER '04:** After graduation, Allison Hunter spent two years working in publishing, first in New York for a start-up magazine and a literary agency and then in Los Angeles for a small independent literary publicity firm. In the fall of 2006, she started law school at the University of Chicago. She graduated in 2009

and is spending this year as the Family Law Fellow at the Volunteer Legal Services Program of the Bar Association of San Francisco. In October she will join Latham & Watkins as a litigation associate.

**BEN HUSTON '05** Ben Huston graduated from Harvard Law School and now practices Health Care Law at a law firm in San Diego.

**KATHRYN E. JONES '09** Katie Jones teaches 4<sup>th</sup> grade on the Rosebud Reservation in South Dakota through Teach for America. She will spend this summer in Washington, DC on a Native American Congressional Internship that she was awarded by the Native Nations Institute for Leadership, Management, and Policy.

**VICTORIA KAUER '08** Victoria Kauer is currently a second-year Teach for America member teaching 4th grade at the East Palo Alto Charter School. She lives in San Francisco.

**JOE KAY '09** Since graduation, Joe Kay has been traveling around the world—the U.S., Canada, Alaska, Ecuador, Peru, Columbia, and more. He is about to start off on a cross-country road trip, after which he will work in Washington, D.C.

**TANYA KOSHY '06** Tanya Koshy has been working at Google Inc. for the past three and a half years, first in sales with some of Google's largest advertising clients and now in product development for the AdWords product. She will be pursuing her MBA at the Kellogg School of Management at Northwestern University in the fall.





## ALUMNI UPDATES



**DANIELLE LEVINE '07** After graduating from Stanford, Danielle Levine worked in online advertising at Google in San Francisco and is currently finishing up her second year of law school at UC Hastings. She is moving down to LA to work at a firm for the summer and will be clerking for a federal judge in the fall.

**NOAH LICHTENSTEIN '04:** After graduation, Noah Lichtenstein launched a corporate safety company that streamlines safety training and products for corporations like Google and First Republic Bank. Later, he built a unique start-up launched by former Google executives called WeatherBill, which helps companies and individuals protect themselves (and their wallets) from bad weather. After two years at WeatherBill, Noah left in January to help launch an exciting new company HomeRun, with another Stanford alumnus which combines the power of collective buying (like Costco) with social media (like Facebook) to help consumers find great deals at top local businesses and helps local businesses reach new customers. Outside of work, Noah joined the Board of Directors of the United Way last year and has been active in working with the organization to reach its mission of creating pathways out of poverty.

**ELIZABETH MACLEAN '08** Elizabeth MacLean is currently living in San Francisco and working in Palo Alto at a tech company called Ning. She applied to medical school earlier this year and is planning to attend UNC medical school. She may defer a year before starting, however, to spend some more time in the

glorious Bay Area.

**LAUREL MATHEWSON '05** After graduation, Laurel Mathewson worked initially as a research assistant in Oregon, where she helped develop a literacy resource center for the education department. In 2006, she headed to Washington, D.C., to work as an editorial assistant at *Sojourners* magazine, and then in 2008 she moved with her husband (Colin Mathewson '02) to San Diego and took an administrative position at the University of San Diego. After a year of writing, she worked this past year for the Episcopal Church in campus ministry at UCSD. This fall, she will enter seminary at the University of the South, where she and her husband will both be studying and preparing to be Episcopal priests.

**MICHELLE MELLARD '07** Michelle Mellard is in her first year of the two-year MBA program at the University of Notre Dame. She has an internship at Nike this summer and will be graduating in 2011.

**ARI NEUMANN '07** Ari Neumann is just finishing his final year of law school at the University of Washington in Seattle. After graduation, he will be headed to Washington, D.C., to take the bar exam and pursue yet-to-be-determined career opportunities.

**TRACY OLIVER '08** Since graduating, Tracy Oliver has been attending the University of Southern California's School of Cinematic Arts where she is a second year student in the Peter Stark Producing Program. At USC, her short film, *La Patisserie*, won the 2009 Peter Stark Filmmaker's Award. She was also selected as a Women in Film scholarship

recipient and a 2010 Coca Cola Refreshing Filmmaker finalist. She graduated from USC in May 2010.

**ANGELA RECKART '07** Angela Reckart is currently in Rome, where she is studying philosophy and working on the organizing committee for an international student congress held in Rome every year.

**BAILEY RICHARDSON '09** Bailey Richardson graduated last June and headed off to SFMOMA, where she worked in their marketing and communications department, as well as their private gallery. She is now working quite happily for UGALLERY, an online gallery that sells affordable, original art by emerging artists.

**NELL SELANDER '07** Nell Selander is finishing up her second year as the program coordinator of Bing Stanford in Washington. She will be attending the Wagner School of Public Service at NYU in the fall, pursuing a master's in urban planning.

**JENAI S ZARLIN '04** Jenais Zarlin is the Director of Business Development at Thanksgiving Coffee Company, a family-owned, artisan, and sustainable coffee roasting company in Mendocino. The company works directly with small family farms and Fair Trade Cooperatives in nine countries around the world, and it acts as a bridge to bring the story of these farmers and their communities to customers here (along with some of the world's best coffee). Coffee touches many hands on its journey from seed to cup, and Jenais is thrilled to introduce a new level of transparency and justice by offering fair pricing to an industry that has historically been incredibly exploitative.

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