



# Out of IOWA

A NEWSLETTER FOR THE ALUMNI AND FRIENDS OF THE UNIVERSITY OF IOWA DEPARTMENT OF ENGLISH

FALL 2021

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*For a chosen few, a predestined freshman elect, the EPB will become home. These few, who possess more big-hearted quixotic idealism than sound financial sense, are novitiates in the life of the mind. Here is the stalwart English major, stooped over and stupefied by the dazzling theatrics of a Bishop, a Faulkner, a Baldwin. There is the philosophy major, staring in immaculate absorption out of that most appropriately existential of objects, the window that never opens. And here, last, the linguist, cloistered away on the fifth floor that most are unaware exists. Bodily he is hunched under the harsh glare of the fluorescents, speckled with the silhouettes of dead insects — yet mentally he summers in the shade of his sentence trees.*

—**Nicholas Dolan**  
(BA 2019)  
LITTLE VILLAGE 268

### A NOTE FROM THE CHAIR: LOREN GLASS



Dear Friends of the English Department,

It is my great honor and pleasure to introduce *Out of Iowa* 2021, a testament to the creative resilience of our faculty, staff and students. Mostly masked and semi-anonymous we returned to EPB to meet in person this fall, a situation that presented its own set of risks and rewards. And yet for all the instability and uncertainty of this unprecedented semester, we have continued to publish, win prizes, and work for a better world. This issue highlights some of these achievements, which include creative and critical expression across media by our faculty and students.

I am especially proud to feature a spotlight on *The Iowa Review*, our internationally renowned

literary magazine now in its fifty-first year of continuous publication. This year Lynne Nugent, longtime managing editor with both an MFA and a PhD from the English Department, takes over as its first nonwhite female, first Asian-American, and first non-faculty Executive Editor. And she is joined by poet and critic, Katie Berta, as Managing Editor. Together these pioneering women are bringing *TIR* into the new millennium, not only as a premiere venue for the publication of the most vital and exciting creative writing but also as a space of collaboration and apprenticeship for our students, faculty and staff.

Finally, I want to update you on the progress we've made on our journey toward a more diverse, equitable, and inclusive department. In the last issue of *Out of Iowa* I announced the establishment of a new permanent committee, consisting of both faculty and students, to guide and advise the department on issues of Inclusion, Diversity, Equity, Accessibility, and Social Justice (IDEAS). Since

(continued on page 14)

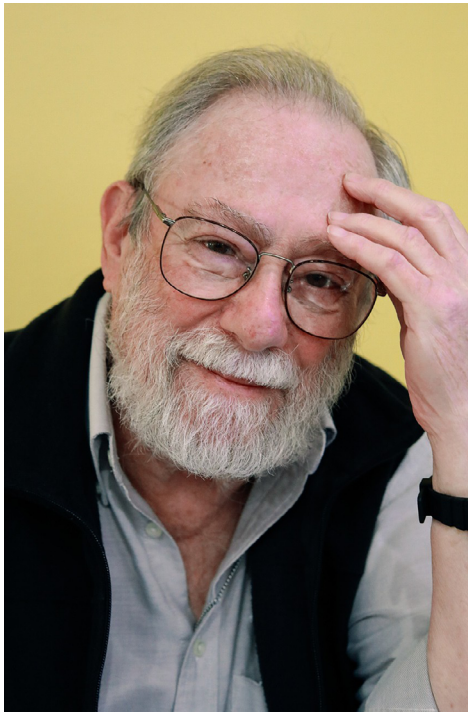


Photo by Sam Roxas-Chua

# Marvin Bell (1937-2020)

*“I want always to be a beginner.”*

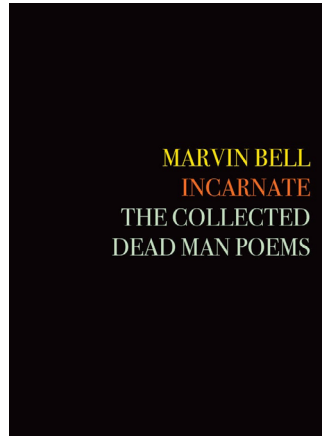
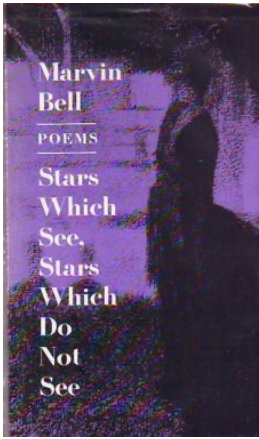
His tender poem for his wife, “To Dorothy”, is a mainstay at the weddings of poetry lovers. As the state of Iowa’s inaugural poet laureate, *The Iowa Review*’s first poetry editor, and the Flannery O’Connor Professor of Letters at the Iowa Writer’s Workshop, Marvin Bell was a local institution and a national treasure. His first book of poems came out in 1966, *Things We Dreamt We Died For* from Stone Wall Press, and his final collection, *Incarnate: The Collected Dead Man Poems*, was published by Copper Canyon Press in 2019. Twenty volumes of poetry, three nonfiction collections, and a finalist placement in the National Book Awards came in between.

Bell’s poetry tends toward the plainspoken in style and the everyday in subject, transformed by his formal experiments and philosophical imagination. “He was by turns a prophet and a comic, a singer and a wise man, whose work belongs to the tradition of wisdom literature, which stretches from Ecclesiastes to Emily Dickinson, a tutelary spirit hovering in the background of his poems,” wrote poet Christopher Merrill in a remembrance. “What distinguishes his work was the care and attention he devoted not only to the art and craft of writing poetry but to every moment in his life and the lives of others—which may account for his ability to reimagine himself as a poet at every stage of his career.”

Bell was born to Jewish Ukrainian parents and raised in the small Long Island town of Center Moriches, a place unlikely to nurture great writers by his account. He said to Loren Glass in *The Los Angeles Review of Books*, “I grew up in a small town where poetry wasn’t a part of our experience. Indeed, books weren’t a big part of our experience. At home, we had a few *Reader’s Digest* condensed novels and an encyclopedia to make the kids smarter. That was it. The local library was a little house a volunteer opened three or four nights a week, and I’d go there and take out books and return them late.” Bell added in *The Iowa Review*, “Most people think I’m from New

## 10 of Marvin Bell’s “32 Statements About Poetry”

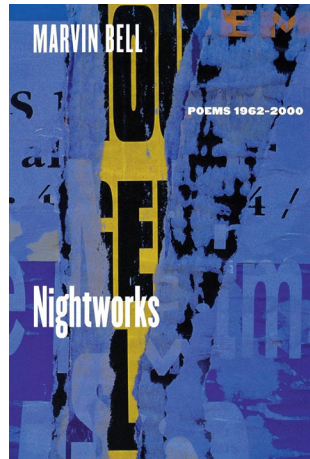
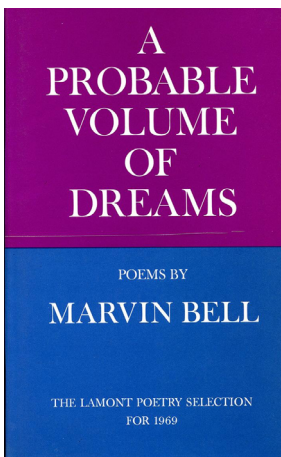
8. Try to write poems at least one person in the room will hate.
32. Art is a way of life, not a career.
13. Language is subjective and relative, but it also overlaps; get on with it.
14. Every free verse writer must reinvent free verse.
31. This Depression Era jingle could be about writing poetry: Use it up / wear it out / make it do / or do without.
9. The I in the poem is not you but someone who knows a lot about you.
11. A poem listens to itself as it goes.
12. It’s not what one begins with that matters; it’s the quality of attention paid to it thereafter.
28. Poetry is a manifestation of more important things. On the one hand, it’s poetry! On the other, it’s just poetry.
21. The penalty for education is self-consciousness. But it is too late for ignorance.



York City because my biography always says that I was born there. I was, but only because that was the nearest hospital.”

Perhaps in response to this unliterary upbringing, Bell was devoted to encouraging young writers. He taught at the Iowa Writer’s Workshop from 1965 to 2005 and had a profound impact on the program in those forty years. His encouragement even came in the form of rejection, as the author of *The Iowa Review*’s elegant and supportive rejection letter, which the magazine still uses today. Among his students and colleagues Bell was known for his humor, warmth, and communal spirit. On receiving the position of Iowa’s first poet laureate—which he wryly noted the state legislature instituted on the condition that they didn’t have to spend any money on it—he remarked that its real importance was that “this appointment is a way of acknowledging that there are poets among us. It isn’t about me.”

It’s appropriate then that Marvin Bell still hangs around downtown Iowa City in the form of public occasional poems: in the Ped Mall, his 2008 “Writers in a Café” written for the city’s bid to become a UNESCO City of Literature and in the Iowa City Public Library, his 2004 “This Library” written to celebrate its expansion. Whitman told us “If you want me again look for me under your boot-soles”. At the corner of Iowa and South Linn Marvin Bell graces the boot-soles of Iowa City’s walkers every day, his “Poem in Orange Tones” etched into the sidewalk. ♡



**I’d like to write a poetry which has little if any insistence about it, as little as possible. I would like to write a poetry which doesn’t seem either to button-hole the reader, or demand too much allegiance, or demand that too much of the world be given up for the special world of the poem....I would like to write poetry which finds salvation in the physical world and the here and now and which defines the soul, if you will, in terms of emotional depth, and that emotional depth in terms of the physical world and the world of human relationships.**

—Marvin Bell in *The Ohio Review*

### **A Man May Change**

As simply as a self-effacing bar of soap  
escaping by indiscernible degrees in the wash water  
is how a man may change  
and still hour by hour continue in his job.  
There in the mirror he appears to be on fire  
but here at the office he is dust.  
So long as there remains a little moisture in the stains,  
he stands easily on the pavement  
and moves fluidly through the corridors. If only one  
cloud can be seen, it is enough to know of others,  
and life stands on the brink. It rains  
or it doesn’t, or it rains and it rains again.  
But let it go on raining for forty days and nights  
or let the sun bake the ground for as long,  
and it isn’t life, just life, anymore, it’s living.  
In the meantime, in the regular weather of ordinary days,  
it sometimes happens that a man has changed  
so slowly that he slips away  
before anyone notices  
and lives and dies before anyone can find out.

## English in Innsbruck



A dispatch from English alumnus Jack Howard (BA 2020), in his second year teaching English as a second language in Austria.

"Teaching English in a foreign country brought me new perceptions on the English language as well as unique lessons that university couldn't quite provide. Whether you're leading discussion, vocabulary, or grammar-based exercises you notice elements of speech and writing evoked from students—fluent and mistake-riddled responses alike—that you didn't see before, and always in amusing and illuminating ways. At times one has to teach language in the role of an expert native speaker while also approaching the familiar structures of your mother tongue with a new set of eyes and speech organs, resulting in a deeply enriching meditation on language acquisition and speech formation, taking you outside of your native-speaker self and putting you into the shoes of a learner. I'll forever cherish those fresh perspectives my teaching position has given me, and will take them along into my intercultural and multilingual future." ♡



## NWP's New Director Brooks Landon

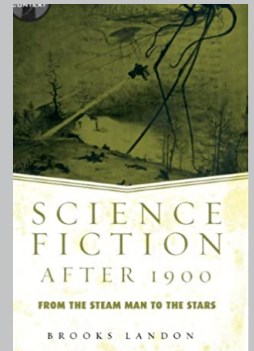
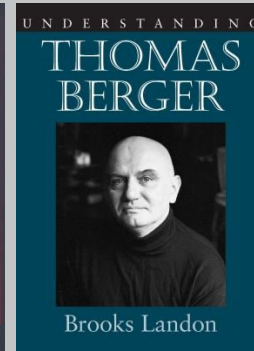
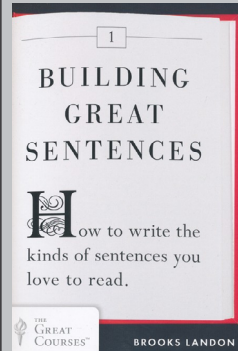
Interviewed by Andy Tan-Delli Cicchi & Jessie Kraemer

After your years of studying and paying close attention to good sentences, what insight might you give that against what is perhaps commonly or canonically received as "best practice"?

Landon: Long sentences are generally better (if logical, specific, and easy to track) than short sentences. Too many of either without variation is deadly. "Omit needless words" assumes such a narrow definition of "needless" as to be ridiculous. Sentences exist to do things, so it's better to ask "When is a sentence?" than "What is a sentence?" (Who can tell me whether a period is needed after that closing quotation mark?) (Who can tell me what a semi-colon really does to a reader's thinking?) Much "best practice" is not.

How do you conceive of prose style in the context of nonfiction? What is the relationship between content and style in this form?

Landon: Form and content are exactly the same thing. That's true for nonfiction and fiction alike. Prose style is what the writer writes and/or what the reader reads.



Last year, NWP alum Felicia Rose Chavez published *The Anti-Racist Writing Workshop*, in which she diagnoses the white-centric practices, canons, and biases of the traditional workshoping model, while also providing frameworks to decolonize these creative spaces. How do you see the program supporting this aim this coming year, in building on its commitment to progressive, inclusive, anti-racist pedagogies?

Landon: Tough book, painfully on the money in many places. I read it as a teacher of writing and of literature in general, not as a ringmaster of workshops. Years ago, when Paul Diehl got sick, I took over his Nonfiction Workshop. Among the fine writers in that class were Yiyun Li and Amy Leach. Amy not-so-gently told me, "Brooks, you're doing it wrong" and Yiyun was wise enough to disregard almost everything I said. Felicia's book helped me better understand both of those responses. While I do not teach writing workshops, I can't imagine that any of us who do will not have in mind many of Felicia's observations.



Read the rest of this Q&A at [english.uiowa.edu/resources/news](http://english.uiowa.edu/resources/news)

# University of Iowa English Society

Even as a general member, I always felt so connected to the English community through this organization. Now, as an officer, I've had even more fun! From our social events like open mics and craft night to our educational events like our mock workshop and publication panel, we have been able to foster so many meaningful experiences and relationships within this community! What I was proudest of from this semester, however, was the success of our murder mystery dinner—a fundraising event that allowed us to raise money for the Emma Goldman Clinic.

---Olivia Tonelli ♡



Photos by Olivia Tonelli

UI ENGSOC PRESENTS  
**WRITING MYTHOLOGY**  
UPDATING THE HERCULEAN LABORS FOR 2021


**Wednesday**  
**April 21 at 7:30**  
BIT.LY/ENGSOCZOOM2

Learn how & why myths change over time, then work in teams to write your own new & modern versions of Hercules' Labors!

with **Dr. Debra Trusty**, lecturer & undergrad studies director, UI Classics

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Students with disabilities are encouraged to attend all University of Iowa sponsored events. If you have a disability and need a reasonable accommodation in order to participate in this program, please contact the Disability Resource Center at [studeng-english-society@uiowa.edu](mailto:studeng-english-society@uiowa.edu).



**Evalyn Harper & Stella Tarlin**, Co-Presidents  
**Emmy Lane Palmersheim**, Education Chair  
**Samantha Mayer**, Marketing & Outreach Chair  
**Olivia Tonelli**, Publicist & Webmaster  
**Signe Nettum**, Treasurer

## Rethinking the Workshop

*Humanity in Action Warsaw Fellow John Lyons*

John Lyons used his Humanity in Action fellowship to research and write an investigative report on the pedagogy of creative writing, and diversity in the major based on interviews with creative writing students that Lyons conducted at the University of Iowa. Lyon's paper analyzes the interviews using a number of lenses from literary theory to social justice. Topics included the workshop structure, inclusivity and exclusivity, stress, curriculum strategies, and different feedback models. Below are some of Lyons' comments on the experience:

"Alongside discussions about the workshop, students talked about how important developing a sense of community is in CW classes in order to counteract a competition-forward mindset, what aspects of our current pedagogical methods don't best support inclusivity, and simply what it is like to be an undergraduate pursuing a creative writing degree today. I was inspired to

do this project because it was always so difficult to find qualitative research that analyzes CW teaching methods specifically. I really believe in Creative Writing education, but I also believe there's a whole world of unexplored teaching methods that can facilitate this kind of education that we haven't yet discovered. So, as I struggled to even conceptualize what an alternative CW classroom could look like outside of a workshop class, I thought looking at the perspectives of current students would be the best, evidence-based place to start to get a better idea of what some of those alternative CW classroom structures might look like." ♡

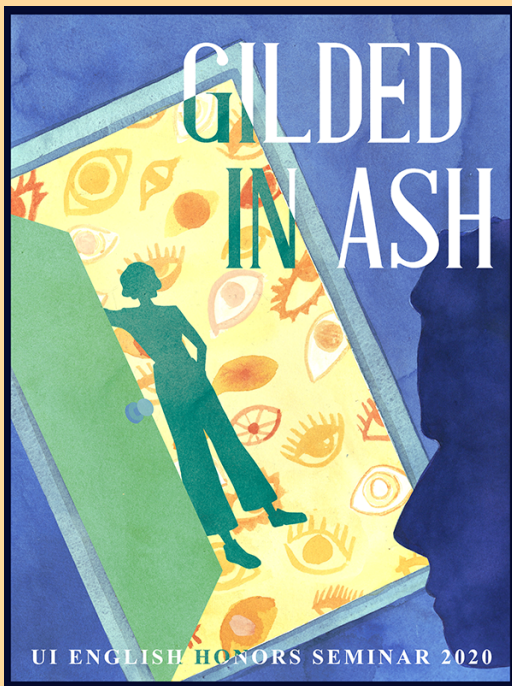
## Expanding Digital Literacy

Maria Capecchi at The Library of Congress

The new Iowa Digital Internships in the Humanities program started off strong this past summer. Inaugural member Maria Capecchi interned at the Library of Congress (LOC), working under the supervision of LC Labs on a research project for improving digital literacy, particularly for older Americans who might need help accessing and navigating the Library of Congress' digital collections. She also wrote for the Library of Congress Blog. "I admired the Library of Congress' digital strategy, which aims to 'Open the treasure chest' of LOC materials to the American public," she said. "I am drawn to public-facing scholarship and life-long education as a former high school teacher and theater practitioner. It was an amazing experience to be at the LOC talking with people about how to increase access to knowledge and how to gain information about digital literacies, and the ways that digital humanities can help bridge these literacy gaps. I was encouraged by how enthusiastic the LOC staff was towards my knowledge as an English PhD--they really value communication, teaching skills, and presentation skills, all of which are necessary for my role as graduate student and TA here at UIowa." ♡



Mishma Nixon received the 2020 Global Student Award, which aims to recognize University of Iowa student leaders who are deeply engaged in international education on campus or abroad. She is an undergraduate English and Creative Writing student from Colombo, Sri Lanka. Earlier this year Nixon also published an op-ed in *Teen Vogue* asking questions about how educators talk about race in the classroom, entitled "Classes on Racial Justice Can End Up Burdening Students, Faculty of Color." ♡



Book Cover by Haley Triem

The *Great Gatsby's* copyright expired in 2021. Harry Stecopoulos' honors creative writing class took the opportunity to collaboratively rewrite F. Scott Fitzgerald's classic, calling their retelling *Gilded in Ash*. The 19 students optioned the film rights to their novel to Independent Pictures and Fugitive Films, with KayLee Kuehl and Haley Triem writing the first draft of the screenplay adaptation. ♡

Throughout this semester, college students across the country have received mass emails about "these unprecedented times." These emails shoot for a tone of empathy; they are full of promises to do better by students of color, the mission to combat campus racism, and efforts to diversify curriculums.

The effort to diversify curriculums has emerged as a standard solution for predominantly white universities, along with providing student healing spaces and implicit-bias trainings. Professors suddenly want to talk about race, and departments have rushed to post statements on websites and in newsletters in support of Black Lives Matter. When I attempted to build my schedule for the spring semester, I was taken aback by the number of new classes that are explicitly about race or center racial conversations. I couldn't help but wonder, though, who these classes are for. Are these genuine attempts to educate a new generation, or just another pat on the back for university administrators who are doing the bare minimum?....Are these genuine attempts to educate a new generation, or just another pat on the back for university administrators who are doing the bare minimum?

—Mishma Nixon in *Teen Vogue*

# Faculty Books and Publications



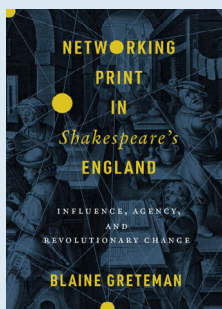
**Melissa Febos**

*Girlhood*

(Bloomsbury)

A gripping set of stories about the forces that shape girls and the adults they become. Blending investigative reporting, memoir, and scholarship, Febos charts how she and others like her have reimagined relationships and made room for the anger, grief, power, and pleasure women have long been taught to

deny. Written with Febos' characteristic precision, lyricism, and insight, *Girlhood* is a philosophical treatise, an anthem for women, and a searing study of the transitions into and away from girlhood, toward a chosen self.



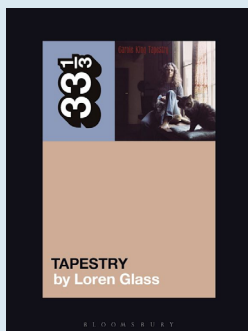
**Blaine Greteman**

*Networking Print in Shakespeare's England: Influence, Agency, and Revolutionary Change*

(Stanford University Press)

In early modern England, printed books were a technology that connected people—not only readers and writers, but an increasingly expansive community of printers, publishers, and booksellers—in new

ways. By pairing the methods of network analysis with newly available digital archives, Greteman aims to change the way we usually talk about authorship, publication, and print.



**Loren Glass**

*Carole King's Tapestry (33 1/3)*

(Bloomsbury)

Carole King's *Tapestry* is both an anthemic embodiment of second-wave feminism and an apotheosis of the Laurel Canyon singer-songwriter sound and scene. Aligning King's own development from girl to woman with the larger shift in the music industry from teen-oriented singles by girl

groups to albums by adult-oriented singer-songwriters, this volume situates *Tapestry* both within King's original vision as the third in a trilogy and as a watershed in musical and cultural history, challenging the male dominance of the music and entertainment industries and laying the groundwork for female dominated genres such as women's music and Riot Grrrl punk.



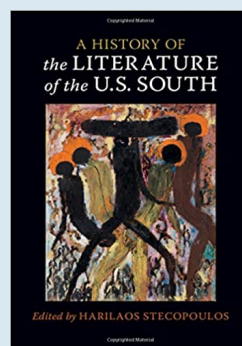
**Donika Kelly**

*The Renunciations*

(Graywolf Press)

A book of resilience, survival, and the journey to radically shift one's sense of self in the face of trauma. These poems construct life rafts and sanctuaries even in their most devastating confrontations with what a person can bear, with how families harm themselves. With the companionship of "the oracle"—an observer of memory who knows

how each close call with oblivion ends—the act of remembrance becomes curative, and personal mythologies give way to a future defined less by wounds than by possibility.



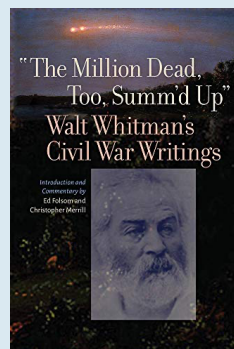
**Harry Stecopoulos, editor**

*A History of the Literature of the US South*

(Cambridge University Press)

*A History of the Literature of the U.S. South* provides scholars with a dynamic and heterogeneous examination of southern writing from John Smith to Natasha Trethewey. Eschewing a master narrative limited to predictable authors and titles,

the anthology adopts a variegated approach that emphasizes the cultural and political tensions crucial to the making of this regional literature.



**Ed Folsom, Christopher Merrill**

*"The Million Dead, Too, Summ'd Up": Walt Whitman's Civil War Writings*

(University of Iowa Press)

This book is the first to offer a comprehensive selection of Walt Whitman's Civil War poetry and prose with a full commentary on each work. Ed Folsom and Christopher Merrill carry on a dialogue with Whitman (and with each other) as they invite readers

to trace how Whitman's writing about the Civil War develops, shifts, and manifests itself in different genres throughout the years of the war. The book offers forty selections of Whitman's war writings, including not only the well-known war poems but also his prose and personal letters. Each are followed by Folsom's critical examination and then by Merrill's afterword, suggesting broader contexts for thinking about the selection.

(continued on page 11)

# Spotlight on *The Iowa Review*

*The English Department's resident lit mag celebrates 50 years and welcomes its 7th editor*



Photo by Stacia Rain Stonerook

**D**onald Justice threw the first pitch. His poem “ABC” opened the first issue of *The Iowa Review*’s first year.

- A** A syllable with skin,  
tough and saurian,  
alive in the sewer’s mouth.
- A word with loot  
bulging its pockets,  
crouched in the alley after curfew.
- A whole stanza forming  
to march off the curb  
and into your head with banners.
- A poem in hiding  
from men in advertising  
and the guitars of ex-pilots.
- B** Be the unfolding page,  
white page, memorial to the absolute,  
atlas of heights and depths,
- Be the statue leaning out from the stone,  
the stone also, torn between past and future,  
and the hammer, whose strength we share,
- Be the cry at whose center silence is,  
and the silence itself,  
already moving outward in slow circles.
- C** See the fearful chandelier  
that trembles above you  
each time you open your mouth  
to sing. Sing.
- See the trampled way  
beside the abyss your mouth is,  
from which the high note rises  
of someone falling, falling.



After tearing through new work by the likes of Robert Coover, Philip Levine, and William Stafford, readers would find a list of contributors planned for the next three issues proudly displayed on page 64: Ralph Ellison, W.S. Merwin, Robert Kelly, Rudy Wurlitzer, William Gass. *The Iowa Review* is bristling with confidence and it's hardly been born.

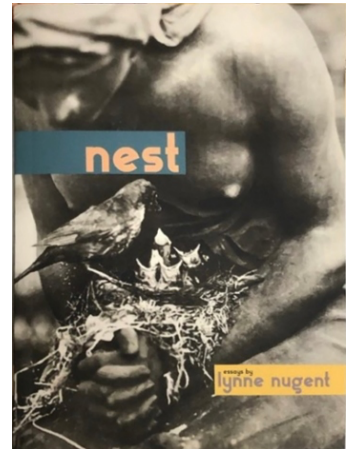
A lot has changed at the magazine since 1970—just look at the all-male lineup of writers in *The Iowa Review* 1.1 and 1.2—but after 51 years of excellence it's safe to say that confidence was not misplaced. Who at the journal then could have guessed that their ambitious list of future contributors would be exceeded by its next five decades of renowned and cutting-edge writers, from Seamus Heaney, Anne Carson, Marianne Boruch, and 2020 Nobel Prize winner Louise Glück to Ishmael Reed, Samuel Beckett, David Foster Wallace, and Mary Caponegro. In a real treat for readers, the Iowa Review has made its bountiful archive available for free online ([pubs.lib.uiowa.edu/iowareview](https://pubs.lib.uiowa.edu/iowareview)), with pieces downloadable individually for your browsing and teaching pleasure.

But *The Iowa Review* publishes new issues three times a year, so impressive names on the backlist aren't going to cut it. Leading the journal into the future will be its recently appointed seventh editor Lynne Nugent, the first Asian American to head *The Iowa Review*. Nugent has served as managing editor since 2003, when submissions still arrived by the crateful in manila envelopes, but her enthusiasm remains fresh. "*The Iowa Review* continues to surprise me," she said. "Since I go to the office in EPB every day it doesn't have this out-sized aura around it to me. But then I see its impact." Former *Iowa Review* intern Emily Ward praised Nugent as "the perfect role model for students at Iowa hoping to enter the publishing world." She continued, "Until you're in the office it's hard to comprehend the number of decisions that Lynne makes on a day-to-day basis, not only about the content of the magazine but also about leadership, aesthetic choices, and the social, political, and cultural implications each issue will have."

Nugent originally came to Iowa to earn her MFA. Her eureka moment as a writer came when she

encountered personal nonfiction by authors like Joan Didion and Jo Ann Beard, an interest that blossomed into her own contributions to the genre: she won *The Florida Review*'s 2019 chapbook contest with *Nest*, a perceptive cycle of essays on parenthood and familial responsibilities. As a graduate student, Nugent offered to read submissions for *The Iowa Review*.

The editor at the time was David Hamilton, who would go on to mentor Nugent as she turned those volunteer shifts into a career in publishing. She credits Hamilton's leadership and thoughtfulness as guiding inspirations for her vision for *The Iowa Review*. "He had a real respect for both the submitters and the people



on staff," Nugent said. "The submission readers for example: no matter who you were, a student volunteer or whatnot, he would be genuinely interested in your opinion on a piece and ask you about it....He would also give really generous feedback to writers, writing out comments in longhand even if he wasn't accepting something. He really valued the community around *The Iowa Review*. Whether it was people in the office or people submitting from far away, he always tried to bring everyone into the conversation...People remember that."

**"I feel a responsibility to move in a direction of opening doors, platforming new voices, reducing the number of people who say, 'That's not for me. That's not my world. I don't belong here,'"**

Keeping that welcoming spirit in mind, Nugent is aware of the responsibilities and opportunities that come with editing the magazine. "I feel a responsibility to move in a direction of opening doors, platforming new voices, reducing the number of people who say, 'That's not for me. That's not my world. I

don't belong here,'" Nugent recently told the *Press-Citizen*. "Hopefully, someone out there who's like me in some way, who's either Asian American or a woman or a mom can see me in this role and think, 'OK, it's not impossible that I could do this,'" she said. "Or someone working their way up through publishing, it'd be great if they could feel like [they] could take that next step and be in a leadership position."



Poet Katie Berta took over Nugent’s former post as managing editor earlier this year. She started writing poetry as a middler schooler (“one of the great things about writing poems is that you can do it in math class,” she said) and never stopped, recently completing a verse novel about a woman in a cult. Formerly the supervising editor of *Hayden’s Ferry Review*, Berta first encountered *The Iowa Review* as a reader, then a submitter—earning the runner-up spot in last year’s poetry contest—before becoming part of the editorial team. A series of her poems appear in the Winter 2020-21 Issue, *The Iowa Review* 50.3. Berta is particularly excited about the magazine’s various ongoing projects, like the veterans’ writing contest and *The Iowa Review*’s collaboration with the University of Iowa Prison Writing Project. “It just shows how many paths there are to becoming a really full and sophisticated writer,” Berta said.

As influential literary magazines like *The Believer* and *Tin House* close around the country, *The Iowa Review* hopes to continue its strong run for many years to come. “There’s always more you want to do with it, which exceeds your funding, your resources, your time, your staffing, your space. In that sense, it can be frustrating,” Nugent said. “But the reason you want to do more for it is that it has so much potential....It rewards anything you put into it.” Berta added: “All literary magazines now are in a place of trying to secure the future for themselves....always trying to move forward and maintain the legacy of the magazine that’s been built by so many people. And also [making] sure that we have another 50 years in us....We’ll see where it takes us.” ♡

*The Iowa Review 2021-2022*

Editor **Lynne Nugent**

Managing Editor **Katie Berta**

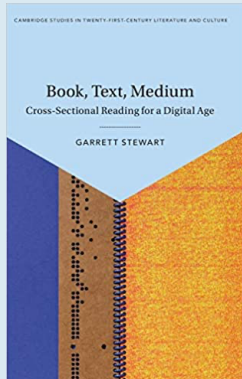
Fiction Editor **Noor Qasim**

Poetry Editor **Jen Frantz**

Nonfiction Editor **Dylan McGonigle**

Interns **Olivia Tonelli, Nicholas Runyon, Elsa Richardson**

# Faculty Books and Publications



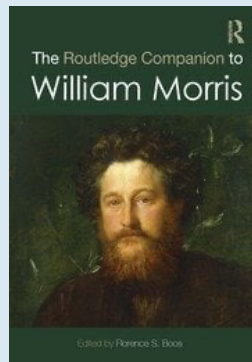
**Garrett Stewart**

**Book, Text, Medium: Cross Sectional Reading for a Digital Age**

(Cambridge University Press)

*Book, Text, Medium: Cross Sectional Reading for a Digital Age* utilizes codex history, close reading, and language philosophy to assess the transformative arc between medieval books and today's e-books. It examines what happens to the reading experience in the twenty-first century when the original concept of a book is still held in the mind of a reader, if no longer in the reader's hand. Leading critic Garrett Stewart explores the play of mediation more generally, as the concept of book moves from a manufactured object to simply the language it puts into circulation. Framed by digital poetics,

phonorobotics, and the rising popularity of audiobooks, this study sheds new light on both the history of reading and the negation of legible print in conceptual book art.

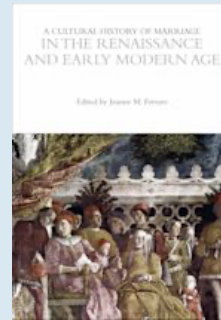
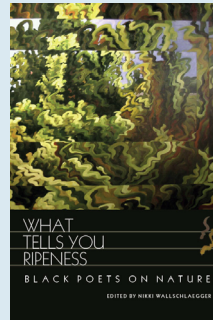
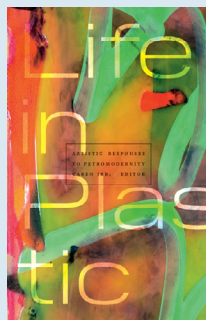
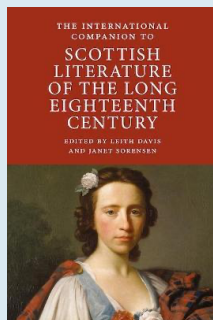


**Florence S. Boos, editor**

**Book, Text, Medium: Cross Sectional Reading for a Digital Age**

(Routledge)

This Companion draws together historical and critical responses to the impressive range of Morris's multi-faceted life and activities: his homes, travels, family, business practices, decorative artwork, poetry, fantasy romances, translations, political activism, eco-socialism, and book collecting and design. Each chapter provides valuable historical and literary background information, reviews relevant opinions on its subject from the late-nineteenth century to the present, and offers new approaches to important aspects of its topic.



**Eric Gidal's** essay on "Eighteenth-Century Scottish Poetry and Ecology" has just been published as part of *The International Companion to Scottish Literature of the Long Eighteenth Century* (Scottish Literature International), edited by Leith Davis and Janet Sorensen.

**Loren Glass** has a chapter on "The Album Era" in the anthology *Life in Plastic: Artistic Responses to Petromodernity* (University of Minnesota Press), edited by Caren Irr. He also published a *post45* article with Nicholas M. Kelly and Nikki White entitled "Squatter Regionalism: Postwar Fiction, Geography, and the Program Era" with a focus on the Iowa Writer's Workshop.

**Donika Kelly** published poems in *The Nation*, *American Poetry Review*, *West Branch*, and the chapbook anthology *What Tells You Ripeness: Black Poets on Nature* (Pangyrus).

**Kathy Lavezzo** published the essay "Whiteness, medievalism, immigration: rethinking Tolkien through Stuart Hall" in the journal *postmedieval*. She also published an essay in volume three of the six-volume *Bloomsbury Cultural History of Race* entitled "Circum-Atlantic Colonialisms: Ireland and England, Spain and the Americas." ♡

# Graduate Matters

**Enrico Bruno** developed the course *Queer Movements: Queer of Color Literature and Theory*, focusing on topics specific to Iowa's past.

**Julia Conrad** received a Fulbright Arts/Creative Writing Award to Italy to work on a group biography of Sicilian women writers. Conrad's Fulbright mentors included Translation professors Aron Aji and Natasa Durovicova, and NWP professor Inara Verzemnieks.

**Cathryn Klusmeier** won a Pushcart Prize for her essay "Gutted" after it appeared in *AGNI*. Klusmeier also published in the essay anthology *Against Reduction: Designing a Human Future with Machines* from MIT Press.

**Jeremy Lowenthal** used his T. Anne Cleary Internatioal Dissertation Fellowship to conduct archival research at the BBC Archives and the British Library. He also recently published book reviews in *Television & New Media* and *The Global South*.

**E Mariah Spencer** has a forthcoming book chapter titled "'Mistress of a World': Margaret Cavendish, Gender, and SF in Early Modern England" that will be published in *The Routledge Companion to Gender and Science Fiction* (2022). Additionally, she has two review essays that will be available later this fall in *Science Fiction Studies* and *Early Modern Women*.

**Tatiana Schlote-Bonne** won the 2020 Diverse Worlds Grant from the Speculative Literature Foundation for her work "The Afterlife Memoirs". The grant will go towards completing her novel-in-progress.

**Meredith Stabel** published her first book, *Radicals: Audacious Writings by American Women*, an anthology of long-lost writings from 19th century women.

**Bronwyn Stewart** spent a Humanities for the Public Good Internship working with the Englert Theater and FilmScene to collect data on K-12 Arts Education so the organizations can improve their programming and fill in the gaps.

**Spencer Wilkins** won the Bowdoin Nonfiction Prize for his essay "We People."

**Wyatt Williams'** first book, *Springer Mountain: Meditations on Killing and Eating*, will be published on September 28, 2021 by University of North Carolina Press. An essay adapted from the book, "Eating the Whale," was published in the September issue of *Harper's Magazine*. "The Case of the Vanishing Jungle," an essay about coffee and conservation, was published by the *New York Times Magazine* and adapted for *The Daily* podcast in August.

**It's a hollow sound, the dull conk that makes the wild eyes of a thrashing Chinook go soft. It's not a tap, it's a conk. And this distinction is important. A good hollow swinging conk to the temple with a gaff hook quells a salmon in the water. It kills her immediately. Too much force, one loud thwack, and you've lost her. You've knocked her off the line.**

**If I do it right, a conk is the sound I hear just before puncturing the gill plate, before hauling that mammoth chunk of flesh and muscle onboard. It's the sound I aim for, leaning over the worn railing, one arm cocked overhead as my hips stabilize against the ocean swell, striking not at the heart, but the brain. It's a sound that signifies death, absolutely, one less salmon returning to spawn upstream. The conk is important, but it took me years to understand why Eric kept harping on it. Why he kept yelling over the drone of the engine, "Don't tap it, conk it! Listen! Don't tap it! CONK.**

—from "Gutted" by Cathryn Klusmeier

# Staff Matters

**Corey Campbell** was selected as the 2021 recipient of the Larry Levis Postgrad Prize in Fiction from Warren Wilson College. Her short story "In a Burning Volcano," about teaching writing workshops in a prison, was selected as a finalist for the *Salamander* Fiction Contest and appeared in the Fall 2021 issue of the magazine. ♡

# Faculty Awards and Appearances

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**Florence Boos** was selected as a CLAS Development Studies Hybridoma Bank (DSHB) Faculty Scholar.

**Corey Creekmur** will co-direct a Mellon Sawyer Seminar with professors Ana Merino and Rachel Williams on "Racial Reckoning and Social Justice Through Comics" next year.

**Melissa Febos & Donika Kelly** gave a joint reading at Grinnell College for their Visiting Writers Series.

**Claire F. Fox** was named M.F. Carpenter Professor.

**Blaine Greteman** received a professional development award to begin work on his next book about colonialism, cosmography, and the English book trade.

**Harry Stecopoulos** delivered a lecture on Maxine Hong Kingston and US-Chinese literary exchange at the conference "The Global Cold War."

**Garrett Stewart** was honored with the Distinguished Achievement in Arts and Humanities Research Award.

**Deborah Whaley** taught the community arts course "The Black Image in Comics at FilmScene. She was also chosen for the HistoryMakers 2021 Faculty Innovation in Pedagogy and Teaching fellowships. Whaley's course, "Digitizing Blackness," will feature the HistoryMakers Digital Archive as a resource and include discussion on digital humanities and new information technologies, Afrofuturism, gaming, augmented and virtual reality, digital mapping, podcasting, social media, and digital subcultures

**David Wittenberg** received a professional development award to work on his next book, *Against Dialectic: A Theory of Opposition*. ♡

## Alumni Highlights

**Catina Bacote (MFA 2014)** received a 2021-22 Jerome Hill Artist Fellowship in the category of Literature. She will use the two-year fellowship to complete her book *Eastern Circle*, chronicling "the lasting impact of the illegal drug trade on families and communities," and to begin her second book.

**Rajnish Chakrapani (MFA 2017)** is a Fulbright Fellow to Romania where he is translating an anthology of contemporary Roma poetry. He was also selected as the winner of *The Iowa Review's* 2021 David Hamilton Prize.

**Alex Chasteen (BA 2020)** has written about contemporary fiction for *The Oxford Review of Books* while spending a second year teaching middle school English in eastern France.

**Gregory Galloway (MA 1986, MFA 1989)** has a new crime novel, *Just Thieves*, published by Melville House.

**Andrew Jones (BA 2011)** will release his second album under the musical project Zap Tura, entitled *Adaptasia*, in January 2022 from Beterhead Vs. Batterhead and Warm Gospel Records.

**Kate Krueger (PhD 2009)** was appointed professor of literature at Clarkson University and director of the Clarkson Honors Program.

**Amy Lee Lillard (BA 2000)** published her debut short story collection *Dig Me Out* with Atelier 26 Books.

**Andre Perry (MFA 2008)** joined the senior leadership team of the University of Iowa's Division of Diversity, Equity, and Inclusion, as senior advisor and director of arts, engagement and inclusion.

**Sarah Viren (MFA 2011)** was awarded a 2020 National Endowment for the Arts Fellowship in Prose as well as the Great Lakes Colleges Association New Writers Award in Creative Nonfiction for her essay collection *MINE* (University of New Mexico Press). She was also named a finalist for the National Magazine Award for Feature Writing for her essay "The Accusation" which appeared in *The New York Times Magazine*.

**Jerald Walker (BA 1993)** was named a 2020 National Book Awards finalist for his book *How to Make a Slave and Other Essays* (Mad Creek Books / Ohio State University Press). ♡

They come down, straight down or crooked,  
fast or drunken. Wind might do it,  
might call the cruel trick but they're  
starving anyway, light's sugar  
nothing so sweet now,  
and then this mysterious business  
of turning a drastic color. I rake.  
I rake the damn sad things  
all morning, past lunch.  
What was I thinking?

That certain things  
have to be done. That the earth  
orbits slowly. That beauty gives up  
its beauty. Huge piles of it—  
maple's yellow, the elm's ghost gray,  
hackberry with its sulfurous boils  
curled tight. Maybe someone else  
said this: the sky is a pearl, darkening.  
Or this: it's bad milk, not a cloud  
against anything.

So I rake  
and drag it all on a tarp to the curb, the heavy  
*scrape scrape* of it past birdbath  
and trellis, past the cockeyed seasick mums,  
past the torn shade of playroom, study, frontroom  
where the old piano sits  
completely out of tune. Dark inkling  
it was, to the nether world  
of the minor key.

The dead  
lean forward.

A NOTE FROM THE CHAIR, CONTINUED FROM PAGE 1

then, the committee has composed a departmental DEI statement ([english.uiowa.edu/about/dei-statement](http://english.uiowa.edu/about/dei-statement)), and convinced the faculty to vote that every one of us should also have their own personalized statement on their departmental webpage. The IDEAS committee has facilitated multiple spark workshops with Sara Nasrollahian, Associate Director of the Office for Teaching, Learning and Technology, and is currently exploring collaborative opportunities with Sherry Watt, Professor in the School of Education and founder of the Being Institute. And I have set aside funding for the IDEAS committee to curate a library of resources in 311 EPB for departmental use. Please let me know if you would be interested in contributing to their efforts.

Despite the pandemic, we are open for business, and I look forward to meeting and working with the many alumni and friends of the English Department who receive this newsletter. Our students, both undergraduate and graduate, are eager to learn more about what they can do in

the world with their English degrees, and we welcome any and all opportunities for internships, mentoring, or just making connections. Please feel free to reach out to me at any time for further information.

Finally, thanks to English Department Alum and former *Iowa Review* intern Nathan Kouri for his excellent work on this issue.

Best wishes for the Holiday Season and the New Year.

Loren Glass  
Professor and Chair of English