



UC SANTA BARBARA  
COMPARATIVE  
LITERATURE

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**NEWS FOR**

Alumni & Friends of Comparative Literature and Translation Studies &  
The Graduate Center for Literary Research

**Summer 2020—Spring 2021**

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# Comparative Literature

## UC Santa Barbara

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# Notes from the Chairs and Directors

## Dominique Jullien

Chair, Comparative Literature



Looking back at the year just gone by, our second Covid year, and trying to put an upbeat spin on the experience, I felt that I could best express the prevailing mood in a limerick:

There once was a chair in Comp Lit  
Who said when the Covid curse hit  
While I like being an academic  
It's no fun chairing in a pandemic  
All the doom and the gloom  
All the teaching on zoom  
It's enough to make one want to quit

But of course, one does not quit. And in fact, there is much to celebrate this year. The program is thriving, with lots of new and positive developments:

*Staff...* The staff at PASC continues to be a pillar of strength, and we are deeply thankful for Teresa, Carol, Tyler, Iryna, Loida, and Whitney, whose unfailing competence and dedication makes everything run smoothly even in the most difficult circumstances. Melissa, our former Undergraduate adviser, left to join her husband on the East Coast. Our new Undergraduate adviser, Megan, herself a UCSB graduate with degrees in Italian and music, has been doing a wonderful job with our Undergraduates since last summer. Welcome Megan, and Melissa, good luck in your new pursuits! We also had to say goodbye to Adrian, who accepted a position as financial coordinator in Mathematics. We wish him luck, although he will be much missed! Read more about our terrific superheroes in this newsletter.

*New affiliates* have been added to the program from all over the humanities, reflecting the growing diversity and interdisciplinarity of our students' and faculty interests. Just in the past few months, Melody Jue (English), Patrice Petro (Film), William Fleming (East Asian), Renan Larue (French), Fabian Offert (German and Digital Humanities), Stephanie Malia Hom (Transnational Italian), and Eloi Grasset (Spanish) have all joined the Comparative Literature ship.

*A new search* for an Assistant Professor in Translation Studies and Translation Theory is ongoing, and we hope to welcome a new colleague in Fall 2022.

*Our Lecturers...* three lecturers in Comparative Literature continue teaching since last year: Rick Benjamin, David Moak, and Jeff Bellomi. They teach many classes large and small for our program, which could not function without them. We are deeply thankful to them for their invaluable service.

*Governance structure...* Eric Prieto continued as Graduate Adviser, and Roberto Strongman as Undergraduate Adviser; Nadège Clitandre returned as Diversity representative after her sabbatical leave. Sara Pankenier Weld stepped down after eight years of invaluable service and tireless dedication as Placement officer. We welcome Eric Prieto, assisted by Stephanie Hom, who have replaced her. I am deeply grateful to all of them.

*Student news...* We congratulate two new 2021 PhDs: Dr. Ghassan Aburqayeq and Dr. Katie Lateef Jan. Better still, both students were successful in their job search: one academic (Ghassan is a Mellon postdoctoral fellow at Bowdoin College), one alt-academic (Katie is a Founding Humanities Faculty at the new San Francisco Girls School).

*New arrivals...* This year, we welcomed four new Graduate students, whose scholarly interests range from East-West comparative poetics to intermediality with an Italian focus, ecocriticism and machine translation. Between them they have an impressive range of languages as well, from ancient Greek to Chinese, French, Italian, German and Russian. We are looking forward to recruiting the 2022 cohort soon.

*Continuing students* are making steady progress toward their degrees, and many have received awards and fellowships for their research and teaching. The Lead TA is now a fully supported position: our heartfelt thanks to Naz Keynejad for her superb leadership last year. The position is now held by Christene D'Anca, who is also completing her dissertation in medieval studies. The new field exam structure is working well. In particular, the enhanced professionalization of the second and third field exams, where the traditional essay format has been replaced by a peer-reviewed article and a course syllabus, respectively, seems to be an unqualified success.

A *Doctoral Emphasis* in environmental humanities was recently added, with students set to take the core seminar in the next year. Other emphases continue to have healthy enrollments, especially (but not only) Translation Studies.

*Undergraduate accomplishments...* New and innovative Undergraduate Minors in Vegan Studies and Digital Humanities are in the works. The many accomplishments of our Comparative Literature Majors and Minors were celebrated last Spring in a beautiful zoom ceremony: congrats to all our bright, hardworking, and courageous comparatists!

Last but not least, receptions in person are making a timid comeback: we had a real meet and greet in October, and we will have a real holiday party in December at Mosher Hall. Stay safe everyone, wear a mask and keep up the good work!

## Notes from the Chairs and Directors

### Jean Marie Schultz Chair, French & Italian



Clearly everyone affected by the COVID pandemic, no matter what department, struggled with moving instruction

to remote formats. The situation was no different for the Department of French and Italian. I believe that all the instructors had misgivings regarding the transition, both of a practical and pedagogical nature. Perhaps I was the most ambivalent of my colleagues in that I had read a great deal of research regarding hybrid and remote language models which were becoming increasingly common well before the COVID pandemic. The push for these models

had always had a practical, financial side to them. However, discussions in the Applied Linguistic and Second Language Acquisition research focused overwhelmingly on learning outcomes, comparing remote or hybrid venues to in-person instruction. The research clearly spoke in favor of in-person instruction.

This said, the pandemic left us with no choice. Fortunately, our Italian program had already established a path forward. Italian Coordinator Valentina Padula, had done a great deal of research herself for best methods, contacted colleagues who had implemented hybrid models, and with much intense work created successful and rich hybrid versions of Italian 1, 2, and 3.

With the pandemic, all courses in

the Department of French and Italian had to be converted to remote formats. The biggest challenges were rethinking course structures and getting quickly up-to-speed with the technology. GauchoSpace was basically familiar, although now the course management system needed to be used in many more ways than previously. Zoom definitely had its challenges. For language courses, publishers' course management systems also required additional updates and more aggressive use than previously. Coordinating all three systems required significant investments of time and energy.

With the advent of vaccines, the start of this academic year, 2021-22, promised a slow transition back to normal. A return to classrooms was welcome, but given the continued

## Notes from the Chairs and Directors

struggles with COVID, colleagues and students alike had varying degrees of reluctance to return completely to the classroom. Italian language courses returned to the classroom for fall. Hybrid models were overwhelmingly preferred for French.

So, what ultimately did we learn from all this? My worst fears for online instruction fortunately did not materialize. Surprisingly, instructors' perceptions in both French and Italian were that students' speaking and listening skills had actually improved. Within Zoom classrooms, it seems that having no choice but to focus on the instructor and being forced to answer when called upon were instrumental in enhancing students' oral skills. The breakout rooms were useful for small-group work, although instructors did need to zoom into the groups to make sure that discussions were taking place in the target language. On the downside, however, students' mastery of grammar became shakier, and clearly their writing skills suffered. Grammar issues were linked to the difficulty of presenting structures online according to cognitively challenging methods. In in-person venues, grammar instruction is delivered inductively with much modeling and carefully interactive examples. These types of presentations require deep cognitive processing which fosters the acquisition of grammar. Being present, body language, physical and oral interactivity also clearly enhance the internalization of grammar and vocabulary. Writing suffers in online venues due to the difficulty of implementing process approaches, despite breakout rooms. Technology actually made the sharing of drafts slower and more cumbersome than what is the case in the classroom. Instructors also cannot respond as readily and thoroughly to questions on drafts in breakout rooms as in a classroom. The experience in French

and Italian thus weighs heavily in favor of classroom instruction. The pandemic teaches us, however, that both instructors and students are resourceful and motivated when it comes to teaching and learning languages.

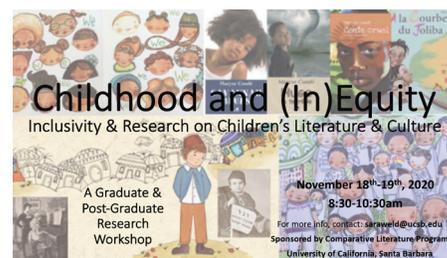
### Sara Pankenier Weld

Germanic and Slavic Studies



The Department of Germanic and Slavic Studies faced challenges during the pandemic, but nonetheless has good news to report from recent times. After necessarily remote conditions, our newest faculty members (since July 2020) arrived in Santa Barbara in summer 2021: Fabian Offert, who joined our faculty as an Assistant Professor of the History and Theory of Digital Humanities, and Anna Pajak, our new Lecturer in German. In Fall 2021 it has been good to return to work in person, albeit in masks, and to see students thrive on learning in person and as part of a community. We were glad to gather with colleagues and doctoral students at our joint Holiday Reception in December 2021, when we also shared our departmental Land Acknowledgment, developed in consultation with Mia Lopez of the Coastal Band of the Chumash Nation and Wishtoyo Chumash Foundation in a process started by Elisabeth Weber as 2020-2021 Chair of our DEI Committee. We had several significant virtual events in 2020-2021 despite pandemic conditions. In February 2021, Sara Pankenier Weld and Sven Spieker arranged a *Commemoration of the Life and Work of Donald Barton Johnson (1933-2020)*, where 12 speakers shared memories and reflections about our late Professor Emeritus. Due to the global impact of this linguist and

literary scholar, a renowned specialist on Nabokov and Sokolov, speakers hailed from all over the world. This meaningful event, which Don's family also was able to attend, testified to Don's impact both as a scholar and as a human being. In April 2021, Professors Weld and Spieker also arranged an international conference entitled *Fallout: Chernobyl and the Ecology of Disaster* (postponed from 2020 due to the pandemic), which featured interdisciplinary panels on literature & art, film & interactive media, engineering & medicine, and history & environmental studies. The Carsey-Wolf Center also hosted an associated virtual discussion with Director Holly Morris about her documentary film *Babushkas of Chernobyl* which was moderated by Professor Weld. Another highlight of 2020-2021 was the department's virtual Awards Ceremony, which honored all our graduates and presented awards. Among these we added a new honor for 2021, the Dr. George J. Wittenstein Memorial Award for Distinction in Research, awarded to undergraduate German major Asia Cureton in recognition of her meaningful work as an intern for the Black German Heritage Research Association. To conclude, we thank our faculty and doctoral students for all their teaching contributions in German, Russian, and East European Studies in the past and current year.



# The Graduate Center for Literary Research



**Sven Spieker**  
Director



**Rachel Feldman**  
Student Coordinator

In the midst of this global pandemic, the GCLR has prioritized building community, creating in-person and virtual spaces and opportunities for intellectual exchange for our diverse graduate student community. The previous summer we welcomed Rachel Feldman, the new GCLR Research Coordinator for this academic year, who began the quarter with the formation of an exceptional editorial board of graduate students in the Comparative Literature Program - Christene D'Anca, Margarita Delcheva, Richard Nedjat-Haiem, James Nichols, John Schranck, Reem Taha, and Jordan J. Tudisco - who are working together to launch the first volume of the new GCLR graduate student journal *Exchanges*. GCLR Director Dr. Sven Spieker announced the launch of the journal at the virtual 2021 Annual GCLR Meet and Greet, which featured a lively exchange on new trends in the study of ancient literatures led by the incoming cohort of GCLR Fellows, Han Hao from Comparative Literature and Carissa Martin from Classics.

In addition, the GCLR hosted a number of distinguished speakers and events, including Dr. Katerina Clark (Yale) whose inaugural lecture on Persian poet Abolqasem Lahuti kicked off our year-long colloquium series of the Iranian Studies Initiative co-sponsored by the GCLR, Farhang Foundation, Gramian-Emrani Foundation, and Duncan and Suzanne Mellichamp Funds. Shanna Killeen and Dr. Sven Spieker also co-curated the third and final installment of the series on Disability Studies (DS), the "Crippling UCSB" Distinguished Faculty Lecture, which was delivered virtually by Dr. Tanya Titchkosky, Professor in Social Justice Education at Ontario Institute for Studies in Education (OISE) at the University of Toronto. Her talk, entitled "Humanity's Edge: Encounters through Disability Studies", was co-sponsored by the GCLR and the Disability Studies Initiative (DSI) Research Focus Group of the Interdisciplinary Humanities Center (IHC) at UCSB, and

was recently featured in an article by UCSB undergraduate journalist Amelia Faircloth of the Division of Humanities and Fine Arts, who proposed using the talk to move towards more inclusive initiatives at UCSB.

Finally, the GCLR hosted its first catered Fall Roundtable event, with delicious wine and cheese courtesy of SB Cheese Shop, at the Mosher Alumni House's outdoor venue. The Roundtable was widely attended by both returning scholars in Comparative Literature as well as new graduate students from Feminist Studies, Spanish and Portuguese, Film and Media Studies, English, Classics, and Religious Studies. Together, we mingled outside and offered constructive feedback to our three finalists: Carmen Araujo from Spanish and Portuguese, Christene D'Anca from Comparative Literature, and James Nate Nichols from Comparative Literature. The GCLR will be hosting a Winter Roundtable focused on Translation Studies as well as our annual Spring conference, which is entitled "Forked Tongues: The Role of (Foreign) Languages in Literature, Film, and the Arts".

The 2022 GCLR-sponsored Graduate Student Conference is devoted to exploring the role played by translingualism, poly-lingualism, multilingualism, non-nativism, and translation in literature, art, and film. Our distinguished speaker is Dr. Yasemin Yildiz, Associate Professor of German and Comparative Literature at UCLA. The conference is organized by Rachel Feldman and members of the GCLR Student Advisory and Editorial Board. We look forward to continuing to foster intellectual exchange and engagement for our graduate students this year and beyond, and welcome newcomers to check our GCLR website often for upcoming events and opportunities:

<https://gclr.complit.ucsb.edu>

## New Hires & New Affiliated Faculty



Professor **William Fleming** joined the Comparative Literature Program as an affiliate in 2020-2021. He specializes in early modern Japanese literature. His primary interest is in eighteenth- and nineteenth-century fiction and the popular stage, in

particular the representation of and engagement with unfamiliar cultures, whether those of rural Japan, Japan's geographical peripheries, or overseas. He is currently completing a book manuscript in which he examines aspects of the importation, circulation, reading, and adaptation of Chinese fiction in early modern Japan. He completed his undergraduate and graduate studies at Harvard University and has spent time as a visiting researcher at Kyoto University, Waseda University, and the National Institute of Japanese Literature in Tokyo. Before joining the faculty at UCSB, he taught in the Department of East Asian Languages and Literatures and the Theater Studies Program at Yale University.



Professor **Eloi Grasset** was affiliated with the Comparative Literature Program in 2020-21. Eloi Grasset is an Associate Professor in the Department of Spanish and Portuguese at UCSB, where he teaches Iberian Literatures and Film. His last coedited book, titled: *Remingining Don Quijote* (Juan de la Cuesta, 2017) is centered on the influence that Cervantes' narrative has had in media and film, through the exploration of different interactions between text and image. His first sole-authored book, titled *La Trama Mortal. Pere Gimferrer y la política de la literatura (1962-1985)* [*The Mortal Plot. Pere Gimferrer and the Politics of Literature (1962-1983)*], was published in September 2020 by Editorial Renacimiento. In this monograph, Eloi Grasset analyzes at length and for the first time the influential participation of the renowned Catalan poet, editor, and translator Pere Gimferrer (b. 1945) in the reconfiguration of the cultural field in Spain and Catalonia after the Franco dictatorship (1939-1975), with particular emphasis on his involvement in the reconstruction of the modern cultural tradition that had been interrupted in the country after the Civil War (1936-1939). His most recent research is focused on the link between politics and visual regimes operating in Spain during the late sixties.



Professor **Melody Jue** is Associate Professor of English at the University of California, Santa Barbara, and joined the Program of Comparative Literature as an affiliate in 2020-21. Her research and teaching interests concern oceans & the environmental

humanities, contemporary American literature, media theory, science fiction, science & technology studies, and the relation between theory and practice in swimming and scuba diving. Professor Jue is the author of *Wild Blue Media: Thinking Through Seawater* (Duke University Press, 2020), and the co-editor of *Saturation: An Elemental Politics* (Duke University, October 2021) with Rafico Ruiz, and *Informatics of Domination* (Duke University Press, under contract) with Zach Blas and Jennifer Rhee. Professor Jue has published articles in *Grey Room*, *Configurations*, *Women's Studies Quarterly*, *Animations: An Interdisciplinary Journal*, *Green Planets: Ecology and Science Fiction*, and *Size & Scale in Literature and Culture* among others. She currently directs the Center for Literature & Environment in the Department of English.



Professor **Renan Larue** joined the Comparative Literature Program as an affiliate this academic year. As Associate Professor of Comparative and French literature, his research focuses on cultural history, especially the history of the debates surrounding animal

rights and vegetarianism from antiquity until the present time. In 2016, the course he designed at UCSB about the study of the vegan movement was the first of its kind in the US. More recently, he has been studying the way the concept of extraterrestrial civilizations has been addressed throughout history. In the coming months, he will publish his first book on the matter – *Les Extraterrestres* (Paris: Puf, 2022).

## New Hires & New Affiliated Faculty



Professor **Stephanie Malia Hom** joined the Department of French and Italian in July 2020 as Assistant Professor of Transnational Italian Studies. Her research specializations include modern Italy and the Mediterranean, mobility studies, colonialism and imperialism,

migration and detention, tourism history and practice, and modern Italian and Italoophone literature. She is the author of *Empire's Mobius Strip: Historical Echoes in Italy's Crisis of Migration and Detention* (Cornell, 2019) and *The Beautiful Country: Tourism and the Impossible State of Destination Italy* (Toronto, 2015). She also co-edited with Ruth Ben-Ghiat the edited volume, *Italian Mobilities* (Routledge, 2016). Her essays and articles have been published in wide range of venues, including the leading journals in the fields of Italian studies, tourism history, urban studies, and folklore. In addition to academia, Professor Hom has worked as a journalist in the U.S. and Italy and served as a nonprofit executive in California. She is looking forward to meeting and working with everyone in Comparative Literature!



Professor **Fabian Offert** is joining us as an Assistant Professor in History and Theory of Digital Humanities. His research and teaching focuses on digital/computational humanities, with a special interest in the epistemology

of artificial intelligence and its intersection with art and literature. Professor Fabian Offert (GSS) has been awarded a three-year, 1.4M€ collaborative grant from the Volkswagen Foundation to study the sociopolitical implications and potential applications of explainable artificial intelligence techniques for the Humanities. The interdisciplinary grant consortium consists of faculty from five institutions (Fabian Offert, UCSB; Matteo Pasquinelli, Karlsruhe University of Arts and Design; Claude Draude, Kassel University; Leonardo Impett and Noura Al Moubayed, Durham University and Cambridge University). More information (in German) can be found on the website of the [Volkswagenstiftung](#).



Professor **Patrice Petro** joined the Comparative Literature Program as a new affiliate in 2020-21. Patrice Petro is Professor of Film and Media Studies and Dick Wolf Director of the Carsey-Wolf Center and Presidential Chair in Media Studies. She is the author, editor,

and co-editor of twelve books, including *The Routledge Companion to Cinema and Gender* (with Kristin Hole, Dijana Jelaca, and E. Ann Kaplan, 2017), *After Capitalism: Horizons of Finance, Culture, and Citizenship* (with Kennan Ferguson, 2016), *Teaching Film* (with Lucy Fischer, 2012), *Beyond Globalization: Making New Worlds in Media, Art, and Social Practices* (with A. Aneesh and Lane Hall, 2011), *Idols of Modernity: Movie Stars of the 1920s* (2010), *Rethinking Global Security: Media, Popular Culture, and the 'War on Terror'* (with Andrew Martin, 2006), *Global Currents: Media and Technology Now* (with Tasha Oren, 2004), *Global Cities: Cinema, Architecture, and Urbanism in a Digital Age* (with Linda Krause, 2003), *Aftershocks of the New: Feminism and Film History* (2002), *Truth Claims: Representation and Human Rights* (with Mark Bradley, 2002), *Fugitive Images: From Photography to Video* (1995), and *Joyless Streets: Women and Melodramatic Representation in Weimar Germany* (1989). She served two consecutive terms as President of the Society for Cinema and Media Studies (SCMS), the US's leading professional organization of college and university educators, filmmakers, historians, critics, scholars, and others devoted to the study of the moving image.

## Updates from Affiliated Faculty



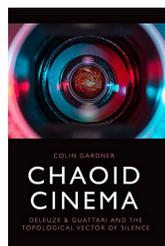
Professor **Bernadette Andrea** was elected the Vice President of the *Shakespeare Association of America* for 2021–22. She will serve as President in 2022–23. Her most recent publications include “Other Renaissances, Multiple Easts, and Eurasian Borderlands: Teresa Sampsonia Sherley’s Journey from Persia to Poland, 1608–11,” in *A Companion to the Global Renaissance* (Wiley-Blackwell, 2021, pp. 115–29), and “‘Double Critique’ and the Sufi Praxis of Travel in Leila Ahmed’s *A Border Passage* and Fatema Mernissi’s *Scheherazade Goes West*,” *Journeys: The International Journal of Travel and Travel Writing* 22 (2021): 1–20. Her most recent presentation was on a plenary panel for the virtual symposium *Women and Agency: Transnational Perspectives, c. 1450–1790* (University of Oxford).

And then, there was COVID. Even though it proved impossible to travel to Europe to consult various manuscripts and to participate in a number of theater and rhetoric conferences, Professor **Jody Enders** used her planned sabbatical to complete two more books in her translation series of fifteenth- and sixteenth-century Middle French farces for the contemporary stage: *Immaculate Deception* (vol. 3), which is devoted, as it were, to the misbehavior of a various priests and nuns, and *Trial by Farce* (vol. 4), which returned me to her first love: the interrelations of law and literature. An unexpected upside of all the pandemic-wrought delays was that Professor Enders used the time to open negotiations with her publisher about Open Access. The happy result



is that *Immaculate Deception* will inaugurate the first foray into Open Access publishing by the University of Pennsylvania Press. And there was something else that happened during the pandemic as theaters went dark. Theater is a collaborative medium and, as any practitioner knows, it is crucial to workshop new plays. When that could no longer happen live, ZOOM turned out to be a venue that exceeded all possible expectations. Across three time zones in the U.S. and Canada, Professor Enders staged five virtual read-throughs, that virtual venue allowing many more actors and colleagues to enliven the scripts and to offer her invaluable feedback on her craft in progress. Above all, theater during the pandemic did something that it always does: it forms community. As one community wanes, another can rise up in its place. In this context, Professor Enders published “Other Renaissances, Multiple Easts, and Eurasian Borderlands: Teresa Sampsonia Sherley’s Journey from Persia to Poland, 1608–11,” in *A Companion to the Global Renaissance* (pp. 115–29, Wiley-Blackwell, 2021), and “‘Double Critique’ and the Sufi Praxis of Travel in Leila Ahmed’s *A Border Passage* and Fatema Mernissi’s *Scheherazade Goes West*,” in *Journeys: The International Journal of Travel and Travel Writing* (Vol. 22, 2021, pp. 1–20). She also gave a plenary panel for the virtual symposium “Women and Agency: Transnational Perspectives, c. 1450–1790” at the University of Oxford.

During the lockdown, Professor **Colin Gardner** was able to finish his new book in only three months. Published by Edinburgh University Press, *Chaoid Cinema: Deleuze and Guattari and the Topological Vector of Silence* explores silences in the soundtrack – not



ambient silence or so-called ‘room tone’ but complete sound drop-outs, as if the film projector had broken down, thereby jolting the audience out of their passive relationship to the screen, forcing them to become aware of their surroundings and the material apparatus of film as a mechanical device. Furthermore, drawing on Deleuze and Guattari’s concept of Chaoids, which are various organizations of chaos through the different disciplines of science, philosophy and art, this book uses silence to pursue a variety of vectors that open up the surface plane of art (in this case cinema) to discover different philosophical (and by extension, political) singularities and multiplicities.

In 2021–2022, Professor **Stephanie Malia Hom** substantially participated in the inauguration of the new Transnational Italian Studies major, the first of its kind in any university in the United States. By applying a global lens to the formation of Italy and Italian culture, its major emphasis offers a new perspective on the tensions and synergies between the well-defined borders of nation-states and the forces of globalization that break down borders of all sorts. Transnational Italian Studies designed for anyone interested in the study of culture in addition to, or also without, extensive training in the Italian language. In particular, it is geared to attract students majoring in Global Studies or History to integrate a transnational perspective in their training. Please contact Professor Hom or Professor Fogu for additional information. Professor Hom gave two invited lectures via Zoom: one at the Center for the Study of Force and Diplomacy, Department of History, Temple University in December 2020;



of the new Transnational Italian Studies major, the first of its kind in any university in the United States. By applying a global lens to the formation of Italy and Italian culture, its major emphasis offers a new perspective on the tensions and synergies between the well-defined borders of nation-states and the forces of globalization that break down borders of all sorts. Transnational Italian Studies designed for anyone interested in the study of culture in addition to, or also without, extensive training in the Italian language. In particular, it is geared to attract students majoring in Global Studies or History to integrate a transnational perspective in their training. Please contact Professor Hom or Professor Fogu for additional information. Professor Hom gave two invited lectures via Zoom: one at the Center for the Study of Force and Diplomacy, Department of History, Temple University in December 2020;

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## Updates from Affiliated Faculty

and the other on "Italy by Design Mini MAXXI" as part of their Guest Speaker Series at the School of Literatures, Languages, and Cultures at the University of Edinburgh in February 2021. She also published "On Italian Mobilities and Ecological Fretwork," in a special issue on "Environment and Italianness: Socio-Natures on the Move," co-edited by Roberta Biasillo, Claudio De Majo, and Daniele Valisena in *Modern Italy* (Vol. 29, no. 2, 2021, pp. 1-6). Furthermore Professor Hom published "Author's Response to Empire's Mobius Strip Book Forum," in a special issue on "Borderland Regimes and Resistance in Global Perspective," co-edited by Camilla Hawthorne and Jennifer Kelly in the *Journal of Critical Ethnic Studies* (Vol. 6, no. 2, Fall 2020), which is open access.



Professor **Melody Jue** recently published her book *Saturation: An Elemental Politics*, which

she co-edited with Rafico Ruiz (Duke University Press, October 2021). Bringing together media studies and environmental humanities, its contributors develop saturation as a heuristic to analyze phenomena in which the elements involved are difficult or impossible to separate. They expand notions of saturation beyond water to consider saturation in sound, infrastructure, media, Big Data, capitalism, and visual culture. In addition, Professor Jue published the paper "Pixels May Lose Kelp Canopy": The Photomosaic as Epistemic Figure for the Satellite Mapping and Modeling of Seaweeds" in [Media+Environment](#) (Vol. 3, Issue 2, 2021), and was awarded the 2020 Speculative Fictions and Cultures of Science Book Award for *Wild Blue Media: Thinking Through Seawater* (Duke University Press, 2020).



Professor **Dominique Jullien's** research

continues along two main paths, world literature and intermedial connections. She was invited to give a virtual lecture at Harvard on her recent book, *Borges, Buddhism and World Literature: a Morphology of Renunciation Tales*, and more generally on Borgesian models for conceptualizing World literature. At the 2021 ACLA conference, which unfortunately had to move online, she presented a paper entitled "Stories About Stories: Premodern and Modern Circulation of Renunciation Legends", in the panel organized by Alexander Beecroft and Galin Tihanov on "World Literature: Circulations Outside the Modern". An essay on Primo Levi's *If This Is A Man*, "Multilingual Maelström: Re-reading Primo Levi's 'Canto of Ulysses,'" was published in *Multilingual Literature as World Literature*, edited by Jane Hiddleston & Wen-chin Ouyang (Bloomsbury Press, 2021). She also continues work on a co-edited book project with UCSB Film and Media Studies Professor Peter Bloom, in the wake of the conference they co-organized in February 2020 at the Los Angeles Getty Research Institute, *Narration and Perception in the Archive of Optical Mediation*. Professor Jullien's contribution focuses on intermedial explorations of technologies of optical illusion in Modernist texts. In connection with this project, she also presented a paper on dreams, illusions and magic in Proust at the virtual Thresholds Dreamworlds Project organized by Professor Marco Bernini at Durham University. At UCSB, she taught virtual incarnations of the Proseminar in Comparative Literature for incoming graduate students, a hybrid Graduate / Undergraduate seminar on

"Mental States in the Novel", and an upper-division Classic / Comparative Literature course on modern rewritings of ancient epics ("Epic Heroes, Classic texts: What is a Hero? What is a Classic?"). She truly relishes being back in the classroom in Fall, and hopes we continue in-person instruction



For Professor **Renan Larue**, the pandemic had an impact on his work in two ways: first of all, on the quality

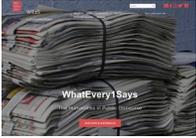
of his teaching (as his courses were asynchronous) and second, the important delays in his research as he could not access French libraries. Despite these obstacles, he was the editor of six chapters in *Vegan Thought. 50 Ways of Looking at the Animal Welfare [La Pensée Végane. 50 regards sur la condition animal]*, which was published by Presses Universitaires de France in 2020.



During the past year, Professor **Xiaorong Li** devoted most of her time and energy to teaching and helping her

students deal with various challenges brought about by the pandemic. Besides her effort in supporting her students, Professor Li published two papers during 2020-21: "Imperial Authority, Locality, and Gender: The Political Dynamics of Poetry Anthology Compilation in China (1776-1919)," in the journal *Nan Nü: Men, Women and Gender in China* (Vol. 23.1, 2021, pp.35-78), and "Dongya Hanyu quan zhong de kua wenhua shiren zhuti ji biaoda: yi Qiaoben Rongtang wei li" 東亞漢詩圈中的跨文化詩人主體及表達: 以橋本蓉塘 (1844-1884) 為例 (Cross-Cultural Subjectivity and Expression in Sinitic Poetry/Kanshi: The Case of Hashimoto Yoto (1844-1884)), *中國文學學報* in the *Journal of Chinese Literature* (Vol.11, 2021, pp. 63-76).

## Updates from Affiliated Faculty



Currently, Professor **Alan Liu** is at work with a group of graduate students on a project for the English Department's Antiracism Initiative titled "Research + Activism Bibliography" – an online bibliography of scholar activism (and also research activism in areas outside higher education). This is supported by an Academic Senate faculty research grant award. In 2021 the WhatEvery1Ways (WE1S) project he directed, and which was funded by a Mellon Foundation grant, concluded its work. See <https://we1s.ucsb.edu/> for their key findings about how the humanities are represented in millions of media articles and social media. They will have articles and other higher-level statements coming out in the near future. The Mellon graciously extended their original three-year grant by six months (as it did for all its grantees on request) due to the exigencies of COVID-19. Fortunately, WE1S was already well practiced in collaborating through both synchronous and asynchronous online means (including through several years of Zoom meetings and the project's summer research camps) because of its multiple institutional structure with grant partners at UCSB, CSU Northridge, and U. Miami. Going fully online via a combination of Zoom, Google shared drives, and a chat platform (they used Ryver instead of Slack because they gave them free access as an academic project, while Google Chat was not yet an option) let them take the hot rod they were already driving and open up the throttle on the open road. In the process, they also learned a lot about both the affordances and the constraints – technical and sociocultural – of all these info-tech platforms and the swarming and self-organizing techniques, practices, conventions, and cultures arising in them emergently. As they used to

say (retro-speak now), they could write a book! One of the hardest and most humanly felt problems their WE1S project confronted during COVID-19 was the impact of a combination of national, institutional, and other sovereign state constraints on the many international students working with us as research assistants. They stopped work during one of their WE1S summer research camp meetings in July 2021 to devote an hour to discussing with their international students all the recent visa, payroll, and other completely bureaucratic and therefore also life-threatening and traumatic developments. It was an occasion for their project, with its nearly hundred cumulative RAs over its life, to express solidarity with the substantial proportion of that hundred who are not U.S. citizens and are subject to the dual, and equally mindless, contingencies of the virus and sovereign states. Professor Li also published the chapter "Data Moves: Libraries and Data Science Workflows" in *Libraries and Archives in the Digital Age*, which was edited by Susan Mizruchi, and published by Palgrave Macmillan in 2020 (pp. 211-219). In addition, he gave several talks throughout the academic year. On June 21, 2021, he presented "Digital Humanities and Critical Infrastructure Studies — An Overview" at King's College. In the context of The Education University of Hong Kong's seminar series on Digital Humanities in April 2021, he gave a lecture on "WhatEvery1Says: Data Mining Media Coverage of the Humanities." Professor Liu also presented a lecture on "Critical Infrastructure Studies — A Primer" at Furman University in November 2020, and "Friending the Past: The Sense of History in the Digital Age — A Virtual Talk" for the History Department at the University of California, Santa Barbara in May 2020.



Professor **Thomas J. Mazanec's** son was born just before the start of the pandemic, joining his then-20-month-old sister. When the world locked down, his wife and Professor Mazanec were left raising two children under two years old as they continued to work full-time with no childcare support. Just to survive, they tag-teamed childcare: his wife would take mornings, he would take afternoons, and they would both go back to work as soon as the kids fell asleep in the evening. All of this on top of the extra labor of figuring out how to do their jobs remotely. Professor Mazanec, for example, spent over 100 hours creating an interactive website for an asynchronous version of one of his courses. In Fall 2020, as sleepless nights and work stress were pushing them to their breaking points, they finally found a live-in nanny to help during the day and take some of the burden. Now 1.5 and 3 years old, their children are happy and healthy, though they have lived the majority of their lives in this pandemic. Professor Mazanec published three articles during this time: "Of Admonition and Address: Right-Hand Inscriptions (Zuoyouming) from Cui Yuan to Guanxiu," in *Tang Studies* (Vol. 38.1, pp. 28–56), and the forthcoming articles "On Translating Lyric as Shuqing in Chinese" in *Comparative Literature Studies*, and "Literary Debts in Tang China: On the Exchange of Money, Merit, and Meter" in *Monumenta Serica*. On top of that, Professor Mazanec co-organized "The Worst Chinese Poetry: A Virtual Workshop," with Xiaorong Li and Hangping Xu in March-June 2021, and presented "Buddhist Poetry by Its Persecutors: The Cases of Li Shen and Li Deyu" at the American Oriental Society Annual Meeting in March 2021.

## Updates from Affiliated Faculty



During the pandemic, Professor **Catherine Nesci** was blessed with collaborative research on

campus around disability studies and has been serving as co-convenor for the Disability Studies Initiative, which started in the English Department and is now a lively Research Focus Group supported by our Interdisciplinary Humanities Center. Although she was challenged by the abrupt conversion of a large-enrollment course into an online format, Professor Nesci was happy to work with a dedicated trio of Teaching Assistants: her thanks to Shanna Killeen, Reem Taha and Wendy Sun. She was also blessed to be able to reach out to so many colleagues and friends on a regular basis via Zoom. Despite the increased workload involved in preparing and recording classes (by many folds!), Professor Nesci feels that new teaching methods will help students with disabilities and will continue enriching her pedagogical toolbox. During this challenging time, she published "'The City of Combat': Reading Jules Vallès's *Tableau de Paris* with Priscilla P. Ferguson's *Paris as Revolution* (1994)" in *The Romanic Review* (Vol. 112, No. 2, September 2021, pp. 261-79). The article also serves as a homage to mentor Priscilla Parkhurst Ferguson (1940-2018). In addition, Professor Nesci published "The Flâneuse Escapes: Gender, Memory, and the Urban Miniature (George Sand, Colette, Assia Djebar)" in *Gender and Culture in Asia* (Vol. 5, 2021, pp. 3-20). Professor Nesci also presented a synchronous one-hour lecture on gendered *flânerie* and new literary genres in prose fiction at the Center for Gender and Women's Culture in Asia at Nara Women's University Nara in Japan on November 12, 2020. The title of her presentation was

"Libres flâneuses: le corps genré dans l'espace urbain et la fiction (George Sand, Colette, Assia Djebar)." Last but not least, she synchronously delivered a paper on disability studies at the 4th Colloquium of the Franco-Latino-American Research Consortium on Disability at the Université Laval in Quebec in mid-June 2021 (online). The title of the paper was "Infirmer le flâneur? La promenade sous empêchement."



Professor **Elizabeth Pérez** emphasizes the many challenges of having a five-year-old and seven-

year-old at home while teaching on Zoom. A major challenge was, and still is, how to conduct ethnographic work moving forward, within this new reality. On a bright spot in this terribly difficult time was the publication of manuscripts submitted long ago. Professor Pérez published three articles and one book chapter: "The Black Atlantic Metaphysics of Azealia Banks: Brujx Womanism at the Kongo Crossroads," in *Hypatia: A Journal of Feminist Philosophy* (Vol. 36, no. 3, pp. 519-46, 2021) in its special issue: "Conjure Feminism: Tracing the Genealogy of a Black Women's Intellectual Tradition"; "'I Got Voodoo, I Got Hoodoo': Ethnography and Its Objects in Disney's *The Princess and the Frog*," in *Material Religion* (Vol. 17, no. 1, pp. 56-80, 2021); "'You Were Gonna Leave Them Out?': Locating Black Women in a Transfeminist Anthropology of Religion," in the *Journal of Feminist Anthropology* (Vol. 2, no. 1, pp. 94-111, 2020) (featured via "free access" at Wiley Online Library for Black History Month 2021); and "Hail to the Chefs: Black Women's Pedagogy, Kitchenspaces, and Afro-Diasporic Religions," in *The Routledge Companion to Black Women's Cultural Histories: Across the*

*Diaspora, From Ancient Times to the Present* (pp. 333-41), edited by Janell Hobson in 2021. In addition, Professor Pérez presented several papers during the pandemic: She delivered a paper on "(De)colonizing Magic," at the Institute for Religion, Culture, and Public Life at Columbia University in October 2021 as well as "Sorry Cites: The Necropolitics of Citation in the Anthropology of Religion," at the Society for the Anthropology of Religion Virtual Spring Conference in May 2021. At the University of California, Riverside, Conference on Queer and Transgender Studies in Religion in February 2021, Professor Pérez presented "Teaching LGBTQ Religious History." And in January 2021, she presented on "Queering Religious Studies in the Americas" at the University of California, Riverside, Religious Studies Colloquium. Last but not least, Professor Pérez was awarded the National Endowment for the Humanities (NEH) Summer Stipend in June 2021, which will support her research project: *Faces of Faith, Kindred Spirits: Black & Latinx Transgender Religious Lives*.



During the 2020-2021 academic year, **Patrice Petro** has edited a forthcoming volume entitled

*Uncanny Histories in Film and Media*. It is now in production and will be available in June. As the Dick Wolf Director of the Carsey-Wolf Center, she was responsible for navigating the new challenges for the programming. Given the challenges of public programming during a pandemic, the Carsey-Wolf Center, like other venues on campus, moved its public programming online. In the fall and winter of 2020/21, they hosted a virtual series dedicated to "Subversives" which explored films and TV shows considered politically, socially, culturally, and ideologically subversive.

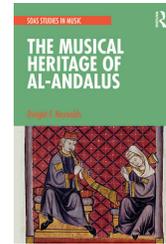
## Updates from Affiliated Faculty

From mischievous caricatures to biting social critiques, the events in this series invited discussion of the efficacy of subversion and the historical contexts that have rendered these works subversive in the first place. In the spring of 2021, they hosted another virtual series on "Borders," probing how borders are once physical and imaginary, embedded on the ground, imposed upon populations, and played out across the sea. In the winter, and in lieu of our annual conference, the Carsey-Wolf Center hosted three virtual roundtables on the topic of "Media, Technology, and Politics under Pressure." Participants explored the past, present, and future of media in the wake of the anxieties and possibilities of their current moment. A number of key questions guided their discussions. What possibilities, responsibilities, and obligations gather around film and media study in a historical moment defined by the pressures of racism, the global health pandemic, and subsequent challenges to notions of community, belonging, and purpose? How might we better understand our current time by reflecting on the past, present, and future of media, including cinema, television, and wireless technologies? The videos from our series and these events are available on their website: <https://www.carseywolf.ucsb.edu>. This fall, the Carsey-Wolf Center is launching yet another virtual series, this time dedicated to "Global TV." While television has traditionally been understood through national frameworks, corresponding to national networks of television distribution, the Carsey-Wolf Center series "Global TV" explores the way some contemporary television programs and formats have become unmoored from their national contexts of production and distribution. The series will spotlight a number of recent shows

that showcase this phenomenon, including a French heist caper, a South African vigilante thriller, and a crime drama set at the epicenter of political and social change in twenties Berlin; each of these shows both transcends and is rooted in its national context and culture.



Professor **Eric Prieto** published an article titled "Literature and Urban Informality: Two Views from Istanbul" in the edited volume *Literatures of Urban Possibility* (Palgrave 2021) and was excited to see a Chinese translation of his piece "Phenomenology, Place, and the Spatial Turn" published in the *Journal of Linyi University* (Vol. 43 No.1, Feb. 2021). Professor Prieto gave a talk on "The informal settlement as *Lieu de mémoire* in Rouch and Mambéty" at the Winthrop King Institute's *Postcolonial Realms of Memory* Conference (Florida State University) and participated in a roundtable titled "Literary Urban Studies Now" at the annual MLA Meeting in Toronto (held virtually). He also continued his work as graduate advisor and vice chair of Comparative Literature and as co-editor of the *Literary Urban Studies Series* at Palgrave Macmillan. He is currently busy organizing an international conference titled *Cities Under Stress: Urban Discourses of Crisis, Resilience, Resistance, and Renewal*, which will be hosted (remotely, alas) by UCSB on February 17-19, 2022 and will feature talks by several members of our Comparative Literature community, including Bowie Hagan, Katya Lopatko, David Moak, Catherine Nesci, Marcel Strobel, and David Vivian.



This past year was a challenge for all of us, and like so many others, Professor **Dwight Reynolds** had to cancel plans to present at conferences and also to conduct research. The postponed research will probably mean a decrease in publications over the next couple of years. The good news, however, was that in the midst of this pandemic, two long-term projects finally came to fruition. One is a book that examines musical life in medieval Muslim Spain (al-Andalus) from the time of the Islamic conquest of Iberia in 711 to the final expulsion of the Moriscos (Muslims converted to Christianity) in 1609-14: *The Musical Heritage of al-Andalus* (Routledge/Taylor & Francis). This will eventually be followed by a second volume tracing this music from the 17th century to the present-day traditions found across the Arab World, in Israel, and in diasporic communities in a variety of countries. The second project, *Medieval Arab Music and Musicians: Three Translated Texts* (Brill), is composed of complete, fully annotated translations of three of the most important medieval Arabic texts about music, and is due to appear in December 2021. Another volume, co-edited with Heather Blurton (UCSB English) has just been sent off to the Press: *Reading the Middle Ages: The Changing Medieval Canon*. This volume focuses on the astonishing paradox of what we refer to as "Medieval Literature," namely, that most of the works we think of as "masterpieces," were not famous in the Middle Ages and have survived in a single manuscript, including *Beowulf*, *Sir Gawain and the Green Knight*, Malory's *Le morte d'Arthur*, the Oxford *Song of Roland*, *El Cid*, *The Book of Margery Kempe* and others, as well as some of the most famous and widely read Arabic

## Updates from Affiliated Faculty

works such as the *Neck-ring of the Dove* and the “autobiography” of Usama ibn Munqidh. On the other hand, many of the works that *did* circulate widely and were translated into multiple languages are almost unknown to modern scholars and students. How did widely read works disappear from our modern understanding of Medieval Literature, and how did works that barely survived become the modern “medieval canon”? The answers to those questions are both complex and fascinating and form the core of this new volume.



In November 2020, Professor **Sara Pankenier Weld** arranged a virtual Graduate and Post-Graduate Research Workshop at UCSB on “Childhood and (In)Equity: Inclusivity and Research on Children’s Literature and Culture,” which involved many current and former Comparative Literature graduate students. In February 2021, she co-organized, with Sven Spieker, a virtual commemoration of the life and work of our late Professor Emeritus



Don Barton Johnson (1933-2020), which brought together

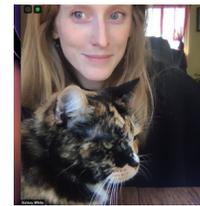
Nabokov specialists and scholars from around the world to honor his memory. In April 2021, Professor Weld arranged, with Sven Spieker, the interdisciplinary conference “Fallout: Chernobyl and the Ecology of Disaster,” which brought together international scholars from different disciplines to examine the impact of the 1986 Chernobyl disaster 35 years later. (It had been scheduled for April 2020 but was postponed and made virtual due to the pandemic.) For this event she also moderated an associated Carsey-Wolf Virtual Film Discussion with Director Holly

**FALLOUT: CHERNOBYL AND THE ECOLOGY OF DISASTER**  
An Interdisciplinary Virtual Conference  
FRIDAY, APRIL 30, 2021  
9:00AM-6:00PM  
Register in Advance to Attend:  
<http://chernobyl.ucsb.edu/>  
Convened by Sara Pankenier Weld and Sven Spieker  
Department of Germanic and Slavic Studies  
University of California, Santa Barbara

**“THE BABUSHKAS OF CHERNOBYL”**  
A CWC Virtual Discussion with Film Director Holly Morris  
THURSDAY, APRIL 29, 2021  
4:00PM-5:00PM  
CARSEY-WOLF CENTER  
Register in Advance to Pre-Screen the Film and Attend the Discussion:  
<http://www.cwcf.org/2021/04/29/2021-04-29-Chernobyl/>  
Sponsored by the Division of Arts and Letters and the T. A. Barron Environmental Fund. Event partners include the Department of Germanic and Slavic Studies, Graduate Center for Literary Research, and Carsey-Wolf Center. Other sponsors include the Interdisciplinary Humanities Center, Department of Global Studies, Comparative Literature Program, Environmental Studies, Cold War Studies/College of Creative Studies, and History Department.

Morris, who directed “Babushkas of Chernobyl.” The pandemic caused the cancellation of several conferences or panels where she was scheduled to present, but virtual events Professor Weld arranged last year sometimes enabled participation by individuals who otherwise might not have been able to come, which was a gain. Professor Weld also wonders if the past year might have shown us new models for a more sustainable future and more global and accessible events. Despite these precarious times, Professor Weld was able to finish six publications. In *Pedagogy of Images*, edited by Marina Balina and Serguei Oushakine, and published by University of Toronto Press in 2021, she published “The Production of the Man-Machine: The Child as Instrument of Futurity” (pp. 258-288). “The Silencing of Children’s Literature: The Case of Daniil Kharms and the Little Old Lady” was published in *Silences and Silencing* by Makadam in 2021. Her book chapter “The Child’s-Eye View of War in Ivan’s Childhood” was published in *ReFocus: The Films of Andrei Tarkovsky*, which was edited by Sergey Toymentsev, and published by University of Edinburgh Press in 2021. In addition, Professor Weld published “In Memoriam: Donald Barton Johnson (1933-2020)” in *Slavic Review* (Vol. 80, 2021), “The Silencing of Children’s Literature: The Case of Daniil Kharms and the Little Old Lady” in *Barnboken – Journal of Children’s Literature Research* (Vol. 43, 2020, pp. 1-18) as well as the book chapter “Ostranenie v stranu kino” in *Commentarii litterarum. Ad honorem viri doctissimi Valentini*

*Golovin*, edited by M. L. Lurie, and published by Pushkinskii dom in 2020 (pp. 478-494). During this productive period, Professor Weld also presented two papers: at the Children’s Literature Association (ChLA) 2021 Conference in Atlanta, Georgia (virtual), she delivered “A Soviet Critique of the American Arcade: Journey to Film Country by Russian Formalist Viktor Shklovsky.” At UCSB’s Fallout: Chernobyl and the Ecology of Disaster conference in April 2021, Professor Weld presented “Childhood and Temporality in Svetlana Alexievich’s ‘Chronicle of the Future.’”



Although the quick transition to online teaching/learning was difficult for everyone, Dr. **Kelsey White**

emphasizes one challenge faced by the German program in particular: they do not use textbooks, or an online workbook. Therefore, updating all of their in-house materials was a tremendous amount of work for lecturers and graduate students (who are often already facing a heavy workload). Nonetheless, the German program was incredibly successful in offering classes that students described as “as close to normal as possible”. Many learners remarked that their German courses were their favorite, because they provided them opportunities for fun and socialization that gave them sense of connection to each other, their instructors, and to the university. The discovery that we are still able to develop a sense of community – despite our lack of communal space – was one of the greatest achievements for them during online teaching. Dr. White was also chosen as the president of the newly-formed Diversity, Equity, and Inclusion Committee for the American Association of Teachers of German.

## Newly Graduated



Dr. **Ghassan Aburqayeq** successfully defended his dissertation in June 2021. His dissertation is entitled “Arabic Terror Fiction in Iraq and Egypt: Trauma, Taboos, Dystopia.” Many thanks to his dissertation committee, which included Professors Bernadette Andrea, Elisabeth Weber, Touria Khannous (Louisiana State University), and Dwight Reynolds (chair). Ghassan sets out on his new adventure as a two-year Mellon Post-doctoral Fellow in Arabic at Bowdoin College.



Dr. **David Hur** has successfully completed his dissertation in October 2020. His thesis is entitled “Unfolding works of signifying play: an inquiry into Korean-American ethno-poetics,” and was written under the guidance of Professors Yunte Huang, Sowon Park, Stephanie Batiste, and Erin Ninh.



Dr. **Katie Lateef Jan** successfully defended her dissertation in May 2021. Her dissertation is entitled “The Space In-Between: Constructions of Girlhood and Coming of Age in the Fictions of Silvina Ocampo and Clarice Lispector.” Katie’s committee included Professor Sara Pankenier Weld and Professor Dominique Jullien as co-chairs, and Prof. Leo Cabranes Grant. Katie will start a position as Founding Humanities Faculty at San Francisco Girls’ School, a new independent secondary school in the city. Katie will be designing the English and Spanish curriculum from the ground up and teaching courses she is passionate about, including literary translation, fantastic fiction, and the literature of girlhood. She is looking forward to mentoring the students and, as founding faculty, participating in shaping the school’s mission and culture.

## News from Our Alumni



In April 2020, Professor **Karen Elizabeth Bishop** published her book *The Space of Disappearance: A Narrative Commons in the Ruins of Argentine State Terror* (SUNY, April 2020), which examines the evolution of disappearance as a formal narrative and epistemological phenomenon in late twentieth-century

Argentine fiction. Karen Elizabeth Bishop was appointed Assistant Professor in the Department of Spanish and Portuguese at Rutgers University in 2012. She was formerly a New Faculty Fellow of the American Council of Learned Societies (2010-2012) and Lecturer in History & Literature at Harvard University (2008-2010). During her time in our Comparative Literature Program, she specialized in nineteenth- and twentieth-century literatures in Spanish, English and French. She spent a year as a researcher at the École normale supérieure in Paris, and four years teaching and working as a translator in Sevilla, Spain. Professor Bishop also published a co-written article with David Sherman for the Washington Post. The short essay called "[The poetic elegies that can help us make space for our pandemic grief,](#)" advocates for the social importance of elegy during the pandemic, introduces – with a wide audience in mind – examples of some of the genre's important themes and structures, and makes the case that poetry of mourning is a shared and vital labor of survival.



Professor of Italian and French at Long Island University, **Marco Codebò** published his new book *Novels of Displacement: Fiction in the Age of Global Capital* in August 2020. In *Novels of Displacement: Fiction in the Age of Global Capital*, Marco Codebò

assesses the state of fiction in our time, an age defined by the combined hegemony of global capital and software. Codebò argues that present-day displacement originates in the dualism of power that pervades our polarized society and in the sweeping deterritorialization that is affecting people, objects, and signs. Using four works as case studies—Bernardo Carvalho's *Nove noites*, Daniel Sada's *Porque parece mentira la verdad nunca se sabe*, Zadie Smith's *White Teeth*, and Mathias Énard's *Zone*—Codebò investigates how globalization, displacement, and technology inform our understanding of subjectivity and one's place in the world.



Dr. **Deepti Menon**, a recent PhD in Comparative Literature, who defended her dissertation in 2020 on "Travel through the Foreign Imaginary on the Plautine Stage", started her new position as Web Editor for the British Comparative Literature Association in early 2021.

## New Doctoral Candidates



**Margarita Delcheva** successfully defended her prospectus in February 2021. The title of her doctoral project is *Object, Fragment, Performance: Mail Art in Eastern Europe 1971-1995*. Her committee consists of Professors

Sven Spieker, Sara Pankenier Weld, Professor, Colin Gardner, and Zanna Gilbert.



**Naz Keynejad** defended her prospectus in June 2021. Naz will be on fellowship next academic year and is looking forward to writing her dissertation about female resistance and agency in classical Persian and Early Modern British narratives. Naz's

committee consists of Professors Bernadette Andrea, James Kearney and Domenico Ingenito.



In January of 2021, **David Vivian** became ABD after successfully defending his prospectus. His dissertation will focus on environmental issues in (primarily francophone) Caribbean literature, and his committee includes Professors

Eric Prieto (chair), Renan Larue, and Roberto Strongman.

## Welcoming New Graduate Students



**Allie Appino-Tabone** holds a BA in English Literature from McGill University, an MFA in Creative Writing from The New School, and an MA in English Literature from New York University. Her research interests include gender and desire in early

modern theater, Renaissance literature and culture in Italy and France, and Postcolonial approaches to the Renaissance.



A Fulbright fellow, **Jaeyeon Jeon** holds a BA from Yonsei University, with a Senior thesis on the Western reception of Han Kang's *The Vegetarian*. His research interests include World Literature, translation theory, European Modernism, Comparative Modernisms,

Contemporary East Asian literature, and East-West intertextual relations. His languages include Korean, English, French (reading), and Japanese (in training).



A native of Moscow, Russia, **Katya Lopatko** holds a BA from the University of Southern California in International Relations and Francophone literature. Her research interests include the reinvention of spirituality in the age of mass consumerism, in modern French,

Russian, and German literature and art.



**Richard Nedjat-Haiem** holds a B.A. from UCLA and an M.A. from the University of Chicago both in Middle Eastern Studies with a specialization in Arab dialects. His work straddles the intersection of performance, gender, ethnomusicological, and

socio-linguistics in the Middle East. Richard is especially interested in the relationship between iconic female singers and their status as laden symbols of the nation symbolizing socio-cultural identity through their use of language. In addition to Pan-Arab soundscapes, Richard is interested in Indian Ocean Cosmopolitanism, Persian diaspora studies and Mizrahi or Middle Eastern Jewish Studies.

## Other Graduate Student Updates



**Christene D'Anca** is happy to announce the publication of her journal article "Writing the Self in Search of

Cultural Identity: Gelu Vlaşin, Marin Sorescu, and Don Quixote" in *The Romanian American Journal for the Humanities* (Vol. 4, 2020, pp. 1-26). In 2020, she also published a review on Mircea Cărtărescu's book *Solenoid* (Humanitas Editions, 2015. 858 p.) in the fourth volume of *The Romanian American Journal for the Humanities*. In addition, Christene D'Anca published "Roţi ajutătoare la bicicleta literară" in *OPTMotive* (Vol. 63) in 2021. Besides a successful publication year, she was chair, panel organizer,

and respondent of the panel "Humanizing the Archaic Wooden Language of Romanian Rhetoric and Theory," at the Modern Language Association in Seattle, Washington in January of 2020. Christene D'Anca synchronously presented the paper entitled "Marguerite de Valois and Alexander Dumas' La Reine Margot: The Film, the Novel, the History" at the International Conference of the English Department at the University of Bucharest in June 2021. During our Comparative Literature Awards Ceremony, she was honored for her distinguished service to the Comparative Literature Program in May 2021.



In early 2021, **Margarita Delcheva** advanced to candidacy. She received a 2021 Outstanding

Teaching Associate Award and a 2021-2022 Max Kade Dissertation Fellowship for her project *The Performance of Travel: Mail Art Networks in Eastern Europe 1971-1995*. Margarita's first academic article, "The Original—'Again': Historical and Contemporary Strategies for Writing and Re/constructing Dance," is forthcoming in December 2021 in the Italian journal *Venezia Arti*. Thanks to the GCLR Roundtable Conference Travel Grant, she also presented her research on postmodern dance at

## Other Graduate Student Updates

the 2021 ASTR Conference in San Diego. Margarita presented at four other conferences in 2021, including REECAS, where she discussed her work on Daniil Kharms and the “zero ending.” Margarita’s poems “Another Recipe for Getting Lost” and “Forecast” appeared in the 2021 poetry anthology *While You Wait: a Collection by Santa Barbara Country Poets*, which will also be available on Santa Barbara busses via QR code. Margarita continues to teach a literary magazine course at the College of Creative Studies every fall.



During Fall 2020, **Rachel Feldman** was invited to present a paper on historiography and bilingual children’s literature

in Hebrew-English at a workshop series on “Childhood and (In) Equity” organized by Professor Sara Pankenier Weld at UCSB. She has had papers accepted to the “Picturebooks in Time” Conferenced at Tel Aviv University, the “Aesthetic and Pedagogic Entanglements” Conference hosted by the IRSCL, and the American Jewish Studies Annual Conference, which will take place Fall and Winter 2021. Additionally, this past summer Rachel Feldman was accepted into the Uriel Weinreich Summer Program in Yiddish at YIVO - Bard University, where she began her foray into reading Yiddish children’s literature. Concurrently, she greatly enjoyed conceptualizing and teaching as “Comparative Literature 128A: Children’s Literature,” with a focus on translation and reception, during an entirely virtual iteration Summer Session A. All of these activities support her research and completion of her dissertation in Jewish Studies and Children’s Literature, entitled “Mother Tongues and Multilingual Anxieties in Hebrew Children’s Literature.” Rachel only recently

became ABD in December 2021. Her dissertation title is “The Mother Tongues and Multilingual Specters of Modern Hebrew Children’s Literature” and the committee includes Professor Sara Pankenier Weld (Chair, GSS and Complit), Russell Samolsky (English and Comparative Literature), and Jin Sook Lee (Education and Linguistics). Amidst the uncertainty of the pandemic, and the need to balance the pressing needs of health, family, and work, Rachel channeled her deep concerns about the effects of isolation and virtual education into her pedagogical education, teaching, and service. She was appointed the Graduate Student Representative to the Committee on Courses and General Education (CCGE), where she was able to dialogue with faculty about virtual learning goals and outcomes, pandemic pedagogy, and the efficacy of adapting in-person lectures and seminars to virtual and hybrid forms. During Winter and Spring 2021, Rachel was also invited to present at two conferences as well as a graduate seminar on pandemic pedagogy. In Winter, along with colleagues in Writing Studies from Global Studies and Education, she was the primary author of the poster session on “Interdisciplinarity and Distant Learning Environments” at the Creating Space: UC Writing Programs annual conference hosted virtually by UC Berkeley. She and her co-authors were invited to present an adapted poster during the proseminar series for the doctoral emphasis in Writing Studies. Rachel also gave a talk entitled “Responsive Pedagogy: Teaching During COVID” at the virtual Conference on College Composition and Communication in the Spring. While the pandemic has been a horrific experience personally, professionally it did create space for Rachel to learn new technologies that she aims to continue to adapt and foster as a teacher of literature and writing.



When the pandemic began, **Dustin Lovett** was in Paris as part of our lecturer exchange with the Université Paris 8. It

was chaotic at first, and the lockdown was much stricter there than here in the US, but he can only think back on it fondly. Dustin was locked up with the love of his life, they were cooking French food, drinking French wine, and making real progress on their academic projects. He was lucky, much luckier than most, and he will not ever forget that. During this time, Dustin published the book chapter “If You Only Knew: Mephistopheles, Master Mirror, and the Experience of Evil” in *Performativity of Villainy and Evil in Anglophone Literature and Media* (Palgrave, 2021). He also published a translation on Christine Meyer’s book *Questioning the Canon: Counter-Discourse and the Minority Perspective in Contemporary German Literature* together with Tegan Raleigh (De Gruyter, 2021). Besides being awarded the Atkins Fellowship for Research in German studies (2020) and the Borchard Foundation Fellowship in European Studies (2019), Dustin presented four papers at various conferences. At the RSA Conference, he presented “Early Modern International Bestsellers: What We Can Learn from the First Faust Books.” At the annual MLA Conference, he delivered a paper entitled “The Substance of Evil in the Historia von D. Johann Fausten,” as well as “‘Hell Hath No Limits:’ Travelogue as Hellscape in Klinger’s Faust’s Leben, Thaten und Höllenfahrt.” Last but not least, Dustin presented “The First Faust Book and the Lost Possibilities of Popular Fiction” at the German Studies Association conference.

## Other Graduate Student Updates



Despite the pandemic and the quick shift to an online culture, **Daniel Martini** had a productive year. In cognitive science, his research with Madeleine Gross (Psychology and Brain Sciences) on Lettrisme and creativity was accepted for publication by *Creativity Research Journal*. In addition, he taught on the interdisciplinary Human Mind class, which was the pedagogical outcome of a Crossroads projects on Unconscious Memory. In medical humanities, he organized and led a panel of clinicians and educators on undergraduate education at the Northern Network for Medical Humanities Research Congress. Daniel was also lucky to win two awards this year: He was elected the Outstanding Teaching Assistant by the Academic Senate and won funding from the Elaine and Albert Borchard Foundation to undertake research at the École normale supérieure in Paris. Daniel misses our beautiful campus and he thanks the program of Comparative Literature for their wonderful support during a very difficult year.



**Richard Nedjat-Haiem** moved to Santa Barbara at the start of the Fall quarter after returning home to LA from a very short-lived stint in DC immediately before the start of the pandemic. It has been a blessing to rid out the pandemic both close to home, but also far away enough to be able to focus on himself and relax away from the pressures (and traffic) of LA. At first it was hard to be so isolated from friends and colleagues but since being vaccinated and things opening up again, he thinks a nice new routine has been established.

The most disappointing thing as a young PhD is not being able to travel for conferences and to meet other young scholars and senior academics. Virtual conferences have been a real challenge because the human dynamic has been sucked out of it and has not facilitated the kind of natural networking he think we all strive for in those environments. Richard has a forthcoming publication called "The Dubai Effect: The Transnational Diva, White Dialect and Multi-Dialectical Song," which he initially presented at the Culture Made in Arabia Conference sponsored by NYU and Sorbonne Abu Dhabi in April and the Mediterranean Music Studies Symposium in September. Richard is also the recipient of the Regents Fellowship 2020-2021, the Graduate Center for Literary Research Recruitment Fellowship 2020-2021, and a CMES Summer Fellow in 2021.



During the pandemic, **John Schranck** has desperately missed live, 3-D interaction and being among real books and people. But he was grateful to be able to continue working with students and professors and to write and give virtual conferences. The fall return to campus, while challenging, brings with it mostly excitement about new and renewed scholarly and pedagogical possibility. In April 2021, John synchronously delivered a paper entitled "'Memory Believes Before Knowing Remembers': Cognitive Faulkner and 'knowing' memory in Translation" at the American Comparative Literature Association Annual Meeting. Furthermore, John presented the paper "Storms of our Un(doing): Shakespeare's AnthroTempest and the 'Brave New World'" at the Graduate Center for Literary Research Annual Conference, which ran under the topic of Climate

Fictions in November 2020. John was awarded the Comparative Literature Outstanding Teaching Associate Award in 2020-21, and nominated for the Academic Senate Outstanding Teaching Assistant Award in Spring 2021. He also received the UCSB Engaging Humanities Mellon Fellowship in Spring 2021. Thanks to the generous award of the University of California President's Dissertation Fellowship in 2021-22, John will be able to focus on his dissertation research.



**Maximilian Seijo** has spent quite a lot of time this last pandemic year continuing to develop his/their co-founded Money on the Left Editorial Collective, including the production and continued release of multiple podcasts as well as a recently launched publication vertical. Together with Scott Ferguson, Maximilian published an essay entitled "The Mark of Fascism: Lebensraum for the Left," in the journal *Money on the Left* in July 2021. (<https://moneyontheleft.org/2021/07/05/the-mark-of-fascism-lebensraum-for-the-left/>). In addition, he/they was awarded the Society for Cinema & Media Studies Media & the Environment Scholarly Interest Group Honorable Mention Graduate Student Essay Prize for his/their article, "Governing media information through a Green New Deal: History, theory, practice" in the *Journal of Environmental Media* (2020).



And just like that the borders were closed. As an international student, **Marcel Strobel** experienced the pandemic far away from his partner

## Other Graduate Student Updates

and his family, not knowing when he would see them in person again. The additional burden of visa insecurities caused by the Trump administration taught Marcel his vulnerability as an international student in the U.S. It seemed as if he could not move as freely as he did pre-pandemic. But when life gives you lemons, you should turn them into lemonade. Thanks to the strong community support at San Clemente, UCSB's graduate housing complex, Marcel was able to thrive academically. In summer, he finished the Harvard Institute of World Literature, which was generously supported by our Comparative Literature program as well as the Graduate Center for Literary Research. As a Teaching Assistant in the German language program, he was also actively engaged in the creation of online material, which would benefit lecturers and teaching assistants for many quarters to come. After only one year at UCSB, Marcel had the opportunity to teach his first own class as Teaching Associate during the summer. He designed GER 55A about Queer German Popular Culture in Film and Literature. In this context, he successfully participated in the Summer Teaching Institute for Teaching Associates, which is offered by UCSB's Instructional Development every year. In August, Marcel presented a paper about "Queer Urbanity in Weimar Berlin" at the LGBTQ Graduate Student Research Festival at UCSB. In Fall 2020, Marcel started the Queer Mentoring Scheme Program at the University of British Columbia, which pairs more established scholars with more emerging scholars whose research crosses over in interesting ways, and/or who are interested in similar themes relating to professionalization, publishing, and the job market. Marcel also served on various committees throughout the academic year. He served as the secretary of

the Graduate Student Apartment Community Council (GSAAC), as the Comparative Literature representative at UCSB's Graduate Student Association as well as the Graduate Student representative of the German and Slavic Diversity, Inclusion, and Equity Committee. In Winter 2021, Marcel was awarded the Max Kade Fellowship, which supported his research project on Queer Weimar Berlin. In this context, Marcel finished his first field exam in March 2021, and presented his paper at a workshop entitled "Doing Queer History: Written Media Landscapes in the German Speaking World," which was organized by Professor Christopher Ewing (Virginia Commonwealth University), and Sébastien Tremblay (Freie Universität Berlin).



Despite the challenges of the pandemic and the difficulty accessing library resources, **Reem Taha** made significant progress during 2020-2021, completing her two remaining field exams, and is currently working on her prospectus. In Winter 2021, she completed her Andalusí Studies exam on the Moriscos of sixteenth-century Iberia with Professor Dwight Reynolds (Religious Studies) as chair and Professors Bernadette Andrea (English), and Debra Blumenthal (History) as committee members. In Spring 2021, she completed her field exam on travel literature and memory, a paper entitled "The Persistence of al-Andalus: Al-Ghassānī's Mediterranean and the Politics of Memory" with committee members Bernadette Andrea as chair, and Professors Dwight Reynolds and Catherine Nesci (French and Italian). She also presented a conference paper entitled "Between Worlds: Mapping the Mediterranean Through Space and Time" at "The Production

of Space and its Interdisciplinary Study" conference, organized by the Interdisciplinary Humanities Graduate Student Conference at the University of California, Merced. Reem was also a recipient of Danelle Storm Rosati and Mario M. Rosati Excellence and Innovation in Language funds, which she used to study Spanish at the University of Granada. After returning from Spain, Reem was instructor of record for Comparative Literature 32. Reem also presented her paper "Between Worlds: Mapping the Mediterranean Through Space and Time," at the Interdisciplinary Humanities Graduate Student Conference at the University of California, Merced in April 2021, which ran under the theme "The Production of Space and its Interdisciplinary Study."



In 2021, **Jordan J. Tudisco** published "Queering the French Académie: Reclaiming Linguistic Authority for Trans and Non-Binary People" in TWPL 43.1. The article is available here: <https://twpl.library.utoronto.ca/index.php/twpl/article/view/35952/27912>. In 2021, they also received the GSA Dixon-Levy Diversity Award for their service to the UCSB campus community and the Distinguished Service to the Comparative Literature Program Award. They also received the Charlotte Stough Memorial Prize awarded by the UCSB Feminist Studies department for their paper "'A Woman Is Someone with a Female Body and Any Personality... Not a 'Female Personality' and Any Body': Trans-Exclusionary Radical Feminism & Transphobic Hate Speech in Progressive Academia." As many of us graduate students know, the pandemic made it infinitely more difficult to stay on track with our milestones and research. Not only

was teaching online much more time- and energy-consuming, especially with the already present exhaustion and anxiety of regular day-to-day life and the isolation we experienced, it has also been much more difficult to stay connected to a community of like-minded scholars, to other students, and even to professors with whom we are supposed to work. The pandemic also increased the need for service work and other initiatives, and they allocated a lot of their energy to helping and supporting others through advocacy work, service initiatives, DEI work, and mentoring with the Graduate Student Association, the Resource Center for Gender and Sexual Diversity or the Interdisciplinary Humanities Center. After a year struggling with research, Jordan finally managed to submit and pass their third field exam in Sociocultural Linguistics. They also

managed to defend their prospectus titled “Staking Our Claim: Transness and Self-Determination in Trans-Authored Narratives” and are turning ABD in Winter 2022.



**Maria Anna Zazzarino** is happy to announce the publication of her article “Magic and Haunting: Oil Media in Venezuela’s Late Maracaibo” (forthcoming in *Media+Environment*), Translation: “The Site of Paradise” (forthcoming in *Asymptote*). As a member of the Re-centering Energy Justice Collaborative, she also participated in the creation of the Public Syllabus Energy Justice on California’s Central Coast.



In January of 2021, **David Vivian** became ABD after successfully defending his prospectus. His dissertation will

focus on environmental issues in (primarily francophone) Caribbean literature, and his committee includes Eric Prieto (FRIT; chair), Renan Larue (FRIT), and Roberto Strongman (Black Studies). Since Fall 2020, he’s presented four ecocritical conference papers, including two on the chlordecone crisis in the French Antilles. One dissertation chapter will explore Caribbean science-fiction, and he hopes to soon publish interviews he conducted with two Caribbean science-fiction authors, Tobias Buckell and Stephanie Sauter. He will also be helping to organize the Association of Literary Urban Studies (ALUS) conference “Cities Under Stress,” which will take place at UCSB in Winter 2022.



Pre-Pandemic Smiling Graduate Students in Prof. Sara Pankenier Weld’s course C LIT 200 (Fall 2019)

## French Language Program

“C’est ce que nous pensons déjà connaître qui nous empêche souvent d’apprendre.”

– Claude Bernard, *Introduction à l’étude de la médecine expérimentale*, 1865.

When Emile Zola cited Claude Bernard’s work in his *Roman expérimental* (1880), he expounded on the experimental methods he deemed necessary and revelatory in naturalist literature. Examining and excavating human nature in order to accurately describe and eventually improve it, Zola hoped to elevate literary inquiry to the level of scientific research, in its analysis of human nature and heredity. Over the course of the pandemic, we as educators have had to re-examine long-held beliefs about the ideal conditions for learning and teaching. We have been able to do much experimenting and observing in the laboratories of our virtual classrooms, both out of necessity and out of the desire to best serve our students.

In the Spring of 2020, Sarah Roberts worked tirelessly to reconfigure the French language program (French 1-6) to be taught entirely online and synchronously over Zoom. Assessments were reimagined, assignments were revised, and instructors were trained to use new tools. There was a fair bit of trial and error on the parts of both students and teachers. We learned to unmute, to share our screens without oversharing our browser tabs, and to rejoice in seeing each other’s faces, if only as tiny squares on a screen. However, things that could be intuited or observed in a classroom had to be made more explicit over Zoom. Possible issues had to be anticipated and planned for. Each quarter (and

even each day) instructors learned to make adjustments to the curriculum and to their lessons in order to better facilitate learning. The resilience of my colleagues and of our students continues to amaze me.

As the 2020-2021 school year progressed, students expressed again and again that the live interaction in their Zoom French classes was a welcome change from asynchronous content and individual study. In an age of Google translate and Duolingo, when one could question the importance of a language “class,” it became apparent that the social and the human remains an integral part of language learning. Interaction, engagement, and togetherness in some form or other in their French classes were cited by students as incredibly helpful and important to them during the year away from campus. Moving forward, the lessons learned from experimenting with and examining remote learning possibilities will add new dimension to our courses and give us greater insight into the nature of our students and the future of language pedagogy.

## German Language Program



After campus closed in March due to COVID-19, we all had to move quickly to prepare for remote teaching/learning in just one week. The academic world has perhaps never changed so drastically in such a short period of time, and the consensus was that teachers and students alike felt underprepared and overwhelmed. Although I cannot say that the year been without difficulties, the transition within the German program was as smooth as possible – at least from the students’ standpoint.

We were keenly aware that students were dealing with isolation and other challenges, and it seemed more important than ever to emphasize the human element of our profession and to make directed efforts toward community-building. For that reason, we continued to meet daily on Zoom, making heavy use of breakout rooms for pair- and group-work, as well as communication-oriented games (as we would in a regular class. In the lower-level classes, we made a point to incorporate more getting-to-know-you activities, and also designed midterm projects that helped students learn with and about each other. In upper-division classes, students were required to write and comment on blogs – a project which was well-received, and is something we’ve decided to continue doing even upon returning to in-person instruction. Because there was to German Club, several instructors also offered informal happy hours outside of class time, to allow students to practice German in an informal setting.

In course evaluations, students often remarked that their German classes were their favorite, because they seemed most like “normal” classes, and the program provided opportunities for students to socialize with each other. Other students remarked on the impeccable organization of the instructors (which is also known to be a predictor of success in online learning). They also appreciated getting pronunciation feedback on videos, and the amount of time their teachers invested into giving individualized feedback – not just on grammar and vocabulary – but on the content. All of this contributed to a feeling that they were somehow connected to the university still, which was particularly important for freshmen and other students who primarily had pre-recorded lecture classes.

With that said, the transition into (and now, back out of) remote teaching/learning required a tremendous amount of work. While that was true for everyone, it perhaps weighed especially heavily on the German program, since we opt to use our own teaching materials and do not use textbooks. Dr. Evelyn Reder and Dr. Kelsey White would like to acknowledge all of the lecturers and graduate student instructors that juggled this – while also striving to make our curriculum and materials more inclusive. We also saw a drop in lower-level enrollments, which will continue to influence the number of majors and minors that we have in the coming years. The only remedy for that is time!

Although they personally enjoyed being back in the classroom in fall, they would not shy away from teaching online again in the future – especially now that the basic infrastructure is in place. They appreciate the opportunity (albeit a forced one) to continue to grow as a teacher; and many of our new tools, techniques, and practices will certainly endure post-pandemic.

### Italian Language Program

The transition to remote instruction, in March 2020, meant a quick shift in methodologies, substantial adaptation of existing teaching material, and drastic change in our testing approach. One advantage that the Italian Language program had, at the onset of this transition,

was the presence of Hybrid Language courses into its offerings (since Fall 2019). These classes have a large online component and the familiarity with an online-based instruction made our instructors better equipped at embracing this sudden shift. The language curriculum, however, had to be redesigned to accommodate new teaching tools that would enable us to deliver effective instruction while creating a non-threatening environment for our students.

The principle that has guided our transition has been: “keep our classes lively communities of people.” Our program is best recognized for its inclusiveness and sense of belonging. Students remark how easy it is, in our classes, to interact with their language instructors and seek academic and personal advice from them. They also recognize how the constant personal interaction that they experience in our classes, through the many pair or group activities, is beneficial to their learning as well as to their personal and social life. We recognized these important needs and kept them in mind when designing new online classes, especially to counter the lack of human interaction that the pandemic caused. In their comments on remote instruction in our classes, many students have remarked how the rich interaction that we offer has allowed them to forge friendships despite the remote learning. This, in turn, has made them feel less isolated during COVID-19 time, and has provided a positive academic experience while being away from campus.

Student inclusiveness and well-organized instruction have been central traits in our online classes. We have created a great number of Breakout room activities, made efforts to utilize virtual games such as Jeopardy and Kahoot, and made use of other digital material to help with communicative activities. Our GauchoSpace pages are clear and well organized, provide all the learning material that our students need, including daily teaching plans and the slides of our class presentations. We also introduced weekly Student Group Sessions into our curriculum. We create groups of four students who meet weekly on zoom and complete assigned communicative activities. Group projects (such as oral dialogues and creative assignments) have replaced traditional written tests as final assessment. All such activities have become a hallmark of our remote teaching/learning and have been highly praised by our students.

Our program is a richer one today than it was pre-COVID. The transition has enriched the way we organize material, how we use technology, and has brought new, creative ideas into our curriculum. These are the result of a substantial amount of collective work, completed in a very short time. The successful transition to remote teaching of our program reflects the dedication, professionalism, and commitment of all the language faculty in our program.

## Experiences from the IHC's Public Humanities Program



**Jordan J. Tudisco** has been involved with the Interdisciplinary Humanities Center (IHC) ever since they

entered the Comparative Literature program in Fall 2017. In addition to attending regular events organized by the IHC, they have participated in their Foundation in Humanities Correspondence Program and have become a Public Humanities Fellow in their Public Humanities Program. Through this, Jordan took two classes offered by the IHC about the Public Humanities and had the opportunity to conduct a 10-week internship with a community-based partner, Partnership for Re-Entry Program, or PREP, in Summer 2021. Based in Los Angeles, PREP offers both correspondence-based life skills courses (12 of them to be precise) and assistance with parole and re-entry to people incarcerated in men's prisons throughout California and beyond. Throughout their many years of non-profit work, PREP has helped more than 25000 people and the totality of their staff, including their current director Tony Kim, have been previously incarcerated and participated in PREP courses.

As part of their role as Communications Intern, Jordan specifically worked on researching national, state, and local grants and on creating ways to organize current participant data and gather additional information and feedback more systematically. Each of these tasks were deeply connected as participant data and feedback allows for the creation of convincing narratives to submit to secure funding and grants. For instance, a specific grant that they found was interested in funding programs for young incarcerated parents (25 and younger), but PREP did not know how many of their participants were in that age range and thus could not convincingly justify an application for funding under this grant. This informed them that PREP needed to start gathering more specific demographic data about their participants in order to support their request for funding with accurate and persuasive information. It also became clear that gathering testimonials and satisfaction surveys would allow PREP to prove the reach and importance of their programming to past participants.

Jordan is extremely grateful to have had the opportunity to work

with PREP through the IHC Public Humanities Program and to support the vitally important work that they do, even if only for a short amount of time. This internship has solidified their belief in publicly engaged work and has deeply influenced their desired career path and the kind of professor they want to be. Jordan truly believes in the importance of the public humanities and would recommend that everyone in academia and in our program truly reflects on how to make their research more relevant to the public and to the communities onto which our universities have been built.



<https://www.ihc.ucsb.edu>

## Why Study Translation? Translation Workshop with Michelle Woods

On February 11, 2021, Associate Professor of Spanish and Portuguese **Aline Ferreira** organized an online Zoom workshop with Professor Michelle Woods. Sponsored by Translation Studies, Associate Professor of English at SUNY New Paltz, Professor Woods invited UCSB to think about why study translation and/or interpreting. The workshop presented an overview of the field and its different subfields. It addressed both the paths towards an academic and a professional career, addressing which programs are geared more toward each path, the value of a PhD or an MA, the prospects for an academic career and the variety of applications of professional training in the field. It also focused on the parallel advantages of the humanities and social sciences training the field provides, even when a researcher/student leans toward one or the other. Last but not least, it focused on teaching translation and interpreting: thinking through pedagogy and questions of ethics and the ethical reader (how we ultimately foreground the praxis of reading as an act of interpretation).

Similar to last year's annual Comparative Literature award ceremony (which is traditionally held as an end-of-the-year reception at Mosher Alumni Hall), the event went virtual this year as well. Our students' achievements (remarkable by any measure but especially admirable in these challenging times of anxiety & isolation) were honored on May 27th in a lovely Zoom and PowerPoint ceremony, beautifully designed by Melissa Settelmeyer and hosted by Undergraduate advisor Roberto Strongman and Comparative Literature Chair Professor Dominique Jullien. Awards for Comparative Literature Majors and Minors, as well as teaching assistant awards were presented to celebrate and honor our students' accomplishments during these trying times. Very well done!

**Outstanding Students in a Comparative Literature Lower-Division Section** (nominated by Rachel Feldman, Wendy Sun, Naz Keynejad, Reem Taha, John Schranck, and Shanna Killeen): Sally Lai, Kim Tran, Lily Ortiz, Advika Verma, Zach Poncelet, Eliyana Van Doren, Shae-Lynn Cohen, Julia Tran, Mannix Cruz, Matthew Ho, Ranna Zahabi.

**Certificates of Excellence for Outstanding Work in an Upper-Division Comparative Literature course** (nominated by John Schranck, Catherine Nesci, and Dominique Jullien): Amiya Dutta, James Sherrer, Quinn Magpie, Mira Brynjegard-Bialik, Abby Relph, Grace DeChance.

**Certificate of Excellence in Translation Workshops** (nominated by Dustin Lovett): Lea Toubian, Timo Roberts.

**Distinction in the Translation Studies Minor** (nominated by Eric Prieto, Dwight Reynolds, and Viola Miglio): Molly Hay, Monuch Keary, Gabriel Macías.

**Distinguished Service to the Comparative Literature Program** was awarded to Naz Keynejad, Christene D'Anca, and Jordan Tudisco.

**Distinction in the Comparative Literature Major** was awarded to Charli Hurley and Vidhu Navjeevan as they completed their Senior Honors Thesis.

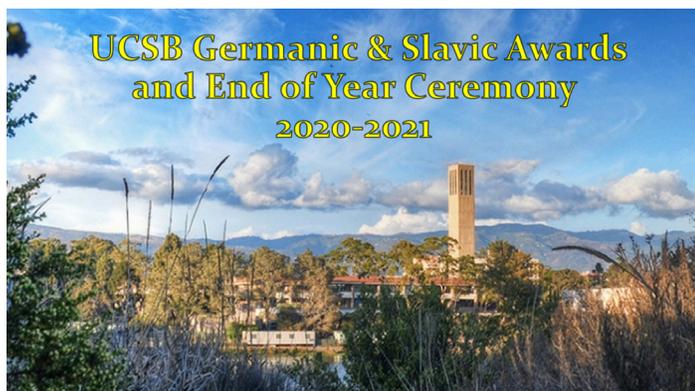
**Recognition as Distinguished Graduating Seniors** was presented to Cassie Bija, Charli Hurley, Annika Falconer, Quinn Magpie, Molly Hay, Docean Park, Connor Ding, Vonnie Wei, and Christian Puga Teran.

**Outstanding Teaching Assistant Awards** in Comparative Literature (nominated by Bernadette Andrea and Didier Maleuvre) were awarded to Rachel Feldman, Katie Jan, and Sebaah Hamad.

**Outstanding Teaching Associate Awards** were awarded to Margarita Delcheva, Arpi Movsesian, John Schranck, and Dustin Lovett.

**Congratulations to all of our 2020-2021 graduates!**





Similar to the Comparative Literature award ceremony, the annual Germanic and Slavic award ceremony went virtual on May 21st. Hosted and moderated by Professor and Chair Sara Pankenier Weld, the department of Germanic and Slavic Studies awarded twenty-two undergraduate and graduate students for their dedicated work as Majors and Minors in the department during the 2020-2021 academic year. Thanks to Melissa Settlemeyer's wonderfully designed PowerPoint, the department was able to honor and validate students' hard work during the difficult times of a pandemic. We congratulate every awardee and thank them for their excellent scholarly achievements! Very well done!

**Dr. George J. Wittenstein Memorial Award for Distinction in Research** (nominated by Elisabeth Weber): Asia Cureton.

**Certificate of Excellence Awards Russian** (nominated by Katia McClain, Sara Weld, Sven Spieker, Larry McLellan): Chris Garcia, Cassidy Lee, Joshua Cenzano, Evan Passante, Lyndon Requena.

**Certificate of Excellence Awards German** (nominated by Evelyn Reder, Kelsey White, Viktoria Gabriel, Michael Hoffmann, Anna Pajak, Fabian Offert, and Dustin Lovett): Ivy Che, Morgan Christen, Logan Null, Terrence Li, Leo Abfalterer, Erika Wu, Kuy Krawczeniuk, Laura Blume, Aiyanna Becker, Lishan (Sylvie) Shi.

**Outstanding Service to the Slavic Program**, presented by Sara Pankenier Weld, was Cate Hwang.

**Harry Steinhauer Award**, presented by Kelsey White, was awarded to Irene Rauch.

**Randell Magee Memorial Award for Outstanding Graduates in the Slavic Program**, presented by Katia McClain and Arpi Movesian, was awarded to Ruby Bruder and Andrew Zanazanian.

**Distinction in the German Major** (presented by Elisabeth Weber & Evelyn Reder) was awarded to Aliza Lee and Ramon Rosas.

**ACTR National Post-Secondary Russian Essay Contest Winners** (presented by Larry McLellan) was awarded to Cate Hwang.

**Dr. Barton Johnson Award**, presented by Sven Spieker, was awarded to Maddie Eventov and Andrew Zanazanian.

**Congratulations to all of our Gauchos graduating with a Minor in German** (presented by Anna Pajak): Megan Abrams, Aaron Arpon, Alex Banning, Mayra Barranco Cortez, Nick Barrett, Jingyi Bian, Andrew Bieler, Thea Bruggemann, Jack Cauchi, Patrick Chen, Louisa Crouthamel, Marina Dalarossa, Danielle Dexter, Diane Dizon, Camryn Gulbranson, Alex Hallisy, Haoyue Li, Isabella Liu, Yanbo Liu, Ryan Marczak, Skylar McFarlane, Alex Meinhof, Fatima Montelongo, Taylor More, Kymbria Shepherd, Xuezhun Sun, Matt Swann, Xiaoyu Wang, Noah Wolton, Hongyi Xu, Jingjing Yu, and Catherine Zhu.

**Congratulations to all of our Gauchos graduating with a B.A. in German** (presented by Fabian Offert): Mark Blenz, Zoe Fang, Mingyue Hu, Camille Maraj, Victoria Palma, Irene Rauch, Jennifer Sterling, Hanyue Sha, Cambria Tolsma, and Brianna Vargas.

**Congratulations to all of our Gauchos graduating with a Minor in Russian** (presented by Katia McClain): Andrew Zanazanian, Ruby Bruder, Anna Khachatryan, and Smita Narasimhan.

**Congratulations to all of our Gauchos graduating with a B.A. in Russian & Eastern European Studies** (presented by Katia McClain): Anika Temple and Sydney Sterling.

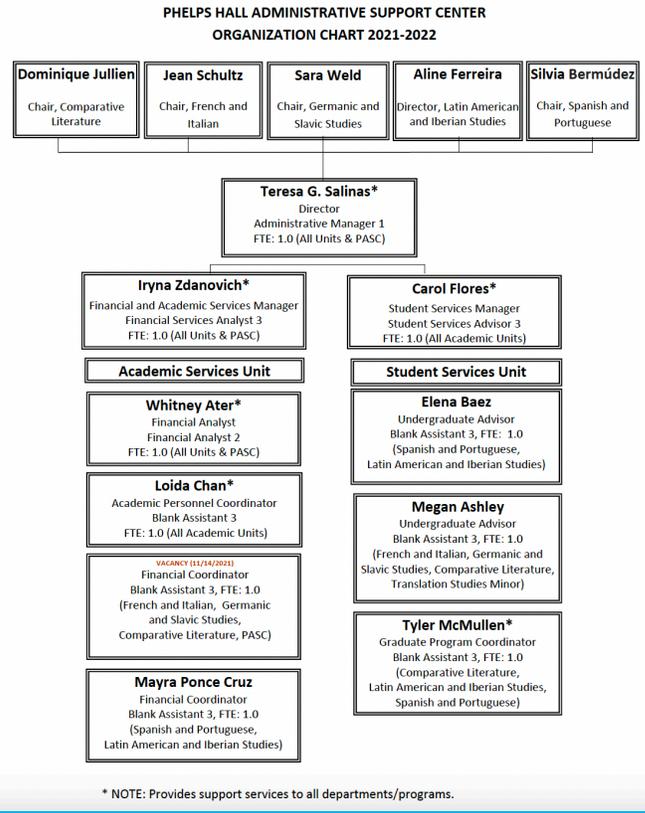
**Congratulations to all of our 2020-2021 graduates!**

# PASC Staff Updates

Fall Quarter 2021 brought some changes to the Phelps Administrative Support Center (PASC). For example, a Remote-Hybrid Work Agreement was applied allowing administrative support staff to split their work environments between in-person on campus and off-campus work offices. The change did not create any disruption to production efforts as staff continue to be available via Zoom and telephone when not in-person on campus. The change to fully remote for 18 months was a shift that surprised PASC all. But, PASC transitioned to this unplanned change rather seamlessly, and did their best to meet both instruction and administrative needs. Congratulations!

Now they have transitioned to a hybrid/remote work environment during the fall quarter, and learned that the operational needs for the cluster can be accomplished with good communication tools. While in-person is more personable, and doubtlessly preferred, people's health, safety and well-being are factors worth considering as PASC navigates and manages the changed work life environment of today. Their success is beneficial for all of them in the PASC cluster! Change management will continue to evolve as they all work together to meet their goals. PASC is happy to report that Megan Ashley has joined their team as the new undergraduate advisor.

Lastly, PASC is recruiting for a new Financial Coordinator for CLIT/FRIT/GSS as Adrian Mejia has moved on to a new position in the Mathematics Department. The move was a promotion and PASC wishes Adrian the very best in his career endeavors!



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