

UNIVERSITY of WISCONSIN  
**UWMILWAUKEE**

E N G L I S H

Annual Report & Newsletter  
2017-2018





## The View From the Chair Gregory Jay

Welcome to the annual UWM English Department Newsletter and Annual Report.

Back in August of 2017, I became Department Chair, succeeding Professor Mark Netzloff, whose three years in office were a remarkable combination of commitment and efficiency. Thanks from all of us to Mark for his efforts.

As you can see from the extraordinary richness of achievements, initiatives, publications, and events chronicled in the pages to follow, the news of the death of the humanities has (apologizes to Mark Twain) been greatly exaggerated. I am proud of the work done by our faculty, staff, and students in a challenging time of unprecedented budget reductions.

We have witnessed an outpouring of new books, new articles and essays, new classes, new lectures and readings, and new community partnerships and events. But we have also experienced the consequences of the very real decline in government support for public higher education, including increased student debt and the flight of faculty to other institutions.

Recently UWM earned “R1” status from the Carnegie Commission on Higher Education, the leading authority in measuring quality of achievement among research campuses in higher education. Among key factors contributing to this success was the record of the English Department’s doctoral program and the publications of its faculty.

We continue to recruit, educate, and graduate PhD students of the highest caliber, who have the opportunity to work with scholars noted for their innovative research as well as award-winning creative writers and experts on media, cinema, and digital studies.

The achievements of the Department would be impossible without the energetic contributions of our academic staff and administrative personnel. The academic staff consist of our non-tenure-track faculty who so ably teach in our course array and

assist with its development and administration. Our administrative personnel, featured in an article below, have formed an unusually productive team and made the life of the Department happier as a result.

What’s ahead? In Fall of 2019 we will launch new B.A., M.A., and PhD tracks combining rhetoric, composition, professional and technical writing, digital literacies and community engagement. This ambitious effort will reposition our degrees and courses in an area of high student interest. Our partnership with C21—the UWM Center for Twenty-First Century Studies—grows stronger, particularly in collaborations around the public humanities as well as theoretical work in cultural studies.

Associate Professor Jason Puskar joined with History Department Chair Amanda Seligman and others at UWM in winning a National Endowment for the Humanities grant to foster re-thinking the doctoral degree toward greater career diversity, an effort we hope to sustain with additional internal and external fund support. We also aim to grow programming in Indigenous Literary Studies, under the leadership of a cohort of faculty working closely with UWM’s Electa Quinney Institute for American Indian Education.

Finally, the ability of the Department to move forward with these and other vital projects depends in part on the donations we receive from friends and alumni. 2017-18 was our most successful year of late in this regard, making possible new student awards, scholarships, and support for faculty research. Your gift, no matter the size, makes a difference, so please consider visiting the “Give to English” page on our web site (<http://uwm.edu/english/give/>).

Thanks to all for your interest and support, and please feel free to be in touch anytime: [gjay@uwm.edu](mailto:gjay@uwm.edu).

## Program Spotlight: Indigenous Literary Studies

### *Boozhoo / Bozho / Pōsōh / Aho/ Shekóli/ Koonamansi!*

*Greetings in the languages of Ojibwe / Potawatomi / Menominee / Oneida / Ho-Chunk/ Mohican – All the nations of Wisconsin!*

Scholars of indigenous studies at UWM are rewarded with a rich, interdisciplinary experience that is couched in both theory and practice. In addition to our English department faculty, students in the program are able to study with esteemed scholars in anthropology, urban planning, and the arts. Students on our campus can study Anishinaabemowin (Ojibwe), Oneida, Ho-Chunk or Menominee in addition to taking a range of Native Literature courses that focus on comparative indigenous theory, creative writing, literary transnationalism and postindian survivance.

The UWM experience is not limited to coursework, however, and students have an array of opportunities to contribute to the field through publications, conference participation, and creative work. Our faculty are heavily involved in the cultivation of indigenous studies at the convergence of language and culture.

Few urban centers in the United States compare to Milwaukee with regards to indigenous studies. The UWM campus reflects the region's strong and vibrant connection to its first peoples. A large and thriving Native student population here on campus has formed numerous student groups including the Word Warriors, the American Indian Student Association, as well as the Native American and Indigenous Studies Association. In addition to these student-run organizations, those interested in indigenous studies are invited to explore further at the Electa Quinney Institute.



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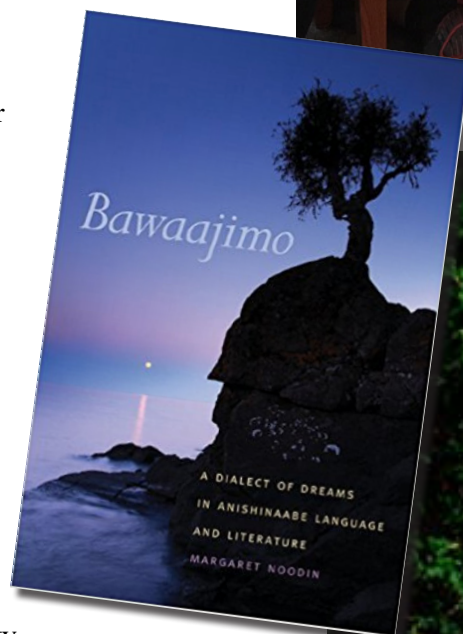


## Faculty Profile: Margaret Noodin

Margaret Noodin received an MFA in Creative Writing and a PhD in English and Linguistics from the University of Minnesota. She is currently an Associate Professor here at UWM where she also serves as the Director of the Electa Quinney Institute for American Indian Education. She is the author of *Bawaajimo: A Dialect of Dreams in Anishinaabe Language and Literature* and *Weweni*, a collection of bilingual poems in Ojibwe and English. Her poems and essays have been anthologized and published in *Sing: Poetry from the Indigenous Americas*, *Poetry Magazine*, *The Michigan Quarterly Review*, *Water Stone Review*, and *Yellow Medicine Review*.

She is a strong advocate for education and community engagement through relevant research and teaching. In Milwaukee she works with the First Nations Program in the Milwaukee Public Schools, the Milwaukee School of Languages, the Milwaukee Indian Community School, the Audubon Center and the Urban Ecology Center. With her daughters, Shannon and Fionna, she is a member of Miskwaasining Nagamojig (the Swamp Singers) a women's hand drum group whose lyrics are all in Anishinaabemowin (Ojibwe).

To see and hear current projects visit [www.ojibwe.net](http://www.ojibwe.net) where she and other students and speakers of Ojibwe have created a space for language to be shared by academics and the native community. She is a strong advocate for education and community engagement through relevant research and teaching. In Milwaukee she works with the First Nations Program in the Milwaukee Public Schools, the Milwaukee School of Languages, the Milwaukee Indian Community School, the Audubon Center and the Urban Ecology Center.



# Big Read: Wisconsin Reads *The Round House*

In 2018, Wisconsin Reads *The Round House: An* NEA Big Read took place during March and April across several Wisconsin communities, including Rice Lake, Hayward/LCO, Marshfield, Baraboo, Waukesha, Milwaukee, and West Bend.

Louise Erdrich's *The Round House*, which received the National Book Award for Fiction in 2012, explores the fine line between justice and revenge in a Native American community and the "resilience of the [Native] culture," as Reader's Digest puts it. *The Round House* is told from the perspective of Joe Coutts, a thirteen-year-old Native American boy growing up on a North Dakota reservation who experiences the trauma of a brutal sexual assault on his mother.

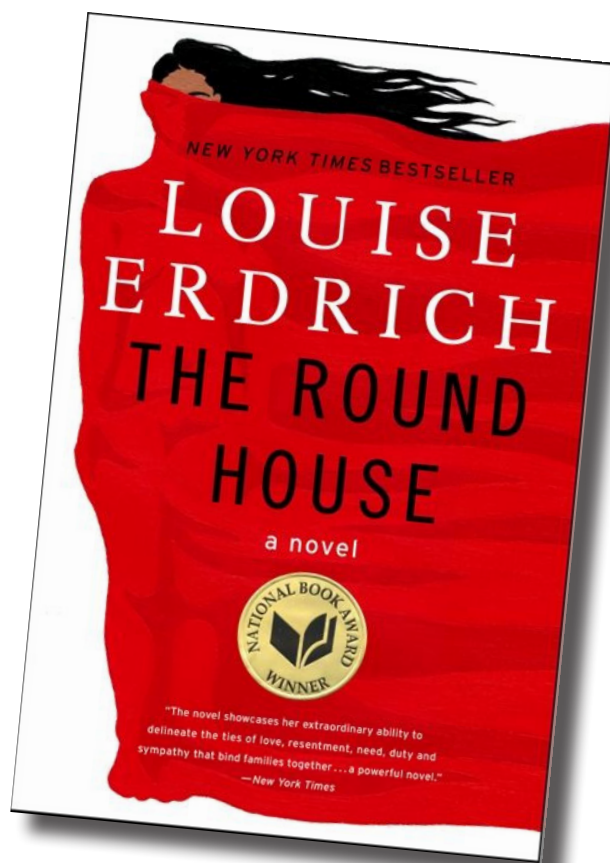
March kickoff events included a March to End Sexual Assault in Marshfield and Rice Lake as well as a Community Conversation about *The Round House* at the West Bend Community Memorial Library. Poetry readings and introductory remarks about *The Round House* in Milwaukee with 2015-16 Wisconsin Poet Laureate and UWM professor Kimberly Blaeser (Anishinaabe), Oneida poet Roberta Hill in Baraboo, and Heid Erdrich, a member of the Turtle Mountain Band of Ojibway, at Lac Courte Oreilles Ojibwa Community College (LCO-OCC).

Youth events included poetry workshops at the Indian Community School of Milwaukee with UWM English's graduate students Franklin K.R. Cline, Peter Burzynski, and Kenzie Allen. A community conversation was held at Woodland Pattern Books and led by Shanae Aurora and Jeremy Carnes.

Other events include a hands-on display of works from Special Collections by Ojibwe authors, a storytelling workshop with Ex Fabula, and poetry writing workshops at Indian Community School of Milwaukee

The Big Read will culminate with A Native American Literary Feast and Festival at LCO-OCC with poets b:william bearhart, Kim Blaeser, Heid Erdrich, Louise Erdrich, and Roberta Hill on April 28.

Funded by the National Endowment for Arts and Minneapolis-based Arts Midwest project, the Big Read program seeks to broaden understanding of the world and communities through the sharing of a good book. The project has received additional funding from the Wisconsin Humanities Council, the Friends of the Marshfield Public Library, the Lac Courte Oreilles Ojibwa Community College Library, the Marshfield Community Foundation, the UW Colleges and many of its departments and programs, including American Indian Studies, the UW Colleges Library, the UW-Barron County Foundation and Thursdays@the U Series, Gender, Sexuality, and Women's Studies, and others.



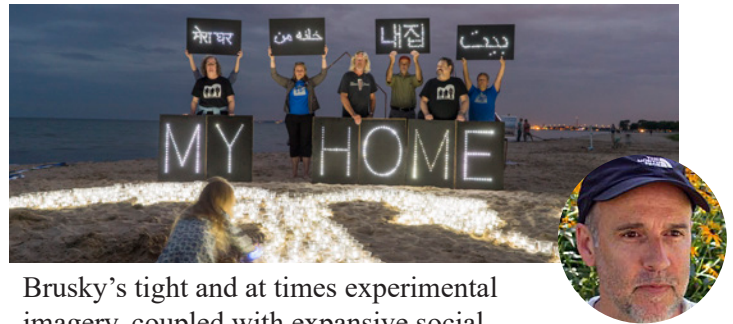
# Overpass Light Brigade

In response to the 2011 ratification of Wisconsin Act 10 which, among other things, removed the collective bargaining capacity of public sector employees, the Overpass Light Brigade introduced a novel and revolutionary form of tactical media. UWM English Professor Lane Hall and partner Lisa Moline (PSOA) stood out in public protests, holding aloft boards lit up with slogans that denounced the contentious legislation. While the short and simple messages displayed would prove evocative, the campaign itself would grow and prove to be one of the more prolific platforms for contemporary progressive causes.

In the years since their start in 2011, OLB has grown



into a global phenomenon and the signature array of LED-lit boards are being held high in movements from California to Croatia. Aside from the signs being of simple construction (with plans freely available online), one of the significant reasons for OLB's success has been through the photography of co-organizer Joe Brusky who joined Hall and Moline in 2012.



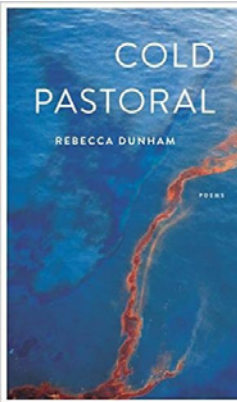
Brusky's tight and at times experimental imagery, coupled with expansive social media, has become a hallmark of OLB. As a highly visual campaign, OLB also finds its way even on to mainstream media platforms such as CNN and the pages of the New York Times. Hall shared with *hagrin* how his son recently discovered a section devoted to the creative activism of OLB in one of his college sociology textbooks. OLB was also the subject of a multi-award winning short film, "Overpass Light Brigade," (2014) by filmmakers Dusan Harminc and Matt Mullins, which was widely screened in film festivals and on PBS online.

Here in Wisconsin, OLB continues to be active, lately taking on issues surrounding water and the environment, access to public education, social justice, and other topical concerns. Meanwhile, Hall's eclectic course offerings in the English Department at UWM include such topics as artistic and political legacies of the avant-garde, experimental writing, zine-making, and tactical media. Hall is also highly involved in shared governance at UWM, and believes education to be singularly important for a functioning democracy and a life well lived.



Photos by Joe Brusky

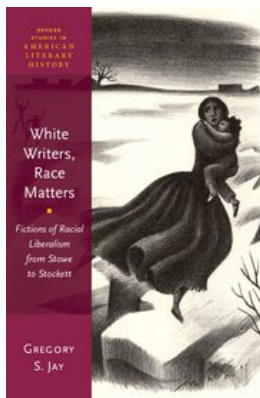
# Faculty Books



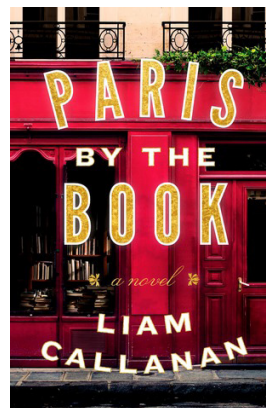
*Cold Pastoral*  
Rebecca Dunham



*Translanguaging Outside the Academy*  
Rachel Bloom-Pojar



*White Writers, Race Matters*  
Gregory Jay



*Paris by the Book*  
Liam Callanan

# 2017 Faculty Awards and Grants

## Faculty Teaching Awards~

Kristie Hamilton, undergraduate  
Jocelyn Szczepaniak-Gillece, graduate

## Teaching Excellence Award, Academic Staff

Nancy Nygaard

**UWM Distinguished  
Undergraduate Teaching Award**  
Sukanya Banerjee

## The Research and Creative Activities Support (RACAS) program

sponsors competitively selected proposals from across UWM. Supported projects are chosen that will increase the national and international recognition of the awardees, their programs, and the institution. Examples include publications, creative works, proposals for extramural funding and/or named fellowships, and artistic performances.

## 2017 Faculty RACAS recipients:

Liam Callanan, *Bird of Paradise: A Biography of Wisconsin Aviation Pioneer Lester Maitland*

# Midwest Interdisciplinary Graduate Conference



In February the Midwest Interdisciplinary Graduate Conference (MIGC) held its 13th annual conference around the theme of *Asymmetry*. Organized by graduate students, the two-day conference featured talks, performances, art installations and media screenings from eighteen different disciplines. Presentations were linked together by a shared interest in structures of power and ranged from the literary treatment of the plague to the political potentials of Black Twitter to the visualization of gentrification in Milwaukee. The keynote address, “Asymmetries of the Vertical: Mediating the War on Terror from 9/11 to Trump,” was presented by Dr. Lisa Parks from MIT. In addition to the sixteen conference presenters, on Friday night thirteen graduate artists shared their creative work at the Kenilworth East Gallery. The evening, always a conference favorite, featured art installations, dance, poetry, short fiction, and short film screenings.



MIGC was generously supported by The Center for 21st Century Studies, The Graduate School, The Office of Research, The College of Letters and Sciences, The Year of the Humanities at UWM, The Office of the Provost, The Division of Student Affairs, and The Department of English.

For more information about MIGC 2018 and previous conferences, visit [themigc.com](http://themigc.com)



## EAT LOCAL :: READ LOCAL NATIONAL POETRY MONTH READING

In honor of “National Poetry Month” this past April local poets celebrated a partnership with over fifty Milwaukee and Madison area restaurants as part of UWM’s Eat Local :: Read Local project. The UWM English Department organizes the Eat Local :: Read Local initiative, which brings poetry to readers at local eateries. Jenni Moody and Tobias Wray, the Graduate Student curators of this project, invited poets from the Milwaukee and Madison literary communities to submit short poems, which were printed on cards and distributed to patrons throughout the month of April.

In addition, diners were encouraged to participate by composing their own poems inspired by their meals. They could submit their food-inspired verses online to the Eat Local :: Read Local Community Poets Gallery for publication.

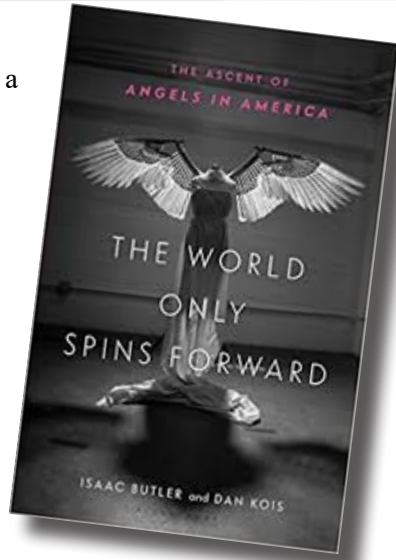
The highlight of the Eat Local :: Read Local celebration took place at a live reading event on April 11th at Milwaukee’s Pizza Man restaurant. Audience members at the events had the opportunity to meet and savor the literary fare of poets Mikey Cody Apollo, Ann-Marie Blanchard, Ae Hee Lee, Kristin Peterson, Ryan Burden, Freesia McKee, Caleb Nelson, Caitlin Scarano, Franklin K.R. Cline, Tyler Farrell, Alessandra Simmons, and Peter Burzynski.

Learn more about the poets, participators, and curators at [www.eatlocalreadlocal.org](http://www.eatlocalreadlocal.org) and <https://www.facebook.com/eatlocalreadlocal/>



## Dan Kois

The UWM Visiting Writers Series hosted a very special event on the evening of March 15. Dan Kois, co-author of *The World Only Spins Forward: The Ascent of Angels in America*, took the stage with a dozen or so faculty and students to perform parts of this fascinating oral history of Tony Kushner's Pulitzer-prize winning play about AIDS, politics, and the search for redemption. After the staged reading, Kois was joined at the table by English Department Chair Gregory Jay for a conversation about the book (co-authored with Isaac Butler), its unique form, and the enduring issues the play explores. Though living now in Washington, D.C., where he writes for Slate, Kois grew up in Whitefish Bay and went to high school there. The event was also attended by his mother, brother, and former mailman. A good time was had by all.



**UNITED**  
STUDENT / FACULTY READING SERIES  
**WE READ**

United We Read, a recurring faculty/student reading series, is one of the many innovative ways the UWM English Department brings creative work off of the page and into the community. Events are held four to five times a year and hosted by variety of Milwaukee area bookstores, bars, and cafes. At each reading, one UWM faculty member and three graduate students share poetry, short fiction, non-fiction, and experimental texts with an audience.

The readings often are centered around a seasonal theme, offering a new experience to interested listeners at each session. United We Read held several engaging readings in 2016, including the following events:

April 12 at the Golda Meir Library Grind coffeeshop, featuring Mauricio Kilwein-Guevara and graduate students Franklin K.R. Kline, Elisa Karbin, Noel Pablo Mariano, Caitlin Scarano and Alessandra Simmons.

March 9 at Woodland Pattern Book Center, featuring Liam Callanan and graduate students Mark Brand, David Kruger and Noel Pablo Mariano.

May 3 at Cafe Hollander, featuring Rikki Clark and graduate students Peter Brooks, Carina Gia Farrero and Michael Larson.

September 22 at the Riverwest Public House, featuring Kimberly Blaeser and graduate students Ryan Burden, Kevin McColley and Caitlin Scarano.

November 10 at Boswell Books, featuring George Clark and graduate students Ae Hee Lee, Brookes Moody and Ben Turk.

United We Read continues to bring faculty, students, and the community together with more events in 2017.



## Graduate Student Profile Jeremy Carnes

### Comics Challenge Our Understanding of History

We usually arrange American literature in historical categories from realism to modernism to postmodernism and beyond. To think around the continually overstretched reach of this historical schema, I look to a type of literature that has, for many years, existed and flourished outside the realm of academia: comics. As Jared Gardner puts it, “almost never being respectable, comics has been left to develop its own language and its own unique relationship with readers, often for long periods.” Because of its independent development, comics require not only different historical categories but different assumptions about the relationship between literature and history.

My dissertation begins by focusing on Art Spiegelman’s 2004 collection *In the Shadow of No Towers*, which

chronicles his experiences during and after the 9/11 attacks in New York City. Through his consistent mixing of the past with the present, Spiegelman practices what I call transhistoric reading, where texts exist simultaneously within and beyond their historic moment. Reading in this way allows these texts to complicate our relationships with events, stories, and cultural productions across histories and periods. Transhistoric reading opens new pathways for studying literatures of minoritized groups, and reading across history also starts the process of bringing equity to comics studies. My latter chapters focus on Marvel’s Uncanny X-Men, Black Panther, and the Indigenous comics collection Moonshot to argue that such a broadening of historical understanding pushes literary studies to rethink how we approach history, especially as it is tied to various identity categories including gender, sexuality, race, and indigeneity.



## Graduate Student Profile Danielle DeVasto

### Now more than ever, we need effective, ethical interaction between scientists and publics

Riddled with geologic faults, Italy has a long history of earthquakes and other seismic activity. So, the 6.3-magnitude earthquake (and its ensuing damage) that struck the central Italian city of L’Aquila on April 6, 2009, while tragic, is not surprising. Italy does not, however, have a history of holding trials over such seismicity. In the wake of the devastating earthquake, which resulted in over 300 deaths and 10 billion euros in damage, seven scientists were charged with manslaughter for failing to appropriately warn the public. Relatives of some of the victims argued that the victims changed their habits (i.e., staying at home the night of the earthquake) after hearing the interviews and press conferences. Lengthy public trials ensued from 2011-2015. The indictment, conviction, and now partial-acquittal have elicited international uproar, adding earthquakes to a growing body of high stakes scientific controversies – such as GMOs, vaccines, and climate change – in which publics must interact with scientists. This earthquake and its trial entangled the public, the political, and the technical, foregrounding the specific challenges of communication between experts and publics about risk and uncertainty. As the unprecedented occurrence of a criminal

trial indicates, the stakes surrounding the communication of risk and uncertainty – for experts and publics alike – have never been higher.

My dissertation, then, explores the L’Aquila controversy, which provides a unique opportunity for studying the communication between scientists and publics. Seismology as a science is young, and, when it comes to understanding earthquakes, rather uncertain with no resolutions on the horizon; it involves complicated systems on a time scale that spans billions of years. Communication about these technical aspects is inherently difficult, let alone accounting for the political, personal, environmental, economic, and so forth. Ultimately, with this project, I want to understand how situations such as L’Aquila can be better negotiated both by expert and by public stakeholders. I suggest that rhetorically-oriented approaches can improve this fraught communication, and I explore new synergies among three concepts which rhetoricians have treated separately but which are inextricably entangled in situations like L’Aquila: agency, expertise, and uncertainty. I believe that contemporary rhetorical theory can help develop methods and frameworks that will improve communication about risk and uncertainty and support civic agency in risk communication, including in situations of potentially cataclysmic geological events



## Graduate Student Profile Joni Hayward

### **Pedagogical films convince us we have control over the environment**

My field is cinema and media studies, and my work is dedicated to the rigorous exploration of our understanding of the environment, natural resources, energy, and the politics enmeshed in their mediations. My scholarship focuses in part on pedagogical, or “useful,” cinema: this distinct, albeit loose category includes documentary film, a variety of entertainment media, television programs with science-based or environmentally-gearred messages, as well as advertisement, propaganda, and even industry films. For example, I have worked on 1) a historiography of environmental documentary film since 2001, 2) a study of the intersection of environmental film and activism, and 3) an exploration of the limits of experiences of nature in creating environmental awareness. I not only study the representation of environmental issues, but also

the media infrastructures, data, and material outcomes of environmental media.

Most recently, I have researched two disparate, but not unrelated areas: the historical and social function of gas industry films in interwar Britain, and the present-day use of drones to aid in conservation efforts. Between World War I and World War II, the British gas industry aimed to communicate the efficiency and safety of gas as a fuel source in the home. I view these early industry films as pedagogical in nature and as reflective of a burgeoning environmental sensibility surrounding the need for efficiency and economical energy. Though vastly different in their purpose, drones are part of the desire for control and efficiency as well, being used to monitor, surveil and sense environments. While pedagogical media can be seen as a harnessing tool to convince us that we have control over the environment, my work interrogates where agency settles and how it shifts.



## Graduate Student Profile Louise Zamparutti

### **New national monument normalizes an extreme political agenda.**

The Basovizza Monument in northeast Italy was inaugurated as a national memorial in 2007. The monument commemorates victims of a so-called “Italian genocide” instigated by Yugoslavians at the end of World War II, a claim that is not substantiated through physical evidence. The designation of the site as a place of national memory and the narrative that it produces were initially very controversial, and the monument was widely regarded as the brainchild of Italy’s far-right political parties. Today, however, the monument is a popular site for tourists from all over Italy and for classroom visits, and its popularity is enhanced through its evocative website and social media presence. It is no longer controversial or political.

My dissertation investigates how this monument transformed a politically divisive issue into a publicly accepted national narrative. I show how the monument combines claims of objectivity and fact with evocative, emotionally charged

imagery in order to produce a new version of Italy’s World War II history. The motive and intent behind the monument’s narrative is invisible due to a form that invokes credibility and legitimacy.

I collected multiple forms of data, including photographs, interviews, and texts and media in support of the monument’s construction. I tracked recurring themes and motifs expressed in the monument and the supporting discourse. I identified specific argumentation strategies and showed how those strategies, by reinforcing established discourse, legitimize the narrative presented by the monument.

My research allows us to analyze how controversial issues become legitimized discourse, and invites inquiry into how the reverse might occur; that is, how non-controversial issues, discourses, and artifacts (such as monuments) might become controversial. Ultimately I hope to identify the incremental steps by which extreme viewpoints and actions manage to achieve normalization and public acceptance.



# Graduate Student Profile

## Kevin McColley

### Novelist Wrestles with History

I am currently writing a novel (entitled *Man of God*) that explores the early settlement of the uppermost of the upper-midwestern United States and the clash of the Ojibway, Lakota, and European-American cultures that occurred there as the American frontier pushed west, culminating in the 1862 Lakota Uprising in southern Minnesota that resulted in the deaths of as many as three thousand European-American settlers. Writing historical fiction is a research challenge: ferreting accounts that can be trusted, and, for those that can't be, understanding why they were written as they were written. For *Man of God*, I was fortunate to find memoirs of the first missionaries to the region in the 1840s, as well as eye-witness accounts of the uprising from both Lakota and European-American perspectives.

My job now is to meld all that information into an engaging, yet accurate, account. At a deeper level, *Man of God* explores the nature of historical fiction in contemporary America—a “western,” in a time and place where the assumptions and mores of the traditional western novel are, thankfully, either seriously challenged or already overthrown.

I have published six novels, the last two of which were nominated by their publisher, Simon and Schuster, for the National Book Award. I am a military veteran, and a thread that runs through all my published work (as well as *Man of God*) is the theme of war and especially war trauma, how those who suffer from war deal with that suffering, and how American society accepts or refuses to accept the war-wounded who have returned to it.

## 2017 Graduate Degrees Conferred

### MA Graduates

Daniel Carver - Summer 2017  
Andrew Freeburg - Spring 2017  
Emily Jones - Summer 2017  
Christina Lee - Spring 2017  
Yousuf Mamoon - Spring 2017  
Carter Reitman - Spring 2017  
Mark Wisniewski - Spring 2017

### PhD Graduates

Mark Brand - Spring 2017  
Ash Evans - Fall 2017  
Ronald Felten - Spring 2017  
Zachary Finch - Spring 2017  
Kalling Heck - Spring 2017  
Molly Kessler - Spring 2017  
Richard Schnoll - Spring 2017  
Leslie Singel - Summer 2017  
Alison Sperling - Spring 2017  
Tobias Wray - Fall 2017

## 2017-18 Graduate Student Fellowships

### Advanced Opportunity

Storm Pilloff  
Kristin Ravel  
Alessandra Rolffs

### Distinguished Dissertator Fellowship

Michael Larson  
Soham Patel

### Distinguished Graduate Student Fellowship

Amanda Haag  
Siwar Masannat

# Graduate Student Awards

## **Congratulations to all graduate students who received recognition at the English Department's 2017 Spring Awards Ceremony!**

### **Teaching Excellence Award, Graduate Teaching Assistant**

Robert Bruss

### **James A. Sappenfield Fellowships**

Thad Furman

Molly Ubbesen

Elisa Karbin

Alexander Rucka

Joni Hayward

### **Tinsley Helton Dissertation Fellowship**

Danielle DeVasto, "Negotiating Matters of Concern: Expertise, Uncertainty, and Agency in Rhetoric of Science"

### **Wladyslaw Cieszynski Literary Prizes**

#### **Wladyslaw Cieszynski Memorial Award, Poetry**

Ae Hee Lee, "An Astral Death"

#### **Wladyslaw Cieszynski Memorial Award, Prose**

Michael Larson, "Hay in Summer"

#### **Prose Runner Up:**

Sherri Hoffman, "Stained With Lime"

#### **Wladyslaw Cieszynski Fellowship**

Ann-Marie Blanchard

Ae Hee Lee

Soham Patel

#### **Academy of American Poets**

##### **Edward Ryan Prize**

**First Prize:** Willa Richards "Death's Door, Winter 2015"

**Runner-Up:** Ann-Marie Blanchard,  
"Don't Feed the Girl"

#### **William Harrold Memorial Award**

Amanda Haag, "Emergency Gardens"

#### **UWM English Department Poetry Manuscript Award**

Tobias Wray, "Continuum"

#### **Sheila Roberts Prize**

Willa Richards, "Failure to Thrive"

#### **Runner-Up:**

Mark Brand, "With Darlin' in the Bootheel"

#### **Ellen Hunnicut Prize**

Sherri Hoffman, "Bring Me Water Until I Drown"

#### **Runner-Up:**

Michael Larson, "Six Months of Winter"

#### **Thomas J. Bontly Fiction Award**

Ryan Burden

#### **Frederick J. Hoffman Award**

Jennifer Moody, "Into the Fire: Animist Vitality and Object Intermediaries in Angela Carter's 'The Company of Wolves'"

#### **Alice Gillam Award**

Storm Pilloff

#### **Ruth B Skretting-Bertschi Scholarship**

Katharine Casey

Bailey Flannery

Morgan Lipinski

Bijan Salamati

#### **Elizabeth Babbitt Memorial Scholarship**

Elliott Baas

Jennifer Johnston

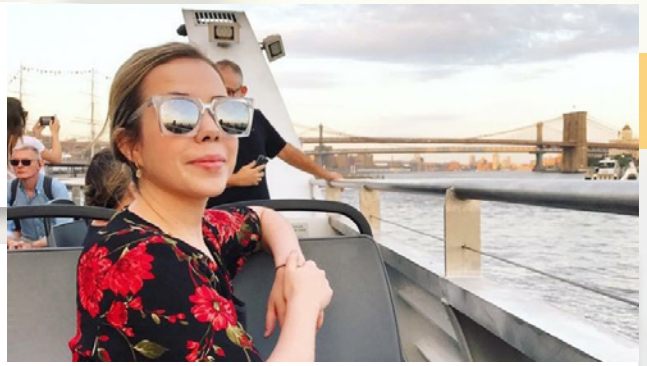
Adam Piwoni

#### **Robert B Jones Memorial Scholarship**

Faith Bradley

Trevor Sprague

# Undergraduate Alumni Profile: KrisAnne Madaus



**English alumna at *Vanity Fair* celebrates first bylines**  
By Sarah Vickery, College of Letters & Science

*Vanity Fair* magazine is among the top publications in the U.S. Covering pop culture, current affairs, and fashion, the magazine has a circulation of more than 1 million readers.

It's KrisAnne Madaus' job to ensure every page is perfect. Madaus majored in English at UWM and graduated with her Bachelor's in 2014 before getting her Master's at the New School in New York City. Today, she's a production assistant at *Vanity Fair*. She talked with UWM about her job and her recent bylines – including a story on Heidi Klum's Halloween party.

## **How did you get started at *Vanity Fair*?**

It was a complete surprise to me. The one thing I have learned is that the more you network with people, the more opportunities you get. During my time at the New School, I worked as my thesis adviser's research assistant. I learned that her husband writes for *Vanity Fair*. Near the end of the semester before I graduated, I got an email saying that there was an opening at the magazine, and my thesis adviser kindly recommended me for the position. Of course, I had to interview like anyone else, but I truly believe that networking with people got me here.

## **What does a production assistant do?**

I support the production department, including the production director and the associate managing editor. My job is to take each page of the magazine through every stage. It starts with the writer sending us the text, which we clean up for stand-out errors, and then we send it to other departments like copy and research. From there, we merge art with text using InDesign and InCopy to get ready for the print process.

## **And now you've started writing for the magazine too.**

Another part of my regular job is to write for a little bit for print. I don't get a byline for these things. It's just things that regularly occur in the magazine, like contributor's notes or table of contents entries. For these, I reach out to some of our writers and photographers and interview them.

Other than that, the things that I've had published on web were things that I've personally pitched - the Heidi Klum interview for her Halloween party, and then a small article about an interior design book.

## **How was it seeing your byline for the first time?**

I've had my fiction published before in small literary magazines, but having my name on *Vanity Fair* is something that extends way beyond my literary community. My mom knows what *Vanity Fair* is, and people who aren't necessarily readers or writers know the name.

Going forward, I would like to write more for web. I love my job very much, but I did go to school for writing. I'll be brainstorming and making pitches. |

## **What are the elements of a good pitch for an article?**

A subject line that an editor won't ignore is a good start. You have to remember the sheer volume of emails these editors get daily. You need something that stands out. I also include my word count, the deadline, and what date I want it to run – all the facts.

When I pitched Heidi Klum, it wasn't as hard. She's a celebrity, so people are already paying attention. Beyond that, you want to make the editor feel like you know what you're doing with the pitch. For example, I had already reached out to Heidi's publicist to see if she would be interested in doing a one-on-one with us, to make sure that if my editor said yes it was a solid deal and we wouldn't have any issues moving forward.

## **Do you ever have moments where you think, 'I can't believe they hired me'?**

Pretty much everyone who works at *Vanity Fair* has a degree or background in journalism. A lot of them have wanted to work here their whole life. I just showed up. I feel a little bit of guilt for that, but I am qualified. I'm a writer. I'm good at my job and I know what I'm doing. But I think that not planning to be there gives me a bit of a different perspective.

[You need] persistence. You will get rejected a lot. It's a very tough field, and when you jump into it with no background, like I did, you're not going to understand a lot. You just have to keep going.

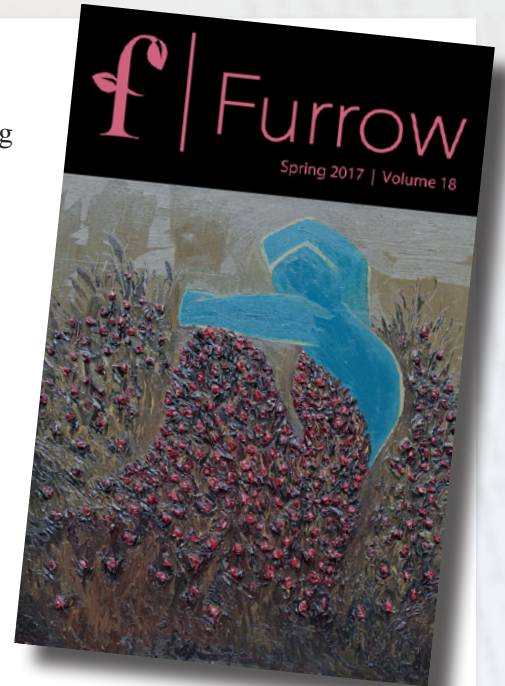
*This interview originally appeared in the January 2018 edition of the UWM Letters and Sciences newsletter*

# Undergraduate News

## FURROW

*Furrow's* plans to their reach nationwide took a big leap forward this year. 2017 editors Nat Froiland, Hannah Bulgerin, and Alena Hansen developed a massive email list of creative writing and art instructors nationwide. This resulted in receiving over 1000 submissions in 2018 (up from 150 the year prior). Student editors rose to the challenge of giving each submission a careful reading and gained a valuable understanding of what editors go through when trying to identify outstanding work. This year's issue will feature poetry, fiction, nonfiction, and art from students from over 30 different universities and three countries.

*Furrow* also held a fundraiser/outreach event in the union on February 13, selling copies of the journal and Valentine's cards written and designed by *Furrow* students as part of their training in layout and design. They raised enough money to defray some of the costs of their new Submittable subscription, which helps gather and organize submissions. 2018's fundraising strategist, Malachi Lyonsdove, has already gathered pledges from local donors to help fund cash prizes for this year's top contributors in each genre. Everything *Furrow* does is made possible through generous donations from local benefactors faculty, and alumni.



## Sigma Tau Delta Honor Society

The English Department at UWM is proud to have established a new branch of the Sigma Tau Delta International English Honor Society in 2016 under the faculty sponsorship of Liam Callanan. Sigma Tau Delta is an invitation-only association that confers distinction for high achievement in English language and literature studies. Candidates must have completed a minimum of two college courses in English language or literature beyond the usual requirements in freshman English with a minimum GPA of 3.0. Sigma Tau Delta 2017 inductees include Jess Alanis, Elliott Baas, Katharine Casey, Elise McArdle, Kathryn Skjoldager, Alyssa Stire, Matthew Warmser, and Anna Welton

With over 880 active chapters located in the United States and abroad, there are more than 1,000 Faculty Sponsors, and approximately 9,000 members inducted annually. Sigma Tau Delta also recognizes the accomplishments of professional writers who have contributed to the fields of language and literature.

All interested students should contact Prof. Callanan via email ([liam@uwm.edu](mailto:liam@uwm.edu)) to learn more about joining.



# Donations

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Thank you for considering a gift to English. Your gift of any size makes a difference. All UWM Panthers are impacted by your generosity: our students and their families, our loyal faculty and staff, and our alumni near and far.

**Please make a gift to English today and designate it to an area of your choice, such as:**

### **Furrow Undergraduate Literary Magazine (#2962)**

To support the activities of the student group and help with the production of the literary journal

### **English General Fund (#3312)**

Supporting students, instruction, and research activities

### **cream city review General Fund (#3971)**

Supporting the journal's staff, contributors, production, and promotion

### **English Student Scholarship & Awards Fund (#3991)**

To support students in the English program

To make a gift by check or phone, or for more information about planned giving and corporate and foundation philanthropy, please visit the **UWM Office of Development** at <http://uwm.edu/give/> and use the web form.

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