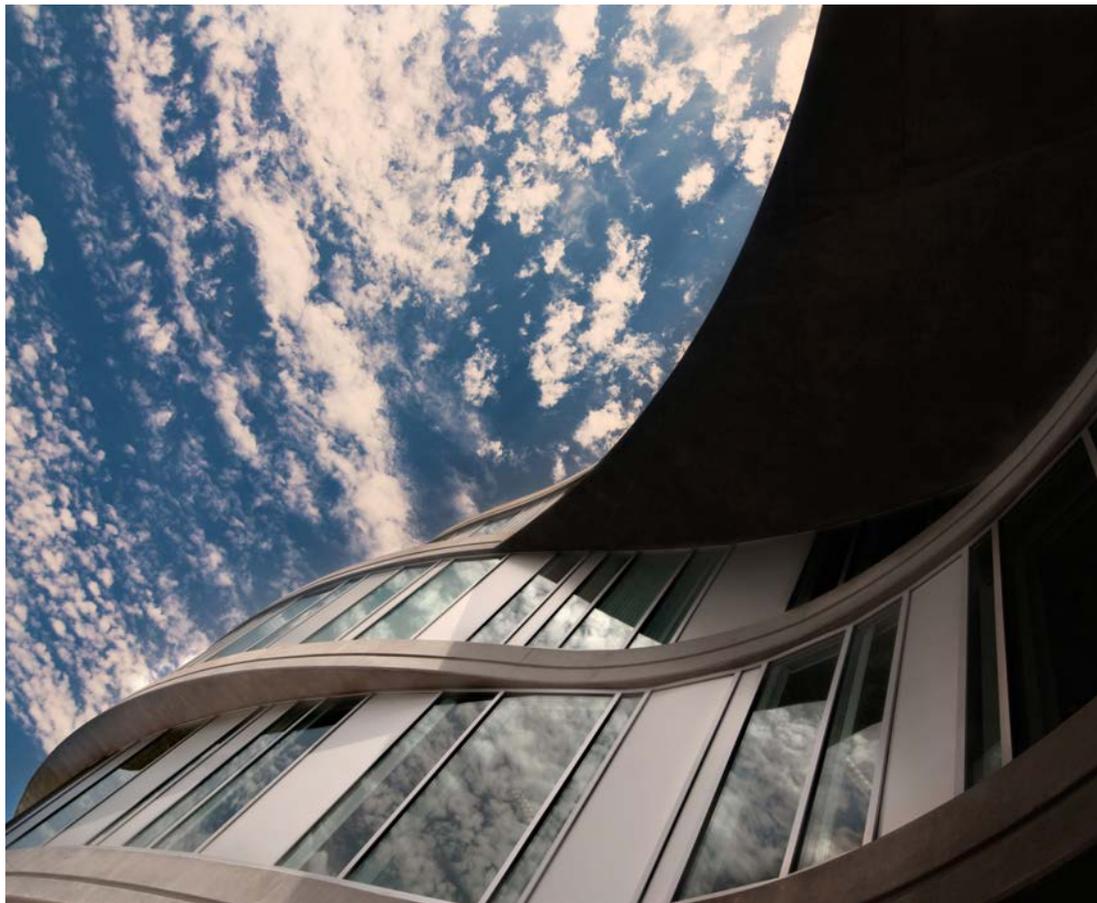


UCI School of
Humanities

UNIVERSITY OF CALIFORNIA, IRVINE



A N N U A L R E P O R T

2014

Dean's Welcome

Celebrating 50 years of the humanities



At the end of the year, we reflect upon the many accomplishments of The School of Humanities, which have been made possible by our tireless faculty, staff, students and supporters. Here are just a few of the school's accomplishments this year:

- Professor of Comparative Literature and English, Ngugi wa Thiong'o was elected to the prestigious American Academy of Arts & Sciences (AAAS).
- Professor of History, Vicki Ruiz, was elected president of the American Historical Association.
- Earlier this year, Chancellor Howard Gillman announced Medical Humanities as one of three new Interschool Academic Initiatives. Selected from a competitive pool of more than 30 proposals, the aim of the UCI Medical Humanities Initiative is to advance a holistic understanding of the conditions and possibilities for health, healing and well-being.
- We launched a new and exclusive webinar series, [Humanities Headlines](#), which showcases not only the depth of our outstanding faculty, but also gives viewers instant insight into today's most topical issues.
- Professor Armin Schwegler opened the doors to La Casa Nuestra, a residential language-learning program for Spanish that brings together native-speaking international students, heritage speakers, and novice language learners, all under one roof.

Inside of this report, you'll find many of the highlights of this past year, including faculty spotlights on Lilith Mahmud, professor of Gender & Sexuality Studies, James Nisbet, professor of Art History, and Michael Szalay, professor of English, who have all conducted fascinating and important research in their respective fields this past year; spotlights on emerging research and interdisciplinary programs, including Pacific World Studies; interviews with students and alumni who are carrying the torch of humanities scholarship in both academia and beyond; and more.

2015 is a particularly special year for us here at UC Irvine as it marks both the 50th anniversary of our university as well as the School of Humanities, which was a founding school. From Pulitzer Prize-winning alumni to field-establishing research, the School of Humanities has made an indelible impact on the growth and progress of the university and our surrounding community.

As the year comes to a close, we hope you will take a moment to consider a gift to the School of Humanities so that the candles of our scholarship and impact may continue to burn as bright as they have these past 50 years.

If you are interested in making a tax-deductible donation, please contact Marijana Lekousis, Interim Director of Development, at marijana@uci.edu or 949-824-1342. You may also make a gift online by visiting www.give.uci.edu, selecting the Make a Gift Online option, and then choosing the School of Humanities under Area of Support. For those who would like to show their support in non-financial ways, please follow the School of Humanities on social media to keep up with our latest developments.

Wishing you the happiest of holidays,

A handwritten signature in blue ink that reads "Georges Van Den Abbeele".

Georges Van Den Abbeele
Dean, School of Humanities



FACULTY



From Camera Obscura to Ecological Perspectives: Professor Nisbet Goes to Austin to Discover Light's Meaning in the 1840s

Assistant Professor of Art History, James Nisbet, has just returned from a month-long fellowship at the University of Texas at Austin where he spent his time in the Harry Ransom Center's archives attempting to answer the question: what is light to photographers in the 1840s?

You might ask—why light?

Nisbet explains that light as a form of energy is fundamental to people starting to think ecologically for the first time, but little research has been done on the interpretations made by the natural philosophers who originally started using cameras and theorizing about the light that made photographs possible.

“Most research about early photographers has asked ‘who did what first?’ I instead asked, how might the world’s first photographers interpret what they were creating?” said Nisbet.

It turns out photography had one foot in the 19th century and one in the future as it became a testing ground for emerging ideas about light and energy. While the scientific theories created by these early photographers were eventually overturned by the succeeding generation of scientists, their



thought processes in the 1840s proved to be an important step to later thinking about energy. Importantly, their work illustrates the intimate connections between the history of technology, the history of ideas, and science in the humanities.

“Ideas about light as a form of energy are only about 150 years old, yet they give us a fundamentally different way of thinking about any material. In fact, our current ecological perspectives rely on the ideas that were initially shaped around the technologies of photography, the steam engine, and the telegraph in the nineteenth century,” said Nisbet.

You can learn more about Nisbet’s work in his recently published book [*Ecologies, Environments, and Energy Systems in Art of the 1960s and 1970s*](#) (MIT, 2014). Nisbet will be presenting his research on early photography at Rice University’s Center for Energy and Environmental Research in the Human Sciences this Spring, and, along with Lyle Massey, associate professor of Art History, Nisbet has formed a new research cluster on desert modernism and is organizing upcoming conferences at UCI’s Steele/Burnand Anza-Borrego Desert Research Center in April 2015 and at the Huntington Library in April 2016.

A Brotherhood of Women

Q&A

With Lilith Mahmud, associate professor of Gender & Sexuality Studies, School of Humanities & associate professor of Anthropology, School of Social Sciences



Your book, *The Brotherhood of Freemason Sisters: Gender, Secrecy and Fraternity in Italian Masonic Lodges* (University of Chicago Press, 2014), which was published earlier this year, is a groundbreaking ethnography demonstrating that women actually played, and continue to play, an important role in Freemasonry. As a professor in Gender & Sexuality Studies, what was your most important lesson or take-away from the experience of writing this book?

A lot of research in gender studies has been about feminism and women's movements. When I started this project, I wanted to learn about a group of women who are not often the object of academic studies. The women Freemasons I met were mostly white educated professionals from upper-class backgrounds. Most of them had right-wing politics and were profoundly disdainful of feminism. Instead, they had found in the ritual initiation path of Freemasonry a meaningful way to channel their activism. Just like their brothers, they believed the Masonic path can make society a better place by transforming individuals into better people. They didn't waver in their convictions despite the sexism they encountered in the lodges. Even though these women are very different from me and certainly from common images of feminist organizers, their beliefs, choices and practices deserve to be recognized

on their own terms. They had a perfectly coherent worldview, and that is not false consciousness.

If women have been a part of Freemasonry since its inception in the 18th century, why has it been seen and portrayed as a "boys' club" for so long? Does Freemasonry have a PR problem, or is keeping women out of the picture a part of its strategy?

For many people it's very surprising to discover that there are women Freemasons, even more so than to find women in other male-dominated positions. I think that is because Freemasonry has come to represent fraternity, which is a very masculine concept, both in the abstract sense of universal brotherhood and in the particular meaning of a society whose members undergo an initiation and forge fraternal bonds with one another. Freemasons believe in humanist principles like fraternity, equality, and liberty that are supposed to be universal, but which in fact have historically emerged from a very particular upper-class, male-centered European milieu. That's why the Freemasons I met, even the ones who were in men-only lodges, would always tell me in all seriousness that they accept "anybody." It's when women of any race and people of color make claims to fraternity that all of a sudden we notice

a disjuncture between the abstract universal principle and its literal applications. That's when the definition of "anybody" becomes increasingly exclusive.

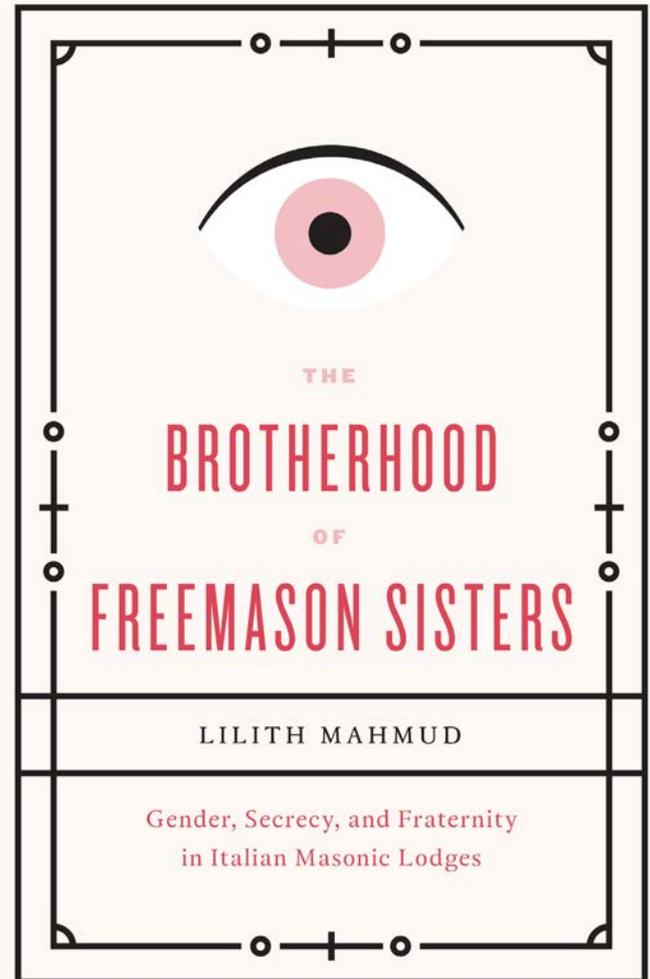
How has reading other books influenced your writing process? What was your favorite book of 2014?

In my field, we are often expected to "skim-read" books. For instance, when the journal *American Anthropologist* was housed here at UCI, we used to receive up to 700 books for review each year. It was daunting because I could never savor each book fully in the way I can when I read fiction for pleasure. One of my favorite books of 2014 was *Americanah* by Chimamanda Ngozi Adichie. It's a poignant story of migration and a beautiful commentary on race, class, and gender relations. Ethnography is a form of storytelling, too. Although it's not fictional, I think the genre could learn a lot from fiction. In fact, when I was writing my book, I exchanged chapter drafts regularly with a group of colleagues on campus who are also creative non-fiction writers. It was wonderful to have that space to think not only about the arguments and scholarly contributions I was trying to make, but also about the best form in which to tell a story about the women Freemasons who had shared their lives with me.

Where will your academic pursuits take you in 2015?

I am still going to do research in Italy. I have started a new ethnographic project on cooperatives and immigration there. Italy is at the center of two ongoing crises: a chronic labor crisis that long predates the global economic recession of 2008; and a humanitarian crisis that every year sees thousands of refugees drown off Italian coasts while on a desperate journey across the Mediterranean to reach the rest of Europe. Although it's a different topic, this project carries forward my interests in how secrecy operates within institutions and in how humanist principles, such as fraternity and equality, translate into the daily practices of cooperative organizations to produce citizens and workers. Stay tuned!

To learn more about professor Mahmud's work, please visit her faculty page [here](#).



Authorship in the Age of the Transmedia

Franchise: **Q&A** with professor Michael Szalay



Michael Szalay is a professor of English and director of the Creative Economies Center. He's written widely on television and American literature and is currently writing two books—one on HBO and the other on authorship in the age of the transmedia franchise. His most recent book, [Hip Figures: A Literary History of the Democratic Party \(Post*45\)](#), describes writers who brokered the convergence of underground culture and party politics after the Second World War.

You explore the changing role of authorship in a digital world—how has authorship changed most drastically in the digital shift?

It can be hard to generalize, because there are so many different kinds of authors. Salman Rushdie is an author of a different kind than, say, my father-in-law, who self-published two political thrillers after he retired from a lifetime spent as an engineer. That said, it's fair to say that the digital shift and a whole host of related changes in the media industry have led many writers to think of themselves as creators of "story" more than traditional literary forms. Those stories are often blue prints for transmedia franchises; they're designed to bridge multiple formats. This is particularly easy to see in genres like science fiction and fantasy, where the imagined worlds in question exist beyond the confines of any one format. J.K. Rowling controls the official *Harry Potter* story, but that story takes shape in both analog and digital formats,

from the printed page to the game console. Which format is authoritative? Rowling admits that at some point in the *Potter* series she started basing each new novel on the filmed versions of the previous ones.

Tom Perrotta is a different kind of example. He tried to sell *Election* as a novel, and couldn't, so instead sold it as a movie, and then later as a novel. He's now executive producing an HBO series based on his novel called, "The Leftovers." That series isn't an adaptation in any simple sense; it's an extension of the world Perrotta first created in his novel, which read like a mockup for an HBO series. He's hardly alone in eyeing television in particular. Many of our most celebrated novelists have cited series like "The Sopranos" and "The Wire" as guiding lights. "There can't be a novelist in America who watched 'The Wire' and didn't think, 'Oh my God, I want to do something like that,'" said Pulitzer Prize-winning writer Michael Chabon. And indeed many of our most celebrated novelists have been hard at work creating their own premium cable dramas. For example, Salman Rushdie, Jennifer Egan, Jonathan Franzen, Jonathan Lethem, Michael Chabon, Gary Shteyngart, Jeffrey Eugenides, Karen Russell, Chad Harbach, Sam Lipsyte, and Jonathan Safran Foer have all recently developed dramas for HBO or Showtime.

What are the greatest challenges facing authors and artists today?

Many of the challenges for up-and-coming writers are familiar: finding an agent and a publisher; living for years on a shoestring budget while trying to stay true to their craft. That's not changed, and not likely to change. As I see it, the challenges facing established writers are somewhat different. They have to stay firmly entrenched in their chosen form--the novel, for instance--even as they range more widely and pursue ventures in other media. They enjoy a literary prestige that makes them attractive to the television industry, for instance. But they risk losing that prestige--and their autonomy--to the degree that they conceive of the novel as a means to an end, rather than an end in itself.

What have been the merits and downfalls of self-publishing and crowd funding?

Certainly self-publishing has allowed greater numbers than ever before to claim that they are published writers. And why not: it's thrilling to see your book on Amazon, or to hold a bound copy in your hand. But I don't think it's any easier for writers to make a living at their trade. For every *Fifty Shades of Grey*, there are tens of thousands of titles that disappear without a trace.

There is a growing movement of authors becoming paid brand spokespeople. Are authors being seen more as "influencers" now or are brand partnerships simply a necessity due to dwindling author payouts?

Versions of this phenomenon have been around for some time. L. Frank Baum designed shop windows before he wrote *The Wizard of Oz*. Orson Wells hawked Gallo Wine and William S. Burroughs fronted Gap clothing--after they'd each made a name for themselves. But things do seem to be taking a turn for the ridiculous. Jonathan Safran Foer recently convinced Chipotle to adorn its cups with stories from famous writers; you can now enjoy a burrito bowl while reading the likes of Foer, Malcolm Gladwell, Toni Morrison, George Saunders, and Michael Lewis. And New Balance just introduced a \$300 "Bespoke Author" shoe line that's supposed to invoke "a

library aesthetic." There are more ways than ever before for writers to sell their soles!



You're going to be in residence at the University of California Humanities Research Institute in Spring 2015 as part of a research group on culture, industry and finance. What are you hoping to accomplish?

As capitalism changes, so too do the creative industries. Our group wants to understand that relationship better. We are particularly interested in how changes in global capital markets have altered the way the media industry now does business. Conglomerates like Time Warner underwent a phase of massive expansion at the end of the last millennium. But they have since started to break apart under the burden of the debt they accumulated, and as they have disaggregated themselves, they have been forced to cede unprecedented amounts of managerial control to equity markets. The increased importance of these markets to the entertainment industry has impacted everything from the way the news is reported to how films are made and novels published. But very few outside of the industry--and arguably, very few inside of it--understand the dynamics of this process as it effects the industry as a whole.

To learn more about professor Szalay's work, please visit his faculty page [here](#).



ALUMNI

Q & A with Helen Yoshida



Helen Yoshida, alumna



Professor Julia Lupton

Q professor Julia Lupton

Helen Yoshida graduated from UCI with a degree in English and emphasis in Creative Writing in 2011. At UCI and after, she has pursued a number of research projects and internships that have taken her to Heart Mountain, Wyoming, where her grandparents were interred during World War II, and to Washington, DC, where she has done original research at the Library of Congress and worked with several organizations. Helen published a piece about her grandmother in The Atlantic's education blog [here](#).

In this conversation with her former teacher, Julia Lupton, Helen reflects on how her time at UCI has shaped her writing and research.

JRL: Tell me a little about what you've been up to since graduating from UCI.

HY: In August 2011 I took a cross-country road trip to attend the grand opening of the Heart Mountain Interpretive Center in Wyoming. I had written four short fiction stories about the Heart Mountain internment camp for my Humanities Honors thesis with Professor Ron Carlson as my advisor. I was curious to see the setting of my stories as well as the camp where my Japanese-American grandparents spent the duration of the war.

While at the museum I saw a wall mural of the Heart Mountain Camera Club and upon closer inspection, discovered that my grandfather was standing in the back row, smiling! I was surprised--I knew photography was a hobby of his but didn't

know that he was part of this club while in camp. And I started to think: What other clubs was he or my grandmother a part of?

Since then I've written two essays about both of my grandparents' experiences at Heart Mountain. "Smile At Heart Mountain" was published in the Fall 2013 issue of the Heart Mountain Wyoming Foundation newsletter Kokoro Kara and "[What My Grandmother Learned in Her World War II Internment Camp](#)" was published on the Education Channel of *The Atlantic*. I'm currently researching and writing two more essays about Japanese and Mexican-American involvement in World War II and an historical fiction novel about a Japanese-American family's internment experience.

My road trip led me to Washington D.C. where I've been searching for a job, gaining experience as an editorial and events intern for the Maryland Writers' Association, the National Endowment for the Humanities, Washington Life magazine, the National Education Association, and Education Week. I also joined the Arlington Writer's Group and became a White House volunteer.

JRL: Looking back, what were some of the most formative experiences you had in UCI's School of Humanities?

HY: As an English major I enjoyed reading and interpreting literature and creative writing and eventually found myself wondering what made high-quality writing, creative and

otherwise, pleasurable to read. Humanities Core, the Core capstone research paper, Humanities Honors, and the Honors thesis showed me that research can give context, depth, and complexity to a character or situation. From listening to New Forum published authors and Open Mic participants read their work, I learned how syntax and diction affects the flow and pacing of a piece, especially short ones. My Emphatics courses gave me a foundation in the craft of creative writing and the importance of revision to the writing process.

JRL: What advice would you give to current Humanities undergrads about how to make the most of their education while they're here?

HY: Attend special readings and seminars on campus, be curious about and invested in your core classes, apply for internships and scholarships that are good fits for you, participate in clubs or groups that support your passions or career goals.

Finish projects that you start; even if you don't like the results, you can still say you finished it before moving onto your next project.

Lastly, create personal goals that are challenging, attainable, and enjoyable for you. As you work toward them, reach out to others in your field—friends, classmates, professors, TAs—for help and support. Your goals and support network may lead you to new opportunities and ideas that you may not have discovered otherwise.

JRL: What do you see as the major benefits of a Humanities education in today's communications workplaces?

HY: I think a Humanities education teaches students how to communicate clearly and concisely in-person and via e-mail with colleagues and departments, execute ideas and analyze and interpret results with supporting evidence, communicate the thesis or argument of an article, webinar, podcast, audio segment, or video through short summaries, quotations, and images on social media, repackage content to give a new angle to an article or topic, and conduct primary and secondary research to support department and company-wide projects. I've found these skills to be important in my experience working in today's communications and editorial fields.

On Death @ Scrabble

Alumna Monica Luhar's Journey to Storytelling

Monica Luhar, '11 graduate of our literary journalism program, is the site editor for KCET's "SoCal Connected," a weekly newsmagazine covering business, health, culture, and various other topics affecting Southern Californians. She is also a freelance journalist for NBC News Asian America and The Aerogram, a site dedicated to covering news in the South Asian community and beyond. Prior to this, she worked as a reporter and web producer for Southern California Public Radio (KPCC) and India-West newspaper in Northern California. You can reach her on Twitter: [@monicaluhar](#) or visit her website [here](#).

Monica Luhar has always been a storyteller. As a kid, she read just about anything she could get her hands on: Billboards, the back of cereal boxes, copies of *Highlights Magazine*, and even the dictionary. Much of her time was spent figuring out how to beat her grandfather in a game of Scrabble.

It's no surprise that Luhar grew up being told by her beloved dada (grandfather) that she was born to write.

From the wonders of human cadavers, an immersion piece about a subculture of drum-beating moon-worshipping women in Orange County, a harrowing reconstructed narrative about a young man's life after his father killed his aunt and shot his mother in the eye, to a reported piece on the [mass shooting at Oikos University](#) -- Luhar's storytelling has run the gamut.

While her love for the written word began with simple Scrabble tournaments with her grandfather, her trajectory to professional writer began as a pre-teen when she and her friend started their own fashion magazine. This passion for telling stories then progressed to stints at her middle and high school papers, where she covered more serious, human-interest pieces that resonated with others. It wasn't until Luhar came to UC Irvine that she learned about literary journalism and its possibilities.

"I majored in literary journalism because I have always been smitten by the written word and the power of storytelling. There's this feeling that constantly gnaws at you until you pick up a pen and start writing," said Luhar.

"Reporting stories provides a sense of catharsis. It's my way of getting to the heart of a story and digging through details and histories of others that might have been overlooked or forgotten."

"The Literary journalism program at UC Irvine gave me the skills and support network needed to succeed and become a better writer."

In her freshman year of college, Luhar's grandfather passed away. Shortly after his passing, Luhar tucked away the dusty Scrabble box marked with scratches and damaged ends. She let it be a bittersweet reminder of the memories her dada left behind.





When she enrolled in professor Erika Hayasaki’s “Death and Dying class” her senior year, she was forced to revisit her grandfather’s passing. In that class, Luhar and her peers had the opportunity to conduct Skype calls with authors who had written about death, and even had the chance to visit and write a long-form essay on a cadaver facility located on campus.

One of the most influential moments of the class came when professor Hayasaki wrote and read her “Letter to a Young Journalist” aloud to the class:

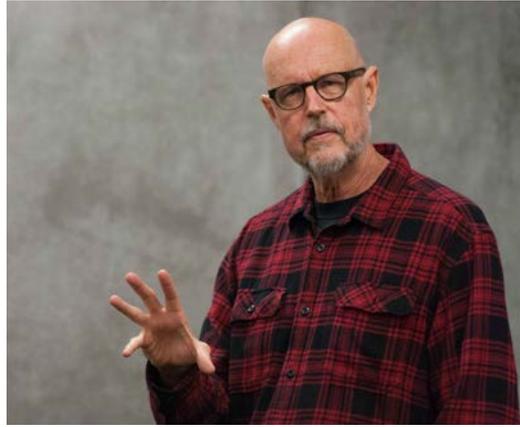
*Life moves fast.
Memories fade.
People die.
Only storytellers have
the power to slow down
time, force us to pay
attention to the quiver
of an old man’s lip, the
lavender streaks in a
Missouri sky, the flutter
of a woman’s heart.
How lucky are we to
document.
How lucky are we to
share these stories for
the world to read?*

This letter has served as an anchor and mantra to Luhar whenever she doubts herself or her profession. It was reading this letter, in fact, that gave her courage to cover her first big story when she was merely 21—an emotionally-challenging piece on the [death of Rahul Sharma](#), a young student who was shot and killed in a driveby shooting in Fremont, Calif. Luhar visited the home of Rahul Sharma and interviewed the parents just days after his death.

A few months ago, Luhar was able to take her Scrabble box out of its hiding place, dust it off, and reminisce on the many games she had shared with her grandfather. She carries his memory in every word she writes.

A Chance Encounter

By Kris Dougherty



Author & Alumnus, Kem Nunn



Kris Dougherty, second-year MFA student in the Programs In Writing

A brief Q and A with UCI Programs in Writing Alum, the novelist and screenwriter, Kem Nunn, about his latest novel and his experiences working in Hollywood by Kris Dougherty, second-year MFA student in the Programs In Writing.

KD: Why don't we start by talking briefly about your experiences in the MFA Program at UC Irvine and what it was like to study writing with Oakley Hall?

KN: I'd been working on boats and I had this novel I'd been writing and I wanted Oakley to look at it and maybe sit in on some workshops. It was never my intention to get a degree, but Oakley was a former Marine and kind of an iconoclast and he convinced me into doing my undergraduate and graduate work simultaneously in order to get me into the program. The rest is history.

KD: Your latest novel, *Chance*, certainly feels like a departure from your earlier work. In what ways does it differ from your previous novels, in terms of style and maybe the way you approached the material?

KN: I think that there are some differences, especially in terms of milieu. The whole story kind of unfolds from inside the protagonist's head and I was forced to occupy that space, whereas in my other novels, the milieu is mostly outside, seeing how my characters interact with the world around them. I really wasn't sure I could even get that character right, if I could make him believable as a doctor. Luckily I have a friend who's a neuropsychiatrist. We'd collaborated on another project and his input was extremely helpful. Dr. Mueller was really generous with his time and always happy to talk. He's a bit of a character—he thinks the story is about him.

KD: I think those are probably the fun kinds of people to be around, no? Those characters you encounter when you're working on a project?

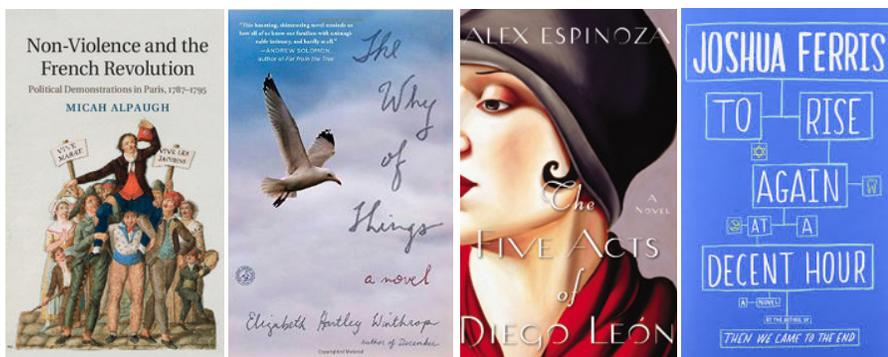
KN: To me that's one of the pleasures of writing. I've never loved doing research from a book. My favorite kind of research is hanging out with people, listening to them interact. Stuff like that is just a lot of fun, especially when you meet those who've lived outside a conventional lifestyle. Hollywood has a lot of those types of people kicking around—people you wouldn't ordinarily meet, and they're a great source of inspiration.

KD: Speaking of Hollywood—is writing for the screen something you'd always wanted to do or did it just sort of find you?

KN: Before my first novel had been published the only role models I'd had, in terms of writers, were guys like Oakley and Robert Stone—people who did academic work and worked on their writing, so I figured that's what I'd do. Then *Tapping the Source* came out and generated some interest and I started getting calls from Hollywood asking if I'd ever thought about writing screenplays. My first love is still novel writing though—in my mind that's the purest way for me to express my creativity. But having the opportunity to work on television shows like “Deadwood” and “Sons of Anarchy” has been a rewarding experience in a lot of ways and one that allows me to continue to feed my novel writing habit.

To learn more about Kem Nunn's work, visit his Amazon Author Page [here](#).

Alumni Spotlight Publications



Dr. Micah Alpaugh's first book, *Non-Violence and the French Revolution: Political Demonstrations in Paris, 1787-1795*, has recently published by Cambridge University Press.

Alex Espinoza's novel *The Five Acts of Diego León* was published by Random House in 2013. Alex was awarded an American Book Award for this novel and an NEA Grant in Prose in 2014.

Joshua Ferris' novel *To Rise Again At A Decent Hour* was nominated for the Man Booker Award in 2014, the first ever American male writer to be nominated.

Alan Grostephan's novel *Bogotá* was released by TriQuarterly Books in 2013. Publisher's Weekly started their starred review thus: "With unflinching brutality and rawness, this remarkably executed debut novel achieves a highly original . . ." A review in *The Wall Street Journal* on August 2, 2013, started with this sentence: "The first thing to know about Alan Grostephan's novel *Bogotá* is that it is extraordinary." Alan Grostephan received the Ellen Levine Award in October 2014 on the strength of early pages of his second novel.

David J. Morris published an article in the online *The New Yorker*. The article is part of his book *The Evil Hours: A Biography of Post-Traumatic Stress Disorder*, which will be published by Houghton Mifflin in January 2015. This is Dave's second book and is already—pre-publication—receiving very positive reviews.

Matthew Thomas sold his novel *We Are Not Ourselves* to Simon and Schuster this April, 2013. Foreign rights have now been sold to the UK (and Commonwealth), Norway, Germany, Italy, France and Holland. And Russia (Azbooka-Atticus). Film rights have also been sold. He will join us for an Author Series event this Spring.

Elizabeth Hartley Winthrop's *The Why Of Things* was published by Simon & Schuster and released on June 11th, 2013. This is Elizabeth's third novel.





Art History Undergraduate Association at LACMA



STUDENT EVENTS

Embracing History:

The History Internship Program at UCI

By Jennifer Jopson

Seniors Jasmin Garcia and Kelly Liang undertook an entirely new learning opportunity during fall quarter. They assisted 8th graders in their National History Day entries through the History Internship Program at UC Irvine. The internship program under the title History 197 is a course designed to sharpen the research and critical thinking skills of students, with a focus on fieldwork in public history. National History Day is an academic program that encourages elementary and secondary school students to research a topic interesting to them and present their projects in competition at the local, state and national level. Jason Lucero, an 8th grade history teacher at Willard Intermediate School in Santa Ana, wanted to implement National History Day in his two honors classes.

Now in his third year of teaching, Lucero first heard of National History Day last year. He believes that the program creates personalized learning, which helps students have a deeper appreciation for history and a better understanding of why we study history. “The activity they are doing prepares them for college. I feel they will have an advantage over other students,” Lucero said.

Garcia, 22, and Liang, 21, are history majors at UCI who worked closely with Lucero to help his 53 students conduct research on their projects. Lucero’s students are preparing for their school’s competition on January 21st to determine who will advance to the county level. Certain kids would go to Garcia “the sassy one” and Liang “the quiet one.” The interns went in three days a week to teach and support students in finding primary and secondary sources. They also brought in library books and scholarly articles from the university that the students could use.

Garcia’s view on the problems with education and previous

experience as a staff member for the Boys & Girls Clubs of Long Beach prompted her to participate in the program. “I realized that teaching a class at that age is difficult, but I feel like it is so worthwhile when the students get it,” Garcia said.

While Liang is still not sure if she wants to teach following graduation, she says that being with kids helped in her decision and that the internship sparked her interest in history. In particular, she enjoyed refreshing what she had learned in middle school American History.

According to Lucero, Garcia and Liang are both very ambitious people. “They take the responsibility very seriously and are great representatives of UCI,” Lucero said.

He hopes that all 8th graders at Willard will get to participate in National History Day next year.

Laura Mitchell, associate professor of History, runs the internship program. She watched the interns’ self-confidence grow over the quarter and found that they were able to take ownership over their work. “They really had fun getting into the research,” Mitchell said. “As a college instructor I feel it is so important for students to feel like they are independent and contributing to shared goals.”

Jennifer Jopson is a fourth-year Literary Journalism major who plans to become a public relations specialist after graduation. She has interned for a variety of publications including San Clemente Patch and Kiosk: A Magazine of Literary Journalism.

Portrait of an Art History Major



Alex Garcia is a senior majoring in Art History and minoring in Political Science while holding down two internships and a directorial position with the [Art History Undergraduate Association](#) (“AHUA”).

Garcia cultivated a respect and passion for art early in her childhood, fueled by her parents’ love for, and practical application of, art (her father is an architect and her mother studied studio art).

When she came to UC Irvine, Garcia was not sure whether she would major in Art History or in Political Science. She knew art would always be a part of her life, but wasn’t sure it should be her academic path—that is, until she took an American art class with Assistant Professor of Art History, James Nisbet. It was then that she realized she wanted her passion to also be her academic path and future career.

Since that decision, Garcia has immersed herself in various internships and research opportunities that allow her to both broaden her art history perspective and hone specific professional skills that will make her a competitive job candidate.

Last year, Garcia took on a research project with professor Nisbet, who was working to exhibit the works of the late

psychedelic artist Allen Atwell. Since then, she has taken on two separate internships, one with [Friends of Art History](#) and another with the Orange County Museum of Art. At her FOAH internship, Garcia spends her time focused on marketing the department of Art History to potential students and recruiting members for the Art History Undergraduate Association, where she serves as director of marketing. She took ownership of the department’s annual event “Night at the Gateway” and learned how to organize and run an event from start to finish. With OCMA, Garcia has focused on public programs within the department of education where she assists with a number of administrative tasks.

“Being an art history major has afforded me all of these opportunities because the department is tight-knit and cohesive. All of the professors know me by name and I’ve been able to work one-on-one with them. This is something that is unique to humanities majors and to art history majors specifically,” said Garcia.

Garcia is currently in the middle of planning the 3rd annual AHUA Art Show for Spring 2015 with her fellow association members. The theme is Art & Science and the event will feature original student and faculty artwork. “The subjects of art and science are often thought as mutually exclusive, but we wanted to allow a space for this discussion to happen,” said Garcia.

When asked about the value of an art history degree, Garcia said, “Learning about art history is not only smart for my future career path, it’s a dream come true to learn about these artists, these movements and gain different perspectives on how to view the world. When I come home, I feel passionate about what I’m learning. Not many people can say that.”

Upon graduating, Garcia hopes to land a job doing marketing and/or event planning for an art museum.

Q & A with Priscilla Perez



What is your major & year?

I'm a third year with a double major in English and Gender & Sexuality Studies with a minor in Queer Studies.

Why did you decide to take part in the Humanities Honors Program?

I've always been interested in doing research and this was the perfect opportunity to explore those interests while also exploring a concept like the State and Civil Society.

What has been your favorite honors Proseminar and why?

So far I've only taken Professor Chaturvedi's Proseminar but I really enjoyed all the theory we've been able to read and seeing how these texts have tied into other feminist theory that I've read.

Why did you choose your majors?

English was my favorite subject in high school and I love being able to read classical texts and find new arguments about them in my classes. Gender & Sexuality Studies is where my true interests are and I love being in a classroom and discussing not only feminist and queer theory but also exploring what activism around these issues looks like; it really has changed my entire perspective and given me a new lens to understand the world around me.

What are your post-graduation plans?

After graduation, I plan on going to law school and focusing on either family law or civil/social justice.

Are you engaging in any extracurricular activities/ internships/jobs? If so, what and why?

Yes, I am. I have an internship at The Tiger Woods Foundation and I'm a supervisor at UC Irvine's Telephone Outreach Program. I'm in charge of maintaining the day-to-day operations of the office including donor correspondence and sending out thank-you letters and tax receipts. I'm also in charge of managing the outgoing grants that the Tiger Woods Foundation gives to various organizations during the tournaments that we hold.

My extracurricular activities are being a SAGE (Student Achievement Guided by Experience) Scholar and a Right to KNOW Peer Educator with the CARE Office on campus. Both my internship and my job help me explore my interests in working within the non-profit sector and my involvement with CARE works to change campus culture regarding issues of sexual violence which I'm very passionate about.

What would you say to someone who is deciding whether to major in the humanities? What is the value of a humanities education?

I would say that they should definitely explore the humanities if they're even slightly interested because I've gained so much from my two humanities majors and each major offers something very interesting that they might enjoy. My women's studies classes have definitely given me a political education and helped me find a voice in my academic interests and start to explore the theoretical questions I'm interested in asking. The humanities offer students the tools to think critically about the world around them and build new and interesting arguments about various aspects of the human experience.



The Meghrouni Family



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Farhang Foundation

Supports Minor in Persian Studies



Thanks to a pledge of financial support from Farhang Foundation, a nonreligious, nonpolitical and not-for-profit entity established in 2008 to celebrate and promote Iranian art and culture, the School of Humanities is working to develop a minor in Persian Studies.

Once approved, the minor in Persian Studies will offer students training in Persian language, literature, history, and culture from antiquity to the present. Students will have the opportunity to take courses from faculty across the campus in Persian music, cinema, and politics. The minor, slated for 2015-2016 academic year, will be available to undergraduates in any major.

“The School of Humanities is proud to work with Farhang Foundation in order to enhance the field of Persian studies, supporting UCI’s aspirations both to deliver a first-class and truly global curriculum and to serve important constituents of our local Orange County community,” said Georges Van Den Abbeele, dean of the School of Humanities. “Persian civilization is one of the oldest and most influential world cultures, still as vibrant today as it was three millennia ago, and we are very pleased indeed to make its achievements and heritage available for our students to study here at UC Irvine.”

In the past, Farhang Foundation has collaborated with UCI’s Samuel Jordan Center for Persian Studies & Culture on various lectures and events, including the 2012 Shahnameh Festival.

Persian, also known as Farsi, has been identified by the U.S. Department of State as a “critical language.”

To learn more about Persian studies within the School of Humanities, please visit the Samuel Jordan Center for Persian Studies and Culture [here](#).

Meghrouni Family

Creates Lasting Legacy with Armenian Studies at UC Irvine

The School of the Humanities and the Armenian community in Orange County have been committed to establishing an endowed chair in Armenian Studies. With that goal in mind, this summer, Drs. Vahe and Armine Meghrouni, benefactors of the Vahe and Armine Meghrouni Lecture Series in Armenian Studies, generously pledged \$1M to a cause that they are very personally committed to.

“While other ancient civilizations have ceased to exist, Armenians remain worldwide. This despite the misfortune that almost every historic invader in history passed through and occupied their homelands for millennia. The Armenians maintained their culture as well as their language and contributed expertise in diverse spheres of human endeavors. They sustained an accomplished presence in the regimes resulting from foreign invasions as well as in an ensuing Armenian diaspora. Because the history is so complex and long, the Armenian Studies Program at UC Irvine has done a great amount of work in educating present day society as to who Armenians are and what the culture represents. Most importantly, the program enriches our Armenian and non-Armenian youth through a variety of course offerings and outreach initiatives.”

- Dr. Vahe Meghrouni

In order to meet the present \$1.5M endowed chair minimum, the School of Humanities is asking the community to commit the remaining \$500,000 and hope that they will be inspired by the Meghrouni’s transformational commitment and generosity in this important area of study. Presently, the School of Humanities has the opportunity to capitalize on a one-time matching program through the UC Office of the President. For the first eight endowed chair agreements that have signed commitments, the UC Office of the President is offering at \$500,000 match, elevating the endowed chair level to \$2M.

Established in December of 2007 through the passion and guidance of forward-thinking community member, Sylvie Tertzakian, and under the leadership of history professor Touraj Daryaei, Armenian Studies at UC Irvine includes undergraduate coursework in ancient and modern Armenian history. With financial support from Vahe and Armine Meghrouni, the program also hosts a quarterly public lecture series that bridges historical and cultural topics surrounding modern day Armenia to the broader Orange County community.

To learn more about Armenian Studies at UC Irvine or about how to support the endowed chair, please reach out to Marijana Lekousis, Interim Director of Development, at marijana@uci.edu or 949-824-1342.



INTERDISCIPLINARY INITIATIVES

Research & Outreach:

Humanities Commons' Year In Review

Founded on the three pillars of scholarship, collaboration, and public engagement, the [Humanities Commons](#) is the school's reorganized, expanded and renamed humanities center. Associate Dean for Research Julia Lupton and Associate Director Amanda Jeanne Swain are [working together](#) to enhance research exchange across the School. The Commons, launched in Fall 2014, builds on the work of our predecessor in the School, the Humanities Collective. Here are some of our recent accomplishments:

- Research Clusters, informal associations composed of 10-15 faculty members, promoted [conversation and exchange](#) between experts with a shared commonality. On themes such as Science, Technology and Race, Creative Economies, and South Asia and the World, eight Research Clusters encouraged lively associations and the formulation of new ideas across departments.
- The Humanities Commons' first Research Residency program, which releases faculty from one quarter of teaching in order to work together on a common problem, addressed the ever-present, ever-urgent theme of war.
- Internal grants enabled faculty and graduate students to pursue compelling research and book projects. Over the last 18 months, we awarded 41 grants. Our fall internal funding round supported such fascinating proposals as "Capturing Leprosy" (Adria Imada), "Empire on Display" (Laura Mitchell) and "Sanctuary in Sicily" (Margaret Miles).
- Seventeen conferences that brought together UCI faculty and grad students with scholars from around the world were also supported by small grants in 2013-2014. These conferences engaged the campus community on topics such as "Nuestra America: Rethinking Fronteras in U.S. History," "You Are What You Eat: Appetite, Consumption, and Identity in Antiquity," and "Media in Translation: A Graduate Workshop on Visual and Material Perspectives on East Asia."
- In cooperation with the Salton Sea Initiative, the Commons is developing an exhibition on the history of

UCI's Steele/Burnand Anza-Borrego Desert Research Center, as well as related projects on desert modernism.



The Steele/Burnand Desert Research Center, a former country club donated to UCI and renovated into a facility for the study of desert ecologies and economies, is itself a prime example of desert modernism

- The Grad Lab series was initiated to help Humanities graduate students explore scholarly and professional opportunities in the context of changing academic workplaces and new research tools.
- The newly formed Digital Humanities Working Group was launched to encourage the creative use of technology in both research and dissemination of scholarship.

In 2015, Humanities Commons will be reorganizing and revitalizing the school's flagship outreach program, Humanities Out There. Additionally, the Commons will work with New Swan Shakespeare Festival, Langson Library, and Illuminations, the Chancellor's Arts & Culture Initiative, on a range of public events. These and other activities highlight the role of humanities research at UCI and in the larger world.

To learn more about Humanities Commons, click [here](#).

The Department of History Brings New Pacific History to Life

Historians have often focused on landmasses, especially nations, but some exciting work has been done on areas defined by water, from an early classic study of the Mediterranean world to conferences that celebrate flows of people and ideas across the Atlantic and around the Indian Ocean. Lately, however, there has been a major push to give the Pacific its due. And fittingly, given both the university's location and the department's longtime leadership role in world history, UC Irvine historians have been playing leading roles in creating and defining this exciting new field of Pacific History. Recent book publications by three members of the department, David Iglar, Heidi Tinsman and Yong Chen, each give us unique insight into distinct facets of the Pacific World and the interconnections between different places along the Pacific Rim. Their stimulating works teach us new things about the imperialist roles of oceanic voyagers, the ties between Chile and the United States via exports in the 1970s, and the rise of Chinese food consumption in America.

Published in April of 2013, professor David Iglar's [*The Great Ocean: Pacific Worlds from Captain Cook to the Gold Rush*](#) unites American, oceanic and world history via a look at developments from the 1770s through the 1840s. From whale blubber to venereal diseases to ecological degradation, the book, which has won a prize and been celebrated in a *NY Times* Literary Supplement review essay on major works of the new Pacific History, takes its readers through the cultural, social, and environmental issues that created the American West that we know today.

Published earlier this year, and exploring related themes but with a tight focus on two countries, [*Buying into the Regime: Grapes and Consumption in Cold War Chile and the United States*](#) by professor Heidi Tinsman, blends U.S. and Latin American history. It takes an in-depth look at the causes of the Chilean fruit industry's rise and its consequences in politics, labor, and gender relations in both Chile and the United States.

Also published this year, is Yong Chen's [*Chop Suey, USA: The Story of Chinese Food in America \(Arts and Traditions of the Table: Perspectives on Culinary History\)*](#). Chen takes a comprehensive look into the rise in both creation and consumption of Chinese food in America detailing the real reasons it became ubiquitous and continues to be today.

These forays into Pacific History complement work being done on flows across the Pacific and around the Pacific Rim by many others in the department, including both longstanding members (such as Steven Topik, co-author of [*The World that Trade Created: Society, Culture and the World Economy, 1400 to the Present*](#), an influential and widely taught volume in global economic history) and new hires (such as Adria L. Imada, author of the prizewinning 2012 book [*Aloha America: Hula Circuits through the U.S. Empire*](#)).

Chancellor's professor of history Jeffrey Wasserstrom, who has been quoted frequently in the media lately in coverage of the dramatic protests in Hong Kong, has also contributed to the rise of Pacific History, via writings that look at ties between Chinese and American history, a theme that comes up even in books that focus primarily on the rising power that stands across the ocean from California, such as Wasserstrom's, [*China in the 21st Century: What Everyone Needs to Know*](#).

To learn more about the History Department's latest publications, please click [here](#).



Medical Humanities Bridges Three Schools & Creates New Opportunities for Well-Being



Earlier this year, Provost Howard Gillman announced that the Medical Humanities would be one of three new Interschool Academic Initiatives, operating with faculty support from The School of Humanities, School of Medicine and Claire Trevor School of the Arts.

Selected from a competitive pool of more than 30 proposals, The Medical Humanities Initiative's purpose is to address complex social challenges posed by advances in biomedicine and medical research, so that medicine remains a person centered, human enterprise at the service of the sick and vulnerable patient.

The initiative is co-directed by Douglas Haynes, associate professor of history, Vice Provost for Academic Equity, Diversity & Inclusion and Director, UCI ADVANCE Program; Aaron Kheriaty, associate clinical professor of psychiatry, director, Division of Medical Ethics in the Program of Ethics, Medical Humanities, and Spiritual Care; and Johanna Shapiro, professor of family medicine and director, Division of Medical Humanities in the Program in Ethics, Medical Humanities, and Spiritual Care.



Professor Douglas Haynes

This collection of faculty brings together distinguished scholars and researchers, accomplished educators, and innovative practitioners active in fields that constitute the medical humanities, medical ethics, and spiritual care.

“The initiative has clearly struck a chord among faculty, students and the community. In November, we launched a faculty work-in-progress series with art historian Lyle Massey on representations of the body in the early modern world. In December, Princeton University historian Keith Wailoo inaugurated the Distinguished Lecture Series in Medical Humanities with an evening lecture entitled ‘Pain: A Political History.’ We also announced a call for proposals for research, teaching/ learning and community engagement. In the new year, the momentum will continue to grow as the initiative brings the campus and community together in support of health, healing and well-being.”

Through a robust commitment to research, teaching and community engagement, UCI Medical Humanities will equip existing and future students, practitioners, and community members to promote a model of health, healing and wellbeing that is patient-centered, culturally sensitive, and responsive to community needs.

Over the next three years, the faculty work group will establish a medical humanities undergraduate minor and a graduate emphasis.

To learn more about the Medical Humanities Initiative, please click [here](#).

Program in International Engineering Launches to Prepare Students for Global Workplace

Students who are interested in gaining a competitive edge in the international job market can now enroll in the Program in International Engineering (PIE), which is a 5-year program leading to bachelors degrees in both engineering and German. Modeled after highly successful programs at the University of Rhode Island and the University of Connecticut, this is the only such program offered in California.

PIE students graduate with mastery in a particular field of engineering alongside a deep understanding of German language and culture. This type of interdisciplinary study helps students stand out markedly among their peers.

The engineering profession operates on an international stage. Working with companies and colleagues outside the United States or gaining experience with practices and techniques employed by firms abroad are common facts of life for professional engineers today. It is typical for an engineer to work with a group of experts in Germany or India during the morning and then consult with others in China and Japan during the afternoon. Thus, an understanding of both the technical aspects of an engineering field and the language and culture of another country with which practicing engineers will have regular contact is imperative to be productive and successful in today's competitive market.

The Program in International Engineering trains students for the new reality of a globalized workplace. During their course of study, students will be expected to pursue and internship with a German engineering firm and study at least one semester at a German university.

PIE plans to expand to include Chinese, Japanese, and

Spanish in the coming years. For more information on PIE, please contact professor John H. Smith (Department of European languages and Studies, jhsmith@uci.edu) or Professor John Larue (School of Engineering, jarue@uci.edu).



*Mechanical Engineering majors Edgar Perez and Grecia Baires chat along ring road in front of Engineering Hall.
photo: Steve Zylius/UC Irvine Communications*



AWARDS

Faculty Award Spotlight



Carrie Noland, professor of French in the Department of European Languages and Studies, was awarded a John Simon Guggenheim Memorial fellowship Grant for 2014-15.

Maria Pantelia, professor and chair of the Department of Classics and director of the Thesaurus Linguae Graecae, received the Theodore Saloutos Award from the American Hellenic Council.



Vicki Ruiz, professor of history, became President-Elect of the American Historical Association and an honoree for National Women's History Month.

Ngugi wa Thiong'o, Distinguished Professor of Comparative Literature, was named a 2014 fellow of the American Academy of Arts & Sciences; awarded the 2014 Nicolas Guillen Achievement Award for Philosophical Literature; and received an Honorary Degree from the University of Bayreuth.



Linda Vo, associate professor of Asian American Studies, was elected the President of the Association for Asian American Studies for the 2014~2016 term.

Amy Wilentz, professor of English, won the National Book Critics' Circle Award for Autobiography for her book, Farewell, Fred Voodoo.

Faculty Awards (1 of 4)

Christine Balance received a Society for Humanities (SOH) Faculty Fellow at Cornell University for the 2014-15 academic year (Asian American Studies)

Sven Bernecker received the School of Humanities Teaching Award (Philosophy)

Roland Betancourt received 1st Prize, Byzantine Studies Conference Paper Prize, 2013 (Art History)

Alex Borucki received a Hellman Fellowship (History)

Anita Casavantes Bradford received a CORCL Single Investigator Innovation Grant (History)

Yong Chen became Member of the National Landmarks Committee of the National Park Service (History)

Bridget R. Cooks' Exhibiting Blackness was awarded the inaugural James A. Porter @ David C. Driskell Book Award in African American Art History, 2013 (African American Studies @ Art History)

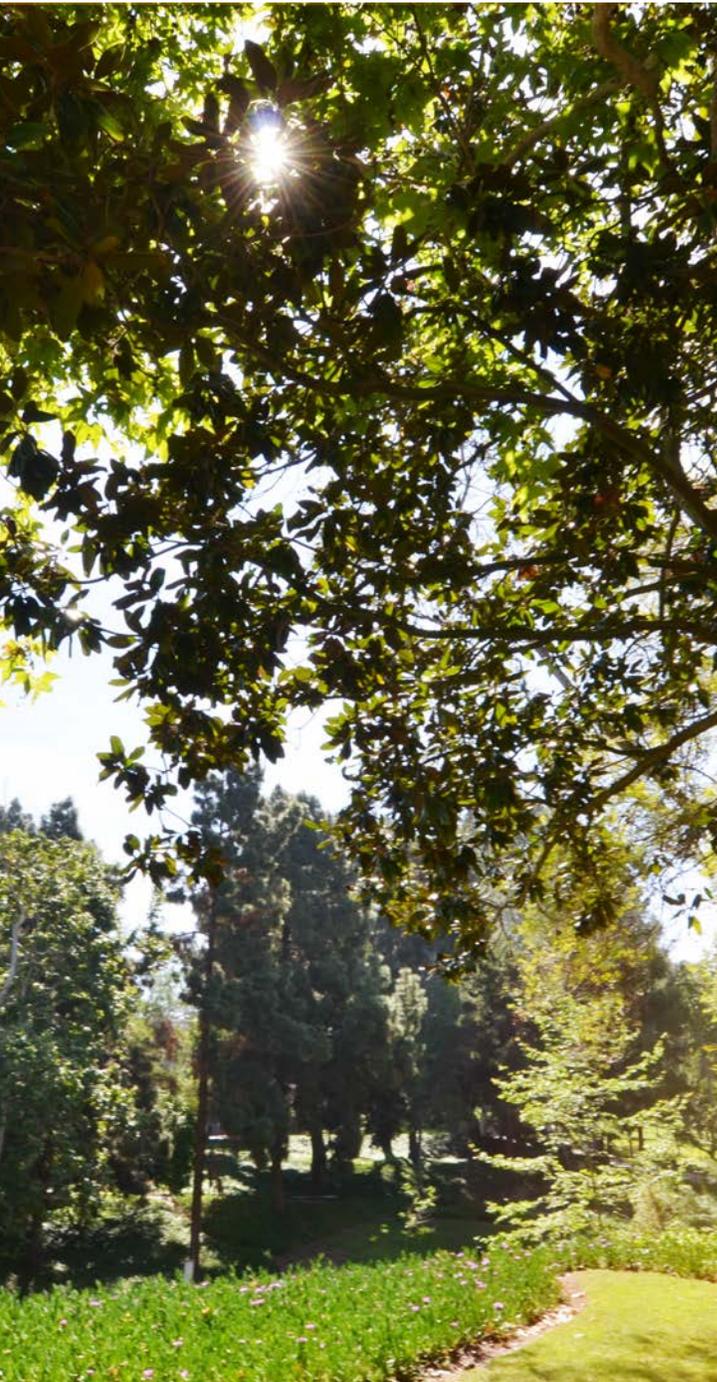
Touraj Daryaei became a Bahari Visiting Fellow at Oriental Institute, University of Oxford, UK (History)

Amy DePaul won a California Health Journalism Fellowship at the USC Annenberg School for Communication and Journalism (Literary Journalism)

Martin Harries was instrumental in bringing the English Institute to UC Irvine. For more than seven decades, The English Institute has been a major resource for developments in criticism, theory, and scholarship, while honoring traditional fields of interest and modes of literary analysis. Writers and critics who have spoken at the Institute include Northrup Frye, Vladimir Nabokov, Edward Said and Stephen Greenblatt. The English Institute will come to UCI in 2017. (English)



Faculty Awards (2 of 4)



*Erika Hayasaki's book, **The Death Class**, was optioned by a Hollywood production company (Literary Journalism)*

Doug Haynes became Co-Director of the Medical Humanities Initiative; received an Award in Honor for Broadening Participation in Computer Science Graduate Education; received the American Historical Association's (AHA) Institutional Equity Award for UCI's Advance Program; and was named Vice Provost for Academic Equity, Diversity, and Inclusion (History)

Lucas Hilderbrand received a UC President Public Partnerships in the Humanities grant for "Queer Collage" (Film & Media Studies)

*David Iglar received a Western Historical Association Book Award and a National Association for Ocean History (NASOH) Book Contribution Award for his book, **The Great Ocean: Pacific Worlds from Captain Cook to the Gold Rush** (History)*

*Adria Imada received a Burkhardt Residential Fellowship and the Sally Banes Publication Prize for her book, **Aloha America** (History)*

Glenn Levine gave the keynote address at this year's Southern California conference of the Community College Foreign Language Council (European Languages & Studies)

Mark Levine received a CORCL Multi-Investigator Research Grant (History)

Catherine Liu received a UCHRI Engaging Humanities Award for "How to Live in Irvine: Model Cities and Master Plans" (Film & Media Studies)

Faculty Awards (3 of 4)



Viviane Mahiux won a Decade Faculty Mentor Graduate Award to support graduate students in the department (Spanish & Portuguese)

*Lyle Massey spent academic year 2013-14 in residency at the Huntington Museum and Library in San Marino on an ACLS Frederick Burkhardt Fellowship researching early modern engraved, anatomical images in the library's special collections for her book, *Woman Inside Out: Gender, Dissection and Representation in Early Modern Europe*. (Art History)*

Margaret Miles recently returned from Athens, Greece from a six-year position as Andrew W. Mellon professor in which she ran the academic program for North American graduate students in Classics, Archeology & Ancient Art History. She also swam the Hellenspont, channeling Lord Bryon! (Classics & Art History)

Robert Moeller received Most Outstanding Professor for the School of Humanities, Undergraduate Class 2014 and a 2014 Living Our Values Award (History)

Ève Morisi received the European Institutes For Advanced Study Fellowship-in-Residence at the Paris Institute for Advanced Study for 2015-16, for her work on "Telling Terror/isms in Modern and Contemporary French and Francophone Literature." Of the 732 applicants, just two junior fellowships were awarded to conduct research in Paris (ELS / French)

James Nisbet received a Fellowship at the Harry Ransom Center, University of Texas at Austin (Art History)

Carrie Noland received fellowships and grants from the National Endowment of the Humanities; the Camargo Foundation; the American Philosophical Society; the American Council of Learned Societies; the John Simon Guggenheim Foundation; and the Clark Art Institute/Oakley Center (French)

Faculty Awards (4 of 4)



Allison Perlman received a Hellman Fellowship Award (Film & Media Studies)

Kavita Philip received a fellowship at the Max Planck Institute for the History of Science in Berlin, 2014-2016; and a CORCL Single Investigator Innovation Grant (History)

Renee Raphael received a Renaissance Society of American-Bodleian Library Research Grant and a Hellman Fellowship (History)

Ana Rosas received a UCI 2014 Engaged Faculty Scholar Award; became a Representative for UC Systemwide Advisory Committee (History)

Emily Rosenberg became a 2014-2015 War Research Residency Member (History)

Pat Seed was a Distinguished Visiting Fellow at Queen's College, London and a Royal Geographical Society Fellow; Contributor to Art Installation for World Trade Organization; Geneva, Switzerland; and recipient of a CORCL Multi-Investigator Research Grant (History)

Barry Siegel's book, Manifest Injustice, was a finalist for the LA Times' Book Prizes (Literary Journalism)

Ivette Hernández-Torres won a Decade Faculty Mentor Graduate to support graduate students in the department (Spanish & Portuguese)

Jeffrey Wasserstrom was a Phi Beta Kappa Visiting Scholar for 2014-2015 (History)

Cecile Whiting's book Pop LA won the Eldridge Award (Art History)

Roberta Wue was a 2014 School of Humanities Honoree for Excellence in Undergraduate Teaching

Erik Altenbernd received a Bea Baker Award for Outstanding Work by a Graduate Student in History; a Charles and Anne Quilter Award for Promising Dissertation Research; a Humanities Conference Travel Grant; and a Dean's Dissertation Fellowship Award (History)

Keenan Baca-Winters received a Charles and Anne Quilter Award for Promising Dissertation Research (History)

Shane Breitenstein received an Outstanding TA Award (Film & Media Studies)

Cynthia Cardona received a Charles and Anne Quilter Award for Promising Dissertation Research (History)

Corina Cheung received a Graduate Dean Recruitment Award (History)

Jessica Christian received a Murray Krieger Endowment Fund and a Humanities Collective Individual Grant (History)

Matthew Combs received a UC Pacific Rim Research Program Advanced Graduate Minigrant Fellowship, a UCI Humanities Collective research fellowship 2014 and a UCI Center for Asian Studies Summer research fellowship (History)

Kyle David received a Graduate Dean Diversity Recruitment Award (History)

Rachael Delacruz received a Graduate Dean Diversity Recruitment Award (History)

Laurie Dickmeyer received a Humanities Commons Individual Research Grant and a Charles and Anne Quilter Award for Promising Dissertation Research (History)

Graham Eng-Wilmot received an Outstanding TA Award (Film & Media Studies)

Graduate Student Awards (1 of 3)



Romina Green received a Charles and Anne Quilter Award for Promising Dissertation Research (History)

Casey Gwin won the CCWH Chaudhuri Award for her article “Mujeres Publicas” (History)

Crystal Hickerson received a UC Global Food Initiative Fellowship to do a sustainability project (Comparative Literature)

Karen Jallatyan won a DECADE award to present his paper, “The Problem of Realism in Post-Catastrophe Diasporic Armenian Novel: A Case Study of Krikor Beledian’s Thresholds,” at the Annual Workshop of the Armenian Studies Program at the University of Michigan, Ann Arbor (Comparative Literature)

Stefani Lira received a Graduate Dean Diversity Recruitment Award (History)

Mark Makin received a Marc Sanders Foundation Graduate Student Paper Prize for Metaphysics and Epistemology (Philosophy)

Daniella McCahey received a NSF SCAR Open Science Conference Travel Grant and Newkirk Center for Science and Society 4S Fellowship (History)

Violet McKeon received a UC Irvine President’s Dissertation Fellowship (Philosophy)

Andrea Milne received a Charles and Anne Quilter Award for Promising Dissertation Research and Humanities Commons Individual Research Grant (History)

Jeffrey Muir received a Humanities Commons Individual Research Grant (History)

Phillip Ninomiya received a Charles and Anne Quilter Award for Promising Dissertation Research (History)

Mark Ocegueda received a Public Impact Distinguished

Graduate Student Awards (2 of 3)



Fellowship from the Graduate Division at UCI, which will allow him to complete his dissertation, "Sol y Sombra: San Bernardino's Mexican American Community, 1900-1960." He is one of the first candidates from the School of Humanities to have received this prestigious award (History)

Ali Olomi received a Graduate Dean Diversity Recruitment Award (History)

Kayleigh Perkov received a Best TA Award (Art History)

Nicole Rebec received a Humanities Conference Travel Grant (History)

Daniel Siakel received a School of Humanities' Outstanding Graduate Student Teaching Assistant Award (Philosophy)

Eugene Smelyansky received a Chancellor's Club for Excellence Fellowship and Charles and Anne Quilter Award for Promising Dissertation Research (History)

Christina Spiker received a Chancellor's Club Fellowship (Visual Studies Program)

Adam Thomas received a Social Science Research Council International Dissertation Research Fellowship and American Philosophical Society Library Residence Research Fellowship (History)

Yidi Wu received an American Philosophical Society Library Residence Research Fellowship, American Council of Learned Society Predissertation Summer Grant, Oberlin College Graduate Alumni Fellowship, Association for Asian Studies China and Inner Asia Council Small Grant, Harvard Yenching Library Travel Grant, Humanities Conference Travel Grant and Humanities Commons Individual Research Grant (History)

Graduate Student Awards (3 of 3)



Undergraduate Student Awards (1 of 3)



Amanda “Abbey” Abeynayake received a Production Award (Film & Media Studies)

Franny Acosta received an Outstanding Leadership Award for AHUA (Art History Undergraduate Association) (Art History)

Emma Austin received a Screenwriting Award (Film & Media Studies)

Ryan Bielak received a Roston Award and Screenwriting Award (Film & Media Studies)

Nicole Block’s “Francisco Goya’s Disasters of War: The Humanist’s Dilemma in Artistic Representation of Violence” received a 2014 Humanities Core/ UROP Research Award for excellent capstone papers (Literary Journalism)

Alex Garcia received a School of Humanities UG Award in AH and a FOAH Summer Internship in Marketing & Communications (Art History)

Karina Chiu received an AHUA Certificate of Achievement (Art History)

Kelley Choi received a Screenwriting Award (Film & Media Studies)

Eli Heller received an Outstanding Leadership Award for AHUA (Art History Undergraduate Association) and an AHUA Certificate of Achievement (Art History)

Christine Hoffmark received a William J. Gillespie FOAH Fellowship for her work at Bowers Museum (Art History)

Sabrina Hughes’ “Failure to Reflect: Unrealism, Wealth, and the Family Unit in The Cosby Show” received a Tonelli Award in Criticism (Film & Media Studies)

Undergraduate Student Awards (2 of 3)

Sarah Grey Isenberg received a Dean's Award in Literary Journalism 2014 (Literary Journalism)

Rayna Jensen received a Literary Journalism Writing Award 2014 (Literary Journalism)

Taryn Kamita's "The Fantasy of Slumdog Millionaire" received a Tonelli Award in Theory (Film & Media Studies)

Perseus Laurent received a Mellon Fellowship Summer Academy @ LACMA (Art History)

Yoshi LeaVesseur received the Vikki Duncan Award (Film & Media Studies)

Michelle Maasz received a Barnard Sekula (Senior) Award in Art History and AHUA Certificate of Achievement (Art History)

Troy Olivia Ortega received a School of Humanities Award (Film & Media Studies)

Lauren Pyle received a Dean's Award in Literary Journalism (Literary Journalism)

Catalina Todd received a LaVonne Smith FOAH Fellowship for her work @ OCMA (Art History)

Chelsea Trinh received a William J. Gillespie FOAH Fellowship for her work at Bowers Museum, a FOAH Summer Internship in Marketing & Communications, and award for Best AH Essay (Art History)

Justin Victoria received a Production Award (Film & Media Studies)

Emily Villanueva received a Literary Journalism Writing Award, 2013 (Literary Journalism)



Undergraduate Student Awards (3 of 3)

Robert Walrod received a Best AH Essay Award (Art History)

Kaitlin Wright received a Dean's Award in Literary Journalism, 2013 (Literary Journalism)

Leilani Yamanishi received a Summer RA Internship working w/ Professors Winther-Tamaki, Powell and Patel (Art History)

Golzar Yousefi received a Margorie G. Reday Scholarship in AH and an Outstanding Leadership Award for AHUA (Art History Undergraduate Association) (Art History)

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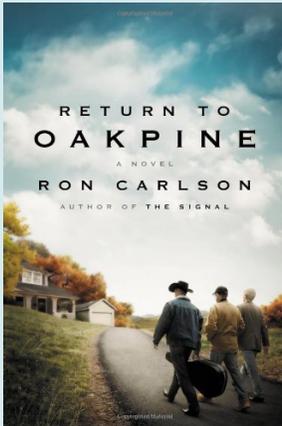


PUBLICATIONS



Major Problems in American Women's History, 5th Edition

Sharon Block, associate professor of History, Ruth M. Alexander, and Mary Beth Norton



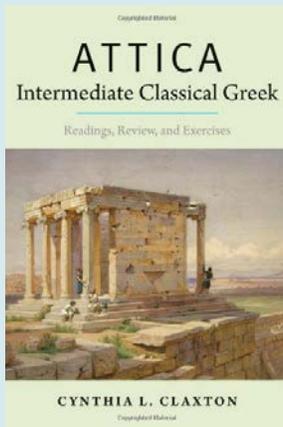
Return to Oakpine

Ron Carlson, professor of English and co-director, MFA Programs in Writing



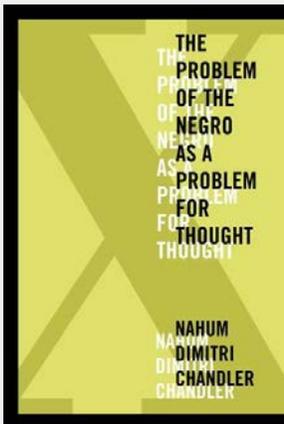
The Revolution is For the Children: The Politics of Childhood in Havana and Miami, 1959-1962

Anita Casavantes Bradford, assistant professor of History



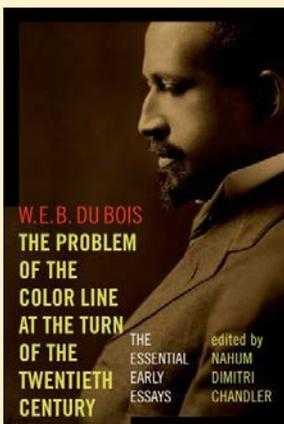
Attica: Intermediate Classical Greek: Readings, Review, and Exercises

Cynthia L. Claxton, Ph.D., senior lecturer in Classics and undergraduate advisor



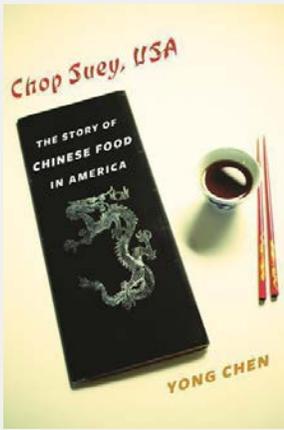
X-The Problem of the Negro as a Problem for Thought

Nahum Dimitri Chandler, associate professor of African American Studies



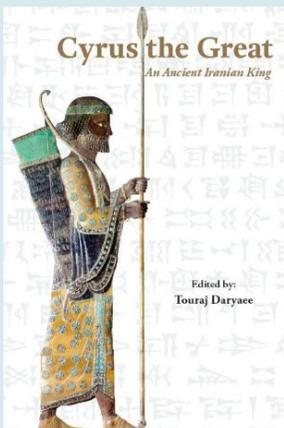
W. E. B. Du Bois, The Problem of the Color Line at the Turn of the Twentieth Century: The Essential Early Essays

Nahum Dimitri Chandler, associate professor of African American Studies



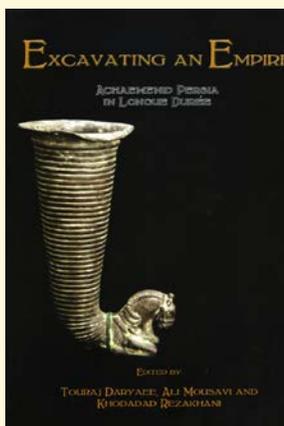
Chop Suey, USA: The Story of Chinese Food in America (Arts and Traditions of the Table: Perspectives on Culinary History)

Yong Chen, associate professor of History and Asian American Studies



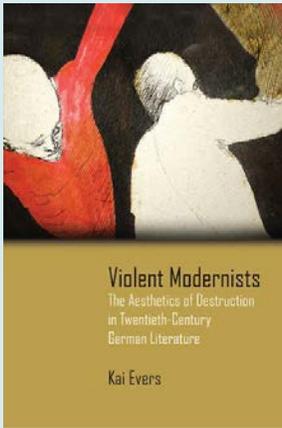
Cyrus the Great: An Ancient Iranian King

Edited by Touraj Daryae, interim director, Samuel Jordan Center for Persian Studies and Culture, and Howard Baskerville associate professor of History



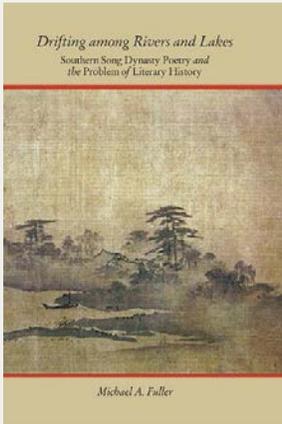
Excavating an Empire: Achaemenid Persia in Longue Duree

Edited by Touraj Daryae, interim director, Samuel Jordan Center for Persian Studies and Culture, and Howard Baskerville associate professor of History



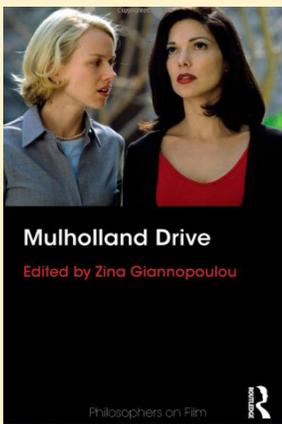
Violent Modernists: The Aesthetics of Destruction in Twentieth-Century German Literature

Kai Evers, assistant professor of German



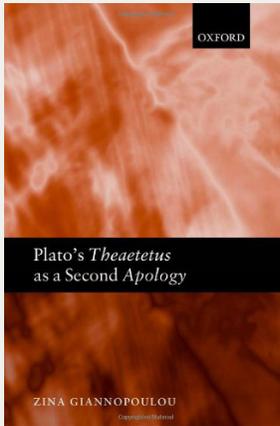
Drifting among Rivers and Lakes: Southern Song Dynasty Poetry and the Problem of Literary History

Michael Fuller, chair and professor of East Asian Languages & Literatures



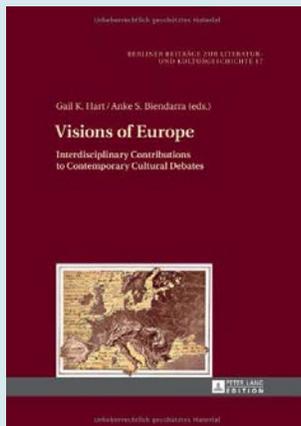
Philosophers on Film: Mulholland Drive

Edited by Zina Giannopoulou, associate professor of Classics



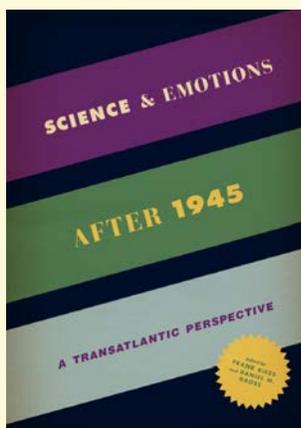
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Zina Giannopoulou, associate professor of Classics



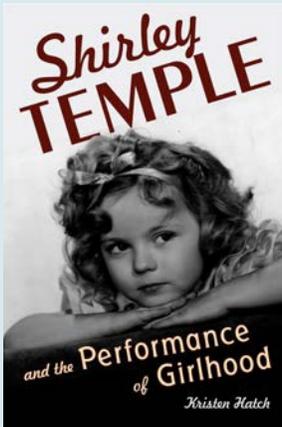
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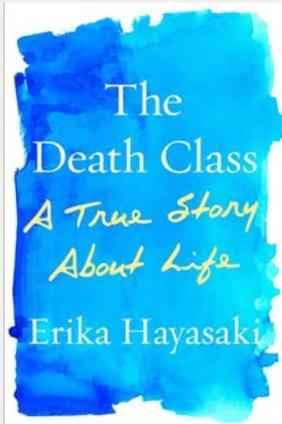
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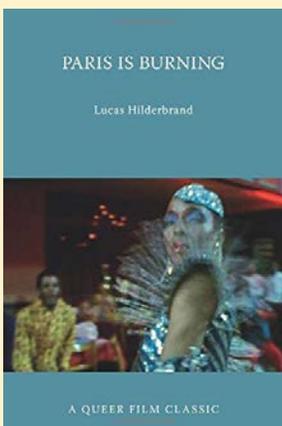
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Kristen Hatch, associate professor of Film and Media Studies



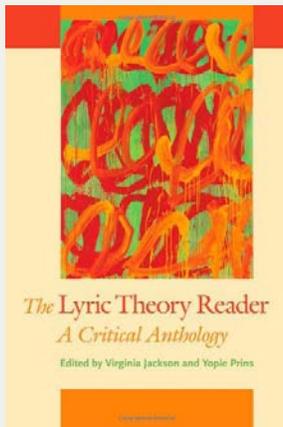
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Erika Hayasaki, assistant professor of English



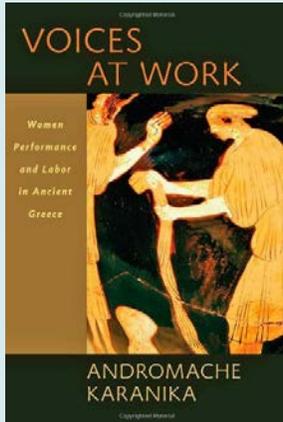
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Lucas Hilderbrand, associate professor of Film and Media Studies and director of graduate studies



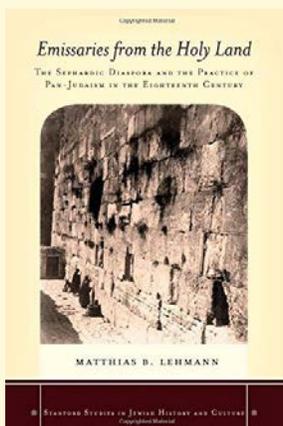
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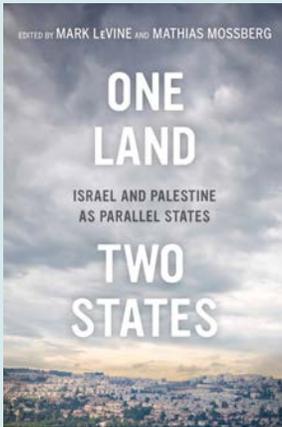
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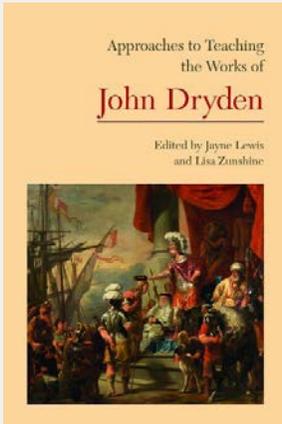
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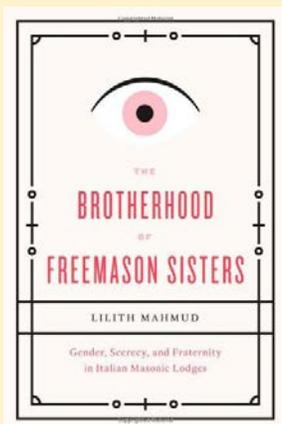
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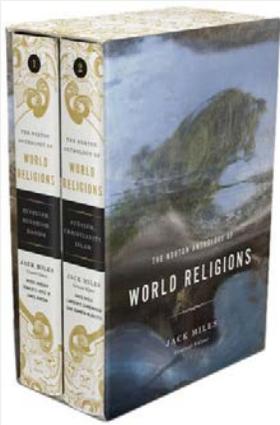
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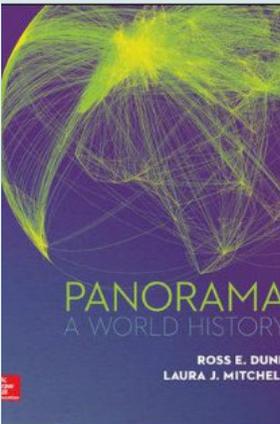
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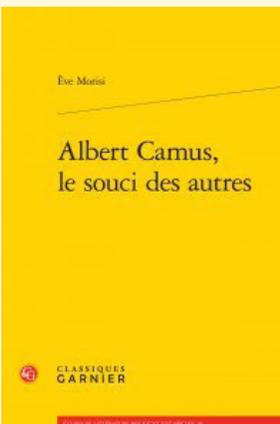
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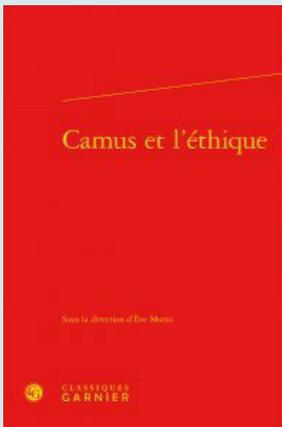
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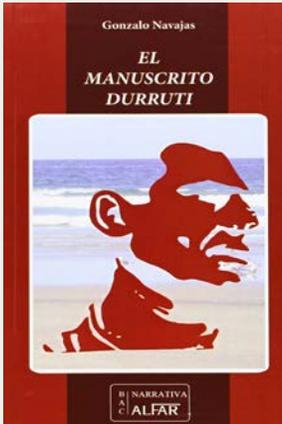
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Eve Morisi, assistant professor of French



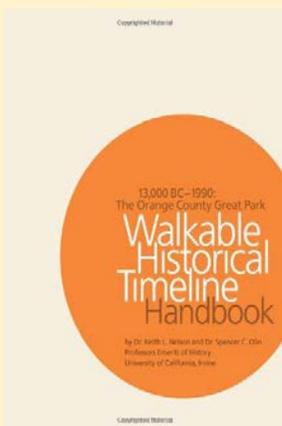
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Eve Morisi, assistant professor of French



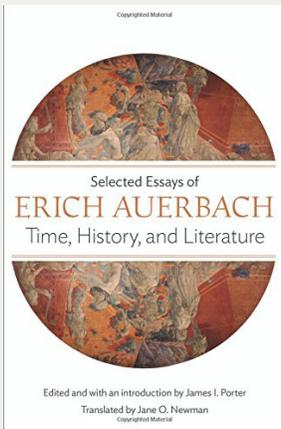
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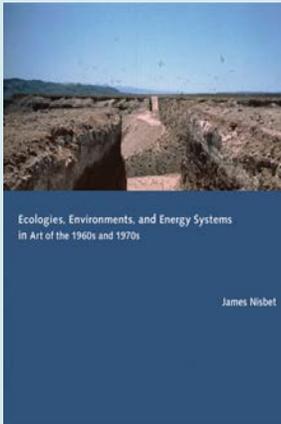
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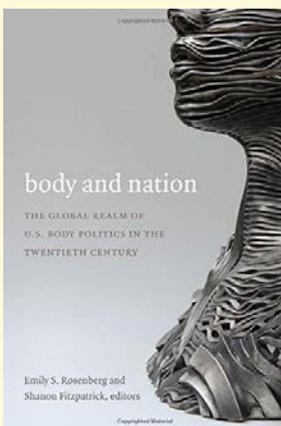
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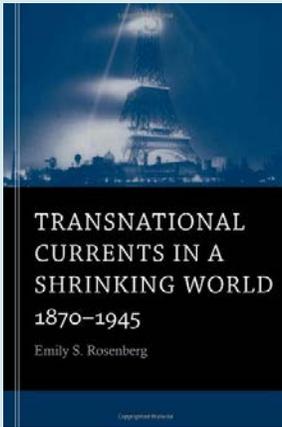
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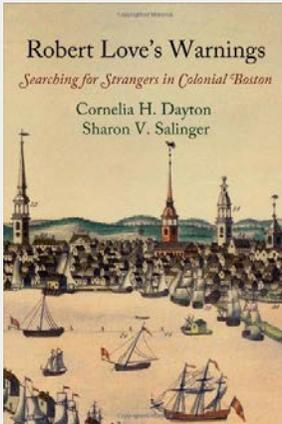
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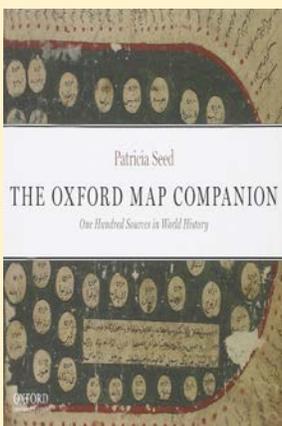
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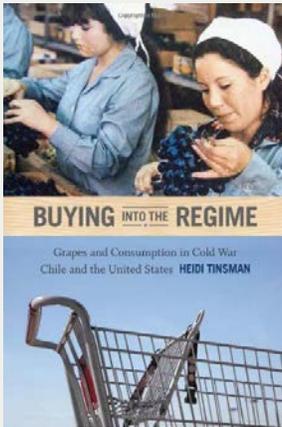
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Sharon V. Salinger, professor of History



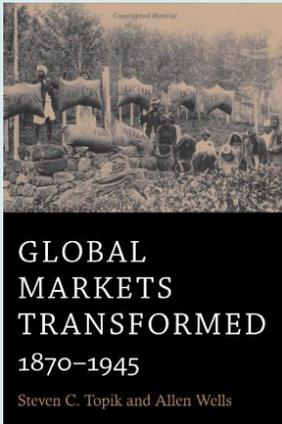
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Patricia Seed, professor of History



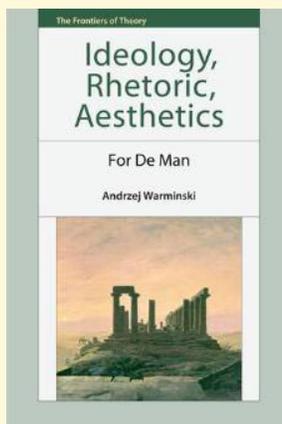
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Heidi Tinsman, professor of history



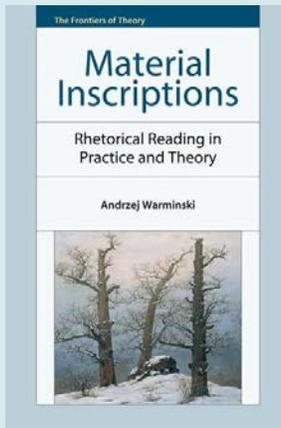
Global Markets Transformed, 1870-1945

Steven C. Topik, professor of history, and Allen Wells



Ideology, Rhetoric, Aesthetics: For de Man (The Frontiers of Theory)

Andrzej Warminski, associate dean for academic personnel and professor of English

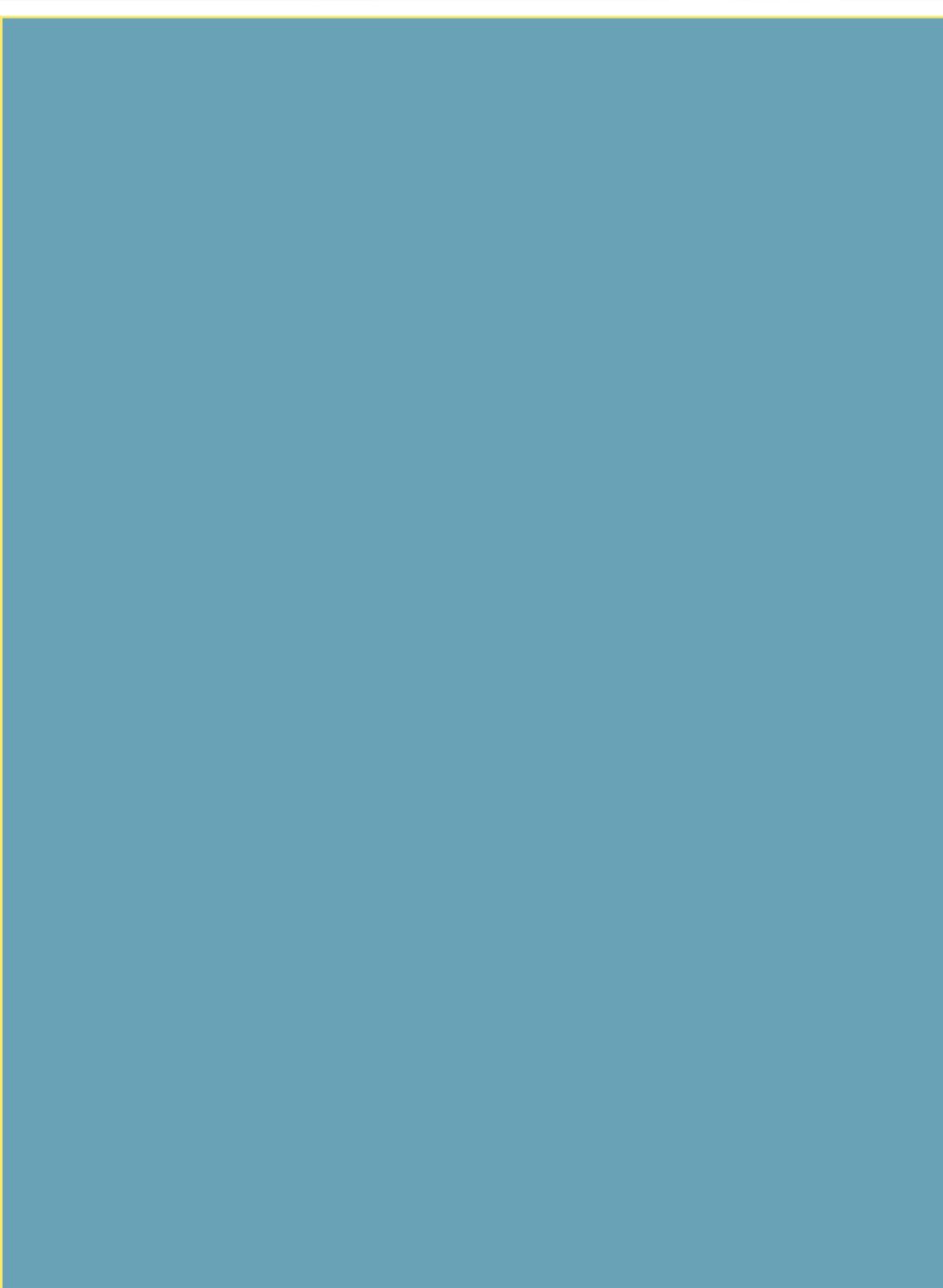


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