

The Night I Burned My Origami Skin

Catalina Florina Florescu, PhD

The Night I Burned My Origami Skin has been released by Anaphora Literary Press. I have been invited to read poems from it at the AWP annual convention, Tampa, FL, 2018

https://www.amazon.com/Night-Burned-My-Origami-Skin/dp/1681143860/ref=asap_bc?ie=UTF8

The poems comprised in this collection address issues related to loss, longing, desire, on the one hand, and social justice, inequality, and language, on the other hand. I have returned to poetry because I felt that only through this genre I may be able to transfer my latent feelings, push them outside of me. Writing poetry has made me reconnect with my own *homo ludens*, yet paradoxically I am now more fragmented and slippery than ever, a kaleidoscope ready to be deposited in my readers' hands.



To be used by faculty whose syllabi encourage students to tap into their creative self. To be used for courses which rethink memoir, not only in (non-)fiction, but lyrical, too. To be used for courses that address writing and its healing powers.

Of Silences: In Munch, Hopper, Beckett, and Hanson

Catalina Florina Florescu, PhD



Catalina Florina Florescu
**Of Silences:
In Munch, Hopper,
Beckett, and Hanson
(A Monograph)**



My interest in silence has deep roots as I have always been fascinated by its healing power and, surprisingly, assertiveness. Silence is of primordial importance. We need it to balance our lives. But is there silence in a painting, a play, and a sculpture? This monograph uses the works of Edvard Munch, Edward Hopper, Samuel Beckett, and Duane Hanson to discuss the relevance of silence in their respective works. Furthermore, imagine active silence when we relax while contemplating and when we look inside ourselves to touch our essence. This monograph will show you how and then you could extend this practice to other writers, artists, and yourselves.

https://www.amazon.com/Silences-Hopper-Beckett-Hanson-Monograph/dp/3330336927/ref=asap_bc?ie=UTF8



To be used by a variety of interdisciplinary programs and courses.

To help us all reevaluate silence in an era dominated by noise and almost unstoppable chatter.



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The three plays discuss themes of shared interest. *Mia* addresses femininity and the pressure of motherhood. *Mia* also talks about breast cancer. *Suicidal Dog and Laika* talks about migration, borders, and fractured identities in a globalized world where the foreigner is still stigmatized. The play also talks about the erasure of communism juxtaposed with an increased migration. The last play, *The Aftertastes of Life*, uses the pretext of prolonged hospitalization to talk about our rights when healthy and our transformation into patients/medical personae when ill.

With *Mia*, I had a reading/show at ICR NYC, http://www.icrny.org/s675-2017-Nothing_to_Hide.html and then I had the honor to be a guest speaker at Harvard, <https://college.harvard.edu/interplay-ekphrastic-readings-femininity-post-mastectomy>

With *Suicidal Dog and Laika*, I will talk at the Imperial College in London next year.

With all three, I will talk in Bucharest next year, <https://society4romanianstudies.org/2018-conference/>

The Romanian version of the plays will be released in April. Their English version in September/October.

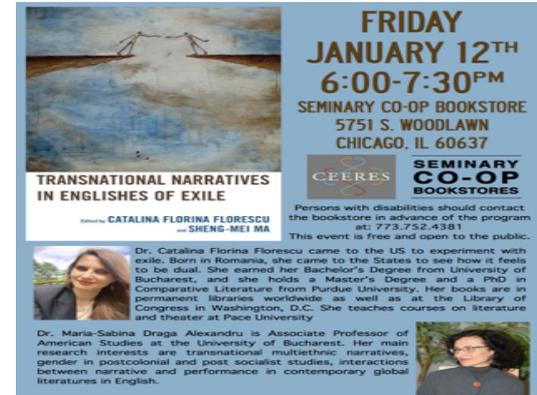
To be used in my own honors course, INT 299, “21st Century Dramatic Texts as Inter-Cultural Dialogue,” as well as in LIT 211G, “Worlds in Literature.” The volume may be used for any courses that have a syllabus where issues related to performance, migration, health, gender, and politics intersect.

To be used in ENG 120 as well as for any other creative courses.

To be used as platform for courses about translation since this is a volume to be released in Romanian and English, and later in French.

Transnational Narratives in Englishes of Exile

Catalina Florina Florescu, PhD



Monolingual, monolithic English is an issue of the past. This collection, by using cinema, poetry, art, and novels demonstrates that English has become the heteroglossic language of immigration – Englishes of exile. By appropriating its plural form we pay respect to all those who have been improving standard English, thus proving that one may be born in a language as well as give birth to a language or add to it one’s own version. The story of the immigrant, refugee, exile, expatriate is everybody’s story, and without migration, we could not evolve our human race.

https://www.amazon.com/Transnational-Narratives-Englishes-Catalina-Florescu/dp/1498539459/ref=sr_1_1?ie=UTF8&qid=1513723554&sr=8-1&keywords=catalina+florina+florescu

To be used for interdisciplinary courses that talk about comparative literature, peace & migration studies, and politics. To be used by faculty in the English, Arts, Cinema, and Political Studies Departments.

To be used for WID and WAC courses in the English Department, as well as for first-year freshman college experience.

The book will be exhibited at the MLA convention and it will have at least one book launch invited by CEERES, U of Chicago.

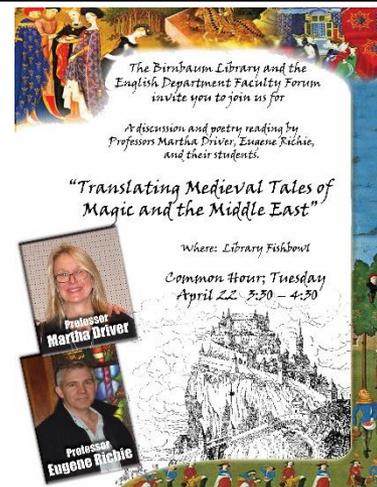
Participants

Martha Driver, English, WGS, PhD

Eugene Richie, English, PhD

Student Researcher: Samantha Knight

Student Readers at Pace Library Presentation and Reading of Medieval Tales: Jake Boyer, Maren Lavelle, Samantha Knight, and Justin Torraco



Goals

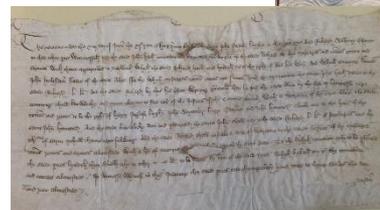
This translation project of selected stories from John Gower's *Confessio Amantis* and other writers, tentatively titled "Medieval Tales of Magic and the Middle East," is aimed at a broad audience of general readers interested in past relationships between East and West, Christian and Muslim, and will introduce some readers not only to the pleasures of Gower and other medieval writers, but to medieval romance; in its presentation of texts, the book will show the sometimes-slender divisions between Christians and Muslims in often fantastic or magical tales told about their meetings.

Specific Research Aims

The translation of the Middle English poetry follows the wording, scansion, and rhyme scheme of Gower's *Confessio* as a central text; these include "Are the Crusades Lawful?" (3.2481-2638) and verses on brotherly love (4.1615-1810), among others. For comparison, we have also so far translated "Sir Isumbras," "The Sowdan of Babylon," Thomas Chestre's "Sir Launfal," and "Sir Gawain and the Turk." The translation aims to replicate each poet's meter and rhyme and the writers' powerful and often vivid and dramatic word choices.

Participant

Martha Driver, English, WGS, PhD



Goals

This invited lecture at Yale University, given at a conference to celebrate the Takamiya Deposit on October 6, explores the meaning of one modest document, an indenture for a sale of land between two fifteenth-century men, Sir John Fastolf (better known as one model for Shakespeare's Falstaff) and Richard Sellyng, an occasional poet with ties to the London book trade. Through primary research (for example, at St Bartholomew's Hospital archive, Smithfield, funded by grants from Pace), I was able to reconstruct the connections of these two men with one another, with scribes and with other bookmen in mid-fifteenth-century London.

Specific Research Aims

This paper was one of several invited papers to celebrate the occasion of the deposit of The Takamiya Collection at the Beinecke Library, Yale University. Collected over fifty years by Professor Toshiyuki Takamiya (Keio University), this is an extraordinarily rich manuscript trove that includes devotional, theological and Biblical manuscripts, historical and literary manuscripts (including three priceless fifteenth-century manuscripts of Geoffrey Chaucer's *Canterbury Tales*), medical and scientific manuscripts, and heraldic manuscripts. All of these hitherto resided in Tokyo, a city I have not visited. Speakers were asked to focus on a Takamiya manuscript, so working from photographs, I wrote my talk to show that even a seemingly minor document could make a very important contribution to our knowledge of books and their making in the fifteenth century.

Teaching Writing by Teaching Racial Literacy: A Reflective, Socially Conscious Curriculum for First Year Composition

Principal Investigator

Mara Lee Grayson, PhD
English Department, Dyson, NYC

Teaching Racial Literacy: Reflective Practices for Critical Writing
(Rowman & Littlefield, March 2018)

Goals

This two-year teacher research project sought to develop a curriculum that would simultaneously teach the “decoding” and “discursive” practices of racial literacy as well as the foundational concepts of academic composition.

Tasked with the responsibility of introducing undergraduate students to the writing practices of the university, composition instructors can potentially help familiarize students with academic discourse while simultaneously making visible the rhetorical processes by which ideas and ideologies are constructed, maintained, and subverted.



(Adapted from Grayson, 2017)

- “really connects to the world we live in today”
- “don’t make assumptions in your writing”
- helped “adjust to college”
- “thinking outside the box”
- “learned to look past the surface to see the deeper meaning”

Significant Findings

- Four primary modes emerged to characterize students’ approaches to race talk: Sharing; Labeling; Encountering Stereotypes; and Hedging.
- Specific in-class practices that proved useful in transferring the skills of racial literacy to the rhetorical skills traditionally taught in the critical writing classroom included Positionality Maps, Identity Essays, Lead Discussant Activities, and Research-based Papers.
- By developing the discursive tools of racial literacy through critical reading, writing, and discussion, students were able to identify those skills and apply them to their work in academia.

The Portrait's Subject

Inventing Inner Life in Nineteenth-Century America

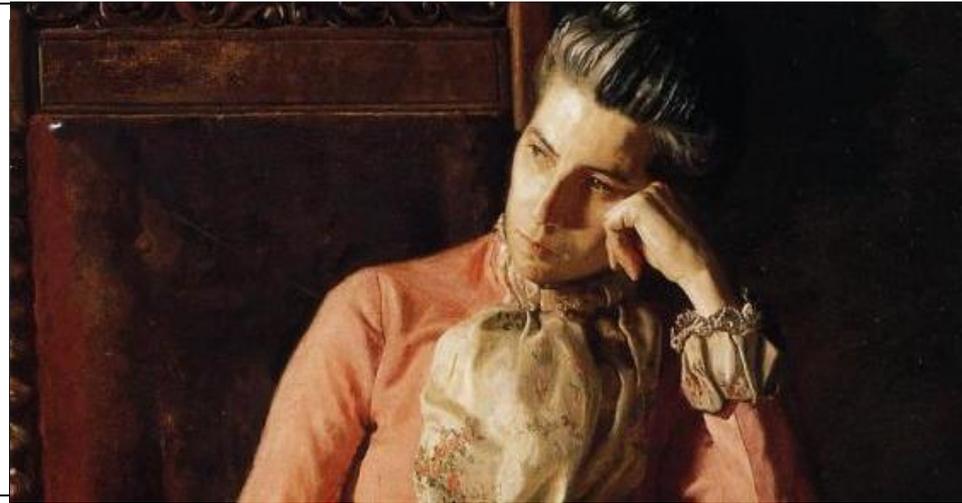
Sarah Blackwood, PhD

Associate Professor, Department of English

Book under contract with
University of North Carolina Press

Examines portraiture between the invention of photography (1839) and the X-ray (1898) to show how changing visual representations of the human body altered common understandings of inner life. C19 portraiture invented ideas about selfhood— that it is “deep” and ready to be “revealed”—with which we still live today.

I look at the obsessive interest in portraiture in c19 works by Nathaniel Hawthorne, Frederick Douglass, Thomas Eakins, Henry James, early photographers, and writings by early psychologists.



- Explore links between visual representation and beliefs about human subjectivity
- Identifies centrality of the imagination in inventing selfhood
- Traces transition “from body to mind” in the study of psychology across the era
- Studies the importance of the invention of photography to ideas about human interiority
- A “pre-history” of the selfie.

Babble Lab: Recovering NYC's Nineteenth-Century Latinx Press

-Dr. Kelley Kreitz

Student participants in DH
mapping portion of the project:

-LIT 211J (Spring 2016, Fall 2016, Spring
2017, Fall 2017)

-LIT 211U (Fall 2017)



This project employs traditional and digital humanities methods to recover the understudied history of the Spanish-language press that thrived in the late nineteenth century in the neighborhood where Pace University now resides.

In the late nineteenth century in New York City—and in the very neighborhood where Joseph Pulitzer's *New York World* was modeling a “new journalism” with mass appeal that anticipated twentieth-century mass culture—leading Latinx cultural producers, including José Martí, Sotero Figueroa, Nicanor Bolet Peraza, and Nestor Ponce de León envisioned a very different possibility, which sought to make print culture more inclusive and also more participatory.

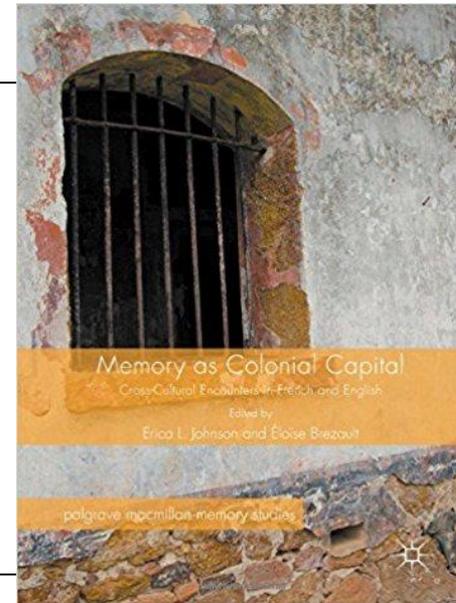


A partnership between Dyson College of Arts and Sciences and the School of Education. Learn more at BabbleLab.org.

Memory as Colonial Capital

- Erica Johnson (English Department, Pace University)
- Éloïse Brezault (French Department, St. Lawrence University)

Memory as Colonial Capital: Cross-Cultural Conversations in French and English shows how memory assumes particular forms and values in post/colonial contexts.



This book gathers analyses of authors from the Caribbean, Africa, and the U.S. to offer comparative perspectives on the impact that colonial history has on the writing of memory.

Principal Investigator

Mara Lee Grayson, PhD
English Department, Dyson, NYC

Study Participants

20 Students enrolled in a FYC course with a curricular emphasis on the discursive practices of racial literacy

Discursive Practices of Racial Literacy

Speech Act	Definition	Related Rhetorical/Composing Concept(s)
Sharing	Sharing of a personal experience, anecdote, or emotional reaction connected to material being discussed	<i>Positionality:</i> Sharing encourages reflection upon the factors that have influenced one's relationship to content. <i>Authorial Choice:</i> Sharing encourages students to be selective about how, what, and when they share. <i>Relevance:</i> Sharing helps students see how broad societal ideologies relate to individual lives and situations.
Labeling	Self-identifying or identifying others based upon race, ethnicity, language, class, or geography	<i>Situated Language:</i> Focus on word choice encourages students to consider the situatedness of language, including word origin and connotation. <i>Authorial Choice (with regards to diction)</i>
Encountering Stereotypes	Employing, identifying, questioning or challenging others' beliefs or assumptions about a group based upon race, ethnicity, class, gender, or geography	<i>Critical Thinking:</i> Attempts to understand the origins of stereotypes help students recognize the need to look beneath the surface and even conduct research in order to find explanations and solve problems. <i>Textual Representation:</i> Confronting media and textual stereotypes helps students see the constructedness of rhetorical elements like characterization, narration, and perspective. <i>Situated Language</i>
Hedging	Prefacing or following a statement with a condition, clarification, or apology	<i>Audience:</i> Anticipating listener reaction encourages students to consider the rhetorical relationship between writer and reader. <i>Authorial Voice and Tone:</i> Hedging encourages awareness of voice and tone in argumentation.

(Adapted from Grayson, 2017)

Goals

This study builds upon the findings of my previous research (see Grayson, 2017; 2018) to further explore the parallels between the practices of racial literacy and the rhetorical and composing practices taught in First Year Composition. This study seeks to explore how the **commentary**, an informal written response to a text (written, visual, or other), serves as a venue for otherwise difficult or controversial conversations.

Research Questions

- How might the commentary serve as a site of critical inquiry and self-reflection around race and racism in the composition classroom?
- How do students' informal commentaries on multimodal course texts reveal a growing awareness of authorial positionality, audience, word choice, textual representation, and rhetorical context?