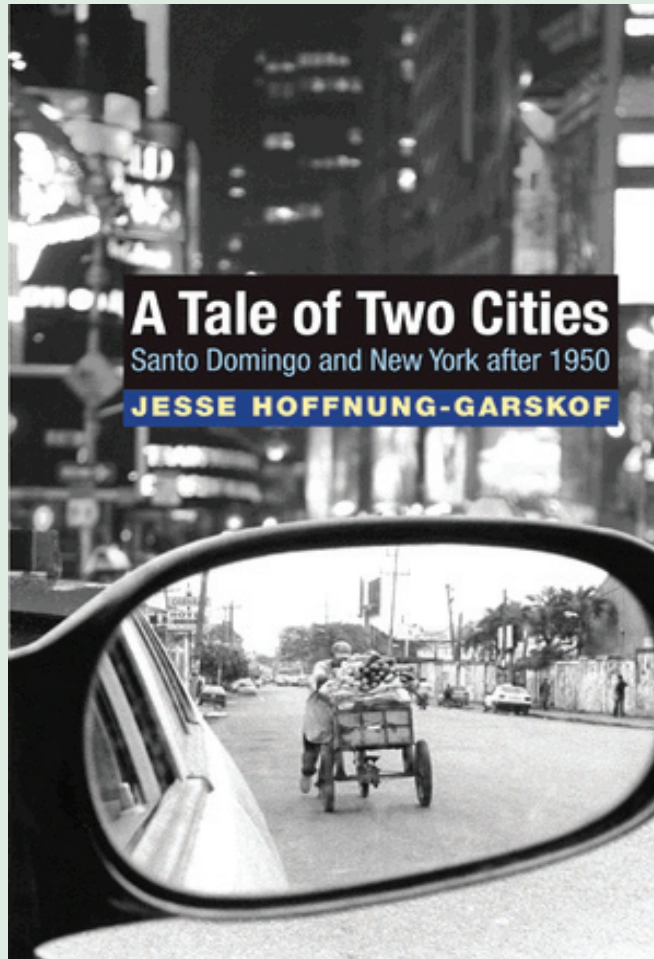


# American Culture News

The Program in American Culture  
at the University of Michigan

Fall 2008



From the barrios of Santo Domingo to the streets of New York, *A Tale of Two Cities* tells the story of transnational migrants and how their lives are intimately connected to family, politics, business and culture in their homeland. Read more on page 4.

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*Dear Alumni, Students, Faculty, and Friends of the Program in American Culture:*



The Program in American Culture has gone through enormous changes in recent years. Founded in 1952, it is both middle-aged and young. To take a benchmark that may seem arbitrary to you (it does not to me), from the time that I arrived amid a large cohort of new hires in 2002 we worked with a majority of untenured faculty, until this

year, when we have achieved a majority with tenure. The size of the faculty has essentially doubled since 2000. We have a very strong and stable staff. The unit abounds in good will. Our faculty has grown (as well as “aged”), and the number of our students, particularly undergraduate students, has grown with it.

American Culture does unusual service for the University of Michigan. An interdisciplinary unit, we nonetheless form, for all practical purposes, a department, offering a full range of degrees, housing full-time faculty, and nationally affiliating with other, similar programs. As a graduate program, we excel in training a diverse and interdisciplinary body of scholars. As an undergraduate program, we are growing in popularity and visibility on campus. At the same time, the program teaches a less-commonly-taught language, Ojibwe, the Native American language that once dominated the western Great Lakes. We support, too, the teaching of Arabic.

Most notably, we house several subunits: Latina/o Studies, Asian/Pacific Islander American Studies, and Native American Studies. What is more, AC is nourishing an Arab American Studies caucus, and we maintain a healthy

African-American Studies caucus (maintaining, too, a very active partnership with an energetic Center for Afro-American and African Studies, or CAAS). In short, our program provides the university with several active, visible, ethnic studies programs, fully engaged with campus constituencies and constituencies outside campus.

Finally, and precisely because of our inclusion of ethnic studies as key vertebrae, lined up with popular culture, media studies, cultural studies, American history, and American literature, in our physical constitution, we are an American Studies program of national standing. Two of our colleagues, Phil Deloria and Maria Cotera, now occupy leadership positions in the flagship American Studies organization, and our faculty associate, Kevin Gaines (director of CAAS), will do so in the very near future.

The number of graduating concentrators in American Culture is at an historic high, as is our number of concentrators overall. This year, as last year, we mounted our undergraduate recruitment campaigns, participating in the LSA Concentration Fair, holding an open house, speaking at a gathering of recently admitted freshmen, and joining in a faculty call-out organized by LSA. These are all strategies for reaching out to students who may not previously have thought about concentrating in our program or attending the University of Michigan.

To foster our own intellectual development, we conducted two faculty manuscript workshops this past year, featuring our colleagues Anthony Mora and Lori Brooks. Faculty, students, and invited readers gathered, often over meals, for marathon discussions of each scholar's manuscript. The workshop is an active American Culture tradition that dates back now for just over five years; we now have conducted twenty such of them—mainly featuring the work of assistant professors. This year, we will conduct two such more. I think I say without hesitation that few faculties in the country are as closely familiar with one another's work as we are in AC. This is a help to not only those students

who attend the workshops, and therefore learn a great deal about the nature of book-writing, but also to those who may not: For when directing a student toward the work of another professor, the faculty in AC know what they are talking about.

We are mounting two searches this year. One, which we are conducting with the History Department, is for a scholar of North American Religion. Our Latina/o Studies Program is mounting a vigorous search in collaboration with the Department of Screen Arts and Cultures for an assistant professor of Latina/o Media.

Directing the Latina/o Studies Program is Associate Professor Maria Cotera, who is leading a strong effort to expand the program, one of our central concerns this year. Between leaves and administrative assignments, the Native American Studies Program ran on bare bones last year, but it hosted, in January, a remarkable and successful conference: Keywords in Native American Studies, bringing in 22 invited speakers for three days. NAS looks forward to an active year under the directorship of Associate Professor Tiya Miles. The Asian/Pacific Islander American Studies Program falls this year under the leadership of its new director, Associate Professor Vince Diaz. A/PIA is, to my mind, very strong; in some ways, it is the strongest of all the units. In 2002 it consisted of one tenured faculty member, six untenured faculty, and one lecturer. It now boasts six tenured faculty members, one new untenured faculty, and an experienced, talented lecturer. Professor Amy Stillman, who shepherded the program for much of the decade, deserves much credit for this turn of events. Our Arab American Studies caucus has this year, with the support of AC, begun an informal certificate program to encourage further the participation of students and to begin to generate a curriculum in this area.

Our faculty produced many books last year which have begun to attract attention. Andrea Smith, Jonathan Freedman, Scott Kurashige, Jesse Hoff-

## American Culture News

**Director:** Gregory Dowd

**Ethnic Studies Directors:** Vince Diaz, Asian / Pacific Islander American Studies; Maria Cotera, Latina/o Studies; Tiya Miles, Native American Studies

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Please submit any changes, corrections, letters, updates, and/or suggestions to Judith Gray  
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The Program in American Culture promotes publicly engaged and socially committed scholarship and teaching aimed at understanding the struggles and creativity that have produced the societies and cultures of America. In particular, we seek to illuminate the significance, the lived experience, and the relation among race, ethnicity, gender, sexuality, religion, and class, both within and beyond national borders. The Program brings the history and interpretive strategies of ethnic studies into conversation with critical approaches to literature, history, cultural studies, and social sciences, as well as with knowledge produced outside the boundaries of the University.

**President of the University of Michigan:** Mary Sue Coleman

**Regents of the University of Michigan:** Julia Donovan Darlow, Laurence B. Deitch, Olivia P. Maynard, Rebecca McGowan, Andrea Fischer Newman, Andrew C. Richner, S. Martin Taylor, Katherine E. White

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## Asian/Pacific Islander American Studies



Greetings in this the 20th anniversary of Asian American Studies at the University of Michigan. The year 2008 also marks the 40th anniversary of the broader Ethnic Studies movement, and the 8th year that Asian American Studies has been coupled with Pacific Islander American and Pacific Islands Studies, a specific merger that in 2001 birthed our very particular and unique Asian/Pacific Islander American Studies Program. In this report I want to provide a sense of the programming we have in line for the upcoming year, welcome new members, and share some recent achievements by our faculty and students.

This year we will observe the important anniversaries by taking critical stock of the state of our fields as they have developed here at the University of Michigan. We will do this in close and active working relationship with student leadership at two fronts: with the United Asian American Organizations, or UAAO, which is the umbrella organization of some 39 Asian American student associations at UM, and with the A/PIA Working Group, which is led by AC graduate and undergraduate students. A major endeavor is a yearlong program that will meld historical and present-day reflection and assessment with proactive strategizing for the next few years. Activities will involve a series of talks in which former Director Amy Ku'uleialoha Stillman and I will provide a state of the field talk this fall, to be followed in the Winter with talks by Steven Sumida and Gail Nomura, who founded Asian American Studies at UM in 1988. Sumida and Nomura are now at the University of Washington. Their visit will coincide with MLK festivities in January. A/PIA and UAAO will cap the academic year with an all day workshop designed to brainstorm future action to ensure that the University be accountable to the needs of Asian American and Pacific Islanders and their fields of study.

At the same time, A/PIA will work closely with UAAO and other student organizations to support perennial academic and social/cultural programming, such as UAAO's APA 101 Freshman Mentorship program; the annual South Asian Awareness Network Conference (SAAN), whose keynote speaker will be Monisha Gupta, Associate Professor of Ethnic Studies at the University of Hawai'i; and helping jumpstart a UM chapter of the National Asian and Pacific American Women's Forum (NAPAWF). With the A/PIA Workgroup – comprised of AC Graduate students Lani Teves and LeeAnn Wang, and undergraduates Laura Misumi and Veronica Garcia -- A/PIA will update its website to be in sync with the broader A/PIA communities on and off campus, launch an A/PIA Minor Recruitment drive and an A/PIA Awareness Campaign. A/PIA will also support a variety of speaker and reading group activities, such as the Global Indigeneity Group.

Since the bulk of faculty hiring in 2000 and 2001, A/PIA faculty members have labored through the "pipeline" to solidify our academic profile and standing. Of the seven faculty members hired in 2000 and 2001, five have been promoted to Associate Professor with tenure. While successful in general, we have also felt very strongly that there are far too many areas within our fields that are woefully underrepresented, understaffed, and under-resourced. For example, we have prioritized hires in South Asian Studies and in the Social Sciences and these have not materialized for one reason or another. The rapid growth of Asian American Studies programs in the Midwest alone demonstrates the field's significance and national growth, and should serve notice to us to insure that an institution of Michigan's caliber and repute not only not fall behind, but that it commits the necessary resources to become the "leader and the best" in the field the way it routinely aspires in all of its other fields of research and study.

Last but not least we applaud recent A/PIA faculty and student accomplishments. Over the summer, Sarita See presented at the International Conference on Philippine Studies in Quezon City, Philippines, and was selected to participate in

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**Jesse Hoffnung-Garskof** is an Associate Professor of American Culture and History. He joined our Program in 2002 after completing his Ph.D. in history at Princeton University. Pictured here with his new son, Lalo Sebastián, he recently found time to discuss his first book, *A Tale of Two Cities: Santo Domingo and New York after 1950* (Princeton, Princeton University Press: 2007) with Greg Dowd.

**Greg:** Transnationalism has become a buzzword, perhaps *the* buzzword, of contemporary American Studies. Yet few works, it seems, actually take on the task of studying phenomena across national borders simultaneously. Your study of Santo Domingo, New York, and the people who unite those two cities promises to be a powerful model for transnational work in the future. When did you first become aware of the term, and do you think it motivated your work or did you instead grapple with it as your work progressed?

**Jesse:** I actually discovered the theoretical term transnational after I already had begun to imagine my project. I applied to graduate school with the idea of studying contemporary Latino migration from the perspective of Latin American and Caribbean history. I had spent a few years working in Washington Heights, a mostly Dominican neighborhood in New York, actually the same neighborhood that figures principally in the book. So I knew that people living in that neighborhood were intimately connected to family, politics, business, and culture in their homeland. I also knew that there were lots of histories and ethnographies written about immigrants to the United States that posed questions basically about the United States. How are immigrants received? What economic roles do they take on? How do they fit into the racial order of the U.S.? How do they remake or invent their traditions to form ethnic identities? So I thought it would be interesting to study the same set of processes while posing questions important to Latin American societies. How are emigrants

perceived from afar, or when they return? What economic roles do they take on in the homeland? How do the ways that they are fit into the U.S. racial order and the ethnic identities they create there fit into the conversations they maintain with people still living back in the homeland?

About six months after I got to graduate school I attended a conference where the sociologists and anthropologists from the first wave of “transnational migration studies” had gathered. This was in the mid 1990s, before the idea really took off in American Studies. For the migration studies people, it was like a hurricane. Everyone was saying we had discovered something wholly new. In the era of air travel, wire transfers, and fax machines (note that cell phones and email were not yet considered important factors) immigrants did not really leave their home societies anymore. They were not immigrants, who moved inexorably in the direction of the receiving society, but rather transmigrants who inhabited two worlds simultaneously.

At first I was like, “whoa, there is a name for this thing I have been trying to explain to everyone.” For about a year after that I was all about “transnational” this and “transnational” that. But soon I began to realize that, like all buzzwords, this one has its limits. For one it is incredibly overused, perhaps even more so now in American Studies than in migration studies. It has been applied to so many contexts for so many purposes that it has little commonly agreed upon meaning. Also, I find that, in American Studies, the use of the term transnational often makes things that happen outside U.S. boundaries into a source for answering questions that still revolve principally around the U.S. What is more, the use of a buzzword sometimes takes the place of actual research in, or interest in, other places. So I went back to my original plan, which was to do research about the migration of Dominicans simultaneously in New York and Santo Domingo, and see if I could write a single convincing story about how the two cities were intertwined that might speak to the concerns of Latin American and Caribbean history as well as United States history.

**Greg:** How important to your work were your visits to the Dominican Republic, and not just to the archives, but to the very neighborhoods about which you write? I get the sense that these are pretty remarkable places.

**Jesse:** Incredibly important. It is always a challenge to historians to find source material relating to people who were neither famous nor rich, especially when they have little contact with state bureaucracies. I got very lucky in the archives and found material produced by community organizers, as well as the police, neighborhood commissions, and task forces. Newspapers were also very useful. But especially on the Dominican side, official sources really do not contain much in detail about the neighborhoods where 75% of the residents of Santo Domingo dwell. To give you an example, official maps in the twentieth century did not show the maze of alleys and streets on the bluffs, marshes, and canyons near the riverbank, that neighborhood residents had built themselves. I knew that these spaces were important to my story, since the massive migration of rural people to these forgotten corners of the capital was the key context for under-

standing the smaller emigration to cities in the United States. But it was only by spending time in one of these neighborhoods, and schlepping around with residents who were willing to walk with me, that I could map the historical growth of a single neighborhood. And it was only through discussing that growth that I was able to understand the ideas that drove the vast movement from the countryside of the Dominican Republic.

**Greg:** You make the case that those ideas were powerful in shaping the material lives of Dominicans in the twentieth century, whether in New York or in the Dominican Republic. Would you tell us a little bit about the concepts of *cultura* and *progreso* and how they fit into your story?

**Jesse:** Right, so talking with residents of the marginal and popular barrios of Santo Domingo these two words kept popping up. *Progreso*, meant gradually improving social circumstances, and *cultura* meant good behavior, education, and morals in some circumstances and somewhat less frequently it meant national culture, ways of being that were specifically Dominican. To replace a shack made of found materials with a home built out of cinder blocks (something that many residents accomplish over the course of years by adding a few blocks at a time) is *progreso*. Church, school, organized youth groups, and certain kinds of local activism around music and the arts, were elements of *cultura*. To say that someone lacked *cultura*, was a common way of complaining about neighbors who were noisy, or who did not behave according to other values that neighborhood leaders tried to promulgate - Christianity, a certain kind of cultural whiteness, heterosexuality, hard work, decency. In other contexts *cultura* might refer to efforts to teach Dominican folk dances to local children in order to balance the fascination with imported commercial cultures from the United States.

What makes these ideas so useful, is that they permeate not only the ways that neighborhood residents talk about the history of their barrio, but also the documents and oral testimonies I found relating to Dominican experience in New York. Over and over again, I found migrants talking about the move to New York in search of *progreso*, and describing themselves in terms that highlighted their superior (and Dominican) *cultura*. So they became threads that I could use in my writing, to show how these very different places were tied together.

Finally, these two words were intriguing to me because they were not, I knew, originally popular expressions. They were rather the invention of Dominican intellectuals from the 19th century, who used the idea of *progreso* to explain their projects for modernization. Most of these projects involved the introduction of capitalist agriculture, which benefited very few Dominicans. But they were justifiable, these thinkers explained, because they represented *progreso*. The Dominican Republic, they wrote, should join the great march of human achievement. The concept was also a key element of United States Imperialism in the early 1960s, when much of the migration I trace began, especially the Alliance for Progress. Representatives from the United States presented a certain kind of modernization as an unqualified good for the general public, though in practice the transformations unleashed in the name of progress did an

enormous amount of harm. And the concepts of *cultura*, both the notion of "high culture," a level of enlightenment that some people (especially European elites) have and others do not, and the notion of national cultures, also permeate the writings of early Dominican intellectuals. Like *progreso*, it is a concept that underwrote a great deal of hostility towards poor Dominicans, who were deemed inferior for their practice of African cultural traits as well as for their dark skin. This realization opened up a whole complicated question of the relationship between poor Dominicans and elite thinkers in both the U.S. and the Dominican Republic. How did poor Dominicans learn these concepts? To what purposes did they adopt them? How did they reinvent them? By the end of the project I came to believe that the process by which everyday Dominicans learned appropriated these values, was both a consequence of the great exodus from the countryside to the cities, and also a cause of that movement.

**Greg:** Your work contains truly dramatic shifts of perspective--you change the lens, as it were, more rapidly than many scholars. At times we see the two cities--and the seas between--from great heights as you convey, for example, economic developments, migration patterns, or social forces. At other times, however, we move almost visibly through seemingly narrow streets of Dominican barrios, and through the crowded halls of New York public schools. Did you follow any models--other works that demonstrated that practice of what we might call "zooming in and zooming out"?

**Jesse:** It is interesting that you use the metaphor of the lens. I often joke with my students, when they struggle to create outlines for their work that contain all of the varied material they have found, that the best models for dissertations or books are sometimes cinematic. The world of film has been much more creative than academic writing in the way that it constructs stories, using quick cuts, flashbacks, maintaining multiple story lines. I think that in history and American Studies there has often been a presumption that to construct narratives is to force complicated stories into the constrictions of unity of time, place and action, to impose clear beginnings and endings on a world that has none. Because narrative histories often hide the work that is done to invent them, some have advocated abandoning storytelling all together in favor of thematic or theoretical exposition. But most of the stories we read or watch outside of the academy have long ago abandoned these one dimensional narratives and I still believe that stories, told in challenging ways, can aid in the understanding of complexity and critiquing society in ways that complement theory. For me that means trying to narrate how neighborhoods that, in conventional terms, seem so far apart, and so marginal to the main thrust of contemporary history, both fit together and are, in fact, at the center of a critical view of contemporary history. That is not to say that I think that academics can duplicate what film makers or even novelists do. Personally, I am not a good enough writer. But I do think that twenty five years of watching MTV probably helped me to imagine how I might make these quick cuts. At the very least their experiences with MTV probably makes readers more patient with me as I muddle through these transitions.



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the CIC Asian American Studies faculty research workshop, hosted by Penn State in October. In August, Joseph Galura attended the Asian American Studies Leadership Workshop, also sponsored by the CIC Asian American Studies, held at the University of Minnesota. Yours truly was invited to keynote the Circum-Philippine Sea Small Boat Symposium at the University of Guam, which was held in conjunction with the annual Guam Micronesian Island Festival. Earlier this semester I was also invited to give a lecture to the American Indian Studies Program at the University of Illinois at Urbana Champaign. Other UAAO awards went to AC concentrator Trisha Barua, who won the "Outstanding Student Leader" for her work on the South Asian Awareness Network Conference, while the "Outstanding Innovative Program" went to the AC graduate and undergraduate organizers of the "Campus Lockdown Conference."

Adding "pop" to her international ethnomusicological repute, Amy Stillman can now boast Hollywood credit for translating into Hawaiian a handful of contemporary and classic pop tunes featured in the film, *Forgetting Sarah Marshall* (2008). Performed by Grammy Award Winning producer and recording artist Daniel Ho, the songs include Sinead O' Connor's "Nothing Compares 2U," Nancy Sinatra's "These Boots are Made for Walking," and REM's "Everybody Hurts." But Stillman's credentials now also include original tunes that, more importantly, are now available for all to hear (and without having to wait for the next AC Battle of the Bands). Just released by Daniel Ho Creations (September 2008) is the Stillman and Ho co-produced CD *Ikena*, featuring nine numbers written by Stillman, with vocals by Ho and Filipina American pop actress Tia Carrere. You can order your CD (with liner notes by Stillman) at <http://www.danielho.com/html/ikena.html>.

On less hip, but no less significant matters, we send congratulations to LeeAnn Wang who passed her Field Exams, and to Christine Taitano DeLisle, of the Pacific Islands Workshop, and Jan Bernabe, for successfully defending and filing their dissertations. DeLisle's dissertation is titled "Navy Wives/Native Lives: The Cultural and Historical Relations between American Naval Wives and Chamorro Women in Guam, 1898-1945," and Bernabe's dissertation is "Improbable Visions: Filipino Bodies, US Empire, and the Visual Archives." --Vince Diaz

### *Native American Studies*

This fall Native American Studies is working with the Native American Student Association to plan a featured event for the U-M's Native Heritage Month programming in November. The panel, titled: "Inside Tribal Politics: Governments, Community Activism, and the Law" will feature speakers: Ada Deer, former Assistant Secretary for Indian Affairs and Distinguished Lecturer Emerita in the School of Social Work and the American Indian Studies Program at the University of Wisconsin Madison; Matthew Fletcher,



Associate Professor of Law and Director of the Indigenous Law

& Policy Center at Michigan State University; and David Cornsilk, community and legal activist in the Cherokee Nation of Oklahoma.

In addition to inaugurating a monthly presentation series in which our faculty can share their ongoing research with other NAS faculty members and students, the program has invited three outside speakers to campus to discuss a range of topical issues – from Canadian tribal governance, to Comanche history, to the politics of federal recognition for particular southern tribes.

Native American Studies bids a fond farewell to our dynamic colleague in NAS and American Culture, Andrea Smith, who is leaving this December to take a position at UC Riverside. Professor Smith's pedagogical creativity and intellectual inspiration will be dearly missed by students and faculty alike.

Last summer Native American Studies also bade farewell to our valued colleague from U-M's School of Information, Gavin Clarkson, who departed for the University of Houston, taking with him his expertise in Native business enterprise and legal issues. -Tiya Miles

### *Arab-American Studies*

Arab American Studies is pleased to announce that we will be offering undergraduate students a Certificate in Arab American Studies. The certificate is designed to acknowledge those students who complete a series of courses in Arab American Studies. In the 2008-09 academic year, Arab American Studies will offer the following courses: Muslims in America, Representing the Middle East in Hollywood Cinema, and Arab American Literature. In addition, internships are available for credit at the American-Arab Anti-Discrimination Committee (ADC) and the Arab American National Museum (AANM), both located in Dearborn, Michigan. Some Arab American Studies undergraduate students are participating in a special project of the Arab American National Museum entitled, "Connecting Communities." This project involves: 1) a series of classes for students in conducting oral histories; 2) fieldwork in which students identify and interview community members (Arab, Latino, African, Southeast Asian, and Eastern European immigrants) and collect artifacts, photographs and historical documents; and 3) involvement in creating a temporary exhibition. - Evelyn Alsultany and Nadine Naber



### *Latina/o American Studies*

The Latina/o Studies Program began the year with a brand new director, Professor Maria Cotera, who will serve a three-year term. Our primary goal for the upcoming year is the development and implementation of a new Graduate Certificate Program in Latina/o Studies open to American Culture graduate students as well as graduate students in other departments and programs.

In conjunction with this goal, we are working to develop a consistent curriculum of core graduate courses with a Latina/o Studies focus. Finally, we will spend the next academic year planning a Fall 2009 Symposium to celebrate the 25th Anniversary of Latina/o Studies as an academic program at UM. Continued on pg 7

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Latina/o Studies continues to grow in terms of faculty and concentrators. This winter, Professor Silvia Pedraza (Sociology) will join our program as a budgeted faculty member. We are currently conducting a national search for a Latina/o film/media scholar in partnership with the Department of Screen Arts and Cultures. We have added three concentrators, and enrollments in core undergraduate courses are on the rise. We continue to collaborate with other units to host special visits by performing artists, media makers, and scholars on topics of interest to our community during Hispanic Heritage Month and beyond. Early in the semester, professor Lawrence La Fountain-Stokes organized a fascinating lunchtime talk with Arthur Aviles and Charles Rice Gonzalez, co-founders of the Bronx Academy of Arts and Dance (BAAD!), a performance and workshop space in the Hunts Point section of the Bronx. We also organized our first annual Keynote Lecture in honor of Hispanic Heritage Month, which featured L.A. Times journalist and author, Sam Quiñones. Finally, in coordination with other academic units, we hosted a lunchtime talk about multicultural education, sociolinguistics and literacy by noted scholars Ofelia Garcia and Ricardo Otheguy.

Latina/o Studies faculty continue to expand the field through publications, presentations and academic programming that offer cutting-edge intellectual and social perspectives on Latina/o life and culture. Professor Lawrence La Fountain-Stokes spoke in April at the University of Connecticut, Storrs, and at Trinity College in Hartford on "Puerto Rican Lesbians in Connecticut: Cultural Representations." His article "Queer Diasporas, Boricua Lives: A Meditation on Sexile" is forthcoming in the Fall 2008 issue of *Review: Literature and Arts of the Americas* (Special Issue on Immigration and Culture). Professor Lorraine Gutierrez received the Latino Faculty Leadership Award from the Latino Social Work Network, and last Spring, professor Maria Coteria received the Harold R. Johnson Diversity Service Award.

Prof. Maria Coteria will publish "Native Speakers: Ella Cara Deloria, Jovita González, Zora Neale Hurston and the Poetics of Culture" with the University of Texas Press in the fall; and Prof. Silvia Pedraza just published Political Disaffection in Cuba's Revolution and Exodus, with Cambridge University Press, as part of its Cambridge Studies in Contentious Politics series. Prof. Larry La Fountain-Stokes now has a book contract for his *Queer Ricans: Cultures & Sexualities in the Diaspora*, to be published by the University of Minnesota Press as part of its Cultural Studies of the Americas series. At present, the high caliber of our faculty, their scholarship and the many interesting issues around which their work revolves has legitimated our enterprise in the academy. Together with our teaching initiatives, our publication record is certain to place our program at the forefront of Latina/o Studies programs in the United States -Maria Coteria

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nung-Garskof, and Alan Wald each put out a book-length piece of scholarship in the past year. Lecturers John Bacon and Judy Daubenmier had books come out, too. Our program's books this year have already caught favorable reviews not only in the academic journals, but in places like the *Nation* (Scott), and the *Chronicle for Higher Education* (Jonathan).

Our graduate students also accomplish great things over the long term. To take but one example, Howard Brick, who received his Ph.D. in this program in the '80s—has, after years of service at Washington University, accepted a distinguished chair in our own university's Department of History. He will be cross listing courses with AC in the history of American radicalism as early as this winter term. Our undergraduates, too, can be remarkable public citizens. Let me here just mention that this year we will be honoring, separately, two of our program's graduates, Amy Harmon ('90) and Ann Marie

Lipinski ('77), each of whom is now nationally known and in the midst of a truly distinguished career in journalism, including a Pulitzer prize (or two!). In short, our students, at the graduate and undergraduate levels, accomplish great things.

We welcome this year two postdoctoral research fellows: Christine Delisle, a recent Ph.D. from the university's Department of History, and May Fu, an asst. professor of Ethnic Studies from Colorado State University. Heidi Ardizzone joins us as a visiting professor from the University of Notre Dame. Together, they add to the breadth and depth of our intellectual community.

We make it a point in our program to raise the banners of diversity, service, and innovation, and we will continue to do so. With them we hoist the flag of excellence. --Greg Dowd

*Greg Dowd*  
Faculty Updates

**Evelyn Alsultany** was awarded an Arts of Citizenship grant to support her collaboration with the Arab American National Museum (Dearborn, Michigan) on the exhibit, "DisOrientations: Arabs and Muslims in the American Imagination," scheduled for May 2010.

**Scott Kurashige** published *The Shifting Grounds of Race: Black and Japanese Americans in the Making of Multiethnic Los Angeles for the Politics and Society in 20th Century America Series* of Princeton University Press. In the June 30, 2008 issue of *The Nation* magazine, reviewer Jon Wiener described the book as "fascinating and important." For the 2008-09 academic year, he will be a fellow in residence at Harvard University's Charles Warren Center for Studies in American History.

**Emily Lawsin** won the 2008 "Outstanding Faculty Award" from UM's United Asian American Organizations, a coalition of over 35 A/PIA student groups.

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