

English

NEWSLETTER OF THE UNIVERSITY OF OREGON DEPARTMENT OF ENGLISH

2011–12

The Legacy of a Devoted Alumna Lives on in Two New Capstone Seminars

In September 2010, Nadine Small St. Louis '58 passed away at the age of seventy-three. A distinguished professor of English at the University of Wisconsin, Eau Claire, a beloved and generous teacher, a prolific and admired poet, and poet laureate of Eau Claire, Professor St. Louis embodied the best and highest academic and literary ideals and was an inspiration to her teachers, students, colleagues, and readers. What could be more appropriate than that her memory be honored with the creation of two new capstone seminars for advanced English majors?

Nadine Small grew up on a family farm near Salem, Oregon. She graduated Phi Beta Kappa from the University of Oregon with a BA in English in 1958. She continued her studies in literature at the University of Minnesota and the University of California at Los Angeles, where she earned her MA in 1966 and PhD in 1972. That same year, she joined the Department of English at the University of Wisconsin, Eau Claire, where she served as professor until 2000. During her distinguished career, she taught courses on a range of topics, including English composition, drama, science fiction, book publishing, Shakespeare, bibliography, and seventeenth-century literature. Professor St. Louis held a variety of administrative positions: she served five years as English department chair, was the first assistant to the chancellor for affirmative action and the first female chair of the university's faculty senate. After retiring, she wrote poetry in earnest, publishing *Weird Sisters* (Wolfsong, 2000) and *Zebra: Poems* (Marsh River, 2008), and filling notebooks with her poems while she battled cancer. Nadine Small St. Louis was named the first poet laureate of Eau Claire in 2010.

The two yearly capstone seminars endowed in Professor St. Louis's honor were made possible by generous gifts from her husband, Robert St. Louis. He has permanently endowed

the seminars not only to show his love and admiration for his late wife, to honor her life and achievements, and to preserve her memory, but for a host of other reasons as well: "to encourage students in the Department of English at her alma mater, who walk the same halls she once walked"; to "help support academics," the "love of languages," the "intellectual life," and



Nadine Small St. Louis;
Photo by Michael McDermott

"poetry, which she so energetically supported and wrote at home in faraway Wisconsin"; and last, but not least, "to honor her love of Oregon and the family that raised her there."

The St. Louis seminars are research-intensive courses that offer junior and senior English majors opportunities to work closely with faculty members, study compelling literary topics intensively, and pursue advanced research and writing projects. Such courses are often the high point of an academic career. They are also resource-intensive. "Financial pressures and other realities of university culture make it harder and harder to offer the sort of small classes on specialized topics that often change the lives of students," explains Professor Henry Wonham, head of the Department of English.

INSIDE

- 2 Notes from the Department Head
- 2 Professor Wins Teaching Award
- 3 Professor Completes Documentary Film
- 3 First St. Louis Seminar
- 4 Winter in Literary London
- 5–6 New Faculty Books
- 6 Teaching the Environment Symposium
- 7 New Faculty Members
- 7 New Grant to Support Graduate Students Studying Race
- 8 African American Literature Symposium
- 9 UO Honors Kitzabers
- 10–11 In Memoriam
- 11–15 Department Notes
- 16 Students Share Research on Picture Books

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UNIVERSITY
OF OREGON

TURN TO **SEMINARS** | PAGE 4

Notes from the Department Head

Dear Friends of the Department of English,

As my second (and final!) three-year term as department head comes to a close, I want to say “thank you” to the many people who have made serving the department such a pleasure. An exhaustive list of those who provided support, advice, consolation, laughs, and encouragement would turn this newsletter into a dissertation, so let me mention only the people without whom I literally could not have done the job, beginning with Marilyn Reid, Susan Dickens, and the members of our incomparable office staff, Lisa Clawson, Debbie Hibbard, Donna Laue, Cathy O’Grady, and Mike Stamm.

It took me about a day in the head’s office to understand that these tireless and dedicated individuals actually run the department, and I take some credit for instinctively grasping that this state of affairs should not be disturbed.

I discovered an equally dedicated and effective group of coconspirators across campus in Friendly Hall, where Dean Scott Coltrane and Associate Deans Judith Baskin and Scott Pratt provided steady leadership, guidance, and support for every one of my efforts on behalf of English. My most profound debt of gratitude, however, is to the colleagues who generously put their work aside to assist me in administering the department’s many programs and initiatives. Virtually everyone on the faculty stepped up to help in one significant way or another, but I would particularly like to thank Liz Bohls and Lara Bovilsky for their spectacular management of the Graduate Program over the last six years. Bill Rossi has been a superb director of undergraduate studies throughout my term as head, and Carolyn Bergquist’s leadership of the Composition Program, with the very able assistance of Associate Director Miriam Gershow, has been nothing short of

inspired and inspiring. Jim Crosswhite, Shari Huhndorf, Anne Laskaya, and Betsy Wheeler also stepped into major leadership roles on an interim or temporary basis as occasions demanded, and I am deeply grateful to them as well. If the department is in as good shape as I believe it to be, these are the people who deserve the credit, for I very early learned that good leadership amounts mainly to delegating as much responsibility as possible to people more wise and competent than oneself.

Another of those people is Paul Peppis, who has served as our associate department head for virtually every day of my headship (i.e., except when he was off enjoying his sabbatical), and whose good sense and friendship have sustained me through the entire ordeal. My compensation for these six years of service, I am happy to report, has nothing to do with fame or fortune but has everything to do with the relationships I have built with these wonderful colleagues, whose close collaboration has engendered feelings of friendship and mutual respect that will long outlive the memory of anything in particular we accomplished along the way.

Perhaps the person to whom I owe the greatest thanks is my successor, Karen Ford, whose willingness to take on the job of department head has allowed me to plot my return to the role we all cherish most, that of full-time teacher and researcher. “It takes a village,” as an unsuccessful presidential candidate not too long ago quipped, and I am glad to report that the English department is a healthy, diverse, and intellectually dynamic village. I thank all the people named above, as well as all of the students, colleagues, and friends whose names I do not have space to mention, for making the last six years the most gratifying of my career. It seems an inadequate way to conclude, but what else is there finally to say, except “Go, Ducks!”

Sincerely,
Harry Wonham



HARRY WONHAM
OUTGOING
DEPARTMENT HEAD



KAREN FORD
INCOMING
DEPARTMENT HEAD

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English Professor Wins Distinguished Teaching Award

May 24, 2012, was a special day for the English department. Robert Berdahl, UO interim president, Lorraine Davis, provost, Scott Coltrane, dean of the College of Arts and Sciences, and a large group of faculty colleagues, graduate students, and English department staff members descended on 248 PLC, where Associate Professor Paul Peppis was in the middle of teaching a class on literary pedagogy. Peppis and his ten students were somewhat bewildered as the enormous entourage filed into his classroom, but the purpose of this carefully

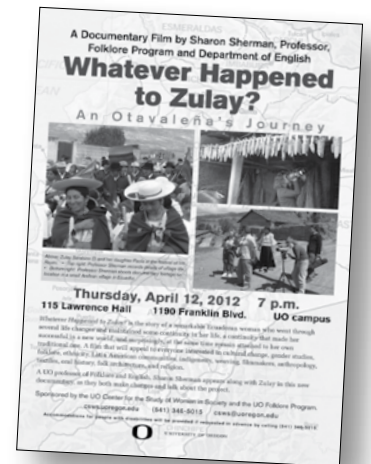
orchestrated disruption became clear when President Berdahl produced a blue Tiffany box containing a crystal apple, traditional symbol of the Thomas F. Herman Faculty Achievement Award for Distinguished Teaching. The president commended Paul for his extraordinary dedication to graduate and undergraduate teaching, something his students and colleagues in English have long acknowledged. Quoting from the comments of students, the president described Peppis’s legendary rigor and intensity as a classroom teacher, and he

emphasized the effectiveness of Peppis’s close attention to student writing. The Herman Award is one of the university’s two awards for teaching excellence, and it is the only one that acknowledges distinguished teaching among faculty members who have held academic rank at the University of Oregon for at least seven years. Recipients must have demonstrated long-standing excellence in teaching and have contributed significantly to student learning at the undergraduate or graduate level.

Emerita Professor of Folklore Completes Documentary Film

This past spring, Sharon Sherman, emerita professor of folklore, completed and screened on campus her new ethnobiographical film, *Whatever Happened to Zulay? An Otavaleña’s Journey*. Sherman’s film is a sequel to Jorge Preloran’s famous documentary film, *Zulay Facing the Twenty-First Century* (1989). Whenever anyone sees Preloran’s film, they ask, “Whatever happened to Zulay?” Sherman’s documentary seeks to answer that question: it documents Zulay Sarabino, an indigenous Ecuadoran woman, who negotiates multiple identities in a globalized world as a cultural leader, single mother, and local

entrepreneur. Embodying both the new and the old, the communal and the transnational, Zulay’s remarkable story is one of adaptation, acculturation, struggle, and personal transformation. Focusing on the celebration of the fiesta of Inti Raymi, *Whatever Happened to Zulay?* explores the interrelationship between tradition and innovation, the local and global, and will appeal to those interested in cultural change, ethnicity, gender, Latin American communities, indigenism, folklore, oral history, and religion—a film made by women about women.



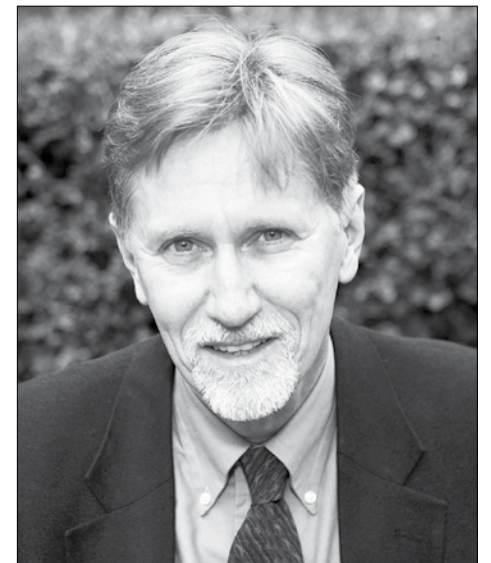
Course in the Spotlight: St. Louis Seminar in Literature and Philosophy

Thanks to the generous gift of the St. Louis Seminar Endowment, established by Robert St. Louis in memory of his late wife, Nadine Small St. Louis '58, the English department offered the inaugural St. Louis seminar this past spring term. The seminar, which focused on the interactions of literature and philosophy, was taught by Associate Professor James Crosswhite, a scholar with particular expertise in rhetoric and philosophy. Seminar participants explored how a selection of major philosophical and literary works develop and respond to two central questions: what is philosophy, and why does it take the form of writing and literature? What is literature, and how does it carry out the work of philosophy? Seminar texts included Plato’s dialogues *Euthyphro*, *Crito*, and *Phaedrus*, Marcus Aurelius’s *Meditations*, Shakespeare’s *Othello*, Ralph Waldo Emerson’s “Self-Reliance,” selections from Henry David Thoreau’s *Walden*, Tolstoy’s *The Death of Ivan Ilych*, William James’s “The Will to Believe,” and Brazilian modernist fiction writer Clarice Lispector’s philosophical novel *The Stream of Life* (*Água viva*).

Over ten intense and intensive three-hour meetings, the twelve senior English majors and their professor discussed and debated these works and how they answer the questions of what philosophy is and how literature carries out philosophical work. They honed their skill in interpreting and discussing philosophical and literary texts and issues. Along the way, they regularly returned to the great questions of the Western philosophical

tradition: What can we know? How should we live? What may we hope? What is love, and what is worthy of love? In addition to critical and theoretical essays on how philosophy and writing interact in the course texts, students also wrote seven imitation-participation exercises in which they imitated (1) Platonic allegory, (2) Marcus’s acknowledgements, (3) Marcus’s “personal notes,” (4) an Augustinian confession-story, (5) a Jamesian “example,” (6) a Lispectorian “letter,” and (7) Tolstoyan reflection. “One of our goals,” Crosswhite explains, “was Socratic midwifery—helping each other give birth to the ideas that we are forming.”

Sarah Murphy, a seminar participant, confirms its success in meeting these generative and collaborative goals. Both “the small class size” and Associate Professor Crosswhite’s efforts to motivate students “to read with a balance of critical and charitable thinking,” she explains, “encouraged an environment in which we could give careful and caring attention to how we received the works individually and to how we discussed them as a group. I can’t imagine a better way of learning a subject that is essentially concerned with our way of living!” Sasha Mattingly, another participant, echoed her classmate’s positive comments about the special learning opportunities the class provided: “The great part about the St. Louis seminar was the small number of students.” The intimate environment gave students “the chance to share their thoughts about the literature that we



JAMES CROSSWHITE

were studying, as well as opening up opportunities for discussion,” which led, in turn, to “a greater understanding of the text as well as personal growth.” The active and collaborative atmosphere the seminar fostered, she continues, “allowed us to really participate in the work of philosophy right there in the classroom.” Given this unique educational experience, it’s unsurprising that Mattingly concludes her comments by urging “every student to take part in a seminar class.” Thanks to the generosity of the St. Louis family, generations of future English majors will have that incomparable opportunity.

A Winter of Content in Literary London

King's Cross Station, where Harry and Dumbledore have their last conversation, the Globe, Shakespeare's reconstructed playhouse, the British Museum, the National Gallery, the Tate, the Tate Modern, Westminster Abbey, the Houses of Parliament, the Strand, Covent Garden, Soho. London may be the most cosmopolitan city in the world; last winter, a small group of UO students got to experience its incredible mixture of old and new by participating in the English department "London Program."

At the AHA London Centre, a stately Georgian house built in 1727, students could take courses on Tudor history, Victorian art and architecture, contemporary theater, and London culture. In addition, Professor Warren Ginsberg taught courses on his two favorite English writers. "Chaucer and Shakespeare," he says, savoring their names as he pronounces them. "Both were London poets. Getting to teach them in situ was just so exciting. It's hard to put into words how much it adds to stand in the same hall where *Twelfth Night* was first performed, or to walk down Tabard street, where Harry Bailly's inn once stood, which Chaucer chose as the place to lodge his pilgrims the night before they set out for Canterbury."

In addition to their courses, the students made day trips to Canterbury, Oxford, and Bath. They spent three days as well in the city of York—one of the most ancient and architecturally splendid settlements in the British Isles, and home to York Minster, the largest Gothic church in northern Europe.

Other highlights included weekly trips to plays at theaters both famous (the National, the Old Vic) and less well-known. Students saw a *Hamlet* set in a mental institution (a silly choice) and a rollicking *Comedy of Errors*; they also saw *Bingo*, a distressing play by Edward Bond, in which Patrick Stewart played a deflated Shakespeare who had retired to Stratford to die. The students also accompanied Martin



St. Helen's Bishopsgate, behind which towers the huge oblong glass building known as the London Gherkin.

Upham, the director of the London Centre, to Parliament to hear David Cameron and his political opponents square off during a session of the prime minister's questions; they also went to City Hall to witness Boris Johnson, the newly reelected mayor of London, take on his critics at a weekly session of the mayor's questions. And, as you might imagine, they went on many walking tours around the various neighborhoods and sites in London.

This was the third year of our London Program; many of the students who have participated in it describe the experience as pivotal and even life-changing. We hope that even more students will be able to enjoy such experiences in the future. Next year, Associate Professor Martha Bayless will lead another intrepid group to explore the literary history of the British Isles. If you are interested in helping more students take advantage of all that London has to offer, we hope you will consider making a donation. Checks can be made out to the University of Oregon Foundation (be sure to write "London Program" on your check) and sent to the Department of English, 1286 University of Oregon, Eugene, Oregon 97403.

Seminars

FROM PAGE 1

"By funding the Nadine Small St. Louis Capstone Seminar and the Nadine Small St. Louis Capstone Poetry Seminar, her family has helped us create something of tremendous value, both for undergraduates and for faculty members who are elated by the chance to teach the way we all love to teach—in close contact with a few eager students." What a "wonderful way to honor Professor St. Louis's memory," Wonham concludes, "making that experience possible for UO students now and in the future."

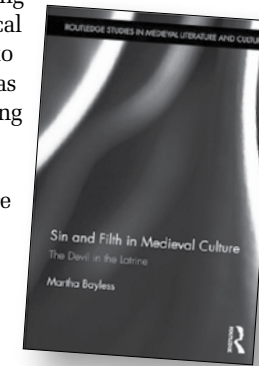
The generous gift will allow the English department to offer each year two St. Louis seminars on a variety of genres, periods, topics, and texts, one of which will focus on poetry and poetics. "A fitting tribute," explains Associate Department Head Paul Peppis, "given Nadine Small St. Louis's deep devotion to poetry." The inaugural St. Louis seminar, on literature and philosophy, was taught this past spring term by Associate Professor James Crosswhite, an expert on rhetoric and philosophy (see related story). During the 2012–13 academic year, the two St. Louis seminars will treat, respectively, time, space, and place in American literature (winter term), taught by Professor William Rossi, and African American poetry and poetics (spring term), taught by Professor Karen Ford. Nadine St. Louis's last volume of verse, *Zebra: Poems*, written through her struggles with cancer, includes the powerful poem "Scar," which ends with this striking stanza:

Let these sharp lines sign a return
to innocence, fruit of a new earth, color
of sky, the undreamed place we come
when we have confronted the beast in
the field,
surviving.

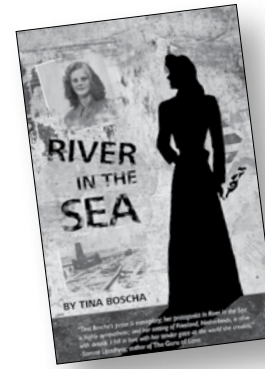
The annual St. Louis seminars will ensure that the legacy of this brave and wise poet and scholar lives on for future generations of students and teachers.

New Faculty Books

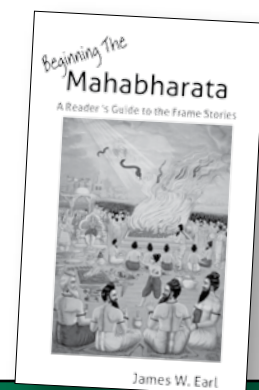
Martha Bayless's *Sin and Filth in Medieval Culture: the Devil in the Latrine* (Routledge) offers an important new contribution to the history of the body, analyzing the role of filth as the material counterpart of sin in medieval thought. Using a range of texts, including theology, historical documents, and literature from Augustine to Chaucer, Bayless's book shows how filth was regarded as fundamental to an understanding of human history. This theological significance explains the prominence of filth and dung in all genres of medieval writing: there is more dung in theology than in Chaucer. Bayless demonstrates how religious understandings of filth and sin influenced the secular world, from town planning to the execution of traitors. She considers the symbolic order of the body and how different aspects of the body were assigned moral meanings. She lays out the realities of medieval sanitation, providing the first comprehensive view of real-life attempts to cope with filth. *Sin and Filth in Medieval Culture* makes compelling reading for those interested in medieval religious thought, literature, and social history. Filled with a wealth of entertaining examples, it should also appeal to those who simply want to glimpse the medieval world as it really was.



Senior Instructor, **Tina Boscha** has published a coming-of-age historical novel, *River in the Sea* (CreateSpace). Set in the Dutch province of Friesland during the German Occupation in World War II, the novel focuses on the rebellious teenaged girl, Leen De Graaf. At fifteen, Leen likes everything she shouldn't: smoking cigarettes, wearing red lipstick, driving illegally, and working in the fields. The only thing she seems to share with her fellow Dutchmen is a fear of the German soldiers stationed nearby and a frantic wish for the war to end. When a soldier's dog runs in front of Leen's truck, her split decision sets off a storm of events that pitches her family against the German forces when they are most desperate—and fierce. Leen tries to hold her family together, but despite her efforts, bit by bit everything falls apart, and just when Leen experiences a horrific loss, she must make a decision that could forever brand her a traitor, yet finally allow her to live as her heart desires. Inspired by the life of the author's mother, *River in the Sea* is a powerful account of one girl reaching adulthood when everything she believes about family, friendship, and loyalty is questioned by war.

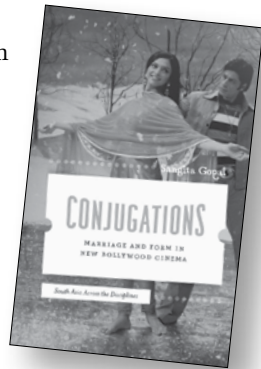


James Earl's *Beginning the Mahabharata: A Reader's Guide to the Frame Stories* (South Asian Studies Association) takes an innovative approach to the Mahabharata, ancient India's epic of war and ethics (dharma) and one of Hinduism's sacred scriptures (the Bhagavad-Gita is one of its chapters). A powerful and beautiful narrative, the *Mahabharata* presents particular challenges for Western readers. It is immensely long—longer than twelve *Iliads*. Even more daunting are its complex structure and unfamiliar aesthetic. It characterizes itself as "oceanic," and famously claims

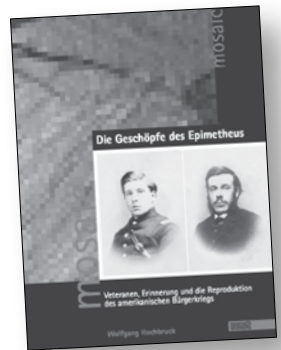


to contain everything. Anyone wanting to read the *Mahabharata* in English will find no helpful guidance in print, and helpful guidance is definitely needed. The epic opens with a set of frame stories that the most recent translator calls "frankly confusing, even bewildering." Earl's *Beginning the Mahabharata* guides the reader through the opening 56 chapters, analyzing the epic's major themes and narrative strategies. This guide provides an ideal way to begin one of world literature's greatest reading projects.

Sangita Gopal's *Conjugations: Marriage and Form in New Bollywood Cinema* (Chicago) studies the Indian cultural phenomenon she names New Bollywood. Bollywood movies are known for their colorful song-and-dance numbers and for combining drama, comedy, action-adventure, and music. But when India entered the global marketplace in the early 1990s, its film industry transformed radically. Production and distribution of films became regulated, advertising and marketing created a largely middle-class audience, and films began to fit into genres like science fiction and horror. *Conjugations* argues that the films' evolving treatment of romantic relationships provides a key to understanding these changes. Analyzing recent Hindi films and trends—the decline of song-and-dance sequences, the upgraded status of the horror genre, and the rise of the multiplex and multi-plot—the book demonstrates that the form of the conjugal duo reflects other social forces in India's new consumerist and global society and how these relationships exemplify different formulas of contemporary living. A provocative account of how cultural artifacts embody globalization's effects on intimate life, *Conjugations* promises to stimulate and energize the study of Hindi film.



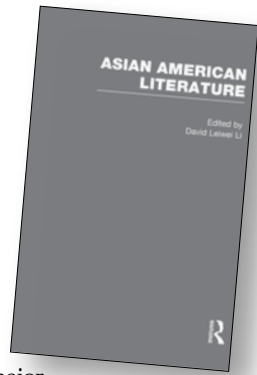
Fulbright Visiting Professor, **Wolfgang Hochbruck** has published *Die Geschöpfe des Epimetheus. Veteranen, Erinnerung und die Reproduktion des amerikanischen Bürgerkriegs* [The Creatures of Epimetheus. Veterans, Memory, and the Reproduction of the American Civil War] (Wissenschaftlicher Verlag Trier). The book's frame of reference is the construction of the public cultural memory of the American Civil War in the contested field between veterans' memories, public history, and the culture industry that started commercializing the Civil War almost immediately using the stereotypical images, myths, and metaphors that have informed popular understandings ever since. While Hochbruck's book demonstrates that veterans' memories played an important role in reproducing the Civil War, it confirms as well that their influence on the actual forms and ideological work of those stereotypical images, myths, metaphors, and popular representations was also limited. Hochbruck uses new historicist methods to illustrate the interdependence of texts that have so far been treated as "high" culture and more popular cultural products and artifacts.



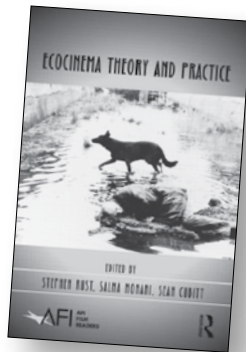
Collins Professor of the Humanities, **David Leiwei Li's** edited collection, *Asian-American Literature* (Routledge), answers the urgent need for an authoritative reference work to map the vast and flourishing critical terrain of research on and around Asian-American literature. American writers whose provenance lies in Asia have been producing

FOR MORE FACULTY BOOKS,
TURN TO PAGE 6

work of interest and distinction for over a century. Recent decades have witnessed an exponential growth in their output, as Asian-American literature has achieved new levels of popular success and critical acclaim. The burgeoning number of anthologies and academic studies attests to a growing scholarly attention. Asian-American literature—and the critical work it has spawned—is now central to debates about national cultures, world civilizations, and transnational imaginations. Li's definitive four-volume collection surveys this body of scholarly work. The first volume ('Literary History: Criticism and Theory') brings together the best scholarship that seeks to define the parameters of Asian-American literature, addressing its political and aesthetic significance and major issues of contention. Volume II ('Prose: Fiction and Non-Fiction') brings together the best scholarship on key works of *Asian-American Literature*, both fictive and factual. Volume III ('Poetry') assembles the essential scholarship on Asian-American poetry. The final volume ('Drama and Performance') collects research on theatrical texts and performance pieces. An indispensable reference collection, Li's Asian-American Literature will enable users to make sense of the rapidly growing, and ever more complex, corpus of scholarly literature which explores dizzying questions about racial diversity and identity, cultural history, and literary value.

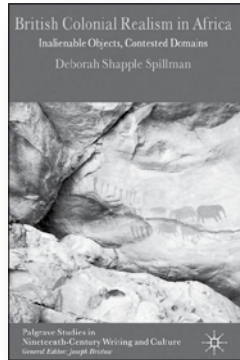


Post-Doctoral Fellow, **Stephen Rust** has edited, with Salma Monani (Gettysburg College) and Sean Cubitt (Winchester School of Art, University of Southampton), *Ecocinema Theory and Practice*. The first collection of its kind, *Ecocinema Theory and Practice* is an anthology that offers a comprehensive introduction to the growing field of eco-film criticism, a branch of scholarship investigating cinema's intersections with environmental understandings. The volume is designed as an introduction to the field as well as a sourcebook. It defines ecocinema studies,



sketches the field's development over the past twenty years, provides theoretical frameworks for moving forward, and presents eloquent examples of the practice of eco-film criticism by leading and emerging scholars. From explicitly environmental films such as Werner Herzog's *Grizzly Man* and Roland Emmerich's *The Day After Tomorrow* to less obvious examples like Errol Morris's *Fast, Cheap & Out of Control* and Christopher Nolan's *Inception*, the pieces in the collection interrogate the breadth of ecocinema. *Ecocinema Theory and Practice* directs readers to further study through lists of recommended readings, professional organizations, and relevant periodicals.

Deborah Shapple Spillman has published *British Colonial Realism in Africa: Inalienable Objects, Contested Domains* (Palgrave Macmillan). How are objects central to the formation of individuals, their communities, and their liberties? What role do objects play as they move between societies and their different systems of value as commodities, as charms, as gifts, as trophies, or as curses? Nineteenth-century British authors attempting to transport narrative realism to the colonies confronted such questions directly and indirectly as they struggled to represent competing forms of material investment that characterized colonial and postcolonial life in Africa. Reading works by authors from Joseph Conrad and Mary Kingsley to Anna Howarth and Olive Schreiner against nineteenth-century African essays, folklore, visual arts, and recorded testimonies, this study considers how conflicts over the material world impacted literary realism in colonial Africa. These conflicts highlight tensions between Victorian and African perceptions of objects and practices of exchange, directing our attention toward alternate histories and stories yet to be told. The book is part of the Palgrave Studies in Nineteenth-Century Writing and Culture Series, a new monograph series that aims to represent the most innovative research on literature produced in the English-speaking world from the time of the Napoleonic Wars to the fin de siècle. Like other titles in the series, *British Colonial Realism in Africa* offers fresh critical perspectives and challenging new readings of both canonical and non-canonical writings of this era.



Graduate Students Organize a Symposium on Strategies for "Teaching the Environment"

This June, a group of graduate students in English and environmental studies collaborated to organize and present the symposium, "Teaching the Environment: Strategies for Educators and Advocates". During the event in the Knight Browsing Room, panelists shared innovative teaching practices and discussed new approaches to environmental pedagogy. The event grew out of a Research Roundtable on Environmental Humanities that took place this past February as part of UO's 2012 Graduate Research Forum, "Research Matters."

The symposium consisted of opening remarks by English Professor Emerita Molly Westling, followed by two panels: "Slow Reading: Environmental Approaches to Literary and Cultural Studies," which explored what the teaching of literary and cultural texts offer environmentalism and what environmental approaches offer literary and cultural studies; and "Inside/Outside: Classrooms, Communities, and Interdisciplinary Teaching," which considered different strategies for connecting the study of environmental texts to the world outside the classroom. An inter-

disciplinary event, the symposium featured faculty and graduate student panelists from English, Environmental Studies, the College of Education, the Teaching Effectiveness Program, and the Oregon Toxics Alliance.

While English Graduate Students Daniel Platt and Stephen Siperstein took the lead in organizing the symposium, they worked throughout the process with a cohort of students from English and Environmental Studies, including Shane Billings, Shane Hall, Parker Krieg, Chris McGill, Taylor McHolm, Melissa Sexton, Veronica Vold, and Rob Zandstra. These emerging scholars are members of Mesa Verde, a research interest group of graduate students studying environmental humanities at UO that works to promote collaboration between the environmental sciences and the humanities, and to support graduate student research on environmental humanities, environmental studies, and literature and the environment. The Teaching the Environment symposium left no doubt about the seriousness, success, and benefits of their efforts.

English Welcomes New Faculty Members

Over the past two years, four new faculty members have joined the Department, bringing new strength and energy to the fields of Anglo Saxon and Middle English literature, African-American Literature, Modernist Literature, and Pedagogy, Rhetoric, and Composition.

Assistant Professor **Stephanie Clark**, who received her Ph.D. from the University of Illinois in May 2011, joined the Department this past fall. Her research and teaching focus on literature in Old English, Middle English, and Old Norse, especially early medieval legal and religious writings. Clark has regularly presented her work at leading national and international conferences in Medieval Studies and has published scholarly essays and entries in *Anglo Saxon England* and *Sources of Anglo-Saxon Literary Culture*. Her research uses modern gift and ritual theories to think about medieval understandings of selfhood and the efficacy of language, and medieval efforts to accommodate the language of Christian-Latin theology to concrete social and political concerns.



Joining the faculty as a Career Instructor in fall 2011, **Lee Rumbarger** studies modernist literature and has extensive experience teaching rhetoric and composition. She received her Ph.D. from the University of Texas at Austin in 2006 and has taught at Vassar College, where she directed the College Writing Center, and the University of Exeter in the United Kingdom. Rumbarger studies women modernists, modernists as pedagogues, and writing process and pedagogy. Her research examines a pedagogical project of women modernists Gertrude Stein and Virginia Woolf to train a larger public as readers and writers. Rumbarger argues that their popular texts addressing and redressing the academy's failure to teach nontraditional students, as Stein would say, "how writing is written," present a radical vision of an unbounded writing classroom.



Courtney Thorsson, Assistant Professor, joined the Department in fall 2010. A specialist in African American Literature and Foodways Literature, Thorsson earned her Ph.D. from Columbia in 2009. She spent the 2009–10 academic year researching at Rutgers University, having won a prestigious one-year Post-Doctoral Fellowship in African American Literature. Thorsson has published articles in the premier scholarly journals on African American and African Diaspora literature *Callaloo* and *African American Review*. Her monograph, *Women's Work:*



Nationalism and Contemporary African American Women's Novels, is forthcoming from the University of Virginia Press; the book examines novels by Toni Cade Bambara, Paule Marshall, Gloria Naylor, Ntozake Shange, and Toni Morrison and argues that these writers use their texts to reclaim and revise cultural nationalism as the everyday and extraordinary work of women building African American community.

After beginning his career at the University of Exeter in the UK, **Mark Whalan** joined the Department this fall as the Robert D. and Eve E. Horn Professor of English. His research focuses on early-twentieth-century American culture, particularly the Harlem Renaissance, American modernism, and the cultural impact of World War One. He is the author of *American Culture in the 1910s* (Edinburgh, 2010); *The Great War and the Culture of the New Negro* (Florida, 2008); and *Race, Manhood, and Modernism in America: The Short Story Cycles of Sherwood Anderson and Jean Toomer* (Tennessee, 2007); and the editor of *The Letters of Jean Toomer, 1919–1924* (Tennessee, 2006). He has published articles in the journals *American Art*, *Modern Fiction Studies*, *Modernism/Modernity*, and the *Journal of American Studies*. Whalan is writing a book on American literature in World War One that examines how literature mediated a period of transition in American understandings of citizenship and the state.



Department Wins Grant to Mentor Graduate Students Studying Race and Ethnicity

This spring, the Department of English won a \$4,000 grant from the Innovations in Graduate Education Program of the UO Graduate School. Lara Bovilsky, director of graduate studies, and Priscilla Ovalle, associate director of the Cinema Studies Program, designed the grant proposal with the help of Courtney Thorsson and David Vázquez. Consistent with the program's goal to promote innovation, excellence, and diversity in graduate education, the grant will go to support the English department's new initiative for mentorship and professionalization of graduate students specializing in the study of race and ethnicity.



Left to right: Emily Lordi, Courtney Thorsson, Salamishah Tillet, Jennifer Williams, Eve Dunbar (photo by Chelsea Bullock)

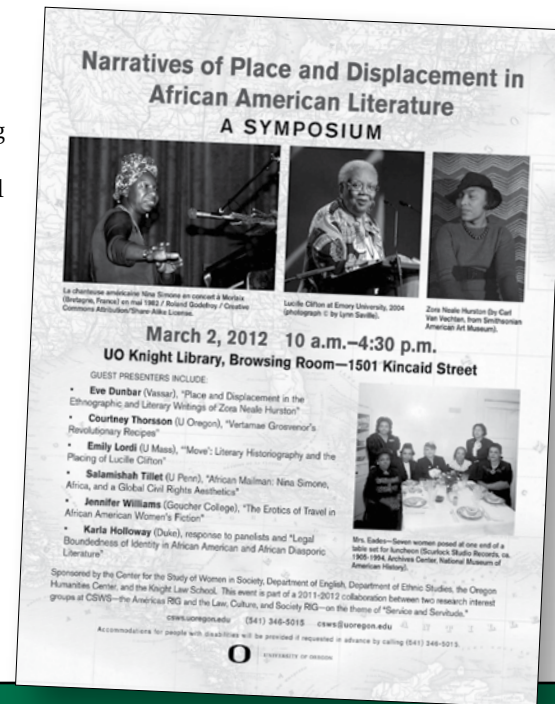
Assistant Professor Organizes Symposium on Place and Displacement in African American Literature

This past March, Assistant Professor Courtney Thorsson, a specialist in African American literature and “foodways” literature, organized and participated in the symposium “Place and Displacement in African American Literature.” The energetic and illuminating symposium, attended by more than a hundred students and members of the faculty and community, was part of a 2011–12 collaboration between two research interest groups (RIGs) at the UO’s Center for the Study of Women in Society (CSWS)—the Americas RIG and the Law, Culture, and Society RIG. To help make the symposium possible, the English department joined with the CSWS, the Department of Ethnic Studies, the Oregon Humanities Center, and the UO School of Law.

The symposium presenters constituted an impressive group of rising scholars of African American literature. Eve Dunbar, assistant professor of English at Vassar College, specializes in African American literature and cultural expression, Black feminism, and theories of Black diaspora. She is completing her book manuscript, tentatively titled *Black Is a Region*, which explores the aesthetic and political ties that bind literary genre, American nationalism, and Black cultural nationalism in the literary works of mid-twentieth century African American writers. She spoke on the subject “Place and Displacement in the Ethnographic and Literary Writings of Zora Neale Hurston.” Emily Lordi, assistant professor of English at the University of Massachusetts, Amherst, spoke on “‘Move’: Literary Historiography and the Placing of Lucille Clifton”; her forthcoming book reexamines the work of twentieth century African American writers such as Richard Wright and Nikki Giovanni through their interest in classic Black women singers such as Billie Holiday and Aretha Franklin. Salamishah Tillet, assistant professor of English and Africana Studies at the University of Pennsylvania, was the recipient of the Woodrow Wilson Foundation Fellowship for Career Enhancement and served as a visiting fellow at the Center for African American Studies at Princeton University; she spoke on “African Mailman: Nina Simone, Africa, and a Global Civil Rights Aesthetics.”

Jennifer Williams, visiting assistant professor of women’s studies at Goucher College, studies twentieth-century Black diasporic literature and culture; women, gender, and sexuality; trauma and migration; and visual culture, and is working on a book manuscript that focuses on trauma, visuality, and Black subjectivity. She spoke on “The Erotics of Travel in African American Women’s Fiction.” Assistant Professor Thorsson herself, whose first book, *Women’s Work: Nationalism and Contemporary African American Women’s Novels*, is forthcoming from the University of Virginia Press, spoke on “Vertamae Grosvenor’s Revolutionary Recipes,” a part of her new book project, a study of culinary discourse in African American literature. When asked to reflect on the event, she explained: “Perhaps my favorite thing about this symposium was that it put UO graduates and undergraduates in conversation with the broad and varied field of African American literature. It was a real thrill to see these brilliant women scholars inspire my students. It’s hard for me to think of anything more fun and downright useful than a day spent thinking about Zora Neale Hurston, Lucille Clifton, Nina Simone, travel narratives, and cookbooks!”

To view the entire symposium, visit media.uoregon.edu/channel.



UO Honors Memory of Former English Professors Albert and Annabel Kitzhaber

On September 28, 2011, Governor John Kitzhaber and his sisters, Ann Kemmy and Ellen Taylor, visited the English department to participate in the dedication of two benches honoring the memory of their father and mother, Albert and Annabel Kitzhaber, both of whom taught in the department. Speakers included John and Ann, Cappy Eaton, then president Richard Lariviere, and English professor John Gage. These are Gage’s remarks at the dedication:

Few at this university now or in the English department as presently constituted realize the impact of Al Kitzhaber’s presence here from 1962 until his retirement in 1980. It is felt throughout this university and throughout higher education in this country and it deserves to be remembered. Since Al labored in the field of teaching writing to college students, and changed how it was done throughout the country, his work has affected the lives of countless numbers of students.

We would not be the same without Al’s decision in 1962 to choose Oregon as a main site of Project English, a major educational initiative of the Eisenhower administration that resulted from Al’s participation



Left to right: Governor John Kitzhaber, Ellen Taylor, and Ann Kemmy seated on one of the benches dedicated to their parents, Albert and Annabel Kitzhaber.

in a White House conference on the teaching of English in secondary and higher education. By that time, Al had already begun to change the field of writing instruction in American universities. He did so first by studying the history of writing instruction in America in his 1953 dissertation, later published as *Rhetoric in American Colleges 1850–1900* and arguing that the field of rhetoric and composition needed to emerge out of the restrictive paradigms inherited from the nineteenth century. He was the first scholar to look at this history critically and his work began a discipline of historical studies of nineteenth century rhetoric that now comprises hundreds of books devoted to this topic.

Before coming to Oregon, Al had published a stinging indictment of writing pedagogy, supported by the Carnegie Commission, based on his historical research and on his Dartmouth study of writing instruction nationwide. That book, *Themes, Theories, and Therapies*, not only demonstrated a lack of standards and coherence in writing teaching nationwide—he called it “chaos”—but sought to remedy that situation with a set of recommendations that continue to define the principles of good practice in the profession. These recommendations, together with Al’s participation in scholarly discussions of the revival of rhetoric, and his leadership as president of both the National Council of Teachers of English and the Conference on College

Composition and Communication, resulted in the often-invoked paradigm shift in composition studies in the 1960s and ’70s, making a true scholarly profession out of the study of composition pedagogy based on rhetorical principles, a field that no English department can now fail to take seriously. His articles calling for interdisciplinary research in the field continue to be cited as responsible for transforming the discipline. One of them was called “Death or Transfiguration,” a title which should also remind us of Al’s passionate and brilliant studies of classical music.

Al chose to site his project at Oregon because the English department had a long tradition of rhetorical studies and because the president of the UO at the time was Arthur Fleming, who had been secretary of education. Out of Project English here came a series of textbooks for K–12 students called the *Oregon Curriculum*, the first of many subsequent attempts to create a seamless connection among the grades as well as among the connected disciplines of literature and rhetoric. It sought to better prepare students in the language arts broadly, focusing on the skills of critical reading and composing coherent arguments in writing and speaking that are essential for participation in democracy. Annabel Kitzhaber, who was a writing instructor in the department, was one of the contributors to this series of books.

To work on this project, Al brought to the Oregon English department some new blood, including a young fly-fishing rhetorician from Washington, Glen Love. Glen devoted his career to composition studies and literature, and his passion for nature and its depictions in literature led him to also write about that connection, with the result that he virtually founded the field of literature and the environment that is now thriving internationally, with Oregon’s as the preeminent program in the country.

Let me indulge in a bit of Frank Capra fantasy and reflect on how we might be a different place if Al Kitzhaber had not chosen Oregon. John would not be our governor (though he might well be the governor of New Hampshire!). Ann—who earned her PhD in our department by writing a dissertation on the practical application of classical invention theory—would not be changing lives through her teaching career at LCC. The English department would not be known for its outstanding composition program,

nor would it have led the way in the study of literature and the environment. I would also not be at Oregon (I took the job Al left when he retired in 1980)—but lest I seem to boast of my own contributions, let me say that neither would some scholars in several emerging fields whom I helped to recruit and hire, including James Crosswhite, who is currently bringing international attention to the rapprochement between rhetoric and philosophy through his celebrated work. Most important, however, students not just at Oregon but across the country would not have been taught writing based on rhetorical virtues of open inquiry and critical thinking, virtues that have stood the test of time but need occasional paragons like Al and Annabel to bring them back into the center of liberal education and the humanities.

I’m grateful, on behalf of the English department and personally, to the Kitzhaber family for leaving us this daily reminder of the virtues embodied in your parents’ lives and work. I will not pass these benches without fond memories of their friendship and gratitude for their work.

If you want to read more about the Kitzhaber era and the work of other composition specialists at Oregon, please write to John Gage and request a free copy of his booklet, *Clarify Your Vision, Then Write: Reflections on the History of the Oregon Composition Program*.

In Memoriam

Members of the English department were saddened this year to learn of the passing of two valued alumni, **Brian Geddes Booth** '58 and **Teisha June Helgerson** '95, and two beloved emeritus faculty members, **Donald Taylor**, a scholar and teacher of eighteenth-century British literature, and **A. Kingsley Weatherhead**, a scholar and teacher of twentieth-century literature. We send our best wishes and support to all their families, friends, and former colleagues and students.

Born in Roseburg on May 30, 1936, a fourth-generation Oregonian, **Brian Geddes Booth** passed away on March 7, 2012. Booth attended the University of Oregon and graduated Phi Beta Kappa in 1958 with a BA in economics, though his English classes were always among his favorites. Following a stint in the Army, he earned his JD from Stanford Law School. Booth returned to Oregon to begin a career as a corporate lawyer, specializing in securities law. He was a founding partner of Tonkon, Torp, Galen, Marmaduke, and Booth. A tireless force for what he called "all things Oregon," Booth's notable good works for Oregon's literary, cultural, and environmental communities were legion. As an undergraduate at the UO, he wrote a satirical column, "The Skeptic Tank," for the *Oregon Daily Emerald* and helped found the *Northwest Review* in 1957. Over the course of his illustrious career, he headed the boards of five statewide organizations: the Oregon Parks Commission, Oregon Institute of Literary Arts, Portland Art Museum, Oregon Health and Science University Foundation, and University of Oregon Art Museum. In 1989, Governor Neil Goldschmidt appointed him first chair of the Oregon Parks Commission, where he served three governors.

Literature was always an integral part of Booth's life. His high regard for writers influenced his founding of the Oregon Institute of Literary Arts (later Literary Arts, Inc.), which established the Oregon Book Awards and Oregon Literary Fellowships. Booth edited and wrote a critical introduction for a fine collection of the best writings of Stewart Holbrook, early Portland journalist and author of many works on the Northwest, *Wildmen, Wobblies, and Whistle Punks: Stewart Holbrook's Lowbrow Northwest* (Oregon State University Press, 1992). In 1996, he received the Stewart H. Holbrook Literary Legacy Award from Literary Arts for outstanding contributions to Oregon's literary life. Those contributions included his generous donation of funds for the English department's lounge; at the dedication, he explained the gift: "When I was at the university in the 1950s, the football coaches had a lounge, so I thought it was about time that the English department had one too." He later coedited with

Professor Emeritus Glen Love a book of the best work of H. L. Davis, Oregon's first great writer and Pulitzer Prize-winning novelist, *Davis Country: H. L. Davis's Northwest* (OSU Press, 2009). Above all, Brian Booth was a kind and delightful person, someone who loved Oregon and worked tirelessly over the years to honor and enhance the work of its writers, artists, and principal cultural contributors. When comes such another?

Teisha June Helgerson died September 29, 2011. Born August 3, 1969, in Tacoma, Washington, she grew up in West Linn and Lake Oswego, Oregon. Helgerson attended the University of Oregon, received her BA in English in 1995, and was a member of the Alpha Phi sorority. After graduating, she began a successful career as a real estate agent, though music was always her greatest passion. Her first band, formed with her uncles Jon and David Helgerson, was aptly named Say Uncle, and they produced an album by the same name. She founded the band Amelia with Scott Weddle and Jessie Emerson, and they recorded three studio albums and one live album. Helgerson played countless shows throughout the Pacific Northwest and the U.S. Her powerful voice and stage presence made her a beloved performer. She formed her own record label company, Slow Down Records, in 2004. She also served as a board member of Court-Appointed Special Advocates, an organization she felt strongly about. At age thirty-three, Helgerson was diagnosed with chronic lymphocytic leukemia and had a bone marrow transplant in 2007. The leukemia returned and she spent the greater part of her last few years at Oregon Health and Science University with high hopes of beating the disease and finding a cure. She chronicled this journey through her writing and blog postings.

Donald Taylor, emeritus professor of English, passed away on July 7, 2011, of age-related causes. He was eighty-six. Born August 8, 1924, in Portland, Don earned a PhD in 1950 from the University of California at Berkeley, where he was a star among graduate students in English. He served in the U.S. military from 1942 to 1945. He married Joanne Seidler in November 1952 in Chicago. A specialist in the literature of the English eighteenth century, he taught at Northwestern University from 1950 to 1954, at the University of Washington from 1954 to 1968, and at the University of Oregon from 1968 to 1990. At Oregon, he was for years the English department's main scholar in the eighteenth century; he especially loved the works of Jane Austen, Alexander Pope, Jonathan Swift, and Samuel Johnson. He was director of English graduate studies from 1968 to 1970; according to Professor Emeritus George Wickes, indeed, "Don was

the English graduate students' best friend, always ready to help in any way. Though personally indulgent and forgiving, he was a rigorous mentor in graduate courses." Don remained on close personal terms with several students from both Washington and Oregon long after graduation. In some cases, he educated their children as well. He served as acting head of the Department of Classics from 1975 to 1978, acting head of the Ethnic Studies Program from 1979 to 1980, and as the first director of the Oregon Humanities Center. Don's former colleagues remember him for his dry, eighteenth-century brand of humor, and his ability to debate just about any issue; his lively debates with Stanley Greenfield, the department's great medievalist, regularly enlivened departmental meetings. After his official retirement, Don volunteered to teach in the honors college and taught a seminar on Jane Austen for years. Don's publications included *The Complete Works of Thomas Chatterton: A Bicentenary Edition* (Oxford, 1971), a two-volume set, and *Thomas Chatterton's Art: Experiments in Imagined History* (Princeton, 1978). He published fine essays on Ronald Crane, R. G. Collingwood, and the art of Henry Green. Please direct remembrances to the Heifer Project or Mercy Corps.

When asked to provide the newsletter with a remembrance of his close friend and colleague A. Kingsley Weatherhead, George Wickes went well beyond the call of duty with the following detailed and illuminating account.

A. Kingsley Weatherhead, whose wit and learning delighted colleagues and students of the English department for twenty-nine years, died August 29, 2011, at the age of eighty-seven. Born in England, he "was translated to the USA in 1951" by happenstance when he met the president of an American college who was looking for someone with an Oxford or Cambridge degree and offered him a one-year faculty appointment. Kingsley was forever grateful for this opportunity, which saved him from the fate of becoming "a reporter for a small-town newspaper in provincial England in a dirty raincoat."

At the College of Puget Sound, as it was then, Kingsley met a Norwegian student named Ingrid Lien, who became his wife the following year. Meanwhile the college had come to value its new faculty member and extended his appointment until 1958, by which time Kingsley had added a PhD from the University of Washington to his previous degrees: BA, MA, Cambridge, and MA, Edinburgh. He then migrated to the new University of Louisiana at New Orleans, only to leave after two years when he realized that his children would grow up with Southern accents. Thus Kingsley returned to the Northwest where he

belonged and became a pillar of our English department from 1960 until his retirement in 1989. He also served as an associate dean of the College of Arts and Sciences for three years and was invited to join the English department of the University of Washington but declined, preferring to remain in Eugene for the rest of his life.

Kingsley published five books of scholarly criticism and many articles, dealing primarily with modern English and American poetry. He also wrote a biography of his father, a famous clergyman whose preaching drew multitudes. Kingsley continued writing in his retirement, surveying a vast number of novels in his final scholarly work, a commentary on the lifestyle of English country houses he entitled *Upstairs*. He was also a clandestine novelist, but this remained a secret vice until his daughter Andrea discovered the manuscripts he had thrown in a drawer and saw to it that they were published.

The novels are not autobiographical, but they reflect something of Kingsley's curriculum vitae. One is based partly on the historic events he witnessed in Palestine during the immediate postwar period, when he was stationed there while serving in the British Navy. Another centers on an Englishman whose career brings him to the U.S. The third is an academic novel that develops into a murder mystery and inevitably tempted colleagues to speculate about the identity of those portrayed as faculty members at the College of Mount Pisgah. Kingsley was a kind man who treated everyone with great consideration, but

he was also a bit of a satirist with a wicked appreciation of the foibles of his fellow mortals.

As a teacher, Kingsley was British in his understatement. He was not one to impose his views on students but trusted them to learn from his appreciation and love of literature. He was considerate of students, as he was of everyone, and tolerant to a fault. "Teaching is the point," he said, "and not just for the brilliant student but also for the kid who is going to get maybe a C in English but get also a glimpse, a gleam like the flashing of a shield, of the wealth, the wonderful richness of this literature." His respectful treatment of students so impressed one of his graduate students, Robert A. Lee, PhD '66, that Lee and his wife, Gloria, endowed a professorship in Kingsley's name in 2005, and at Kingsley's suggestion specified that it should be dedicated to the teaching of Shakespeare.

Lee took Kingsley as a model in his own academic career, and other graduate students who wrote their dissertations under Kingsley's direction were similarly influenced. At a memorial service for Kingsley, Robert J. Berthoff, MA '63, PhD '68, paid tribute to his "brilliance as a teacher and a human being" and his role as a lifelong mentor. "Kingsley Weatherhead was my teacher from 1963 to 2011, during and after graduate school; he was . . . a correspondent for those same forty-eight years, a man who could clarify a tangled academic stratagem with splintering irony, a diplomat of scholarly behavior, a friend and advisor who mocked systems of analysis . . . but he was always the teacher. . . ."

Robert F. Garratt, PhD '72, also recalled "a long relationship that grew in stages from advisor, teacher, mentor, colleague, and finally friend. His influence on my own professional career is enormous, in scholarship, in teaching and in the ways of the profession as a whole. In that sense, the German word *Doktorvater* seems more appropriate than 'dissertation advisor' to describe his role in my career as a college teacher. In the German system, a *Doktorvater* remains connected to his students for life; this was certainly the case with Kingsley and me."

By his colleagues, Kingsley was valued for his good companionship and his unfailing sense of humor. In the old days, there was often a small social gathering in his office at the end of the day, when two or three colleagues would assemble for the walk home with Kingsley. Those who knew him will miss him but rejoice that he had a good life and that they had the good fortune to enjoy his company.

Kingsley is survived by Ingrid, his wife of fifty-nine years; his daughter Lyn Kristin of Bergen, Norway; his son Leslie and daughter-in-law Anali of Spokane; his daughter Andrea of Seattle; and five grandchildren: Inge, Emil, Spencer, Madeleine, and Audrey. The family suggests that those wishing to make a memorial gift through the university should designate it for the A. Kingsley Weatherhead Professorship of English Endowment Fund.

New Arrivals

This past year, faculty members and students in the Department of English were delighted to learn of the arrival of the six youngest members of our community. Graduate student **Veronica Vold** and her husband, **Damon**, welcomed their daughter, **Juniper Suzanne Vold**, on July 15, 2011. Associate Professor **Cynthia Tolentino** and her husband, **Timur Friedman**, welcomed their daughter, **Leyla Erlinda Friedman**, on November 17, 2011. Graduate student **Joe Griffin** and his wife, **Ashley**, welcomed their twins, **Penelope Layne Griffin** and **Lucas Wyatt Griffin**, born thirty seconds apart on March 28, 2012. Associate Professor **Lara Bovilsky** and her partner, **Terrence Killian**, welcomed their son, **Samuel Jay Killian**, on May 11, 2012. Graduate student **Chelsea Bullock** and her husband, **Steven**, welcomed their son, **James Hobbes Bullock**, on May 17, 2012. Congratulations to all these proud new parents!

Faculty News

Martha Bayless published *Sin and Filth In Medieval Culture: The Devil in the Latrine* (Routledge, 2011) (see related article on New Faculty Books). She gave a keynote address, "The Devil Is a Bodily Fluid," at the Precious Bodily Fluids in the Late Middle Ages conference at the University of St. Andrews, Scotland, and she published a book chapter, "Subversion," in *A Social History of England, 900–1200*, edited by Julia Crick and Elisabeth van Houts (Cambridge, 2011).

Louise Bishop published an essay on the "father of English poetry," Geoffrey Chaucer, in *Icons of the Middle Ages: Rulers, Writers, Rebels, and Saints* (Greenwood, 2011), edited by Lister Matheson (two volumes). Her essay tells the story of Chaucer's popularity from the fifteenth century to today: from portraits found in medieval

manuscripts to YouTube videos and the gambling-addicted Chaucer in the popular movie *First Knight*.

Tina Boscha published her first novel, *River in the Sea* (CreateSpace, 2011) (see related article on New Faculty Books). Her essay about stepparenting was included in This I Believe's anthology *On Motherhood*, edited by Dan Gediman, John Gregory, and Mary Jo Gediman (Wiley, 2012). She also recorded her essay for National Public Radio; an excerpt was included on Bob Edwards's show. The whole piece can be heard at thisibelieve.org/essay/7303. Last but not least, she was also promoted to senior instructor.

FOR MORE **FACULTY NEWS**,
TURN TO PAGE 12

Lara Bovilsky gave the keynote address at the 2012 Northwest Undergraduate Conference for Literature at the University of Portland, a talk called "The Science of Wonder."

Michael Copperman published a short story, "True Conditions," in *Camera Obscura*, and an essay, "Reading the Water," in *The Sun*. He was also promoted to senior instructor.

Karen Ford published "The Fight and the Fiddle in Twentieth-Century African American Poetry" in *The Oxford Handbook of Modern and Contemporary American Poetry*, edited by Cary Nelson (Oxford, 2012) and "Weaving Close Turns and Counter Turns: The Villanelle" in *Blackwell's A Companion to Poetic Genres*, edited by Erik Martini (Wiley-Blackwell, 2012).

In concert with her 2007 lay ordination in the Soto School of Zen Buddhism, and her ongoing volunteer chaplain work, **Lisa Myobun Freinkel's** current research explores East-West encounters in the history of religion, literature, and ideas. Her most recent publication is "Empson's Dog: Emptiness and Divinity in *Timon of Athens*" in *Shakespeare and Religion: Early Modern and Postmodern Perspectives*, edited by Ken Jackson and Arthur Marotti (Notre Dame, 2011).

Warren Ginsberg, Philip H. Knight Professor of Humanities, published a book chapter, "Dante's Ovids," in *Ovid in the Middle Ages*, edited by James G. Clark, Frank T. Coulson, and Kathryn L. McKinley (Cambridge, 2011), and two articles: "Hell's Borderlands: A Preliminary Cartography" in *Modern Language Notes* and "Chaucer and Petrarch: S'amor non è and the Canticus Troili" in *Humanist Studies and the Digital Age*. He also gave lectures at Cambridge University, the University of California at Berkeley, and at an international seminar, Boccaccio: Narratore di modernità, in Montepulciano, Italy.

Kathleen Horton was promoted to senior instructor.

Kom Kunyosying, postdoctoral instructor, coauthored with Carter Soles, MA '04, PhD '08, an essay, "Postmodern Geekdom as Simulated Ethnicity," that is forthcoming in *Jump Cut: A Review of Contemporary Media*.

Anne Laskaya received an Oregon Humanities Center Research Grant for fall term 2011 to work on a new scholarly edition of William Caxton's *Mirror of the Worlde*, the first printed "encyclopedia" in English, published in 1481 and extending only 200 pages. She is aiming to complete the edition in summer 2012.

David Li, Collins Professor of the Humanities, was invited in April by the English department and the Center for Humanities at Grinnell College for a talk on the change of the humanities between liberalism and neoliberalism, and led a postscreening discussion of Jia Zhangke's film *Still Life*. The four-volume collection of criticism that he edited, *Asian American Literature* (Routledge), is forthcoming (also see the related article on New Faculty Books). He was awarded a Fulbright Distinguished Chair professorship at the University of the Arts, London to complete his book on Sino-phone cinema and globalization.

Priscilla Ovalle has been promoted to associate professor with indefinite tenure. She will begin serving as the associate director of the UO's Cinema Studies Program in 2012–13.

Paul Peppis's article "Salvaging Dialect and Cultural Cross-Dressing in Claude McKay's *Constab Ballads*" is forthcoming in *Twentieth Century Literature*. He also won the Thomas F. Herman Faculty Achievement Award for Distinguished Teaching (see related article).

Mark Quigley has been promoted to associate professor with indefinite tenure. His book *Empire's Wake: Postcolonial Irish Writing and the Politics of Modern Literary Form* is forthcoming from Fordham University Press.

William Rossi published two book chapters, "Emerson, Thoreau, Fuller, and Transcendentalism" in *American Literary Scholarship 2010* (Duke University Press, 2012) and "Ralph Waldo Emerson's Nature," in *Nineteenth-Century Literature Criticism, Volume 252*, edited by Lawrence J. Trudeau (Layman Poupard, 2012). He also delivered three lectures: "Henry Thoreau in the History of Science" at the American Literature Association conference in San Francisco; "Grief Work and Writing at Walden" at the Bend and Sunriver public libraries; and "Henry Thoreau and the Leaves of Autumn" at

Oregon State University's Center for the Humanities in Corvallis.

Ben Saunders won a Sherl K. Coleman and Margaret E. Guitteau Professorship in the Humanities from the Oregon Humanities Center. He presented "Surface Reading/Professional Symptom" at the Exemplaria Symposium, University of Texas at Austin. He served as a judge for the Will Eisner Comic Industry Awards at the 2012 San Diego Comic Con. He was also promoted to full professor.

Gordon Sayre was awarded a Fulbright fellowship at Université Laval in Quebec, Canada, for spring term 2012.

Steven Shankman coedited (with Dmitri Spivak) and wrote the preface to *Christianity and Islam in the Context of Contemporary Culture: New Prospects of Dialogue and Mutual Understanding in the Russian Federation, Eastern Europe, Central Asia, and the Caucasus* (St. Petersburg, Russia: UNESCO, 2011). He published two book chapters: "Reading for Peace: *Iliad* 24. 477–84" in *Old Margins and New Centers: The European Literary Heritage in an Age of Globalization*, edited by Marc Mauffort and Caroline De Wagter (Peter Lang, 2011) and "(m)Other Power: Shin Buddhism, Levinas, *King Lear*," in *From Ritual to Romance and Beyond: Comparative Literature and Comparative Religious Studies*, edited by Manfred Schmelting and Hans-Joachim Backe (Königshausen and Neumann, 2011). He published the poem "In Memoriam, Donald S. Carne-Ross" in *Literary Matters* (2012). He gave five scholarly talks: "Dostoevsky on the Road and in Prison" at the International Comparative Literature Association Conference on Fractured, Transformed, Travelling Narratives in Writing, Performance, and the Arts, Goldsmiths College, University of London; "Dostoevsky's Anti-Semitism: A Rosenzweigian Perspective" at the Western Jewish Studies Association Conference; "After Stalinism: God, Maternity, and Freedom in Vasily Grossman and Levinas" at the Eighteenth Annual Association of Literary Scholars, Critics, and Writers Conference, Claremont McKenna College; "Before Dialogue: The Inside-Out Prison Exchange Model" at an international conference he organized, entitled "Before Dialogue: Fear, Responsibility, and the Path to a New Humanism" at UNESCO headquarters in Paris; "God, Maternity, and Responsibility in Levinas and Vasily

Grossman's *Life and Fate*" at the Russian and East European Arts, World Stage Conference at the University of Oregon. Last but not least, he gave readings from his "Poems on Rembrandt on the Hebrew Bible" at the Eugene Public Library and the University of Oregon.

Sharon Sherman, professor emerita, has a book chapter, "Collaborative Ethnographic Films and the Negotiation of Cultural Identities," forthcoming in *Future Past: Cultural Heritage and Collaborative Ethnographic Film Work*, edited by Peter I. Crawford and Beate Engelbrecht (Denmark: Intervention Press); this essay was originally presented as the keynote address for a symposium with same title as the book, held as part of the 2010 Göttingen International Ethnographic Film Festival, University of Göttingen, Germany. She has also completed the ethnobiographical film *Whatever Happened to Zulay? An Otavaleña's Journey*, which concerns the life of an indigenous woman in Ecuador as she struggles with cultural identity, the effects of ethnography, issues of ethnicity, globalization, tradition, and transformation (see the related article on Professor Sherman's film).

Courtney Thorsson presented "James Baldwin's Fiction and Black Women Writers" at the biannual African American Literature Conference at Penn State. Her article based on that talk is forthcoming in the *African American Review* special issue on Baldwin. She has received grants from the Center for the Study of Women and Society and the Oregon Humanities Center for work on her second book project, a study of culinary discourse in African American literature. She has given talks on campus about the "foodways" project

and about her first book, *Women's Work: Nationalism and Contemporary African American Women's Novels*, forthcoming from University of Virginia Press. Thorsson organized the March symposium, "Place and Displacement in African American Literature," which brought a group of distinguished scholars from around the country to the University of Oregon (see the related article on the symposium).

David Vázquez published an excerpt from his book *Triangulations: Narrative Strategies for Navigating Latina and Latino Identity* in *The Journal of Transnational American Studies* (2011), and an article, "Novel," in the *Routledge Companion to Latino and Latina Literature*, edited by Frances R. Aparicio and Suzanne Bost (Routledge, 2012). He won an Oregon Humanities Center Faculty Research Fellowship for fall term 2012 and a Residential Research Fellowship at Arizona State University's Institute for Humanities Research for spring semester 2012. This past academic year, he served as interim director of UO's Center for Latino and Latina and Latin American Studies, and acted as the principal investigator for a grant awarded to the center by the UO Graduate School for a pilot program called Cultural Competency through Community Partnerships, an internship program for graduate students wanting to work with NGOs, nonprofits, or other organizations that serve the Latino communities throughout Oregon.

Mark Whalan, Robert D. and Eve E. Horn Endowed Chair in English and American Literature, contributed commentary to audio guides at the National World War I Museum at the Liberty Memorial in Kansas City, Missouri. The audio guide

accompanies the museum's permanent exhibition recounting the history of the war, and features commentary from several academic experts on World War I. He was also promoted to full professor.

Elizabeth Wheeler's article "Don't Climb Every Mountain" is forthcoming in *ISLE: Interdisciplinary Study of Literature and the Environment*.

Louise Westling, professor emerita, has an article, "Heidegger, Merleau-Ponty, and the Question of Biological Continuism," forthcoming in *New Formations*. She published one book chapter, "Literature and Ecology," in *Teaching Ecocriticism and Green Cultural Studies*, edited by Greg Garrard (Palgrave Macmillan, 2012), and has another book chapter, "The Zoosemiotics of Sheep Herding with Dogs," forthcoming in *The Semiotics of Animal Representations*, edited by Kadri Tüür and Morten Tonnessen (Rodopi). This July, she will be presenting a paper, "Biological and Cultural Sedimentation," at the Twelfth Annual International Gathering in Biosemiotics at the University of Tartu, Estonia.

Harry Wonham delivered a lecture, "Work and Play in Mark Twain's Fiction," at the Center for Mark Twain Studies in Elmira, New York, and he participated in a National Endowment for the Humanities summer institute on Twain's *Roughing It*, held in Virginia City, Nevada. He also published a bibliographic essay, "Charles W. Chesnutt," in the Oxford University Press project Oxford Bibliographies Online.

Graduate School research award for travel to the conference.

Maggie Evans presented her work in progress on Lorine Niedecker at the Albuquerque Popular Culture Association/American Culture Association conference and UO Center for the Study of Women in Society's Food in the Field Works-in-Progress Series. She contributed an article on Niedecker for the *CSWS Review*. She published poems in *Colorado Review*, *Cream City*, *Thrush*, and the *Bellingham*

FOR MORE GRADUATE NEWS,
TURN TO PAGE 14

Graduate Student News

Tim Asay has received the 2012–13 John L. and Naomi M. Luvaas Fellowship; he was also selected for the Rudolf Ernst Dissertation Fellowship for 2012–13.

Rachel Bash coedited and contributed to *From the Heartland: Critical Reading and Writing at UNO*, a composition textbook for the University of Nebraska at Omaha. It was published in the fall of 2011. She

has also been appointed as one of the two assistant directors of the UO Composition Program for 2012–13.

Caroline Claiborn presented "Blindness and Prejudice in Sarah Silverman's *Jesus Is Magic*" at the Society for Cinema and Media Studies annual conference in Boston.

Katherine Cook presented "Blake and the Dancing Body: Human and Eternal Kinesthesia in *Milton*" at the Northeast Modern Language Association conference in Rochester, New York, and received a UO

Review, and won an Oregon Humanities Center Graduate Dissertation Fellowship.

Mary Ganster has been appointed as one of the two assistant directors of the UO Composition Program for 2012–13.

Hannah Godwin presented “It Is All about the Light: A Rhizomatic Mapping of Ander Monson’s *The Available World*” at the International Deleuze Studies Conference in New Orleans.

Marcus Hensel participated actively in this year’s International Conference on Medieval Studies at Western Michigan University: he participated in two roundtables, presenting “Rickrolled by Beowulf” and “Monsters: A Definition,” and he organized and chaired a panel titled “*Aglaeca*: What’s in a Name?”

C. Parker Krieg received the Sarah Harkness Kirby Award for best essay written in an English department graduate seminar, and presented “The Machine Is a Communist: Time, Ecology, and the Modernism of Lewis Mumford” at the Art History Association’s Seventh Annual International Graduate Student Symposium at the UO.

Josh Lind presented “Ephemeral Visions: Time and Subjectivity in John Ashbery’s ‘Self-Portrait in a Convex Mirror’” at the

Eighth Annual MadLit Conference at the University of Wisconsin, Madison.

Martina Miles presented “Placing the Postapocalypse: Exploring Postapocalyptic Representations of the Pacific Northwest” on a panel arranged by the American Folklore Society at the Modern Language Association annual conference in Seattle.

Steven Norton’s article, “How the Other Is Not Allowed to Be: Elision and Condensation in *Avatar*,” is forthcoming in the *Arizona Quarterly*.

Sarah Ray Rondot presented “‘TransEuphoric’ Vlogs: Documenting Gender Transitions on YouTube” at the UCLA Center for the Study of Women’s annual Thinking Gender conference.

Stephen Siperstein presented “Under Miles of Ice and Heaps of Data: The Climate-Change Subject in American Culture” at the MLA annual conference in Seattle.

Veronica Vold published a review of Stacey Alaimo’s *Bodily Natures: Science, Environment, and the Material Self* in *Electronic Book Review*.

Jenée Wilde will be presenting “Undoing Binary Representation: (Re)Reading Bisexuality in Media Images” at the 2012

Console-ing Passions Conference at Suffolk University in Boston. In addition, she presented “Bisexuality in the Media” at the February PolyLiving Conference in Philadelphia and “Bisexual (In)visibility in the Media: Challenging Cultural Paradigms” at the April BECAUSE (Bisexual Empowering Conference: A Uniting, Supportive Experience) at Metropolitan State University in Minneapolis. She has received a Folklore Summer Research Award for fieldwork and archival research in Minneapolis. Last but not least, Jenée has been awarded the 2012–13 Norman Brown Graduate Fellowship.

Jiyoung Yoon presented “The Logic of Dilution: Reading a Discourse of Assimilation in Eric Liu’s *The Accidental Asian*” at the 2011 South Atlantic Modern Language Association Conference in Atlanta.

Robert Zandstra presented two papers: “Herman Dooyeweerd’s Philosophy as a Framework for Understanding Ecocriticism” at the Ecocriticism and Christianity in Literature conference at Regis College; and “Stevie Wonder’s Journey into Environmental Ethics” at the Association for the Study of Literature and Environment Conference at Indiana University.

Wooden Bones, chronicling the untold story of Pinocchio, will be published in the summer of 2012. He has also published more than three dozen short stories and two collections. You can find out more about him at swcarter.com.

John Coletta, PhD ’89, is currently professor of English at the University of Wisconsin, Stevens Point. A leading figure in the interdisciplinary field of biosemiotics, he served as president of the Semiotic Society of America in 2010, and has published numerous articles on ecocriticism, literature, and science.

Diana Coogle successfully defended her doctoral dissertation.

Jason Cortlund ’94 wrote and codirected (with Julia Halperin) the narrative feature film *Now, Forager*. The

story follows the struggles of a married couple who hunt wild mushrooms and sell them to restaurants around New York City. The film is premiered at the Rotterdam International Film Festival in January 2012. For more information on the film, visit nowforager.com.

In addition to successfully defending her doctoral dissertation, **Taylor Donnelly** won UO’s Outstanding Teacher of Composition Award.

In addition to successfully defending her doctoral dissertation, **Chelsea Henson** has an article, “Hyperreal Blessings: Simulated Relics in the Pardoner’s Tale,” forthcoming in *Quidditas*, the online journal for the Rocky Mountain Medieval and Renaissance Association. She also won UO’s Excellence in Teaching Award.

In addition to successfully defending his doctoral dissertation, **Nick Henson** presented “Watching for the Butterflies: Environmental Justice and Regionalism in Denise Giardina’s Coal Mine Novels” at the Association for the Study of Literature and Environment Conference at Indiana University and “The Flowers Are Ours: Community and Counterhistories in the *West of Salt of the Earth*” at the 2011 Western Literature Association Conference in Missoula. He published “Glimpses of Ecstasy: The Public Shaping of Personal History in Carlos Bulosan’s *America Is in the Heart*” in *Disclosure*. He has also accepted the position of English instructor and cochair of the English department at Windward School, an independent college prep school in Los Angeles.

In addition to successfully defending his doctoral dissertation, **Chris McGill** published “A Reading of Zoomorphism in ‘The Short Happy Life of Francis Macomber’” in *The Explicator*. His review of Upamanyu Mukherjee’s *Postcolonial Environments* appeared in *Ecozon@*.

Michael McGriff ’03 published his second book, *Home Burial* (Copper Canyon Press). His translation of Nobel laureate Tomas Tranströmer’s *Sorgegondolen/The Sorrow Gondola* was published by Green Integer Press in 2010. He is also the founder of the nonprofit literary publishing company Tavern Books, based in Portland, which has translated four of Tranströmer’s

Annual Giving Reminder

If you receive a letter or phone call from UO Annual Giving and decide to make a contribution to the university, consider designating the Department of English as a recipient of your gift. Such gifts make a difference in what the department can do to enhance educational opportunities for our students and provide valuable research and instructional resources for our faculty.

If you wish to make a contribution now, please make your check payable to the **University of Oregon Foundation, designated for the Department of English, and send it directly to the University of Oregon Foundation, 1720 E. 13th Ave., Suite 410, Eugene OR 97403-2253** or donate online at supportuo.uofoundation.org. Thank you!

books.

Patricia Oman, PhD ’10, who has just completed a year as visiting assistant professor at the University of Illinois, Springfield has accepted a tenure-track job as assistant professor of English at Hastings College in Hastings, Nebraska.

Alice Persons ’73, MA ’76, teaches English at Southern Maine Community College. Seven years ago, she founded Moon Pie Press, a small poetry press that has published sixty-one books by forty poets from all over the country. Twenty-four poems from Moon Pie Press books have been featured on Garrison Keillor’s *The Writer’s Almanac* on National Public Radio. *The Portland Press Herald* included a story on the press last spring (pressherald.com/life/audience/behold-the-little-press-that-could_2011-04-17.html). The website for Moon Pie Press is moonpiepress.com.

Tison Pugh, MA ’96, PhD ’00, has been promoted to professor at the University of Central Florida. His most recent book, *Innocence, Heterosexuality, and the Queerness of Children’s Literature* (Routledge) was published in 2011, and his *Queer Chivalry: Medievalism and the Myth of White Masculinity in Southern Literature* is forthcoming from Louisiana State University Press.

In addition to successfully defending her doctoral dissertation, **Melissa Sexton** has accepted a position as a faculty member at Oregon Extension, a program in the Cascades outside of Ashland, which is accredited by Eastern University in Pennsylvania. She will be teaching an interdisciplinary program in the fall and helping to start an environmental studies program for the spring.

Karen Shaup, PhD ’11, is currently serving as visiting assistant professor of English at Salisbury University in Maryland.

In addition to successfully defending her doctoral dissertation, **Sarah Stoeckl** presented papers at the Willa Cather International Seminar and the Western Literature Association Conference. She did research at the Ernest Hemingway Archive in Boston, a trip partially funded by a generous award from the English department. Her article “Clarissa Dalloway Goes to New Mexico: Mabel Dodge Luhan and the Modern Art of Space and Self” appeared in the *Journal of Contemporary Thought*, and her paper from the Cather seminar is likely forthcoming in the next edition of *Willa Cather Studies*.

Bianca Tredennick, PhD ’02, edited the collection of essays *Victorian Transformations: Genre, Nationalism, and Desire in Nineteenth-Century Literature* (Ashgate, 2011).

Kathryn Brenna Wardell, PhD ’10, presented a paper, “What’s in Your Basket, Little Girl?: Gender, Narrative, and Place in *Little Red Riding Hood* adaptations and *The Company of Wolves*,” and chaired a panel, “Pushing the Boundaries of Horror,” at the annual conference of the Society for Cinema and Media Studies in Boston. She presented “All Hail Rome: Prestige versus Pulp in HBO’s *Rome* and Starz’s *Spartacus: Blood and Sand*” at the What Is Television? conference in Portland. She also won a travel grant from UO’s Center for the Study of Women in Society.

Alumni News

In addition to successfully defending his doctoral dissertation, **Drew Beard** presented “Defining Eco-Horror, or Why It’s Always Shark Week” at the 2012 Society for Cinema and Media Studies conference in Boston, Massachusetts. He has also published an article, “New Nightmares,” on postmillennial horror cinema in Eastern Europe in *Diabolique* and had numerous book and film reviews appear in *Horror Studies* and the *Irish Journal of Gothic and Horror Studies*.

Tiffany Beechy, PhD ’07, accepted an assistant professorship at the University of Colorado at Boulder. She is also the author of *The Poetics of Old English* (Ashgate, 2010).

Chris Bradley ’09 has recently self-published his first book, a bilingual children’s story called *The Park Bench*. Christopher, currently teaching in France, is the author of the book, and has published it together with his French girlfriend, who is responsible for the story’s rich color illustrations. *The Park Bench* is available in multiple bilingual variations, with the publishing tandem having translated the text into Spanish, French, German, and Italian. For more on the book, visit jesusandthebunny.com/index.php/the-park-bench.

Scott William Carter ’94 won the prestigious 2011 Oregon Book Award for Young Adult Literature for his novel *The Last Great Getaway of the Water Balloon Boys* (Simon and Schuster, 2010). *Publishers Weekly* called it “a touching and impressive debut” and *Library Journal* deemed it “a good choice for reluctant readers.” His fantasy novel

ALUMNI NEWS,

CONTINUED NEXT PAGE



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English

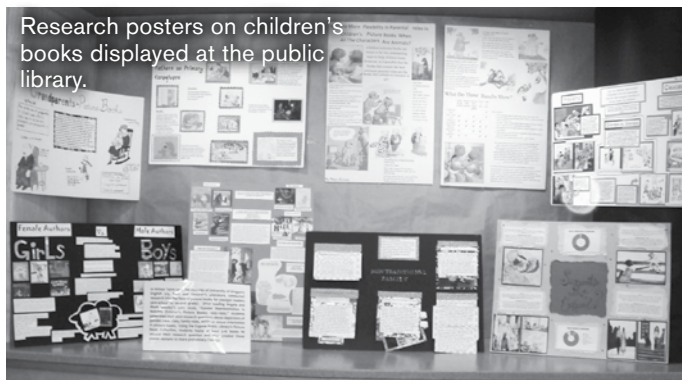
NEWSLETTER OF THE UNIVERSITY OF OREGON DEPARTMENT OF ENGLISH

2011–12

Students Share Research on Children’s Picture Books at Eugene Public Library

In winter term 2012, the students of English 313, Teen and Children’s Literature, conducted research into the field of picture books for younger readers (preschool to second grade). Taught by Senior Instructor Miriam Gershow, Teen and Children’s Literature is one of two English courses integral to the University of Oregon Literacy Initiative,

established by Professor Emerita Suzanne Clark and Associate Professor Elizabeth Wheeler in 1998 as a community outreach program of the Department of English. After reading Angela and Mark Gooden’s groundbreaking article, “Gender Representation in Notable



Research posters on children’s books displayed at the public library.

Children’s Picture Books: 1995–1999” in *Sex Roles: A Journal of Research* (July 2001), students in Gershow’s class generated their own research questions about depictions of gender, race, class, family roles, ability, or sexual orientation in picture books. Using the Eugene Public

Library’s voluminous Picture Book Collection, students found at least five to ten books to answer their research question and created poster sessions to share their preliminary findings. These poster sessions were later turned into research papers. The reference librarians at the Eugene Public Library were generous with their time and ideas and helped students to narrow their searches and find suitable books to answer their research questions. The library staff then enthusiastically agreed to display a selection of the best of student poster sessions through much of the month of March.



Miriam Gershow