

ENGLISH



Newsletter of the Department of English

University of Oregon

March 2004

John Gage Completes 6-Year Headship As Warren Ginsberg Becomes New English Department Head

Every few years the UO English Department undergoes a change in leadership, and this past July 1 was such an occasion. Below are valedictory remarks made by Emeritus Head John Gage at the Department's final spring 2003 meeting, followed by a welcome to alumni and friends of the Department from new Head Warren Ginsberg.

"The last English Department Head who endured six entire years was George Wickes, who hired me as an assistant professor in 1980. Then we had Thelma Greenfield, Paul Armstrong, Dick Stein, and Molly Westling. I look forward to joining them as former Heads, and expect that in time I will look back on these six years with something like nostalgic pleasure. For now, I look forward to returning less-weary and full-time to scholarship and teaching. I think it was about my third day as Department Head when Tres Pyle asked me how it felt to be The Head and I answered, 'In the words of BB King . . .' and Tres filled in the rest without missing a beat, ' . . . the thrill is gone.'

This is a fine department, and you have all contributed to its steady improvement. Your incredible research accomplishments, and your efforts to organize major conferences here, and your leadership in professional organizations, have improved the Department's reputation, and I expect this to show up in the 2003 National Research Council rankings of English Departments, which placed us at



Warren Ginsberg and John Gage at June, 2003 Graduation Exercises

around #60 in 1993. If all you have done isn't worth ten points in those rankings, I'll pay the difference.

Your work has led to a series of amazing hires of assistant professors, who have brought energy and new ideas to our discussions and our classrooms. Their scholarly accomplishments have brought them recognition in their fields, and our record of successful tenure and promotion cases has been 100%. Members of the English faculty in the past six years have received considerable recognition: to name just some of these, Lisa Freinkel joined five other English faculty who have won Ersted awards for outstanding teaching; Julia Lesage won a Johnson award for distinguished service; Jim Boren won the UO College of Arts and Sciences Distinguished Educator Award; Jim Crosswhite won the

MLA's Mina Shaughnessy award for the best book in its field; Jim Crosswhite and Harry Wonham were both appointed College of Arts and Sciences Bray Fellows; Steven Shankman and Warren Ginsberg were appointed as University Distinguished Professors; Shari Huhndorf won a Ford Foundation Fellowship. These merely top off a long list of appointments to editorial boards and committees, distinguished visiting

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Headship

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lectures, and numerous other competitive honors from Oregon Humanities Center, Northwest Council on Study Abroad, Center for the Study of Women in Society, and Rippey and Williams grants for innovative teaching. And Marilyn Reid's exceptional running of the office and service to others earned her the UO President's Award for Distinguished Service for Officers of Administration.

Our record of placing PhDs in jobs has been consistently high. These scholars, whom we have trained well, are making their mark too, and carrying the message that Oregon English provides a first-rate graduate education.

The value of what we offer undergraduate students has always been high. Here are a few of the things we now have as regular parts of our department that we did not have six years ago: the Film Studies Certificate and Advanced Screenwriting course, the Native American Summer Bridge Program, the Collins Professorship of Humanities, a Community Literacy curriculum and internship, a Literary Editing Internship, undergraduate Reading and Writing Associates, Writing Across the Disciplines workshops for faculty; senior capstone seminars, the Stephen L. Swig Undergraduate Essay Prize, the Jane Campbell Krohn Graduate Fellowship and Prize in Literature and the Environment, a regularly offered Shakespeare on Page and Stage course with renewed connections to the Ashland Shakespeare Festival, a newly rationalized curriculum in ethnic and global literatures, Post-Doctoral Teaching Fellowships, a Handbook for English Majors, and advising handbooks for majors and graduate students.

There have been significant historical events: the planning done by the ad hoc committee on the future of ethnic literatures in the Department following a faculty retreat, renovations to the main office and to many other workspaces, summer classes on Ken Kesey, restoration of the English Minor, as well as numerous weddings, births, retirements, resignations, deaths, personal triumphs, and tragedies.



Jim Boren, John Gage, and Warren Ginsberg at the English Department picnic held in honor of John Gage, June 8, 2003

Of course, considerable challenges remain: we have not caught up with the cuts in the recurring budget I was forced to make in 1996, and the University constantly faces the consequences of state-wide funding shortfalls coupled with increased enrollments.

But there are many people who have helped to carry the burden and made my job possible and indeed a pleasure. First and foremost is the person to whom you all owe far more than you know, without whom this department simply would not function, and that is Manager of Administrative Services Marilyn Reid. Then, a special note of thanks to Executive Secretary Susan Dickens, without whom I couldn't organize my hat. To the work of Mike Stamm, Janet Naylor, Wendy Anderson, Sheryl Powell, and John Burrige we owe our ability to do our

jobs. These smart and conscientious professionals get little in return for the support they provide us all. I have enjoyed working with this office staff and will miss doing so.

What we all owe to Brian Whaley is also inestimable: he has done a far harder job than anyone, with far less reward. He has done it with grace and a kind of effectiveness and style we knew he had in him, when we chose him to be Anne Laskaya's assistant and then to be Composition Director during her leave. And he managed to get a good job that does not require more administration of him. I'm happy to say that Anne is back in the job of Composition Director, and in this most difficult job she has worked to make this program better in every way.

This is also the last year, after 13, that Jim Boren is Director of Undergraduate Studies. Jim's work has sustained our outstanding major, which has run like a clock with its rich and diverse range of courses. I count as one of my greatest achievements in this job persuading Jim to take his first sabbatical leave.

Just before I became head, this department worked for two years to bring about sweeping reforms to our graduate program. Of all the areas in which we have improved in recent years, the quality of the graduate program ranks high. I knew that for these reforms to work, and for the program to grow and prosper under untested conditions, it needed steady, wise, thoughtful, compassionate, decisive, and confident leadership. Karen Ford has provided it. She will continue through spring 2004, for which we should be especially grateful, since this job, like these others, requires people to set aside other agendas and make personal sacrifices for the sake of the program. I have valued Karen's good judgment and counsel on many occasions.

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Rich Stevenson has been Associate Head longer than I have been Head, and I have relied on his experience and wisdom often. Although you know some of what Rich has done in this job—making teaching assignments, running the English Honors Program, and producing an amazing series of newsletters, you probably don't know that Rich has also served as the complaint department, facing students (as Brian and Anne also do regularly in their jobs) disgruntled with their teachers or their grades or their lives, sometimes with good cause. This freed me to function as the court of appeals.

I'm grateful to those of you who have served on successive department councils, not just for the excellence of your work, but for the many kinds of candid advice and admonishments that have kept me from doing a lot of dumb things. Others have provided special service to me and to you that I want to mention because their work is less visible and their heroism consequently unsung. Gordon Sayre has worked hard and diligently as both library representative and as graduate placement officer. Paul Dresman has taught our best majors to be writing tutors and supervised their work as readers and as Writing Associates. And thanks to Julia Major for helping design these courses and the writing associates program. Joan Mariner teaches all of our developmental writing and has been solely responsible for more turnarounds in the lives of students than anyone I could name. She works long hours teaching a full load of composition courses, and manages to be available to all her students who flock to her office for conferences about their writing and their lives. Also, Lesli Larson has served us as Coordinator of Film Studies and has co-taught the advanced screenwriting class as the assistant script girl and key grip for our annual visitor, Hollywood screenwriter Larry Ferguson. And

more unsung and yet more singing than anyone, John Witte deserves this department's gratitude and respect for producing *Northwest Review* for half of its forty plus years of continuous publication. *Northwest Review* is the way this English Department is known by thousands of readers and writers around the world. It is a matter of some pride to me that we have kept it going despite total loss of support from the College budget.

Finally, we all owe Warren Ginsberg our thanks for agreeing to take on the Headship. He will learn, as I have, what a joy it is to work with this faculty and our students, and that is what will carry him through the rough moments."

John Gage
Department Head, Emeritus

"As new Head of the English Department, I very much appreciate this opportunity to introduce myself, since many of you may not know who I am. I joined the Oregon faculty only three and one-half years ago; I came from SUNY Albany, where I had taught medieval literature for fourteen years, and, before that, from Yale, where I taught ten years. That makes me a newcomer here, which in turn makes my becoming Head a little strange, for I have always thought that someone who had not lived in a department a good number of years would be at a disadvantage leading it. Moreover, I had served two terms as chair of the English Department at Albany; after completing my tenure, I solemnly vowed that my days as administrator were over. So why did I change my mind, especially when changing it meant I would follow John Gage, the best Department Head I have ever worked with?

The answer is simple: my colleagues. Very soon after I joined the Department, I realized through conversation and by reading their books and articles how exceptional this faculty is. Their intellectual curiosity is amazing; so too is their

enthusiasm and commitment to getting our students to experience the wonders of language and the responsibilities it imposes on everyone who would speak, read, and write it honorably, honestly, and well.

In a word, I came to respect my colleagues as teachers and scholars so much so, that when many of them asked me to think about succeeding John, I found, much to my surprise and a bit to my dismay, that I could not say 'no, no—out of the question.'

Respect alone, however, was not enough to persuade me to say yes. The deciding factor was the way the people in this department behave. When you were students, I am sure you noticed how open your professors were to all points of view, how eager they were to enlist you in the making of knowledge rather than to drill it into you, how free they were from all pettiness or grandstanding. These same qualities also describe how the faculty interact with one another. Even when we disagree—and we do disagree—we divide over the ideas at issue without impugning the person who espouses them. This is a department, I became convinced, that would be a privilege, not a headache, to serve. And this conviction has grown even stronger now that I have worked some months with Marilyn Reid, Susan Dickens, and the other remarkable people who staff our office and help me every day.

Over the next few years, however, it will not be easy to maintain and enhance the quality of our teaching and scholarship. The state cutbacks to the University's budget have been severe; as I write we are still not certain exactly what the effects will be, other than that they will not be good. I am sure, though, that, in no small part thanks to your help and support, we will remain a strong and vibrant department, rich in imagination and talent, and dedicated to inspiring our students to share our passion to read and to write. I look forward to keeping you informed of the initiatives we will continue to undertake."

Warren Ginsberg
College of Arts and Sciences
Distinguished Professor
Department Head

English Department Retrospective Continued: George Wickes, Department Head 1976-1983, Interviews Roland Bartel, Department Head 1968-1976

GW: Roland, you go back further than anyone else in the Department. You came in 1951, if I'm not mistaken. Tell me what the University and the Department were like then.

RB: Well, right after the war, the UO had an abundance of GIs, but by the '50s the GIs were graduating, enrollments were going down and the University was so small that I knew the names of every faculty member in every department.

GW: Is that right? The whole University?

RB: Yes. I'd go to faculty meetings and know everybody.

GW: That's amazing! What was the total enrollment for the University at that time?

RB: There was a time when it was below 4,000. I don't think it started going back up until the mid-'50s.

GW: How many faculty members were there in the English Department when you arrived?

RB: I don't think more than fifteen or twenty. The emphasis at that time was all on teaching. We all had a four-course teaching load—three sections of composition and one of literature per quarter. Later, with increased expectations for research and publication, assistant and associate professors taught three courses, and full professors two per quarter; it wasn't until I became Department Head that the teaching load was reduced to two courses for everyone. I was making out the teaching schedules and I talked to Stan Pierson, who was Head of the History Department, and he said, "Well, I'm just putting down two courses for everybody." So I said, "Well, I'm going to do the same thing." I didn't ask anybody's permission and we didn't have any kind of meeting; I just turned in my schedule, and that was all there was to it.

GW: By then we had a graduate program.

RB: Yes. This was the late '60s,



George Wickes and Roland Bartel reminisce about the English Department of yesteryear

when I became Department Head. But let's go back to 1951, my first year. When I arrived, the Department was small and conservative. There was no graduate program and very little American or modern literature.

GW: Who was Department Head then?

RB: Phil Souers. And he was ultra-conservative, personally and professionally. He had a prejudice against American lit and modern lit. He used to say: "American literature? Take off a weekend and read it." There was a strong emphasis in the Department on the historical and the biographical. I'll never forget the time a young faculty member demonstrated the principles of the New Criticism by analyzing a well-known poem. Phil Souers said: "Why do you have to bring up all this new stuff? Why don't you just leave us alone?" I'm pretty sure those were his exact words. He didn't want anything to do with new ideas.

GW: What happened after Souers died?

RB: That was in 1957. Gerry Moll took over as Acting Head. Bob Clark, who was then dean, started the search for a new Department Head. He wrote to all the deans he could think of, and the name that kept popping up was Kester Svendsen of

Oklahoma. But they all said, "Kester has turned down every offer that's ever been made to him." Bob Clark said, "I will approach him with the challenge of developing a graduate program." So he wrote to Kester Svendsen. Kester accepted the challenge and that was how he came here and started the graduate program.

I want to stress how much the English Department owes to Dean Clark. He was convinced that literature should not be taught in large lecture classes, and he did everything he could to keep the classes small. In 1957 he instituted the interdepartmental sophomore honors programs, with enrollments limited to 25. These courses were very popular with English majors and faculty and led to the establishment of the Honors College, which of course is now the Robert D. Clark Honors College. He also deserves much credit for going all out to support Kester Svendsen's effort in setting up the graduate program.

GW: So what did Kester do to start the graduate program?

RB: Well, he hired Kingsley Weatherhead and Thelma and Stanley Greenfield to begin with, and just moved on from there. He reduced teaching loads and provided money for research. And Kester himself was a distinguished Milton scholar who

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Retrospective

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gave prestige to the program.

GW: Al Kitzhaber came early in the Svendsen period. Did he bring something new to the department?

RB: Yes. That would be in the area of teacher education and relations with the public schools.

Now, the Kitzhaber story is an incredible one of hard work, imagination, and success. He came with a contract from the federal government to develop a curriculum for elementary and secondary school English courses, and he did an amazing job.

His curriculum books were widely used, and made quite a lot of money, some of which Kitzhaber generously gave to the English Department to finance Svendsen Fellowships for graduate students. So he deserves the highest marks for his accomplishment, and it was simply because of his willingness to try new ideas and work around the clock. He even experimented with creating video tapes for linguistic teachers.

While Kitzhaber was busy with his project, Dean Clark helped the English Department get involved in another program with the public schools.

With his encouragement I sought and received a federal grant to help Oregon high schools set up Advanced Placement courses. I became a circuit rider for Advanced Placement, organizing conferences with administrators, summer institutes for teachers, and visits to high schools. Also at this time teacher education became a part of our departmental offering. With Kester's support, I began teaching Lit for Teachers and half of my assignment was to be in charge of the program, a job I continued until I retired.

GW: I'd like to hear more about the Kester Svendsen era, about Kester himself.

RB: Well, he was very charismatic. He knew large sections of Milton by heart and when we had those honors classes, we would gather half-a-dozen sections together in the theater for a lecture on *Paradise Lost*. Kester

would walk back and forth across the stage and recite long passages—oh, he really impressed the students. He was so articulate, so full of energy and witticisms. He conducted a weekly television program that was very popular throughout the state. It was called "The Poet's Eye." And he would simply read poetry and discuss it and smoke a cigarette. For thirty minutes he would smoke and read poetry. And he got a lot of fan mail. One viewer wrote in that when he saw Kester light up and read a poem, he would also light up and follow along. Television was still new then—this was the early '60s. Yes, he was dynamic, charismatic, and brought in good people to go ahead with the graduate program.

GW: Meanwhile, the English Department offerings had expanded since the Souers era, with more modern literature and American literature. It wasn't all historic "Eng lit." And there was a generational change that made quite a difference. When Kester Svendsen came along, would you say it became a different department?

RB: Exactly. It was a *vastly* different department as soon as Kester came. And Gerry Moll did a good job of holding things together during the interim.

GW: Now, Gerry Moll was a poet. Was there a Creative Writing program in the Department at that time or was that a later development?

RB: Well, we had Jim Hall, who taught creative writing, and Gerry Moll. And we had the Walter and Nancy Kidd prizes that were awarded to undergraduates for creative writing every year. And that reminds me of how the Kidd Bequest, which now provides for the Kidd Creative Writing tutorials, came to the English Department. Walter Kidd grew up on a ranch in eastern Oregon. His father wanted him to be a rancher, but Walter was determined to go to the University and become a writer. The result was that Walter was on his own when he came to the University and had to support himself. He told me this story to explain what he had in mind in leaving his bequest to the English Department: he wanted to provide support for undergraduate English majors, like himself, with a strong interest in creative writing. And though Creative Writing is no longer a part of the English Department, the Kidd Bequest is still administered by the Department.

GW: When did folklore become a part of the English Department?

RB: That was here all the time. Randall Mills was the folklorist then, but after his death I don't think much was done in folklore until Barre Toelken came and gave folklore a big boost.

GW: Tell me about the long period when you were Department Head—

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The Newsletter of the University of Oregon English Department

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longer, I think, than anyone else.

RB: Yes, six years as Department Head and two years as Acting Department Head, so that's eight years. When Kester Svendsen died, on October 5, 1968, I was asked to become Acting Head. When I took over, the protests against the Vietnam War were going strong, and one of my first problems was how to deal with people who wanted to cancel classes. When announcements were posted that the Department was on strike and classes were canceled, I had to go around and take them down to keep classes going. When student protesters came to my office and asked why they should study literature while the nation was in turmoil, I had them meet with professors in their field, like Don Taylor and Bill Handy, to discuss their concerns. That was a wonderful example of the English faculty being willing to talk to students, and it worked out well.

Things came to a climax in 1970 with the invasion of Cambodia and the Kent State tragedy. Here again we owe a big debt to Robert Clark, who was now President of the University. His extreme patience in dealing with protesters in several public meetings undoubtedly prevented a lot of trouble. He would let everyone talk and he listened carefully. By the time my reappointment came up in 1973, things had quieted down quite a bit.

GW: The English Department expanded considerably during your tenure. How did the Department start including film in its offerings?

RB: Bill Cadbury was the one who introduced the study of film in his course on film as literature.

GW: What other developments were there during the '60s and '70s? When did Linguistics come in? Was Dale Sloat the first linguist?

RB: Well, Oliver Willard might be called a linguist, but he didn't have a separate course in linguistics. So Dale Sloat got the Linguistics program going, and he brought in Jim Hoard and Derry Malsch. Then Dale decided to set up his own program, and Linguistics moved out of the

English Department.

Further back, during the '50s and '60s, the English Department brought a series of great writers to the campus, Robert Frost and W. H. Auden and Aldous Huxley and William Faulkner. They would lecture to crowded ballroom audiences, and those were great occasions. Faulkner came the same week as Robert Oppenheimer. Oppenheimer came after he had been turned down by the University of Washington because of his security problems, and when the chancellor of the University of Washington canceled his invitation, the Oregon chancellor, bless his heart, *renewed* his invitation. And Oppenheimer was so grateful that he came, and the ballroom was packed. When he gave his lecture, he tried to make it as untechnical as possible, but it was very technical, and people said, "My God, we'll be lucky if we have a hundred people here tomorrow." And the next day the ballroom filled again. Most didn't understand what he was talking about, but everyone was impressed by his personality.

And then Faulkner came. I sat in one of the front rows, and the loud-speaker system broke down. The Erb Memorial ballroom was filled, and most of the audience couldn't hear a thing. The first sentence he read was over a page long, and he just mumbled, and nobody got much of it. Frost lectured twice; Auden lectured twice. It was just a treat to go and listen to them. Auden was very good; Frost was a sensational success. He had the ability to connect with the audience when he asked them, "Do

you want me to read this or that poem?" We don't have lectures of that quality any more.

GW: They're more academic nowadays. The English Department is more likely to invite a scholarly academic rather than a literary figure. Speaking of writers, did you ever have Ken Kesey as a student?

RB: Yes.

GW: What do you remember of him?

RB: Well, he was sitting in the back of a fairly large class and I remember him asking an extremely interesting question about Wordsworth—I've forgotten just what it was—and then there were the times he and his poetry friends organized poetry readings in and around Mac Court.

GW: When I knew Kesey, he was staging what he called a "Hoo-Haw," which was a kind of carnival, with readings and other performances by his friends. Then he taught a creative writing course once in the English Department.

RB: Yes, I remember he came to me and said he would like to teach a summer course sometime. I said, "Good. I'll rent Autzen Stadium for you and give you all the assistance you want."

GW: And about fifteen years ago he did teach a course. He collaborated with thirteen graduate students on a collective novel entitled *Caverns*, and it was published by Penguin in 1990 under the pseudonym "O. U. Levon," which spells "Novel UO" backwards. It experienced some success—critics found it entertaining, but they complained that it suffered from the strain of its author's multiple personalities.

Annual Giving reminder: If you should receive a letter or telephone call from UO Annual Giving and decide to make a contribution to the University, consider designating the English Department as a recipient of your gift. Such gifts make a great 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 UO Foundation at 1787 Agate Street, Eugene, OR 97403.

Thank you!

Cynthia Tolentino: New English Department Specialist in American Ethnic Literatures

Cynthia Tolentino, now in her second year as Assistant Professor in the English Department, has discovered that life on the West Coast provides her with some intriguing new perspectives on Asian Pacific American studies: “I am confronted here with an older presence of Asian Pacific American history, one that is different from what I experienced in the Midwest and on the East Coast, where there is more of an emphasis on communities formed after the mid-1960s.”

Tolentino wrote her PhD dissertation on narratives of race and national progress in African American and Asian Pacific American fiction of the 1940s and '50s. “I was interested in how sociological narratives of race became synonymous with narratives of national progress, and how writers such as Richard Wright, Jade Snow Wong, and Carlos Bulosan took up theoretical, institutional, and literary dimensions of these convergences. One of my concerns was to show how this intersection of literature and sociology was part of the imperialism of the United States during that time.”

After receiving her PhD in American Studies at Brown, Professor Tolentino spent a year as a post-doctoral fellow at Vassar College, where she taught in the English Department and American Cultures Program. Tolentino has already taught a number of courses in Asian Pacific American and African American literature at the UO, along with a graduate seminar on postcolonial literature and theory. Winter 2004, she is teaching a course on literatures of Hawaii, the Philippines, and Puerto Rico in the Department of Comparative Literature. In her classes, Tolentino combines interdisciplinary techniques with multimedia materials. “I use a variety of texts to think about how US colonies and neocolonies are figured as both “domestic” and “foreign.” Placing a popular 1899 travelogue on the new US territories in conversation

with a ‘classic’ Cold War critique of U.S. expansionist policy and a film on Filipino interpretations of the Philippine American War works well in generating discussion on the dynamics of representation and self-representation.”

Tolentino’s teaching has already made an impact. She was honored last June by the Office of Multicultural Affairs with an OMA Outstanding Faculty Award given to recognize commitment to working with students of color and to increasing racial and ethnic diversity at the UO.



Cynthia Tolentino

Tolentino entered graduate school with the intention of studying literatures of the Americas with a North-South orientation, but then became interested in Asian American Studies. “The field of Asian American studies is generally not as well institutionalized on the East Coast as it is in California, but was starting to grow at Brown and other northeastern universities.” She credits Nancy Armstrong, who directed her dissertation, with helping her to see her graduate work on nationalism and American ethnic literature as an expansion of her undergraduate studies, rather than as a break from them. “Nancy helped me to pull together questions of canonization, class-formation, and literary authority in exciting ways. She insisted that

what I had studied as an undergraduate could help me understand other historical moments and literary configurations.” At Brown, Tolentino’s comparativist perspective on Asian American and African American literature—as well as on literature and sociology—was influenced by her work with Daniel Kim, an Asian American literature specialist and member of her dissertation committee.

Professor Tolentino’s interest in disciplinary border-crossings work began when she was an undergraduate at Hampshire College. She wrote her senior thesis on Sor Juana Inez de la Cruz, Nathaniel Hawthorne, and Sheila Ortiz Taylor: “I was interested in how these writers appropriated a rhetoric of authority that was also a feminized literary convention, but also transformed those authoritative forms to which they appeared to submit. I was particularly intrigued by their use of confessional writing at different historical moments.”

Now that Tolentino is settled in Eugene she has found the Pacific Studies collection at the UO Knight Library to be a particular joy, a resource she draws upon frequently for her research and teaching. With the assistance of a Junior Faculty Development Award, Tolentino will travel to archives in Honolulu this summer to study the expansion of area studies in relation to Hawaiian literary and intellectual history. She describes her project as follows: “I’ve been trying to think about the cultural and critical legacies of the expansion of American social science and area studies programs in the United States and its tropics. How did the intellectual traffic of methodologies, scholars, and institutional structures between the US continent and colonies produce professionalizing contexts for Filipinos and Hawaiians? I am hopeful that this project will be a way of engaging calls for the internationalization of Americanist scholarship and critical literary study.”

June 14, 2003 English Department Commencement Exercises

Once again this past June the English Department gathered to honor its graduating seniors and graduate students, along with departing administrators, to the accompaniment of the music of the Dover String Quartet.

Candidates for the PhD in English were Carolyn Bergquist, Mark Chilton, Inhwon Choi, Barbara Jean Murphy Cook, George Cusack, Liam Ethan Felsen, Sarah Judith Goss, Tobias David Griffin, Genevieve Jane Long, Matthew Christian Luskey, Susmita Mahato, and Andrew Daniel Morse.

Candidates for the degree of Master of Arts in English were Cheryl M. Allen, Mandolin Rose Brassaw, Sarah Esther Bungum, Stephanie Ann Callan, Jeremy Scott Dickerson, Jamie C. Fitzgerald, Kevin Robert Jefferson, Holly Keahi Klinger, Scott Bousquet Knickerbocker, Denise Kranjec Krane, Matthew Alexander Kuchar, Katherine Jo Anne Lawton, Gwendolyn Colleen Maddy, Kevin Kristopher Maier, Johnnie J. Mazzocco, Rachel Anne Miller, Jan Henrik Krogh Nielsen, Kelly Kim Ochoco, Layla Angelique Olin, Raymond Richard Rice, Tina Louise Richardson, James William Rotramel, and Karelia Stetz-Waters. Candidates for the degree of Master of Arts in Folklore included Erle Wallace Hall, David F. Kosmatka, and Jamie Lynn Webster.

Marci Carrasquillo was the Graduate Teaching Fellow who won the Department's Outstanding Composition Teacher Award for 2002-2003. Graduating senior Roseanna Nuñez was the recipient of the year's Steven L. Swig Essay Award, an honor made possible by the generosity of Steven Swig (UO BA, 1963) and his wife, Mary Swig, of San Francisco. This award is presented in June each year for the outstanding essay written by an undergraduate English major, selected by a faculty committee from among entries submitted by professors in the Department during the academic year.

Roseanna Nuñez's prize-winning essay, "Believing is Sinning: The Reader as Pilgrim in Cummings's *The Enormous Room*," was written



*Steven L. Swig Essay Award winner,
Roseanna Nuñez*

for Paul Peppis's winter, 2003 undergraduate seminar on the Literature of World War I.

Four graduating seniors, Amanda Jane Coplin, Meghann Tate Farnsworth, Nicole L. D. McFadden, and Michael David McGriff, wrote honors theses and fulfilled the requirements for the English Honors Program. Five other graduating seniors also wrote honors theses and fulfilled the graduation requirements for the Robert D. Clark Honors College: Nora Sam Ahmed, Emily A. Jeffrey, Nathan Mark Loveless, Sky Joshua Silga, and Greta Anne Wrolstad. Eight graduating English majors were elected to Phi Beta Kappa, the national honors society: Nora Sam Ahmed, Rachel Renata Bryan, Heather Nicole Goodwin, Erinn Tessa Gulbrandsen, Meredith Ann Holley, Michael Butler Kelly, Jennifer Patricia Walker, and Greta Anne Wrolstad. Graduating with Latin honors were the following twelve seniors in English: Nora Sam Ahmed, *Summa Cum Laude*; Michael Aaron Bendixen, *Cum Laude*; Laura Eve Coffin, *Magna Cum Laude*; Ryan Jeremy Dirks, *Cum Laude*; Meredith Ann Holley,

Cum Laude; Emily A. Jeffrey, *Cum Laude*; Michael Butler Kelly, *Summa Cum Laude*; Pamela Sue Lenhart, *Summa Cum Laude*; Nathan Mark Loveless, *Cum Laude*; Deni Lee O'Brien, *Cum Laude*; Emily Regina Reed, *Magna Cum Laude*; Jennifer Patricia Walker, *Summa Cum Laude*.

The following graduating seniors were candidates for the Department's Certificate in Film Studies: Casey Lee Holdahl, Meredith Ann Holley, Nathan Mark Loveless, Margaret Maffai, Josef Denis Nash, and Susan H. Sobul. Candidates for the Department's Certificate in Folklore were Gwendolynn Garland Amsbury and Heather Marie Charlton.

Highlights of the ceremony included John Gage's reading of Marianne Moore's "The Student" and his recognition of the service of James Boren, who was stepping down as Director of Undergraduate Studies after thirteen years of service. Gage also recognized the service of Richard Stevenson who, after eight years, was stepping down from the position of Associate Department Head. The true highlight of the graduation exercises came when Karen Ford, Director of Graduate Studies, formally thanked John Gage on behalf of the entire Department of English for his six years of "exemplary service and leadership" as English Department Head. She went on to note that "Professor Gage is renowned on campus for his wisdom, fairness, integrity, and good sense, and the Department has benefited greatly from his intelligence, decency, and dedication. . . John Gage has supported our work in hundreds of ways that are and are not visible and has created a congenial, respectful environment in which we do that work. John, your colleagues would like to thank you for your labors on our behalf and wish you all the best in your return to full-time teaching and writing"

Anthony Foy: New Specialist in African-American Literature

Anthony Foy can be quite cagey when it comes to discussing himself. “I know these sorts of profiles are supposed to turn their subjects into ‘personalities,’ but my story is pretty unremarkable, really,” says Foy with a laugh. After a brief pause, he adds, “I mean, I don’t grow exotic orchids, I don’t play boogie woogie piano at button-down socials, I don’t collect black clothes and make wry theoretical puns, I’ve never been a scooter hobbyist, I’m not much of a nature enthusiast, I haven’t left behind a glamorous past life—I don’t even have any secrets to hide badly.” With a bit of prodding, however, Foy is willing to admit that “I can be restless and cranky.”

Foy’s reticence strikes one as being a bit odd. After all, though his work focuses on autobiography, he is himself an unwilling autobiographer. “When I was writing my dissertation, I’d get this question constantly,” he recounts. “I’d explain to folks that I was working on black men’s autobiography, and they would then ask—you’d be surprised how often—‘So, you’re writing your *own* autobiography?’ Even if I could have written some such narrative for my PhD, I don’t think I would have. I can imagine few exercises quite so dull, actually—though I might be inclined to fake one.”

Now in his second year at the University of Oregon, Foy joined the English Department from the American Studies Program at Yale University, where he earned his doctorate with a dissertation entitled, “The Dark Brotherhood: Autobiography, Ideology, Masculinity, Blackness.” Reading primarily autobiographies by Booker T. Washington, cowboy Nat Love, polar explorer Matthew Henson, and boxers Jack Johnson and Joe Louis, Foy argued that as black autobiography emerged from the nineteenth century it became a significant site for the ideological production of classes within black America; to the extent that black men—teachers, preachers,

reformers and missionaries—dominated the rise of “uplift autobiography,” he also considered the status of masculinity for both these



Anthony Foy

earlier authors and those who would later revise or resist the form. “I ended up with a fairly eclectic and obscure set of primary texts, but they allowed me to re-evaluate what black self-presentation *does* from a slightly different perspective,” he says. “They also allowed me to take up a series of related issues, such as the function of visual paratexts or the place of the body in black autobiography.”

The book he is currently writing builds on the dissertation by reading a wider range of overlooked narratives, including those by black women, and by its historical scope from the early nineteenth century to the 1960s because, he says, “I’m beginning to think more broadly about the relationship between black self-presentation and the visual bases of racialization, and I really think a genealogy of this sort has to begin with the culture of abolitionism, on the one hand, and the controlling mechanisms of the slave system on the other.” Besides this, Foy already has his eyes set on something of a sequel, which will critique the “autobiographical practices of the post-segregation generations and the rise of a new and distinctive black middle class.” He adds, “I say ‘autobiographical

practices’ because I want to incorporate unwritten (especially musical) forms of personal narrative into this project. I’m also really fascinated by nostalgia in all of its personal and social manifestations, so this ‘sequel’ may turn into my ‘black nostalgia’ project. I guess we’ll just have to see what happens.”

Foy grew up in San Francisco and graduated from UCLA before traveling east to Yale. The transition from one school to the next was difficult for the first few years “because their cultures are so different, but in retrospect I can see that I really grew during those years.” “I’m not always comfortable admitting this,” Foy says sheepishly, “and I certainly didn’t feel this way *during* graduate school, especially in the first few years, but I consider myself quite lucky to have stumbled into that crowd.” Lucky, indeed. Foy’s doctoral committee comprised some of the most influential scholars working in black cultural studies during the last two decades: his adviser was Hazel Carby, and his other readers were Paul Gilroy, Robin D. G. Kelley, and Michael Denning. Coursework with Robert Stepto, in both African American literature and American autobiography, also encouraged Foy’s growth as a scholar. He is also quick to admit his debt to his fellow graduate students, who were “brilliant and inspiring.”

Foy teaches undergraduate courses in both nineteenth- and twentieth-century African American literature, and he has also taught a graduate seminar on black autobiography. “My grad students developed some really unexpected relationships to our readings, and they surprised me with their insights each week,” he says. “They forced me to think about both the material and my method in different ways.” Foy has also found his undergraduate courses invigorating, especially when students grapple with, and finally get, the subtleties of the material. According to his students, Foy’s pedagogical style is warm—he

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Dianne Dugaw Performs at People's Poetry Gathering

The biennial People's Poetry Gathering in New York City brings together many kinds of poets—academic and independent, folk and literary—from around the U.S. and the world. Orchestrated by two cultural centers, City Lore and Poets House, the April 2003 Gathering highlighted the ballad and ranged from lecture halls to street performances. “The Gathering focused on the interplay between high art and pop culture, creating bridges between the two,” says Dianne Dugaw, UO Professor of English and Folklore.

Festival Coordinator Elena Martínez, a graduate of the UO Folklore program (MA 1997) and now staff Folklorist at City Lore, explains that the collaborative Gathering combined folk poetry programs plus readings by such prominent American poets as Galway Kinnell, Joy Harjo, Mark Doty, and

Marilyn Hacker. The Gathering further included an homage to Alan Lomax, world folk song collector and scholar who died in 2002, a concert featuring Arlo Guthrie, Pete Seeger, and the New Lost City Ramblers, and performances by poets of epic and lyric from all over the world. “Oral traditions are living, thriving, and full of vitality in an increasingly commercial world,” says Martínez. “The Poetry Gathering was conceived to highlight the oral roots of our literary traditions by featuring folk and literary poets side by side.” She credited Dianne Dugaw as “essential to the genesis of this Gathering on ballads and epics—the teacher who showed me the resources to make it possible.”

At the 2003 Gathering, Dugaw was featured in several panel discussions and sang a concert. As a panelist for “A Feminist Quest: Revisioning the Epic Hero,” she emphasized that “female heroes in our culture make their early appearance in the ballad. Women move into agency in

these stories.” She also sang and spoke on traditions of sung responses to historical events affecting common people's lives, and a concert featured songs from Dugaw's CD, *Dangerous Examples—Fighting & Sailing Women in Song* (cdbaby.com/dugaw, 2002), which samples music from Elizabethan times to contemporary cowboy songs and is based on her book, *Warrior Women and Popular Balladry, 1650-1850* (UChicago, 1996).

“It's good to be reminded that epic poetry and balladry are beautiful creations often borne from war, anguish, and suffering,” says Dugaw. “The event was beautifully coordinated to display the spectrum of cultures and events which give rise to brilliant expression. Poetry follows the current of life. Poetry does matter.”

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New Books from English Department Faculty

Emeritus Professor Glen Love's new book, *Practical Ecocriticism: Literature, Biology, and the Environment* (University of Virginia Press, 2003), is the first book to ground environmental literature firmly in the



Glen Love

life sciences, particularly evolutionary biology, and to attempt to bridge the ever-widening gulf between the "Two Cultures." Love argues that literary studies has been diminished by a general lack of

recognition of the vital role the biological foundation of human life plays in the cultural imagination. Love presents with great clarity and directness an invaluable model for how to incorporate Darwinian ideas—the basis for all modern biology and ecology—into ecocritical thinking. Beginning with an overview of the field of literature and environment and its claim to our attention, and arguing for a biologically informed theoretical base for literary studies, he then aims the lens of this critical perspective on the pastoral genre and works by canonical writers such as Willa Cather, Ernest Hemingway, and William Dean Howells. A markedly interdisciplinary and refreshingly accessible work, *Practical Ecocriticism* will interest and challenge the entire ecocritical community, as well as humanists, social scientists, and others concerned with the current rediscovery of human nature.

Love's ecocritical publications include *New Americans: the Westerner and the Modern Experience in the American Novel*

(Bucknell University Press, 1982) and numerous periodical essays on literature and the environment. He and his biologist wife, Rhoda Love, published the groundbreaking anthology, *Environmental Crisis: Readings for Survival* (Harcourt Brace Jovanovich, 1970), at the beginning of the modern environmental movement. Lawrence Buell, Chair of the Department of English and American Literature and Language at Harvard and author of *Writing for an Endangered World*, has described Glen Love as "the single most influential intellectual spirit behind the takeoff phase of the ecocritical movement."

Harry (Henry) Wonham's *Playing the Races: Ethnic Caricature and American Literary Realism* (Oxford University Press, 2004), will be coming out this spring. In this provocative book, Wonham observes that William Dean Howells, Mark Twain, Henry James, Edith Wharton, Charles W. Chesnut, and other prominent American writers at the turn of the twentieth century understood "realism" as a "tool of the democratic spirit," designed to "prick the bubble of abstract types" in fiction.

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Wonham goes on to ask a very pertinent question: why did these practitioners of American literary realism rely on stock conventions of



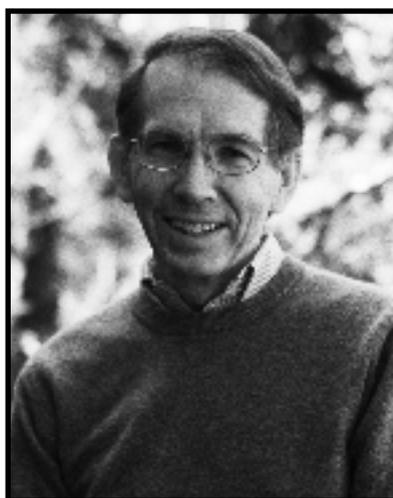
Harry Wonham

ethnic caricature in their treatment of immigrant and African-American figures? Mark Twain's "nigger Jim" in *Adventures of Huckleberry Finn*, a figure who mixes high pathos and "coon" comedy in a disturbing blend, constitutes the most celebrated and controversial instance of this curious overlap, but Howells's "Celtic army," the "swarming" Hebrews and Italians of Henry James's *The American Scene*, the "impossible" Jew of Edith Wharton's *The House of Mirth*, and Charles Chesnut's obsequious Uncle Julius all betray literary realism's uncertain relationship to the representational conventions that made ethnic caricature a staple element in late nineteenth-century American intellectual life.

Critics have often dismissed such apparent lapses in realist practice as blindspots, vestiges of a genteel social consciousness that failed to keep pace with realism's avowed democratic aspirations. Such explanations are useful to a point, but they overlook the fact that the age of realism in American art and letters was simultaneously the great age of ethnic caricature. Harry Wonham argues that these two aesthetic programs, one committed to representation of the fully humanized individual, the other invested in broad ethnic abstractions, operate less as

antithetical choices than as complementary impulses, both of which receive full play within the period's most demanding literary and graphic works.

Richard Stevenson's *The Experimental Impulse in George Meredith's Fiction* (Bucknell University Press, 2004) will also be coming out this spring. In this book Stevenson argues that George Meredith as a writer of Victorian fiction is most interesting and important for us today in the ways in which he wrote against convention. Stevenson focuses on those novels that most clearly illuminate the



Richard Stevenson

experimental and transgressive impulse in Meredith, as seen in his treatment of controversial contemporary themes, in his departures from conventions of genre, and in his innovations with narrative technique and the representation of consciousness. These are novels that had a profoundly stimulating effect on many of those canonical writers we now associate with the first wave of modernism in the English novel. Henry James, and then Virginia Woolf, E.M. Forster, D.H. Lawrence, Joseph Conrad, Ford Madox Ford, and James Joyce, to varying degrees, all saw Meredith as an influence to be reckoned with in their own novelistic experimentation—an influence, Stevenson proposes, essential to understanding the modernist translation of nineteenth-century

realism into new formal, thematic, and psychological realms.

Stevenson suggests that the innovative impulse in George Meredith is manifested in his fiction in a number of ways that prefigure modernist techniques and preoccupations. Throughout his career Meredith experimented with self-reflexive and unconventional narrative styles, sometimes employing a dialogic interaction between playful and competing narrative voices that suggests a corresponding distrust of such abstractions as truth and identity. He repeatedly portrays disintegrating subjects who develop into highly unstable personalities and, late in his career, he experimented with a rendering of characters' thoughts that suggests the simultaneity of past, present, and future we identify with stream-of-consciousness writing. In addition, Stevenson argues, we can see the questioning impulse of a modernist sensibility in Meredith's distrust of traditional generic boundaries, in his repeated and increasingly radical questioning of proper roles for women in marriage and society, and in his running critique of the endemic sentimental egoism he saw cloaking the presumptions of Victorian patriarchy—demonstrated most famously in *The Egoist*.



David Li

David Leiwei Li is the editor of *Globalization and the Humanities* (Hong Kong University Press, 2003), a

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comprehensive collection of essays on how economic globalization transforms contemporary humanistic inquiries on matters of fundamental cultural and political significance. Written by contributors with diverse specialties and theoretical perspectives, the book includes six essays from Li's guest-edited special double issue of *Comparative Literature* (Fall, 2001) along with six new essays, his own new introduction, and an afterward by Paul Bové. Part I, "Field Imaginaries," investigates the changing nature of the nation-state with a particular eye on the transformation of the humanities disciplines. Part II, "Virtual Worlds and Emergent Sensibilities," calls attention to the radical impact made by the technologies of capital on everyday political and social life.

Globalization and the Humanities will be of great interest to all those concerned with intellectual and ideological developments in the humanities over the last three decades. The book brings together discussion of a fascinating range of debates—on the canon, on popular cultural genres, and on new media forms in an emerging globalization paradigm—all of which, in the words of Aihwa Ong, "articulate alternative visions of planetarism based on an ethics of relationality and reciprocity. . . . This volume is a much needed shot in the arm for humanists facing the new American empire."

Steven Shankman has co-edited *Early China/Ancient Greece: Thinking through Comparisons* (SUNY Press, 2002) with Stephen Durrant of the UO Department of East Asian Languages and Literatures. This book is the first edited volume in Sino-Hellenic studies and compares early Chinese and ancient Greek thought and culture to offer a bracing and unpredictable cross-cultural conversation. The work contributes to the emerging field of Sino-Hellenic studies, which links two great and influential cultures that, in fact, had virtually no contact during the ancient period. The patterns of thought and the cultural productions of early China and ancient Greece represent two significantly different responses to the myriad problems that human beings

confront. Throughout this volume the comparisons between these cultures evince two critical ideas. The first of these is that thinking is itself an inherently comparative activity.



Steven Shankman

Through making comparisons, the familiar becomes strange, and the strange somewhat more familiar. The second central idea of the volume is that, since we think through comparisons, we should think them all the way through to the question of how valid and productive are the comparisons and contrasts made between particular works and different styles of thought that emerged from two different, although contemporaneous, cultural contexts.

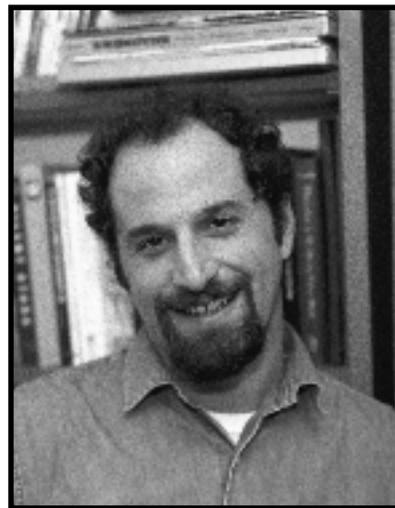
Willard J. Peterson of Princeton University has commented that "this book helps to create and define an important new field: informed, disciplined, and insightful comparative cultural studies for the Greek and Chinese worlds. There is a steadily growing cohort of scholars who work on these types of problems, and they are attracting an increasing audience." Professors Shankman and Durrant are coauthors of *The Siren and the Sage: Knowledge and Wisdom in Ancient Greece and China*, described in the faculty books section of the 1999-2000 issue of *English*.

In another co-editing venture, Steven Shankman and Massimo Lollini (Romance Languages) have published a collection of essays entitled *Who,*

Exactly, Is the Other? (University of Oregon Books, 2003). Much of literary and cultural criticism today is concerned with "the Other." But do we really know what we mean when we say "the Other"? Is the Other a "cultural construction"—as we hear so often today—or does the term rather signify that which always lies beyond such categories, beyond what we can know and grasp? This volume looks at Western philosophical perspectives in the first half of the book and transcultural perspectives (as expressed in Judaism, Christianity, Islam, indigenous African religions, Hinduism, Buddhism, and Confucianism) in the second.

English Department Notes: Faculty News

Michael Aronson, who received his PhD from the University of Pittsburgh in Cultural and Critical Studies, joined the English Department



Michael Aronson

faculty as Assistant Professor with a specialization in Film Studies this past fall.

Roland Bartel is the author of "The Poetry of Army Nurses" and "Teaching Ecology," both appearing in the Fall, 2002 issue of *Oregon English Journal*. His "Hidden Hazards in Technology" and "The Poetry of the Wall" (referring to the Vietnam Veterans Memorial Wall) appeared in the Fall 2003 issue of the same journal.

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James Boren has retired from the Department, after 33 years of service, and from his position as Director of Undergraduate Studies, after 13 years of service in that position. Jim will continue to teach a course every quarter for the Department for the next several years.

Jim Crosswhite and **Kathleen Karlyn** represented the Department in an article on teaching critical thinking in the Spring 2003 issue of *Oregon Quarterly* (82:3).

Paul Dresman taught in the Reach for Success program of the Office of Multicultural Affairs, introducing middle-schoolers to poetry with a bilingual discussion of a poem by Cesar Vallejo.

Jim Earl's participation in the National Collegiate Athletics Association summit, which drafted important reforms in college athletics, was featured in the May 20, 2003 issue of the *Eugene Register-Guard*. In the Department's Work-In-Progress series, Earl read from his translation-in-progress of Mistral's Provençal epic poem, "Mireio," in May 2003.

Karen Ford's new book, *Split-Gut Song: Jean Toomer and the Poetics of Modernity*, has been accepted for publication by the University of Alabama Press.

John Gage is the first recipient of the Oregon Humanities Center's new Coleman-Guitteau Teaching-and-Research Professorship in the Humanities for his course, "Being Reasonable: Theories and Practices of Ethical Argument," given this past fall.

Olakunle George has resigned his position in post-colonial studies and is now a member of the English faculty of Brown University.

Warren Ginsberg has been named College of Arts and Sciences Distinguished Professor for 2003-2004 and will present a Distinguished Professorship lecture in Gerlinger Lounge on April 20 at 4 P.M. entitled "A Medievalist's Miscellany." The author of three books and two edited volumes, Ginsberg is described in the official announcement as having

become "in a relatively short time at the UO . . . a notable presence, interacting with medievalists in many disciplines, teaching large-enrollment classes, co-directing the Medieval Studies program, serving as the director of the Creative Writing Program for the past year, and assuming the headship of English on July 1."

Sara Guyer, who received her PhD in Rhetoric from the University of California, Berkeley, joined the



Sara Guyer

English faculty this fall as an Assistant Professor with a specialization in nineteenth-century British literature.

Shari Huhndorf received a UO Summer Research Award for Summer 2003 and an Oregon Council for the Humanities Research Grant for 2003. And word is just in that she has been named this year's winner of the UO's Martin Luther King Jr. Award, presented to a member of the university community who exemplifies the ideals supported by Martin Luther King Jr.

Kathleen Karlyn presented her paper, "TV, New Media and Feminism's Third Wave," at MIT 3, a conference on "Media in Transition" at the Massachusetts Institute of Technology in May 2003.

Linda Kintz gave a talk this past May sponsored by the Center for the Study of Women in Society entitled "An Evening with Dead Whiteness:

Adrienne Kennedy and the Return of the Southern Repressed."

Anne Laskaya and Ann Dobyns (PhD 1983) edited a special issue of *Arthuriana*, "Rhetorical Approaches to Malory's *Le Morte Darthur*, 13.3 (Fall 2003).

David Leiwei Li, Collins Professor of the Humanities, published an article, "The State and Subject of Asian American Criticism: Psychoanalysis, Transnational Discourse, and Democratic Ideals," in *American Literary History*, 15.3 (Fall 2003). Li's new edition of *Globalization and the Humanities* is reviewed in the faculty books section.

Glen Love published his article, "Nature and Human Nature: Interdisciplinary convergences on Cather's *Blue Mesa*," in *Cather Studies* 5 (2003). Love's new book, *Practical Ecocriticism*, is reviewed in the faculty books section.

Paul Peppis is the Department's new Director of Undergraduate Studies.

Tres Pyle and his wife Susan are the proud parents of Jonathan Scott "Jack" Pyle, born shortly before midnight on Saturday, December 6th.

Bill Rossi received a UO Summer Research Award for Summer 2003.

Gordon Sayre won the Richard Beale Davis prize for 2002 for the best article, "Plotting the Natchez Massacre: Le Page du Pratz, Dumont de Montigny, Chateaubriand," in *Early American Literature* (37:3). And this past summer he taught a course entitled "French Travel Writing from the Americas, 1500-1800" as part of a National Endowment for the Humanities Summer Institute.

Ben Saunders' essay, "Iago's Enema: Purgation & the Civilizing Process in *Othello*," will be appearing in a forthcoming issue of *Shakespeare Quarterly*.

Steven Shankman and Stephen W. Durrant (East Asian Languages) have coedited *Early China, Ancient Greece*. See the faculty books section for a review. In addition, Shankman

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has coedited (along with Massimo Lollini of Romance Languages) a collection of essays, *Who, Exactly, Is the Other?* (University of Oregon Books, Oregon Humanities Center, 2003), also reviewed in the faculty books section. In a Work-In-Progress talk, Professor Shankman presented "Other Others: Levinas/Literature/Intercultural Studies" in May 2003.

Sharon Sherman, along with Douglas Blandy, Arts & Administration, received a Rippey Innovative Teaching Award for 2002-2003. The Rippey award, provided by the endowment established by Jim and Shirley Rippey, is intended to encourage and support the teaching of undergraduate courses by senior faculty members in the College of Arts and Sciences. Recipients of the award are selected by the Dean of the College of Arts and Sciences.

Richard Stevenson's critical edition of George Meredith's *The Egoist* will be coming out in the Broadview Literary Texts series next year. Stevenson's forthcoming book, *The Experimental Impulse in George Meredith's Fiction*, is reviewed in the faculty books section. After eight years service as Associate Department Head, Stevenson stepped down from this position this past fall.



David Vazquez

David Vazquez, who received his PhD from the University of California, Santa Barbara, joined the English Department faculty this fall

as Assistant Professor with a specialization in Ethnic Literatures. His article, "I Can't Be Me Without My People: Julia Alvarez and the Postmodern Personal Narrative," appeared in the latest edition of *Latino Studies*.

Harry Wonham is the Department's new Associate Department Head. Wonham's new book, *Playing the Races*, is reviewed in the faculty books section.

In Memoriam

Members of the English Department were saddened to receive news of the death



Rick Filloy

of **Richard "Rick" Filloy**, who died July 27, 2003 of cardiac arrest at the age of 54. In addition to being a professor in the UO English Department in the 1980s, Filloy also taught in the UO Classics Department and Robert D. Clark Honors College, at the University of Southern California, U.C. Berkeley, and, most recently, at Lane Community College. A 1976 PhD from U.C. Berkeley, he had strong academic interests in rhetoric and classical Greek studies; he was an avid handball player and civil libertarian, with memberships in the Oregon Handball Association and the American Civil Liberties Union. He is sorely missed by his many friends, colleagues, and former students.

Graduate Student News

Geoffrey Aguirre has received a contract from Terminus Books to publish his first novel, *Loop Backward*, a book he describes as "literary science fiction."

Ian Appel was awarded the Department's Stanley Maveety Scholarship for 2003-2004, in honor of the memory of Professor Stanley R. Maveety, whose specialty was literature of the Renaissance.

Adam Andrews (Folklore) presented "Loose Religion: The Success of the Pagan Traditions" at the California Folklore Society meeting in Sacramento last April.

Tiffany Beechy was one of two graduate students to be awarded a Stanley Maveety Fellowship for 2002-2003.

Gary Bodie presented "Unweaving Wiglaf's World" at the Medieval Association of the Pacific Conference at Portland, Oregon last March. Another paper, "Pleasing Form: Complex Aesthetics in *Beowulf*," was presented at the 13th Annual International Conference for The Society for Chaos Theory in Psychology & Life Sciences in Boston last August.

Kimberly Bohannon (Folklore) presented "Marching Band Talk: An Exploration of Aesthetics" at the California Folklore Society meeting in Sacramento last April. She also won the Thelma Adamson Prize for Best Student Paper at the 2003 meeting of the Northwest chapter of the Society for Ethnomusicology at Evergreen State College last March.

Cliff Boyer received a \$500 UO Graduate School Research Award, which helped cover travel expenses to the Association for the Study of Literature and the Environment (ASLE) conference in Boston last June, where he presented "Environmental Determinism and Entrapment in the *Glencairn* Plays of Eugene O'Neill."

Marci Carrasquillo won the Fall 2002 Sarah Harkness Kirby Award for Best Seminar Paper for "Rewriting

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Native Authenticity in 'Out on Main Street' and *The Buddha of Suburbia*," written for Cynthia Tolentino's Colonialism and Culture seminar. And Marci was the winner of the Department's Outstanding Composition Teacher Award for 2003.

Hillary Colter (Folklore) presented "Losing Our Ancestors: America's Search for Its Dead" at the California Folklore Society meeting in Sacramento last April. She also served an internship with the Queens (NY) Council on the Arts last summer, focusing on the study of Bukharan Jews from Uzbekistan.

Jennifer Dare was awarded a Stanley Maveety Fellowship for the year 2002-2003.

Craig Franson won the Winter 2003 Sarah Harkness Kirby Award for Best Seminar Paper with his essay, "Trauma and Time: The Performance of Temporality in *Between the Acts*," written for Molly Westling's Virginia Woolf and Modernism seminar. Craig was also one of two Honorable Mentions for the Outstanding Composition Teacher Award for 2003. In addition, he received the Lore Metzger Prize for Honorable Mention at the 2003 International Conference on Romanticism for his paper, "'Do not thus': Writing the Body 'Human' in Shelley's 'The Mask of Anarchy.'"

Alastair Hunt is the recipient of the Department's Jane Campbell Krohn Fellowship in Literature and the Environment for 2003-2004.

Scott Knickerbocker presented "Emily Dickinson's Ecocentric Epistemology" at the ASLE conference in Boston last June.

Michelle Kohler has been awarded the Margaret McBride Lehrman Fellowship for 2003-2004 from the UO Graduate School. This prestigious fellowship provides a \$10,000 stipend and tuition waiver to a student pursuing studies that emphasize communication, especially writing skills. It is offered once every three years in a university-wide competition. Michelle was also awarded the Department's Spring 2003 Sarah Harkness Kirby Award for Best Seminar Paper for her essay,

"Realism's 'Real' Romance: The Representation of Perception in *The Rise of Silas Lapham*," written for Harry Wonham's American Realism seminar.

Matt Kuchar was awarded the 2003 Margery Davis Boyden Wilderness Writing Residency, given by PEN Northwest. He will spend a year in residence at the Dutch Henry Homestead, a cabin in southwestern Oregon's Rogue River Canyon. The annual residencies are awarded to writers of poetry, fiction, and creative nonfiction.

Kristi Lodge presented "Zosimus and the Levinasian Other: A Progression Towards Holiness and Humanity in the Old English *Mary of Egypt*" and presided over the Oregon Medieval English Literature Society (OMELS) panel, "Anglo-Saxon Kingship in Life and Literature," at the 38th Annual Congress of Medieval Studies in Kalamazoo last May. She also received a \$500 UO Graduate School Research Award to help pay for her travel to the Third International Piers Plowman Conference in Birmingham, UK in July, where she gave a paper entitled "'Kenne Me Kyndely': Teaching, Authority, and Gender in the B-text of *Piers Plowman*." Finally, Kristi received an Honorable Mention this past May for the Department's 2003 Outstanding Composition Teacher Award.

Nicole Malkin gave a paper entitled "Repainting Scientific Inquiry: The Coalescence of Cezanne and James in Stein's *Melanctha*" for the "Gertrude Stein and the Artistic Imagination" panel last March at the Northeast Modern Language Association conference in Boston.

Chad May was one of two participants selected by the Department to attend the Dickens Universe conference at the University of California, Santa Cruz this past July.

Sara McCurry won the 2003 Rudolf Ernst Dissertation fellowship for her prospectus, "Place Conceptions in Twentieth-Century American Poetry." The Ernst

Dissertation fellowship is awarded to an advanced graduate student on the basis of a dissertation of high promise and an exemplary graduate record. The fellowship allows Sara to be relieved of teaching for one quarter so she may devote herself full time to her dissertation.

Sarah McFarland presented "Of Bears and Women: The Gendering of Nature in *Arctic Dreams*" at the Western Literature Association Conference, University of Arizona, Tucson, in October 2002. She presented "Consuming Values: Avian Relatives in Terry Tempest Williams's *Refuge*" at the Association for the Study of Literature and the Environment Conference at Boston University in June 2003.

Alysia McLain (Folklore) won the **Alma Johnson Graduate Folklore Award** for 2002 for her video project, "Capturing the Fourteener," about mountaineers who climb mountains over 14,000 feet high. This award, which carries a prize of \$300, is conferred annually at the very end of spring term. Alysia presented her video at the California Folklore Society meeting in Sacramento last April. She was awarded an internship with the Juneau-Douglas City Museum in Juneau, Alaska which she completed December, 2003.

Michelle Satterlee won one of the three Graduate School Research Awards provided to the English Department for 2002-2003. She presented "Radical Subjectivity in Mary Austin's *Land of Little Rain*" at the Western Literature Association Conference in Tucson in October 2002; she also presented "Borders, Secrets, and Ecocriticism in the Age of Empire" as part of the Globalization and Environment Roundtable Panel at the Association for the Study of Literature and Environment Conference at Boston University last June, and "Home and the Impossibility of Return: Sense of Place and Trauma in Lan Cao's *Monkey Bridge*" at the Association for Pacific Rim Universities conference in Mexico City last August. Michelle's essay, "Trauma, Memory, and Landscape in Leslie Marmon

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Silko's *Ceremony*," won the 2003 Jane Campbell Krohn Essay Prize for best essay on literature and the environment submitted by a second-year graduate student. Her poems, "Climbing Mt. Wilson" and "Walking the Streets of Leadville, CO," appeared in *The Rambler's Journal* for Spring 2003.

Nathan Straight (PhD expected 2004) has accepted a renewable lectureship to teach writing at Utah State's branch campus in Brigham City. He presented "Frontier Revisions in the Memoirs of Mary Clearman Blew" at Cryptic Cartographies, the Romance Languages Graduate Conference at the University of Oregon, in October 2002. Also in October, 2002, he served as panel chair and presented "'What is a divide, if not for crossing?': Mary Clearman Blew's Transgressive Memoirs" at the Western Literature Association Conference in Tucson. He presented "'Who are we? Where are we?' Autobiographical Conversations with the World" at the Association for the Study of Literature and Environment conference in Boston in June 2003.

Kelly Sultzbach was named the Department's Jane Campbell Krohn Fellow for 2002-2003. The Krohn Fellow for 2001-2002 was **Arwen Spicer**. This fellowship, made possible through the generosity of the family of Jane Campbell Krohn, is awarded to a first-year graduate student with strong interest in literature and the environment.

Angela Thompson was awarded a Humanities Center Graduate Research Fellowship for winter term, 2003, to facilitate work on her dissertation, "An Ethics of Seeing and a Politics of Place: Southern American Writers Respond to the Great Depression."

Rosanna Walker presented "Fractured Words, Split Worlds: The Rhetorical Suppression of Midwifery" at the Western Literature Association Meeting in Tucson in October 2002.

Alumni News

Padideh Ala'i (BA 1985) was granted tenure with rank of full professor at the American University, Washington College of Law in Washington D.C. A graduate of the Honors College, Ala'i's areas of research and instruction include comparative law and law and development.

Michael Arnzen (PhD 1999) has been promoted to Associate Professor of English at Seton Hill University, where he teaches creative writing in the MA Program for Writing Popular Fiction, in addition to a range of literature, film, and writing courses in the undergraduate curriculum. In 2003, Arnzen published several poetry books: *Freakaccidents*, *Dying*, *Sportuary*, and *Gorelets: Unpleasant Poems*. His article, "There is Only One: The Restoration of the Repressed in *The Exorcist: The Version You've Never Seen*," will appear in *Technologies of Fear*, a book on material culture and the cinema of horror.

Kellie Bond (PhD 2002) has accepted a one-year visiting professorship at Lewis and Clark College in Portland, where she teaches courses in modern literature.

Sharon Bryan (B.A. 1978) is in her twenty-fifth year of teaching English at La Center High School in the state of Washington. In 2001, Bryan received the Distinguished Teaching Award from Whitman College in Walla Walla, and during the 2002 school year she participated in the Teacher Leadership Project sponsored by the Bill and Melinda Gates Foundation. Also in 2002, Bryant published *La Center High School: Its History and Its Graduates*.

Mark Chilton (PhD 2003) has accepted a full-time instructorship at Umpqua Community College in Roseburg, where he teaches writing and literature.

Barbara Cook (PhD 2003) has accepted a three-year position as Visiting Assistant Professor at Eastern Kentucky University in Richmond,

Kentucky where, among other courses, she is teaching Literature and the Environment and Native American Literature. Barbara edited *From the Center of Tradition: Critical Perspectives on Linda Hogan* and contributed an interview with Linda Hogan and two essays to that volume, which was published by the University of Colorado Press this past fall. This book was one of two recipients of the Colorado Endowment for the Humanities Publication Prize for 2003. Barbara also presented "Transforming Consciousness, Creating Resistance: The Power of Cultural Traditions Within Chicana Narratives" at the Western Literature Conference in Tucson in October 2002, as well as "Medicinal Ecofeminism: The Human/Nature Divide in Linda Hogan's *The Book of Medicines*" at the Pacific Northwest MLA conference in November 2002. She also presented "Rhetoric of Walking: Indian Relocation and Urban Renewal in David Treuer's *The Hiawatha*" at the ASLE conference in Boston in June 2003.

Amanda Coplin (BA 2003) took first place in the Kidd Prize competition for her short story, "Sleeping with Eugene," a narrative about a mother and her autistic son. The story was selected for the prize by writer Charles Baxter in May 2002. Amanda was also the winner of the Kidd Prize for fiction in May 2003 for her short story, "Cistern," selected by Paul Lisicky. Both works appear in her English Honors Thesis. Amanda currently attends the University of Minnesota's creative writing program where she teaches undergraduate creative writing and leads discussions in English literature.

J. C. Cortlund (BA 1994) is currently co-directing a feature-length documentary about a Texas animal shelter. In June, a short film Cortlund wrote and directed was screened at the Director's Guild of America in Los Angeles. He is also a finalist this year for a spot in the Sundance Institute's Feature Film Labs.

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George Cusack's (PhD 2003) article, "'In the gripe of the ditch': Nationalism, Famine, and *The Playboy of the Western World*," will appear in *Modern Drama*. George has accepted a position as Assistant Professor in the Department of English and Philosophy at Auburn University, Montgomery, in Alabama.

Christina Delgado's (BA 2003) work with the English Undergraduate Association this past year included the formation of a new undergraduate journal, *Peripetia*, which is being edited by the Association.

Robert Taylor Ensign (PhD 1998) published *Lean Down Your Ear Upon the Earth, and Listen: Thomas Wolfe's Greener Modernism* (University of South Carolina Press). This book opens up Thomas Wolfe's work to a 'green' reading. At the same time, Ensign demonstrates that the strategies and perspectives of contemporary ecocriticism can expand our understanding of other major modernist authors.

Liam Felsen (PhD 2003) has accepted a tenure-track position at Indiana University Southeast in New Albany, Indiana.

Leslie Leyland Fields (MA 1984) published *Surviving the Island of Grace: A Memoir of Alaska* (Thomas Dunne Publishers, 2003), a memoir of a woman who left the East Coast and moved to Alaska looking for a new life.

Paige Marie Gebhardt (BA 2002) was elected to Phi Beta Kappa during her junior year and was inadvertently left out of last year's *English* list of graduating Phi Beta Kappa seniors. A Summa Cum Laude graduate of the Clark Honors College, Paige spent last year teaching English with the JET program in Yokohama, Japan.

Chris Hitt (PhD 2001) has accepted a one-year Visiting Assistant Professorship for 2003-2004 at the University of Oklahoma at Norman.

Patty Larkin (BA 1973) has recently released her album *Red Luck* from Vanguard Records. Larkin's acoustic guitar music is described as a mixture of musical styles, from Celtic

and folk to rock and blues.

Matthew Luskey (PhD 2003) has accepted a three-year renewable lectureship in the Interdisciplinary Writing Program at the University of Washington.

Susmita Mahato (PhD 2003) was one of two graduate students selected by the English Department to attend the Dickens Universe Conference at the University of California, Santa Cruz in July 2003. She is teaching in the Department this year as a post-doctoral fellow.

Katarzyna Marciniak (PhD 1998) was recently promoted to Associate Professor of English with tenure at Ohio University. Her book, *Quivering Ontologies: Exilic Bodies and Transnational Acts*, has been accepted for publication by the University of Minnesota Press. This book presents a study of literature and cinema by contemporary artists of transnational backgrounds who are working in America. Central to the book's argument is a questioning of the idealized concept of cosmopolitan or border identities often associated with such artists. Marciniak offers instead the concept of "quivering ontologies"—a fluid view of subjectivity in which transnationality is read as a condition of conflicted belongings, liminality, and abjection.

Michael McGriff's (BA 2003) poems "Five for the Roofer" and "Right Now" were published in the Spring 2003 issue of *American Literary Review* (Vol. XIV). *Allegheny Review* (a national journal of undergraduate literature) has published his longer poem, "The Field." McGriff was winner of the Walter and Nancy Kidd Endowment Poetry Award for 2003 and is a James A. Michener Fellow in Poetry at the Michener Center for Writers at the University of Texas at Austin this year, in their three-year MFA program.

Andrew Morse (PhD 2003) was selected to be the chair of the 2003 Rhysling Poetry Awards honoring the best science fiction, fantasy, and horror poetry published in 2002; the winning poems (with commentary) will appear in the forthcoming annual

Nebula Awards anthology, published by the Science Fiction Writers of America. Drew also served as co-editor of the 2003 Rhysling Anthology, published by the Science Fiction Poetry Association, a large and diverse collection of the best genre poetry published in 2002. He has a review of *Soliton*, Nobel chemist Roald Hoffmann's latest collection of verse, forthcoming in the journal *StarLine*. Morse is the UO's Associate Director of Composition and Director of the Center for Teaching Writing for the 2003-04 academic year. He has accepted a position for next year at John Carroll University in Cleveland, Ohio where he will serve as the Director of the JCU Writing Center. His primary responsibilities will be to run the writing lab and train graduate and undergraduate writing tutors. He will also teach writing and literature courses, assist in the training of graduate students to serve as composition GTFs, and help to strengthen JCU's Writing Across the Curriculum program.

Erin Mullally (PhD 2002) has accepted a three-year position as Visiting Assistant Professor at Le Moyne College in Syracuse, New York.

Amy Novak (PhD 1998) has accepted a position at California State University, Fullerton.

Yvonne Rauch (PhD 1997) has accepted a tenure-track position as an Assistant Professor of Rhetoric and Composition in the Communications Department at the Oregon Institute of Technology, where she is now the curriculum coordinator for the writing program.

Tina Richardson (MA 2003) began teaching writing last September at the American University of Sharjah in the United Arab Emirates where she is also developing a course on writing and environmental literature.

Shelly Packard Rivoli (BA 1996) published a humorous debut novel, *I was a Vacuum Cleaner Salesman* (July 2003), with Universe Publishing. Rivoli returned to Oregon

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in October for reading and book signing events at Annie Bloom's Books in Portland and Jackson's Books in Salem.

David Sandner (PhD 2000) has accepted a tenure-track position at California State University at Fullerton, where he will teach, among other topics, Romanticism and children's literature.

Miles Taylor (PhD 2000) has accepted a tenure-track position at LeMoyne College in Syracuse, New York.

Linda Tredennick (PhD 2002) has accepted a tenure-track position in Renaissance Literature at Gonzaga University in Spokane, Washington.

Brain Whaley (PhD 1999) resigned his position as Associate Director of Composition and Director of the Center for Teaching Writing at the UO to accept a tenure-track position at Utah Valley State College

in Salt Lake City. Whaley served as Director of Composition last year during Anne Laskaya's leave.

Kip Wheeler (PhD 2001) has accepted a tenure-track position at Carson-Newman Baptist College in Tennessee.

Thayer Cheatham Willis (MA 1976) has published *Navigating the Dark Side of Wealth: A Life Guide for Inheritors* (New Concord Press, 2003), a book that provides a knowledgeable, healing look at the emotional, psychological, intellectual, spiritual, and motivational perils of inheriting wealth in America.

Alumni: In Memoriam

Margaret Bruce Hay Napier (BA 1937) died September 13, 2003 in Brunswick, Georgia of pneumonia. She had also suffered from

Alzheimer's Disease for the past three years. She is survived by her husband, Bob Napier.

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Anthony Foy

often smiles encouragingly at his students—but his argumentation is rigorous and he keeps a dynamic pace, literally, around the classroom. "My timing needs work, but I've been spending more time lecturing in class than I've done in the past. I've come to realize how important it is to contextualize for my students the limits and possibilities of black literature at a given time," he says. "Still, I try to encourage them to draw upon their own experiences as much as possible in order to involve them actively in discussion. It's not an easy pedagogical balance to maintain, but I try."



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