

ENGLISH

Newsletter of the Department of English

University of Oregon

1994-95



English Department Introduces New Gateway Course



Gateway course faculty Louise Westling, Jim Earl, and Marilyn Farwell

Among the highlights of the 1994-95 academic year was the maiden voyage of the Department's new "Introduction to the English Major" course sequence, informally known as the "gateway course." The rigorous three-term course has been designed to provide new English majors a foundation for understanding the major works and conflicts within the discipline. At the end of the academic year, testimony from students and faculty suggests that the ambitious undertaking has met with a strong degree of approval in its premiere incarnation.

In a period of intensive curricular reform among national universities, the creation of a required course that stresses the "canon" of literature in English—a loosely-defined body of works subject to much debate in

the last decade—might seem a curious enterprise. But according to gateway course instructors, the sequence was developed as a response to a departmental consensus that the previous requirements of the undergraduate English program often left students unversed in the fundamental principles of literary study and drifting without a sense of common reading experience.

English professor Jim Earl taught the first course of the sequence last fall. He suggests that the course came about partly in order to remedy students' lack of exposure to traditional English forms, including poetry. In the past, he observes, "some students couldn't tell a heroic couplet from a sonnet from an objective correlative." One of his principal goals in teaching the course

was to demonstrate the value of close reading. Commenting on the course, he refers amusedly to "Earl's Law"—"the closer you look the more you see."

With over two hundred students to teach, Professor Earl had to dole out quite a number of close looks. But despite the class's imposing size, Earl is unwavering in his conviction that the gateway course offers an important shared intellectual experience for students and a wide exposure to varied writing and teaching styles. To promote such variety, five other English professors joined Professor Earl during the first term for lectures and performative readings. To lend a musical air to the class, Louise Bishop led the students in a choral singing of the Middle English song, "Sumer Is Icumen In," and Dianne Dugaw sang "Bonny Barbara Allan" to accompany her discussion of English ballads.

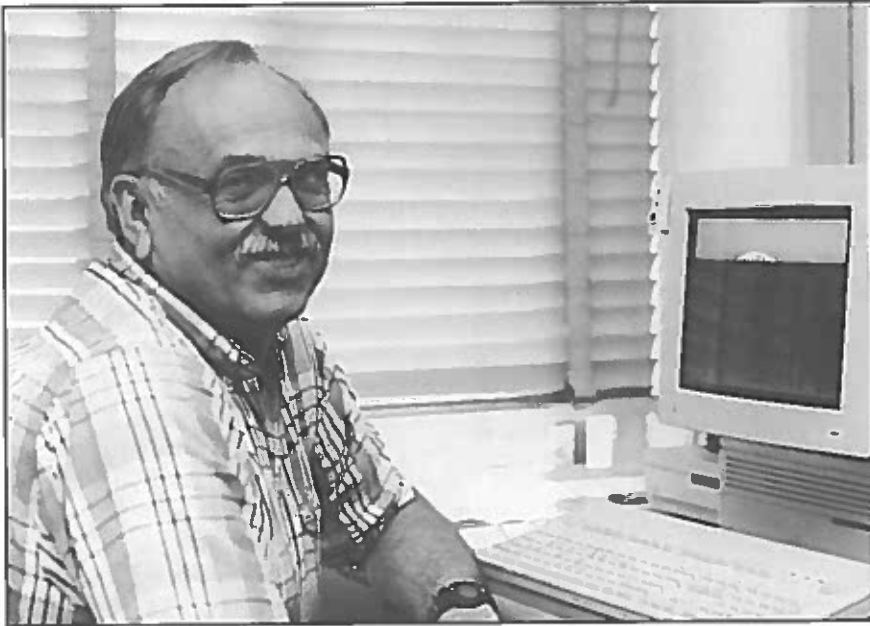
The course is far from a simple song-and-dance, however. Students are assigned a heavy load of reading, including major texts, contemporaneous essays, and present-day scholarly interpretations. The class sequence also calls for frequent student papers and smaller discussion classes that

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Professor Bill Strange Retires



Bill Strange strikes a familiar pose in front of his computer

After 35 years teaching at the University of Oregon, Bill Strange is by no means ready to go into that good night. Professor Strange has continuously redefined his mission at the University and, by all accounts, he still has a few tricks up his sleeve. During his tenure, his subjects have included such diverse figures as Blake and (Bob) Dylan, Wordsworth and (Jim) Morrison, hypertext novelists and the anonymous painters of Native American rock art.

A colleague once told Strange that he always seemed poised to “attack the reigning paradigm,” a description Strange accepted as a badge of honor. Professor Strange has very nearly made a career of filling the gaps and inadequacies of traditional English literature studies. He was instrumental in bringing the first African American literature courses and faculty to the University of Oregon, an accomplishment he later matched with a successful drive to bring Native American studies to campus. The fact that the English Department has just hired two new assistant professors in African

American and Native American literatures is due in no small part to Bill Strange’s efforts over the years.

To get such programs off the ground, Strange threw himself wholeheartedly into unfamiliar disciplines, struggling to draw attention to marginalized areas of inquiry where others had absolved themselves from responsibility. With

For Bill Strange, the prospect of retirement is only a minor impediment to a longstanding ambition to establish a canon of rock art.

characteristic modesty, Professor Strange claims that he was not particularly qualified to teach courses in African American or Native American literature, but that students would suffer if no courses were available in these areas.

Professor Strange’s pattern has been to challenge comfortable

specializations, choosing instead to do groundbreaking work in whatever areas he perceives as underacknowledged. He is a tireless Lone Ranger of academia, always putting the needs of students, and of higher education generally, at the top of his agenda.

But let no one think that Bill Strange feels duty bound to study and teach subjects he doesn’t love. To the contrary, he invests himself personally in whatever he studies, usually coming to a field after discovering a sincere attachment to it. He projects a boyish enthusiasm (and it’s catching) whether discussing western Oregon cave paintings, anecdotes about the folk singer Arlo Guthrie, or the future of artificial intelligence.

Strange claims his fundamental interest is “applied Romanticism” and the moral imagination. He wants to harness the arts as a source of pride for participants and audiences, and as a way for people and cultures to negotiate alternative ideas. His ideal version of multicultural education would transport students into the actual cultures they wished to study, whether inner city, aboriginal village, or foreign country.

Strange’s own research in Native American rock art has afforded him countless opportunities for travels off the beaten path. Even at retirement age, he is still adventurous enough to shimmy across precipitous cliff faces or crawl into desolate caves for a sight of an intriguing visual artifact. He spent much of a recent sabbatical interpreting and photographing rock art in Baja California, and his research has also taken him to the Pacific coast of Washington and British Columbia, the southern Oregon desert, and the caves of the Southwest.

Bill Strange’s retirement ambition is no modest objective; he says he’s “trying to build a canon of rock art.” He notes that the aboriginal populations of the United States alone have spoken more than two

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Bill Strange Retires

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hundred and fifty distinct indigenous languages, to say nothing of the multitude of iconographic languages, many of which exist with no adequate sources for chronology or interpretation. He insists, quite compellingly, that Native American literature, and its myriad picture-texts, require the depth of treatment long afforded to European literature.

Complementing his academic interests, Strange is also an accomplished poet. One of his retirement

"I like teaching Dylan because he rhymes like a Scotch poet."

projects is a book of children's poetry, to be accompanied by illustrations based on cave drawings. Some of his musings on rock art have also taken poetic form.

Strange's interest in poetry also bridges his study of the English Romantics and performers of the "contemporary American lyric," pop and folk musicians. He navigated an early resistance among academics to the study of popular music by noting connections to high art and clear historical similarities. "I like teaching Dylan because he rhymes like a Scotch poet," Dr. Strange observes.

Bill Strange has also long pursued an interest in performance arts as they relate to English studies. Drama was one of his undergraduate majors at Whitman College, and he plans to teach UO's introductory Shakespeare course as an emeritus professor. He also hopes to teach a course in Meso-American literature in translation.

Again, while other academicians may withdraw into their areas of specialization, Dr. Strange continues to branch out, even on the eve of his retirement. He also proposes to teach a graduate seminar in ethnopoetics, the study of translation, concentrating on how translation requires that we "recreate foreign cultures in our own culture."

At this point in his career, Bill Strange comes across as an inspiring blend of adventurer and scholar: Indiana Jones meets cultural preservationist. But he resists categorization as much as he disdains categorizing others. Looking at the big picture, he confesses that "I'm happy to retire because I'm fed up giving grades."

He certainly isn't fed up with teaching or learning. His retirement plans include liberal doses of travel, including a return trip to Baja California, where he'll further document the rock art that has become his speciality. And he'll continue to mix business and pleasure, since his expeditions afford him opportunities for mule riding and eye-opening interaction with cultures whose respect he earned long ago. §

News From EGSAC

The English Graduate Student Advisory Council (EGSAC) has been busy this year providing educational forums of interest to graduate students. "Going Public" was an EGSAC-sponsored workshop series focused on the sometimes difficult issue of presenting oneself on the job market. Public mock interviews were conducted by English Department faculty members with graduate student volunteers playing the role of job applicant. Response to these "dramatizations" was very positive and most agreed that they helped reduce anxiety about this often arduous process. In addition, public question and answer sessions with graduate students who had recently experienced real job interviews also proved very popular.

Interim EGSAC president Kenneth Wright is enthusiastic about continuing and expanding such activities this coming academic year. One plan he mentions is the establishment of an e-mail newsgroup for graduate students in English, similar to the e-mail group already established by the UO Composition Program for its graduate student composition teachers. Such an e-mail group could keep everyone posted with news about such matters as job searches, navigating the requirements of the graduate program, and dealing with other logistics in the sometimes hectic world of the postmodern graduate student. "All this," Wright comments, "is aimed at reducing the unnecessary anxiety and stress that come from feeling out of the loop about important details of our everyday lives. My hope is that this e-mail newsgroup will put everyone in the loop."

Another new EGSAC program will be the establishment of a liaison with the UO Composition Program through the two new graduate student Assistant Directors of Composition, Alexis Easley and Peter Blakemore.

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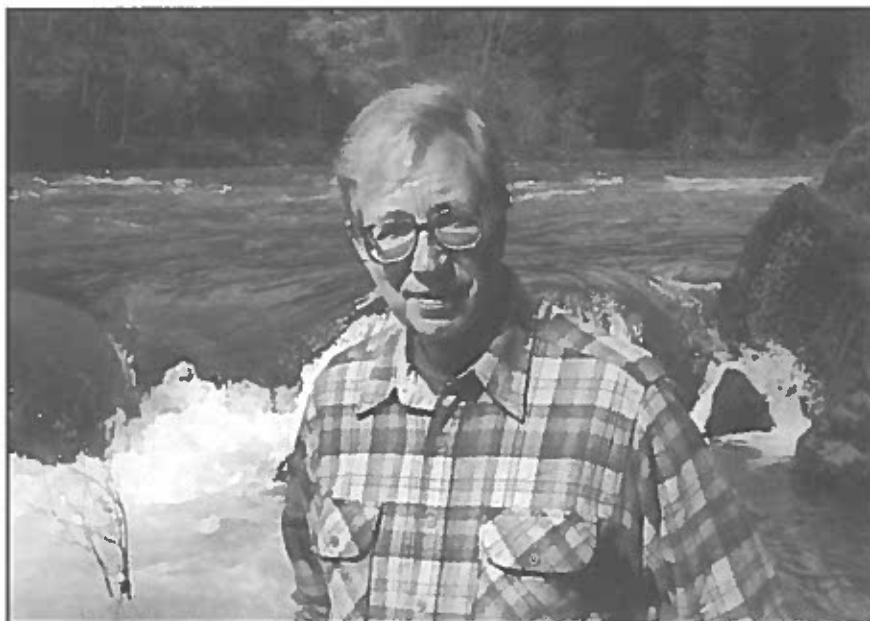
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Professor Glen Love Retires



Glen Love at one of his favorite rivers, the Willamette's North Fork (photo courtesy of John Bauguess)

For a pioneering figure in a branch of literary criticism, Glen Love is surprisingly modest about his academic achievements. Professor Love is one of the founders and standard-bearers of ecocriticism, the study of literature and its relation to the environment. He is, however, deferential about his own work, and on the eve of his retirement, he looks toward the emerging generation of scholars to, as he puts it, "restore the lost social role of literary criticism."

Professor Love believes that "we shall all be ecocritics of one sort or another, one day." He cites rising membership—over 600 already—in the recently formed Association for the Study of Literature and the Environment (ASLE) as modest evidence of this claim. He foresees as well a growing interest in mimesis and the life sciences' role in the humanities, especially as genetics and evolutionary biology continue to reveal the commonalities that underlie human nature. More important, he suggests that trends like "overpopulation, pollution,

global climate changes, and destruction of species and habitats will continue to hold our feet to the fire."

Love is no stranger to the encroachments upon nature that he describes. From 1981 to 1983, he worked to save the North Fork (of the Middle Fork) of the Willamette

"Our relationship to the natural world is among the most venerable of literary concerns. Literature must speak to how we have lived and shall live."

River from damming. His colleagues in this effort, united by an interest in flyfishing, were fellow UO English professor John Gage, UO Bookstore manager Jim Williams, and South Eugene High School English teacher Bob Bumstead. The quartet were alarmed when the North Fork, one of their favorite trout streams and a magnificent wild river, was threatened with destruction by a series of proposed hydroelectric dams. Acting swiftly, they mounted an ambitious campaign of letter-writing, lobbying, and fundraising to heighten interest

in the wild river.

In a quite contemporary undertaking of toil for nature, Glen Love and his cohorts harnessed the written word to preserve an endangered piece of America's physical landscape. They succeeded when, in July 1983, the Oregon legislature added the North Fork to the state's scenic waterway system. Professor Love marks this effort as the crowning achievement of his career.

In the less heroic realm of academia, Glen Love's work is similarly impressive. He has written extensively on American, Western, and Northwest literature, and his most recent critical book is *Babbitt: An American Life*, a study of Sinclair Lewis's novel of revolt against smug, middle-class materialism which helped to earn him the 1930 Nobel Prize for Literature, making him the first American writer to win that honor. In the past few years, Love's contributions to ecocriticism include the essays, "Et in Arcadia Ego: Pastoral Theory Meets Ecocriticism" and "Revaluing Nature: Toward an Ecological Criticism," both of which appeared in the journal *Western American Literature*. The latter essay has been reprinted in two critical anthologies.

Professor Love attributes his

fascination with nature to his youth in north Seattle. "It was surrounded by mountains, forests, rivers, and still waters, both salt and fresh." He wrote his dissertation at the University of Washington on American literary pastoral and has since written extensively on Cather, Howells, Hemingway, Lewis, Anderson, and other figures in American literature. He also served for six years as the UO's Director of Composition. During that time Professor Love developed one of the

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nation's first training programs for graduate students teaching composition. Always concerned with strong public education—he taught five years in Seattle public schools before pursuing his doctorate—he helped write a series of English textbooks for grades 7-12. In addition, he has twice been a Fulbright professor in Germany.

His attention to ecological issues in literature began when "I realized that the outdoor world I loved was being systematically and rapidly despoiled, degraded, destroyed." Having chosen academics as a career path, he began to search for connections between literature and the environment. "Our relationship to the natural world is among the most

We have the choice, Glen Love observes, of whether to be ignorant or informed provincials.

venerable of literary concerns. Literature must speak to how we have lived and shall live."

Professor Love's efforts on behalf of the Willamette's North Fork illustrate his activist philosophy and show how ecological activism and the missions of higher education may productively converge. He believes that ecocriticism generally will achieve a similar border-crossing position in the university setting. As he observes, "Nature, the real world, is vexingly interdisciplinary. The humanities are still operating on the science of 150 years ago."

To advance ecological understanding in the humanities, Dr. Love advocates attention to our immediate physical surroundings. Citing Josiah Royce, he reminds us that we are all destined to spend most of our lives as

citizens of a province—as provincials. We have the choice, he suggests, of whether we are to be ignorant or informed provincials. As a way to come to terms with the reality of the natural world, he argues that "we need to begin according place the same sort of attention we now give to race, or class, or gender." His own efforts in this respect include courses in Western and

"We need to begin according place the same sort of attention we now give to race, or class, or gender."

Northwestern literature, which he has developed and taught at UO over the last 25 years. He has also published a number of books and articles on Northwest literature and culture, including the recent anthology of Oregon fiction, *The World Begins Here*.

Glen Love's retirement will be spent in a continued affirmation of place. He will teach classes part-time at UO for a few years, and he and his wife Rhoda, a longtime botany teacher at Lane Community College with a doctorate in ecology, are still involved in writing projects. They also plan to travel and spend time at their cabin in the San Juan Islands. He seems optimistic yet curious about the prospect of retirement. Drawing from his internal archive of literature, Professor Love observes, "Browning's Rabbi Ben Ezra said, 'Grow old along with me!/The best is yet to be.' We'll see about that."§

In the Next Issue

- New Assistant Professor Kathleen Rowe and Film Study in the English Department
- Profiles of New Faculty
- Photos of the New Department Lounge

Ecocriticism Fund Established

To support increasing interest in the study of literature and the environment at the University of Oregon, the English Department has created a special fund which will provide research and travel funds for graduate students involved in ecocritical work. Interest in the English Department parallels the rising national interest in ecological issues in the humanities.

English professor Glen Love and department head Louise Westling have been instrumental in organizing the University's recent interdisciplinary conference, *Crossing Borders: The Challenge of Ecological Thinking*. The conference, presented by the University of Oregon Humanities Center and co-sponsored by the Department of English (among others), was held April 27-29, 1995. Speakers included Carolyn Merchant, Professor of Conservation and Resource Studies at the University of California, Berkeley, feminist poet and writer Susan Griffin, Richard Alexander, Hubbell Professor of Evolutionary Biology and Director of the Museum of Zoology at the University of Michigan, Ann Arbor, William Howarth, Professor of English at Princeton University, and other authorities in the natural and social sciences, humanities, and the arts.

The English Department's Ecocriticism Fund will endeavor to aid students engaged in the crucial social and philosophical issues of ecology. Among the Fund's goals will be the facilitation of graduate students' participation in future ecological conferences at other locations. An alumni gift has already served to establish a foundation account for the Ecocriticism Fund. Alumni interested in contributing to the Ecocriticism Fund should contact Louise Westling for more information. §

Notes From the Head: English Department Completes Six Faculty Searches



Louise Westling, Department Head

This has been an exciting and remarkably productive year for the English Department. Our major preoccupation has been the conducting of six separate searches to provide key additions and replacements to the department's tenure-related faculty. Each of these searches produced an excellent array of candidates and we are extremely pleased with the high quality of the six young academicians whom the department chose to join us this next academic year. The first five searches were for positions in American literature (with an emphasis on ecocriticism), African American literature, Native American literature, Renaissance literature, and Modern British literature. The sixth search was to fill the newly established Barbara and Carlisle Moore Professorship, the department's first endowed chair, established through the generosity of Professor Emeritus Carlisle Moore and his wife Barbara.

Extended profiles of the new faculty will appear in subsequent newsletters, but I'd also like to give you a quick preview of these very welcome additions to our department now.

Ian Duncan, an Associate Professor of English at Yale University, has been selected to fill

the Barbara and Carlisle Moore Professorship. Dr. Duncan is a graduate of King's College, Cambridge University and received his doctorate from Yale in 1989, where he has been a member of the faculty since that time. He is currently working on a book entitled *Scott's Shadow: The Cultural Politics of Fiction in Post-Enlightenment Edinburgh*, which is under contract with Princeton University Press.

Professor Duncan's specialties include the nineteenth-century British novel, the Scottish Enlightenment and romance revival, and nineteenth-century British literary and cultural history. He recently edited a new edition of Walter Scott's *Ivanhoe*, just published by Oxford University Press. His first book, *Modern Romance and Transformations of the Novel: The Gothic, Scott, Dickens*, was published by Cambridge University Press in 1992. We are especially pleased with this appointment because of the parallels between Dr. Duncan's areas of expertise and Carlisle Moore's long-standing professional interests in the literature of nineteenth-century Britain.

Henry Wonham will fill a position in American literature. His first book, *Mark Twain and the Art of the Tall Tale*, was published in 1993 by Oxford University Press. Dr. Wonham has also published and lectured extensively on Mark Twain and American humor. He received his Ph.D. from the University of Virginia in 1991. Prior to his UO appointment, Dr. Wonham was an assistant professor at St. John's University in New York. He also spent one year as a Fulbright Junior Lecturer in American Literature at the University of Mannheim in Germany. Among the classes he will teach will be courses in realism and naturalism previously taught by retiring professor Glen Love.

For a new position in African American literature, the Department

has hired **Ajuan Maria Mance**, a Ph.D. candidate at the University of Michigan, Ann Arbor. Her article, "Feast and Famine on the High Seas: Self-Indulgence, Asceticism, and the Figuration of History in Charles Johnson's *Middle Passage*," is forthcoming in *Space, Time and Structure: An American Studies Perspective from Southern Africa*. Her research and teaching interests include African American literature and popular culture, nineteenth- and twentieth-century American poets, and women's studies.

Sidner Larson, previously the Director of Native American Studies at Lewis-Clark State College in Lewiston, Idaho, will fill a position in Native American literature. His autobiography, *Catch Colt*, has recently been published by the University of Nebraska Press. Dr. Larson completed his Ph.D. in Native American literature in 1994 at the University of Arizona. He has also published articles on James Welch, Louise Erdrich, and Native American aesthetics, and his poems have appeared in numerous journals and anthologies. He will provide leadership in the increasingly popular field of Native American studies, which retiring professor Bill Strange helped establish in the English Department.

The Department has selected **Lisa Freinkel** for a position in Renaissance literature. Before accepting the UO's offer, Dr. Freinkel taught and conducted research for two years at the University of Chicago, where she held a Mellon Post-Doctoral Instructorship in the Humanities. She completed her Ph.D. in Comparative Literature at the University of California, Berkeley in 1993.

Paul Peppis has been hired in the area of Modern British literature. Since fall 1993, he has held a Harper Instructorship in the Humanities at the University of Chicago. His

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New Professor Clare Lees Works in Medieval Studies For Two Departments

As a medievalist, Assistant Professor Clare Lees often has to confront student anxiety about the study of medieval literature. "I spend a lot of time disproving that fear," says Lees, which is not to say that her approach is without rigor. "I have one law, Lees' Law: Difficult is good. . . . I am interested in making my students think." She is also committed to teaching medieval texts in their original languages rather than using modernized versions: "I will not teach Middle English in translation unless I'm forced."

Lees joined the University of Oregon last year as an Anglo-Saxon literature specialist with a concentration in religious texts. Although the greatest number of prose texts surviving from the Middle Ages are religious texts, "sermons are very understudied," according to Lees. Using a theoretical approach Lees describes as "eclectic," she combines feminism and cultural studies to examine culture and belief within their medieval context. She doesn't ally herself with any one particular theorist, but in terms of how others in the field see her, Lees says, "I've been identified as a gender critic." Among her other avenues of research, she is particularly interested in textual representations of sexuality and attitudes towards sexuality within a Christian context.

Lees enjoys a rather unique position as a faculty member of both the English and Comparative Literature Departments with half her teaching load in each department. For the English Department the focus of her courses is the English Middle Ages, and when teaching for the Comparative Literature Department the topic broadens to a European scope. "Because the students know different languages I can take a comparative approach," says Lees.

Before coming to Oregon, Lees taught at Fordham University from 1989 to 1993 and then at the

University of Pennsylvania from 1993 to 1994. Lees received her Ph.D. in Old English in 1985 from the University of Liverpool. She wrote her dissertation on "Liturgical Traditions for Palm Sunday and Their Dissemination in Old English Prose," a topic dear to her heart but which she is also quite happy to have behind her.



Clare Lees

Currently Lees is working on a book about Anglo-Saxon religious prose, tentatively titled, *Language of Belief: Preaching and Tradition in Anglo-Saxon England*. A Humanities Center Research Fellowship will allow her to give full attention to the manuscript during winter term of 1996. She also does a fair amount of collaborative feminist work and is co-authoring a piece on women and culture in Anglo-Saxon England with Gillian Overing of Wake Forest University. Among her other publications, in 1994 Lees edited a collection of essays called *Medieval Masculinities: Regarding Men in the Middle Ages*, which includes her own essay entitled "Men and Beowulf."

In studying traditional texts, Lees takes a five-part approach: she looks at representations of history within Christian terms; examines the

way texts talk about teaching; addresses questions of audience; explores issues of gender, since many texts concern the lives of female saints, some of whom were cross-dressers; and studies textual language in terms of Christian aesthetics. Although preaching texts are not typically the subject of cultural studies, Lees contends that "they are

***Troilus and Criseyde*, Lees comments, "contains the best bedroom scene in medieval literature."**

written in a unique style so that you can use a literary approach."

A description of Lees' upcoming classes is a testament to her scholarly versatility. In the fall she teaches "Contemporary Feminisms," which she designed to look at different feminisms of the last twenty years, specifically those of France, Italy, England, and the United States. The class will examine the significant divergences between feminisms. (For example, Italian feminism is thought by some to have an essentialist cast.) Spring term, Lees offers a course entitled "Mary in the Middle Ages," which explores the cult of Mary. Lees says her students will examine why there was such interest in Mary, particularly in light of the fact that the Middle Ages are "conventionally regarded as a very patriarchal period." At the same time, Lees will be teaching a course entitled "Graduate Studies in *Troilus and Criseyde*," a text that, according to Lees, "contains the best bedroom scene in medieval literature." She will also teach Old English.

Lees' husband Julian Weiss is a scholar of the literature of medieval and renaissance Spain on the faculty of UO's Romance Languages
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Gateway Course

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meet as often as lecture classes. If the imposing workload is intended to test students' capacities to withstand the rigors of literary study, the first group negotiated the task with amazing persistence. Of the 230 students enrolled at the course's outset, 227 remained at the term's end, a phenomenally low attrition rate for any class. Indeed, by the spring term, class enrollment had increased to over 250 students.

The dense reading requirements stem from the need to cover two to four hundred years of texts, ideas, and perspectives in each ten-week term. This is a tall order for inclusion of even the barest textual glosses, but the course's professors have given themselves a mandate to frame the material not only in the historical and philosophical perspectives of its creation, but also in the social and theoretical concerns of the present day. Professor Earl declared his intention to deal with each group of texts in three parts—history, theory or ideology, and aesthetics. By this approach his hope was to stimulate political, psychological, and gender discussions.

Teachers of the second and third courses have added their own individual outlooks. Professor Marilyn Farwell organized her winter course, which covered the seventeenth and eighteenth centuries, into four subject areas removed from the strict boundaries of chronology: "The Late Renaissance," "Cultural Encounters," "Neoclassicism," and "The Novel." She used this approach to suggest the varied and intersecting ways of organizing the study of literature.

As in Professor Earl's course, Professor Farwell's structure locates writers and texts in the social and geopolitical affairs of their time as well as within current literary practices and cultural representations. The material in her course includes introductions to twentieth-century

critical positions, including feminist, New Historicist, formalist, and deconstructive perspectives.

In addition, Professor Farwell framed her course to allow for the inclusion of other voices within the English Department. During the term, Gordon Sayre lectured on Mary Rowlandson's captivity narrative, Dianne Dugaw spoke about Aphra Behn's *Oroonoko*, and Steven Shankman discussed the verse of Alexander Pope.

Professor Farwell often focused her own lectures on issues of authority and the ways in which the texts studied reflect the conflicts of their historical eras. A key concept for students to understand, she argues, is that "Literature constructs various power relationships from the culture. It is a playing out of power positions." Consequently, "students read Milton in relation to the dilemma of the Puritan Revolution, and *Pride and Prejudice* as the ascendancy of the middle class." Moving away from a purely

longstanding questions of canonicity. Professor Farwell emphasizes the evolution of the canon and its perpetual fluctuation throughout history. Generally, she suggests, "the notion of the canon is questioned, yet there are certain things, like Milton, that we think everyone should have exposure to."

Department Head Louise Westling taught the sequence's final course, which deals with the nineteenth and twentieth centuries. During this period, Dr. Westling observes, "the boundaries between the literature of England and that of the former colonies begin to break down." Consequently, "the course attempts to reflect the intertextuality between English and American literature."

The third course also reflects the postcolonial influence as writers in English increasingly draw from the literary principles of Africa, India, Asia, the Caribbean, and other regions. Near the end of the term, students read and write on a diaspora

The course attempts to entertain multiple critical perspectives that can be brought to bear on literature in English. As Dr. Westling observes, "it has elements of canonicity, but we've also been questioning canonicity all along."

humanist reading. Farwell sought to introduce students to social and political interpretations of literature, including readings attentive to contemporary racial and gender concerns.

Regarding the sequence as a whole, Professor Farwell stresses the attempt at continuity among the three courses. As students progress, the workload rises incrementally, with frequent short papers in the first term, a handful of mid-length papers in the second, and an emphasis on a longer research paper in the third course. Similarly, students are exposed to an ever-broadening body of literature and ways to contextualize it, thus raising

novel chosen in discussion sections, offering the opportunity to study such authors as V.S. Naipaul, Chinua Achebe, Charles Johnson, and others.

As Professor Farwell did in her winter course, Professor Westling structured her class around four organizing ideas not affixed to specific historical periods. The course's organizing principles were "Romanticism and Revolution," "Scientific Displacement of Anthropocentrism," "Modernism," and "Diaspora, New Voices, The International English Culture(s)." Within these subject areas, the course touches on issues of politics, gender, and natural and social science.

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Gateway Course

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Westling's course also sketched out the international dimensions of literature and the artistic and intellectual trends that influence it. Students' exposure to modernism included discussion of the Armory Show of 1913, and exposure to music such as Stravinsky's *Rite of Spring*. To illustrate the status of the

“We may disagree about literature and how to approach it, but we are committed to having some kind of historical perspective, some sense of the movement of English and American literature.”

emerging cinematic medium, Dr. Westling included a viewing of the surrealist film *Un Chien Andalou*, which was introduced and analyzed by Professor Kathleen Rowe. Other guest speakers included George Wickes, who spoke about the Bloomsbury group, and Richard Stein, who lectured on Robert Browning.

The final course also tries to incorporate the body of literature in which students have been immersed since the fall. A final research paper encourages a broad historical view of literature, allowing students to draw from material in all three courses in the sequence. The course attempts to entertain multiple critical perspectives that can be brought to bear on the vast accumulation of literature in English. And as Dr. Westling observes, in a statement that might be applied to the gateway course sequence generally, “It has elements of canonicity, but we’ve also been questioning canonicity all along.”

By the end of the third term, students were praising the way the

course helped them to make connections among authors and periods and helped them contextualize other English courses. Students also praised the skill and dedication of the many Graduate Teaching Fellows who taught the linked discussion classes.

The gateway course has generated no small reaction among English Department faculty members as well, and its final shape after one year reflects the often disparate views of the many people who have helped to organize it. Nevertheless, the course's teachers speak in harmony about the ultimate value of the newly-devised sequence. As Professor Farwell remarks, “we may disagree about literature and how to approach it, but we are committed to having some kind of historical perspective, some sense of the movement of English and American literature.”§

News From EGSAC

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In addition, in what Wright hopes will become a routine every year, as council president he will meet with new graduate students in the fall to explain the workings of EGSAC and its programs.§

New Professor Clare Lees

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Department and was hired simultaneously with Lees. Before that, like so many couples in the academy, Lees and Weiss frequently had great geographical distances between them. Lees is excited about being at Oregon because she joins the growing contingent of scholars conducting medieval studies at the university, and because she and her spouse finally have the chance to live in the same place. “We have Oregon to thank for bringing us together,” she says. “I’m very happy to be here.”§

Notes From the Head

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article on Wyndham Lewis's *Tarr* appeared in a recent edition of *Twentieth Century Literature*. Dr. Peppis received his Ph.D. in 1993 at the University of Chicago.

Another exciting project in the English Department this year has been the planning for our new lounge, made possible through the generosity of English Department alumni in response to our annual giving campaign. We are very grateful to everyone who contributed to this worthy cause, with special thanks going to UO alumnus Brian Booth, whose major gift will make the lounge possible much sooner than we had ever imagined. Our long-standing vision of a comfortable and inviting place for faculty, students, and staff to gather for relaxed conversation, reading, and reflection will become a reality this summer! See page 16 of this Newsletter for further details of the construction.

I want to encourage any of you who find yourselves in the area of the University to drop by the English Department to take a look at the new lounge and to chat with me or any of the other faculty members you may find there. If you can't make it to Eugene, we still hope to hear from you. If you have any news that you'd like to share with us and with your fellow alumni, please write and we'll make every effort to include it in the next edition of the Newsletter. Mail your letters to:

Newsletter Editor
English Department
University of Oregon
Eugene, OR 97403

Thanks again for your ongoing support of the University of Oregon English Department. I know the rest of the department joins with me in wishing you a wonderful summer!

Louise Westling
Department Head§

English Department Notes

Faculty News

Paul Armstrong gave a talk this spring, "James Joyce and the Politics of Reading: Power, Belief, and Justice in *Ulysses*," as a part of the UO Humanities Center Work-in-Progress Series.

Roland Bartel's book for high school teachers, *Short Poems: Their Vitality and Versatility*, was published this year by the Center for Learning in Rocky River, Ohio.

Martha Bayless was promoted this spring to Associate Professor with indefinite tenure. Her book, *Parody in the Middle Ages: The Latin Tradition*, is forthcoming in 1995 from the University of Michigan Press.

Louise Bishop's article on William Langland, "Will and the Law of Property in *Piers Plowman*," was accepted for publication in the *Yearbook of Langland Studies*. She also won a National Endowment for the Humanities fellowship to attend a seminar on Chaucer and Langland this summer in Boulder, Colorado.

Michael Bybee's article, "Quantitative and Qualitative Abductive Inquiry," appeared in *Philosophy and Rhetoric*, Vol. 27, No. 4, 1994.

Suzanne Clark received a grant from UO's Center for the Study of Women in Society (CSWS) for research on Ursula Le Guin.

Jim Crosswhite has been promoted to Associate Professor with indefinite tenure. His book, *The Rhetoric of Reason: An Essay on Argumentation*, is forthcoming from the University of Wisconsin Press as part of its Rhetoric of the Human Sciences series. Jim gave a talk on "Wilderness and Post-Wilderness Thought" as a part of the Oregon Humanities Center Work-in-Progress series. He also presented a paper at the Conference on College Composition and Communication

(the 4 C's) in Washington, D.C. entitled, "The Politics of Reflection."

Dianne Dugaw was invited to participate in the 1994-95 program of the UCLA Center for 17th- and 18th-Century Studies: "Life Studies: Autobiography, Biography, and

part of its Lesbian Life and Literature Series. She gave a lecture of the same name as part of the UO Humanities Center Work-in-Progress Series.

Karen Ford was presented with a crystal apple by UO President Dave



Professors Emeriti Albert Kitzhaber and Roland Bartel at dinner for Glen Love

Portrait in the Seventeenth and Eighteenth Centuries." She was also asked to participate in an international symposium on "Henry Purcell, John Dryden, and English Literature and Music" at Harvard University this June, an event honoring the 300th anniversary of Purcell's death. She was recently nominated for the MLA Executive Committee for Restoration and Eighteenth-Century Literature. Dianne also edited *The Anglo-American Ballad: A Folklore Casebook*, published this year by Garland Publishing.

James Earl's book, *Thinking About Beowulf*, has been published by Stanford University Press.

Marilyn Farwell was promoted to the rank of Professor this spring. Her book, *Heterosexual Plots and Lesbian Narratives: Narrative Strategies of Contemporary Women Writers*, is forthcoming this year from New York University Press as

Frohnmyer in honor of her winning the UO Ersted Award for Distinguished Teaching this year. She also received a UO Humanities Center Research Fellowship for "African American Poetry and Poetics."

John Gage presented a paper, "Doing the History of Nineteenth-Century Rhetoric," at the 4 C's in Washington D.C. He was also the chair of a panel, "Alternative Sources for More Effective Teaching."

Robert Grudin has been selected for a Robert F. and Evelyn Nelson Wulf Professorship in the Humanities for 1995-6 for his course, "On Interpretation," to be given winter term of 1996.

John Haislip, Professor Emeritus, delivered a paper in June of 1994 at the University of Tübingen, Germany, at an international conference on "Self-Reflexive Poetry." His paper was titled, "Archibald MacLeish: 'Ars Poetica'"

and Other Observations.”

Linda Kintz's article, “Conservative Cowboy Stories: Adventures of the Chosen Sons,” will be included in a book of essays, *Boys*, edited by Paul Smith. She gave a talk at Dartmouth titled, “Between Jesus and the Market,” and at the First Annual Performance Studies Conference held at New York University, she gave a presentation on “Limbaugh and the Consolations of Kay Coles James.”

Anne Laskaya's book, *Chaucer's Approach to Gender in the Canterbury Tales*, is forthcoming this fall from Boydell & Brewer (UK). She also co-edited *The Breton Lays in Middle English: an Edition*, sponsored by the TEAMS project of Medieval Institute Publications at Western Michigan University Press and forthcoming this summer. She read her paper, “Looking for Her: Lesbian Theory and Feminist Contributions to Composition Studies,” at the 4 C's in Washington, D.C. She also gave a paper entitled “Inversions and the Construction of Masculinity in the Middle English *Sir Launfal*” at the International Medieval Congress in Kalamazoo, Michigan. The paper was invited by the Medieval Romance Society. She and **Monza Naff** received a CSWS Grant to write an article on Paula Marshall's *Praisesong for the Widow* for a summer 1995 project.

Clare Lees received a UO Humanities Center Research Fellowship for winter term and a UO Junior Professorship Development Award.

Glen Love is editing and writing an introduction for a new edition of Sherwood Anderson's *Winesburg, Ohio*, to be published by Oxford University Press. He co-hosted with **Louise Westling** a symposium, “Crossing Borders: The Challenge of Ecological Thinking,” this spring.

Margaret McBride read her paper, “Why a Farce? Sheri Tepper's Use of *Trojan Women* in *The Gate to Women's Country*,” at the 25th Science Fiction Research Association Conference in Chicago. Her article

was commended in a review in *Locus*, a national science fiction news magazine.

Candace Glass Montoya and **Joan Mariner Roxberg** co-authored the book, *Thinking and Writing Persuasively: A Basic Guide*, published by Allyn and Bacon, 1995.

Tres Pyle's book, *The Ideology of Imagination: Subject and Society in the Discourse of Romanticism*, was published this year by Stanford University Press. He also presented his paper, “A Blanket of Ash: From Keats to Cobain,” at “Approaches to Death,” a public lectures series sponsored by the UO Humanities Center and funded by the Robert F. and Evelyn Nelson Wulf Professorship in the Humanities.

Bill Rockett's article, “The Structural Plan of Camden's *Britannia*,” has been accepted by *The Sixteenth Century Journal*. He also presented his paper, “Tacitus, Bede,

Unruly Woman: Gender and the Genres of Laughter, was published by University of Texas Press, Austin. Her article, “Comedy, Melodrama and Gender: Theorizing the Genres of Laughter,” was included in *Classical Hollywood Comedy*, published by Routledge. She presented a paper, “Boys and Girls, Hearts and Pearls: Buster Keaton's *Sherlock Jr.*,” at the Buster Keaton Conference in New Orleans. She was invited to contribute the paper to *Sherlock Jr.*, a volume of critical essays on the film to be published by Cambridge University Press. Kathleen also presented that paper on the panel, “Buster Keaton: A Centennial Perspective,” at the Society for Cinema Studies Conference in New York City. She was invited to chair a panel, “Domestic Bliss,” at the Console-ing Passions: Television, Video and Feminism Conference in Seattle. She



Medievalists Jim Boren, Jim Earl, and Louise Bishop at Love's retirement dinner

and Camden's *Britannia*,” at the third annual meeting of the International Society for the Classical Tradition held at Boston University.

Bill Rossi is the first recipient of the UO's new Norman Brown Jr. Faculty Fellowship.

Kathleen Rowe's book, *The*

has also received a research grant from UO's CSWS.

Gordon Sayre's review of *The Romantic Explorer in American Literature, 1790-1855* (Columbia University Press, 1992) appeared in the Fall, 1994 edition of the journal, *Nineteenth-Century Prose*.

Steven Shankman's book, *In Search of the Classic: Reconsidering the Greco-Roman Tradition, Homer to Valéry and Beyond*, was published by Pennsylvania State University Press. Steve also edited *Plato and Postmodernism*, published by Aldine Press. He received a grant in the amount of \$10,000 from the Rippey Fund for Teaching Innovation.

Sharon Sherman's book, *Chainsaw Sculptor: The Art of J. Chester "Skip" Armstrong*, was recently published by University Press of Mississippi. She has also been elected Vice-President of the (Northern) California Folklore Society.

Richard Stein has been awarded a UO Humanities Center Research

forthcoming from University Press of Mississippi. The book is the autobiography of an African American moonshiner and civil rights activist in Alabama. Her presentation at last April's Flannery O'Connor Symposium, "The Habit of Art," has been published as "Flannery O'Connor's Hilarious Rage" in the *Flannery O'Connor Bulletin*, Volume 22, 1993-94. Louise has also been selected for a Fulbright Award for spring 1996 in Heidelberg, Germany.

Dan Wojcik's book, *Punk and Neo-Tribal Body Art*, was published this year by University Press of Mississippi. He also is a recipient of a UO Junior Professorship Development Award. §

Michael Arnzen presented his paper, "'Behold the Funhole': Post-Structuralist Theory and Kathe Koja's *The Cipher*," at the International Conference of the Fantastic in the Arts. His novel, *Grave Markings*, won the International Horror Critic's Guild Award for Best First Novel and was a finalist for the Bram Stoker Award for Superior Achievement. His second novel will be published later this year.

Bette-B Bauer presented her paper, "Ways of Teaching *Ways of Reading*," at the 4 C's in Washington, D.C. She is also a 1995-96 UO Humanities Center Graduate Fellow.

David Beck was selected to receive an "Honorable Mention" 1995 UO Graduate Teaching Fellow Award for Outstanding Teaching, which carries a \$100 honorarium.

David Bockoven presented his paper, "Narrative as Periphrastic Machinery in *Tristram Shandy*: Ideological Implications," at the Northwest Society of Eighteenth Century Studies Conference.

Suzanne Bordelon presented her paper, "Tracing Footprints: The Influences of Dewey, Herbert, and Froebel in the Rhetorical Theory of Gertrude Buck," at the 4 C's in Washington, D.C.

Lou Caton read his paper, "Setting Suns and Imaginative Failure in Don DeLillo's *White Noise*," at the 20th Century Literature Conference.

Joel Davis presented his paper, "The Blood of Martyrs Flows from the Veins of Traitors," at the Rocky Mountain Medieval Association conference at Utah State University in Logan, Utah. He also read a paper at the Northwest Eighteenth Century Studies Conference at Boise State University entitled, "Love is a Species of Warfare: Ovid's *Dictum Subverted* in Behn's *The Disappointment*."

Marylynne Diggs has accepted a tenure-track position in the Humanities Department at Parkland College in Champaign, Illinois.

Meg Dupuis presented a paper



Carole and Dick Stein at a dinner celebrating Dick's term as Department Head. Steven Shankman is in the background.

Fellowship for spring term 1996.

Nathaniel Teich, director of the Oregon Writing Project, received a \$17,000 federal matching grant from the National Writing Project at the UC, Berkeley. The stipend supports summer workshops for teachers to improve the teaching of writing in Oregon public schools. (See article on page 15.)

Louise Westling has edited David Frost Jr.'s *Witness to Injustice*,

Graduate Student News

Katherine Allison was selected to receive an "Honorable Mention" 1995 UO Graduate Teaching Fellow Award for Outstanding Teaching, which carries a \$100 honorarium. Her article, "Pope's 'Eloisa' Reconsidered in the Light of Ovidian Disequilibrium," appeared in the Fall issue of *Classical and Modern Literature*, Volume 15, no. 1.

at the annual conference of the Medieval Association of the Pacific in Berkeley, California, entitled, "Telling Dirty Stories in Church: Gender Construction in the Hagiography and the Fabliaux." She also presented her paper, "Thought I On No Gile': The Medieval Woman as Sainly Sinner," at the Conference on Literature and Christianity in Santa Clara, California.

Alexis Easley is this year's recipient of the English Department's Outstanding Graduate Student Teacher of Composition Award, which carries a cash prize of \$500. Alexis will also serve as Assistant Director of Composition for 1995-96. She read her paper, "Voices in the City: The Victorian Periodical Press and Urban Culture in the 1840s," at the Tenth Annual Interdisciplinary Nineteenth Century Studies Conference. Alexis also presented a paper at the Fourth Annual Conference on Eighteenth- and Nineteenth-Century British Women Writers entitled "Periodical Journalism and Narrative Voice in Victorian Women's Fiction: The Case of George Eliot." She also read her paper, "Toward a Feminist Theory of Argumentative Writing," at the Gender Symposium at Lewis & Clark State College.

Meryem Ersoy received a 1995 UO Graduate Teaching Fellow Award for Outstanding Teaching, which includes a \$500 honorarium.

Delia Fisher attended the 20th Century Literature Conference and read her paper, "Across the Boundaries: Narrative Transgression in H.D.'s *Helen in Egypt*."

Erick Heroux's review of three biographies of Michel Foucault has been accepted for publication by *Substance*. The Internet gopher menu at UO holds issues of *Undercurrent*, an electronic journal edited by Erick.

Margaret Johnson presented her paper, "Multiple Masculinities: Non-Dominant Fictions in Postmodern Film," at the 1994 Literature/Film Association Conference in Towson, Maryland.

Wendy Johnson has accepted a tenure-track position in the English Department at Washington State University in Vancouver. In March, she attended the 4 C's in Washington, D.C., and served as a panel member on "(Sub)Versions in Antebellum American Women's Rhetoric: Poetry, Elocution, and Conversation." Wendy also gave a paper, "Serious Sentimentalism: A Rhetorical (Sub)Version in Antebellum American Women's Poetry." As part of the 1994 MLA convention special session, "The Poetics of Intimacy," Wendy read her paper, "Julia Ward Howe's *Passion Flowers*: Dialogue for a Coquette and Her Master."

Tom Kealy received a 1995 UO Graduate Teaching Fellow Award for Outstanding Teaching, which includes a \$500 honorarium.

Roxanne Kent-Drury and Nina Chordas presented a paper, "Beyond Polarization: Feminism as Cultural Text in the College Composition Classroom," at the joint conference of the Popular Culture Association and the American Culture Association in Philadelphia. Roxanne also read a paper at the Northwest Eighteenth Century Studies Conference, "The Politics of Narrative Speech in Pope's 'Eloisa to Abelard.'" Roxanne read a third paper, "Feminine Alliances & Male Homosocial Behavior in Aphra Behn's Restoration Comedies," at the Aphra Behn Society Annual Meeting, held at the Huntington Library.

Janna Knittel read her paper, "'The name of god is altered': The Devotional Poetry of Michael Field," at the Pacific Ancient and Modern Language Association Conference.

Creighton Lindsay has accepted a full-time professorial position in the English Department at Mount Angel Seminary in Benedict, Oregon. His article, "Music as Metaphor in Welty's 'June Recital,'" will appear in the Autumn 1995 edition of *Southern State: An Interdisciplinary Journal of the South*. His article, "Rhetoric, Ideology, and Twain's River," has been accepted for publication in the



Professor Emerita Gloria Johnson at dinner for Dick Stein

forthcoming issue of the journal *Interdisciplinary Studies in Literature and the Environment*.

Kasia Marciniak was selected as the Graduate Prize Winner of the George Rebec Essay Contest for her essay, "Susan Griffin's Eco-Feminist Project: *Woman and Nature: The Roaring Inside Her* as a Critical Deconstruction of a Male Center and Revision of Female Voices." The prize for the essay was \$200. Kasia also received a scholarship of \$1,500 for the proposal she submitted to the International Women Graduate Student Scholarship Committee.

Susan McAllister and Edwin McAllister attended the Christianity's Encounter with the Cultural Other Conference held at Santa Clara University. Susan gave a talk, "Cross Cultural Dress and Victorian British Missionary Narratives: Dress for Eternity." Edwin presented a paper on nineteenth-century Protestant missionary ethnography of Native Americans and its relations to the emerging science of ethnology.

Kathleen O'Brien read her paper, "A Parent's Love: Anna Laetitia Barbauld and Her Romantic Children," at the Fourth Annual Conference on Eighteenth- and Nineteenth-Century British Women Writers.

Cathy Peppers's article,

"Dialogic Origins and Alien Identities in Octavia Butler's *Xenogenesis*," appeared in the March, 1995 issue of *Science Fiction Studies*. She read the paper at the 25th Science Fiction Research Association Conference in Chicago. She presented another paper, "Cyborg Dialogics in *Xenogenesis*: Another Science for the Origin of Identity," at the Midwest MLA in Chicago. She read a third paper, "Romancing the Cyborg," at the International Conference on the Fantastic in the Arts in Fort Lauderdale, Florida.

William Petty gave his paper, "A. Bartlett Giamatti, Babe Ruth, and the 'Nostalgia' of Baseball," at a conference honoring Babe Ruth's 100th Birthday. He also read his paper, "'All the Multiplying Realities, Entangled, Overlapping, Colliding, Conjoined' in Philip Roth's *Deception*," for the Far West Popular Culture Association.

Pamela Plimpton presented her paper, "Aphra Behn & the Pindaric Ode: The Power of the Private Self in the Public Voice," at the Aphra Behn Society Annual Meeting, held at the Huntington Library.

Yvonne Rauch presented a paper at the Society for Science and Literature in New Orleans entitled "Species Are Not Wild: The Problem of Hybridism in Questions of Biodiversity." At the 4 C's in Washington, D.C., she read her paper, "Publication Practices and Genres: The Endangered Species Act and Scientific Authority."

Kathleen Stradley presented her paper, "Producing Right Feeling: Elocution in Harriet Beecher Stowe's *Uncle Tom's Cabin*," at the 4 C's in Washington, D.C. She also served as a conference panel member for "(Sub)versions in Antebellum American Women's Rhetoric: Poetry, Elocution, and Conversation."

Ernest Stromberg read his paper, "Rewriting the Frontier: Nation, Culture, and Identity in James Welch's *Winter in the Blood*," at the Western Literature Association. He also presented "A Struggle of



Professors George and Kathleen Rowe at dinner for Dick Stein

Memory Against Forgetting: Literary Recuperation and Counter-colonist Discourse in James Welch's *Fool's Crow* and T. Obinkaram Echewa's *I Saw the Sky Catch Fire*," at the Theoretical Approaches to Marginalized Literature Conference.

Nic Witschi presented his paper, "'The Devil on Foot': Walking Through the West of the WPA's American Guide Series," at the Western Literature Association Conference in Salt Lake City. At the First Annual Robinson Jeffers Association Meeting in Carmel, California, he read his paper, "Helen Thurso's 'image making mind': Nature, Gender, and Consciousness in 'Thurso's Landing.'"§

Alumni News

George Hitchcock (B.A., 1935) lives in Harrisburg, Oregon, and published a novel in 1993, *The Racquet* (Story Line Press).

Theda Spicer Upson (B.A., 1937) retired to Underwood, Washington with her husband after 38 years' employment as a reference librarian.

Norris W. Yates (B.A., 1947) published a booklet on the writer Caroline Lockhart in the Boise State University Western Author Series.

John D. Hausman (B.A., 1951) lives in Berkeley, California, where he writes prose poetry.

Elizabeth de Sá e Silva (B.A., 1953) received her M.Ed. from Montana State University in 1978 and now teaches seventh and eighth grade English at Coquille Valley Middle School in Coquille, Oregon.

Terry G. Sherwood (B.A., 1959) is a Professor of English at the University of Victoria, B.C. and recently spent a yearlong sabbatical as a Senior Fellow at the Centre for Reformation and Renaissance Studies, University of Toronto.

Leland Hall (B.A., 1960) served as President of the Oregon Education Association from 1979 to 1981, and has recently retired after a thirty-year career teaching high school English.

Laurie K. (Fischer) Smith (B.A., 1961; J.D., 1973) maintained a private law practice for eight years before becoming a Lane County District Court judge in 1981. She retired from active practice in 1988 and occasionally serves as a mediator/arbitrator.

K. Lynn Savage (B.A., 1963) is a part-time innkeeper for Hersey House in Ashland, Oregon, and recently edited a teacher training video series on teaching English as a second language.

Barre Toelken (Ph.D., 1964) is the Director of the American Studies Graduate Program, and Director of the Folklore Program at Utah State University. Barre is a member of the Utah Arts Council and co-author, with Michiko Iwasaka, of a new book on Japanese ghost narrative, *Ghosts and the Japanese: Cultural Experience in Japanese Death Legends*, published by Utah State University Press. Barre is also author of *Morning Dew and Roses: Nuance, Metaphor, and Meaning in Folksongs*, published by the University of Illinois Press.

Edward J. Milowicki (Ph.D., 1968) is currently Head of the English Department at Mills College in Oakland, California.

Janet Rae Hughes Mersereau (B.A., 1969; M.A., 1971) teaches English as a second language for Educational Research Associates in Portland, Oregon.

John L. Barlow (B.A., 1978) practices law in Corvallis and was recently appointed to a two-year term on the Advisory Panel to the National Labor Relations Board in Washington, D.C.

Anne Kolibaba (B.A., 1978) works as a reading specialist with second and third graders at Dorothy Fox School in Camas, Washington.

Tracy McElhinney (B.A., 1978) is a dental hygienist in Boise, Idaho.

Stephan P. Flores (B.A., 1979) is Associate Professor and Associate Director of the Honors Program at the University of Idaho in Moscow.

Mary J. Flesher (B.A., 1980) is Associate Professor of English and Director of Writing at Lewis & Clark State College in Lewiston, Idaho.

Regina Anctil (B.A., 1981) is Assistant Professor of Business Administration in the Haas School of Business at UC, Berkeley.

Alexander Gonzalez (Ph.D., 1982) is Professor of English at Cortland College of the State University of New York. He has published three books, with three more forthcoming, all on Irish literature.

Lisa A. Hacker (B.A., 1982)

Oregon Writing Project Receives \$17,000 Federal Grant for 1995

During summer 1995, as in the past 17 years, public school teachers gathered on campus for the annual Oregon Writing Project. These intensive, four-week workshops are designed for experienced teachers at all grade levels and in all disciplines, not only English, to improve their teaching of writing and their own writing skills.

Teachers also develop in-service strategies for improving writing programs in their schools and undertake follow-up activities during the school year. This model of teachers teaching teachers was pioneered by the Bay Area Writing Project at the University of California, Berkeley, in the 1970s. In 1978, the University of Oregon became one of the earliest sites in the growth of what now is the National Writing Project Network. It includes over 160 similar college/school collaborative projects in 44 states and abroad. This year's UO workshop is supported by a \$17,000 matching grant from the U.S. Department of Education.

The Oregon Writing Project was established on the UO campus by English professor Nathaniel Teich, with the goal of improving the writing and literacy of all students, not just the college-bound. "Since writing is so crucial for thinking and communicating," Teich says, "teachers who teach writing should also write, but many don't. In OWP workshops, as they work on their own writing, they become more comfortable with the writing process and can model it better for their students."§

lives in Edgewood, Kentucky and writes for Towers Perrin.

Diana Killeen (B.A., 1982) teaches writing at North Plains Elementary School while pursuing an M.Ed. at Portland State University.

Elizabeth Cronin (B.A., 1984) is a sales associate with Cronin & Caplan Realty Group in Portland, Oregon.

Melany (Moser) Vaughan (B.A., 1984) is an academic administrator for a preschool in Junction City, Oregon.

Robert Taylor-Manning (B.A., 1985) practices law in Seattle.

Rebecca Ankeny (Ph.D., 1986) is Associate Professor and Dean of the School of Humanities at George Fox College in Newberg, Oregon.

Steven Irving (B.A., 1987) is a photographer in the San Francisco Bay area.

Flo Alvergue (M.A., 1989) teaches English Composition at Lane Community College.

Martha Walker Larsen (B.A., 1989) works for Bank of America in the residential lending department.

Lisa Bain (B.A., 1990) gradu-

ated from the UO Law School in 1994 and now lives in Grants Pass, Oregon with husband and fellow law school graduate, Robert Bain.

Kenneth Nolan (B.A., 1990), who lives in Santa Monica, California, has sold a screenplay to Warner Brothers, and is working on his next script.

Christine A. Sellai (B.A., 1990) is a full-time reporter/editor for WTOP radio in Washington, D.C., and a part-time disk jockey at sister station WASH-FM.

Rebecca Hess (B.A., 1991) is pursuing a Ph.D. in biology at the University of Connecticut, Storrs.

Christine M. Calson (B.A., 1992) is teaching her second year of Language Arts at McKemy Middle School in Tempe, New Mexico, and was selected as the school district's "Rookie of the Year."

Laurence E. Musgrove (Ph.D., 1992) recently completed his second year as Director of Composition at the University of Southern Indiana.

Sonia Isotaov (B.A., 1993) is working toward her M.Ed. at the University of Hawaii.§

Thanks to Alumni Gifts, Department Lounge Set For Summer Construction

The long-awaited English Department lounge, the object of the Department's recent fundraising efforts, is at last ready to move from the drawing board to reality. As mentioned in previous editions of the Newsletter, the lounge was devised to offer a comfortable space for informal interaction among students, faculty, and staff, an area that should do much to enhance the sense of community that makes this department such a meaningful place to work.

The lounge will be built in the department's main office in PLC Hall, in space now encompassing Department Head Louise Westling's office and kitchen and storage areas. The new lounge will include couches, tables, and a small kitchen and dining area. A new mailroom will be built adjacent to the lounge. Construction is scheduled for this summer, with the lounge expected to be operational—or perhaps “lounge-able”—at the start of fall term.

The English Department would like to extend a warm thank you to all the friends and alumni of the Department who helped to make this project possible. Our particular thanks go to UO alumnus Brian Booth, whose generous major gift has allowed us to proceed with the lounge construction immediately. Mr. Booth has also donated a substantial collection of Northwest photography, some of which will be used to decorate the new space.

Needless to say, however, the English Department's need for enhancement funding continues. We are now actively seeking alumni contributions to help furnish and decorate the new lounge, in addition to gifts in support of the Department's ongoing priorities, which include funding for guest lectures, fellowships, faculty and graduate student research and conference travel, and the new Ecocriticism Fund (see article on page 5). Department Head Louise Westling will be writing to you later this summer on this subject.

We encourage friends and alumni of the Department who find themselves in the University area to drop by and visit us—both to see the new lounge and to renew old acquaintances. The English Department staff will be glad to give you a quick tour of the new space.

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