

English

NEWSLETTER OF THE UNIVERSITY OF OREGON DEPARTMENT OF ENGLISH

2009 – 2010

Superheroes at the UO

This past fall, the Jordan Schnitzer Museum of Art at the University of Oregon presented a major exhibition on the art of the superhero. Curated by Associate Professor of English, Ben Saunders, *Faster Than a Speeding Bullet: The Art of the Superhero*, ran from September 26, 2009, through January 3, 2010. It featured 173 pages of production art—the hand-drawn and hand-lettered pages from which comics are printed. The exhibit included a wide range of works by multiple artists, dating from the 1940s to the present day. Three of the most rare and historically important comic books were also displayed in the exhibit: *Famous Funnies* #1, the first nationally distributed comic book, from 1934; *Action Comics* #1 featuring the first appearance of Superman from 1938; and *Superman* #1, the first comic to take its title from a superhero, in 1939.

In conjunction with the exhibition, Saunders organized a major academic conference, *Understanding Superheroes* (October 23–24, 2009). The conference brought together speakers from inside the comics industry and the academy. Three nationally recognized experts on superheroes delivered keynote addresses: Danny Fingeroth (former writer and editor at Marvel Comics, and author of *Disguised As Clark Kent: Jews, Comics, and the Creation of the Superhero*); Professor Charles Hatfield (Cal State, Northridge); and Professor Henry Jenkins (Professor of Communications at USC). The conference featured a creator panel, with three major comic book writers: Kurt Busiek

(author of literally thousands of superhero comics since the 1980s); Gail Simone (one of the few women writers to have enjoyed considerable success in the superhero genre); and Matt Fraction (currently



writing several projects for Marvel Comics).

Saunders shares his thoughts on the exhibit and conference:

“While teaching a course on the History of Superheroes, I became aware that most of my students knew very little about the formal aspects of the medium, including the material process of comic book production. An exhibition was an obvious way of providing insight into the process. I decided to focus on the superhero because while certain comics are more highly regarded within our institutions of culture and education these days—specifically memoir-oriented “graphic novels”—genre work remains poorly understood, and is still

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ARTWORK PERMISSIONS

RAMONA FRADON (B. 1926), AMERICAN
THE JUSTICE LEAGUE OF AMERICA, 2009
PENCIL AND INK ON BRISTOL BOARD, 9 1/2 X 15 3/8 INCHES
SCHNITZER MUSEUM OF ART ACQUISITION FUND PURCHASE
COLLECTION OF THE JORDAN SCHNITZER MUSEUM OF ART
UNIVERSITY OF OREGON, 2009.10.1
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UNIVERSITY
OF OREGON

Greetings from the Department Head

Dear Friends of the Department of English, My annual contributions to the newsletter usually amount to a catalogue of the year's events, a summary of changes in the faculty, and a list of outstanding accomplishments by students and colleagues. This year, I'd like to break with tradition by using this forum to honor one student in particular.

One of the unexpected pleasures of my role as department head lies in correspondence with English alumni, who occasionally write with updates about their lives, questions about the department we have become and hope to be, and advice on just about everything one can imagine. Although I always reply to these welcome communications, my responses are sometimes fated to disappoint, as when an alumna from Vancouver, Washington, wrote to ask me if the department still had a copy of her 1937 term paper, entitled "The Attack on God in Russia," and if so, would I please send it to her with the instructor's comments.

I was unable to make good on that request, but I enjoyed the exchange immensely. A more recent encounter has presented me with a similar challenge, but this time I am determined to be successful, and the present letter is my strategy for doing so. In May of this year, I received a call from a man named Brian Douglass, who described himself as an avid Duck fan and the nephew of an "almost Duck." When I cautiously asked him to define an "almost Duck," he explained that his eighty-eight year-old uncle, David W. Keys, was enrolled in the English department's master's program from 1949 to 1950. On a spring day in 1950, Mr. Keys

arrived for a final appointment to discuss his just-completed M.A. thesis with his faculty advisor, an Australian poet. When his advisor failed to appear for the appointment, Mr. Keys went to the English department office to inquire and was informed that the Australian poet (who was quite elderly) had died the day before of natural causes!

Sympathetic but undaunted, Mr. Keys approached the head of the department to ask how he could complete his thesis and receive his degree under these unfortunate circumstances. He was told he would have to come back the following fall and submit his thesis under the supervision of another faculty member. With a family to support and a teaching job waiting for him at Gresham High School in Portland, he never returned to complete his degree.



HARRY WONHAM
DEPARTMENT HEAD

Upon hearing this heart-wrenching tale, I immediately contacted the UO Graduate School and the President's Office to ensure that rogue administrative actions by the English department would not land Mr. Keys and myself in adjoining jail cells. Having received such assurances, I now take great pleasure in announcing that the English department's most recent alumnus, Mr. David W. Keys, is recipient of the first ever "CERTIFICATE OF ACADEMIC ACHIEVEMENT, Offered for Completion of the Requirements for the Master's Degree in English." Mr. Keys is now officially a Duck and can drop the "almost" from his moniker. Congratulations to the Keys family, and thank you friends and alumni for sharing your stories and for supporting the continued success of the English department.

Sincerely,
Harry Wonham

English is published annually by members of the UO Department of English.

Please contact us with your news or comments at:

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Faculty and Graduate Students Participate in New Colloquium on Poetry and Poetics

In winter term of 2010 the English department at the University of Oregon implemented a new method of studying poetry and poetics at the graduate level. The Poetry and Poetics Colloquium met once per week throughout the term as a one-credit course organized around a selection of significant texts on the theory of poetry. Each week a different faculty member presented a text from the field

of poetics to a small group of assembled students and faculty members, and led discussion on the ideas that the text engendered in the field of poetry.

The course was initially developed as a support module for graduate students in the English department's Structured Emphasis in Poetry and Poetics. This structured emphasis allows graduate students to follow a curriculum of study

that is specifically tailored to the study of poetry and poetics. The readings presented each week in the colloquium were taken directly from the required reading list for the structured emphasis and allowed students to work through these texts with our committed faculty members as guides. Presenters for the

TURN TO **COLLOQUIUM** | PAGE 4

Undergraduate Seminar Spotlight: Cultural History of the Robot

The English department recently offered a fascinating course opportunity for its advanced undergraduate majors. The Cultural History of the Robot, an English capstone seminar, was taught this past spring term by Associate Professor Lara Bovilsky, a specialist in Renaissance literature and culture.

The course focused on, in Bovilsky's words, "the actual history of automata, robots, and cyborgs in reality and narrative, from the hydraulic and pneumatic automata of the ancient world, to the realist mechanical automata of the eighteenth century, able to write, play musical instruments, and even speak or (supposedly) digest food, to more recent developments in the electronic and computer eras." The class traced that history through fiction,

film, drama, and poetry. Readings ranged from the ancient world to the present: the *Aeneid*, *The Fairie Queen*, *Frankenstein*, Karel Capek's stage play, *R.U.R* (in which the term "robot" was first coined); films included Fritz Lang's *Metropolis*, *The Day the Earth Stood Still*, *Terminator 2*, and *Ghost in the Shell*.

This rigorous and stimulating seminar was open to English majors at the junior or senior level, with registration limited to fifteen. The intimate classroom atmosphere nourished engaged discussion and increased interaction between students and professor. The intensity

of the environment created exciting discussions every class period; topics ranged from the relative believability of robot representations in individual texts to more philosophical inquiries into what it means to be human. Indeed, discussion often focused, in Bovilsky's words, on "whether robots in some form could ever be meaningfully counted as human, or whether robots in some form could ever be meaningfully distinguished



LARA BOVILSKY
ASSOCIATE
PROFESSOR

from human beings." This interest, she explains, "led to some great, hard conversations about what qualities and characteristics are distinctive of people."

Speaker Series Features Five Distinguished Scholars, Authors

The English department welcomed five distinguished speakers to campus this year. Faculty members and students engaged with renowned writer and editor Ernest Callenbach, Pulitzer Prize-winning author Junot Díaz, University of Michigan English Professor, Magadlena Zaborowska, Thomas Hahn of the University of Rochester, and John Jordan of the University of California, Santa Cruz. The visits included informal lunches, a public lecture, and a reception. The speaking series kicked off with Hahn, whose research and teaching focuses on the sponsorship, production, and interpretation of texts and images from the earlier Middle Ages through the early modern period; Hahn lectured on "New Worlds and New Media: Text, Image, and Language Community in Early Print Culture." Zaborowska presented "James Baldwin's Turkish Decade, or Queer Blackness in Unexpected Places." At the 2010 Collins lecture, Díaz read from his work-in-progress as well as his Pulitzer Prize-winning novel, *The Brief Wondrous Life of Oscar Wao* (see related story). Callenbach, best known for his visionary novel *Ecotopia*, delivered "Sustainable Shrinkage: The Road to Ecotopia?" And

the series concluded with Jordan, director of The Dickens Project at the University of California, Santa Cruz, who presented "Focalization and Temporality in the Illustrations to Charles Dickens's *Bleak House*."

Pulitzer Prize-Winning Novelist Junot Díaz Reads, Teaches at the UO

This spring term, the University of Oregon and the English department welcomed Junot Díaz as the second speaker of the Collins Distinguished Speakers Series, an occasional public forum devoted to the intellectual exploration of modernity, ethnicity, and globality. The Nancy Allen Professor of English at MIT, Díaz is the recipient of numerous distinguished fellowships including the Guggenheim and the NEH, and winner of prestigious literary awards including the National Book Critics Circle Award and the Pulitzer Prize for fiction in 2008 for his powerful first novel, *The Brief Wondrous Life of Oscar Wao*. When asked to explain his reasons for inviting Díaz, Professor David Li, who administers the Collins Speakers

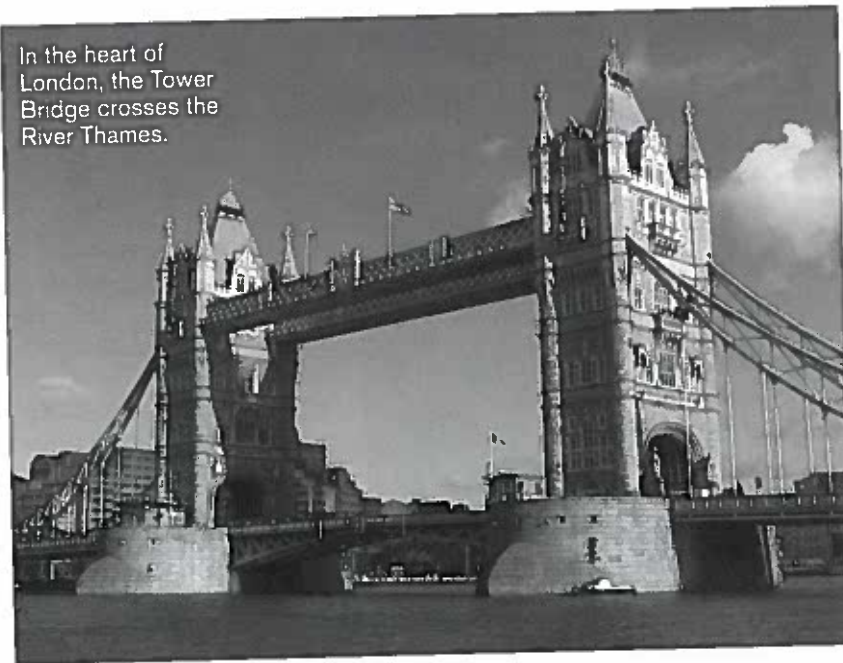


JUNOT DÍAZ
PULITZER PRIZE-WINNING NOVELIST

Series, explains, "I was mesmerized by his collection of short stories, *Drown*, when it first came out a dozen or so years ago, and I was once again dazzled by the magical realism of *The Brief Wondrous Life of Oscar Wao*." Li describes Díaz's prose as "precise, piercing, and forever-powerful," and Díaz as "a major voice of

TURN TO **SPEAKER SERIES** | PAGE 4

In the heart of London, the Tower Bridge crosses the River Thames.



Eugene in London: The First Edition

In early January of 2010, in the developing stages of what would be the coldest winter in at least thirty years, a hearty band of UO English majors and one faculty member braved the icy streets of London for a term of study abroad.

In case any reader is sitting at the edge of her seat, we'll cut to the essential news: they survived—and thrived!

Three months later, after close to ten theatrical and musical performances, numerous walking tours, more museum visits than anyone in the group is prepared to enumerate, gallons of hot liquid (but go figure: coffee is replacing tea as the central London beverage of choice), and hundreds of hours in the underground, the first “Eugene in London” departmentally-organized term abroad can be called a success.

Together the group visited destinations as varied as Liverpool, Greenwich, Oxford, and Bath, and students on their own took the “Chunnel” to Paris and European points beyond. The first group excursion to The Tower on an icy January day helped everyone appreciate the bone-chilling plight of its prisoners.

Those enrolled in Professor Emeritus Richard Stein's course on (Re)Inventing Nature spent a class period on William Blake at the British Museum, reading an original edition of *Songs of Innocence and Experienced* etched and colored by the artist's own hand. Students in Stein's Victorian City class walked the routes of characters in *Oliver Twist* and later visited Dickens' own London house (a few blocks from program headquarters at the edge of Bloomsbury).

The program benefitted from the intimate size of the group, partly limited by the considerable cost of three months in London. The English department is working hard to find new sources of scholarship support for the remaining years of this pilot program. If you would be interested in helping English majors take advantage of all London has to offer, please consider making a donation. Checks can be made out to the Department of English (be sure to write “London Program” on your check) and sent to the Department of English, 1286 University of Oregon, Eugene OR, 97403-1286.

COLLOQUIUM

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term consisted of English professors Forest Pyle (who also organized the colloquium and acted as convener of each session), Steven Shankman, Lisa Freinkel, Ben Saunders, John Gage, Paul Peppis, and Karen Ford, and Leah Middlebrook, Associate Professor of romance languages and comparative literature.

The colloquium was organized in a loose, chronological order, but largely developed organically around the interests of each of the presenters. The group discussed essays and theory by a wide range of authors, including Horace, William Wordsworth, Percy Shelley, Ezra Pound, James Weldon Johnson, Ivor Winters, Kenneth Burke, Theodor Adorno, Paul De Man, and Stanley Fish, as well as a selection of poems by Petrarch, Thomas Wyatt, John Donne, Samuel Coleridge, Ezra Pound, HD, and John Berryman. Although the colloquium was initially intended for students within the Structured Emphasis in the English department, it attracted a diversity of student and faculty attendees, reaching outside of the structured emphasis and the English department altogether, including students in comparative literature and creative writing. First-year PhD student in English, Paul Bellew, who regularly attended the colloquium, said that each presenter “brought a huge amount of insight and passion for their scholarship to every meeting. I really felt grateful for the experience.” The intimate gatherings fostered an ideal environment for discussion and created, in convener Pyle's words, “a site where questions of poetry and poetics could emerge.”

SPEAKER SERIES

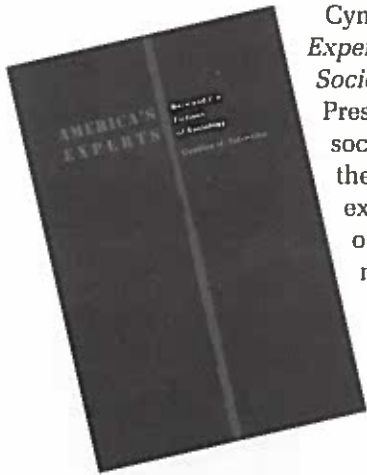
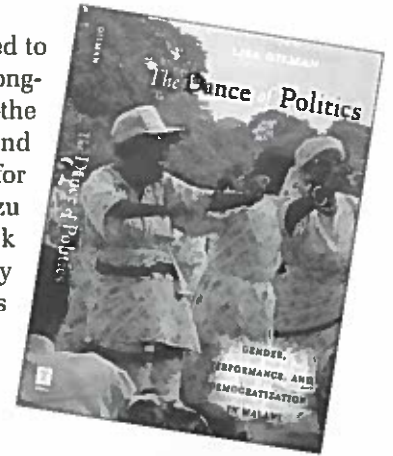
FROM PAGE 3

American letters.” While on campus, Díaz gave a workshop for students in creative writing, provided a seminar for graduate students and faculty in members English, read from his novel and work-in-progress, and fielded questions from a rapt audience of students, staff, faculty, and community members, which overflowed the auditorium. English Professor Paul Peppis shares Professor Li's enthusiasm, describing Díaz's reading as, “one of the most exciting, entertaining, and educational public presentations I've seen. Junot Díaz is an amazing writer and an amazing teacher.”

New Faculty Books

Election campaigns, political events, and national celebration days in Malawi usually feature groups of women who dance and perform songs of praise for politicians and political parties. These lively performances help to attract and energize throngs of prospective voters. However, as Lisa Gilman explores in *The Dance of Politics: Gender, Performance, and Democratization* in Malawi, "praise performing" is one of the only ways that poor women are allowed to participate in a male-dominated political system. In her book (Temple University Press, 2009), Gilman explains that although political performances by women are not unique to Malawi, the case is complicated by the fact that until 1994 women

in this country were required to perform on behalf of the long-reigning political party—the Malawi Congress Party—and its self-declared "President for Life," Dr. Hastings Kamuzu Banda. This is the first book to examine the present-day situation, where issues of gender, economics, and politics collide in surprising ways.



Cynthia H. Tolentino's *America's Experts: Race and the Fictions of Sociology* (University of Minnesota Press, 2009) reveals the impact of sociology on ethnic literature and the politics of race. The book explores the rising visibility of anticolonial and antiracist movements during World War II that exposed contradictions between the U.S. democratic mission in Europe and racist practices against people

of color at home. Yet the professional success stories of people of color gave ideological support to the notion that liberal antiracism was spreading within the United States. Challenging conventional accounts of U.S. ethnic literature rooted in 1960s and 1970s social movements, Tolentino sees this literary work as emerging from a political climate in which arguments about the integration of racial minorities and the moral legitimacy of U.S. international leadership are intertwined. Probing how sociologists situated Asian Americans, Filipinos, and African Americans as model citizens and problems, Tolentino contends that such studies served as a staging ground for writers of color to become narrators of racial identity, citizenship, and U.S. neocolonialism.

FOR MORE FACULTY BOOKS,
TURN TO PAGE 6

English Graduate Program Alumni Return to PLC

Last August, the English department hosted a reunion for graduate students who had attended between 1965 and 1975. The reunion kicked off with a reception in the PLC courtyard, where the alumni mingled with faculty members who had taught in those years, including William Cadbury, Thelma Greenfield, Joseph Hynes, Glen Love, William Rockett, Ralph Salisbury, Barre Toelken, Kingsley Weatherhead, George Wickes, and

Roland Bartel, age ninety, who served as department head during most of that decade. On the following evening, dinner was held at the Excelsior Inn. Informal gatherings, debates, and reminiscences occurred throughout the weekend. The alumni particularly appreciated the tour of Knight Library, where they had spent so much of their lives as graduate students, and the reception. The reunion was organized by John "Jack" Wilson Foster, PhD '70, and

Rob Garratt, PhD '72, who were motivated, as Forster explains, "not by simple nostalgia or by the mere wish to see old friends again but by a desire to celebrate and commemorate some extraordinary years in the life of the department, the university, the state, and country, and of course in the lives of the grad students." Alumni came from as far away as Alberta, New York, Ontario, Pennsylvania, Saskatchewan, and Ireland.

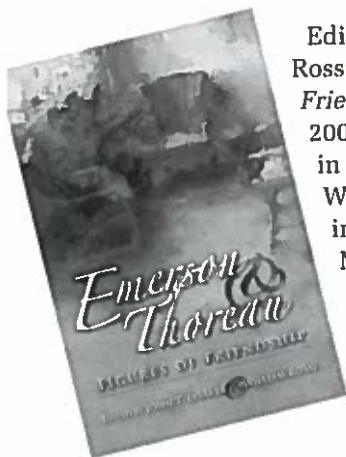
The Egoist (1879), a comic masterpiece by George Meredith, takes the traditional marriage plot of English domestic fiction and turns it on its head. Edited by Richard Stevenson, the novel (Broadview Press, 2010) describes the repeated and disastrous courtships of Sir Willoughby Patterne, the egoist of the title. Three women become engaged to Sir Willoughby, but, despite his strong sense of aristocratic entitlement and the manipulative power of his wealth, each is finally able to free herself sufficiently to see him more clearly than he sees himself. The introduction to this edition provides context for the novel by discussing such matters as the relevance of

Meredith's own life, his theory of comedy, Victorian sexual politics, and Darwinian biology. The appendices include supporting materials such as excerpts from contemporary reviews, Meredith and Moliere on Comedy, Sarah Stickney Ellis on the ideology of feminine conduct, J. S. Mill and Harriet Taylor Mill on women's rights, Darwin on evolution, and Meredith's "sonnet" sequence, "Modern Love."



Edited by John Lysaker and William Rossi, *Emerson and Thoreau: Figures of Friendship* (Indiana University Press, 2009), explores the theme of friendship in the lives and works of Ralph Waldo Emerson and Henry Thoreau, including their relationships with Margaret Fuller, Thomas Carlyle, and other contemporaries. A lively volume, written from diverse philosophical, literary, and historical perspectives, the

essays offer close readings of selected texts and draw on letters and journals to offer a comprehensive view of how Emerson's and Thoreau's friendships took root and bolstered their individual political, social, and ethical projects. With special attention to the complex friendship between these two philosopher-writers, this collection explores how, in their own ways, Emerson and Thoreau conceived of friendship as the creation of shared meaning in light of personal differences, tragedy and loss, and changing life circumstances. *Emerson and Thoreau* presents important reflections on the role of friendship in the lives of individuals and in the contemporary context of global culture.



Horror and the Horrific Film Series

This year's English department-sponsored film series triggered shrieks and shivers with the theme "Horror and the Horrific." Graduate students and post-doctoral fellows introduced each film with a talk and held a question-and-answer session following the screenings. Presenters' research drew upon the horror genre but often crossed over into other genres as well. Featuring a range of horrifying films, including David Cronenberg's *Shivers* (1975), John Carpenter's *Halloween* (1978), Neil Jordan's *The Company of Wolves* (1984), and George Romero's *Land of the Dead* (2002), the series encouraged viewers to examine the multiplicity of ways in which cinematic horror has been achieved through experimentation with narrative, style, technology, and genre, among others. Rather than viewing the horror genre in monolithic terms, "Horror and the Horrific" explored how the medium of film has been fashioned and refashioned to elicit horror from audiences. Presenters included Anthony Hayt, Carter Soles, Drew Beard, Patricia Oman, Stephen Rust, Shane Billings, Marcus Hensel, Larissa Ennis, Robert Voelker-Morris, Brenna Wardell, Emily West Afanador, and Jeong Chang.

In *Other Others: Levinas, Literature, Transcultural Studies* (SUNY Press, 2010), Steven Shankman looks at literary works from outside the Judeo-Christian tradition to test Levinas's notion of "the Other." In literary and cultural studies today, the term "the Other" appears to have largely lost its moorings in the



primacy of the intersubjective encounter, focusing rather on the social construction of the Other. For Emmanuel Levinas, in contrast, the Other is precisely that which eludes construction and categorization. In a study that ranges from literature of ancient China, Greece, and Israel to modern Egypt, Italy, West Africa, and America, Shankman tests Levinas's ideas by reading literary works from outside the Judeo-Christian orbit for figurations equivalent to Levinas's notion of the Other. In contemporary literary and cultural studies, it is often assumed that culture has the last word. However, as Levinas insists—and as Shankman argues—it is ethics that is the "presupposition of all Culture," that is situated "before Culture."



Professor Emerita Julia Lesage, Associate Professor Kathleen Kariyn, and Assistant Professor Priscilla Peña Ovalle (seated) at the Console-ing Passions conference.

UO Hosts Major Conference on Television, Audio, Video, New Media, and Feminism

This past spring term, scholars from around the world converged on the University of Oregon for the Console-ing Passions International Conference on Television, Audio, Video, New Media, and Feminism. Beginning on Thursday, April 22 and continuing through Saturday, April 24, the Erb Memorial Union was the temporary home of an array of intellectuals, from within and outside the academy, taking part in numerous panels, screenings, workshops, and exhibits devoted to media studies in a feminist context. This year's conference was organized by our own dedicated University of Oregon faculty members Priscilla Peña Ovalle and Carol Stabile, hosted by the Center for the Study of Women in Society, and sponsored by a range of University of Oregon colleges, departments, programs, and centers, including the English department. The conference was originally conceived as part of the Console-ing Passions Organization, founded in 1989 by a group of scholars and artists focused on, as co-organizer Carol Stabile described in her plenary address, "media broadly construed in feminist theory." The conference was first coordinated in 1992 and this year's program marked the thirteenth of these semiannual gatherings. The gathering consisted of a plenary session, a reception held in the Jordan Schnitzer Museum of Art, and a bevy of diverse panels.

The panels formed the backbone of

the conference program, each consisting of a small number of conference participants who presented their own scholarly work in the field and responded to questions on the topics raised. Complementary presentations were grouped together by organizers into panels focusing on issues within the field, ranging from reality television to contemporary web culture. The conference not only brought thinkers from around the world to our campus, but also provided a forum for University of Oregon students to present and discuss their own work in the field. Drew Beard, fourth-year PhD student in English and film, presented a paper as part of a panel on History, Trauma, and Detection; he remarked on his presentation that he received "really helpful feedback. It was a great panel." Jenée Wilde, a second-year PhD student in English and folklore who presented papers on two different panels, commented, "In my presentations, I felt like my ideas were respected and encouraged with good feedback and interest from participants. It's the first conference in which I really felt like I belonged!" The Console-ing Passions Conference presented a wonderful opportunity for our own students to be part of a respected, international conference without even leaving campus, and it further secures the University of Oregon's place on the forefront of scholarship in feminist and new media studies.

"It just seemed time to take this remarkable expression of the popular hunger for heroic fantasy more seriously."

BEN SAUNDERS
ASSOCIATE PROFESSOR
OF ENGLISH

SUPERHEROES

FROM PAGE 1

subject to remarkably dismissive critique. But superheroes are obviously enormously popular outside of the academy, and have been now for more than seventy years. It just seemed time to take this remarkable expression of the popular hunger for heroic fantasy more seriously.

I hope *Faster Than a Speeding Bullet: The Art of the Superhero* will be just the first exhibit of its kind, that it has laid the groundwork for the growth of comics studies at the University of Oregon, and has helped bring positive attention to the wide range of innovative work being done in the humanities at the University of Oregon. I hope the *Understanding Superheroes* conference helped dispel the academic prejudice against genre work in comic studies and helped bring attention to the variety and rigor of methodological approaches available to students of the humanities.

Saunders expresses his thanks to the Jordan Schnitzer Museum, the Oregon Humanities Center, the College of Arts and Sciences, the Judaic Studies Program, the Comparative Literature Program, and the English department for their support and to those who lent work for the exhibit, particularly Ethan Roberts, Stephen Fishler, and David Mandel.

Faculty News

Martha Bayless published "The Text and the Body in Middle English Seduction Lyrics," in *Neophilologus*, and "Danny Kaye and the 'Fairy Tale' of Queerness in The Court Jester," in *Queering Medieval Movies* (Ashgate 2009), ed. Kathleen Coyne Kelly and Tison Pugh, PhD '00.

Elizabeth Bohls gave a keynote address, "African Exploration and British Slavery: Mungo Park's Coffle," at a conference entitled "Correspondence: Travel, Writing, and Literatures of Exploration, c. 1750–1850," University of Edinburgh, Scotland.

Allison Carruth published two articles that emerge from her book manuscript, *Global Appetites: Imaging the Power of Food*, under review. Two articles related to new research are forthcoming in the collections *Postcolonial Ecologies* (Oxford University Press) and *Environmental Criticism for the 21st Century* (Routledge). She won a resident scholar fellowship from the Wayne Morse Center for Law and Politics at the UO and a Sony Scholar Award. With the support of the Morse Center, she is organizing a conference about food justice and sustainability for February 2011 at the UO.

Michael Copperman recently published essays in *GOOD*, *Stanford Magazine*, and *Post Road*, and has creative nonfiction forthcoming from *New Madrid*. He recently won the Walter F. Morey Fellowship from Oregon Literary Arts. His story, "Harm," was shortlisted for the Sean O'Faolain International Fiction Prize from the Munster Literature Centre, published in their journal *Southword*. His fiction is forthcoming from *Copper Nickel* and *Unsaid*.

Karen Ford received an Oregon Humanities Center Research Fellowship for fall 2010 and an NEH We the People Award for 2010.

John Gage's edited collection of essays, *The Promise of Reason: Studies in The New Rhetoric*, is forthcoming from Southern Illinois University Press. The Center for Teaching Writing published

his essay "Clarify Your Vision, Then Write: Reflections on the History of the University of Oregon Composition Program." He gave a talk on "The Poetics of the Rhetoric of Religion" at the conference of the Rhetoric Society of America in Minneapolis.

Lisa Gilman's article, "An American Soldier's iPod: Layers of Identity and Situated Listening in Iraq" is forthcoming in the journal *Music and Politics*, and her book chapter, "Music and the Ambivalence of War: American Troops Fighting in Operation Freedom," is forthcoming in *Post-Conflict Music: Global Rhythms of Resistance*, edited by Colin Wright and Lucio Spaziate.

Miriam Gershow's critically acclaimed novel, *The Local News* (Spiegel & Grau) was released in paperback in February 2010. The novel was an Oregon Book Award Finalist and was selected as one of Target's Breakout Books.

Warren Ginsberg published "From Simile to Prologue: Geography as Link in Dante, Petrarch, Chaucer" in *Through A Classical Eye: Transcultural and Transhistorical Visions in Medieval English, Italian, and Latin Literature in Honour of Winthrop Wetherbee* (University of Toronto Press, 2009). He also contributed an essay, "Dante's Ovids," to a volume, *Ovid and his Influence*, forthcoming Cambridge University Press. He lectured on "Ovid's Metamorphoses and the Politics of Interpretation" at Mary Washington University in Virginia and at the University of Oregon, on "Found in Translation: Chaucer in Italy," at the MLA meeting in Philadelphia, and on "Elle si chiamano papere": Filippo Balducci, Walter Benjamin, and Intra-lingual Translation in Boccaccio's Decameron," at the American Boccaccio Association meeting in Amherst, Massachusetts. This summer he will deliver a plenary lecture at the New Chaucer Society's meeting in Siena, Italy.

Kathleen Karlyn's book, *Unruly Girls, Unrepentant Mothers*, is forthcoming as part of the University of Texas Press Film Series. She chaired a panel, "Gender, Generations, and Postfeminism," at the Console-ing Passions Conference in Eugene. She has also been promoted to

full professor in English and film.

Anne Laskaya participated in the Oregon Humanities Center's focus on the "Year of the Book" by offering a new Humanities 300 course, *The Medieval Book: Image, Text, Object and Literacy*. She also chaired a session on "New Approaches to Medieval Culture," and presented a paper entitled "Citation and Conversion in the Middle English 'Sultan of Babylon'" at the Medieval Association of the Pacific Conference, Tacoma, Washington.

Enrique Lima was invited by the Trans-American Literary Studies Group to present his research at Stanford University last June. He gave a paper at the American Comparative Literature Association conference in New Orleans; and his article, "The Uneven Development of the Bildungsroman: D'Arcy McNickle and the Indigenous Periphery of Capitalist Modernity" is forthcoming in *Comparative Literature*.

Professor Emeritus **Glen Love** co-edited with Brian Booth (a loyal English department benefactor) a book of H. L. Davis's best work, *Davis Country: H. L. Davis's Northwest* (Oregon State University Press, 2009). Davis is one of Oregon and the Northwest's most talented writers, having won the 1936 Pulitzer Prize for his first novel, *Honey in the Horn*, which H. L. Mencken called the best first novel ever published in America.

David Li gave a Lansdowne Lecture at the University of Victoria, Canada, entitled, "West Coast Literature Formation and the Neorealist Aesthetics of Jia Zhangke in Globalization," and published "Remembrance against Manufactured Amnesia: On the 20th Anniversary of the Tiananmen Incident" in *Jumpcut: A Review of Contemporary Media*.

Margaret McBride presented a paper "The Fantastic in Diana AbuJabar's *Crescent*" at the International Conference for the Fantastic in the Arts in March. She will appear on three panels at WisCon (feminist science fiction conference) about Kage Baker, Mary Ann Mohanraj, and Nnedi Okorafor-Mbachu. She will present

another paper "Igor and Peasants with Torches: Cartoon Uses of Frankenstein Motifs," at the Science Fiction Research Conference in June.

Priscilla Peña Ovalle's book, *Dance and the Hollywood Latina: Race, Sex, and Stardom*, is forthcoming from Rutgers University Press. She co-organized, with Professor Carole Stabile, the Console-ing Passions Conference on Television, Audio, Video, New Media, and Feminism in Eugene, where she also chaired a panel on "Race and Gender in Reality TV."

Paul Peppis attended the Modernist Studies Association Conference in Montreal, Canada, where he chaired one panel, "Language in the Landscape," and presented a paper, "Salvaging Dialect: Claude McKay's Constab Ballads," as part of the Multilingual Modernisms Seminar.

Mark Quigley contributed an essay, "White Skin, Green Face: House of Pain and the Modern Minstrel Show," to a volume entitled *The Black and Green Atlantic: Cross-Currents of the African and Irish Diasporas*, edited by David Lloyd and Peter O'Neill (Palgrave, 2009). This summer he returns as director of the *(USAC) program in Galway, Ireland, entering its fifth year.

*University Studies Abroad Consortium

William Rossi co-edited, with former UO philosophy professor John Lysaker, *Figures of Friendship: Emerson and Thoreau* (Indiana University Press, 2010). His essay, "In Dreams Awake: Transcendental Friendship, Loss, and Elegy," appears in the volume. Another essay, "Transcendentalism and Evolutionary Theory" appears in *The Oxford Handbook to Transcendentalism*, ed. Joel Myerson, Sandra Petruionis, and Laura Dassow Walls (Oxford University Press, 2010). He presented papers on "American Transcendentalism and Evolutionary Theory" at the University of Trier Center for American Studies, Trier, Germany (May), on "Thoreau, Natural History, and Modernity," at the Heidelberg Center for American Studies, Heidelberg, Germany, and on "Environmental Modernism and Non-Modern Practice," at the Thoreauvian Modernities Conference, ENS-Lettres et Sciences Humaines

and the University of Lyon, France. He received a J. William Fulbright Senior Lecture Award, University of Freiburg, Germany. And he was promoted to full professor.

George Rowe has been appointed to serve a three-year term as head of the University of Oregon Creative Writing Program.

Gordon Sayre was awarded the Coleman-Guiteau Teaching Professorship from the Oregon Humanities Center, for a course on Car Cultures. He was awarded a trip to the William and Mary Quarterly-University of Southern California Early Modern Studies Institute Workshop, Huntington Library, for his project on "Pleistocene Projections: the History of North American Pre-History." And he has published six articles: "John Tanner, Méti: On the Impossibilities of Cultural Translation" in *Native American Studies across Time and Space: Essays on the Indigenous Americas*, ed. Oliver Scheiding (Heidelberg: Universitätsverlag, 2010); "Slave Narrative and Captivity Narrative: American Genres" in *Blackwell Companion to American Literature*, ed. Paul Lauter (Blackwell, 2010); "Jefferson and Native Americans: Policy and Archive," in *The Cambridge Companion to Thomas Jefferson*, edited by Frank Shuffleton (Cambridge University Press, 2009); "A Newly Discovered Manuscript Map by Antoine-Simon Le Page du Pratz" in *French Colonial History*; "Renegades from Barbary: The Transnational turn in Captivity Studies" in a special joint issue of *American Literary History and Early American Literature*, edited by Sandra Gustafson and Gordon Hutner; and "Natchez Ethnohistory Revisited: New Manuscript Sources from Le Page du Pratz and Dumont de Montigny" in *Louisiana History*.

Ben Saunders edited and wrote the introduction, conclusion, and artist biographies for the exhibition catalogue, *Faster Than a Speeding Bullet: Art of the Superhero* (Jordan Schnitzer Museum of Art, 2009) (see related story). He also delivered the keynote at the Northwest Undergraduate Conference on Literature at the

University of Portland, "Wonder Woman In Bondage: Gender, Power, and the Amazon Superhero."

Steven Shankman published his book, *Other Others: Levinas, Literature, Transcultural Studies* (SUNY Press, 2010), as well as three essays: "Reading for Peace," an introduction to a new edition of Pope's *Iliad and Odyssey* with the original Greek on facing pages (Chester River Press, 2010); "Mythos, Logos, and the Good Beyond Being in Plato's Aesthetic Theory," in *Science, Literature, and Aesthetics*, ed. Amiya Dev (New Delhi, 2010), Vol. XV, Part 3 of the *History of Science, Philosophy and Culture in Indian Civilization*, D. P. Chattopadhyaya, gen. ed.; and "Ghosts and Responsibility: The Hebrew Bible, Confucius, Plato," in *Rethinking Ghosts in World Religions*, ed. Mu-chou Poo (Brill, 2009). He gave a talk entitled "Reading Dostoevsky in Prison After Levinas," at the annual meeting of the Association of Literary Scholars and Critics, which has been published in *Literary Matters*.

Deborah Shapple's essay, "African Skin, Victorian Masks: The Object Lessons of Mary Kingsley and Edward Blyden" is forthcoming in *Victorian Literature and Culture*.

Professor Emerita **Sharon Sherman** was the keynote speaker at the international film symposium, "Future Past: Cultural Heritage and Collaborative Ethnographic Film Work," in Göttingen, Germany, this May; she spoke on "Collaborative Ethnographic Films and the Negotiation of Cultural Identities." She presented film sessions at the meetings of the American Folklore Society and the Western States Folklore Society. She discussed her research and filmmaking in the winter 2010 issue of the Center for the Study of Women in Society's "Research Matters" newsletter, having last year been awarded a CSWS research grant.

Carol Stabile's article, "George the Queer Danced the Hula," is forthcoming in *Intimacy Across Borders: The Italian Nation in a Mobile World*. Ed.

FOR MORE FACULTY NEWS,
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Donna Gabaccia (Fordham University Press). She presented several papers at conferences: "Some Day This Little Book I'll Fill": Writing and Intimacy in the Diary of a World War II Soldier," at the Biennial International Auto/Biography Association Conference: Life Writing and Intimate Publics, University of Sussex, England; "OMG UR Gai, Why U Plai Gurl??: Gender Indeterminacy on World of Warcraft," at the Console-ing Passions Conference, Eugene; "Should the Pedagogy Match the Technology: Multimodal Interactive Environments," HASTAC 2010 Conference, University of Illinois at Urbana-Champaign; "Where There's Red Smoke, There's Usually Communist Fire": The Broadcast Blacklist and Political Dissent," at the American Studies Association's Annual Conference, Washington, D.C.; and "Institutionalizing Intersectionality: Some Practical and Intellectual Challenges," at the National Women's Studies Association Conference, Atlanta. She co-organized, with Priscilla Peña Ovalle, the Console-ing Passions Conference on Television, Audio, Video, New Media, and Feminism in Eugene.

Professor Emeritus **Richard Stevenson's** Broadview Press Edition of George Meredith's *The Egoist* came out in March. Besides a critical introduction

and extensive notes, the edition includes appendices on such matters as comic theory, Victorian sexual politics, Darwinian biology, contemporary reviews, and Meredith's "sonnet" sequence "Modern Love."

Courtney Thorsson spent the academic year as a postdoctoral fellow in African American literature at Rutgers University, where she also participated in a faculty forum on the study of race and ethnicity. She presented "Mapping and Moving Nation: Gloria Naylor's *Mama Day*" at the MLA conference in Philadelphia, and "Inscribing Community: Toni Morrison's *Paradise*" at Pennsylvania State University's Celebrating Contemporary African American Literature Conference, where she served as a panelist in the closing plenary.

David J. Vázquez published "Jesús Colón and the Development of Insurgent Consciousness" in *CENTRO*. His book, *Triangulations: Narrating Strategies for Navigating Latina/o Identity*, is forthcoming as part of the University of Minnesota's Critical American Studies series, edited by George Lipsitz.

Professor Emerita **Louise Westling** gave two presentations: "Stranded on the Ark: Martel's *Life of Pi* as Eco-Allegory,"

at UC Santa Barbara; and "Merleau-Ponty's Human-Animality Intertwining," at the Association for the Study of Literature and Environment conference at the University of Victoria. She has two publications forthcoming: "Merleau-Ponty's Ecophenomenology" for a volume of essays on European ecocritical theory; and "Merleau-Ponty's Human-Animal Intertwining and the Animal Question" in *Configurations*, a journal of literature and science.

Elizabeth Wheeler presented "Masculinity at the Orthopedic Preschool: Disability and the Politics of Gender" at the Society for Disability Studies annual meeting in Tucson, Arizona.

Daniel Wojcik's article, "Avertive Apocalypticism: Using Spiritual Techniques to Prevent Worldly Catastrophe," is forthcoming in the *Oxford Handbook of Millennialism*. He was the invited speaker for the eleventh annual Meertens Ethnology Lecture in Amsterdam. He received a 2010 Research Fellowship from the Oregon Humanities Center.

Harry Wonham was named associate editor of the journal *American Literary Realism*, University of Illinois Press.

Graduate Student News

Drew Beard presented "The Shark is No Longer Working: Horror and 3-D's Failed Intervention" as part of the "Horror and the Horrific" film series, and "Ghost Story Confessionals: Articulations of Family Trauma in the Discovery Channel's 'A Haunting'" at the Console-ing Passions conference, Eugene, Oregon.

Jessica Belanger presented "Men as Reality Machines: Masculine Discourse and Stereotyping in VH1's *Tool Academy*" at the Console-ing Passions Conference, Eugene, Oregon.

Megan Benner has been awarded an Oregon Humanities Center Dissertation

Fellowship for the upcoming fall term.

Taylor Donnelly will present papers at the Oregon Composition and Rhetoric Conference in May, and at the Madness and Literature Conference at the University of Nottingham in August. She is also working on a chapter for a forthcoming book about Shirley Jackson.

Andrew Grace served as a visiting instructor and tutor for English Language learners at Gustavus Adolphus College for the spring semester.

Marcus Hensel presented "An Unholy Trinity: Functional Interpretations of Literary Monsters" at the South Eastern Medieval Association Conference, Nashville, Tennessee. He presented "Dangier(ously) in Love: The Romance of the Rose, Homoerotic Desire, and Heteronormative Discourse" at the

Texas Medieval Association Conference, Austin. And, at the Medieval Association of the Pacific Conference in Tacoma, Washington, he organized two panels, one of which he chaired, and presented "Can the Monster Speak?: Silence and the Grendelkin's Status as Monsters."

Nick Henson presented "Anarchist Thieves and Cowboy Capitalists: Reclaiming the Cowboy in Pynchon's *Against the Day*" at the Western Literature Association Conference and "California Traverses: Lines of Resistance in Pynchon's *Against the Day* and *Vineland*" at the American Literature Association Conference.

Jenny Noyce presented "The City in the Country: Incursions of Violence in Northern Ireland Troubles Thrillers" at the American Comparative Literature

Association conference, New Orleans. She has also received a full scholarship to attend the Irish Seminar in Dublin this summer

Jeni Rinner was awarded a two-week collaborative writing residency with her partner Jeremy Gates to pursue work on a book of children's poetry. The grant was from The Spring Creek Project for Ideas, Nature, and the Written Word at Oregon State University.

Kelly Jane Rosenblatt joined the board of the Prison University Project where she has taught and tutored for several years. The board works to provide higher education programs to people incarcerated at San Quentin State Prison; create a replicable model;

and stimulate public awareness and dialogue about higher education and criminal justice. She will be co-instructing ENG 101 this summer at San Quentin with Mary Elliott, PhD, who did her undergraduate work at the UO in the '60s and recently retired from the California Center for Environmental Law and Policy at the UC-Berkeley's School of Law.

Stephen Rust presented "THERE WILL BE BLOOD Between Capitalism and Christianity" at the Association for Literature and Environment conference, "Border Animals: Environmental Animation, Suburban Space, and the Ecology of Family" at the Association for Environmental Studies and Sciences conference, "Hollywood and the

Changing Climate" at the Society for Cinema and Media Studies conference, and "Dohmel: Environmental Animation and the New SIMPSONS" at the Console-ing Passions Conference, Eugene, Oregon.

Jenée Wilde presented a paper on queering Batman at the Understanding Superheroes conference at the UO and has an essay on the same subject forthcoming in the book *Batman Meets the Academy* (Knopf). She also presented two papers at the Console-ing Passions conference, Eugene, one on bisexual representation in the TV series *Torchwood*, the other on Foucauldian strategies of resistance in the web series *Gaytown*.

Alumni News

Marci Carrasquillo, PhD '07, got a new job as an assistant professor of ethnic American literature at Rowan University in Glassboro, New Jersey. She received a Ford Postdoctoral Fellowship to study with Latina and Latino scholars at UC-Santa Barbara and will be spending next year there working on her book manuscript. She has an essay forthcoming in *MELUS* on "Oscar 'Zeta' Acosta's American Odyssey."

Laird Christensen, PhD '99 has been promoted to full professor of English and environmental studies at Green Mountain College, an environmental liberal arts college in Poultney, Vermont. He recently completed his tenure as founding director of the Environmental Studies Graduate Program, and has lately been writing articles on bioregionalism for popular and academic publications—including an essay on distance education to be included in *The Bioregional Imagination*, edited by Cheryll Glotfelty, Karla Armbruster, and Tom Lynch (University of Georgia Press).

Bert Hitchcock, MA '66, Duke PhD '71, is now Hargis Professor Emeritus

of American Literature, Auburn University, where he was a member of the English faculty for thirty-seven years, during which time he was chair of Freshman English (1971-'77) and department head (1977-'90). Over this time he co-edited four editions of the textbook anthology *American Short Stories* (HarperCollins, Pearson Longman). He served as president of the South Atlantic Modern Language Association (SAMLA) in 2006-07.

Tison Pugh, PhD '00, associate professor, English, director, Texts and Technology Program, University of Central Florida, co-edited with Kathleen Coyne Kelly, *Queering Medieval Movies* (Ashgate 2009), which includes an article by UO Associate Professor Martha Bayless.

Mark Rhinard, '96, has been promoted to head of the European research department at the Swedish Institute of International Affairs. He earned his PhD at Cambridge University and now conducts research on European Union political and institutional matters.

Carter Soles, PhD '08, has accepted a one-year position at SUNY Brockport as a visiting assistant professor and interim director of the Interdisciplinary Film Studies Minor for the 2010-'11

school year. He also presented "Christopher Nolan's THE DARK KNIGHT as Neoconservative War Propaganda" at the Society for Cinema and Media Studies Annual Conference, Los Angeles, California.

Kelly Sultzbach, PhD '08, has accepted a tenure-track position in English at the University of Wisconsin, La Crosse. She organized a panel on "Language in the Landscape," and presented a paper as part of the panel at the Modernist Studies Association Conference in Montreal, Canada; the panel included papers by Scott Knickerbocker, PhD '07, assistant professor of English, College of Idaho, and Jeffrey Mathes McCarthy, PhD '97, associate professor of English and chair of environmental studies, Westminster College, Salt Lake City, Utah.

After serving as acting director of composition at Gonzaga, **Bianca Tredennick**, PhD '02, moved two years ago to SUNY Oneonta where she teaches Victorian literature and composition. This year, while chairing a committee charged with overhauling Oneonta's COMP 100, she pitched the pedagogy from which she "gained so much," and in which she "so firmly believes": an argumentative system on Oregon's model.



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English

NEWSLETTER OF THE UNIVERSITY OF OREGON DEPARTMENT OF ENGLISH

2009-2010

'Inside-Out' Course Featured in Award-Winning Student Documentary

The Society of Professional Journalists awarded the 2009 Mark of Excellence Award for best television feature to a documentary film about Professor Steve Shankman's Inside-Out class, Literature and Ethics: Don Quixote and Dostoevsky's The Idiot, taught for the Clark Honors College, spring 2009.

The Inside-Out Prison Exchange Program is dedicated to "examining social issues through the prism of prison," and brings together for a common educational experience students from inside and outside prison, examining specific course material with awareness of its potential for enriching understanding of questions of ethics, law, and justice.

Inside Looking Out is a ten-minute documentary on the Inside-Out Program,

which features a classroom with "outside" students (from the Clark Honors College) and "inside" students (incarcerated at Oregon State Penitentiary). The film was produced in Associate Professor of Journalism Dan Miller's Documentary Production class as part of the Oregon Documentary Project, which is hosted in the UO School of Journalism and Communication. Tiffany Kimmel and Jessica Reedy, students from the UO's School of Journalism and Communication, produced and directed the piece. The film was also screened at the annual meeting of the Association of Literary Scholars and Critics in Denver this past fall, where Professor Shankman gave a talk based in part on his experiences in the Inside-Out course, entitled "Reading Dostoevsky in Prison After Levinas."

Professor Shankman's Inside-Out course last spring inspired not only an award-winning documentary, but also Professor Emeritus William Cadbury, who had assisted in Professor Shankman's course, to attend a week-long training program in Philadelphia last summer so that he could teach his own Inside-Out classes for the English department. Having emerged from a contented retirement from the classroom, Cadbury taught his first Inside-Out class, Ethics and Aesthetics in Film, this spring. The course considered how a set of nine films, many of them engaging criminal justice issues, can "lead us to richer personal understanding of each other and of incarceration."

For more on the Inside-Out Program, go to insideoutcenter.org.