In February, the English Department joined forces with the Wayne Morse Center for Law and Politics and King Estate Winery to present “Food Justice: Community, Equity, Sustainability,” a three-day conference exploring the history and future of the food system. Organized by Allison Carruth (Assistant Professor of English) and Margaret Hallock (Director of the Wayne Morse Center), the conference brought together scholars, policymakers, artists and farmers for a wide range of panels and events.

The goals of the Food Justice conference included providing scholars from different disciplines with an opportunity to share their research; promoting collaboration between scholars, activists, policymakers and practitioners; connecting members of the local food and agriculture community with groups from around the world; investigating the relationship between social media and the rise of regional food movements; and considering the roles that women, youth, and indigenous groups play in farming and food culture.

The conference opened with an address on food security by Dr. Frederick Kirschenmann, a leading voice in the international conversation on sustainable agriculture. Conference highlights included a food fair, a keynote panel on food system futures with Amy Bently (New York University) and Timothy S. Griffin (Tufts University), a roundtable discussion with food leaders from around the country, a question and answer session with Darra Goldstein, founding editor of Gastronomica, and an art exhibition. The exhibition, held in the LaVerne Krause Gallery at Lawrence Hall, featured work by artists concerned with issues related to farming, community gardening, sustainability, and urban food.

The Food Justice conference concluded with a plenary address by world-renowned writer, scientist, and environmental activist Dr. Vandana Shiva. Shiva’s talk, entitled “Food and Seed Sovereignty: Creating a People’s Food System,” drew 1,000 attendees. As Caruth explained to The Register-Guard, Shiva “shows us that we need community-centered agriculture and global, interdisciplinary coalitions...if we are to confront the agricultural status quo.”
Greetings from the Department Head

Dear Friends,

As my fifth and penultimate year in the Department Head’s office draws to a close, I am delighted to reflect on what we have accomplished during the last twelve months. It was a spectacular year for the recruitment of faculty, and we will be welcoming four new colleagues to the Department in September. I am very pleased to announce that Mark Whalan, currently a Senior Lecturer at the University of Exeter in England, will become the Robert D. and Eve E. Horn Endowed Chair in English. Mark’s specialty is American modernism, and he has written extensively on the fiction and poetry of the Harlem Renaissance era. Mark’s wife, Dr. Lee Rumbarger, is also an accomplished scholar of modernism and an experienced teacher of writing, and we are very fortunate to welcome her to the Department as a Career Instructor.

As if this were not enough excitement for one year, we have added two talented junior colleagues to the faculty, as well. Stephanie Clark, a recent PhD from the University of Illinois, specializes in Old and Middle English and will be joining us as a tenure-track Assistant Professor. And arriving from the University of Texas at Austin, where he is completing his doctorate in Native American literary studies, will be Kirby Brown. Kirby joins the faculty as a tenure-track Assistant Professor in September, but he has already hit the ground running by earning a prestigious fellowship from the American Council of Learned Societies for the 2011-12 academic year. The intellectual energy these new colleagues will introduce to the Department promises to make next year an exciting one for all of us.

Faculty were by no means the only targets of our ambitious recruiting efforts this year. In addition to bringing accomplished scholars into the Department, we are preparing to welcome one of the strongest groups of incoming PhD and MA students we have ever had. We attribute some of this success to the increasing prominence and visibility of our academic programs; but our ability to bring the most talented graduate students in the nation to UO also has a great deal to do with the support of alumni and friends of the Department, who have helped us become competitive with Stanford, Berkeley, Washington, and other great universities by building the Fund for the Support of Graduate Students. As I am sure everyone reading his letter already knows, the importance of strong graduate students at a major public university cannot be overstated. Our PhD candidates receive a year of training in composition and literary pedagogy, after which they spend five or six years as UO classroom teachers. Indeed, it would not be too much to say that the quality of a UO undergraduate education, especially in the area of writing, is directly linked to the strength of the English Department’s graduate program, which provides the intellectual and instructional backbone of the undergraduate experience. If supporting undergraduate education in English is a priority for you, we invite you to help us by contributing to the Department’s Fund for Excellence in Graduate Studies. Experience has shown that contributions to this fund have a strong ripple effect on the quality of the University as a whole.

I would like to thank everyone who is receiving this newsletter—colleagues, students, friends, and alumni—for your support and encouragement as we close the books on one academic year and gear up for 2011-12, my last as Department Head. It remains an honor and a pleasure to serve you, we invite you to help us by contributing to the Department’s Fund for Excellence in Graduate Studies. Experience has shown that contributions to this fund have a strong ripple effect on the quality of the University as a whole.

Sincerely,

Harry Wonham

The English Newsletter is published annually by the UO Department of English.

Please send your news or comments to:

ppepps@uoregon.edu

or

Paul Peppis
Newsletter Editor
Department of English
1286 University of Oregon
Eugene OR 97403-1286

This year’s newsletter was prepared by:

Janna Ireland
Writing and Design

Richard Stevenson
Photographs

Paul Peppis
Faculty Editor and Writer

Annual Giving Reminder

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

If you wish to make a contribution now, please make your check payable to the University of Oregon Foundation, designated for the Department of English, and send it directly to the University of Oregon Foundation, 1720 East 13th Avenue, Suite 410, Eugene, OR 97403-1905. Thank you!
Department Hosts Distinguished Speakers

This spring, the English Department helped bring to campus two distinguished speakers. At the 2011 Collins lecture, held in April, renowned political theorist, activist and professor of linguistics at the Massachusetts Institute of Technology Noam Chomsky spoke about “Global Hegemony: The Facts, the Images.” In May, award-winning author Mat Johnson read from his new novel *Pym* and discussed American and African American literature, black superheroes, and his work writing graphic novels about African Americans.

Collins Speaker: Noam Chomsky

This April, the University of Oregon and the English Department welcomed Noam Chomsky as the third speaker of the Collins Distinguished Speakers Series, an occasional public forum devoted to the intellectual exploration of modernity, ethnicity, and globality in the cultivation of a democratic public. Organized and administered by Professor David Li, the series features writers, scholars, and artists of national and international recognition. Past speakers include National Book Award Winner, Ha Jin and Junot Díaz, the Pulitzer-winning novelist. Considered one of the fathers of modern linguistics, Chomsky has been better known since the 1960s as a political dissident, social critic, and trenchant commentator on world politics. He received his Ph.D. in linguistics from the University of Pennsylvania in 1955, attended MIT, and in 1961 was appointed professor in the MIT Department of Modern Languages and Linguistics. Professor Chomsky has received honoraries degrees from universities around the world, and is a Fellow of the American Academy of Arts and Sciences and the National Academy of Science.

In his introductory remarks, Professor Li elaborated his reasons for inviting Noam Chomsky to be the 2011 Collins Speaker: “From *Manufacturing Consent: The Political Economy of the Mass Media* (1988), through *Profit over People: Neoliberalism and Global Order* (1998), to *9-11* (2001), Professor Chomsky has been the most persistent and sagacious voice of universal reason, the voice of global democratic dissent.” In response to Professor Li’s invitation to share his views on “neoliberal capitalism and its global hegemony, especially its seductive discourse of ‘freedom’ and ‘liberty,’” Chomsky spoke for nearly an hour to an overflow crowd of enthusiastic students, faculty, and community members on “Global Hegemony: The Facts, the Images.” According to Professor Li, Chomsky’s lecture confirmed once again his stature as “an intellectual giant of our time, [...] the tireless champion of social justice, and the indispensable critical conscience of our America.” Professor Li’s introduction, Professor Chomsky’s lecture, and the question and answer period were videotaped by the UO Center for Media and Educational Technologies and can be seen at: http://media.uoregon.edu/channel/2011/04/23/noam-chomsky-global-hegemony-the-facts-the-images/

Mat Johnson

In May, the English Department welcomed Mat Johnson, an award-winning author of novels, non-fiction, and graphic novels. Among other honors, Johnson is a recipient of the James Baldwin Fellowship and the Hurston/Wright Legacy Award. He is a faculty member in the Creative Writing Program at the University of Houston. Johnson has written the novels *Drop* (2002), *Hunting in Harlem* (2003), and *Pym* (2011), the nonfiction novella *The Great Negro Plot* (2007), and the graphic novels *Incognegro* (2008) and *Dark Rain* (2010). While on campus, Johnson read from his celebrated new novel, *Pym*, a seriously funny send up of Edgar Allan Poe’s only novel, *The Narrative of Arthur Gordon Pym of Nantucket*, discussed his work on graphic novels, and answered audience questions. Professor of African-American Literature,
Professor Suzanne Clark Prepares to Retire

One of the English Department’s most beloved professors has announced plans to retire. After over thirty years of service, scholarship, and teaching (the last 21 at UO), Professor Suzanne Clark is preparing to enter the ranks of emeriti faculty, poised to demonstrate that retirement is a beginning rather than an end. We offer this abbreviated account of her intellectual journey and academic accomplishments as an insufficient expression of gratitude for her incredible contributions to the Department and the University. Join us in paying tribute to this exceptional teacher, citizen, and leader for her years of devoted service.

After completing a BA and MA at the University of Oregon, Suzanne Clark earned a PhD in English from the University of California, Irvine, where she also attended the distinguished School of Critical and Theory. Before joining the faculty at UO as an Associate Professor in 1990, she taught at Dickinson State College, Western Washington University, and Oregon State University.

Professor Clark is the author of two ground-breaking books on twentieth century literature and culture: Cold Warriors: The Crisis of Manliness and the Rhetoric of the West (Southern Illinois UP, 2000); and Sentimental Modernism: Women Writers and the Revolution of the Word (Indiana UP, 1991). She recalls with particular fondness the positive reception that Sentimental Modernism received when first published because her dissertation advisors at UC Irvine had warned her against working on women writers; “the lesson,” she explains, “is that sometimes you just have to carry on.” She has written articles on a wide variety of authors and topics, from the work of Hurston, Hemingway, Dillard, Malamud, and LeGuin, to essays on argument, sentimental literacy, rural schools, pedagogy, and critical theory and rhetoric. She has written tens of book reviews and delivered numerous lectures and public presentations. She has created websites on the New Research possibilities associated with online resources (http://newresearch.uoregon.edu/) and on the papers of her father, Robert D. Clark, President of the University of Oregon from 1969-75 (http://robertdclark.uoregon.edu), an archival website with access to over 2000 searchable texts.

A prolific and distinguished scholar, Professor Clark has also been a devoted teacher and academic citizen. She has taught courses not only for the English Department, but for Comparative Literature, Environmental Studies, and the Honors College as well. Her classes have covered a wide range of topics: The Natural History of Modernism; The Rhetoric of Science and Environmental Writing; The Politics of Style; Women, Environmental Writing, and Ecocriticism; Modernist Women Writers; and Bombs, Beats, Bebop, and Subversives, to name a few. She has directed a score of dissertations, and served on over 40 other dissertation committees. In 1998, she founded, with Professor Elizabeth Wheeler, the University of Oregon Literacy Initiative. This spring, she organized, with her partner, Professor Daniel Miller (UO School of Journalism), a two-day conference commemorating the fiftieth anniversary of the Freedom RIDes during the Civil Rights Movement.

Professor Clark has served on various committees, departmental, university, and professional, including the Executive Committees of the Modern Language Association Twentieth Century American Literature Division, the Semiotic Society of America, and the Oregon Council of Teachers of English. At UO, she has served as Director of Graduate Studies in English, on the President’s Task Force on Athletics, on the search committee for a new athletics director, on the Executive Committee on Diversity, and as President of the University Senate. In 2007, she received the University’s highest recognition for good-citizenship, The Wayne T. Westling Award for University Leadership and Service. Reflecting her exceptional commitment to teaching and service, Professor Clark encourages her colleagues and students “to get involved.”

Never one to rest on her laurels, Professor Clark is busily working on two articles about the radical modern poet, Edna St. Vincent Millay, and two new book projects, The Natural History of Modernism, a monograph, and The Rhe torical Presidency of Robert D. Clark, co-authored with David Frank, Dean of the Robert D. Clark Honors College. No doubt, these texts, like her other works, will enrich and reshape scholarly understandings and earn the admiration of colleagues and scholars. She has also been enjoying her newest intellectual adventure, working on a series of film projects with Miller; she has discovered that the license of the filmmaker/journalist opens interesting doors—for example, she and Miller recently traveled to Paris to interview Marceline Loridan-Ivens, a filmmaker herself, star of one of the first cinéma vérité films, Chronique d’un été, survivor of Auschwitz who wrote about the experience in her autobiography, Ma vie balagan, and widow of the celebrated documentary filmmaker, Joris Ivens (who made the celebrated documentary film on the Spanish Civil War, The Spanish Earth, with Ernest Hemingway).

Congratulations once more to Professor Clark on her impending retirement and thanks for so many years of hard work, service, and sacrifice for the Department of English and the University of Oregon.
This May, Professors Suzanne Clark and Professor Daniel Miller, UO School of Journalism, organized a series of events commemorating the fiftieth anniversary of the Freedom Rides. In May 1961, a group of volunteers—blacks and whites—rode buses from the nation’s capital to New Orleans, defying Jim Crow laws and fighting segregation in transit systems and interstate travel. Despite being met by hatred and violence, even being jailed, their efforts galvanized and transformed the Civil Rights Movement. Fifty years later, scholars, award-winning filmmakers and community members gathered on the UO campus to remember and celebrate their bravery and courage.

The events included a lecture on the Civil Rights Movement in the Pacific Northwest by Quintard Taylor, Jr., the Scott and Dorothy Bullitt Chair of American History and Professor of History at the University of Washington, and screenings of three documentary films on the Freedom Riders and the Civil Rights Movement: Freedom Riders (2011), introduced by director Ron Craig, Emmy nominated producer and founder of the Astoria International Film Festival and Portland African American Film Festival; Bridge to Freedom, an episode from the PBS documentary series, Eyes on the Prize: America’s Civil Rights Years (1987), introduced by Jon Else, series producer and cinematographer for Eyes on the Prize; and Soundtrack for a Revolution (2009), introduced by Dylan Nelson, producer of the film, artist-in-residence at Colorado College, and UO alumna. The organizers and sponsors of the Freedom Riders Commemoration events, including the Robert Donald Clark Honors College, the Office of Institutional Equity and Diversity, the Oregon Humanities Center, the Cinema Studies Program, and the Departments of History and English, were especially proud to welcome the participation in the commemorative events of Father Gil Avery, a Freedom Rider who participated in the Prayer Pilgrimage from New Orleans, LA to Jackson, MS in September 1961.

The English Department regularly offers a unique course opportunity for advanced undergraduates and graduate students committed to community service. Professor Suzanne Clark’s ENG 413/513: Theories of Literacy not only provides students with a comprehensive theoretical understanding of literacy, but also takes its theories outside the classroom, into the community, facilitating dialogue between theory and the students’ experiences of literacy work in the community.

Professor Clark’s Theories of Literacy is one of two English courses integral to the University of Oregon Literacy Initiative (UOLI). Established by Professors Clark and Elizabeth Wheeler in 1998 as an outreach program of the English Department, UOLI trains students to do literacy-related volunteer work at internship sites of their choice. Literacy Interns have worked with numerous community partners, including Eugene and Springfield public schools, Lane County Juvenile Detention Center, SMART reading program, Boys and Girls Club of Emerald Valley, and Centro Latinoamericano. Professor Clark always tells students taking the class that they will learn as much from the children and adults they tutor as those children and adults will learn from them. “It is always jolting,” she explains, “to discover the distance between worlds that exists right at the edge of the green quad or within a few miles of campus.” One year, interns brought a group of homeless teenagers to the campus on a bus through downtown Eugene. What those teenagers told her students about life on the streets was, her students confirmed, “an education.” At the same time, she concludes, “when the homeless teenagers arrived at the UO library, they walked through the book stacks with a sense of glee and amazement.”

SPOTLIGHT continues on page 8
In January, 2011, a group of UO students traveled to the United Kingdom to participate in the English Department’s “London Program.” The students took classes on a variety of subjects: “Tudor History”; “Victorian Art and Architecture”; “Contemporary Theatre”; “Shakespeare In London”; and a class on the psychogeography of the city that included several graphic novels, entitled “Graphic London.” Accompanied by Professor Ben Saunders, who taught the last two of these five classes, the students also journeyed to such destinations as Hampton Court, Oxford, Salisbury, and Stonehenge, and spent three days in the city of York—one of the most ancient (and architecturally splendid) settlements in the British Isles, and home to the largest Gothic cathedral in Northern Europe.

Other highlights included regular trips to the British Museum (a short walk from the Program headquarters in Bloomsbury); a visit by David Lloyd, the comic artist and co-creator of *V For Vendetta*, one of the most successful graphic novels; countless gallery exhibits; and eleven different plays! (Among the theatrical treats: Danny Boyle’s acclaimed production of *Frankenstein* at the National; a revival of Jonathan Miller’s ground-breaking *The Mikado* at the London Coliseum; and John Barton’s *12th Night*, featuring Simon Callow as Sir Toby Belch.) Students in Professor Saunders’ “Graphic London” class also visited St. Paul’s Cathedral, toured the six London churches of Wren’s sin-

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**A Winter in Literary London**

The Houses of Parliament in London.

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**Center for Teaching Writing: A New Writing Tutorial**

Helping virtually every undergraduate student at the University learn to write for college has been part of the mission of the English Department since it was founded in 1876. The first head of the English Department was a professor of rhetoric, Luella Clay Carson, who taught writing according to the progressive educational ideas of her day, beginning a long history of teaching writing as argumentation and critical thinking that persists in our nationally prominent Composition Program.

The newest development in this history has been the introduction of a writing tutorial for students enrolled in Composition courses that fulfill the University’s Writing Requirement. Many students are admitted to the University with writing deficiencies, and for many years they were taught in “basic” or “developmental” writing classes, but these were suspended in the 1980s because students could not receive credit for pre-college courses. Since then, these students have been mainstreamed into Writing 121 and 122. Special sections are available for some of these students, created by James Crosswhite when he was Director of Composition in the 1990s.

Now, such students and others enrolled in required writing classes are able to receive credit for attending one-on-one writing tutorials. This tutoring program was developed by John Gage, the Director of the Center for Teaching Writing, and Carolyn Bergquist, the current Director of Composition. English Department Head Henry Wonham worked with them to create funding resources for first-year graduate students to be trained and hired as tutors and for refurbishing a room in PLC dedicated to the tutorial.

For two years, PhD students Sarah Stoeckl and Rachel Edford have helped Gage oversee the tutorial and design a sophisticated on-line scheduling and reporting network. From 2009-2011, twenty-six graduate students have worked as tutors and over two thousand 50-minute tutoring sessions have served 300+ writing students. To earn one hour of credit for the tutorial, students must successfully complete up to seven tutorial sessions during the term, in coordination with their assignments in the writing class. Students in writing classes who are not enrolled in the tutorial may

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For the past 16 years, the UO College of Arts and Sciences has been recognizing outstanding alumni with the CAS Alumni Fellow Awards. These awards honor CAS alumni who have helped transform society through their career achievements, and who have used their University experiences as springboards to greater success. One of three honorees for 2010-2011 was Jeff Whitty (BA ’93), playwright and actor who won the 2004 Tony Award for Best Book of a Musical for Avenue Q, and a graduate of the University of Oregon English program. Whitty’s musical adaptation of Armistead Maupin’s Tales of the City premiered in San Francisco in May. While on campus to attend the annual “Profiles in Achievement” award banquet at UO, Whitty stopped by to talk about majoring in English and becoming a writer.

Your success offers a great response to the question posed in Avenue Q: “What do you do with a B.A. in English?” Is there anything in particular about your experience at the UO English Department that influenced your career?

I’ve always been proud to be from here, I would never want to have gone anywhere else. I had amazing teachers—Francis Cogan in the Honors College, do you know her? She’s wonderful. Linda Kintz was also a huge influence. It was a great department, and it gave me a curiosity and exposure to all kinds of material that I draw on all the time. That’s why I would say, get a BA in English: no matter what you do, you’re going to be able to utilize the range of the education you get there.

What else influenced your artistic development as a young writer?

I realized I was gay when I was 13. This was 1984, and it was very lonely. What I developed out of that, as a lot of gay people do, was a sense of humor. I am only moved by art that has a sense of humor. In musicals and plays, you can actually go to a very moving moment directly after a laugh because laughs open people up and keep sentiment at bay. And sentiment is the enemy of everything.

Let’s talk about your current project, Tales of the City. What made you want to adapt the novels into a musical?

It’s an epic story—the whole puzzle of it was very interesting. Also, it just sings. When someone has a concept for a musical, people ask, “Does it sing?” The Old Man and the Sea, you know, wouldn’t make a good musical—it doesn’t sing.

Can you also talk about your cheerleading musical, Bring It On?

I always talk about the show with a glint in my eye, because I know people expect it to be a trifle, and it goes in an entirely different direction. I’m a huge fan of low expectations. Avenue Q lives on low expectations; people think it’s “the dirty puppet show,” and then they see this other story unfold. Bring It On is very much the same way. One character is transgender, another is overweight, and a lot of it is about defying people’s expectations. The secret message of the show, for me, is about bohemianism and finding an alternative way of living in the world.

What advice would you give to people looking to make their way in creative pursuits?

Whatever you’re curious about, that’s your talent. Follow that, and don’t listen to people who try to tell you how you should be in order to be successful. Go for what stimulates you, and that will become universal through your artistic expression of it.

Jeff Whitty
Photo courtesy of Jeff Whitty

SPEAKERS continued from page 3

Courtney Thorsson, who invited Johnson to campus, describes him as “part of a cohort of contemporary African American writers who are using fiction to rethink the meanings of race while resisting the current discourse that America has entered a ‘post-racial’ phase with the election of Barack Obama.” Like his contemporaries, Victor LaValle, Colson Whitehead, Percival Everett, and Danzy Senna, among others, Johnson uses “humor, satire, and formal experimentation both to expand our definition of blackness and engage with a long tradition of African American narrative.” Mat Johnson’s talk can be seen at: http://media.uoregon.edu/channel/2011/05/17/author-mat-johnson-reading/
In Memoriam

Members of the English Department were saddened this year to learn of the passing of three devoted alumni, Helen J. Frye (BA ’53; MA Education ’61), Paul Michael Hanson (BA ’97), and Susan Dearborn Jackson (MS Folklore ’92), and a beloved emeritus faculty member, the poet, teacher, and editor John Haislip. We send our best wishes and support to all their families, friends, and former colleagues and students.

Born in Klamath Falls, Helen Frye attended the University of Oregon, where she studied English. She served as president of her sophomore class, was a member of Phi Beta Kappa, and earned her BA in English in 1953. She returned to UO and earned an MA in education in 1961. After teaching high school English in Eugene for several years, she enrolled in the University of Oregon Law School, graduating in 1966. After passing the Oregon Bar, she worked for private law firms. She was appointed as Oregon’s first female circuit court judge in 1971 and became Oregon’s first female federal judge in 1980. She earned the UO School of Law’s Meritorious Service Award in 2000. Judge Frye “expressed her gratitude for the education she received in English,” explains Professor John Gage. “It provided her with a respect for words and the role of interpretation in understanding, which she said prepared her for her career in the law.” A regular and generous donor to the English Department, Judge Frye specified that remembrances be made to the Oregon Humane Society and the UO English Department.

Paul Michael Hanson, who first arrived at UO in 1975, but did not complete his BA in English until 1997, died unexpectedly at his home in Jackson, WY at the age of 54 on February 20, 2010 of complications from multiple sclerosis. He would have been 55 in July.

Susan Dearborn Jackson of Eugene died April 27th at the age of 59. Born in 1951 in Laconia, NH, she would go onto earn an MS in Folklore from the University of Oregon in 1992. She was an astrologer, Jungian counselor, and folklorist.

John Haislip, Professor Emeritus, passed away March 13th following a sudden windstorm. Born in 1925 in Lancaster PA, he earned a doctorate in English from the University of Washington. From 1966 to 1989, he taught in and, at various times, directed the UO Creative Writing Program, and edited the Northwest Review. He studied under Theodore Roethke and became himself a strong regional Northwest voice, singing especially of the Oregon Coast. He was a friend to the region’s most celebrated poets, including Richard Hugo and Carolyn Kizer, and a mentor to many of its younger ones. The author of four books of poems, he won the coveted Oregon Book Award for his collection, Seal Rock (1986), which contains the poem, “After the Storm”:

We wake and listen still for any sound the house empty silent the storm done the crows in the crown of the dead pine cawing we count to six cawing a pause splashes of noise out of their black throats their hunger like buckshot scattering far and down over the vegetation.

SPOTLIGHT continued from page 5

This spring, Professor Clark’s Theories of Literacy course included twenty-two undergraduates, mostly English majors, and eight graduate students, from a range of fields (International Studies, Education, and Journalism, among others). Participants discussed key works on literacy and pedagogy, including Greg Mortenson’s Stones into Schools, Paolo Freire’s Pedagogy of Hope, and Linda Flower’s “Partners in Inquiry: A Logic for Community Outreach,” as well as influential theory by Butler, Fanon, Foucault, and Lacan. The class hosted visiting experts from inside and outside the academy, local community service leaders and organizers, even a panel of students from South Eugene High School discussing the pressures they experience. The course culminated in individual research projects that synthesized participants’ study of theories of literacy and their internship practice.

Charlie Horowitz, an English major and aspiring teacher, judged the class “a breath of fresh air.” It provided him an “eye-opening” knowledge of the “dismal” lack of literacy at local, national, and international levels, and exposed him to a range of theoretical and real-world efforts to redress that lack. But what Horowitz found most valuable, most unusual, was the opportunity the literacy internship provided, “to put all that’s been preached into practice”; Horowitz’s internship with Nearby Nature, a Eugene-based non-profit education organization, allowed him to help teach local children environmental literacy. Asked if he would recommend the class to others, Horowitz responded with passion and conviction: “I challenge anyone who thinks they posses a genuine heart, helping hand, and a will to make a difference to enroll in this course—they won’t regret it.”

WRITING continued from page 6

also make appointments with tutors.

Student satisfaction with the tutorials has been very high. They consistently report getting effective instruction that helps them understand grammatical and rhetorical principles they can put into practice in their writing assignments. According to the progressive pedagogy of our times, tutors do not edit or rewrite student work, but teach them how to be better revisers and editors of their own writing. The graduate tutors also benefit by adding this experience to their year-long training to become instructors of Writing 121 and 122.

Anyone interested in the long history of rhetoric and composition in the English Department may wish to read Clarify Your Vision, Then Write: Reflections on the History of the University of Oregon Composition Program, written by John Gage. Please request a free copy of this booklet from Professor Gage at jgage@uoregon.edu.
UO Hosts Kesey Day

Ken Kesey fans and scholars gathered at the University of Oregon in April for a day-long celebration of Kesey’s life, work, and legacy as Oregon’s iconic author and counterculture personality. “From Ken’s Pen: Celebrating the Ken Kesey Collection at the University of Oregon Libraries” included talks by Merry Pranksters and Kesey scholars, a special collection open house, an art exhibit of “Kesey’s Jail Journal,” tours of the second incarnation of Kesey’s famed magic bus, “Further,” readings of Kesey’s unpublished works by UO faculty and local authors (including our own Miriam Gershow, Associate Director of Composition and author of The Local News), and, as part of the annual Cinema Pacific Film Festival, the West Coast premiere of the new Ken Kesey documentary, “Magic Trip: Ken Kesey’s Search for a Kool Place,” directed by Academy Award-winner Alex Gibney.

Kesey Day events were sponsored by Cinema Pacific, the Jordan Schnitzer Museum of Art, and the UO Libraries Special Collections and intended to support the UO Libraries’ ongoing effort to purchase the Kesey Collection, a comprehensive archive of typewritten and handwritten manuscripts, journals, artwork, photographs, correspondence, personal papers and other material Kesey amassed during his lifetime. The Kesey family has generously given UO the opportunity to purchase the Collection and keep it in its current home, the Knight Library, as Kesey wished. For more information and to contribute to The Ken Kesey Fund in support of the library’s effort to purchase the Kesey archive, contact: Lisa Manotti, Director, or Keri Aronsen, Assistant Director, Library Development, 1299 University of Oregon, Eugene, OR 97403 (http://libweb.uoregon.edu/giving/kesey.html).

As it has for the past decade, the English Department is offering again this August a four-week intensive undergraduate course devoted to the study of Kesey’s literary works and cultural impact.

London continued from page 6

ister student, Nicholas Hawksmoor, and followed the trail of Whitechapel’s most famous murderer, Jack the Ripper, in the company of former Chairman of the British Crime Writers Association, Donald Rumbelow—a world renowned expert on the case.

This was the second year of our London Program, and many of the students who took the trip have described it as a pivotal and even life-changing experience. Trace Cabot recalled being overwhelmed by all there was to see and do: “There’s always more than you will have time to explore. I went to the Tate Modern planning to spend a few hours checking it out, only to realize that if I wanted to see everything the museum had to offer I’d not only have to spend the rest of the day there, but make several trips back.” Emily Hart acknowledged both the challenge and the rewards of spending a winter in London “as a ‘stranger in a strange land.’ [It] was an experience of indescribable discomfort, excitement, and gratification—one I would not trade for the world. As an English major, especially, the chance to immerse myself in the life of the city was wonderful; it drastically changed and enhanced the way I read about and understand it.”

We hope that even more students will be able to enjoy such experiences in future versions of the program. Next year, Professor Warren Ginsberg will lead another intrepid band to explore the literary history of the British Isles. If you would be interested in helping more students take advantage of all London has to offer, we hope you will consider making a donation. Checks can be made out to the English Department (be sure to write “London Program” on your check) and sent to the English Department, University of Oregon, Eugene, OR, 97403.
Dianne Dugaw has edited a new five volume scholarly edition of memoirs of 18th-century British women, *Memoirs of Scandalous Women* (Pickering & Chatto, 2011). These memoirs were written by women forced to live lives of impropriety, often after ill treatment from unscrupulous men. Their tales of survival in the face of hardship and privations not only make illuminating and inspirational reading, but also challenge conventional understandings of female character, questioning gender, class and sexual norms, and contesting sexual double standards at the heart of eighteenth-century culture. Dugaw has selected and written scholarly notes for six striking memoirs, including *An Apology For The Conduct of Mrs. Teresia Constantia Phillips* (1748), Elizabeth Gooch’s *The Life of Mrs. Gooch* (1792), *The Life and Adventures of Mrs. Christian Davies* (1740); and Mary Ann Talbot’s *The Life and Surprising Adventures of Mary Ann Talbot* (1809). Dugaw’s editions make these extraordinary *Memoirs of Scandalous Women* available for the first time in modern scholarly editions.


In *Unruly Girls, Unrepentent Mothers: Redefining Feminism on Screen* (University of Texas Press, 2011), Kathleen Karlyn studies how popular culture and debates within and about feminism inform each other. Since the 1990s, when *Reviving Ophelia* became a bestseller and “Girl Power” a familiar anthem, girls have assumed new visibility in the culture. Yet in asserting their new power, young women have redefined femininity in ways that often mystify their mothers. They have also largely disavowed feminism, even though their new influence is a likely legacy of feminism’s Second Wave. At the same time, popular culture has persisted in idealizing, demonizing, or erasing mothers, rarely depicting them in strong and loving relationships with their daughters. Surveying a range of films and television shows that have defined girls in the post-feminist era, Karlyn explores how class, race, and generational conflicts have shaped both Girl Culture and feminism’s Third Wave. Tying feminism’s internal conflicts to negative attitudes toward mothers in the social world, she asks whether today’s seemingly materialistic and apolitical girls have turned their backs on the feminism of their mothers or are redefining unruliness for a new age.

Priscilla Peña Ovalle’s *Dance and the Hollywood Latina: Race, Sex, and Stardom* (Rutgers University Press, 2010) asks why every Latina star in Hollywood history, from Dolores Del Rio in the 1920s to Jennifer Lopez in the 2000s, began as a dancer or danced onscreen. While cinemtic depictions of women and minorities have seeming-
ly improved, a century of representing brown women as natural dancers has popularized the notion that Latinas are inherently passionate and promiscuous. Yet some Latina actresses became stars by embracing and manipulating these stereotypical fantasies. Introducing the concepts of “inbetween-ness” and “racial mobility” to further illuminate how racialized sexuality and the dancing female body operate in film, Ovalle focuses on the careers of Dolores Del Rio, Rita Hayworth, Carmen Miranda, Rita Moreno, and Jennifer Lopez. Dance and the Hollywood Latina helps readers better understand how the United States grapples with race, gender, and sexuality through dancing bodies on screen.

Brash, bold, and sometimes brutal, superheroes might seem to epitomize modern pop-culture at its most melodramatic and mindless. But as Ben Saunders argues in Do The Gods Wear Capes? Spirituality, Fantasy, and Superheroes (Continuum, 2011), the appeal of the superhero is fundamentally metaphysical—even spiritual. In chapter-length analyses of the early adventures of Superman, Wonder Woman, Spider-Man, and Iron-Man, Saunders explores a number of complex philosophical and theological issues, including: the problem of evil; the will-to-power; the tension between intimacy and vulnerability; and the challenge of love, in the face of mortality. Saunders argues that the best superhero comics are not only significant aesthetic achievements—expressions of a misunderstood and under-appreciated art-form as distinctly American as jazz or rock & roll—but that their aesthetic significance derives in part from their unique handling of these religious and spiritual themes. He concludes that comic book fantasies of the superhuman ironically reveal more than we might care to admit about our human limitations, even as they expose the falsehood of the characteristically modern opposition between religion and science.

Edited by Steven Shankman and Amiya Dev, Epic and Other Higher Narratives: Essays in Intercultural Studies (Pearson Education, 2011), collects twelve essays by distinguished international scholars devoted to defining a form of narrative characterized by elevation, dignity and grandeur. Narrative theory in the West has been novel-centered. But such novel-centered theory cannot account for the peculiar power of higher narratives dominant in earlier periods in the West, the ancient Greek and Roman epic poems, the Old English Beowulf, the Middle High German Niebelungenlied, or Milton’s Paradise Lost. Nor is a European, novel-centered narrative theory an appropriate lens through which to view higher narratives from elsewhere across the globe: the Japanese Tale of the Heiki and The Tale of Genji; the pre-modern Korean narrative, The Nine-Cloud Dream; the Chinese Journey to the West and The Dream of the Red Chamber; the Indian epics the Ramayana and the Mahabharata; or the oral epics from Africa, such as the Sunjata. The volume’s essays on epic and higher narratives cast significant new light on this ancient, widespread and understood genre, and help advance the study of intercultural comparative literature.

Just as mariners use triangulation, mapping an imaginary triangle between two known positions and an unknown location, David J. Vázquez contends in his Triangulations: Narrative Strategies for Navigating Latino Identity (University of Minnesota Press, 2011), Latino authors in late twentieth-century America employ the coordinates of familiar notions of self to find their way to new, complex identities. Through this metaphor, Vázquez reveals how Latino autobiographical texts, written after the rise of cultural nationalism in the 1960s, contest mainstream notions of individual identity and national belonging in the US. In traditional autobiographical work, the protagonist frequently opts out of his or her community. In the memoirs, autobiographies, fictional novels, and testimonios that Vázquez takes up in Triangulations, protagonists instead opt in to collective groups—often for the express political purpose of redefining that collective. Vázquez shows how the self-portrayed in contemporary Latino writing articulates a dissident communal identity that contests mythologies of American exceptionalism.

Elizabeth Bohl was awarded an Oregon Humanities Center Faculty Research Fellowship for Spring 2012 for her project on “African Exploration and British Slavery: Mungo Park’s Coffle.”

Lara Bovisky published “A gentle and no Jew: Jessica, Portia, and Jewish Identity” in Renaissance Drama (2010).

Michael Copperman received a 2011 Individual Artist Fellowship in Literary Nonfiction from the Oregon Arts Commission. His story “It” was nominated for the 2012 Pushcart Prize. His creative nonfiction pieces “To Cut,” and “Want,” were published respectively in Gulf Coast and The Literary Review.


Karen Ford published “The Last Quartrain: Gwendolyn Brooks and the Ends of Ballads” in Twentieth-Century Literature (Fall 2010).

Warren Ginsberg published “Chaucer and Petrarch: S’amor non è and the Cantici Troili,” in the new e-journal, Humanist Studies and the Digital Age. He has two other essays forthcoming: “Dante’s Ovdis,” in Ovid And his Influence (Cambridge UP), and “Hell’s Borderlands: A Preliminary Cartography,” in Modern Language Notes. Last summer, he gave a plenary lecture, “Found in Translation: Chaucer in Italy” at the New Chaucer Society Congress in Siena, Italy, and lectured at Berkeley. He is currently organizing the next Chaucer Congress, which will be in held Portland, OR, July 2012.

Kathleen Karlyn gave two invited lectures: “Mothers and Daughters on Screen” at Indiana University, South Bend; and “Daughters and the Motherline: Women and Power on Screen” at Boston University. She presented “Aging, Eros and a Wicked Powerful Feminism” at the Society for Cinema and Media Studies Conference, New Orleans, LA.


Paul Peppis chaired one panel, organized another, and presented a paper, “Salvaging Dialect in Claude McKay’s Constab Ballads,” at the Modernist Studies Association Conference in Victoria, Canada. He was appointed to the Advisory Board of the Oregon Humanities Center and was elected as a regional delegate to the Delegate Assembly of the Modern Language Association, representing the Western US and Western Canada.


William Rossi presented “Making Environmental Temporality in Thoreau’s Late Manuscripts” at the Modern Language Association Convention, LA, and published a review essay, “Emerson, Thoreau, Fuller, and Transcendentalism,” in American Lit-
Gordon Sayre’s translation of François-Benjamin Dumont de Montigny, The Memoir of Lieutenant Dumont, 1715-1747 is under contract for publication with the Omohundro Institute for Early American History and Culture / University of North Carolina Press. He has also been named a Fulbright Scholar and will be a Fellow at the Université Laval in Quebec during spring 2012 studying history curricula, historical sites, and scholarly analysis of the seven years war as a turning point in North American history in Anglo-Canada and the USA.

Steven Shankman published Epic and Other Higher Narratives: Essays in Intercultural Studies (co-edited with Amiya Dev) as well as several articles. He gave invited talks at Princeton and Harvard and a plenary address at the annual meeting of the North American Levinas Society entitled “Turned Inside-Out: Teaching Levinas and Literature Behind Prison Walls.”


Nathaniel Teich (Professor Emeritus) presented “The Use of Familiar Idioms for Quantitative Analysis of Language Development and Cognitive Functioning: Implications for Humanistic Language Study and Teaching” at the Hawaii International Conference on Arts and Humanities in Honolulu, HI.

Courtney Thorsson presented “‘There were lives in the Building’: Gwendolyn Brooks’ Black Aesthetic of the Domestic” at the Northeast Modern Language Association Conference in New Brunswick, NJ.

Cynthia Tolentino published three essays: “Post-1898 Imaginative Geographies: Puerto Rican Migration in 1950s Film,” Journal of Transnational American Studies, Special Forum: “Circa 1898” (forthcoming 2011); “Philippine Studies and the End of the American Century,” Kritika Kultura (February 2011); and “‘A Deep Sense of No Longer Belonging’: Ambiguous Sites of Empire in Ana Lydia Vega’s Miss Florence’s Trunk,” in Strange Affinities: The Gender and Sexual Politics of Comparative Racialization, eds. Grace Kyungwon Hong and Roderick A. Ferguson (Duke UP, 2011). With a Council on International Educational Exchange grant, Professor Tolentino will participate in a faculty seminar on decolonization and globalization at Cheikh Anta Diop University in Dakar, Senegal this June; the faculty seminar will provide opportunities to extend and update cultural studies of Asian communities in Africa by focusing on questions about how literature and art negotiate the politics of migration, diaspora, and community within the postcolonial landscape of contemporary Senegal and Africa.


Elizabeth Wheeler presented “‘Intense, Extravagant, and Problematic’: Seizing Space in Disability Narratives” at the Society for Disability Studies meeting in San Jose, CA.

John Witte has published poems in The New Yorker, Narrative Magazine, Agni, Iowa Review, Antioch Review; and the Southern Review.

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Graduate Student News

Drew Beard presented “A Dirty Trailer is a Playground for the Demonic”: Diagnosing and Treating the Paranormal with the Ghost Hunter” at the Society for Cinema and Media Studies conference. His article, “Strange Bedfellows: The Chaucerian Dream Vision and the Neoconservative Nightmare,” was published in The Irish Journal of Gothic and Horror Studies (June 2010).

Megan Benner received an Oregon Humanities Center Graduate Dissertation Fellowship and presented a work-in-progress talk, “‘Incalculably Diffusive’ Gifts in Middlumarch,” in February as part of this fellowship.

Maggie Evans’s article, “‘Itself is All the Like’: Selfsameness as Metaphor in the Poetry of Emily Dickinson,” is forthcoming in the Emily Dickinson Journal. She was also awarded the Jane Grant Dissertation Fellowship from the UO’s Center for the Study of Women in Society as well as a UO College of Arts and Sciences Naomi Luvaas Graduate Fellowship.

William Fogarty published “Wallace Stevens, in America, Thinks of Himself as Tom MacGreery” in the Wallace Stevens Journal (Spring 2010).

Brian Gazaille received one of two Excellence in Teaching Awards for his work in the UO Composition Program.

Matthew Hannah presented “familiar things”: Objects and Repression in Rebecca West’s The Return of the Soldier” at the conference, Echoes of Trauma: Exploring the Intersections Between Trauma and Culture, Baton Rouge, LA.

Marcus Hensel presented “The Gift of Good Land?: Settled Lands and Waste-lands in Anglo-Saxon Thought” at the BABEL Working Group Conference in Austin, TX. He received the UO Outstanding Composition Teacher Award and

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has been appointed to serve as one of two Assistant Directors of Composition at UO next year.

Chelsea Henson presented “Hyperreal Blessings: Chaucer’s Pardoner’s Relics as Simulacra” at the Rocky Mountain Medieval and Renaissance Association conference in Salt Lake City, UT. Her panel proposal, “Ocean Translations,” was accepted for the 2012 New Chaucer Society Congress in Portland, OR.

Nick Henson’s article, “California Travesties: Lines of Resistance in Pynchon’s Vineland and Against the Day,” is forthcoming in a collection from the bi-lingual journal, Profils Américains. He presented a paper on Wallace Stegner’s Joe Hill at the Western Literature Association conference.

Kom Kunyosying presented “R. Crumb, Geek Rage, and the Originating Tropes of Geek Melodrama in Film and Television” at The Society for Film and Media Studies Conference in New Orleans, LA.


Jenny Noyce has been appointed to serve as one of two Assistant Directors of Composition at UO next year.

Whitney Phillips won a one-year HASTAC Digital Humanities fellowship. She was interviewed by the Houston Chronicle and the Daily Mail for her work on cyber-trolling, and by BBC radio for a story on Facebook memorial trolling. She was invited to contribute to the volume Spreadable Media, ed. Henry Jenkins (forthcoming New York UP); she served on one panel on “Privacy in the Age of Facebook” for USC’s Visions and Voices lecture series, and on another, “Playing with Fire: Learning in Niche Online Communities,” at the Digital Media and Learning conference in Long Beach CA. She delivered “Trolls and the Trolls Who Troll Them” as part of the Oregon Think Tank’s “Why Do We Laugh: The Psychology & Culture of Humor” panel, and she presented “Trolls!!!” at the UO Digital Scholars Symposium. Her interview article, “Free Speech, Privacy and Control: An Interview with Paulie Sosach,” is forthcoming in a special issue of the UK Journal, Index on Censorship, on privacy.

Sarah Ray Rondot received the UO College of Arts and Sciences Charles A. Reed Graduate Fellowship. She has also been offered a Graduate Teaching Position in the UO Women’s and Gender Studies Department for next year and will be teaching Women’s and Gender Studies 101: Gender and Power.

Stephen Rust chaired a panel and presented a paper at the Society for Cinema and Media Studies conferences and published a book review of Animals and Agency (edited by English department alumni Sarah McFarland and Ryan Hediger) in the journal ISLE.


Stephen Siperstein received one of two Excellence in Teaching Awards for his work in the UO Composition Program.


Veronica Vold won the Northeast Popular/American Culture Association Graduate Student Prize for her essay, “Risk and Hope in David Small’s Stitches,” which she presented at the NEPCA’s 2010 conference in Boston, MA. She also presented “Grocery Shopping as a Practice of Black Masculinity in Geoffrey Canada’s Fist Stick Knife Gun” at the Food Justice Graduate Student Symposium at the University of Oregon.

Alumni News

John Addiego (BA ‘75, MFA ‘77), a former poetry editor at the Northwest Review, published his second novel, Tears of the Mountain (Unbridled Books, 2010); his first novel, The Islands of Divine Music, was published by Unbridled Books in 2008.

Michael Arnzen (PhD, ’99) was awarded 2010-11 Professor of the Year at Seton Hill University (Greensburg, PA), where he has taught full-time since completing his dissertation on The Popular Uncanny at UO in 1999. Arnzen was promoted to full Professor in 2009 and is currently serving as Division Chair of the Humanities at Seton Hill. He continues to teach not only in the English curriculum, but also mentors horror novelists in their Writing Popular Fiction MFA program. He recently co-edited a textbook, Many Genres, One Craft: Lessons in Writing Popular Fiction (Headline Books, 2011). A revision of his dissertation is in progress for publication by Guide Dog Books in the year to come. You can catch up with Mike at http://www.gorelets.com

Andrew Brottlund (MA ’10) is currently teaching courses in writing and literature at Chemeketa Community College.

Stephanie Callan (PhD ‘07) has accepted a tenure-track job as Assistant Profes-
sor in English at Spring Hill College in Mobile, AL, where she will be teaching courses in twentieth century literature.

Richard Collins (BA ‘76) became the founding Dean of Arts and Humanities at California State University Bakersfield in fall 2010.

Nina Chordas (PhD ‘98), associate professor, English, University of Alaska Southeast, Juneau, published a book, *Forms in Early Modern Utopia: The Ethnography of Perfection* (Ashgate, 2010). She spent spring term, 2010 as AHA Professor in Angers, France, where she taught two courses, one on French Utopias and one on Rabelais.

Kevin Desinger (BA ‘79) published a novel, *The Descent of Man* (Unbridled Books, 2011). Based in an unnamed town very much like Portland, Oregon, the novel tells the story of how an ordinary man puts his quiet life and marriage at risk by reacting to a series of menacing events in a less and less civilized manner.

Thomas Dodson (BA ‘79) was appointed Professor, Oral and Maxillofacial Surgery, Harvard Medical School. “Healthcare may not seem a common career path of English majors,” Dr. Dodson explains, but he found it “a viable choice, enhanced by having a liberal arts degree.” He “remembers fondly” studying the Historical Novel with Professor Richard Stein, Chaucer with Professor James Boren, and Shakespeare with Professor Stanley Greenfield. Based on his experience as a scientific writer, Dr. Dodson offers three principles for successful writing: “(1) no manuscript is too short, (2) use short, declarative sentences, and (3) have something to say.”


Rachel Hanan (PhD ‘10) has accepted a tenure-track Assistant Professorship in the English Department at Northwest College in Wyoming.

Alex Hunt (PhD ‘01) is Associate Professor of English at West Texas A & M. He is editor *The Geographical Imagination of Annie Proulx: Rethinking Regionalism* (Lexington Books, 2008) and co-editor with his wife Bonnie Roos (PhD ‘01 COLT) of *Postcolonial Green: Ecocritical Politics and World Narratives* (U Virginia P, 2010). At West Texas A & M, he won the university research award in 2010 and a Chancellor’s Teaching Award.


Frederik Byrn Køhlert (MA ‘07) published *The Chicago Literary Experience: Writing the City, 1893-1953* (Museumb Tusculanum Press, 2011). Frederik is working on his PhD in English at the University of Montreal.

Katarzyna Marciniak’s (PhD ‘98) article, “Pedagogy of Anxiety,” *Signs* (Summer 2010), received the 2010 Florence Howe Award for feminist scholarship in the field of foreign languages and literatures by the Women’s Caucus for the Modern Languages at the MLA Annual Convention in L.A.


Sarah Jaquette Ray (PhD ‘09, Environmental Studies with English focus), Assistant Professor and Program Coordinator, Geography and Environmental Studies at University of Alaska Southeast, has been offered a contract for her book, *The Ecological Other*, from University of Arizona Press. She published an article, “Endangering the Desert: Immigration, the Environment, and Security in the Arizona-Mexico Borderland ,” in *Interdisciplinary Studies in Literature and the Environment* (Autumn 2010). Next June, she will co-host an ASLE symposium, “Environment, Culture, and Place in a Rapidly Changing North ,” at Alaska Southeast.

Carter Soles (PhD ‘08) has accepted a tenure-track Assistant Professorship in Film Studies in the English Department at The College at Brockport (SUNY).

Kelly Sultzbach (PhD ‘08) is Assistant Professor at the University of Wisconsin, La Crosse. Her article on “The Contrary Nature of Christina Rossetti’s *Goblin Fruits*” will be published in a special Victorian Ecology issue of *Green Letters: Studies in Ecocriticism* (December 2011). She has won a university research fellowship allowing her to spend this summer working on Virginia Woolf papers in the Berg Collection of the New York Public Library.

Corbett Upton (PhD ‘10) presented a paper, “Jamaican Shadows: Extending the Borders of Claude McKay’s Poetry,” with the African American Literature and Culture Society at the American Literary Association annual conference in Boston.

Cody Yarbrough (BA ‘07) has written the screenplay for *Wuxia Knight*, a $25 million budgeted youth-oriented martial arts movie, ideally the first in a franchise of movies based on the Chinese fiction genre, *Wu Xia*, which involves martial arts, magic and flying.

Erin Young (PhD ‘09) has accepted a tenure-track position as Assistant Professor of Cultural Studies at the Long Island Center of Empire State College (SUNY).
Lisa Gilman, Director of the UO Folklore Program, Completes Documentary Film

This May, Associate Professor of English, Director of the Folklore Program, and CSWS affiliate, Lisa Gilman, completed and screened on campus her new documentary film, *Grounds for Resistance: A Film about Contemporary G.I. Resistance*. In November 2008, a group of U.S. veterans opened Coffee Strong, a coffee shop located outside the gates of the U.S. Army base Fort Lewis in Washington. Inspired by the Vietnam-era G.I. coffee house movement, Coffee Strong provides a safe space where service members, military families, and veterans drink coffee and talk, regularly reflecting on their experiences of war, deployment concerns, the hardships of life in the military, and veteran benefits.

At the center of the film are men and women whose experiences in the military and war compel them to commit to helping others who are serving or have served. The film examines the stories of these men and women, including their decisions to join the military, their experiences of war, and their motivations for devoting themselves to Coffee Strong. It records how their relationships with one another and their efforts to make a more peaceful and just world help them cope with their own experiences.