

## English Begins a New Chapter A Message from Anita Helle



Anita Helle, Professor of English, was appointed Transitional Director in February 2011. She has served as Associate Chair of English since 2006. Her research and teaching interests include 20<sup>th</sup>/21<sup>st</sup> century American women poets, histories of literacy and pedagogy, literature and photography, and narrative medicine. Her recent book is *The Unraveling Archive: Essays on Sylvia Plath* (University of Michigan Press, 2008).

This year the Department of English begins a new chapter in its history with a proposed name change and expansion as a School of Writing, Literature, and Film. As part of the reorganization of the College of Liberal Arts, our name change draws attention to the full spectrum of academic programs that characterize our distinctive mission and impacts across the university: creative writing, rhetoric and writing (composition), literary studies, and film studies. As incoming Transitional Director, I look forward to providing leadership during a period of renewal and reinvigoration already shaped by months of faculty planning and discussion.

In the School framework, OSU continues to offer all existing English and writing degrees—majors, minors, graduate degrees and program courses. Scholarships, awards, and faculty professional development opportunities will continue to recognize exceptional student and faculty talent, as they always have. Exemplifying these traditions of excellence, this issue of *the English Letter* concludes a remarkable year of achievement, with seven new books authored by our faculty, and news of alumni and students.

Our program-building activities this year have also been noteworthy. Steady increases in enrollment of English majors and writing minors confirm the focus and flexibility of English studies and its far-reaching and persistent value, even in a challenging economy. A renewed emphasis on undergraduate internships produced first-time opportunities for undergraduate research, service and pre-professional experience in fields of writing and publishing, English teaching and community service, library and information science, and medical humanities.

Under the direction of Associate Professor Tara Williams, our increasingly robust and exciting Master of Arts in English Program broke new ground with a refocused curriculum in two areas of concentration, rhetoric and writing and literary and cultural studies. And our flagship Master of Fine Arts in Creative Writing program marked its tenth anniversary with an alumni celebration at the Associated Writing Programs national conference in Washington, D.C. The Creative Writing Program also launched a “Literary Northwest” reading series, augmenting the well-known Visiting Writers’ Series and showcasing regional writers.

Future issues of the *English Letter* will capture the pace and direction of change as the School builds on excellence in scholarship and creativity, while expanding outreach programs and launching new initiatives and scholarship programs to benefit students. Beginning summer 2011, we will be featuring a revised webpage with regular highlights of the new transdisciplinary partnerships we are building across the Division of Arts and Sciences and in CLA. Such collaborations are already evident—for example, in the contributions of American literature professors Kerry Ahearn and Peter Betjemann to last February’s “Song of the Blue Ocean” symposium, a gathering of humanities scholars, writers, scientists.

As the *English Letter* heads to print, we are delighted to announce a new \$600,000 donor gift to the Master of Fine Arts in Creative Writing for a Literary Prize (see page 2). Tentatively named the “Stone Prize” after donors Patrick and Vicki Stone, this award to a major American writer will bring national attention to our programs for years to come. We look forward to an eventful year ahead.

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## Flexing OSU's Literary Muscle

*A \$600,000 gift establishes a major literary prize and brings attention to our MFA program.*

Patrick Stone, '74, was just back from two tours of duty in Vietnam when he attended a lecture by OSU history professor William Appleman Williams in southern Oregon. Stone was so moved by the talk, he enrolled at Oregon State, where he credits the College of Liberal Arts with giving him a "sense of perspective" and an "intellectual confidence," both of which have served the successful businessman, art collector and voracious reader well.

"Listening to Appleman Williams' talk put my experiences in Vietnam into perspective and helped me understand how a nation like the United States uses and misuses its power, and that it's not your fault," said Stone, who was struggling to reenter society following the war. At OSU, he found mentors, inspiration and direction from professors Appleman Williams, Mark Spontenburgh (art), Richard Ross (anthropology), Paul Farber (history) and Stone's roommate, fellow Vietnam vet and lifelong friend, Mike Collins, '79.

Stone and his wife, Vicki, are now giving back to the College of Liberal Arts, choosing to endow what will be one of the top literary prizes in the nation for lifetime achievement and shine a bright spotlight on the university's Master of Fine Arts Program in Creative Writing. The 12-year-old program has a growing reputation for its emphasis on mentoring students, building community and reaching out to underserved populations—including at-risk youth and military veterans.

The new prize, tentatively named the Stone Literary Award, will honor a major American author who has created a body of critically acclaimed literary work and has been—in the tradition of creative writing at OSU—a dedicated mentor to succeeding generations of young writers.

The Stones' \$600,000 commitment will allow OSU to award the inaugural prize during the next academic year and will also provide longer-term funding through an endowment. The prize itself is expected to be up to \$20,000, making it one of the most substantial awards for literary achievement in the country.

"When Vicki and I asked ourselves what we could do to draw attention to the College of Liberal Arts so it becomes a leading topic of conversation when you mention Oregon State, highlighting the Creative Writing Program made good sense because it's such a gem," said Stone. "The enthusiasm and commitment of the faculty to their students is infectious, but the program is such a secret, we wanted to draw more national attention to it by way of this prize."

Recipients of the Stone Literary Award will give readings, master classes and lectures in both Corvallis and Portland, highlighting the value of creative communication in contemporary American culture. In conjunction with the prize, an "Everybody Reads" program will feature a selected book by the writer, with events at libraries, book clubs and independent bookstores.

"Oregon State has a long legacy of creative writing excellence, starting in the 1950s when Pulitzer Prize-winner Bernard Malamud and William Appleman Williams both taught here, and William Kittredge was a student," said Larry Rodgers, dean of the College of Liberal Arts. "The Stones' vision and generosity will elevate the national prominence of our MFA Program and expose our students, faculty and all Oregonians to some of the most esteemed literary artists in the nation."

Stone has had a successful 35-year career in the real estate industry. He is the retired CEO of Fidelity National Information Solutions and retired president and chief operating officer of Fidelity National Financial. Stone is currently president and CEO of Williston Financial Group based in Lake Oswego, Oregon, and chairman of the board of The Stone Group, a commercial real estate brokerage, consulting and investment firm based in Austin, Texas. Stone, chair-elect of the OSU Foundation Board of Trustees, has served as a trustee since 2004 and also co-chairs The Campaign for OSU.

Our nationally-competitive MFA Program in Creative Writing attracts more than 100 applicants for 10 spots, and its faculty and alumni consistently win awards and publish widely.

"The national visibility of the Stone Award will make Oregon State a literary destination for talented young writers, and expose OSU students to the culture's best critics, authors and thinkers," said Marjorie Sandor, who directs the MFA Program. "We are grateful to Patrick and Vicki Stone for recognizing OSU's literary legacy and potential to be among the top creative writing programs in the country."

**Gregg Kleiner**

**(This article originally appeared in the Spring 2011 *Oregon Stater*)**

## *Talking Shop: The Language of Craft in an Age of Consumption*

By Peter Betjemann

University of Virginia Press

Peter Betjemann's career in literature began in an undergraduate class called "The Art of Reading and Writing," in which he studied a list of material ranging from American works to the Bahgavad Gita. The time Betjemann spent in this class learning about the scholarly aspects of literary study convinced him to change his major from pre-med to English.

His new book, *Talking Shop: The Language of Craft in an Age of Consumption*, is the result of his studies in craftsmanship and the language that developed from the craft culture that emerged in the United States in the 19th and early 20th centuries. Betjemann describes his project as such: "It is an interdisciplinary focus on words and things together and how they talk to each other." The book thus describes many different cultural representations of craft and, most particularly, the popular language that emerged from artisanal terminology.

*Talking Shop* focuses on a time when craft became a prominent cultural value. While historians and art historians have studied the objects produced by the crafts movement, Betjemann argues that one of the most important innovations of the era was its invention of new "textual outlets" for promoting workmanship and describing the effects of the handmade. Authors such as Nathaniel Hawthorne, Henry James and Harriet Joor wrote about work, craft and handmade objects. Architects such as Frank Lloyd Wright, sculptors such as Horatio Greenough, and furniture makers such as Gustav Stickley created and also packaged their creations in language meant to convey the purity of craftsmanship to a reading public eagerly consuming the idea of the handmade. In Greenough's case, for instance, the sculptor attempted to navigate into the literary world by penning two volumes of essays on craft under a pseudonym—Horace Bender—that connoted his ability to shape both physical matter and words to his will. Like many of these authors and craftspeople, Betjemann navigates the territory between the writer and the artisan. Just as writers of the era attempted to label and describe handmade things, and artisans of the era attempted to frame and sell their work in print, Betjemann insists on a methodology that allows objects to tell stories and language to viably represent objects.

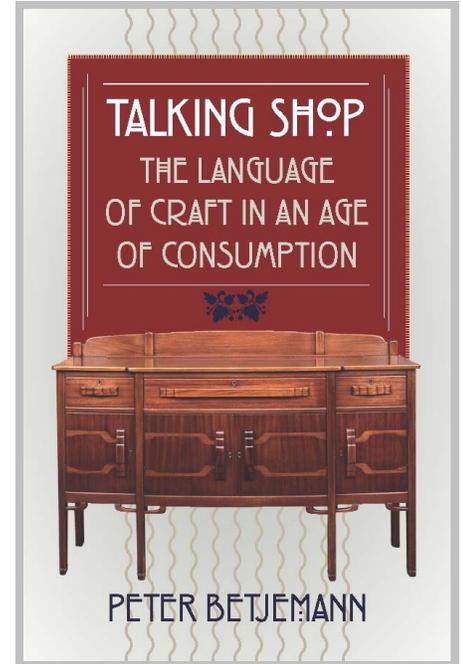
In addition to how it represents objects, Betjemann relates how artisanal language represents social power. He emphasizes the political importance of craft terminology in a time when traditional apprenticeship structures were being supplanted by new, more anonymous modes of production. The ideals encoded in the language of craft, including "honesty" and "practicality," soothed anxieties that western culture was heading down a path that tends to devalue individual expertise and practical knowledge. The influence of these developments can be seen in our modern everyday lives. The "artisanal" is sold to us in our coffee and supermarket breads, and in our mass-marketed furniture. The book discusses both the creation of the mythology of traditional craftsmanship and how our modern culture of craft has departed from these ideas.

Betjemann has a very personal history in woodworking. As a young man in New England, his brother, a burgeoning magician, enlisted Betjemann's help to create a door frame for an illusion called "The Flash Appearance." Betjemann enjoyed the project so much he took a position as an apprentice to John Zachary, of Water Street Furniture Studios in Northampton, Massachusetts. Betjemann recalls his apprenticeship as the emotional birth of *Talking Shop*. He describes enjoying the regularity of an artisan's perfect technique and the ease and fluidity with which a craftsman completes regular tasks time and time again. Betjemann indulges in his woodworking hobby when he is not in his classroom or office.

In the English department, where he is an Assistant Professor, Betjemann's focus is on American literature of the same era covered in *Talking Shop*. He loves to bring visual media into the classroom, using period paintings, pictures and consumer goods from catalogs to introduce ideas about the cultural significance of objects and the language used to describe them. He wants his students to discover how the objects themselves represent their cultural and native environments.

Betjemann is involved in developing the new curriculum for English and Writing undergraduates. He considers this to be a "powerful moment in the department's history." He passionately wishes to embrace the opportunity to structure the curriculum in a way that provides students rigorous and practical training for their future endeavors.

*Talking Shop* is a work that intends to highlight the development of a cultural language centered on craft and workmanship. Peter Betjemann has created a work that enables scholars to apply the textual attributes of craft to other disciplines, and he brings his knowledge into the classroom by teaching his students to be the future curators of our artistic and cultural heritage.



Emily Barton

### *One Day the Wind Changed*

By Tracy Daugherty

SMU Press

Here in the Northwest, we take water for granted, as a part of our everyday life. Water can be a celebrated friend, even when we feel it has swamped us. It clings to the plants, the earth, and even to the air. But Tracy Daugherty wasn't always surrounded by the wet: "In the Southwest desert, water is scarce, a prized commodity. I think people in desert landscapes are always aware of scarcity." By scratching through memories of the "landscape of his imagination," Daugherty conveys this beauty of absence and yearning in his newest collection of fiction, *One Day the Wind Changed*.

Daugherty's collection of 16 stories centers around a sparse region that greatly affects those living in it. "I was trying to find words for how the landscape changed my thinking, my breathing, how you move your body." Daugherty's characters reflect the desert's influences in different ways, but are united by the importance of breath.

"A lot of the characters suffer from asthma which I use as a metaphor in the book to show how difficult the life is there. In the Southwest, everyday living is a challenge, as the harsh landscape, filled with heat, dirt, and thirst gives no quarter to those who attempt to inhabit it."

Even the light seems stronger in the desert than it does in other parts of the country. "People from the Northwest don't really know what brightness is," Daugherty quips. "Even on the brightest, sunniest day here in Oregon, it's nowhere near the Southwest's intensity."

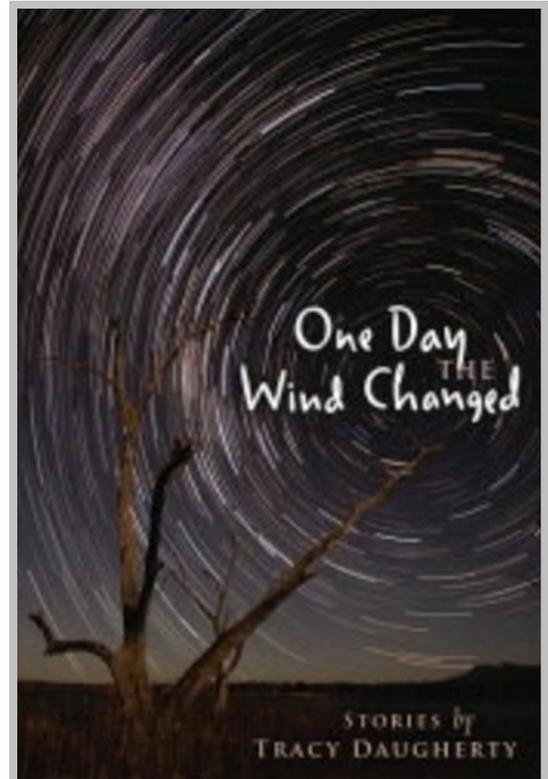
For Daugherty, the lack of water in the desert reflects an almost spiritual longing in the people who exist there. "The land was once at the bottom of an ocean, and the sea's absence haunts it. There's a lingering feeling in the air that something completely different and strange and magical is just out of reach."

Throughout the stories, the influences of the landscape operate as a unifying force that delineates suffering through numerous situations and experiences, and gives the reader the sense that they are looking into a foreign world.

In a story entitled "Magnitude," Daugherty writes about a man who works at a failing planetarium. The realistic setting of a small, restricted space clashes with the illusion that the whole universe can be captured within its dome. In essence, Daugherty creates a world within a world, one in which his character can design and control the space around him. This contrast between enclosure and expansion is characteristic of Daugherty's writing, floating back and forth between open and confined spaces.

This movement also reflects Daugherty's attitudes about his adopted terrain versus the desert. "To me, the Northwest feels like a very closed, even claustrophobic, landscape, and the desert, as harsh as it is, is wide open," he says. This openness provides Daugherty with opportunities to trace natural movement and change, and to find personal significances in them. Daugherty feels that in this book "exploring emotions, particularly those associated with a spiritual ache or mystery, was more important than plot or character development or action. These stories are about an individual sensibility."

Throughout the collection, Daugherty creates a richly detailed lens through which the reader views each story, a kind of meditation on the Southwest as a whole. Daugherty creates this dream by mirroring the contours of the landscape in the rhythms of his language. Throughout the collection, Daugherty's goal is "to let the words go where they need to go. I want to know what writing can do that *only* writing can do. Ultimately, what is it in fiction, in language on a page, that is unique to our thinking—that is different from other forms of discourse, art, or thought?"



Rachel Chapman

## *Jewishness and Masculinity from the Modern to the Postmodern*

By Neil Davison  
Routledge Press

Questions about the construction of masculine identities in the 20<sup>th</sup> century lie at the heart of English Associate Professor Neil Davison's latest book, *Jewishness and Masculinity from the Modern to the Postmodern*. From the 1894 Dreyfus affair in France to Philip Roth's publication of *Portnoy's Complaint* (1967), Davison studies ways in which Jewish and non-Jewish authors from George Du Maurier to Theodor Herzl to Roth and more portray Jewish men, and what that reveals about Jewish male identity. As part of this examination, Davison also focuses on the concept of the "feminized" Jewish male, portrayed in fiction, racial thought, and scientific treatise, and so often internalized by Jewish men. But, he says, by the end of the 19<sup>th</sup> century, this image had moved from its older assumptions of the Jewish weakling and inauthentic male to one more often feared as a powerful, "threatening feminine agent" active in the modern world.

Discussing his project enthusiastically in his Moreland office, Davison says that cultural questions like gender identities, race, and religion, with their anxieties and prejudices, are often best examined through the work of authors who lived and grappled with these ideas in fiction, because fiction is not only a historical artifact but also a tool of critical thinking. Fiction, then, built out of the complexities of life and times may be truer than reality in that it is both shaped by and shapes historical forces.

After publication of his acclaimed 1997 study *James Joyce, Ulysses, and the Construction of Jewish Identity: Culture, Biography, and "the Jew" in Modernist Europe*, Davison reread George Du Maurier's sensational 1894 novel *Trilby*. Reexamining Du Maurier's powerfully manipulative Jewish villain Svengali in contrast to the contemporaneous figure of Dreyfus led to Davison's 2002 article "The Jew" as Homme/Femme-Fatale: Jewish (Art)ifice, *Trilby*, and Dreyfus" which became the tacit beginnings of his new study.

How the Dreyfus drama affected reporter Theodor Herzl led Davison to show how Herzl's Zionism longed for a Jewish homeland about the same time that German nationalism was rising. However, the portrait of Jewish identity is not so simple. As Davison cautions in his second chapter, although "Herzl's witness of the first Dreyfus trial became for nearly one hundred years afterward a foundational myth of Zionism," in fact the question goes far deeper into the fin-de-siecle call for an emancipated and re-masculinized resurgent "muscle-Jew," a controversial nationalist construct some scholars argue came to a real-world fruition in Israel's wars of defense and subsequent militaristic culture.

Hemingway's powerful Jewish boxer character, Robert Cohn in *The Sun Also Rises*, becomes in Davison's study a kind of post-Dreyfus logical sequel. The hyper-masculine Hemingway admired tough guys, and this was a time when Jewish American athletes such as Samuel Mosberg, gold medalist at the 1920 Olympics, won renown and respect in boxing in particular, overcoming stereotypes of the weakling with a "Jewish athletic bravado." But more important than any real masculinity, says Davison, is "masculinity [as] a metaphysical essence that cannot

be known but only observed through such intangibles as... violent acts that must end in death to be completely leached of all gender ambiguity." In Hemingway's novel, even the Jew as athlete, fighter, and lover is seen as racially less masculine than his gentile post-war compatriots.

The boxer and the bullfighter, then, of the 1920's are contrasted to the earlier century's obsession with psychobiology and genetics as determining destiny, such that even the biological bodies of Jews were taken as proof of their degenerate "unnatural" or womanly nature, and the anxieties of Joyce's Leopold Bloom. Davison argues that "Bloom's Jewish identity presented challenges not only along the lines of the feminized Jew, but along those of traditional Judaic ones as well... [because] Bloom represents a bourgeois-Jewish cosmopolitanism and anti-Zionism... [that] investigates the racial/gender/religious parameters of modernity in a broad Enlightenment sense as well as in the particularities of modern Jewish experience and anti-Semitism."

Arriving finally with the liberal bourgeois, second-generation American Jewish society in Roth's novels and how identities are built on the shifting concepts of masculinity, Judaism, Diaspora Jews and Israelis, Davison points out that "despite being a writer focused on gendered Jewishness, Roth has never perceived himself as the *direct* heir of controversies surrounding 'the Jew' of modernist Europe." And yet, of course, the continuum follows, as Davison shows. Finally, while Roth says "THERE IS NO SOLUTION TO THE JEWISH QUESTION," the answer may lie in not only recognizing the historical situation of Jews as the negative Other of Western culture, but understanding how that status both contorted and transformed gender identity in the 20<sup>th</sup> century.

Davison's meticulously detailed argument in *Jewishness and Masculinity* follows the arc of his scholarship, anchored around the core of his oeuvre on James Joyce's Irish/Jewish artist Bloom. Intertwined with the Jewish hero is the rise of Jewish nationalism, the reform branches of Judaism, and the Zionist push, with its rekindled Jewish pride. Davison carefully recounts Joyce's knowledge and interest in this movement. Ultimately, he says, "controversies surrounding the feminized Jew run from a deeper place in Western consciousness to become a central question of modernity and the postmodern present. In fact, it might not be too much to argue that the Dreyfus affair's disruption of the origins of liberal modernity from the revolution onward, as well as its insisting on the question of Jewish/Masculine identities, is one of the epicenters of modernity and thus of post-modernity."

Because of his deep interest in Jewish Cultural Studies and Modernism, Davison, who won an OSU Teaching Excellence Award in 2000 and acclaim as an inspiring mentor, is always looking, through his classes on modernist topics, for ways to share his enthusiasm with students.

Sara Jameson

# Book News

## *Holding Lies*

By John Larison  
Skyhorse Publishing

All anglers have a lie: theirs is a peaceful and benevolent pursuit, a solitary and fulfilling activity that connects the fisherman with the wilderness. While this positive portrayal communicates a nonviolent and unobtrusive activity, ultimately, fishing is a blood sport that pits nature against man. This contradiction and deception is at the heart of John Larison's newest novel,  *Holding Lies* , where a culture works to protect the river and its legacy at all costs.

The novel follows Hank, a 59 year-old river guide whose position in the river community is in a state of change. As Hank attempts to reestablish his relationship with his daughter, the world of the river community is threatened when one of the younger generation is killed; this propels an examination of the legacy in place. The struggle between interior and exterior forces pushes Hank to assume a greater role in this community, transitioning to become a part of the "Old Guard" of the river, who are revered, respected and feared. Yet, for Hank, life is uncertain, as he continually struggles to define the relationships in his life.

Larison is an avid fly fisherman and drew on his own experiences when writing this novel. " *Holding Lies*  is based on a real river where every pool and rock has a name that's been passed on for generations," said Larison.

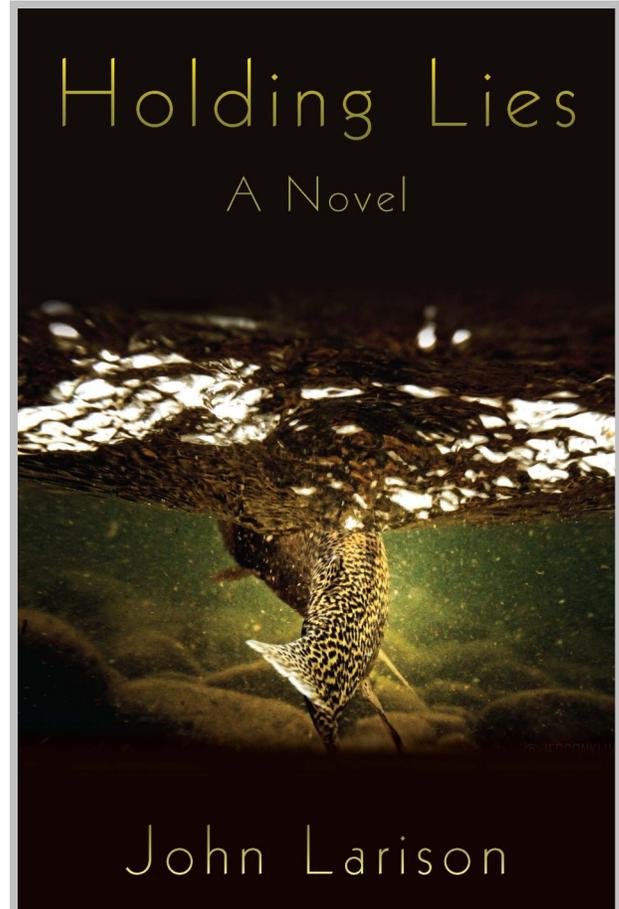
Although the river has a strong history, Larison emphasizes that it is its own microcosm; the universe of the river contains a violent subversion and secrecy on every level, and is "a whole world in and of itself." Yet, while this novel contains references to the unique Oregon culture, Larison argues that the novel could be transposed into any other microcosm: "This is the Oregon version of this story. There could be many others; even academics is its own microcosm."

Larison's novel brings the reader to a place where there is a universal truth: the truth of the river. The language in Larison's writing is filled with secrecy and unspoken truths, a further characteristic of "the way of the world" in  *Holding Lies* . Rules and regulations, imposed by an unknown force, pepper a world where everything and everyone has a place. The title of the novel is actually a fishing noun that describes the type of place where fish hold, or pause, before moving on to spawn. Larison felt that this title encapsulated the secluded and detached culture that revolved around the river.

"In the novel, everyone is holding on to some lies, some story that is a fabrication of some kind. This idea is a common feature of lies: everyone thinks they're doing the right thing." Larison says that maxim of the river culture is "Do right by the watershed," but the meaning behind that maxim changes from person to person. This sliding scale of right and wrong gives the novel its complexity and appeal, as the characters not only search for their personal truths, but the truth of the river. The insularity of the river culture transports the reader to a world with a sense of absolute belonging, a giving relationship between the people and the river, a familiarity and intimacy that only comes with years of learning and sacrifice.

*Holding Lies*  provides an opportunity to closely examine a community which prides itself on secrecy and seclusion; "The driving thought behind this novel is that the whole can be seen in any part of the small." Upon closer look,  *Holding Lies*  not only gives a view into the nature of community, fellowship, and commitment to ideals, but also into our own personal microcosms. As Larison said, "I think everyone has their own river."

**Rachel Chapman**



## *The Godfather* (BFI Film Classics)

By Jon Lewis

Palgrave Macmillan

When *The Godfather* entered production at Paramount Studios in 1971, some financiers doubted it would be a mega-blockbuster, but the film's backers hoped it would capture some of the glory of Mario Puzo's bestselling breakout novel.

*The Godfather* proved any naysayers wrong. The six-million-dollar budget yielded a whopping \$225 million return in worldwide ticket sales by 1997, and Marlon Brando's role as Don Corleone secured his second of two academy awards for Best Actor. The film won Oscars for Albert Ruddy (Best Picture), as well as Puzo and Coppola (Best Writing of a Screenplay Based on Material from Another Medium). And as its reputation swelled, *Entertainment Weekly* lauded *The Godfather* as the greatest film of all time, while the American Film Institute placed it second only to Orson Welles's *Citizen Kane* (1941).

With hundreds of studies, essays, articles, and reviews concerning *The Godfather*, why did the prestigious British Film Institute (BFI) turn to an English Department professor from Oregon State University to write their flagship book on the topic? The answer is simple: considering his publication accomplishments—and his notorious passion for gangster flicks—Jon Lewis is clearly the godfather of *Godfather* scholars.

"BFI approached me to write the book at a Society of Cinema and Media Studies conference in London in 2007," Lewis recalls. "I had already written about *The Godfather* in my mid-nineties book, *Whom God Wishes to Destroy*, along with two other essays in collections. But the BFI wanted something new, focused and unique. I really liked *The Godfather* trilogy and wanted to see a good book about it—so I said sure, right away."

From the outset, Lewis strategized how to differentiate his current research on *The Godfather* from his earlier work on the subject. And based on its critical reception, Lewis has certainly hit the mark. In a 2010 review in London's *Independent*, Christopher Hirst describes Lewis's analysis of *The Godfather* as so intimate that his study of the action "seems to be coming from an adjoining cinema seat." Perhaps that's because one technique Lewis deployed in crafting the book was to watch *The Godfather* frame by frame—but Lewis also credits teaching *The Godfather* at OSU with helping him sharpen his focus.

"I teach *The Godfather* every year," Lewis reflects. "I had seen the film at least twenty-five times, and taught it twenty. Whenever I teach gangsters, I assign an essay by Robert Warshow: 'The Gangster as Hero.' It was written years before *The Godfather* was made, but Warshow evokes important points. The old gangster movies are not about crime; they are about capitalism—about how Italian immigrants entered a market economy and found something they were good at. Old gangster movies expose the pathological nature of American capitalism."

According to Lewis, Coppola revitalized the old paradigm by shooting his film in "an audacious style," bringing the narrative into contemporary culture and suggesting gangster films can become a type of family melodrama about what a person must sacrifice to get ahead.

"Tony Soprano tries to have things both ways," muses Lewis. "But he is not good at either pursuit—not good at being a gangster or a father. In *The Godfather*, Michael (Al Pacino) ends up being a good gangster but a bad father, in contrast to Don Corleone, who was a good gangster and a good father. Sure, *The Godfather* is about families who are having experiences we will never have, but the decision Michael makes is a decision we must all make—are you going to choose work or family? Michael chooses work."

Lewis also argues that the gangster's actual role in Hollywood films—the making of *The Godfather*, in particular—is more significant than formerly known. Before Lewis began studying *The Godfather*, he was not aware that racketeer Michel Sindona poured money into Paramount in exchange for financing *Immobiliare*, a Vatican-held investment vehicle. "This news came out in 1990," Lewis explains, "and became the plot of *Godfather III*."

In his technical analysis of *The Godfather*, Lewis cites the ways in which Coppola influenced a new generation of filmmakers. Ultimately, Lewis suggests Coppola's position as a filmmaker in the 1970s enabled him to envision the gangster film in ways that were not possible before.

"Coppola went to film school at UCLA," Lewis notes. "The Warshow take on the gangster film was pivotal there. Coppola understood what this genre is all about, and he understood it in ways the filmmakers in the 30s could not foresee. Howard Hawks could not see his gangsters as themes in a historical context, but Coppola could. He could see how the gangster could be viewed in terms of modern capitalism."



Jillian St. Jacques

# Book News

## *The Late Interiors: A Life Under Construction*

By Marjorie Sandor

Arcade Publishing

Marjorie Sandor's first essay collection, *The Night Gardener: A Search for Home*, was published in 1999 to high praise in the literary world. Her second book of creative nonfiction, *The Late Interiors: A Life Under Construction*, continues the exploration of gardening, art, and domestic life in a time unexpectedly characterized by changes and new beginnings—midlife. Sandor, a professor in the Department of English since 1994, is current director of the MFA program in Creative Writing. She teaches classes on women writers and literature, and leads writing workshops for both undergraduates and graduate students.

Sandor's work in the department can be characterized by an abiding generosity. She seeks to give her student-writers authentic feedback from a practicing writer. She would like to give the students opportunities to promote literacy on a community and rural level as they launch their own careers as writers. Sandor and her students are working on finding funding for the addition of community outreach to the MFA program.

Sandor's generosity can be found in her literature classes, where the focus is less on writing and more on close reading. She shares her love of unpacking passages with her students and for finding what she describes as "the mystery that is at the heart of every story," a place where a close reader can identify a "psychological uncertainty." This is the idea that drives her approach in such classes as *The Uncanny Novella*, a title that drips in mystery.

It is the search for this mystery that drives Sandor's explorations of her own life in *The Late Interiors*. She opens her world to a reader in her new book, not resting until her own mysteries are found. She does this "not for the purpose of confession," as she puts it, "but for the purpose of connection to other humans who may be having the same experiences." Her writing has been described as "masterful," "graceful," "witty," "calm" and "passionate." *The Late Interiors* is all that and more. Sandor's style is difficult to pin down. She rejects labels and classifications though she seems to be making strides in the new and emerging art form that is creative nonfiction.

*The Late Interiors* is a braid of three forms: an early morning gardening journal, lyric "bursts," and more structured essays. In all three forms, Sandor brings a new vulnerability to her work, a vulnerability that we all can relate to as she encounters changes and uncertainty in her home and community. Each piece can stand alone as a work that explores the interior and exterior stories within the chapter. Gathered as a collection, they reach out in a unique way for a written work; they paint—they paint her life, her garden, her interior with bravery and her exterior with keen perceptions. They paint with the richness of color that Sandor infuses into her garden with plants whose names are as alluring as Black Watchman Hollyhock and Don Juan Climbing Rose.

Painting and color characterize this new book, from the cover art to the moment Sandor was inspired to collect her early morning journal entries in a cohesive volume. It was a particular quote from the daybook of 19<sup>th</sup> century painter Pierre Bonnard that did it: "Consciousness. The feeling of shock and memory." Sandor relishes the quote, and relates the experience of the moment she knew her "gardener's journal" might form the baseline of a book. It happened at the Metropolitan Museum of Art in New York, as she and colleague and husband Tracy Daugherty happened upon an exhibit of Bonnard's paintings

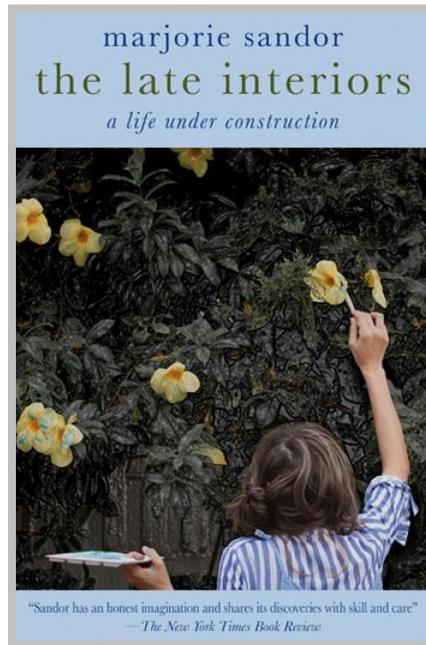
entitled "The Late Interiors." "I understood, very suddenly, what I was doing. That *remembering*, in the deepest sense of the word, is an effort to capture moments as they go fleeting past. Trying to capture what will inevitably disappear." She hopes to accomplish in her writing what Bonnard did as a painter in his later life.

Bonnard's method, Sandor explains, was unique for his time. He did not take his easel outside and paint *en plein air* like other painters of his circle, but took notes in a little daybook, notes that are particularly fascinating to a writer's ear. Sandor relates one of the most inspiring: "Vermilion in the orange shadows, on a cold, fine day." He took his daybook back to his studio, where he dabbed color onto an unstretched, unmounted canvas, waiting for the shock of memory to return. He continued until the painting came alive

with one last figure, usually dark and shadowy, that broke the symmetry of the frame. In his painting entitled "The Dining Room Overlooking the Garden," one of Sandor's favorites, Bonnard's culminating object appears at first to be the back of a chair, then finally, the shoulders and head of a human figure—his late wife Marthe. Sandor finds Bonnard's methods—and his devotion to apparently minor domestic subjects—enthraling.

"I had this unframed canvas sitting at home, at which I had been dabbing for over ten years without paying attention to organization, symmetry, plan." She gives credit to Daugherty for putting his "amazing eye for structure" to use on her work, allowing her to see what shape might be brought to the project.

The finished product is an effort to inhabit her own interior as she enters a new stage in her life. Sandor shares her experiences with honesty and bravery. It is ultimately a story of human experience and an invitation to join her as she seeks out the incidents in her life that she wishes to unpack with her readers.



Emily Barton

## *The Oregon Experiment*

By Keith Scribner

Random House

In our love of fiction, we readers throw ourselves into the sensations of a novel—the way the author’s words translate to our minds, the specific cadence and tempo of each syllable that passes before our eyes. Words that pour through our thoughts are colored through our experiences like water through a tea bag, maintaining an original essence while gaining depth and richness. Our sensations are individual to our experiences, yet universally, we cannot deny that every one of us identifies these vital influences with our own viewpoint of the world. So what if our most vital, individual sensation was removed, stripped from our arsenal of measurements of stimuli? Would our view of the world change? More importantly, would our view of ourselves change?

Keith Scribner wants to know these answers. More specifically, he wants to know about your nose. “Smell is the most primal sense; the first to come and the last to

go,” Scribner says, and while the nose has almost become a vestigial organ, in his newest novel, *The Oregon Experiment*, Scribner not only explores the significance of smell to his characters, but specifically, the significance of an Oregon smell, and how that scent can influence a life.

To research the significance of specific smells, Scribner travelled to San Francisco to make his own fragrance. As he discovered, all perfumes are composed of three “notes”: a base note, a middle note, and a top note. The base note usually has a “very raunchy” smell, pungent and strong. This extremity of scent provides the building point for all scents. The next note, the middle note, is composed of smells from leaves and grasses. Finally, the top note layers scents from fruits to provide a delicate balance that brings all of the notes together. Choosing the combinations of scents is a matter of instinct and preference. In essence, creating a fragrance is like composing music, blending notes together in experimental combinations until one can reach that perfect chord of harmony.

*The Oregon Experiment* follows a young couple whose relocation from the East Coast to the Pacific Northwest is a move toward rebirth and new life. Naomi is a professional “nose,” who has suffered from anosmia—the loss of her sense

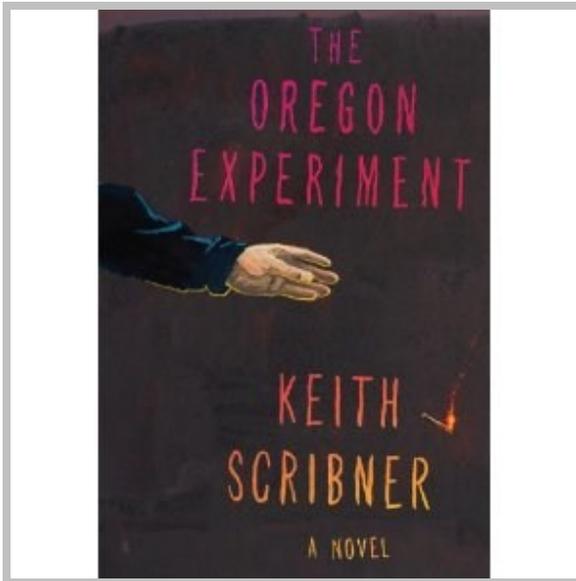
of smell—in the years before the novel opens. However, pregnancy has slowly rekindled her olfactory powers and arriving in Oregon seems to cure her: “She used to love mint. mint tea, mint jelly, mint gum. Like basil, a taste that’s mostly smell. Peppermint, apple mint, crinkly-leafed spearmint. She’d never known an entire night to smell of mint.”

Naomi is guided by her senses, but her husband, Scanlan, doesn’t feel the truth of primal influences. “Scanlan wants to believe he’s guided by instinct but in fact mostly allows ambition and lust to override this instinct,” says Scribner. “He’s very much obsessed and analytical and very much a critic; overall, he’s an academic.” As a professor and researcher of mass movements and domestic radicalism, in order to obtain an accurate observation, Scanlan should remain outside of the organization he studies, but he lets himself get sucked in. Scribner seems to use Scanlan to show the plight of the outsider, the pretender, the man who cannot truly understand.

This imbalance of sensuality between the characters is at the heart of the novel and revolves around the questions of truth of sensuality and experience: those who have sensuality know it intrinsically, and those who don’t. For Naomi and Scanlan, being East Coast transplants means viewing the sensual Northwest as untamed territory in which they can reinvent themselves; Scribner believes that is one promise of the American Dream—the hope for a new beginning in the frontier. “In that sense, the novel is written on the colonial model.”

*The Oregon Experiment* transports us to a world that is filled with sights, smells, and characters that are wonderfully representative of the Northwest. Ultimately, beyond all things, Scribner hopes that “anyone who reads this thinks, ‘what a complicated, interesting, good-smelling place.’”

Rachel Chapman



## Book News

### *Inventing Womanhood: Gender and Language in Later Middle English Texts*

By Tara Williams

Ohio State University Press

Associate Professor Tara Williams's book, *Inventing Womanhood: Gender and Language in Later Middle English Texts*, focuses on perspectives that emerged in the 14th century that for the first time began to collectively describe women beyond their traditional roles as mothers, wives, maidens and widows. The word "womanhood" was used to classify women by their virtue and by their female attributes. Williams researched literary works as well as devotional texts to find instances where women were depicted as representing ideals for the entire gender through their actions. She hopes that her conclusions regarding these passages further the studies of gender through language.

The first recorded passages using the word "wommanhede" are found in the "Knight's Tale" and the "Clerk's Tale" from Geoffrey Chaucer's *Canterbury Tales*. The two tales convey the inability of some women to embody womanhood and the ability of one woman to exemplify it. In the "Knight's Tale," the virtues of courtly females cannot be adopted by two female warriors. The warriors, Hippolyta and Emelye, resist what is expected of them in Athenian society. Emelye goes so far as to refuse marriage. Ultimately, they fail the ideal because they cannot submit.

In the "Clerk's Tale," Chaucer focused on the inwardly ideal woman. Griselda's husband tests her virtues by removing all other womanly roles except her submission to his word. First, he tells her untruthfully that he's murdered their children; thus the motherhood element is removed. Next, he tells her, again untruthfully, that he's married another woman. Her position as a woman must reside in her submission to her husband absent of all other feminine roles. She succeeds as an example of womanhood and is rewarded with praise.

John Gower explores themes of gender and identity in his long Middle English poem *Confessio Amantis* (*The Lover's Confession*). His perspective emerged after Chaucer's. Williams argues that different aspects of human nature, like womanhood, manhood and beastliness, can be found to overlap in Gower's work. She focuses on his depictions of gendered attributes through exterior evidence, such as feminine men and beastly women.

Williams follows the course of terms relating to women from the time they emerged in Chaucer's and Gower's works to how they are used in later medieval texts. Female authors such as Margery Kempe and Julian of Norwich relay their ideas about womanhood through sacred themes. Julian represents the motherly aspects of Jesus while Kempe combines motherhood and sexuality. The themes take the term "womanhood" beyond the themes of their predecessors.

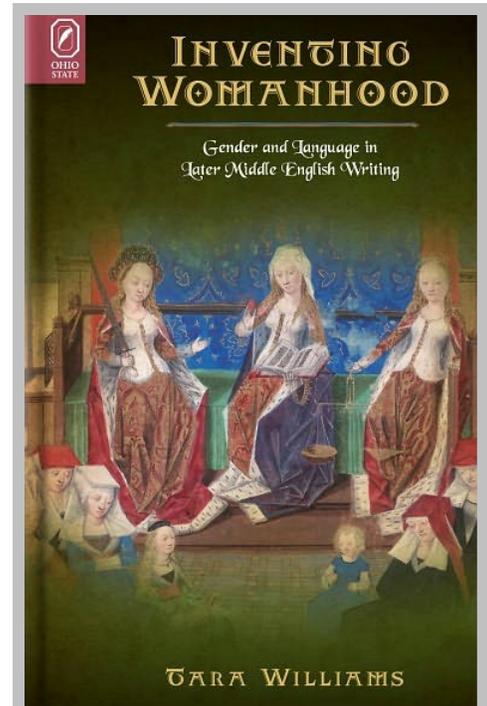
At the time these texts emerged, 14th century society was responding to the changing influence of woman after the plague. Women were enjoying more economic freedom. With this freedom came more choices. Medieval society was faced with questions about gender in relation to behavior. By identifying changing ideas in literary texts, Williams shows how those questions were answered.

Tara Williams says it was Chaucer who inspired her focus on medieval Europe and also her studies on womanhood. She describes the time in graduate school when her attention was turned to Chaucer and his seminal treatment of womanhood. "I had always had a love for literature, but I found myself more engaged with Chaucer. I got so excited about Chaucer. I kept raising my hand in class and I wasn't the kind of person who talked in class a lot." Referring to the "Clerk's Tale," she says, "It was then that I knew that I wanted to spend my life studying this. There's something about Chaucer that is an endless source of interest."

Her fascination seems to ignite answering sparks of interest in her students, who praise her as one of the best and most influential professors in the department, one who has a passion for teaching and for what she teaches. She describes coming to realizations about her passions while still a student herself. "I always knew English was the place for me." Deep inside she somehow knew she eventually would be drawn into the world of teaching, but it wasn't until she tried her hand at it that she realized she loved it.

Williams considers teaching and research "inseparable." The energy that she brings to preparing her classroom lectures has rewarded her with ideas for future research. Williams is working on a new project, one that grew from a teaching interest—magic in medieval texts.

As for her hopes for *Inventing Womanhood*, Williams says, "We couldn't talk about gender today without words that emerged in the Middle Ages." She hopes her work will contribute to the field of gender studies. Scholars can think about how views on gender in later periods are dependent on views of gender in earlier periods. She thinks that bringing language to the forefront can be a springboard into new insights and possibilities for gender studies.



Emily Barton

## On Kerry Ahearn's Retirement

By Michael Oriard

It's easier to write about a stranger or acquaintance than a friend.

It's easier to write about the dead than the living, but this is Kerry Ahearn's retirement, not his funeral.

Here goes, anyway.

Kerry, David Robinson, and I arrived at OSU together in 1976, three newly-minted Ph.D.s in American Literature. Having taught at Kansas State for two years, Kerry was not quite as newly-minted as David and I. He also had taken a brief detour on his way to academia through two years with the Peace Corps in Kenya in the late 1960s. Kerry arrived at OSU already a citizen of the world.

The three of us found that we had much in common and, with our wives, we bonded like rookies in training camp. Kerry was the one with the multiple talents and most varied interests. Besides his stint with the Peace Corps, he had already co-authored a children's book with his mother-in-law and had a poem published in the *Atlantic Monthly* that summer. He knew a lot about wine (at a time when the Robinsons and Oriards were proud to have stepped up from Boone's Farm to Gallo Hearty Burgundy). On arrival in Corvallis, he was the first to discover the wild blackberries and rose hips by the roadsides, and what to do with them. He was the one who arranged the excursions to Oregon's wine country, when it barely existed, and to Mr. Spivey's apple orchard outside Junction City (where I first encountered exotic species such as the Arkansas Black and the Northern Spy). Later, it was his idea to try making our own wine: a bone-dry blackberry and a plum sherry, both delicious. (A later attempt at a Pinot Noir was not so successful.)

One of our earliest experiences was particularly memorable. On that first winery tour, after tasting at Tualatin Vineyards outside Forest Grove, Kerry arranged with the owner for us to return in a month, to help pick his initial Riesling crop. (The yield is so low the first year that hiring pickers is too expensive.) We picked in a downpour, walking out of our boots when they stuck in the thick mud between rows. But afterward, we dried out in a small cottage on the estate, sitting around the hearth before a blazing fire, eating a picnic lunch and drinking our hosts' wine. This was one of those great moments when we all began putting down our own roots in Oregon.

After a year in Corvallis, Kerry returned to Africa for what turned into a two-year Fulbright teaching position in Ghana. Later, he spent another Fulbright year in the old Yugoslavia, and twice taught in NCSA programs in France, in Avignon and Angiers. His many briefer trips overseas were always explorations, not just vacations. Of the many things that I learned from Kerry over the course of our thirty-five year friendship, one had the most far-reaching consequences. If not for his example, I suspect that I would not have ventured with my family abroad to teach in Stuttgart for a semester in 1982, then in Tubingen in 1989. The experiences enriched my wife's and my lives enormously, and they transformed our sons'.

During our hunker-down years, balancing work and family, Kerry's first priority was raising his son Tick, as a single father now. Second came his students. Kerry and I had adjoining offices in Moreland Hall for something like twenty-five years. We also taught many of the same courses and had many of the same students, so I had ample opportunity to learn what sort of teacher he was. My best students were the ones who praised him most highly. I heard from them about his notorious paragraphs: weekly assignments to write a perfect paragraph, as the building block for any strong essay. When class sizes grew, and many of us cut back on the number of writing assignments for our own survival, Kerry didn't. I suspect that his teaching philosophy had something to do with growing up in modest circumstances in Bremerton, Washington, then going off to college at Stanford, where most of his classmates came from more privileged backgrounds. Kerry seemed to believe in the ability of each of his students to become truly educated, and in his responsibility to help them get there. He challenged students but helped them meet the challenge (as his next-door neighbor in Moreland, I can attest to the time Kerry spent with students in his office). He seemed determined to give his students the kind of education he had received at Stanford, including the end-of-term parties at his house, even as class sizes grew.

In late career, I was surprised when Kerry agreed to become chair of the English Department. I was not surprised when he proved to be an exemplary chair, looking out for the needs of students and faculty while mindful of the college's and the university's broader missions.

Today, I like Kerry's prospects for retirement. He has always made the most of his passions, sometimes in remarkable ways. A lover of good wines, he once managed to find a family-run winery in southern France, where he boarded and worked for a few weeks before beginning one of his NCSA terms. When he took up rowing again a few years ago at the masters level, some forty years after rowing on the crew at Stanford, he found someone, who introduced him to someone else, who arranged for him to watch the Henley Regatta from the race stewards' boat along the shore of the Thames. What he is passionate about doing, he also becomes passionate about researching. The international traveler taught classes on travel writing. The wine lover wrote papers and essays about A. J. Liebling, M. K. Fisher, and the literary tradition of food and wine writing. The masters rower researched the in-house histories of rowing clubs in England and the U.S. as an unexplored corner of Victorian literature.

When I imagine Kerry's retirement years, almost anything seems possible. If he starts training for a solo climb of Mt. Everest, I might have to make good on that pact we made several years ago after a couple of bottles of wine: should one of us lose his mind completely, the other has promised to apply a two-by-four vigorously to the side of the head. More likely, Kerry will explore with his wife Priscilla the lower altitudes of the few corners of the globe that he has not already visited. And he'll make the most of those trips.

**Michael Oriard is a Distinguished Professor of American Literature and Associate Dean of the College of Liberal Arts**

## Bidding Adieu to a Consummate Scholar and Beloved Teacher: Betty Campbell

Nightshades, reveals Betty Campbell, used to have an “evil reputation.” Campbell retired last spring after more than 25 years in the OSU English Department, but she continues to work on her current book project, a cultural history of the *Solanaceae* plant family during the nineteenth century.

“Old World species like mandrake, belladonna, and henbane are highly poisonous and had a traditional association with witchcraft and the devil, so they were anathematized or ignored in the so-called ‘sentimental botanies’ of the day,” Campbell explains. “But thanks to scientists like Darwin—as well as to the growing economic importance of New World potatoes, tomatoes, peppers, petunias, and perhaps above all, tobacco—the *Solanaceae*’s reputation got rehabilitated.”

Campbell’s own reputation—as a scholar, colleague, and teacher—needs no rehabilitation. In addition to being a published poet, she has written on a variety of Victorian writers, including George Eliot and Charles Dickens. Her earlier book, *Fortune’s Wheel: Dickens and the Iconography of Women’s Time*, was named a “Critic’s Choice” by Victorian Studies on the Web for receiving a “favorable review without a single negative comment” in *Choice*.

Her colleagues hold her in the highest esteem. “In her love of language and art and people, she is the most engaged person I know,” remarks Professor Tracy Daugherty. Assistant Professor Rebecca Olson was a job candidate when she met Professor Campbell, and calls her “an ideal ambassador for the university: my impression was that she was warm, carefully spoken, and genuinely interested in scholarship outside her specific field.”

Campbell notes that the discipline of English has evolved since her own graduate years at the University of Virginia: “Literature has come to be studied in increasingly wider, more varied, interdisciplinary and cultural contexts, a move that has greatly enriched the field. I suppose I’m a product of my training when I say that my one fear for the profession is that the broader theoretical and cultural knowledge expected of new scholars may come at too high a price: a lack of solid knowledge of the period’s great literary works.”

The circumstances within the English Department have changed, as well—for the better, according to Campbell. The teaching load was reduced from three to two courses per term, giving professors more time for research and enabling English to “become a powerhouse in the University with a superb faculty, cutting-edge curriculum, and consequently, intelligent, engaged students.”

It may be with those students that Campbell has left her deepest mark. In 2001, she won the CLA Thomas Meehan Excellence in Teaching Award. Teaching Victorian literature has its challenges, as Campbell admits. “Getting students to read and enjoy, say, a 900-page novel like *Bleak House* requires some selling. But successful teaching also requires loving students in general and sincerely enjoying their company. As I expected, that’s what I miss most by retiring.”

The students miss her, too. “She had a knack for breathing life into the material, for getting the rest of the class to see what she saw in the text,” says Pete Salerno. “I read ‘Dover Beach’ and thought, ‘Right, I got it; the waves go in and out.’ Professor Campbell read the same poem aloud in class and it suddenly became music.” Emily Hill agrees: “I truly think she was able to make almost anyone enjoy British literature in some way, even if they never had before, simply by expressing her passion for it.” Even in the 8 a.m. classes that Campbell regularly taught, Kelly Holcomb

notes, “Her enthusiasm was infectious, immune to early morning grogginess, and kept us on our toes whether it was Darwin’s *Origin of Species* or the behemoth *Bleak House*.”

While she misses teaching, Campbell now has time to pursue some of her other passions. “Of course,” she says, “I love to read—one can’t spend years as a Victorian scholar without having a passion for books.” She also enjoys painting in watercolors and fly fishing with her husband and Senior Instructor, Ted Leeson. And as her nightshades project might suggest, she’s an amateur botanist. While her students and colleagues may not see her in Moreland Hall, then, they can hope to run into her on one of her long walks, taking time to be—as the Victorians would say—a “flower spotter.”



Tara Williams

## Mentoring and the World Beyond the Academy: Laura Rice Retires

As the world stands at once incredulous and awestruck at the recent revolutionary events in North Africa, Professor Laura Rice looks to a compelling Tunisian future of continued progressive thought and a newfound social stability.

“On January 14, 2011, average, unarmed citizens finished a month of popular demonstrations against this corrupt regime and drove the dictator out of the country,” says Rice. “This culture did what everyone said was impossible – they created a transitional unity government. While it has only been a short time since these events, transportation is running, schools are back in session, businesses are back at work, and new, popular elections are being planned. While the situation remains fragile, it looks as if Tunisians have managed to keep their progressive outlook, but rid themselves of an oppressive regime that denied freedom of expression and violated the human rights of rivals.”

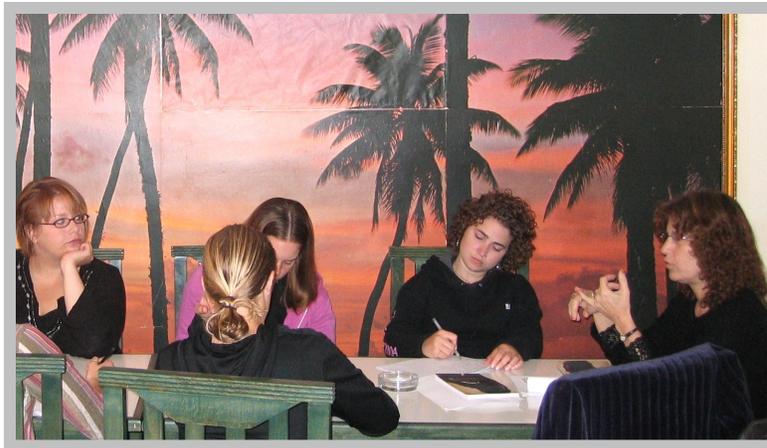
This historic occasion comes at a pivotal turning point in Rice’s own career – she retired at the end of the 2010 academic year from her position as Professor of English at Oregon State University. Throughout her career, Rice has been recognized as a pioneer in her fields of Comparative Literature, Postcolonial Cultural Studies, Translation, Literacy, and Women in International Development. She has been recognized with prestigious academic accolades, from the C. Warren Hovland Academic Service Award to the OSU Women of Achievement Award and the OSU International Service Award.

Yet perhaps Rice’s most meaningful reward has been the opportunity to introduce students from Oregon State and beyond to the rich, complex culture of North Africa, specifically Tunisia, through a unique partnership with the Department of English and the Department of Foreign Languages and Literatures. This program, administered now by the Oregon University System (OUS), combines cross-cultural experience with French and Arabic language immersion – a program unique in its scope.

“Going abroad, for all of us, is usually a learning experience that is at least double: we learn about ourselves and our unspoken cultural assumptions while we learn about the others and their cultures,” explains Rice. “When students go to Tunisia and live with families and interact with Tunisian students, what usually becomes central to the experience is a struggle to define their sense of self.”

The study-abroad program gives American and Tunisian students alike a chance to foster sensitivity to a new set of social beliefs and practices that previously seemed alien. In a sense, members of both cultures mentor each other in the course of their own daily existence, from their family relationships to the way they work and study.

“Those of us from the US tend toward the extreme of individualism while Tunisians self-define in a very communal way. Processing these differences can be unsettling at first, but very rewarding in the end,” says Rice. “A good part of Tunisian upbringing and self-definition is about whether they reach out to the other; in the US, being independent and taking care of oneself is valued—so at some point anyone bridging the two cultures has to do some thinking about how it all goes together.”



Laura Rice (far right) teaching in Tunisia.

Working with ethnic constituencies, both in Tunisia and at Oregon State University, has brought a history of mentorship full-circle for Rice, whose early days as a young professor were enriched by the wisdom and teachings of scholars such as Dr. Germaine Brée at Wake Forest University, and senior instructor Norma Rudinsky and comparatist Faith Norris

at Oregon State University. For Rice, these women shaped a legacy of advocacy and passionate inquisition, both intellectually and personally.

“There was a period, if I remember correctly, when I was the only female tenure-track faculty member in the department at Oregon State, so these colleagues were particularly important to me,” says Rice. “I have mentored many students, both male and female, both local and foreign, but in the end I think it is a shared passion for a particular kind of intellectual inquiry and a shared commitment to engagement to participating in the world beyond the academy that generates relationships that go beyond the 50-minute lecture period.”

Indeed, it is this exact practice of mentorship that has led to the success of the study-abroad program in Tunisia.

“Tunisia has been a good place to have a study abroad program because it is a stable, middle class society, it welcomes many tourists every year, it is tolerant and progressive in its social outlook, and it is a small country that enjoys a varied landscape, a rich cultural history, and cosmopolitan presence,” explains Rice. “My students both at Oregon State and those who go on the study abroad are often surprised when they discover that Tunisia in some cases has more progressive laws about women’s rights than we do. Tunisia will be a very exciting place to study and do research for the years to come. I will continue to work with the OUS study-abroad program in Tunisia for the next few years.”

## Biespiel Reaps Oregon Book Award

David Biespiel won the 2010-11 Oregon Book Award in the Stafford/Hall poetry category for his collection *The Book of Men and Women* (University of Washington Press). He also recently published a book about writing and the creative process, *Every Writer Has a Thousand Faces* (Kelson Books, 2010).

## Robinson Elected Fellow

Distinguished Professor of American Literature David Robinson has been elected a Fellow of the Massachusetts Historical Society (MHS) in recognition of his scholarly work on Massachusetts literary figures such as Henry David Thoreau, Margaret Fuller, William Ellery Channing and most notably Ralph Waldo Emerson. His fellowship also recognizes his part in four different national scholarly conferences sponsored by MHS, including the Bicentennial Conference on Emerson in 2003, and most recently the Bicentennial Conference on Margaret Fuller in April 2010.

For the past thirty years, Robinson, who also serves as director of OSU's Center for the Humanities, has been a leading Emerson scholar who has written books and numerous articles on the famed transcendentalist. In 2005, he was honored with the Distinguished Achievement Award from the Ralph Waldo Emerson Society.

## MA Program Lands Major Grant

The Master of Arts Program in English received a 2011-12 University Graduate Laurels Block Grant Award for \$50,000. The award will enable the Graduate Program to make scholarship offers to MA applicants who aren't offered graduate teaching assistantships, build a more diverse cohort, and enhance capacity for 500-only seminars.

"Congratulations and many thanks to Tara Williams—and to Kerry Ahearn and the office staff—for getting the proposal together last December and making this happen for us," said Anita Helle, Transitional Director of the School of Writing, Literature and Film.

## Meyers Launches Writing Project

In the past year, Director of Writing Susan Meyers initiated The OSU Writing Liaison project, or OWL, a pilot program that seeks to integrate service learning and community outreach opportunities into undergraduate writing courses that are offered through the English Department.

The OWL program pairs OSU undergraduates enrolled in a select number of WR 121 classes with student writers at local middle and high schools. Under the guidance of their university instructors, these OSU peer writing mentors work with students to develop and revise their academic essays. Last spring, several high school students were invited to enter their revised essays into a contest that served as the capstone of the OWL pilot project. Winners from the essay contest were invited—along with their families and teachers, their OSU peer writing mentors, and the English Department instructors who participate in the project—to attend a celebratory awards ceremony and reading on the OSU campus at the end of Spring 2010 term. Several WR 121 classes are continuing the project during the Spring 2011 term.

## Visiting Writers Series Features Diverse Authors

The 2010-2011 Visiting Writers Series was sponsored by The Valley Library, the OSU Department of English, Kathy Brisker and Tim Steele, the Hundere Endowment for Religion and Culture, the Horning Endowment, the Office of the Provost, the College of Liberal Arts and the OSU Bookstore.

**David Shields** is the author of ten books, including *Reality Hunger: A Manifesto* and *The Thing About Life Is That One Day You'll Be Dead*. His essays and stories have appeared in *The New York Times Magazine*, *Harper's*, *Yale Review*, *Village Voice*, *Salon*, *Slate*, *McSweeney's* and *Utne Reader*. Born in Los Angeles, Shields attended Brown University and received his MFA at the University of Iowa Writer's Workshop. He teaches creative writing at the University of Washington, and is also on the faculty of the Warren Wilson Program for Writers.

**Sidney Wade** has published five poetry collections, including *Stroke*, *Celestial Bodies*, *Green*, *Empty Sleeves*. *Istanbul'dan/From Istanbul* was published in Turkish and English by Yapi Kredi Publications. Her poems have appeared in *The New Yorker*, *Poetry Magazine*, *The New Republic*, *Southern Review* and other publications. Wade received a Fulbright Fellowship and was a senior lecturer at Istanbul University from 1989-1990.

**David Vann** is the author of several books, including the novels *Caribou Island* and *Legend of a Suicide*, which won The Grace Paley Prize and was a bestseller in France. His best-selling memoir is *A Mile Down: The True Story of a Disastrous Career at Sea*. His work has appeared in *The Sunday Times*, *The Atlantic Monthly*, *Esquire*, *The Observer*, *Elle UK*, *The Telegraph*, *Men's Journal*, *Outside*, *Outside GO*, *Men's Health*, *National Geographic Adventure*, *Writer's Digest* and other magazines. He is a former National Endowment for the Arts Fellow, Wallace Stegner Fellow and John L'Heureux Fellow.

**Melanie Thernstrom** wrote *The Pain Chronicles: Cures, Myths, Mysteries, Prayers, Diaries, Brain Scans, Healing, and the Science of Suffering*, her third book. A Contributing Writer for *The New York Times Magazine*, she has also written for *Vanity Fair*, *The Wall Street Journal*, *Food and Wine* and *Travel & Leisure*. She has taught at Harvard, Cornell, and the University of California, Irvine. Thernstrom's visit to OSU was part of OSU's Medical Humanities Initiative.

**Major Jackson** is the author of three books, including the recently released *Holding Company*. His previous two books are *Hoops* and *Leaving Saturn*, the latter of which won the Cave Canem Poetry Prize and was a finalist for the National Book Critics Circle Award. Jackson is a recipient of the prestigious Whiting Award and has been honored by the Pew Fellowship in the Arts and the Witter Bynner Foundation in conjunction with the Library of Congress. Jackson is the Richard Dennis Green and Gold Professor at the University of Vermont and a core faculty member of the Bennington Writing Seminars. He serves as the Poetry Editor of the *Harvard Review*.

**Andrea Barrett** is the author of six novels and two story collections, including, most recently, *The Air We Breathe*, and in 2002, *The Servants of the Map*, which was a finalist for the 2003 Pulitzer Prize for Fiction. Its title story was selected for *Best American Short Stories 2001* and for *Prize Stories: The O. Henry Awards 2001*. Barrett's *Ship Fever and Other Stories*, a collection of seven short stories on the theme of science and scientists, won the National Book Award in 1996. In 2001, Barrett was awarded a prestigious MacArthur Fellowship.

## **In Memoriam: Walther Henry Ott (1911-2010)**

It is with lasting respect and gratitude that the OSU English community mourns the passing last December of Walther H. Ott, who along with his wife Maxine, established the Dr. Sigurd H. Peterson Memorial Endowed Scholarship Fund in 1999 with a \$628,000 gift—the largest in the Department’s history dedicated to scholarship support. The scholarships, ranging from \$1,000 to full-resident tuition, are given to exceptionally promising new and continuing undergraduate English majors. The Peterson Scholarships honor the memory of Maxine Ott’s father, Sigurd H. Peterson, who taught at Oregon State for 43 years and served as chair of the English Department from 1932 to 1954. Walther H. Ott graduated from OSU in 1934 and retired as a distinguished senior research scientist at the Merck Institute; he is survived by two daughters, Ruth Arthur and Arline Cox.

“The generosity of the Ott’s donation enables the support of our majors in a manner that is unique on campus,” said Chair of the Scholarship Committee, Associate Professor Neil Davison. “Few other departments or schools have their own student funding sources. The external Peterson scholarship, awarded to three or four incoming freshmen each year, gives us the advantage of drawing some of the most accomplished high school seniors in the region to our program. The internal Peterson, given to a junior or senior every year, permits us to acknowledge the excellence of student performance while simultaneously rewarding those students with an entire year’s tuition. Possessing and administering such a resource has been integral in maintaining our reputation for nurturing bright, enthusiastic majors who go on to great accomplishments in academic, civil and private-sector fields.”

## **In Memoriam: Paul Drevets**

English major Paul Drevets passed away on January 27, 2011 from Ewing’s Sarcoma, a rare bone cancer. Paul, from Grants Pass, Oregon, was the eldest of six children and was engaged to OSU student Rachel Davis. A memorial fund in Drevets’ name has been established at the Oregon Zoo to support Paul’s favorite attraction, the black bear exhibit.

## OSU Center for the Humanities Research Scholars 2010-2011



**Anita Helle**

Photo-signatures: Poetry, Photography, and the Changing Shapes of  
Literary Authorship since 1960”



**Susan Meyers**

“Del Otro Lado: Constructions of Literacy in Rural Mexico and the  
Effects of Transnational Migration”



**Keith Scribner**

“Connecticut Shade” (A Novel)

### **2011-2012 Undergraduate Student Scholarships Announced**

#### **Sigurd H. Peterson Incoming Freshman Recipients (\$4,000 up to four years):**

Jack Lammers, West Linn, OR

Katie Alexander, Medford OR

Jordana Olds, Portland, OR

#### **Senior-Year Recipients:**

Joel Lundeen, Senior: Sigurd H. Peterson Award (full tuition and fees)

Teal Rice-Narusch, Senior: Mary Holaday Murray Award (\$1,000)

Samantha Blann, Senior: Raleigh Clare Dickinson Award (\$1,000)

Katrina Magiulli, Senior: Bernard Malamud Award (\$1,000)

Amanda Seifried, Senior: Mary Jo Bailey Award (\$500)

## Faculty Notes

**Chris Anderson** published poems in *Rosebud*, *32 Poems*, *Rattle*, *The Courtland Review*, *The Apple Valley Review*, *The Cresset*, *Windfall*, *Pilgrimage* and *Cloudbank*. His latest book of poems, *The Next Thing Always Belongs*, will be published in 2011 by Airlie Press, for which he also continues to serve as one of the seven poets in their Willamette Valley writers' collective, the only one of its kind in the Northwest. In summer 2010, Anderson gave two lectures and was the OSU host for an OSU Alumni cruise up the Danube River, from Budapest through Vienna and finally, overland, to the village of Oberammergau in the German Alps. There, the group watched the famous Oberammergau Passion Play, performed by the villagers every ten years since the seventeenth century.

**Richmond Barbour** taught two courses in Athens, Greece with the Northwest Council on Study Abroad in Spring 2010: "Greek Journeys, Mythic and Modern" and "Theater and the Arts of Healing in Ancient Greece." He delivered a paper by invitation, "Corporate Praxis and the Legacy of Privateering: Early Voyages of the London East India Company," at an international conference on "Europe and India in the Early Modern Period" at Trinity College, Dublin, Ireland in June 2010. Barbour also worked in London at the British Library in July 2010 on a new book project, *The Journal of John Saris on the Clove, 1611-12*, with a travel grant from OSU's Valley Library, and he was invited to join the editorial team for an annotated edition of Richard Hakluyt's *Principal Navigations* (1598-1600), under contract to Oxford University Press, a project sponsored by the National Maritime Museum, Nottingham Trent University, UK, the University of Galway, Ireland, and the Hakluyt Society. He will co-edit the fifth volume on the early Levant trade, with Matthew Dimmock of University of Sussex, UK, and attended the first editorial meeting in Greenwich, UK in January 2010.

**J.T. Bushnell** published a craft essay on voice in fiction, "The Unreliable Narrator: Finding a Voice that Truly Speaks," in *Poets & Writers* (July/August 2011). His recent creative publications include a short story, "What Adults Do," in *Fogged Clarity* (January 2011) and a creative nonfiction essay, "Bat Story," in the 2011 issue of *Reed Magazine*. Several of his book reviews have appeared in *Fiction Writers Review*, an online journal for which he also interviewed Keith Scribner (see p. 9) about his forthcoming novel, *The Oregon Experiment*.

**Claire Carpenter** published two short stories: "Surrogate" in *Bayou Magazine* (Spring/ Summer 2010) and "Enclosure" in *Lady Jane's Miscellany: Online Extended Edition* (Spring 2010).

**Rich Daniels** (Emeritus) presented "Adorno and [Enrique] Dussel: Materialist Dialectic in the Present Conjuncture" at the Biennial Meeting of the Radical Philosophy Association at the University of Oregon in November 2010, and he led two one-hour workshops on Adorno's dialectic in society and in artworks at the Institute on Culture and Society at St. Francis Xavier University in Antigonish, Nova Scotia in June 2010. He also published an online review of Alistair Morgan's *Adorno's Concept of Life* in the *Marx and Philosophy Review of Books* (May 2010) and presented the paper "Non-Pious Discourse: Adorno, Ethics, and the Politics of Suffering" (published in *Cultural Logic*, an online journal) at The Left Forum at Pace University in New York City in March 2010.

**Tracy Daugherty** (see p. 4) was elected to the Board of Directors for Oregon Literary Arts. His short story, "Empire of the Dead," was published in *The Hopkins Review* (Fall 2010). He delivered a talk at the Associated Writers and Writing Programs Conference in Washington D. C. on the current state of creative writing programs in the U.S., and he gave two presentations in Spring 2011, one on the syndicated National Public Radio show, "Philosophy Talks," and the other at the Benton County Public Library, where he conducted a question-and-answer talk with Karl Marlantes, author of the novel *Matterhorn*, which reviewers have called one of the most important novels yet written about the U.S. involvement in Vietnam. Daugherty has an essay on *The Paris Review* website on the writing of biographies, and his biography of Joseph Heller, *Just One Catch*, will be published by St. Martin's Press in August to coincide with the 50<sup>th</sup> anniversary of the publication of Heller's *Catch-22*.

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(Continued from page 18)

**Lisa Ede** published a second edition of *The Academic Writer: A Brief Guide for Students* (Bedford/St. Martin's, 2010). With Andrea Lunsford, she presented the keynote address, "Reflections on Contemporary Currents in Writing Center Work," at the Conference of the International Writing Center Association in Baltimore, Maryland in November 2010 and "Feminisms and Rhetorics: The Remix" at the Conference on College Composition and Communication in Louisville, Kentucky in March 2010. She also gave a public lecture, "Collaboration, Peer Mentoring, and Writing Centers/Centres in the US/UK Context," at the Write Now Center for Excellence in Teaching and Learning at Aston University in Birmingham, England in June 2010.

**Evan Gottlieb** published "Blameless Empires and Long-Forgotten Melodies: Anne Grant's 'The Highlanders,' Walter Scott's *The Lay of the Last Minstrel*, and the Poetry of Sympathetic Britishness" in *JNT: Journal of Narrative Theory* (Fall 2010); "Almost the Same as Being Innocent": Celebrated Murderesses and National Narratives in Scott's *The Heart of Mid-Lothian* and Atwood's *Alias Grace* in *Scottish Literature/ Postcolonial Literature* (Edinburgh University Press, Spring 2011); and he published book reviews in the journals *Eighteenth-Century Scotland* and *European Romantic Review*, and online on *Romantic Circles Reviews*. Gottlieb presented "The Most Dangerous Philosopher in the West – to Himself: Slavoj Žižek and the Perils of Popularity" to the Modern Language Association in Los Angeles in January 2011; "From Global Sympathies to Spectral Localities: Rethinking the Gothic Tradition" to Northeast American Society for Eighteenth Century Studies in Buffalo, New York in October 2010; and "The Global Gothic: Tolerance and Cosmopolitanism in Radcliffe's Romances" for the North American Society for the Study of Romanticism in Vancouver, British Columbia in August 2010.

**Wayne Harrison** read from his short story "Least Resistance" in January 2011 for NPR's *All Things Considered*, one of three stories from the 2010 Best American collection that Richard Russo chose for the program. He received a 2010-11 Michener/Copernicus fellowship for his short story collection *Wrench*, and his short story "Rip Off" has been nominated for a Pushcart Prize. His story, "Storm Damage" was published in *Crazyhorse*, and his book review of David Vann's novel *Caribou Island* appeared in the *San Francisco Chronicle*. He will be teaching a workshop on writing dialogue for the 2011 Summer Fishtrap at Wallowa Lake, Oregon.

**Anita Helle** (see p. 1) was awarded a travel and research award from the Harry Ransom Center for Humanities Research at the University of Texas for archival research on papers and photographs of Anne Sexton. Archival material research from her current project on literature, photography, and the changing shapes of modern authorship appeared this fall in an essay, "The Paratexts of Plath's Journals," in *Plath Profiles*, and another chapter will appear in a forthcoming volume assessing the poetry of Anne Sexton—*The Business of Words: Reassessing the Poetry of Anne Sexton*. Helle was also awarded a fellowship at the OSU Center for the Humanities, and she arranged and co-led a seminar on Modernism and the Scene of the Archive at the Modernist Studies Association Annual Meeting in Victoria, British Columbia in November 2010.

**Karen Holmberg** published poems in *Nimrod*, *Cimarron Review*, *Poetry East*, *Subtropics*, *Comstock Review*, *Potomac Review*, *Hunger Mountain*, and *Cave Wall*, and a nonfiction essay, "In the Museum of the Body, Alone," in *Black Warrior Review*.

**Sara Jameson** published revised and expanded *Instructor Notes* for the second edition of *The Academic Writer*, by Lisa Ede, (Bedford). She presented "Value Added: How the Methods, Contexts, and Technologies Used to Teach Information Literacy and Writing Add Rhetorical Sensitivity and Move our Students into the Future" at the Oregon Rhetoric and Writing Conference and "The Future of Composition: Methods, Contexts, and Technologies" in April 2010 at Portland State University. Jameson also created, proposed, and received approval for two new courses, Science Writing, taught on site Fall 2010 and developed and taught online in Winter 2011, and Food Writing, taught in Spring 2011.

**Steven Kunert** published a creative nonfiction piece, "Hometown: Four Memories," in the annual journal *wordriver review* (2011); a satire, "Gargling," in *The Cynic Online Magazine* (May 2011); a prose poem in *Six Sentences* and a poem in *Poetry Super Highway*.

**John Larison** (see p. 6) took second place in the 2010 Traver Contest for his story "A Way Home," and his tale "How to Tell a Fish Story" was published in *The Drake* (Autumn 2010).

**Jon Lewis** (see p. 7) published "Exile Cinema" in *Quarterly Review of Film and Video* 27:3 (2010), "Hollywood's Blacklists" in *Journal of American History* (September 2009), and "Real Sex: The Aesthetics and Economics of Art-House Porn" in *JumpCut* 51 (2009). He delivered two papers, "The End of Cinema ... the American Movies (and the Movie Business) 1999-2010" and "Teaching the Introduction to Film Studies Class," to the Society for Cinema and Media Studies in Los Angeles, California in March 2010. He also presented "Movies and the First Amendment" at the invitation of the Benton County Historical Society in April 2010.

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# Faculty Notes

(Continued from page 19)

**Susan Meyers** (see p. 14) published “Power, Fear, and the Life of the Junior WPA: Directions for New Conversations” in *Writing Program Administration Journal* (Fall 2009), and she has two articles forthcoming: “They Didn’t Tell Me Anything: Literacy and Women’s Resistance in Rural Mexico” in *Gender and Education* and “‘They Make a lot of Sacrifices’: Religious Rhetorics in the Formation of the Mexican Rural Education System” in *Reclaiming the Rural: Essays on Literacy, Rhetoric, and Pedagogy*. She also published two short stories, “Bathing Maxine” in *Wilderness House Literary Review* (September 2010) and “Shooting the Lions” in *Oregon Humanities Journal* (Spring 2011), and poems in *Blast Furnace*, *Ghost Ocean*, *Cold Mountain Review*, *WomenArts Quarterly Journal* and *The Fine Line*.

Meyers also made the following presentations: “Pancho, Read Me This Letter”: Literacy as a Form of Oppression and of Resistance in a Mexican Migrant-Sending Community” at the National Association of Chicana/Chicano Studies Pacific Northwest Regional Conference at Oregon State in October 2010; “Making the Familiar Strange, and the Strange Familiar: Strategies for Incorporating Field Research Methodologies in the Composition Classroom” for the Two-Year College Association Pacific Northwest Conference in Bellingham, Washington in October 2010; “Teaching them How to be Men: The Legacy of Colonial Oppression on Literacy in Mexico” at the Oregon Rhetoric Conference in Portland in May 2010; “Now I Really Wanna Go To College”: High School Writing Center Collaborations as Pathways to Post-Secondary Education for Minority Students” at the Pacific Northwest Writing Center Conference in Monmouth, Oregon in April 2010; “Bridging School and Community Literacies for Latina/o Students on the Path to College: Roles for FYC Instructors in a U.S. Department of Education GEAR UP Grant” at the Conference on College Composition and Communication in Louisville, Kentucky in March 2010; and “Latino Students in Community College: Backgrounds and Pedagogical Considerations” for the Two-Year College Association Pacific Northwest Conference in Portland, Oregon in October 2009. In 2009 and 2010, she also attended meetings of the Oregon Writing and English Advisory Committee and the Oregon Literary Coalition. Meyers was also the recipient of a Center for the Humanities Fellowship in 2010-2011 and an L.L. Stewart Faculty Development Award in Spring 2010.

**Rebecca Olson** published “Imogen’s Translation and Textile Description in *Cymbeline*” in *Modern Philology* 108 (August 2010). She also made the following presentations: “‘She hath been reading late’: Shakespeare’s Onstage Ovid” at the Pacific Northwest Renaissance Conference in Victoria, British Columbia in October 2009; “Heroic Tapestries and the Early Tudor Court” at the Renaissance Society of America Annual Meeting in Montreal, Quebec in March 2010; and “Too Gentle”: Jealousy in Shakespeare’s *Othello* given in the seminar “Violent Masculinities” at the Shakespeare Association of America Annual Meeting in Bellevue, Washington in April 2010. Olson also received a 2010-2011 CLA Research Grant, as well as a 2010 L.L. Stewart Faculty Development Award. In addition, she received a 2010 OSU Library Research Travel Grant, with which she traveled to London in September 2010 to transcribe manuscripts at the British Library, and she has been awarded a Renaissance Society of America Research Travel Grant and will return to the British Library in summer 2011.

**David Robinson** (see p. 14) published “Transcendentalism and the Free Religion Movement” in the *Oxford Handbook of Transcendentalism* (Oxford University Press 2010); “British Science, The London Lectures, and Emerson’s Philosophical Reorientation,” in *Emerson for the Twenty-First Century: Globalism and the Circularity of Influence* (University of Delaware Press 2010); and “Emerson, Thoreau, Fuller, and Transcendentalism” in *American Literary Scholarship, 2008* (Duke University Press 2010).

**Marjorie Sandor** (see p. 8) published an essay, “Eudora Welty and the Hidden Music of Gossip,” in the October/November 2010 issue of the *AWP Chronicle*, and a lyric essay, “Greenhouse Dreams,” was published in *TriQuarterly* 137. A short story, “Wolf,” appeared in *AGNI* 71, and another lyric essay, “The White Cat,” was reprinted in Penguin’s 2010 anthology of contemporary fairy tales, *My Mother She Killed Me, My Father He Ate Me*. Two others stories will be reprinted in the *Georgia Review* (Spring 2011 Fiction Retrospective). Sandor will also be teaching a fiction writing workshop for the month of July in Edinburgh, Scotland, through the University of New Orleans.

**Robert Wess** (Emeritus) published “The Theory Ecocriticism Needs,” as a contribution to a special forum on Ecocriticism and Theory in *ISLE: Interdisciplinary Studies in Literature and Environment* (Fall 2010). He also presented “Burke and the Current Crisis in Ecocriticism” at the conference of the Kenneth Burke Society at Clemson University, South Carolina, in May 2011.

**Tara Williams** published “Magic, Spectacle, and Morality in the Fourteenth Century” in *New Medieval Literatures* 12 (2011) and “The Value of the History of the English Language Course for the Twenty-First-Century Curriculum” in *Profession* 2010. In May 2011, she presented “The Dragon Lady of *Lybeaus Desconus*” to the International Congress on Medieval Studies in Kalamazoo, Michigan, and in January 2011, she delivered “Marvelous Taxonomies” at the Modern Language Association Meeting in Los Angeles. Her book, *Inventing Womanhood: Gender and Language in Later Middle English Writing* (see p. 10), was awarded a \$2500 subvention by the Medieval Academy of America. She was also awarded a Library Research Travel Grant to support a trip to the MLA archives in New York City.

## Lydia Rava (BA 2009)

### What is your current position and what does your job entail?

I am a production editor at Coffey Communications, Inc., a family-owned but nationally competitive health care publishing firm in Walla Walla, Washington. My job includes copyediting, proofreading and communicating daily with clients—mainly hospitals and health plans—about their publications, proofs, and schedules.

### What do you enjoy most about your work?

Many of our clients are rather particular and chaotic in their grammar preferences (some prefer to purposely hyphenate words incorrectly or capitalize words at random, for example), which drives us editors crazy, but it keeps us on our toes. There's much to keep track of for our clients, so each day presents a new challenge, a type of puzzle to solve. I enjoy the fast-paced environment, and in a time when health and health care have been so glaringly in the headlines, it's great knowing I'm working with a client on a magazine or newsletter that could get John Doe on the path to better health.

### What was your training?

I received my bachelor's in English with a minor in writing. Working at *The Daily Barometer* and other campus work and completing an internship in Corvallis also gave me more working knowledge of the print industry. My first two weeks at Coffey were practice copyediting and proofreading, reviewing other editors' work, and familiarizing myself with Coffey's production processes and in-house stylebook. Keeping up with the print industry requires constant flexibility, so the learning and training process never stops.

### How does your education in English serve you in your work today?

Studying English teaches you to see the big picture and the details simultaneously—this is invaluable in any workplace. I also learned how to ask questions of what was placed before me and how to communicate my perspective. We strive for clarity so readers can find the information they need to keep their health on track. Asking questions and seeing all the angles helps me anticipate our clients' needs and help them communicate clearly and effectively to their readers.

### What would you recommend to English students who might want to follow you into your field of endeavor?

In my post-undergraduate job search, I limited myself at first to the copyediting "hubs": newspapers, magazines, big-city presses. But it's important to never pass up the chance to challenge yourself. Walla Walla isn't Portland or Seattle (we don't even have a Target), and I never expected to find an editorial job related to health care, but if you take all the possible chances to learn something new, you'll rarely find you're dissatisfied.

### What memories do you hold dear from your days as a student at OSU?

Among my favorite OSU memories are studying in Italy for a term through OSU's International Program, watching OSU football games among the multitude in Reser Stadium, and enjoying the breathtaking Corvallis fall colors. Through classes and campus programs, I built solid friendships that continue still. And I was lucky enough to be an English major, with great professors and challenging classes—and we are some of the few who consistently keep our textbooks to read again and again.



# Alumni Notes

**Joe Aguilar** (MFA 2007) published short stories in *The Journal* (Autumn/Winter 2010), *Caketrain* (November 2010), *La Petite Zine* (February 2011), and *The Lifted Brow* (August 2011). With **Kate McIntyre** (MFA 2006) and **Wendy Oleson** (MFA 2006), he published a collaborative story in *Copper Nickel* (September 2011).

**Takken Bush** (MFA 2006) was a finalist in the *Glimmer Train* Best Start competition (June 2009). Pieces from his novel set in Istanbul appeared in *The Wisconsin Review*, (Spring 2010) and *Cream City Review* (Spring 2011). Takken and **Stephanie Wisniewski** (MFA 2007) are expecting their second child in May. Their first child, Gypsy, will be three in the spring. Stephanie is currently studying at Bard College and completing her student-teaching at a middle school in Kingston, New York, this spring.

**David Clewett** (BA 2010) is a master's student in American Renaissance Literature at New Mexico State University and serves as an English/Writing tutor at Dona Ana Community College in Las Cruces.

**Chris Drew** (MFA 2007) and two colleagues at the University of Wisconsin-Milwaukee recently co-edited an anthology, *Dispatches from the Classroom: Graduate Students on Creative Writing Pedagogy*, which has been accepted for publication by Continuum Books.

**George Drew** (attended 1962/63) published his fourth collection of poetry, *The Hand that Rounded Peter's Dome* (Turning Point Books, 2010). His new collection, *The View from Jackass Hill*, won the 2010 X.J. Kennedy Poetry Prize from Texas Review Press, and several of the poems were also published in *The Texas Review*.

**Melissa Houghton** (MFA 2008) has accepted a full-time position in English and composition at Rochester Community and Technical College in Rochester, Minnesota.

**Hilda (Alicia) Kleiman** (MA 2001) received her MA in Theology from Mount Angel Seminary last May. Sister Hilda is currently an assistant professor of English Communications at Mount Angel Seminary, and she is a student of iconography through the Iconographic Arts Institute.

**Victor Kuechler** (BA 2009) studies in the Master of Arts in Interdisciplinary Studies at Oregon State and currently works as a technical writer for the Electrical Engineering and Computer Science Department. In August 2010, he wrote an article for *Linux Journal*, "The OSWALD Project," which explained how open software and hardware can benefit undergraduate computer science education, especially in learning real-world, embedded programming. Victor also coauthored two papers, one which was presented at CHI 2010, the 28th ACM Conference on Human Factors in Computing Systems in Atlanta, Georgia and another at the 2011 Hawaii International Conference on System Sciences, Kauai, Hawaii. He also wrote three journal papers that address diversity in open source software development, computer-mediated communication and Beaversource, a social network and source code repository for OSU students.

**Matt Lewis** (BA 2007) was recently named Academic Advisor for OSU's College of Education. He received his master's degree in Student Affairs in Higher Education at the Miami University, Ohio, where he also was employed for two years as a first-year advisor.

**Natasha Luepke** (MA 2008) is presenting in May 2011 for the second year in a row at the International Congress on Medieval Studies in Kalamazoo, Michigan. Her paper is titled "Not Just Kids' Stuff: Children's Books and Chaucer's Accessibility."

**Kate McIntyre** (MFA 2006) published "Elegy for Organ in Ten Parts" in *The Lifted Brow* and "Jehovah or J-Hova?" (with Joe Aguilar—see above) in *Timothy McSweeney's Internet Tendency*.

**Terrance Lane Millet** (MFA 2002) published a story, "Ritual and Resurrection," in the summer 2010 issue of *The Hopkins Review*.

**Dionisia Morales** (MFA 2009) published three creative nonfiction essays in summer 2010: "My Life Is Based on a True Story" in *CALYX*, "A Lingering Sense of Place" in *Blue Mesa Review*, and "Secret, vtr." in *5x5*.

**Erin O'Sullivan** (MFA 2010) published a story, "Octaves," in *The Sheepshead Review* (Fall 2010).

**Rachel Partin** (BA 2007) has been accepted to the Harvard Graduate School of Education.

**Alison Ruch** (MFA 2006) published a short story, "Safe," in *The Iowa Review*.

**Trevor Schmidt** (BA 2009) published a novel, *Memory Leak* (Salvo Press 2011), and writing under the pseudonym Ezra Thorne, published a young-adult novel, *The Sword Maker's Seal* (Schmidt Haus Books, 2010).

**Kathryne Young** (MFA 2004) won the *Glimmer Train* Short Story Award for New Writers. Her story, "Roadrunner," will appear in 2011. An essay, "On Not Writing, Writing, and the Writing Life," appeared in the *Glimmer Train* monthly bulletin (November 2010).

**Liz Wyckoff** (MFA 2010) is currently an intern at *American Short Fiction*.

# Graduate Student Notes

**Rachael Cate**, a native of Cleveland, Tennessee and a graduate of Portland State University, is seeking her master's in English with emphases in Writing and Cultural Studies. A 2010 MA Symposium presenter, she is an Associate Editor and Contributor to *The Bear Deluxe Magazine* and a contributor to two volumes of the anthology *Voicecatcher*. She also was a presenter at this year's Modern Sex Conference held at Oregon State.

**Bethany Haug** (MFA 2012) published two poems: "Working for non-profit does not make you a saint; this is a story about a hotdog" and "A History" in Texas State University's *Front Porch Journal*.

**Rebecca Olson** published three poems, "Creation Myth," "If you can't eat, how can you love?" and "What the Beat Said," in *PANK* (July 2011).

**Michael Shou-Yung Shum** (MFA 2011) published a short lyric essay, "Young Urban Professionals," in the spring issue of *Defunct: A Literary Repository for the Ages*.

**Alexis White** (MFA 2012) published the following poems: "Radio Song" in *Burner Magazine*, "The River at Night" in *Like Birds Lit* and "The Lion's Tale" in *Dilate*.

## MA Symposium Reaches 5<sup>th</sup> Anniversary

The Fifth Annual MA English Symposium, themed "Constructing Gender, Constructing Literacies," took place March 2, 2011 and featured the following presenters:

**Marjorie Coffey**: "Don't Tap the Glass: Creating Community in Eugene Poker Rooms"

**Elizabeth Delf**: "Arena of the 'indecent' eternal: Catholic Decadence and the Feminine Maternal in Djuna Barnes' *Nightwood*"

**Zach Pajak**: "Reimagining Visual Literacy in First-Year Composition: Helping Students of All Backgrounds Compose to Connect in Our Visual World"

**Jaime Zinck**: "My Lady So Cruelly to Pen: Anxious Masculinity and Representations of Elizabeth I In Spenser's *The Faerie Queen*"



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