Many readers’ first encounter with Joyce Carol Oates is through her story, “Where Are You Going, Where Have You Been?” First published in 1966 and anthologized in several short fiction texts, the piece takes readers into the mind of a fifteen-year-old girl named Connie as she’s baited by the initially mysterious Arnold Friend, who preys on her youth and naiveté while coaxing her out of her home. Readers never learn Connie’s fate and, though the story is set in the middle of a hot summer afternoon, find themselves chilled from Friend’s eerie charm and haunted by Oates’ prose.

Since then, Oates has published over 50 novels, dozens of short story collections, and essays, poetry, and dramatic pieces. She’s won the National Humanities Medal, a National Book Award and has been nominated for three Pulitzer Prizes. With her late husband Raymond J. Smith, Oates founded The Ontario Review, a literary magazine, and the Ontario Review of Books, an independent publishing house.

Yet almost as tremendous as her literary contributions is her teaching. Oates began this work in the early 1960s, and has spent the last 34 years working with undergraduates at Princeton University’s Professor of Creative Writing in the Lewis Center for the Arts. This nearly lifelong marriage of writing and teaching made Oates a deserved inaugural recipient of Oregon State University’s Stone Award for Lifetime Literary Achievement.

Master of Fine Arts program in creative writing. Their $600,000 gift allows the program to establish an endowment to award future recipients a $20,000 prize, ensuring the Stone Award to be one of the nation’s leading awards for literary achievement.

Chosen by the creative writing faculty, the biennially awarded prize will honor a major American author who’s created a body of critically acclaimed work and has a track record of mentoring young writers, exemplified in Oates.

“In addition to Oates’ versatile and prolific body of literary production—stories, novels, nonfiction, young adult lit, the list goes on—she has also been a mentor to young writers, through her own teaching and through her support of literary magazines and small presses,” said Marjorie Sandor, director of the creative writing program. “Our program places a high premium on literary mentorship, and we wanted to honor a writer who has woven that kind of work into her own literary career.

*The School is pending processing of Category 1 and approval by the President.
Oates formally accepted the Stone Award May 10 at the Portland Art Museum’s Fields Ballroom, and took part in an on-stage interview with Professor Tracy Daugherty, followed by a book signing. She also gave a public lecture in Corvallis May 9 at OSU’s CH2M Hill Alumni Center, and met with the School of Writing, Literature and Film’s graduate and a handful of undergraduate students before her talk.

The creative writing program used Oates’ visit to Corvallis as a chance to reach out to the surrounding community. In April and May, the program’s graduate students conducted “Everybody Reads” book discussion groups centered on Oates’ works at the Corvallis-Benton County Public Library and Corvallis’ Grass Roots Books and Music. Students also led two-and three-day creative writing workshops at Corvallis High School, Crescent Valley High School and College Hill High School—the Corvallis district’s alternative high school—using Oates’ short fiction as a guide.

Such literary outreach that invites readers to learn about or revisit honored authors will continue as more Stone Prize winners are named in years to come.

“Another thing our program values is the promotion of good old-fashioned literary reading—sitting down with a book, then talking about it with friends afterward. This seemed a great opportunity to promote those values in a community that already has a strong population of book lovers, and at the same time, give our graduate students a chance to do some outreach with both kids and adults,” Sandor said.

The School of Writing, Literature and Film and the creative writing program expect OSU’s visibility to increase as more authors are named recipients of the Stone Award. Already they’ve witnessed a tremendous jump in applications to the creative writing program since announcing the Stones’ gift to the program; 369 applied for a spot in the Fall 2012 cohort, up from 130 the previous year.

The true winners are these students, current and future, who will find new literary role models in forthcoming Stone Award recipients—starting with Oates.

“By showcasing the work of a living writer of Oates’s magic and stature, we provide an example of the power of great writing at its best, and highlight the importance of writing in the life of every OSU student. The digital age doesn’t alter, it only accelerates, the importance of leaning to write well,” said Anita Helle, Transitional Director of the School of Writing, Literature and Film.

Gail Cole

We also wish to acknowledge contributions to the Stone Award events from the CLA Office of the Dean, the OSU Foundation, and the School of Writing, Literature and Film.

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Message from the Director: Anita Helle

It’s been a little over a year since the English Department proposed to reorganize our constituent programs to become a School of Writing, Literature and Film. With forward-thinking purpose, our intent has been to engage in a process of making explicit the textual disciplines and practices students will need for a new century.

The response to these changes from faculty, students, alumni, and donors has been remarkable.

- We couldn’t be more pleased to learn that our creative writing programs were named by the Huffington Post as among the top 25 “under the radar.” Our applicant pool for the MFA in creative writing has tripled, and we are now competing for students with the best programs in the country. As noted in this issue, all the good news is attracting further philanthropy. Every one of your gifts, whatever the level, yields riches in this period of program building. We thank you.

- We have welcomed new faculty who are creating new opportunities for campus-wide partnerships and cross-disciplinary connections in literary studies, Assistant Professor Meghan Freeman in Victorian literature and culture (Ph.D. Cornell University) and Assistant Professor Raymond Malewitz (Ph.D. University of Virginia) in literature, science, and technology (pages 8 and 9).

- New initiatives in undergraduate research for English majors and writing minors underscore our commitment to high impact learning experiences. As an example of new opportunities for students in writing and film, OSU is one of several schools selected by the American Film Institute for a multi-year project to engage students in creating an online Catalog of American Film 1893-2001. Under the guidance of English professor and film historian Jon Lewis, students are writing cinematic history for the future (see page 15).

- The pride we take in our students and their accomplishments remains in the foreground of faculty engagement, focus, inspiration, and commitment in this moment of institutional growth and change. To that end, we are delighted to be building new partnerships through Ecampus and attracting new students to our Ecampus writing minor, which includes courses, such as Writing for Law and Law School, Food Writing, Science Writing, Writing Women’s Lives, and Scientific and Technical Writing (with Professional Science Master’s Program). In 2013, we expect to be unveiling a new low-residency MFA in Bend, through our partnership with OSU Cascades.

If you haven’t been in Moreland Hall for a while, I urge you to come visit us. If you haven’t seen our new website, visit us at http://oregonstate.edu/cla/wlf. You will see what these changes are about, why we are excited about our programs, and why the degrees and opportunities we are creating for students in English, writing (MFA and writing minor), the teaching of writing, critical film studies, and literature (BA, MA) are producing outstanding graduates and undergraduates. Their stories and accomplishments are also featured in these pages.
“We are not idealized wild things,” writes Joan Didion in *The Year of Magical Thinking*. “We are imperfect mortal beings, aware of that mortality even as we push it away, failed by our very complication, so wired that when we mourn our losses we also mourn, for better or for worse, ourselves. As we were. As we are no longer. As we will one day not be at all.”

If Didion is correct, and the work of personhood is intimately tied to mourning our losses, what can the act of writing a biography be, if not a double mourning, the celebratory mourning of a writer who no longer exists by a writer who will one day not be at all?

I am certain Joseph Heller, the author of *Catch-22*, understood this question, which is why he tackled his own autobiography, *Now and Then*. Yet the art of autobiography was not Heller’s strongest suit. Although *Catch-22* is ranked by The Modern Library as the seventh greatest English language novel of the twentieth century, his autobiography was greeted coolly by critics like Michiko Kakutani of *The New York Times*, who dismissed Heller as “a memoirist who disregards the details.”

So who is left to mourn the mourner, now that Heller, in Didion’s terms, is no longer? I can’t think of a better person than Tracy Daugherty, OSU’s Distinguished Professor of Creative Writing, who has just completed his second of two biographies, *Just One Catch: A Biography of Joseph Heller* (St. Martin’s). I say this not because Daugherty is a prolific writer, with four novels and four short story collections under his belt. Nor is it the fact that Daugherty’s biographies are critically celebrated (the response to *Hiding Man*, his biography of Donald Barthelme, was overwhelming). I know in my bones that Daugherty is a celebratory mourner; he understands the significance of writing against the pressures that make all writers one day not be at all.

Daugherty makes all the right catches in recalling Heller as a man. *Just One Catch* pulls no punches, turning over every aspect of Heller’s largesse: his enormous ambitions as a writer, his live-large-or-die-broke attitude, the compulsive snacking binges that led to his poor health. But there is more to be said of Heller than any reduction to a portmanteau of personality flaws, just as there is more to be said about the art of biography than can be found in one book. So when I met with Daugherty to discuss the completion of *Just One Catch*, I was hoping he’d remark on the differences between his biographies, between Heller and Barthelme as writers, and between Daugherty’s version of Heller’s life and Heller’s version of himself.

“Heller is performing in *Now and Then*,” Daugherty noted. “So he paints everything in pretty rosy terms. He does not provide a lot of detail, and I think this is indicative of Heller as a writer—he is not gifted at detail, perhaps because he was emotionally guarded, like Barthelme. Ultimately, it is the biographer’s task to find out what is being evaded and open it up.”

Cracking the details of Heller’s life required Daugherty to approach archival materials differently than in *Hiding Man*. “I was starting from scratch with Heller,” Daugherty recalled. “The challenge was to reread him and then to locate his rough drafts, which were voluminous because Heller was such an obsessive writer.”

(Continued on page 4)
According to Daugherty, Heller pieced together novels from scraps of writing, sometimes little more than a sentence or two—an approach that differs from Daugherty’s own experiences with fiction.

“In general Heller was a much slower writer than I am,” Daugherty noted. “My process is to kick out a first draft fairly quickly and then revise it, while Heller would take notes and play with them for many years before writing a rough draft—random sentences on note cards, dialog, things that were said to him. He wouldn’t even begin writing until he had thousands of these things on cards. He was collecting sentences for years and years.”

In meticulously piecing together a portrait of Heller, Daugherty sifted the archives for war records, medical records and personal correspondence.

“I was lucky to find a lot of letters,” Daugherty mused. “But getting to the war records was essential—I wanted to find as many as I could. Because so many of Heller’s friends and associates were dead, following the paper trail of his war experiences became more important. I was able to find Heller’s flight records, so I could track him month by month, which was great for reconstructing his chronology—but it was also handy because Catch 22 was organized around this record, flight by flight.”

Other distinctions between Barthelme and Heller concern their technique and style.

“What Barthelme valued most was playfulness and surprise, which almost guarantees short work, because you can’t sustain the moment of surprise over a long period,” Daugherty reflected. “For all of Heller’s playfulness, he wanted to explore themes such as family and war, and so he worked on the bigger canvas: culture on a larger scale. For both writers, language style was incredibly important. For Barthelme, word-play was paramount, while for Heller language was used in service of the story; Heller was character based and story based.”

In terms of personality, Barthelme and Heller were worlds apart.

“Barthelme was so withdrawn,” Daugherty observed. “His tendency was to hide from things. Heller was a man of large appetites, extroverted, but all of this largesse was covering emotion, or a true commitment to anything; he was the type of man who doesn’t want to admit vulnerability, so he covers it up with gregariousness, loudness, being everybody’s buddy, when the truth is he wouldn’t let anybody get too close.”

The element of subversion is another distinction between the works of Heller and Barthelme.

“You could say both these guys were subversive writers,” Daugherty reflected. “Heller is like a guy giving a rabble rousing speech against the government, while Barthelme’s approach is like a happening, a John Lennon event. You read a Barthelme story and you might not know what the hell it is, but at the end you are asked to confront what language is. Heller’s form is more recognizable, but his content is subversive.”

In Just One Catch, Daugherty also investigates No Laughing Matter, Heller’s chronicle of his longstanding struggle with Guillain-Barré syndrome via his friendships with Dustin Hoffman, Mario Puzo and Mel Brooks. Once more, Heller painted life with a rosy palette.

“In No Laughing Matter, Heller projects a devil-may-care persona, as if he had a good time in spite of the disease,” Daugherty recalled. “But his medical charts show he was more distressed than he let on. In the book, he is trying to make a good story, because he is a good story writer…but a good story is not necessarily the truth. Writers are always performing on the page, but as a biographer you are trying to seek beyond the performance. Of course, my biography is a performance, and I am trying to shape it in my own way, so in the long run, the biographer is just another performer…”

Pausing briefly, Daugherty adds: “At the end of writing these types of books, sometimes the question the biographer faces is: Would you actually like this person? To hang around with Heller would be fun, but you had to be careful of getting too close. As his biographer, I never wanted to judge him. Some readers will view this as failure, but the novelist in me wanted to paint a portrait of a person and let readers judge for themselves.”

This only makes me wonder: if Daugherty wrote his own autobiography right now, before he ceases to be at all, would he be equally concerned with suspending judgment? With his eye for detail and accuracy, I have a hunch no stone would be left unturned.

That’s why I’d want to read it.

“I think we are well-advised to keep on nodding terms with the people we used to be,” Joan Didion observes in Slouching Towards Bethlehem, “whether we find them attractive company or not. Otherwise they turn up unannounced and surprise us, come hammering on the mind’s door at 4 a.m. of a bad night and demand to know who deserted them, who betrayed them, who is going to make amends. We forget all too soon the things we thought we could never forget […] the loves and the betrayals alike, forget what we whispered and what we screamed, forget who we were.”

Tracy Daugherty is not forgetting.

In fact, he would be the perfect writer to compose Joan Didion’s biography, which is exactly what he’s doing right now. He claims this will be the last in his “trilogy” of biographies, but I’m really not so sure. Although Didion isn’t going anywhere soon, I anticipate Daugherty’s celebratory mourning of her loss.
The word “vocation” comes to us from the Latin *vocatio*, meaning “a call” or “a summons.” These days we use the word to mean our professions and careers, and if we are lucky, these professions are also our “callings”—something to which we feel summoned. Chris Anderson is lucky enough—he would, no doubt, say “blessed”—to have not one but three vocations: as a respected Professor of English, as a Catholic deacon ministering to his parish and the university community, and, most importantly for the purpose of this article, as a poet. In his latest book, *The Next Thing Always Belongs*, Anderson demonstrates that his poetic voice is strong enough to contain and carry his other vocations as well.

*The Next Thing Always Belongs* is aptly titled. When I sat down with the book, I intended to read a few poems, skip around, read a few more, but that’s not what happened. Those first poems charmed me—and I mean that in the magical sense, in that I was unable to do anything but keep turning the pages and reading, because the next poem always did belong. Although divided into three sections, the natural progression of the fifty-seven poems of this collection is one of its many merits. The voice is by turns gentle, prankish, matter-of-fact, wry, thoughtful, and always tuned to the quiet wonder of the surrounding world, whether it be natural or man-made. The first poem, “The Rosary Confuses My Dogs,” sets the tone of the book with its intersection of the spiritual and the mundane: “I pull out my long, black rosary / the beads loop down and jingle / a little like the leash when I pull it out / to put the dogs back on. / And the dogs, when they hear it, come running up, heads cocked, tongues lolling.”

In this collection, Anderson combines the intimacy of confession with the whimsy of popular culture, the deeper questions of spirituality, and the small absurdities of our lives. The poems are honest, unpretentious, and very human, but don’t be fooled by their accessibility.

Even poems that evoke merit badges, WWE wrestlers, and “The Andy Griffith Show” are reaching out to grasp the mysterious and the ineffable, and surprise, delight, and shake the reader when they succeed. They may begin with commonplace incidents, such as trying to find a computer password or losing something while walking in the woods, but end up in unlooked for yet luminous destinations. “Stardust” begins with sightings of cedar waxwings, with a rosary dropped on a walk, but softly turns into different territory: “Once at a funeral an old man slowly rose / and belted out “Stardust. / Tear-eyed. Quavering. / Oh memories of love. The purple dust of twilight steals across the meadow of our hearts! / I wasn’t expecting this. But after a while / I realized how beautiful life is, and sad. / Nothing is ever lost. It is always just somewhere else.”

In these pages, Anderson speaks with the tongues of saints and astronauts and gives us landscapes both prosaic and miraculous, where a host of angels can become a pod of sea lions at the Oregon Coast Aquarium, or a restaurant menu can pour down a throat like honey. The reader might start out in Galilee and end up on the Milk River, angling for a marvelous talking fish, or set foot on the road to Hell, and end up in the Center for Humanities—which might or might not have been the original destination. As Oregon poet laureate Paulann Petersen writes about this book, this “…is a world in which anything could really happen, and does. No matter how quirky, how unexpected, the next thing—and the next and next—always does belong in the luminous life of this remarkable work.”

Karen Leigh Moon
Adaptation Theories
Edited by Jillian St. Jacques
Jan van Eyck Academie Publishers

The Tinker Bell figure on the cover of Adaptation Theories only somewhat resembles the classic fairy of Peter Pan lore. Sexualized in a skimpy pink smock, Ms. Bell here represents one of the latest in many renderings of the character over the decades, a figure whose “plurality of form” within such lenses as feminism, multiculturalism, and identity politics resists one totalizing understanding of the icon. Tinker, it seems, has been tinkered with to the point of being a fairy forever in flux, susceptible to countless cultural re-appropriations.

The emphasis on the dynamism of adaptation in both praxis and theory runs through all the entries in this new compilation of essays plumbing the contours of adaptation studies. Edited by instructor Jillian St. Jacques, the work enters the conversation at a time when the field is consciously locating its own bearings. Some, such as scholar Thomas Leitch, whom St. Jacques refers to as the “de facto kingpin” of adaptation studies, see the field as developing into an autonomous discipline within the humanities, while others, like St. Jacques, seek to highlight the pitfalls of rushing to institutionalize adaptation studies without recognizing its transdisciplinary potentials. “Adaptation studies is beginning to become its own field, and I’ve had reservations about that,” St. Jacques says. “I’m not saying it shouldn’t be done—and it is going to happen—but we need to keep aware of the dangers of that path. Adaptation studies ought to be a practice—a transdisciplinary practice—of research and writing that doesn’t always get nailed down to typical area studies. Those in the field need to vitalize connections with other departments, other fiefdoms, in order to bridge the gaps of adaptation.”

To help mind these gaps, St. Jacques sets out to complicate the attention paid to the field’s four fundamental concerns—the source text, fidelity to the source text, attention to authorial intent, and intertextuality—which he claims are important to, but should not exclusively dominate, readings of adapted artifacts. Of authorial intent, for example, St. Jacques labels it “merely one critical strand in a larger polyphonic circuit.” This does not mean that intent does not matter, of course; in a passage that characterizes St. Jacques’s lively prose throughout his preface, he writes, “Just as Charles Dickens never intended his Fagan to be offensive to Jews, or Quaker Oats never intended their Aunt Jemima to be objectionable to blacks, it must be acknowledged that blacks, Jews, and pancake eaters of all stripes continue to be offended by such racist characters to this day.”

True to his preface, St. Jacques has amassed authors whose varied approaches to adaptation “[traverse] epistemological fields, theoretical approaches, artistic forms and media” in an effort to broaden the scope of adaptation. Part of what makes Adaptation Theories enticing is the equal playing time given to theory and close readings of select cultural objects, from Amy Herzog’s essay on the risqué re-appropriation of 1950s-era jukeboxes into pornographic peepshow booths, to Michael G. Cornelius’ writing on the more chaste and increasingly patriarchically-shaped feminine perfection of teen sleuth Nancy Drew. A contribution by Peter Conolly-Smith charts the trajectories of George Bernard Shaw’s own adaptation of the Pygmalion storyline, while Thomas Van Parys inverts the traditional book-into-film model by examining the novelization of the X-Files film in order to stress the value of medium-specificity in adaptation. St. Jacques’ own contribution ambitiously argues for scholars to do away with inaccurate appropriations of scientific theories from the likes of Charles Darwin and Richards Dawkins onto adaptation studies, as the cultural corollaries are simply not present. St. Jacques instead sees emergence theory as a valuable means of integrating science into the chaos of adaptability, applying his analysis to the aforementioned plurality of Tinker Bell.

All of the entries in Adaptation Theories—eleven total—test the boundaries of the field in productive ways. St. Jacques wants to see adaptation studies, so long plagued by the popular stigma of an adaptation’s “success,” continue to push itself, which he admits isn’t always easy. “I don’t think people are entertaining these ideas because they’re anti-institutional,” he says.

In closing his preface, St. Jacques affirms, “I remain convinced that the practice of fortifying theoretical and critical citadels based on field-specific ontological traditions is no longer tenable, particularly when it comes to adaptation studies.” Far from buttressing the institutionalized structure, St. Jacques’ collection goes a long way toward viewing the field as expanding, exciting, and most akin to Tinker herself, floating untethered in the ether.

Bill Fech
**Writing Together: Collaboration in Theory and Practice**  
By Lisa Ede and Andrea Lunsford  
Bedford/St. Martin’s Publishers

In their most recent work, Professor Lisa Ede and Andrea Lunsford have produced a compelling look at an ongoing exploration of what it means to collaborate. The essays in *Writing Together: Collaboration in Theory and Practice* offer not only an array of eclectic observations that chronicle the challenges and rewards of the collaborative process, but also a collection of works that provide their readers with a glimpse into the ever-evolving theoretical landscape that informs its epistemology.

The collection of writings is gleaned from their work over the last thirty years (as well as some new material). Many of these pieces draw upon important groundwork of theorists from Aristotle and Ramus to Burke and Cixous. Ede and Lunsford employ several vehicles to illustrate their own methods of collaboration, including a dialogue that takes the form of emails. One characteristic that makes the collection particularly refreshing is that while they do cite and engage many scholars in the field of rhetoric and philosophy, they also provide examples of collaboration from several nonacademic milieus. Presented, for example, are various narratives that address the similarities of collaboration dynamics in fields such as consulting, clinical psychology, and chemistry. And while this is, in a sense, a retrospective of the work they have done over the last three decades, rather than presenting what could amount to a random selection, these pieces come together to function as a cohesive whole.

Throughout the collection, whether exploring questions surrounding Peter Elbow’s emphasis on the individuality of authorship versus what they see as the “social nature of writing” or the “borderlands” of feminism and rhetoric, Ede and Lunsford provide a provocative dialogue that engenders contemplation and invites us, as readers, to contribute to the conversation.

Eric Hill

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**Sandor Nominated for 2012 Oregon Book Award**

Professor and Director of the MFA Program in Creative Writing, Marjorie Sandor, was nominated for the Sarah Winnemucca Award for Creative Nonfiction for her book *The Late Interiors: A Life Under Construction*. In 2000, Sandor won an Oregon Book Award—the Frances Fuller Victor Award for Literary Nonfiction—for *The Night Gardener: A Search for Home*, and in 2004, she was a finalist in the short fiction category for *Portrait of My Mother, Who Posed Nude in Wartime*.

Instructor George Estreich won the 2012 Sarah Winnemucca Award for Creative Nonfiction for his book *The Shape of the Eye: Down Syndrome, Family and the Stories We Inherit*. The book focuses on the first year of his daughter’s life following her diagnosis with Down syndrome.
Meghan Freeman

Being a voracious reader, the career path of new Assistant Professor Meghan Freeman certainly would not stretch anyone’s imagination. That path, however, was not always the easiest. Freeman braved harsh winds and storms to land here at Oregon State, where she now teaches the literature and culture of the Victorian era.

Freeman, who grew up in New Jersey, remained on the East Coast for both her undergraduate and graduate studies, receiving her B.A. from Williams College in Williamstown, Massachusetts and her master’s and Ph.D. from Cornell University in Ithaca, New York. Freeman says that coming to OSU after her studies in Ithaca was “like a homecoming. The area is very similar and I settled in immediately.”

Before arriving on the OSU campus, however, Freeman spent some time in New Orleans, Louisiana, where she taught at Tulane University. She was only in New Orleans for a short while when Hurricane Katrina began making its way toward the southern U.S. coast. Like many others, she was forced to evacuate and to leave behind her new home and most of her belongings.

Not surprisingly, Freeman says, “Out of all of my possessions, I was most worried about my books.”

Despite experiencing deep consternation in the face of Hurricane Katrina, Freeman saw this juncture in her life as an adventure: “I saw more of the country in those three months than any other time in my life.” Luckily for Freeman, her home was spared in the storm.

Not satisfied with life in Louisiana, Freeman began looking for a new adventure, which led her to Oregon State University.

Freeman’s teaching style is a strong melding between literature, the visual arts, and material culture. Her research includes nineteenth-century aesthetic theory and art history, children’s literature, mystery stories and detective fiction. She can be found heading the British Literature sequence as well as courses in children’s literature with a focus on the Victorian era.

Freeman also has had opportunities to meet her predecessor, retired professor Betty Campbell, while on strolls up Bald Hill in Corvallis.

“She is an amazing woman,” Freeman says, adding that Professor Campbell and her current colleagues have all been encouraging as she adapts to life at OSU.

Professor Freeman is currently working on a book project titled *To Have and Behold: The Aesthetic Encounter in Victorian Literature*, as well as writing several upcoming publications, including an article on Charlotte Brontë’s *Villette* (*Victorian Literature and Culture*) and two book chapters for edited collections.

Like fellow newcomer Ray Malewitz (see p. 9), she is also an advisor of the English Student Association. “I love the strong sense of community,” Freeman says of the ESA. “It’s something that I see everywhere here.”

The community is only one aspect of Corvallis that has captured Freeman’s affections. “The culture here is so rich,” she says of the varying nature of the Corvallis populace. “And it is nice to be in an area with such good coffee.”

Cori Lee
Ray Malewitz

Raymond Malewitz graduated in 1999 with an unusual combination of degrees: a B.S. in Biochemistry and a B.S. in English. For the last 13 years, he has searched for a career that would enable him to put both degrees to work. During his post-graduate years, he worked as a high school chemistry teacher, an environmental engineering researcher, a Ph.D. student in American literature, and a composition instructor. At the start of this academic year, he was hired as assistant professor in Oregon State University’s School of Writing Literature, and Film, where he teaches courses in the interdisciplinary fields of literature and science and environmental literature.

“I’ve found my niche,” he said in a recent interview. “Teaching literature and science classes at Oregon State has enabled me to bring my two great passions together.”

An alumnus of the University of Michigan and the University of Virginia, Malewitz is excited to return to teaching at a public university after spending four years as a lecturer at Yale University. The greatest change, he says, has been the number of different courses that he has been able to teach.

“The best part of my job is being able to teach such a diversity of courses. When I’m not teaching literature and science, I get to lead discussions on American Modernism and literary theory, which has been both challenging and deeply rewarding,” he explained.

When he isn’t teaching, Malewitz is hard at work on his book manuscript, which examines the relationships between American literature and “maker” communities of the contemporary period.

“I’m working in the rather absurdly named field of ‘Thing Theory,’” he said. “Basically, I look at the ways that creative American workers repurpose objects that serve one function into objects that serve another function.” He calls this process “rugged consumerism,” which he links to everything from environmentally sustainable design work to new folk art practices. Oregon seems to be a perfect place to explore this project.

“I had a lot of fun at the Corvallis Fall Festival,” he said. “One artist was selling clocks made out of 8-track cartridges! And from what I’ve been told, [Corvallis’ summer festival] DaVinci Days is an even bigger celebration of creative re-purposing. This seems to be the place for creative partnerships between artist-types and tinkerer-types.”

In the years to come, Malewitz hopes to integrate his work on material culture with his classroom teaching.

“I’d love to teach a future class on Thing Theory and literature,” he said. “Perhaps the class’s final project could involve a creative component. I think it’d be great to have students not only theorize representations of alternative consumerism but also practice such activities. Surely they have a few 8-track cartridges lying around. No? Perhaps CDs? I’m not sure into what new form today’s mp3 players or smartphones could be made, but I’m confident that if anyone could do it, it would be Oregon State students, who are an incredibly talented and creative bunch. I learn as much from them as they learn from me.”

This collaboration extends to his work as co-advisor (along with Professor Meghan Freeman, see p. 8) for the English Student Association. “I try to encourage students to think of education as something that is not limited to a classroom lecture or discussion,” he said. “When I was an undergrad, I developed a close group of friends who would sit around and talk literature when we weren’t in class. These discussions, more than anything, made me want to be an English major. I hope that my students at OSU have the same opportunities that I did.”

Asked what Malewitz planned on teaching the next day, he replied, “I’m teaching an American Literature survey right now, and we’ll be discussing poetic personae. American poets (and all poets, for that matter) often adopt a mask or ‘persona’ who serves as their speaker. They do it to gain some critical distance on their life. I suppose that might be one of the central functions of art: to make you see something you’ve grown accustomed to in a new way.”
The depth of insight in Scott Nadelson’s latest short story collection, *Aftermath*, has been described by *The Jewish Review* as “stunning,” and the breadth and detail of his knowledge into the ordinary lives of men and women from widely varying walks of life as “astonishing.”

“Nadelson creates characters so endearingly flawed that regardless of our actual similarities, we relate to each of them,” wrote a reviewer for *Ploughshares*. “Each page documents our own fears, insecurities, and heartbreaks. Each sentence becomes the moment we first remember hope failing.”

Such admiration for Nadelson’s fiction is not new and his works are certainly far from unrecognized regionally and nationally. His previous collections, *The Cantor’s Daughter* and *Saving Stanley: The Brickman Stories*, were given awards such as the Samuel Goldberg & Sons Fiction Prize for Emerging Jewish Writers, the Reform Judaism Fiction Prize, the Oregon Book Award for short fiction and the Great Lakes Colleges Association New Writers Award.

Nadelson, who earned his MA in 1999 and is now the Hallie Ford Chair in English Literature at Willamette University in Salem, has published stories and essays in a variety of national literary journals, including *Ploughshares*, *Glimmer Train Stories*, *Alaska Quarterly Review*, *American Literary Review*, *Arts & Letters*, *Cimarron Review*, *Post Road*, and *Puerto del Sol*.

Nadelson describes his primary creative interest as centering on “character-driven fiction, in which people struggle between the competing influences of their fears and desires, sometimes sabotaging their own best interests.” His stories, he says, revolve around the cultural limbo of American Judaism, with its contradictory traditions of separation and assimilation, and the mundane world of the New Jersey suburbs, both of which provide a backdrop for characters who fail to participate fully in their own lives.

*Portland Monthly* has lauded Nadelson as “a master of the anticlimax” and cited *Aftermath* as “an often-despairing testament to the elusiveness of closure, the infinite and insurmountable distance between even intimate lovers, but also to the human capacity for growth.”

Northwest Booklovers conclude: “What illuminates these stories is how seamlessly Nadelson opens a window to the workings of the human heart.”
Renowned film critic Pauline Kael (1919-2001) spent much of her adult life in the darkness of movie theaters, generating provocative opinions for the *New Yorker* and other publications. Her personal life, however, she kept mostly hidden: details about growing up on a chicken farm in Petaluma, California, college days in San Francisco, motherhood and marriage, and the returns to New York where she reigned as a force in film criticism for decades. Now those details of her life and especially her evolving career are brought to light in Brian Kellow’s biography, *Pauline Kael: A Life in the Dark.*

Kellow (BA 1982) met Kael twice, once when she visited Oregon State in 1976 at the invitation of former English professor Jim Lynch, and again in 1984, when Kael presented at the 92nd Street Young Men and Women’s Hebrew Association in New York City, where Kellow was working.

“What struck me about her was how incredibly polite she was,” he recalls. “She liked young people; she had a rapport with young people. I was expecting the in-person equivalent of the person I read, but she had a soft western cadence, a lovely smile, nothing pretentious, none of that forbidding New York presence.”

Now features editor of *Opera News,* Kellow has followed his previous biographies of show folk Ethel Merman, Eileen Farrell, and Richard, Constance and Joan Bennett, with this rich work of research, which took him two years and over 100 interviews. This book presents not only Kael’s career but also the evolving American film history of that period, where she was so influential.

“I did think there was a different way to tell the story… a double biography of Pauline and what was happening in film during this wild time in the 60’s and 70’s,” Kellow says. “Kael’s tremendous work ethic and drive made her so successful. She was so brilliant at explaining why this works or doesn’t work, and the kind of thinking that has gone into making it a first rate piece of work or flabby.”

OSU film professor Jon Lewis agrees on Kael's significance in the evolution of popular film criticism: “She was a terrific writer—never boring, and always provocative and entertaining.”

Kael’s OSU connection is detailed in Kellow’s account of her presentation in 1976 at what was then the Mitchell Playhouse (now the Valley Gymnastics Center). Kellow, not yet an OSU student but already a film fan and avid reader of the *New Yorker,* came to Corvallis from his home in Tillamook to hear her.

Kellow spoke about *Pauline Kael: A Life in the Dark* at Oregon State on May 30.
Alumni Profile

Arminda Lathrop (MA 2005)

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

I am Director of Corporate and Foundation Relations at Willamette University in Salem. In this role, I manage the University’s fundraising and overall communication with national foundations and regional/national corporations. A bulk of my time is spent writing foundation grants, ghost-writing correspondence for the university president, and meeting with potential grantors and sponsors throughout the country.

What do you enjoy most about your work?

I get the opportunity to work with people throughout the University to raise money for worthy programs and causes, which I really enjoy. I also get to “pitch” programs to local and national foundations and businesses. It turns out that I’m not too bad at asking for money, and I actually kind of enjoy it!

What was your training?

I received my bachelor’s in English from Willamette and my MA in English (Rhetoric and Composition) from OSU. While at OSU, I was a GTA, and my emphasis was in Rhetoric and Composition, so I got great practice “making a case.” After finishing my M.A., I worked for an international organization that runs grant-sponsored programs throughout the world. This is where I first learned how to write a grant proposal, bring together a group of people around a common idea, and put together a fundable program—oh, and navigate my way through eastern Europe (with a few cases of food poisoning!).

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

My first year as a GTA, I taught Lisa Ede’s Work in Progress. Lisa’s presentation of the rhetorical situation in her book—and the proceeding class I took from her in comp theory—was hands-down the most influential training during my time as a graduate student. An understanding of the rhetorical situation I face each time I write a grant proposal or letter or meet with a prospective funder is key to a successful task. I learned lessons about the value of subtlety in rhetoric from both Lisa Ede and Anita Helle, and I think Vicki Tolar Burton still hangs over my shoulder, checking my grammar! I’m self-conscious!

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

Volunteer or intern at a non-profit or university development office to see if you would enjoy fundraising. Also, brush up on your Microsoft Excel skills. My job involves a lot of budgeting and program development—it’s not only about writing narratives. You can also attend trainings with local fundraising professional organizations like Willamette Valley Development Officers or Mid-Valley Development Professionals.

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

I really liked the people I taught with and shared an office with in my GTA cohort (shout out to the MA/ MFA class of 2005!). I was fortunate to be part of such a supportive group of colleagues. I also crave a mint-mocha “Big Train” from the coffee shop on the 2nd Floor of the Student Union on a weekly basis.
Becky Olson (MFA 2011)

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

I’m the Senior Editor at CALYX, Inc., the independent nonprofit publisher of art and literature by women. We produce a literary journal twice a year with poetry, prose, book reviews, and visual art. We’re also an independent book publisher. I work on the production side to actually make our books and journals—coordinating our editorial meetings, reading and processing journal and book submissions, working directly with our authors and visual artists, and managing our interns and volunteers. A big part of my job is updating the way that we handle submissions and production—for example, I switched us over to accepting electronic submissions this year.

Because I have such a fondness for PR (thanks Steve Kunert!), I also share a lot of our marketing responsibilities—writing our newsletter, sending out email campaigns, managing our social media. We’re deep in the throes of a serious rebranding campaign (new logo and website coming soon!) so there’s a lot of exciting ways that we’re reaching out.

How have your graduate studies at OSU influenced your work at Calyx?

I think one of the most important things I’ve gained—and really wasn’t expecting to rely on so much—is a keen sense of rhetoric. With every piece I read for the journal I ask myself—Who does this speak to? Why was this written? Why should this be published? I think about rhetoric when I write emails, when I write promotional copy for our books, when I consider our future projects. It’s incredibly important.

The connections I’ve made and the people I’ve met at OSU have also been incredibly influential. It’s so great to have “grown up” in a cohort of smart, wonderful writers who have taught me so much about the different ways that people express themselves—and to learn from the very best mentors and teachers that I could ask for. I’ve felt incredibly supported during and after my MFA by the OSU creative writing community.

What are the most fulfilling aspects of your work at Calyx?

When I was in Minneapolis after AWP, we had a reading with some of our journal authors at an art gallery. One of our authors—who is not an academic or a professional writer, she’s a nurse and she published one of her very first poems with CALYX—said something that really struck me. This was her first public reading ever. She got up in her T-shirt and sneakers, sat on the chair and read her poem we had published. Then instead of reading other poems that she’d written recently, she paged through the issue and read other people’s poems that she liked and wanted everyone to hear. She said that she loved CALYX because we created a safe space for writers to cover topics that many other journals avoid—subjects like incest and domestic violence. (That’s not all we publish, but we look for work that shares underrepresented viewpoints.) She said that even before we published her work in the journal, she appreciated that about us—that we’re accessible and welcoming to all audiences, and we’re not afraid to publish work we feel needs to be brought out into the light.

What’s next for Calyx?

This December, we’re re-releasing *Grace Paley’s Life Stories* by Judith Arcana, the only literary biography of the amazing activist, writer, and general badass Grace Paley (who would have turned 90 years old this winter). Everyone should read this book. I’m also stoked about the summer issue (released in July): New short fiction by Sandra Cisneros and poems by Stephanie Lenox. If you’re not a subscriber, you can register on our website [www.calyxpresse.org](http://www.calyxpresse.org) or buy our journal at Grassroots Bookstore in downtown Corvallis.

Jackie Luskey
Alexis White Named Third-Year MFA Graduate Research Assistant at Fishtrap

MFA poetry student Alexis White has been selected as the first OSU MFA Third-Year Graduate Research Assistant, and will head out to Enterprise, Oregon in September 2012, where she will continue to work on her MFA thesis in poetry while receiving training and experience as the Arts Administrative Assistant to the Executive Director of Fishtrap. In this twenty-hour a week position, Alexis will write grants, research literary arts funding and outreach, and help organize Summer Fishtrap, one of the West’s most venerable and respected writers’ conferences.

The third-year GRA position was made possible by the generous support of Kathy Brisker (MFA 2010) and her husband Timothy Steele, who have created the Brisker-Steele Creative Writing Fund.

Fishtrap is a 24 year-old non-profit literary arts organization that focuses on promoting clear thinking and writing in and about the West. In addition to its summer writers’ conference, Fishtrap also offers a fall and spring writing retreat and brings writers to Eastern Oregon to give public lectures and readings and teach in underserved public schools.

“We owe Kathy and Tim huge thanks,” says Marjorie Sandor, MFA Program Director. “With this gift they have paved the way for what we hope will someday be a full range of third-year opportunities for our MFA students, offering both writing time and valuable professional experience.”

Alexis is particularly thrilled to be going to Enterprise, not only to be a part of Fishtrap, but also continue a family tradition of sorts. Her great grandfather was the sheriff of Athena, Oregon, in the next county over. “He was the first White to be on that side of the law,” she says. “I get the impression there was a lot of bank robbing and gin-running prior to that. His big claim to fame was that he passed an ordinance that forbade driving cattle down Main Street.”

After her graduation from OSU in June 2013, Alexis will continue to work through mid-July, and the end of Summer Fishtrap. The MFA Program thanks Fishtrap’s Executive Director Ann Powers and School of Writing, Literature and Film Transitional Director Anita Helle for their help in making this position happen. In addition to her GRA stipend, Alexis will receive a stipend from Fishtrap itself for her work in the month following graduation.

A third-year GRA at Fishtrap will be available to a second-year MFA for academic year 2013-14. The selection process will begin in late fall 2012. The position is partially funded for 2014-15, and Sandor invites friends, faculty, and alumni of the OSU Department of English to consider helping to grow the Brisker-Steele Fund to support a student at Fishtrap in 2014 and beyond. In the meantime, the MFA faculty will continue to seek out a range of third-year writing/professional opportunities for students, both here at OSU and throughout the state.

Anyone who would like to make a contribution to the Brisker-Steele Creative Writing Fund, please contact Tom McLennan in the OSU Foundation, at 541-737-0847.
Lewis Directs Students in Archiving of American Films

Twelve University Honors College students catalogued more than 40 movies from the 1980s during the winter term as part of a special project in a class taught by Professor Jon Lewis. Their work is part of a larger effort on behalf of the American Film Institute (AFI) to document every American feature-length film produced from 1893 through 2011. The project is hailed by filmmaker Martin Scorsese as “the most complete and accurate” online archive of American films.

The AFI Catalog Academic Network capitalizes on “the best and brightest” scholars from around the country to provide plot summary and production note information to help flesh out the records of American movies. OSU is one of the only universities participating in the AFI Catalog of Feature Films project that does not have an established film studies program or major.

Lewis was contacted last year by the AFI catalog’s editor Bob Birchard about the project, which already has completed listings for films made through 1975. Birchard was aware of Lewis’ work as a nationally known American film scholar and offered OSU students the chance to help document American film history.

“Most of the really obvious films from the ’80s like ‘E.T.’ had already been taken,” Lewis said. “I thought this could be an interesting learning experience for the students, a way to introduce them to movies in that era that are overlooked.”

Each student was assigned up to four films to catalog. A typical entry includes an exhaustive list of details, such as the complete cast and crew, a detailed plot description and an examination of the history of the making of the film. The American Film Institute provides a packet, including a DVD of the film, for the student.

Films as diverse as Brian De Palma’s 1981 thriller, “Blow Out,” starring John Travolta, and Ross McElwee’s 1986 documentary, “Sherman’s March,” were assigned to the OSU students, some of whom have never taken a film studies class before.

Vicki Tolar Burton’s Rhetoric Review Article recognized with Enos Award

Vicki Tolar Burton’s coauthored essay “Octalog III: The Politics of Historiography in 2010,” published in Rhetoric Review (Volume 30: 2), has been recognized with the 2011 Theresa J. Enos 25th Anniversary Award. This award, established in 2006 to celebrate the 25th issue of Rhetoric Review, a major journal in the history and theory of rhetoric, honors the best article to appear in that volume each year.

“Octalog III” is a revised and extended version of a conversation among eight prominent historians of rhetoric that took place at the 2009 Conference on College Composition and Communication. As its title suggests, it is the third in a series of such conversations: the first occurred in 1988; the second, in 1997. Each octalog has defined an important moment in the development of the field of rhetoric and writing. As was the case with previous octalogs, eight researchers are given five minutes to present their vision of rhetorical theory, history, and practice. (Professor Tolar Burton titled her contribution to this dialogue “Ethos in the Archives.”) After another researcher responds to the eight presenters, an extended and lively discussion with the audience ensues. As in the past, the 2010 octalog attracted a standing-room only audience.

The publication of this revised conversation in Rhetoric Review, and its recognition with the Theresa Enos Award, emphasizes the significance of this collaborative reflection on rhetoric’s past, present, and future.

Lisa Ede
E-Campus Offerings Continue to Grow

Writing and English courses offered through Extended Campus have continually grown in popularity and in numbers at Oregon State University. A total of 26 Writing and English courses are currently taught online with Ecampus. The School of Writing, Literature and Film is striving to provide more variety in their online courses by expanding their range of subject matter.

“We are really focusing on the needs and desires of the students; we want to serve classes that are an obvious fit and can be taught effectively online,” says Sara Jameson, Senior Instructor and Assistant Director of Writing. “We desire to add to the general classes already offered such as Introduction to Literature: Fiction and Poetry, Business and Technical Writing, and English Composition.”

Although there are presently no English or Writing majors through Ecampus, The School does offer a Writing minor and continually adds new online courses for the minor. Among the recent additions to the English and Writing curriculums are Writing for the Media 201, Science Writing 362, and Advanced Scientific and Technical Writing 525. Cynthia Chapman is a writing instructor and accredited technical journal editor who came out of retirement to design the Advanced Scientific and Technical Writing course. She is a graduate of the English Department’s former master’s program in Scientific and Technical Communication.

“I was asked to develop and teach this course because graduate students in the sciences, including those enrolled in OSU’s Professional Science Masters (PSM) Program, did not have access to an on-campus, comprehensive, graduate- or professional-level writing course,” Chapman says. “That is why the course has a cross-linked name and number and is a four-credit, graduate-level course.” It is the first graduate writing class to be offered through Ecampus. The course is one of OSU’s online “best practice” courses that serve as a model for potential online instructors as well as course developers, and it allows them to take a tour of Chapman’s online course presentations without having to take the class.

Other proposed future online courses include Food Writing and Magazine Article Writing. At this point, it is just a matter of finding the best instructors for each class. “It is really about who has the time, experience, and skills to develop these online courses,” says Jameson. “Once instructors have expressed an interest in instructing an Ecampus class, we really look for student feedback in order to strategize, prioritize, and offer the most ideal classes.”

Kristen Gulick

MA Program Awarded Laurels Grant

A proposal spearheaded by Associate Professor and Graduate Coordinator Peter Betjemann was selected to receive a University Graduate Laurels Block Grant of $80,000 for the 2012-13 academic year. This substantial award enables the master’s program to extend non-resident and resident tuition remission to incoming MA students and to continue boosting recruitment efforts.
Poetry Interest Group is Thriving

The Undergraduate Poetry Interest Group/Activities Fund has brought poetry enthusiasts together as well as inspired a variety of poetic programs and performances to OSU since its formation in the 1970s. Roger Weaver, an English faculty emeritus professor, first formed the group. He shared the desire with many students of his era to promote the influence of poetry through celebrating its most public and popular aspects.

“Professor Weaver has shared some interesting stories about off-campus events that included student-led readings,” says Anita Helle, Professor of English and Transitional Director of the School of Writing, Literature and Film. “The fund had once been used to underwrite a small counter-cultural student magazine run by students, a publication eventually supplanted by the development of our award-winning creative writing journal, PRISM.”

Additionally, the fund has offered the annual Weaver Undergraduate Poetry Award since 1986. It is OSU’s oldest continual writing award and is offered to all enrolled OSU undergraduates.

More recently, the fund has been rededicated and renamed as the Poetry Fund. Professor Helle notes the redefinition of the fund allows for “more poetry events to be directed by our current poetry faculty, enlarging and expanding the range of activities that we can sponsor, while preserving the emphasis on student interest in poetry.”

The most recent event the Poetry Fund has sponsored on campus included a well-attended spoken word and performance poetry event, which filled the Linus Pauling Center auditorium one evening in January. This was a performance by the Good News Poetry Group of performers and poetry writers, Neil Hilborn, Hieu Minh, and Dylan Garity. What was most interesting about this event was that they didn’t only perform single-voiced poetry, but periodically invited the audience to join in with their performance.

Since its inception, the intent of the Poetry Fund has been to encourage creativity in undergraduate writing, and to welcome undergraduates from any major, as long as the focus is poetry. As the School faculty continue to build the writing minor, we hope to continue to build the fund first established by Professor Weaver, in recognition of the difference that poetry makes in students’ lives.

Kristen Gulick

Jameson Spearheads Hybrid and Online Projects

Senior Instructor Sara Jameson has been focusing her research this year in the areas of online teaching, participating in OSU’s first pilot Hybrid Faculty Learning Cohort with the Center for Teaching and Learning.

In winter term 2012, she created a hybrid version of WR 327 Technical Writing, to debut in Fall 2012. OSU has initiated this hybrid pilot to see how more learning options can be available for students as well as ease the demand for classroom space.

Hybrid or blended learning utilizes the best practices for both campus and online learning and is said to be the best of both. The decision to apply for WR 327 was based on the belief that our School should take a leadership role at OSU with the hybrid pilot and that Technical Writing was a great fit for hybrid learning. Jameson has been teaching technical writing in a campus format since 2005 and will pilot a newly updated online course in spring 2012, providing a template for others. Jameson also aids colleagues with online teaching techniques as well as proposals to create new writing courses. She looks forward to expanding this work on WR 327 with our new hire Ehren Pflugfelder, incoming Assistant Professor of Scientific and Technical Writing next fall.
OSU English Majors Enjoy Study Abroad

The following undergraduate students studied abroad in the past academic year:

Brooke Beland in Oviedo, Spain
Samantha Blann in Poitiers, France
Derek Daniel in Barcelona, Spain
Luci Delong in Chillán, Chile
Sara Hansen in Santander, Spain
Laura MacMillan in Grenoble, France

2012-2013 Undergraduate Scholarships Announced

Sigurd H. Peterson Incoming Freshman Recipients ($4,000 up to four years):
Samantha Hawe, Salt Lake City, Utah
Shanna Kileen, Corvallis, Oregon

Current Student Recipients:
Kayla Harr—Sigurd H. Peterson Award (Full Tuition and Fees)
Evan Anderson and Brian Bjornstad—Mary Holaday Murray Awards ($1,000)
Lauren White—Raleigh Clare Dickinson Award ($1,000)
Katy Krieger—Bernard Malamud Award ($1,000)
Desireé Gorham—Mary Jo Bailey Award ($500)


Tracy Daugherty (see p. 3) has sold the digital rights to his nine books to Dzanc Books, called by Publisher’s Weekly “the future of American publishing.” His four novels, four short story collections, and his book of essays Five Shades of Shadow will be available as e-books from Dzanc beginning in June 2012. In May, he will give two presentations on writing literary biography at the Biographer’s International Organization conference at the University of Southern California. This spring, he has a new short story appearing in The Southwest Review.

Neil Davison presented a paper, “Andre Schwarz-Bart and Post-Holocaust Meanings of Diaspora,” at the Western Jewish Studies Association Annual Conference at the University of Oregon in March 2012, and he will present another paper, “Was the Muscle-Jew Coded Strictly as Male? Gender Neutrality, Social Darwinism, and Judaic Strains in Herzl and Nordau,” as part of a 2013 MLA Conference panel. Granted sabbatical leave for the 2012-2013 year, Davison has a new book project on the life, work, and literary collaborations of the Holocaust novelist Andre Schwarz-Bart and his wife Simon Brumant Schwarz-Bart. He has been invited to give a lecture at the newly expanded Irish-Jewish museum in Dublin on his work on Joyce and Jewish issues and plans to set up the lecture during his sabbatical. He also created a new live-classroom course, “The Holocaust in Literature and Film,” which he taught in Spring 2012.

Lisa Ede (see p. 7) published a second edition of The Academic Writer: A Brief Guide for Students (Bedford St. Martin’s 2011). An article co-written with Andrea Lunsford, “Reflections on Contemporary Currents in Writing Center Work,” was published in The Writing Center Journal (Fall 2011). She also gave keynote addresses at three conferences: the 2011 Joint Two-Year College Association/Pacific Northwest Writing Association Conference in Yakima, Washington; the 2011 University of Arizona New Directions in Critical Theory Conference in Tucson, Arizona; and the 2011 Conference of the South Central Writing Center Association in Houston, Texas. Ede also gave invited lectures at Appalachian State University in Boone, North Carolina in March 2011 and at Washington State University in Pullman in November 2011, and she gave a talk at the Conference on College Composition and Communication in Atlanta, Georgia in April 2011. She continues to serve on the editorial boards of the Writing Center Journal and Writing on the Edge.

(Continued on page 20)
Evan Gottlieb published a five-page entry on Walter Scott’s prose in the new Wiley-Blackwell Encyclopedia of Romantic Literature, Vol. 3 (Wiley-Blackwell, 2012), and he published a chapter, “‘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, 2011). In addition to publishing three book reviews, Gottlieb also presented two papers: “Progress or Process? Historicity in Scott’s Waverley Novels” to the Canadian Society for Eighteenth-Century Studies in Hamilton, Ontario in October 2011 and “Scott, Žižek, Badiou; or Why some Causes should stay Lost” at the Ninth International Walter Scott Conference in Laramie, Wyoming in July 2011. He was elected to the Executive Committee of the MLA Scottish Literature Discussion Group (serving from 2012-2016).


Anita Helle (see p. 2) published the essay, “When the Photograph Speaks: Photo-Analysis in Narrative Medicine” in a special issue of Literature and Medicine (Winter 2012). As part of the Reed College 100th centenary celebration in 2011, she gave an invited keynote talk entitled “Mary Barnard’s Northwest Passages.” Helle’s scholarship on Barnard—a Reed College alumna—was part of an international symposium on the life and work of Mary Barnard, recognizing a modern poet (a protégé of Pound and William Carlos Williams) whose international poetic idiom incorporates Northwest places and landscapes.


Raymond Malewitz (see p. 9) published “William Gibson’s Paternity Test” in Configurations 19.1 (2011). He also presented two papers at the 2011 Midwest Modern Language Association Conference in St. Louis, Missouri: “‘Our do-it-yourself lithium hydroxide canister is complete’: Reclaiming Masculinity in Apollo 13” and “Gary Shteyngart’s Super Sad True Love Story and the Emergence of Posthuman Realism.”

Rebecca Olson presented “‘Too Gentle’: Jealousy in Shakespeare’s Othello” at the Renaissance Society of America Annual Meeting in Washington, D.C., and an invited lecture, “Hiding in Plain Sight: Hamlet’s Onstage Tapestry,” at Willamette University in Salem, Oregon, both in March 2012. She also delivered “‘Shall by a painted cloth be kept in awe’: Shakespeare’s Narrative Textiles” at the Research Forum “European Painted Cloths, c.14-c.21,” sponsored jointly by the Courtauld Institute of Art and the Victoria and Albert Museum in London, England in June 2012. In September 2011, she spoke on Hilary Mantel’s Wolf Hall as part of the Corvallis Public Library’s “Random Review” series. Olson was also recipient of a Center for the Humanities Fellowship in 2011.

David Robinson was invited to speak at the symposium “The Living Legacy of C. Conrad Wright” at Harvard Divinity School in October 2011. He presented a paper, “New World and Old: Margaret Fuller’s Travels and the American Democracy,” at the Travel and Truth: An International Research Conference at Wolfson College, Oxford University in September 2011. He also presented “Wallace Stevens, Simon Critchley, and the Death of Poetry” at the Louisville Conference on 20th Century Literature in Louisville, Kentucky in February 2012.


Vicki Tolar Burton presented a paper at the International Society for the History of Rhetoric in Bologna, Italy in July 2011. The paper, based on research done in the Linus Pauling Archives of the OSU Valley Library, was entitled “Science as Political Evidence in the Public Sphere: Linus Pauling and the Rhetoric of Peacemaking.” Among the artifacts in the Pauling Archives is a 1957 document authored by Pauling and other scientists called “Appeal by American Scientists to the Governments and Peoples of the World,” which called for the end of testing nuclear weapons and was signed by over 9,000 scientists from all over the world. Tolar Burton was able to make copies of petition pages signed by scientists from our host institution, the University of Bologna, and share them with Italian colleagues.

Tara Williams wrote a chapter, “Worrying about Words in the Canterbury Tales,” which appears in the new edition of the MLA publication Approaches to Teaching the Canterbury Tales. Her invited contribution to a forum on the future of historicism, “Enchanted Historicism,” was published on the website of the journal postmedieval (October 2011), and her article “‘As thu wer a wedow’: Margery Kempe’s Wifehood and Widowhood,” published in Exemplaria (Winter 2009), was recognized with honorable mention in the 2011 Best Article of Feminist Scholarship on the Middle Ages Contest by the Society for Medieval Feminist Scholarship. Named as the Morton W. Bloomfield Fellow at Harvard University for 2011-12, she spent time in residence there in spring 2012, presenting “Mind-Bending Marvels of the Middle Ages” and participating in the Medieval Colloquium. Williams also presented three papers: “Why Marvels Matter” at Think Romance! Re-conceptualizing a Medieval Genre at Fordham University in New York in March and April 2012; “Seeing as Believing: Religion, Magic, and Spectacle in The Canterbury Tales” and “Rethinking the L in MLA: Language, Literature, and the Future of English” at the MLA Conference in Seattle, Washington in January 2012. She also was a participant in the ADE Summer Seminar West at Stanford University in Palo Alto, California in June 2011, was awarded a Horning Humanities Endowment Grant in 2011 to support her current book project on Middle English marvels, and was elected to the executive committee of the MLA’s Division on Language Change.
Maggie Anderson (BA 2007) is an MFA student in film editing at Chapman University in Orange, California.

Bryan Bernart (BA 2010) plays the lead role in the indie film “A Tale of Delight.” He also plays a regular role in “Forty Weight,” a web television series about food service in Portland, Oregon.

Taylor Boulware (BA 2005, MA 2008) is a doctoral student in English at the University of Washington.

Jeff Breitenfeldt (MA 2010) works at Hawaii Pacific University as an Instructor of Writing and Curriculum Area Liaison. In the latter capacity, he develops and standardizes the curriculum for required writing courses and supervises adjunct instructors.

Kelly Butler (BA, International Degree in English Literature, 2006), who received her MA in Linguistics at the University of Oregon in 2008 and most recently has taught at universities in Japan, has accepted a position to teach at Terakki Foundation School, a private high school in Istanbul, Turkey.

Peter Caster (MA 1999), an Associate Professor of English and Department Chair of Languages, Literature and Composition at the University of South Carolina Upstate, co-edited an essay collection, Fathers, Preachers, Rebels, Men: Black Masculinity in U.S. History and Literature, 1820-1945 (The Ohio State University Press, 2011).

Heather Cushnie-Wescott (BA 2003) is a pre-school teacher in Oak View California, and she and her husband are the parents of two daughters, Caitlin and Kelsea.

Thomas Dieter (MA 2011) recently accepted a position to teach and mentor students in the Start Program for the City University of New York (CUNY).

Chris Drew (MFA 2007), a doctoral student at the University of Wisconsin-Milwaukee, co-authored Dispatches from the Classroom, a book on creative writing pedagogy from the graduate student perspective (Continuum Publishing, 2010).

Adam Drury (MA 2009) published his first article, “Agalma at the void: Towards a theory of the evental sublime” (based on materials originally written for his master’s thesis) in the International Journal of Zizek Studies. Drury is in his first year of doctoral studies at the University at Buffalo, SUNY.

Amy Earls (BA 2011) published creative nonfiction in Foliate Oak Literary Magazine (March 2012).

Eric Hill (MA 1999) is the Writing Instructor for the OSU Honors College.

Jeremy Jurgens (MA 2010) teaches composition and literature at Brazosport Community College in Lake Jackson, TX.

Travis Margoni (MA 2010) is a writing instructor at the University of Utah, where he helped to design a course in the history of business writing.

Kendra Miller (BA 2009) is a Digital Media Archivist for Flashlight Engineering and Consulting in Portland, Oregon.

Shea Montgomery (MA 2011) has been accepted into the MFA program in poetry at the University of Nebraska-Lincoln.

Darren Noble (MA 2001) was named Director of Career Development at Upper Iowa University in Fayette, Iowa.

Becky Olson (MFA 2011, see p. 13) published poetry in the Fall 2012 issue of Cream City Review.

Tara Pistorese (BA 2010) is a dual-degree student of law and public administration at Syracuse University.

Patrick Query (MA 2001) was promoted to Associate Professor in the Department of English and Philosophy at West Point. He also co-organized a conference, “T.S. Eliot and the Heritage of Rome and Italy in Modernist Literature” in Florence, Italy in February 2012.
Matt Hagan, an MA student who earned his bachelor’s degree from Washington State University in his hometown of Vancouver, presented a paper, “Writing on and Writing Back with the Body: Literacy Narrative and Resistance in Jamaica Kincaid’s Lucy” at the New Voices: Bodies of Influence Conference at Georgia State University in Atlanta. A second paper, “Building Counter Memorials: The Ideology of the Visual in Public, Urban Space and Ekphrasis as Critique in Carl Sandburg’s ‘Ready to Kill,’ ‘Bronzes,’ and ‘Skyscraper’” was presented at the Image, Instrument, Ekphrasis: Intersecting Genres of Knowledge Conference at Stony Brook University in Manhattan. Hagan plans to pursue his Ph.D. in English.

Alice Lillian Rosman is a native of Wilbur, Washington and a creative writing graduate from Eastern Washington University, where she graduated magna cum laude and with honors ad majorem. Seeking an MA in Writing and Rhetoric, she has written for Pacific Northwest Inlander, a Spokane newspaper, and is currently interested in creative writing pedagogy for her thesis. Rosman plans to continue writing and to pursue teaching in the future.

Becca Schneider is a master’s student in English literature from Bismarck, North Dakota, where she attended the University of Mary and graduated with a degree in English in 2008. That same year she attended the National Undergraduate Literature Conference at Weber State University in Ogden, Utah. Schneider says she is thrilled to be at OSU, loves living in Oregon, bikes or hikes at least five days a week, and enjoys being a member of the OSU Cycling Club.

Alexis White, (see p. 14) who will complete her MFA this spring, published a poem, “Newfoundland Woman Speaks After the Cod Collapse of ‘93” in Weave Magazine (Winter 2012).

6th Annual Graduate Student Symposium
Wednesday, March 7, 2012

Panel Chair: Jessica Travers

Presenters:
Becca Schneider, “If the Shoe Fits: Empire and the Self-Possessed Individual in Defoe and Scott”

Emily Schmuhl, “‘The True Daughter of an Infamous Mother’: Matrilineal Legacies and Debased Domestic Spaces in Great Expectations and Jane Eyre”

Haley Larsen, “When Life Becomes a Work of Art: Edith Wharton's Undine and Lily”

Alumni Notes
(Continued from page 22)

Stephanie Roush (MFA 2011) published two book reviews in Cloudbank #4 (July 2011) and a poem in Poetry East #75 (Fall 2012).

Mike Shum (MFA 2011) published an essay, “The Golden Pelt: Berryman and the Fame Equation” in The AWP Chronicle. The article was originally written for Tracy Daugherty’s “Berryman, Beckett, and Barthelme” class. He will begin the Ph.D. program in English and Creative Writing at the University of Tennessee this fall.

Charity Shumway (MFA 2006) wrote a novel, Ten Girls to Watch, which will be released by Simon and Schuster in July 2012.

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