

# THE ENGLISH LETTER



# From the Director: Peter Betjemann



## The past five years have seen truly extraordinary growth in the School of Writing, Literature and Film...

In February 2011, at the moment the School was formed, we counted 39 faculty in both instructor and tenure-line roles. Today, we count 55 faculty. In February 2011, the School housed three Assistant Professors. Today, it houses ten (which will become twelve this fall), each bringing fresh energy, new research methods, and innovative artistry from the best graduate programs in the country. Over the same five-year period, the average base salary at the instructor rank has increased by 38.2%, a raise that testifies to the increased commitment at every level – School, College, and University – to provide as much stability as possible for fixed-term faculty; marking the same goal, in 2015–2016 the School supported three individuals for promotion to the rank of

Senior Instructor, with plans to advance an additional two to candidacy next year and more over time. With the addition of Elena Passarello to the faculty in 2012 and Justin St. Germain in 2015, we have added a concentration in nonfiction to the MFA in Creative Writing and are poised to add a stream in Film and Visual Studies to the MA in English; at the undergraduate level, two minors (Film and Writing) have been established, with another minor (Applied Journalism) and a certificate (in Scientific, Technical, and Professional Communication) in the works.

Many thanks are due to Anita Helle, Director of the School over the period I have described. Guiding an institution at a uniquely vibrant moment in its

history may present more – or, at least, very different – challenges than helping it stay basically alive in tighter times; Anita’s leadership adroitly shepherded the School by providing a quick sense of when to jump on opportunities and when to move more deliberately, consolidating gains rather than building recklessly. It has been a privilege to pick up where Anita left off, trusting in a community both invigorated by our recent history and solid-founded – to borrow a phrase from Walt Whitman – at the institutional, the national, and indeed the financial levels.

None of this is to deny the crisis facing the humanities in higher education. In institutions across the United States and beyond, English major enrollments are down by alarming figures: 25, 30, even 50 percent. (At OSU, English major numbers have decreased by 34% in five

**“Modern marketing strategies advertise no problems, only solutions; leadership academies suggest that we should never speak the word ‘crisis’, only ‘opportunity.’”**

years.) Modern marketing strategies advertise no problems, only solutions; leadership academies suggest that we should never speak the word “crisis,” only “opportunity.” But just as we teach our students to question overdrawn binaries, we too must meet the future by folding a candid sense of predicament into strategic articulations of possibility. The increases I have described above represent not a wild dash to grow, grow, grow before someone finally realizes that older concepts of the “English Major” are in fact shrinking, but instead a concerted effort to broaden our sense of our mission, transforming our discipline in ways that are invigorating, progressive, and adapted to our twenty-first century student body. Increasing faculty, student, and curricular diversity represents a centerpiece of this project. In literature, Christina León has rebuilt such courses as ENG 260: Literature of American Minorities and ENG 212: Literatures of Meso/South America, while introducing new offerings in Latino/a literature and Queer Studies. Lily Sheehan returns ENG 221: African-American Literature to its central place in the curriculum, and teaches a broad array of upper-division courses on race, fashion, and performativity. In rhetoric, Ana Milena Ribero, joining us in Fall 2016, brings expertise in literacy, translation, and the rhetorics of migrant-rights movements. Mila Zuo’s courses in global cinema, star culture, and Chinese film diversify a curriculum that previously centered around U.S. film alone.

These recent hires and points of focus will be followed by others in short order, allowing us to build a major that is more broadly representative of an OSU student population that has seen rapid growth in historically underrepresented students, from 13.4% of total students in 2005 to 17.5% in 2010 and 22.8% today. Engaging our students with the community constitutes another building block for a new understanding of the

work we do in English, an initiative led by Jennifer Richter as our newly appointed Internship and Outreach Coordinator for graduate programs; Jen is building a program that will place MFA and MA students in teaching roles in correctional facilities, in arts administration roles both on – and off – campus, and in literary publishing roles involved with both digital and print publication. Jen’s program will serve as a model and test case for future expansion of our internship program into the undergraduate major. Preparing students in emergent literacies has also been the particular work of three of our Assistant Professors. In individual and team-taught courses, Megan Ward, Ray Malewitz, and Ehren Pflugfelder have brought the methods and insights of the digital humanities to the classroom as well as to their research on Victorian and American literatures, on technical communication, and on the rhetorical structures embedded in how we talk about transportation and energy today.

**“Adaptation to the twenty-first century does not cost us our grounding in the established periodicity of literary study, film history, or the rhetorical tradition.”**

Even as we rethink our major through these and other initiatives, Megan’s work using digital technologies – spectral imaging, in particular – to transcribe the occasional writings of the nineteenth-century Victorian British explorer David Livingstone makes a crucial point: adaptation to the twenty-first century does not cost us our grounding in the established periodicity of literary study, film history, or the rhetorical tradition. Nationwide, a false distinction between periodicity and progress has sometimes inhibited movement of the English major, as if diversity or new media are primarily contemporary phenomena. Confident that engaging the history of literature, film, writing, and rhetoric broadens rather than delimits perspective, and that every era should be taught through ever-expanding canons and growing awareness of transnational exchange, the School of Writing, Literature, and

Film maintains our strong focus on core skills and knowledge. Creative writers in the MFA program, one of the most selective graduate programs at OSU, continue to take courses in literary history. Students in the rhetoric track correlate their study of such platforms at Twitter, Reddit, and Facebook with complementary coursework in the rhetorical tradition. Our fastest enrolling literature courses – the ones that fill virtually as soon as we open them – remain ENG 490: History of the English Language and Tara Williams’ ENG 426: Studies in Chaucer. This fall, in addition to Ana Ribero, we welcome another medievalist, Tekla Bude, whose work on both music and mathematics represents not just innovative research methodologies but important points of contact between disciplines for OSU students. Close reading remains essential to our ability to guide students’ appreciation of all of the forces – artistic, cultural, sociological, historical – that inform every textual excerpt.

I have no doubt that we will see the fruits of all this development in a resurgent major, and that our strategy – to grow into an institution that serves a broader population and teaches a broader curriculum while maintaining the rigor, cognitive depth, and established distinction of the program – will make the School of Writing, Literature, and Film a national leader in building the English major of the future.

Peter Betjemann  
Director  
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**The English Letter** is published once a year for the faculty, staff, students, alumni and friends of the School of Writing, Literature and Film at Oregon State University.

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*Graduate Essay:*  
Steven Moore

*Schwartz Essay:*  
Roberta Lavadour

*WIC Culture of Writing Award:*  
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*Smith/Norris Essay:*  
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**The Lisa Ede Award:**

Wesley Snyder

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Rachel Vega

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Sarah Berge

*May Holaday Murray Scholarship:*  
Eric Callahan

*Clare Raleigh Dickinson Scholarship:*  
Adrienne Engle

*Bernard Malamud Scholarship:*  
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*Mary Jo Bailey Scholarship:*  
Monica Anderson

*Irwin C. Harris Legacy Scholarship:*  
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*Nonfiction:* Erica Trabold

*Poetry:* Hannah Kroonblawd

**CLA Outstanding Senior:**

Shanna Killeen

**CLA Outstanding Senior:**

Gwen Mauroner

**A Gift of Shakespeare**

Michelle Miller

**Thank you** to our generous donors and supporters who make these awards and scholarships available to our students every year.

**ON THE COVER:**

Verity Sayles is a second year nonfiction MFA student from Massachusetts. She was this year's MFA program assistant and coordinated events such as the Visiting Writers Series, Everybody Reads, and a collaborative reading at the Fairbanks gallery. She also hosted the monthly student reading series and ran promotional outreach at AWP and Wordstock. In 2016 she was awarded a writing residency at the Shotpouch Cabin through the Spring Creek Project. After graduation, she will teach creative writing at Phillips Exeter Academy in New Hampshire. In the fall she will return to the Pacific Northwest to teach creative writing and English literature in Seattle, and continue to work on her manuscript, a series of linked essays about human anatomy and emotional processing.



**Support SWLF:**

Donations from alumni and friends are crucial in supporting our students. You can make a donation to a specific award or scholarship, or create a new award. To learn more about supporting SWLF and our students contact:

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# A Q&A with Susan Jackson Rodgers

Susan Jackson Rodgers is an Associate Professor of English and Creative Writing and directs the MFA program in Creative Writing. Her teaching and research interests include the craft of the short story, the coming-of-age narrative, and the linked short story collection. She is the author of two books of stories: *Ex-Boyfriend on Aisle 6* (2012) and *The Trouble With You Is* (2004), which won the Mid-List Press First Series Award for Short Fiction. Her stories have appeared in journals such as *New England Review*, *Prairie Schooner*, *Glimmer Train*, *Quick Fiction*, *Beloit Fiction Journal*, *StoryQuarterly*, and *North American Review*. Below, Professor Rodgers answers our questions on everything from her plans for the MFA to how collage-making can speak to writing craft.

**You began teaching at OSU in 2008—What have been your greatest satisfactions from your experiences in teaching writing?**

It's been fun to teach "craft courses," which tend to enroll MFA students from all three genres (as well as MAs). I've created courses on coming of age narratives, linked story collections, flash fiction, and this spring, a class on literary collage. In terms of teaching creative writing, I love playing with new approaches at both the undergraduate and graduate level. I like inventing writing exercises, finding new ways to help students revise, and playing with alternative kinds of workshoping. When these experiments work, it's deeply rewarding.

**As the new director of the MFA program, do you have any specific goals (or enhancements to the program) that you wish to pursue?**

I'd like to offer students more opportunities for both community



outreach and professional development. Jen Richter (faculty member in poetry) has just been appointed Outreach and Internship Coordinator for the SWLF, and has already arranged for two of our students to teach writing at the Oak Creek Correctional Facility in Albany this spring. I'm also working with the SWLF MA program director, Ray Malewitz, to place second-year MFAs in public relations positions around campus as writers, editors, and social media specialists. Students who aren't planning to teach after graduation have the chance to acquire other job skills and experience.

Finally, I'd like to foster our relationships with our alumni. I'll be reaching out to them to contribute to a Graduate Alumni Blog, and I plan to bring four or five alums to campus to participate in a "What To Do After the MFA" panel in the next year or two.

tactile and visceral—there's such pleasure in playing with textures and colors, with using brushes, brayers, Exacto knives, paint, ephemera... The whole process made me realize how beneficial it is for writers to experiment with different art forms. When you're just playing and there's nothing at stake, you're freed up to make mistakes and create in a looser, less controlled way. Then you can bring some of that joy and playfulness back to the writing desk.

**You are teaching a graduate English course this spring titled "Craft and Collage." What do you hope for students to glean from and to accomplish in this class?**

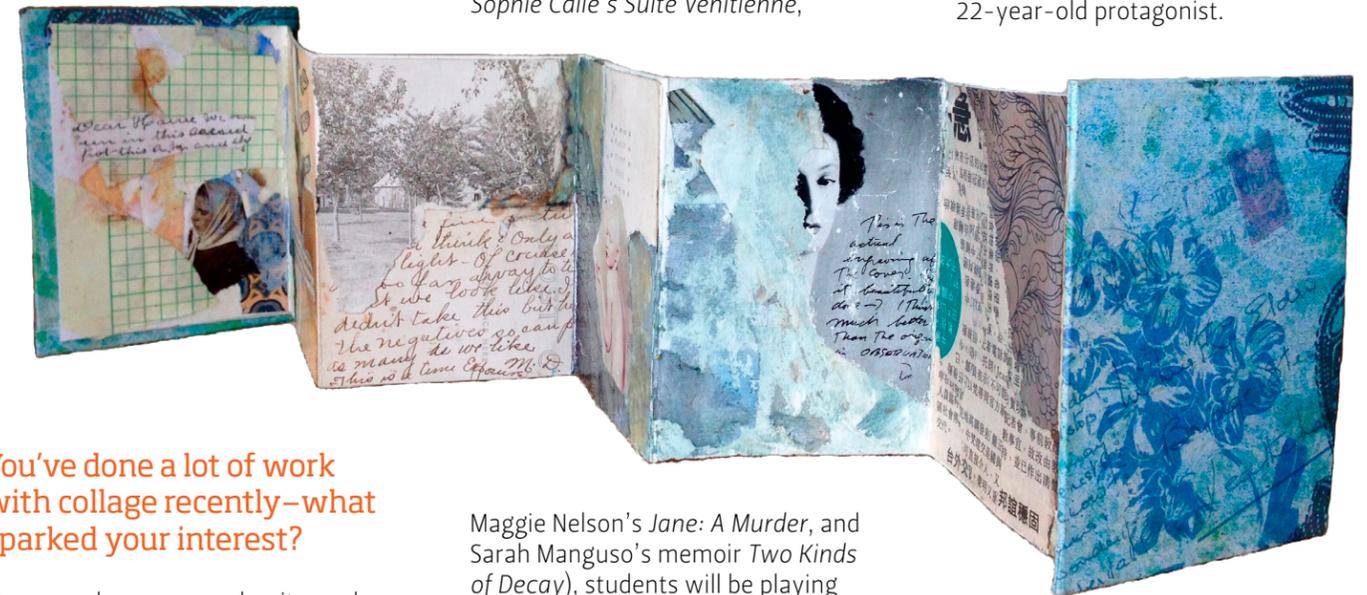
In addition to reading a range of works (including some Donald Barthelme stories, Carole Maso's *The Art Lover*, Sophie Calle's *Suite Venitienne*,

1) Not all subjects are "right" for collage. As in all art, you have to consider how form reflects content.

2) It's harder than it looks. You can't just throw in any random thing in any random order. There's actually a careful design behind these works.

**Your last short story collection, *Ex-Boyfriend on Aisle 6*, was published in 2012. Do you have another in the works, and if so, can you offer any sneak previews as to content or theme?**

I've been switching back and forth between two longer projects, one of which is linear in structure and the other, fragmented. The first is a novel called *This Must Be the Place*. It takes place in the summer of 1983, and involves a kind of coming of age for its 22-year-old protagonist.



**You've done a lot of work with collage recently—what sparked your interest?**

I happened upon several writers who use visual elements in their work, or make poems into art objects. Some have abandoned writing altogether to become visual artists (an exhibition of poet Peter Sacks' work at the Museum of Fine Arts in Boston had a huge impact on me). I did a lot of reading and exploring, and started to experiment with my own collages. Eventually I enrolled in a couple of art classes online and at LBCC. I was totally hooked. Making something is so

Maggie Nelson's *Jane: A Murder*, and Sarah Manguso's memoir *Two Kinds of Decay*), students will be playing around with their own collage and fragmented forms, cutting up their drafts, rearranging bits, thinking about structure and juxtaposition, considering how the text looks on the page, adding visual elements... I'm hoping these experiments will lead them to discover something new about what they want to say in their work, and how they might say it. I think at least two things will become clear as the term progresses:

*Pictured above is an example of one of Sue's collages.*

The second is a work in progress about the other end of the spectrum—middle age, and the impact of past events and actions on the present. At least, I think that's what it's about.



“The world called,  
and I answered.”

From *Testimonial* by Rita Dove



## Poet Rita Dove Wins the 2016 Stone Award

Acclaimed poet Rita Dove – former Poet Laureate of the United States and winner of the 1987 Pulitzer Prize in poetry – is the latest recipient of the Stone Award, a \$20,000 prize awarded biennially that honors a lifetime of literary achievement. “It’s hard to imagine a poet more essential to our literary culture than Rita Dove,” said Karen Holmberg, associate professor of English and creative writing at OSU. “Each of her books has enlarged the imaginative reach of American poetry by infusing it with personal and broader history, and by meditating on issues of race and identity as well as the interrelationships between poetry and music, dance, and drama.”

The Stone Award, established by OSU alum Patrick F. Stone ‘74 and his wife, Vicki, honors a major American author with a demonstrated commitment to mentoring. The honorarium is one of the most substantial awards of its kind offered by any university in the country and draws nationwide attention. Dove joins former awardees Joyce Carol Oates and Tobias Wolff.

Recipients of the Stone Award give readings, master classes and lectures in both Corvallis and Portland, highlighting the value of creative communication in contemporary American culture. This year, in anticipation of Dove’s visit, MFA students ran free poetry seminars on Dove’s work in the community, Professor of English and Dean of the College of Liberal Arts Larry Rodgers gave a lecture on “Reading Rita Dove” on campus, and local bookstores and libraries displayed her books front and center. Grass Roots Books and Music in downtown Corvallis was even able to obtain early copies of Dove’s soon-to-be released book, *Collected Poems*, making our town the first and only place in the world to purchase the landmark volume before its official release.

Dove’s readings in both Corvallis and Portland drew big crowds. Here in Corvallis, the CH2M Hill Alumni Center was a full house as Dove took the stage. Her reading was warm, impactful, and full of wisdom for aspiring writers. She explained that you never know when inspiration will strike and that the key is to be ready for it at all times. “To me,” she said, “the only reason anybody writes, the only reason anybody should write, is that they love life. This is just one way of expressing it.”

– BY JESSICA MILLER



# The Last Love Song

## A Biography of Joan Didion



In Sufi numerology, the number three holds an exceptional place; in its journey to enlightenment, the itinerant soul proceeds through a sequence of three events. First, the querent must learn Islamic law (shari'a), before embarking along its spiritual path (tariqa)—and then, if everything goes right (it rarely does), having survived many travails, the soul arrives at divine truth (haqiqa).

**“When a writer completes the third work in a trilogy, it represents their final step in a literary journey, if not a spiritual quest—and this is most certainly the case with *The Last Love Song: A Biography of Joan Didion* (St. Martin’s Press), by**

Similarly, when a writer completes the third work in a trilogy, it represents their final step in a literary journey, if not a spiritual quest—and this is most certainly the case with *The Last Love Song: A Biography of Joan Didion* (St. Martin’s Press), by Tracy Daugherty, OSU’s Distinguished Professor of English and Creative Writing, recipient of a Guggenheim Fellowship, and four-time winner of the Oregon Book Award.

Like his previous biographies of Donald Barthelme and Joseph Heller, *Love Song* has garnered significant critical fanfare. *Kirkus Reviews* hails it as “an eloquent work on the life of Joan Didion [...] fashioning her story as no less than the rupture of the American narrative,” while Michiko Kakutani, writing in *The New York Times*, praises Daugherty for “expertly dissect[ing] Ms. Didion’s preoccupation with narratives — not just with the techniques of storytelling but also with the subtexts undergirding the personal and political story lines mapped in her work.”

With the third book in his series complete, Daugherty can reflect on the trilogy as a whole, and the qualities that resonate through each.

“With all three of these books,” Daugherty explains, “I have been as interested in writing about cultural history as I was in biographical history.” Ultimately, Daugherty sees the books in the trilogy working together to explore “the history of American prose in the latter half of the twentieth century.”

Didion’s long experience as a journalist placed her at the center of many significant cultural moments. She was particularly known for her essays, while Barthelme was a short story writer and Heller was a novelist. Their personalities were strikingly different, as well, with Didion standing “strangely in between” Barthelme and Heller.

“On the one hand, Didion was private and reclusive,” Daugherty muses. “But her husband, John Gregory Dunne, had a large personality—and through him she became socially connected. That was one of the biggest surprises for me. I knew Joan Didion as a literary writer, and I knew she had written some screenplays—but this was only one facet of her career.”

As he plunged deeper into Didion’s work, Daugherty’s research led him down more unforeseen corridors. “One thing that surprised me was how much of a celebrity she’s become, beyond being a writer, which is how I know her,” Daugherty recalls. “She became a Hollywood A-lister, and I had no idea what storms I’d be stepping into because of that. Gossip magazines and fan websites. She’s become a champion of women’s rights, she’s a fashion model—just last year, a fashion company did a whole spread on her: the older woman as sexy icon. She’s got a lot of fans who do not necessarily read her, but they worship her anyway as a figure: a strong woman with a big career who is also stylish.”

**“‘Many of her friends would not speak with me because she asked them not to,’ Daugherty notes. ‘So this project depended on unpublished interviews and archival research more than the other volumes.’”**

One significant difference between *Love Song* and the other two biographies is that Daugherty produced it without Didion’s cooperation.

“Many of her friends would not speak with me because she asked them not to,” Daugherty notes. “So this project depended on unpublished interviews and archival research more than the other volumes. In the long run, this proved best for me and the book because Didion has already produced so much autobiographically.”

Yet there was another advantage to writing without Didion’s cooperation; it gave her less opportunity to “sculpt” the outcome. “I knew from her previous interviews that she was very wary of speaking to journalists and biographers,” Daugherty recalls. “She’d want to shape her own story.”

Working independently from Didion also enabled Daugherty to spend more time examining how “she made her life into art,” and to assess how Didion shaped herself in response to cultural events. “Much is hidden in her writing. She professes to write autobiographically and very candidly, but she actually withholds as much information as she reveals.”

In point of fact, Daugherty sees Didion’s work progressing through three distinct phases. The first stage, discernable in “Goodbye to All That” (one of Didion’s first essays, in which she writes about living in NYC), frames the author as “an intrepid person who set out on her own and created her own image.” The second phase includes much of Didion’s writing on “balancing motherhood and an ambitious career.” In the third phase, Didion grappled with the harsh realities life dealt her, as she endured “terrible grief, particularly the loss of her husband.”

Passing through each of these phases (again the number three), Didion was shaped—and shaped herself— as a person and a writer.

**“Daugherty faces a serious question only he can answer. How has analyzing the achievements of three radically different writers affected his own writing, and where is he headed next?”**

With the completion of his trilogy, Daugherty faces a serious question only he can answer. How has analyzing the achievements of three radically different writers affected his own writing, and where is he headed next?

“I no longer worry so much as to whether a piece is fiction or non-fiction,” Daugherty concludes. “The voice of my writing has become more discursive. Didion’s voice was a great model for this, and I love voiced fiction now more than I used to. The structure of my storytelling has also changed—I am less tight with it now. I love the meandering quality of a good essay, as you look around the corner to see where the subject is going to take you—a good essay meanders fruitfully, and fiction can do that too. I think I learned that from Didion.”



This writer could not agree more: a good essay does meander fruitfully. Indeed, it is this precise point that returns me to the topic of Sufi numerology and the Abjad number four (dal). While Daugherty has achieved laurels most of us can simply dream of—and no matter how convincingly he contends there will not be a fourth biography (I think I believe him)—he still has a good deal of writerly legs left, and there are numerous projects cooking. In between the appearance of his biographies, he managed to produce several short story collections, including *One Day The Wind Changed* and *The Empire of the Dead*, and a new collection to appear this spring, titled *American Originals*.

That also makes three, by the way. But concerning the number four, Sufi mystics refer to the four seasons that frame the blossoming of the soul, the four archangels that herald the dawn, the four Rivers of Paradise: Water, Milk, Wine, and Honey. The earth rotates one degree every four minutes, and there are four valves on the human heart. In the fourth step, one does not simply complete a three-part spiritual journey—they reside in, live in, and rejoice in. But I draw back from completing this sentence. It is not mine to complete. This is Daugherty’s fourth step, and he has earned it. I must wait for the projects that are fourth-coming.

– BY JILLIAN ST. JACQUES

# Leading the Way in Digital Humanities



## LAUNCHING THE CORVALLIS ARTS REVIEW

Classical Guitarist Tavi Jinariu, recently reviewed by the *Corvallis Arts Review*.

The past year has been a revolutionary one in Digital Humanities at OSU. Instructor Tom Strini came to SWLF with extensive writing and editing experience—27 years as an arts writer for the *Milwaukee Journal Sentinel* and another four years as Managing Partner and Senior Editor of the arts-oriented online magazine *Third Coast Daily*. Together with students in his Critical Reviewing class (WR449), he launched *Corvallis Arts Review*, an online hub for arts reporting covering visual art to theater to dance. “I wanted my students to write for the world rather than an audience of one,” Strini says. *The Review* has been a great success, giving students valuable publishing experience and attracting a large readership—33,000 page views and counting.

Read the reviews at: [corvallisartsreview.blogspot.com](http://corvallisartsreview.blogspot.com)

## DIGITAL PRESERVATION TECHNOLOGIES AT OSU

During a long and arduous journey through Central Africa, Scottish explorer David Livingstone became ill and was stranded for months. Livingstone, a 19th-century missionary, physician and abolitionist, was also a faithful diarist, keeping careful field notes and sketching images from his travels. When his supplies ran out, he made ink from local clothing dye and began scribbling his notes on old newspapers or other scraps of paper.

Those words, from improvised materials, were not to last. The makeshift pages from 1870 and 1871 became fragile and the writing all but disappeared, keeping some of Livingstone’s thoughts and discoveries hidden for decades. Until now. Megan Ward, an assistant professor in the School of Writing, Literature and Film, is one of the leaders of a worldwide digital humanities project that is using spectral imaging and processing technology to reveal some of Livingstone’s long-concealed words, and to make thousands of pages of the explorer’s notes and sketches easily available online to students, researchers

and the public around the world. Professor Ward: “My work combines an interest in material histories with digital preservation technologies. Livingstone Online houses a collection of 10,000 images, the largest of its kind dedicated to any British explorer of Africa. As such, it provides a unique window onto both nineteenth-century slave trafficking and Victorian medical and scientific knowledge, including environmental conditions, disease, and African culture. Livingstone Online also includes the David Livingstone Spectral Imaging Project, which uses spectral imaging technology to recover the words and history behind Livingstone’s final writings.” See Megan’s work at: [livingstoneonline.org/spectral-imaging](http://livingstoneonline.org/spectral-imaging)



## NEW COURSE IN DIGITAL HUMANITIES

Bernard Malamud, celebrated author and a key piece of the literary history and community of Corvallis.

Winter term of 2016, Dr. Ehren Pflugfelder and Dr. Raymond Malewitz team-taught ENG/HIST 485/585, a newly designed course in the Digital Humanities. The course moved from theory to practice, with a specific focus on student-driven digital humanities projects built around available archival material for the noted author Bernard Malamud. Malamud, the author of *The Natural*, *The Magic Barrel*, and numerous short story collections, was a past winner of the National Book Award, the Pulitzer Prize, and the O. Henry Award. The course focused special attention to the time he spent teaching, writing, and living in Corvallis (1949-1961), and centered upon his 1961 academic novel *A New Life*, written about his time at OSU. Students created impressive final projects, from an archive and dynamic visual display showcasing Malamud’s correspondence in the 1950’s when he lived and worked in Corvallis to a historical timeline featuring how Malamud borrowed a real-life political scandal at OSU for *A New Life*. All final projects will be hosted on the OSU Valley Library site as part of their larger effort to support digital humanities projects.

Visit the Bernard Malamud Project website below: [scalar.usc.edu/works/bernard-malamud-project/index](http://scalar.usc.edu/works/bernard-malamud-project/index)

# Moreland Hall: Publishing Hub



## NEW OSU LITERARY ARTS JOURNAL LAUNCHES

*45th Parallel* is an online literary magazine affiliated with the SWLF MFA program. The magazine is entirely edited and run by MFA and MA students and publishes a variety of top-notch creative writing from comics to poetry. Editors “seek work by established and emerging voices...with an eye toward promoting diverse voices and talents within (and without) each genre.” They “aim to celebrate resonant and lively voices...and seek writing that pulses with life, blood, and guts — work whose rhythm we can set our hearts to.” Visit *45th Parallel* at: [45thparallelmag.com](http://45thparallelmag.com)



## WRITING WITH FLAVOR

*Buckteeth Magazine* is an online food magazine composed, edited and designed by undergraduate students in Instructor Kristin Griffin’s Food Writing class (WR383). Each term, students decide on a theme and assign themselves food-focused stories connected to that theme. Issue 1, launched last year, focused on spring. Issue 2, published in April, considers

the outdoors. From profiles to features, recipes to listicles, *Buckteeth* serves up “food writing you can sink your teeth into.” Bite into *Buckteeth* at: [buckteethmagazine.wordpress.com](http://buckteethmagazine.wordpress.com)

## TIMELY, ACCESSIBLE ONLINE SCHOLARSHIP: HARLOT AND PRESENT TENSE

Assistant Professors Tim Jensen and Ehren Helmut Pflugfelder serve as Editors for award-winning journals of rhetoric scholarship.



Assistant Professor Ehren Helmut Pflugfelder has worked on *Present Tense: A Journal of Rhetoric in Society* since its launch in 2009. Currently, he serves as Managing Editor. The latest special issue (Vol. 5.2) was published in the winter of 2015 and considers Race, Rhetoric and the State, featuring an article by Dr. Ursula Ore about her arrest. Visit *Present Tense* at: [presenttensejournal.org](http://presenttensejournal.org)



Assistant Professor Tim Jensen is an Editor for *Harlot*, a “peer reviewed, digital magazine dedicated to prompting conversations about rhetoric in everyday life among diverse publics.” *Harlot*’s recent special issue on craft rhetoric sought to “consider contemporary craft and what it can tell us about (personal, social, political) persuasion,” covering everything from the consumerization of DIY culture to yarn bombing. Visit *Harlot* at: [harlotofhearts.org](http://harlotofhearts.org)

## NEW FACULTY PROFILE



### MILA ZUO

Assistant Professor Mila Zuo's life has always been influenced by film. "Because my family emigrated from China when I was just a small kid, I think that part of my acclimation to American culture and society was steeped in pop culture, cinema, and television," Zuo said when reflecting on her years growing up in the Midwest.

Even at an early age, Zuo was able to appreciate the deeper elements of film, something which she credits to her upbringing. "My dad is an artist, so that helped me to think about cinema, not just as entertainment, but what it was in terms of its aesthetic properties. I remember going to the movies and loving art films."

After finishing high school in Missouri, Zuo took her passion for the cinematic arts to California, where she studied English and Film as an undergraduate at UC Berkeley, before earning her Ph.D. in Cinema and Media Studies from the University of California, Los Angeles' world-renowned School of Theater, Film, and Television.

During her time in the Golden State, Zuo was able to take part in a variety of artistic ventures, ranging from music videos and short subject films to magazine publications. Her most recent project, a short film titled *Carnal Orient*, was featured at the 2016 Slamdance Film Festival this past January. The film, which she describes as an "experimental dark satire," portrays the subjugation and objectification of Asian women through racial fetishizing.

"[*Carnal Orient*] comes from my interest in giving agency and critical attention to issues of performance – acting, persona, celebrity – which are not principally about the film text, but are about culture surrounding the film text," she explained. The film was also inspired by Zuo's ongoing research for her next book, which will examine media portrayals of transnational Chinese film actresses.

As a scholar-practitioner, Zuo says she will continue to make films in the free time she has between lectures and research. Although she is unsure what the topic of her next film will be, she is absolutely certain about one thing: "I would like to shoot another short film, with the story set in the Pacific Northwest and in a small town just like Corvallis."

Zuo described her move to Corvallis as a welcome change from the fast pace of Los Angeles. Prior to considering a professorship at Oregon State University, Zuo confessed that she had never been to Oregon. "My only exposure was *Portlandia*," she laughingly admitted.

Nevertheless, Zuo says she's had no trouble settling into the college town environment. When not on campus, she can be found downtown browsing for antiques (often film-related) or watching the newest indie films being screened at the Darkside Cinema.

With nearly a full year of teaching at Oregon State under her belt, Zuo is optimistic about what the future has in store. As one of her long-term goals, she is excited to do her part to help grow the University's relatively new film department. "I really look forward to working with the other film faculty to expand the film program," she said, adding, "I would love to see more students enrolling in the film minor."

- BY GARRETT KITAMURA

## NEW FACULTY PROFILE



### NICK DYBEK

Assistant Professor Nick Dybek grew up in Kalamazoo, Michigan with writing already in the family. His father, Stuart Dybek, is a writer and Professor of English at Northwestern University. Growing up with a writer as a father helped to spark Dybek's interest in writing in general, but it also gave him insight into how challenging and isolating the writing profession can be. Originally, this led him in a different creative direction.

"I always knew that if I could make a life out of doing something creative, that's what I wanted to try to do," Dybek said. "For a long time, I thought that would be as a musician."

Although he did play in a few bands growing up, Dybek never seriously pursued a career in music. Instead, Dybek first received his B.A. as a double major in English and History at the University of Michigan, before attending the Iowa Writers' Workshop for his MFA in Fiction Writing. "At a certain point I realized that I was in a lot of ways more suited to written work rather than music," Dybek explained.

After graduate school, Dybek lived in many different cities before moving to Seattle to work on his first novel, *When Captain Flint was Still a Good Man*, which was published five years after he received his MFA. The novel made it on Booklist's

"Ten Best Debuts of 2012" list, won the Society of Midland Authors' Adult Fiction Prize, and was translated into five different languages. In his career, Dybek has also published a few short stories, but his focus lies with novel writing. He is currently working on another novel that he hopes will be finished soon.

Dybek has not completely given up his interest in music and often finds that it influences his writing. "Music is a big part of what I think about when I write in the sense that one thing I am really trying to capture when I work is the musicality that's inherent in language and that, for me, is a big part of telling a good story," Dybek explained. "Sometimes the guide of what you're going to write next has to do with just how the next thing sounds or how its rhythm feels. That's an indicator of the right move just as much as thinking 'here's the next thing that needs to be said or needs to happen in order for the plot to advance.'"

Dybek's connection between writing and music has had a lasting impact on his students as well. Gwen Mauroner, a Senior English major at Oregon State University, explained that Dybek once played two completely different versions of the same Jazz song in a class to demonstrate that stories do not have to follow typical plot formulas in order to be good. "His class helped me feel less intimidated about writing fiction," Mauroner said. "He helped me realize that I just had to tell a story however I wanted to tell it."

Dybek's unique perspective on writing and his passion for teaching the craft is something that can be shared with many in OSU's School of Writing, Literature, and Film. Apart from teaching WR 324: Short Story Writing and ENG 104: Introduction to Literature: Fiction, Dybek has also designed a graduate seminar, ENG 580: Literary Novels That Use the Tropes of Genre Fiction, which he is looking forward to teaching next winter.

"When writing, you've got to spend a lot of time by yourself, so I really like the fact that I can work and just be in a room with people having conversations," Dybek said. "Being in a classroom with people that care about the same sort of odd thing that I care about, which is making up stories, and helping them, at least in theory, get better at doing that, is very exciting to me."

- BY SARAH BERGE

## NEW FACULTY PROFILE



### JUSTIN ST. GERMAIN

Assistant Professor Justin St. Germain grew up in Tombstone, Arizona, a town with the motto “Too Tough to Die.”

“That was kind of the mindset of the town,” St. Germain explains to me as we sit outside of the Memorial Union coffee shop on a dreary March afternoon. “You know, it’s an old mining town in the West – a lot of that pride is still there.” It’s also the backdrop of his bestselling memoir, *Son of a Gun*, which explores the murder of his mother, the role of masculinity in Tombstone, and the culture of gun violence. “When I first wrote the book,” St. Germain says, “I intended for it to kind of be this self-exploration, discovery thing – one where I wanted to tell my mother’s story and Tombstone’s story and I kind of ended up telling a different story, one that told all three of those stories.”

St. Germain received his BA and MFA from the University of Arizona, was a Wallace Stegner fellow and a Marsh McCall Lecturer at Stanford. Research interests include the literary memoir, crime narratives and the American West. At first, teaching was a way to finance his passion. “But I found this enjoyment in motivating new and talented writers,” he says, “and I like being part of that development. If I have a student in whom I see a talent and a skill for writing, and if it’s something they enjoy, I want to help them figure out how to reach their

goals... whether that is to publish a book or just to have someone to bounce ideas and questions off of... I enjoy being that resource.”

And although he hails from one of the hottest and driest regions of the United States, St. Germain says he has no intentions of leaving the Pacific Northwest anytime soon. “I like Corvallis,” he laughs. “You know, it rains a lot here. But, in all seriousness, there’s a growing literary community in this part of the country and I am continually impressed by the talent in our own department.”

– BY CARYN WHITEFORD

### NEW HIRES FOR SWLF

**Tekla Bude** begins in Fall 2016 as a new Assistant Professor of English, specializing in medieval literature and culture. She earned her PhD from the University of Pennsylvania in 2013 and is currently the Kathleen Hughes Junior Research Fellow at the University of Cambridge. She has taught a range of courses on medieval and early modern topics at institutions in the US, UK, and South Africa and has published in highly regarded journals, including *Chaucer Review* and the *Yearbook of Langland Studies*. Her current book projects are on the mathematical imagination in medieval literature and on mystical song in late medieval England. An accomplished vocalist herself, she has also developed a digital map of medieval music performances with audio examples. In SWLF she will teach courses on medieval literature, the early British literature survey, and Shakespeare.

**Ana Milena Ribero** joins the School of Writing, Literature, and Film in the fall of 2016 as an Assistant Professor in Rhetoric and Composition and a CL@SE Engaged Scholar in Residence. She holds a PhD in Rhetoric, Composition, and the Teaching of English from the University of Arizona, and specializes in transnational feminisms, migrant rhetorics, border rhetorics, and the rhetorics of social movements. Her current research concerns the rhetorical strategies of migrant-rights activism, in particular drawing out how citizenship is constructed in the DREAM act and by the National Immigrant Youth Alliance. In the past, she has coordinated the Collaborative for Multilingual Writing and Research at DePaul University and worked with the Alitas Migrant Aid Program in Tucson and the Adult Literacy Center in Chicago. She’ll be teaching courses in rhetorical theory, literacy studies, and the teaching of writing, among others.

## ALUMNI PROFILE

### FACULTY CONTINUED: SARA JAMESON RETIRES

Sara Jameson, dedicated teacher, mentor, and beloved fixture in Moreland Hall, will retire this July after 14 years at OSU. She has consistently made an impact in the classroom and beyond, serving as Assistant Director of Writing, chairing the CLA Faculty Senate committee on Online Education and guiding countless students (undergraduate and graduate alike) through the thesis process. She has brought a number of new courses to the School, from science writing to food writing, and worked tirelessly to advocate for the importance of writing across disciplines. Recently, she was promoted to Senior Instructor II and given the 2015 University Outreach and Engagement Award for excellence in online teaching. In an act of generosity typical for Sara, she has directed funds from her award to the creation of a school-wide media lab. All students and faculty will be able to record podcasts and lectures, shoot video and edit their projects using new computers, cameras and microphones.

### ALUMNA: EVA PAYNE

**Can you tell us a bit about your current position and what your job entails?**

My fourteen years of full-time teaching for Chemeketa’s English Program opened up multiple possibilities—expected and unexpected: teaching all the flavors of first-year composition, communications courses, and technical writing, as well as introduction to poetry and literature and first-year experience courses.

In addition, I’ve had the honor of serving as Chemeketa’s representative to the Oregon Writing English Advisory Committee (OWEAC), as the English Program chair, as a writing center coordinator, and as co-chair and co-editor the college’s accreditation report.

Chemeketa’s focus on student success provided opportunities to conduct research and serve on campus as well as statewide committees to better address the needs of the students coming through the open door of Oregon’s community colleges.

Currently, I’m teaching entirely online to accommodate my travel schedule as the national chair of the Two Year College Association (TYCA). My national work includes serving on the Executive Committees of CCCCs and NCTE as well as being a member of the NCTE government relations committee. That work includes writing the annual platform and advocating for education issues in Washington, D.C.



Recently, much of the advocacy work I’ve done nationally and locally has focused on ensuring quality and equivalency in college credits earned in high schools. Dual credit has expanded 75% over the past ten years nationally, and Oregon’s options for delivering credits changed radically with the introduction of proficiency-based credits. High school teachers no longer need to meet minimum hiring qualifications for the sponsoring college to award college credit.

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

The short answer: students. Most students at a community college come because they are hoping to find a path to a better life for themselves and their families. Being part of that journey toward a better life is a serious responsibility for me as an instructor. I know many of my students have taken on considerable debt, work extra hours at low-paying jobs, and spend fewer hours with their children to attend classes and do homework.

## ALUMNI PROFILE... CONTINUED

A longer answer includes enjoying my colleagues on my campus and in my own program but also through involvement with OWEAC, TYCA, and colleagues from across Oregon and across the country. Attending regional and national conferences has enriched my professional life.

### How does your education in Rhetoric & Composition serve you in your work and life today?

First let me say that without coursework in rhetoric and composition theory, I would not likely have been hired to teach at a community college. In the rare full-time job openings at my college, having graduate-level coursework in rhetoric and composition is often used in the initial screening of who is considered as being a viable candidate.

Once hired, a clear understanding of theory needs to inform practice. My students would recognize quickly the pointlessness of completing assignments that lacked a clear connection to the outcomes of a course.

### What advice would you give to students inspired by your career path?

Be open to opportunities as they come. Sometimes those opportunities can come disguised as “other duties as assigned” and grow in unexpected and delightful ways.

As a teacher, be empathetic to your students. My favorite Roman rhetorician, Quintilian, knew so very long ago that good teaching came from empathetic humans who matched their pace to the pace of the learner. The idea of leading and teaching with kindness inspires me, and I hope informs decisions I make every day.

### Were there any discoveries you made as a student here that have stayed with you?

I learned to be comfortable as a social-constructivist thriving on lively classroom discussions that value including dissonant voices rather than silencing opinions. As opportunities to impact what happens outside as well as inside the classroom opened up for me, this knowledge has become even more useful.

My confidence comes from my experiences at OSU where I felt welcomed to test my knowledge against the sharp edge of multiple truths. That preparation and the enduring friendships formed with faculty and peers made my college experience at Oregon State one of the most meaningful and successful endeavors of my adult life.

It also made me want to join the ranks educators who participate in the best work on earth: coaching people to think critically and to explore what it means to share in our human experience—and to write about it.

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

The first undergraduate course that I took from OSU’s English department was creative writing from Tracy Daugherty—I think it may have been his first year of teaching. Like many older-than-average students with a full life away from academia, the challenges of finding childcare sidelined college until my youngest went to kindergarten. When I returned to OSU, I signed up for Western Literature with Willard Potts. I kept taking courses from Potts, and his infectious enthusiasm for James Joyce spread to me.

My goals for my education became clearer to me after an English Literature course from Cheryl Glenn. Glenn provided a powerful model of engaged teaching and mentoring. With her encouragement, I competed for English Department scholarships and a teaching assistantship as a graduate student at Oregon State.

I had high expectations for my professors, and my professors in OSU’s English Department exceeded my expectations. Robert Wess, teaching literary criticism, changed my world by exposing frameworks for what had previously been amorphous musings for me.

Wess was among many superbly qualified professors invested in their students’ success and eager to share their expertise and encouragement: Betty Campbell, Rich Daniels, Neil Davidson, Lisa Ede, and Vicki Tolar-Burton. I had the great good fortune, in 1997, of having the English Department’s female triumvirate serve as my thesis committee: Cheryl Glenn, Lisa Ede, and Anita Helle.

## TELL YOUR STORY

The School of Writing, Literature and Film would like to profile the updates, publications, awards, and accomplishments of our alumni. If you are interested in being a featured alum in *The English Letter*, contact Kristin Griffin at: [Kristin.Griffin@oregonstate.edu](mailto:Kristin.Griffin@oregonstate.edu)

## ALUMNI NOTES

**Hannah Baggott** (MFA, Poetry) is starting a position as Lecturer of Composition at University of North Carolina/Pembroke.

**Breanna Balleby** (BA, English) is in Laval, France as an English-language teaching assistant through the Teaching Assistant Program in France. Check out her blog at: [bbinfrance.blogspot.com](http://bbinfrance.blogspot.com)

**Jeff Calkins** (MA, Rhetoric and Writing) Instructor at Tacoma Community College has received tenure.

**Geffrey Davis** (BA, English) Assistant Professor in creative writing at the University of Arkansas, was a finalist for the Hurston/Wright award in poetry.

**Thomas Deiter** (MA, Rhetoric and Writing) has accepted a position as Acting Director for the CUNY Start writing program at LaGuardia Community College in New York.

**Michael Faris** (MA, Rhetoric and Writing) Assistant Professor at Texas Tech University, has been elected to the Executive Committee of College Composition and Communication.

**André Habet** (MA, Rhetoric and Writing) will pursue a PhD in Rhetoric and Composition at Syracuse University in the fall.

**Kayla Harr** (BA, English) Kayla Harr passed her Ph.D. qualifying examination, achieving candidate status in the doctoral program in English literature at the University of Maryland, College Park.

**Asao Inoue** (MA Rhetoric and Writing) was elected Assistant Chair of the College Composition and Communication College Section.

**Scott Latta** (MFA, Fiction) won the 2015 WAGS Distinguished Thesis award.

**John Larison’s** (MFA, Fiction) literary western *Whisky When We’re Dry* is forthcoming from Viking/Penguin. Larison is an instructor at Oregon State.

**Travis Margoni** (MA, Rhetoric and Writing) has accepted a writing instructor position at Yakima Valley Community College.

**Eva Payne** (MA, Rhetoric and Writing) Professor of English at Chemeketa Community College, has been elected chair of the Two-Year College English Association.

**Laura Steinert** (MA) self-published *Don’t Buy a Goat: (or Geese, or Guineas or Ducks) Notes from the Meadow*, a practical guide for beginning homesteaders, available on Amazon.

**Dennis Sweeney** (MFA, Fiction) is in Malta assisting with English instruction on a Fulbright Fellowship.

**Jordan Terriere** (MA, Rhetoric and Writing) accepted a teaching position at Alsea High School, which has a long history of statewide leadership in English.

**Crystal VanKooten** (MA, Rhetoric and Writing) was awarded the Hugh Burns Dissertation Award at the Computers and Writing Conference. Crystal earned the PhD in English/English Education at the University of Michigan and is an assistant professor at Oakland University in Michigan.

**Agustin Vega-Peters** (BA, English) is a student focusing on public interest law at the University of San Francisco School of Law.

**Kate Virden** (BA, English) has begun a graduate program at Georgetown University in Public Relations and Corporate Communications.

**Ronda Wery** (MAIS) was named Dean of Instruction at Klamath Community College.

## IN MEMORIAM

**Ehud Havazelet**, a celebrated writer who helped found the MFA program in creative writing at OSU, passed away in November at the age of 60. Born in Jerusalem and a graduate of Columbia University, the former Wallace Stegner fellow published three books over the course of his career including the New York Times Notable Book *Like Never Before*, a collection of linked short stories. Havazelet taught for a time in the English Department at OSU before moving to the University of Oregon, where he was a professor of creative writing until his death. He is survived by two sons, Michael and Jacob (“Coby”), and his wife of sixteen years, Molly Brown, of Corvallis.

**Nicole Leeper**, former English major and 2012 graduate of OSU, passed away in September due to complications from cancer. She received a Master’s degree in Library Science from Drexel University in 2015 and worked at the Albany Public Library. A lover of books, the beach, and riding her bike, Leeper is survived by her parents and sister Kaitlin Leeper, all of Millersburg, Oregon; Grandmothers Thelma Leeper of Longview, WA and Jacqueline Verhey of Moxee, WA; as well as numerous aunts, uncles and cousins.

# FACULTY NOTES

## CHRIS ANDERSON

Chris Anderson's newest book, *Light When It Comes: Trusting Joy, Facing Darkness, and Seeing God in Everything*, will be published in the fall by Eerdmans Publishing. The book consists of prose poems and pieces of homilies collaged into ten essays. Chris also gave a poetry reading as part of the Comma Reading Series at Broadway Books in Portland, in February, and represented "Poets of Faith" for a poetry reading sponsored by *Rattle* magazine at the Association of Writing Programs conference in Los Angeles in early April.

## RICHMOND BARBOUR

Richmond Barbour contributed a paper, "Desdemona and Mrs. Keeling," to the seminar on "Women and Travel" at the conference of the Shakespeare Association of America in New Orleans, LA, 23-26 March, 2016. His article, "Drama at Sea: A New Look at Shakespeare on the Dragon, 1607-08" co-authored with Bernhard Klein (University of Kent, Canterbury), is included in *Travel and Drama in the English Renaissance* (Oxford University Press, forthcoming 2016), edited by Claire Jowitt and David McInnes.

## DAVID BIESPIEL

David Biespiel's book, *A Long High Whistle: Selected Columns on Poetry*, published in 2015, won the Oregon Book Award in general nonfiction. His writing over the past year has appeared in: *American Poetry Review*, *Literary Hub*, *Bookforum*, *Partisan*, *Rumpus*, *Critical Mass*, and *The New York Times Book Review*.

## JT BUSHNELL

JT's essay titled *This Is Your Brain on Fear: Trauma and Storytelling*, was featured in

*Poets and Writers* magazine for their May/June issue.

## NEIL DAVISON

Neil Davison, along with co-researchers Vincent Altman O'Connor and Yvonne Altman O'Connor, published a collaborative piece "'Altman the Saltman' and Joyce's Dublin: New Research on the Irish-Jewish Influences in Ulysses" in the *Dublin James Joyce Journal*, vol. 1. nos. 6/7, (2013-14) in the spring of 2015. This article contains groundbreaking research on a heretofore unknown Dublin political figure who influenced Joyce's construction of Bloom as a liberal, left-leaning Irish Jew. Funded by SWLF travel support, in June of last year Davison travelled to the University of Tulsa's McFarlin Library Special Collections Joyce Archive, where he read Joyce's brother Stanislaus' Trieste Diary, a document that, under legal restraints from his estate, does not circulate and cannot be photocopied. Davison has just completed a piece entitled "'Ivy Day': Arendt's Race Societies, Dublin Municipal Politics, and Joyce's Colonial Irish Jew," in which he makes use of these archival materials. In March 2016, Davison traveled to Cambridge, MA, where he participated in an American Comparative Literature Conference seminar entitled "Caribbean/Jewish Intersections in (Post) Colonial Literary and Print Cultures," in which he delivered a paper entitled "Caryl Philips' Post-Holocaust/Decolonized Interstices."

## LISA EDE

Lisa Ede gave two talks at the 2015 Feminisms and Rhetorics conference in Tempe, Arizona: "How to Get a Non-Academic Position: On Serendipity—Personal, Professional, and Intellectual" and "An Intergenerational Reflection on Feminist Praxes in Writing Research." With coauthors Michal Brody, Beverly Moss,

Andrea Lunsford, Carole Clark Papper, and Keith Walters, Ede published the second edition of *Everyone's An Author* (Norton, 2016).

## JEFF FEARNSIDE

Jeff Fearnside was recipient of a 2015 Individual Artist Fellowship award from the Oregon Arts Commission. Publications included poetry in *The Fourth River*, *About Place Journal*, *Soul-Lit*, *Assisi*, *Elohi Gadugi Journal*, and *Kudzu House Quarterly*. Additionally, his fiction appeared in *Story* and *Pacific Review*. His short-story collection *Making Love While Levitating Three Feet in the Air: And Other Stories of Flight* was named a finalist for the Permafrost 2015 Book Prize in Fiction and accepted for publication by the Stephen F. Austin State University Press; it is scheduled for release in 2016.

## EVAN GOTTLIEB

Evan Gottlieb published a chapter, "Samuel Johnson and London," in *Home and Nation in British Literature from the English to the French Revolutions*, edited by A.D. Cousins and Geoffrey Payne (Cambridge: Cambridge University Press, 2015), 141-153. He published a short piece, "Assimilation, Hybridity, and Identity: A Visitor during Indyref [the 2014 referendum on Scottish Independence]" in *Studies in Scottish Literature* (2016): 34-37. A book review he wrote on "An Empire of Air and Water: Uncolonizable Space in the British Imagination, 1750-1830" by Siobhan Carroll, is forthcoming this summer in *Modern Philology* 114.1. Last May (2015), he gave an invited talk (via Skype) on "William Wordsworth, Contemporary Philosopher" to an audience at the Wordsworth Trust in Grasmere, UK, as part of their new "Wordsworth Online" series. In July (2015), he gave a talk, "The Romance of Reality: British Romanticism

and Speculative Realism," at the annual conference of the North American Society for the Study of Romanticism (NASSR) in Winnipeg. He chaired two sessions at the Modern Language Association's annual conference in Austin, TX in January 2016: "The Scottish Fetish: Beyond the Kilt" and "Globalization and Romanticism in Theory and Practice."

## KRISTIN GRIFFIN

Kristin Griffin was the recipient of a food-writer-in-residence scholarship at the Noepe Center for Literary Arts in a new partnership with the FARM Institute, a 160-acre teaching farm on Martha's Vineyard, Massachusetts. She spent mornings volunteering on the farm and afternoons writing. An essay about her experience at the farm is forthcoming this summer in *Edible Vineyard*.

## WAYNE HARRISON

Wayne Harrison's short story collection *Wrench* was a finalist for the St. Lawrence Book Award and will be published by Black Lawrence Press. His short story "Charity" was chosen by McSweeney's to be anthologized in an audio version with Audible.com this spring.

## ANITA HELLE

Anita Helle presented a paper at the Modernist Studies Association annual meeting 2015 on the legacy of Jane Marcus and Virginia Woolf criticism. She also presented at the American Literature Association Conference on teaching Kate Chopin through the lens of transnational literacies. In December, Helle completed a five-year term as Director of the School of Writing, Literature, and Film.

## KAREN HOLMBERG

Karen Holmberg published a 42 page hybrid prose/poetry excerpt from her current project, *Herb Trinity*, in *At Length* magazine: <http://atlengthmag.com/poetry/from-shadow-self/>. Three of her poems also appear in the Fall 2015 issue of

*Poetry East*. She also read with MFA poetry colleague and friend Jennifer Richter in the Poets on Broadway Series in Portland.

## SARA JAMESON

Sara Jameson, promoted to Senior Instructor II last spring, has continued work with online instruction theory and practice by chairing the Faculty Senate Online Education Committee, which is working on a number of projects including observations for online instruction and Open Educational Resources. Jameson presented with a panel at the April Ecampus Faculty Forum on the Quality Matters® certification received for her online WR 449 Critical Reviewing course. That course is now showcased as a model of QM certified courses from OSU's Ecampus. Jameson's 2015 Vice Provost Award for Excellence for University Outreach & Engagement, Online Teaching Innovation: Credit Based, will be used to set up a SWLF video production area to enrich our Ecampus classes. Meanwhile, she will also update the Instructor Manual for Lisa Ede's new edition (4th) of her textbook *The Academic Writer*. Jameson is retiring in July after being with SWLF since 2002.

## TIM JENSEN

Tim Jensen recently published "Social Movement Names and Global Frames" in *Rhetorics of Names and Naming* and presented "Rethinking Burke in an Age of Environmental Guilt" at this year's Rhetoric Society of American conference. Jensen will be a fellow in residence at the Cabin at Shotpouch Creek this summer, as an affiliated faculty with the Environmental Arts and Humanities program.

## JOHN LARISON

John Larison's latest novel, *Whisky When We're Dry*, a literary Western set in 1885, was bought by Viking for publication in 2017. The paperback will be published by Penguin.

## CHRISTINA LEÓN

Christina León gave two talks at the 2016 Modern Language Association Conference in Austin: "Inviting Death: Polvo, SIDA, and Queer Relationality in the work of Manuel Ramos Otero" and "Opaque Desires." She presented "The Misereries of Transparency or the Textured Resistances of Opacity" and "The (Re)production of Misery and the Ways of Resistance" at the American Studies Association Conference in Toronto. She was elected to the Executive Council for the Transdisciplinary Connections (TC) Gender and Women's Studies Forum for the Modern Language Association and gave an invited talk on "Lingering in Latinidad" at UC Berkeley alongside co-editor Joshua Guzmán and artist Xandra Ibarra (also known as La Chica Boom) at the Center for Race and Gender. In addition, León co-edited the first special issue of *Women and Performance: a journal of feminist theory* dedicated to Latina/o Studies entitled "Lingering in Latinidad: Aesthetics, Theory, and Performance" with a co-written Introduction entitled "Cuts and Impressions: the Aesthetic Work of Lingering in Latinidad" forthcoming this spring. On-campus events organized include "Latinidad and Morrissey: Music that Crosses Borders and Oceans" featuring the creative non-fiction work of OSU MFA Abbie Amabisca as well as queer, Latino scholar Dr. Iván Ramos and a Critical Questions Lecture by Professor Licia Fiol-Matta entitled "A Queer Singer for the Nation: Voice, Gender, and Politics in Chavela Vargas."

## JON LEWIS

Jon Lewis was named Distinguished Professor of Film Studies in the spring of 2015. Over the past twelve months, Lewis has published *Behind the Silver Screen: Producers* (Rutgers University Press and I.B. Tauris), the sixth volume in his ten book series on the history of industry "craft" labor. He published the essay "The Black Dahlia: A Los Angeles Slideshow," in *Contrapasso* and was interviewed for *AcaMedia* as part of the Cinema Journal

# FACULTY NOTES

classic essay series, under the title “How the Blacklist Saved Hollywood.” In the late spring of 2015, Lewis delivered “Disney’s World Cup: ESPN and the Un-Americanization of Global Football” to the Society for Cinema Studies in Montreal, Canada.

## RAYMOND MALEWITZ

Raymond Malewitz was appointed MA Director of SWLF this year. In addition to his work with the graduate program, he published an article entitled “Climate-Change Infrastructure and the Volatilization of Contemporary American Regionalism” in a special issue of *Modern Fiction Studies* and “‘Some new dimension devoid of hip and bone’: Remediated Bodies and Digital Posthumanism in Gary Shteyngart’s *Super Sad True Love Story*” in *Arizona Quarterly*. He also delivered talks at the Society for Literature, Science, and the Arts conference in Houston, TX and the American Comparative Literature Association Conference in Cambridge, MA. Finally, he served as academic coordinator of “The CO” OSU Maker Festival Symposium on “STEM to STEAM Education,” which took place in early April and included U.S. Representative Suzanne Bonamici as a speaker.

## REBECCA OLSON

Rebecca Olson was promoted to Associate Professor with tenure in September, and was the recipient of a 2015 CLA Research Award. With Tara Williams, she wrote the column “When Two Heads Really Are Better Than One,” published in *The Chronicle of Higher Education*. Olson presented papers drawn from her book-in-progress at the Shakespeare Association of America annual meeting (Vancouver, B.C.) and the Pacific Ancient and Modern Language Association conference (Portland). She was also the first speaker in the OSU Special Collections

and Archives Research Center’s new series, “Collections at the Center,” and with Allison Hurst (Assistant Professor, Sociology) organized “Our Stories,” a first-generation faculty/student event. She was recently inducted into the Seaside High School Hall of Fame.

## ELENA PASSARELLO

Elena Passarello published essays in three nonfiction anthologies, *Cat Is Art Spelled Wrong* (Coffeehouse Press), *I’ll Tell You Mine* (U. of Chicago Press), and *After Montaigne* (UGA Press). She joined the board of the NonfictionNow International Conference, signed on as essay editor of *Iron Horse Review*, and created a new nonfiction series for University of West Virginia Press, called *In Place*, which she will co-edit. Passarello read from her work at venues in Arizona, California, Illinois, Kentucky, Minnesota, New York, Washington, and around Oregon. In March, she won the 2015 Whiting Award in Nonfiction.

## EHREN HELMUT PFLUGFELDER

Ehren Helmut Pflugfelder has been busy on a number of research projects, delivering a complete manuscript of his monograph, *Communicating Technology and Mobility: A Material Rhetoric for Transportation*, to Ashgate Press’s series *Studies in Technical Communication, Rhetoric, and Culture*. The book is due to be published in 2016. He also published “Rhetoric’s New Materialism: from Micro-Rhetoric to Microbrews” in *Rhetoric Society Quarterly* and had “Explain Like I’m Five: Technical Descriptions in the Wild” accepted for a special issue of *Technical Communication Quarterly*. Ehren has had two book chapters accepted for publication: “The Role of Metis in Revising Automotive Recall Letters,” for the collection *Posthuman Praxis in Technical Communication*, and “Rhetorical Methodologies for Experience

Architecture: Design Studies and Techne,” for the collection *Rhetoric and Experience Architecture*. Ehren has recently given talks entitled “The Kinetic Energy of Agency: Understanding Rhetoric through Kinesis” at the Western States Rhetoric and Literacy Conference, and “Technical Writing in the Wild: redditing and Writing,” at the Conference on College Composition and Communication. Along with Ray Malewitz, he attended the week-long workshop “Digitization Fundamentals and their Application” at the Digital Humanities Summer Institute, a trip that was funded by a L. L. Stewart Curriculum Development grant. Along with being named as Affiliated Faculty for the new MA in Environmental Arts and Humanities, Ehren, along with Colin Hesse, completed a proposal for a new undergraduate certificate in Scientific, Technical, and Professional Communication, which is pending approval. Finally, the journal that Ehren is a co-Managing Editor for, *Present Tense: A Journal of Rhetoric in Society*, published issues 5.1 and 5.2, including a special issue on Race, Rhetoric, and the State.

## JENNIFER RICHTER

Jennifer Richter’s second poetry collection, *No Acute Distress*, was named a Crab Orchard Series in Poetry Editor’s Selection and was released in March. She was invited to be one of four featured readers in the onsite “Crab Orchard Series in Poetry Reading” at the annual Association of Writers and Writing Programs (AWP) conference in Los Angeles, where her press officially launched *No Acute Distress*. She has spent the year developing an internship opportunity for graduate students at Oak Creek Youth Correctional Facility in Albany; two MFA students will begin teaching there this spring. Starting Spring term, Richter will become the Outreach and Internship Coordinator for SWLF.

## DAVID ROBINSON

David Robinson published “Emerson, The Indian Brahmo Samaj, and the American Reception of Gandhi” in *A Power to Translate the World: New Essays on Emerson and International Culture* from Dartmouth College Press. His article “The Movement’s Medium: Emerson, Fuller, and the Dial” appeared in *Revue Française d’Études Américaines’* special issue on American Transcendentalism. In addition, he published “The ‘New Thinking’: Nature, Self, and Society, 1836-1850” in Mr. Emerson’s Revolution from Open Book Publishers. Recent conference presentations include: “Virgie Rainey’s Uncertain Exit” at South Central MLA in Nashville, “‘Perishing Republic’: Margaret Fuller, Rome, and the American Democracy” at the American Literature Association Symposium on “The City in American Literature” in New Orleans, “Wonder from the Abyss: Emerson’s Transparency and Eliot’s Rose Garden” at the Power of the Word International Conference IV in Rome, and “Poe, Poe, Poe . . . Revisiting Daniel Hoffman’s Seven Poes” at the Fourth International Edgar Allan Poe Conference in New York. Robinson was invited to visit undergraduate and graduate classes, and present a public lecture on “The New Emerson” at the University of Texas of the Permian Basin, in Odessa, Texas.

## STEPHEN RUST

Stephen Rust was lead editor on the book, *Ecomedia: Key Issues*, published in September 2015 by Routledge Press. His article, “Seeing What’s Right in Front of You: Teaching Climate Change Cinema” will appear in the volume, *Teaching Climate Change in the Humanities* to be published summer, 2016. Stephen was also elected to serve a three-year term on the Executive Council for the Association for the Study of Literature and Environment.

## MARJORIE SANDOR

Marjorie Sandor published two new essays on music and literature in *Opera News*:

“Listening to The Hebrides: A Journey to Staffa,” (July 2015) and “A Little Art Upon the Blood” about Verdi’s Otello (September 2015). A two-part podcast, “The Uncanny Listener,” based on her new anthology, *The Uncanny Reader* and featuring the voices of several SWLF faculty and original music by former creative writing graduate student Patrick “Jay” Clarke, can be heard on Asymptote.com.

## VICKI TOLAR BURTON

Vicki Tolar Burton collaborated with three WIC colleagues in the School of Mechanical, Industrial and Manufacturing Engineering (including Tracy Ann Robinson, English MA 2006) on an article, “Capstone Design as an Individual Writing Experience,” published in the *International Journal of Engineering Education* in Fall, 2015. Tolar Burton’s conference presentation were “The Rhetoric of Witnessing: Anti-Slave Trade Testimony in The Life of Silas Told,” International Society for the History of Rhetoric, Tübingen, Germany, August, 2015; “Resilience and Mindfulness for Caregivers” OSU Gerontology Conference, March, 2016; and “Spiritual Climate Change at a Land Grant University: Marcus Borg’s Rhetorical Legacy,” Conference on College Composition and Communication, April, 2016. She also serves on the steering committee for OSU’s new Contemplative Studies Initiative, whose goal is to design an undergraduate certificate in Contemplative Studies.

## MEGAN WARD

Megan Ward traveled to the UK for the beta launch of Livingstone Online, a digital archive of the Victorian explorer David Livingstone. She and her collaborators gave talks at the National Library of Scotland (Edinburgh) and the British Library (London). She continued to transcribe manuscripts and write essays for Livingstone Online, including analyzing spectral images of Livingstone’s 1870 field diary. She published a short piece, “Theorizing the Historical Middle,” in *V21 Collective: Victorian Studies for the Twenty-First Century* ([v21collective.org](http://v21collective.org)).

## ROBERT WESS

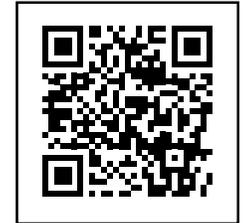
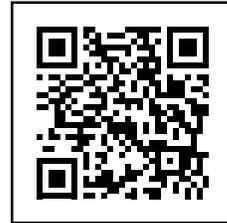
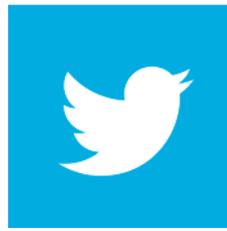
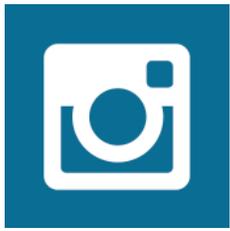
Robert Wess (Emeritus Faculty) published “Burke’s Counter-Nature: Posthumanism in the Anthropocene” in *Ambiguous Bodies: Burke and Posthumanism* edited by Chris Mays, Nathaniel Rivers, and Kellie Sharp-Hoskins, forthcoming from Penn State University Press.

## TARA WILLIAMS

Tara Williams presented “Moral Chaucer and Magical Gower” at the Biennial London Chaucer Conference at the University of London in July 2015. She also organized a session on “The Uses of Magic in Middle English Literature” for the International Congress on Medieval Studies in Kalamazoo, MI in May 2015. She is currently serving terms as the president of the executive committee for the MLA Forum on Language Change and an advisory board member for the Society for Medieval Feminist Scholarship. She and Rebecca Olson co-wrote a column about their collaborative teaching and writing experiences, “When Two Heads Really Are Better Than One,” that appeared in *The Chronicle of Higher Education* (<http://chronicle.com/article/When-Two-Heads-Really-Are/231095/>).

## MILA ZUO

Mila Zuo joined SWLF as an Assistant Professor of Film in Fall ’15 and began teaching a combination of world cinema survey courses and special topics in film. Her article analyzing China’s first commercial film about HIV/AIDS was published in the *Journal of Chinese Cinemas*, and her short narrative film *Carnal Orient* premiered at Slamdance Film Festival. Since then, her film has been selected for several other international film festivals. Now she’s working on her book manuscript on Chinese female stars, two chapters for upcoming anthologies on Asian cinemas, and several conference presentations.



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