

# the English Letter

The School of Writing, Literature, and Film

Spring 2014

Oregon State  
UNIVERSITY

MORELAND HALL



## Dear Friends of the School of Writing, Literature, and Film:

Two defining moments in the history and identity of English at OSU took place less than a decade apart in the 1960s. Bernard Malamud's immigrant narrative of transformation, in which "a bearded, fatigued, lonely" English professor from New York arrives in the lush landscape of "Cascadia" (aka Oregon) College, was published as *A New Life* (1961). And by the mid-sixties, OSU had graduated its first class of English majors.

Marking the centenary of Malamud's birth (1914-2014), as well as 50 years of excellence in writing and the literary arts, the School hosted a gathering of faculty, students, alumni, and community members in the Valley Library Special Collections on April 24 to kick off a multi-year celebration. Organized by the English Student Association and Assistant Professor Lily Sheehan, the event honored Malamud with readings from *A New Life* and talks by faculty members Neil Davison, J.T. Bushnell, Ehren Pflugfelder, and Ray Malewitz.

This year has also been transformative for Moreland Hall. Designed by architect John Beddes in 1917, the exterior of Moreland Hall retains its 1917 façade and Beaux-Arts detail. The interior is being renovated to reflect a twenty-first century outlook on arts and humanities education, student activities and engagement. The remodel has opened up 1600 square feet of atrium space, which will be ready by fall 2014 for exhibitions of faculty and student work, readings, and performances. Renovation has included development of new seminar-style classrooms on the 2<sup>nd</sup> floor; a state-of-the-art writing lab on Moreland's first floor is also planned. Look for announcements of our Moreland "open house" come fall.

We have been fortunate to hire two tenure-stream faculty this year: Assistant Professor Christina León in American literature/Latino/a literatures (Ph.D. Emory University 2014) and Assistant Professor Megan Ward, Victorian literature and culture and digital humanities (Ph.D. Rutgers University 2008). In one-year visiting positions, the MFA Program welcomes two nationally-recognized writers—Inara Vermeieks (MFA Non-Fiction Writing, University of Iowa 2013) and novelist Nick Dybek (MFA Iowa Writer's Workshop, 2005).

The rich legacy of creative writing at Oregon State University continues. The 2014 Stone Award for Lifetime Literary Achievement was marked by ceremonies honoring memoirist and fiction writer Tobias Wolff on May 21 at the Portland Art Museum, and on May 22 with his reading in Corvallis. In conjunction with these events, our MFA in creative writing students organized "Everybody Reads Tobias Wolff" celebrations in schools and communities across our region.

We are also proud to note that our new professional non-credit certificate in Digital Brand Management, in partnership with Professional and Continuing Education, has enrolled its first full class of 40 students.

Finally, it is with sadness that we note the passing of friend and donor Tim Steele. We are grateful that Tim's giving, along with that of his wife, Kathy Brisker (MFA 2010), continues to enrich our lives and our programs through the Visiting Writers' Series and the Brisker-Steele Fishtrap Fellowships.

**Anita Helle/Professor of English/Director**

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# Retirements

## *Tracy Daugherty*

Last year a student was trying to describe a teacher he really admired. He couldn't remember his name. A mustache. White hair. "Kind of like a cross between Albert Einstein and Mark Twain," he said, and though at first I couldn't think who he was talking about, it suddenly hit me: *Tracy*. He's talking about Tracy! And I laughed out loud, not just at the thought of how much the two of us have changed since we both came here in 1986, but because that description of Tracy fit. It was right.

As a writer and a teacher and a good citizen, Tracy has achieved real stature over the course of his career.

In his 27 years as a faculty member at Oregon State, Tracy has written four novels, four short story collections, a book of personal essays, and biographies of Donald Barthelme and Joseph Heller, all of them well reviewed and widely praised—received fellowships from the Guggenheim Foundation, the National Endowment for the Arts, Bread Loaf, and the Vermont Studio Center—been appointed a member of the Texas Institute of Letters and PEN—and won the Oregon Book Award not just once, but four times.

"Tracy Daugherty is a rare American writer," as Marshal Terry has said. He "can see and feel the tenor and uncertainty of our time, yet treat it with rue and gentleness, with a troubled humanist's grace of form and language." His themes range from architecture to marriage, from science to music, from urban life to life in the great deserts of Texas and Oklahoma where he grew up, though in a way Tracy's real concern has always been with our inner deserts, with our private spiritual struggles, as well as with our reasons for love and for hope. "Daugherty's characters," Antonya Nelson says, "convince the reader that metamorphosis is possible, that beauty and peace are still available options."

Tracy's industry is legendary—just the volume of what's he's written, his daily disciplines—especially given that he's done all this writing while also teaching with integrity and genuine regard for his students, and more than that, while helping to build from scratch what has become one of the best MFA programs in the country, and even serving for several years as chair of the English Department, from 2005 to 2008, a very important point, a turning point, in the history of the School.

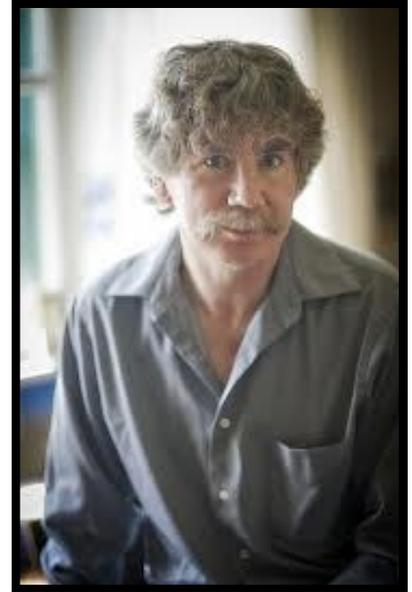
It's not hard to understand why in 2008 he was named a Distinguished Professor, the university's highest honor. Tracy *is* distinguished.

Two different words come to mind when I think of Tracy: *gentleness* and *gravitas*.

Anyone who knows Tracy and has talked with him knows the way he listens to people, how softly he speaks, his lack of cockiness and aggressiveness, the way he helps and encourages, both students and colleagues. He isn't imposing. He allows you to be yourself. Maybe the word here is "compassion," or "kindness." And yet at the same time Tracy is someone who has stepped forward when leadership was needed—especially when the English Department was in transition and needed a new chair—performing countless thankless tasks behind the scenes to support the work of his colleagues. He has helped many of us in many unsung ways. I know. Maybe the word here is "citizenship," or even "*pietas*" in the Virgilian sense of duty to the larger community. When Tracy spoke in his role as a chair you could hear his commitment to the greater good and his effort to lead us not just to excellence as a program but to greater civility and collegiality.

When I found out that Tracy was retiring, and I told him that things wouldn't be the same without him, he shrugged and said *no*, things would go along just fine, and of course that's true, for all of us. Things go on—as things will go on for Tracy, who is continuing to write and to mentor, who has many more years to add to his body of work.

But Tracy leaves behind at Oregon State, at the end of this stage of his career, not just his many fine books and stories, but also the many MFA students he has guided over the years, with understanding and patience and precision, not to mention the hundreds of undergraduates he has taught to read more critically and with more empathy and engagement. Yes, things go on. But things will go on in this new School of Writing, Literature, and Film with a greater expansiveness and a greater sense of collaboration—with a first-class MFA program—and with many colleagues who have been enriched, supported, and called by Tracy's example both to civility and to service.



Chris Anderson

## Michael Oriard



Distinguished Professor of American Literature and Culture Michael Oriard came to OSU in 1976, and his retirement marks the culmination of a career that leaves lasting contributions to the School of Writing, Literature, and Film, to the College of Liberal Arts, to the university, and to scholarship dealing with sports in American culture.

In addition to the many and varied courses he taught to countless students through the years, Oriard went on to become the Associate Dean of the College of Liberal Arts in 2004, served as president of the Faculty Senate in 1994, and in 1995 he was the recipient of the College of Liberal Arts Excellence Award, honoring his “demonstrated general excellence as a teacher, researcher and contributor to the academic community at the department, college, university and national levels.”

Oriard earned his BA at the University of Notre Dame in 1970 and his Ph.D. from Stanford University in 1976. His experiences as a collegiate football player for the Fighting Irish and then as a professional with the Kansas City Chiefs from 1970-73 informed his research that led to the publication of several books on sports in American literature and culture, including *King Football: Sport and Spectacle in the Golden Age of Radio and Newsreels,*

*Movies and Magazines, the Weekly & the Daily Press.* In June 2005, the book was named as one of “The Ten Best College-Sports Books Ever” by *The Chronicle of Higher Education*, which noted “*King Football* brilliantly extends Oriard’s analysis in *Reading Football* [an earlier book he wrote] of college football’s place in American culture into the era in which the sport fully blossomed, the mid-20<sup>th</sup> century. And yes, the neon-bright relationship between football and race, class and gender gets its due.”

This special recognition was not surprising to Robert Nye, an OSU Horning Professor of History, who said, “Oriard thinks and writes as much like a historian as any literary scholar I have ever read. He has an extraordinary ability to reconstruct the culture, in this case the sports culture, of times past, without surrendering any of the critical perspective of the scholar.”

One of Oriard’s principal interests included the period from the 1920s through the 1950s and the argument that college football then was one of the most important ways that local communities had a sense of themselves, a sense of local pride and local identity. “State universities had football teams that played all over the country,” Oriard said. “It wasn’t just the university community that responded, but communities as a whole. A sense of who we are as a community, as a region, was played out through these relationships with the local football team.”

In a later book, *Bowled Over: Big-Time College Football from the Sixties to the BCS Era*, Oriard examined how football tried to cope with the contradiction between supporting and marketing the country’s most popular college sport, what Oriard termed “public theater,” and a university’s mission to educate its young people in an “amateur” sports environment.

In the end, Oriard’s books serve as a vast and significant body of critical and cultural analyses of the sport from its beginnings to the modern day, and he recognizes and mourns the continuing friction and widening gulfs between big-time athletics and education.

“After more than thirty years as a professor, it’s no surprise that Michael Oriard’s conclusion is a lament about how things stand,” said Dean of the College of Liberal Arts Larry Rodgers. “As much as he loves football and has made a career of helping his readers understand its significance in American culture, it’s clear he loves universities and all the possibilities they represent even more.”

Steven Kunert

# Retirements

## A Tribute to Lisa Ede

In recognition of Professor Lisa Ede's retirement, a reception was held on January 5, 2014 at the OSU Center for the Humanities to honor her many accomplishments since she began teaching at OSU in 1980. Ede's research interests in rhetorical theory and practice, composition theory, new media and new literacies, and feminist, cultural, and critical pedagogical studies led to her authoring, coauthoring or editing eight books.

Ede served from 1980 to 2010 as Director of the Center for Writing and Learning. From 1980-86, she held the position of Coordinator of Composition for the English Department. She was also the founding director of OSU's Writing Intensive Curriculum Program in 1989 and 1990. Her scholarly work has been recognized with awards for outstanding research from the Modern Language Association, Conference on College Composition and Communication, and the International Writing Center Association.



## Tributes from Faculty

"I interviewed at OSU for a tenure-line position in 1990, and caught sight of Lisa Ede at a distance in the dining room at Snell Hall on my interview day. The thought that crossed my mind then— 'There's the woman who changed the face of the profession'— has only been reinforced through the good fortune of having Lisa as a colleague. By 1990, Lisa was already famous for her groundbreaking work in the revival of classical rhetoric (with Bob Connors and Andrea Lunsford). Her advocacy nationally and internationally for progressive changes

left an indelible mark on students and on the profession as a whole. As a founding member of the Coalition of Women Scholars in Rhetoric and Composition, she influenced our belief that mentoring is every faculty member's responsibility. Her advocacy through national professional organizations, such as the Modern Language Association and the College Conference on Composition and Communication, led to greater valuing of pedagogical scholarship and collaborative authorship as legitimate means of scholarly distinction. We will miss her!"

**Anita Helle**

**Director, The School of Writing, Literature, and Film**

"As is typical, Lisa and I have different memories of our first meeting. *My* memory tells me that I first saw Lisa in the Ohio State English Department sometime during the fall of 1972. I remember stopping just to look at her, with her long blonde-white hair and her penetrating gaze: she looked to me like she had stepped out of a Vermeer painting. At any rate, we became fast friends in graduate school and have remained so ever since, sharing everything from epic bouts of pesto-making to even more epic bouts of writing together. When Lisa graduated and moved to Brockport, New York, I stood crying as she and Greg drove out of Columbus, and I was overjoyed when they moved to Corvallis, so much closer to Vancouver, where I took my first job. For the next decade, we wore new grooves in the highway between our two homes. When I moved back to Ohio State and, shortly thereafter, broke my leg while hiking in Switzerland, Lisa came to help me out. When she won an important award (I can't remember its name now), I would not have missed being in the audience. And so our lives have run along different but parallel tracks, crossing over so many, many times. I could write for days trying to come up with something worthy of Lisa and of her deep and abiding contributions to our discipline. Or I could say: Lisa Ede: collaborator, boon companion, dearest friend."

**Andrea Lunsford, Professor of English,**

**Director, Program in Writing and Rhetoric, Stanford University**

## **A Tribute to Lisa Ede** *(Continued from page 4)*

“Lisa’s books and courses profoundly impacted my approach to teaching and writing. I had more sought-after ‘light bulb experiences’ while engaging with her texts and teaching than in the rest of my higher ed experience combined. But Lisa taught more than academic content well: As a teacher, she truly valued and wanted to know each individual student; she encouraged students to know and understand themselves, and to respect and appreciate others’ backgrounds and perspectives. She sets a true example of passion, peace and integrity for everyone who has the pleasure of meeting her.”

**Arminda Lathrop (MA 2005)**

**Vice President for Development, Marketing and Communications, Marion-Polk Food Share**

“Lisa Ede continues to be one of those exceptional faculty mentors who make all the difference for people’s professional development, as the legions of her devoted students and colleagues know and appreciate. Her legacy in the field of rhetoric and writing includes her vast range of teaching, research, presentations, and publications. How lucky we are to have Lisa’s ongoing encouragement and support, inspiration and stimulation. To have worked with Lisa in classes, on my thesis, on her textbooks, and with our WR 121 program has been one of the highlights of my years at OSU.”

**Sara Jameson,**

**Senior Instructor, The School of Writing, Literature, and Film**

“When I arrived at OSU in 1993 to direct the Writing Intensive Curriculum Program (WIC), Lisa welcomed me not only to shared office space but also to a shared vision of writing program administration. I learned she had prepared a wonderful place for me. As part of the faculty group that had shaped the concept of a WIC requirement for every student, Lisa provided intellectual guidance grounded in current writing theory and pedagogy. I especially want to recognize Lisa’s long career as the director of the Center for Writing and Learning at OSU, during which she established a well-deserved reputation as an exceptional scholar in the research on writing centers and their impact on student writers. She built and sustained the OSU writing center through difficult times and at the same time enhanced and shared her own research on how the work of well-trained student writing assistants can support and help transform the writing of their peers. Lisa has also been a leader in the International Writing Center Association, bringing the IWCA summer conference to OSU in 2007 and serving on the board for two additional years. It is not surprising she continues to be a sought-after speaker for professional groups around the country. But from my view it is Lisa’s gift for building relationships with student writers and tutors that I value most.”

**Vicki Tolar Burton, Professor of English and WIC Director**

**The School of Writing, Literature, and Film**

## **The Lisa Ede Award for Excellence in Composition Instruction**

In honor of Lisa Ede and her dedication to developing student writing through innovative teaching, principled service and rigorous scholarship in the field of rhetoric and composition, a new annual award has been created by the School of Writing, Literature, and Film. *The Lisa Ede Award for Excellence in Composition Instruction* will recognize exceptional performance by a graduate instructor in the teaching of composition in the School.

“Our GTAs routinely demonstrate high levels of commitment to their students and the craft of teaching composition—such efforts deserve recognition and reward,” said Tim Jensen, Assistant Professor and Director of Writing, who helped establish the award, which comes with a \$200 prize. The award is sponsored by Bedford St. Martin’s, with whom Lisa published numerous titles.

“Lisa has done so much for us,” remarked Karita dos Santos, Senior Market Development Manager at Bedford, “it seemed only fitting to support this endeavor and we are truly delighted to sponsor *The Lisa Ede Award for Excellence in Composition Instruction*.”

SWLF will award the first recipient this spring term.

# Retirements

## Ted Leeson

I remember the day vividly because so much changed. I was twenty-one, a double-major in English and Philosophy with an unofficial minor in trout-bummery, and I was holding a copy of a new book entitled, *The Habit of Rivers*. The sun was dappled on the page; the May air was warm; I should have been reading Kant. Instead I read:

“The craft of angling is the catching of fish. But the art of angling is a receptiveness to... connections, the art of letting one thing lead to another until, if only locally and momentarily, you realize some small completeness. By no coincidence, this is the art of writing essays, as it is, I think, the art of living.”

*The Habit of Rivers* was Ted Leeson’s first book of essays. Two more followed, *Jerusalem Creek* and *Inventing Montana*. These books solidified his reputation as the “philosopher king” of angling, and led reviewers in the *New York Times*, *Bloomsbury Review* and *Publisher’s Weekly* to proclaim his writing is “restorative” and “original and brilliant,” and “belongs on a shelf next to that of Annie Dillard, Barry Lopez, and others of their stripe (and speckle).” Between writing these collections of essays, Ted also published seven technical books on angling and fly tying, while simultaneously serving as a contributing editor at *Field and Stream* and *Fly Rod and Reel* and, for a time, *Men’s Journal*. His writings have appeared regularly in many other national publications.

Insightful publications spawn a readership, but they don’t on their own lead to the kind of big-hearted gratitude that lives among those who have had the privilege of knowing Ted.

As a teacher, Leeson offered the perfect blend of warmth and rigor; he read and considered every sentence his students wrote and wasn’t shy about calling us on our shortcuts. When he did, the message was always, *I know you can do better*. As a colleague and office mate, his eyes glinted at the chance to read a latest draft and he never once fortified his opinions in thickets of syntax. As a friend, he is the model to which so many of us strive: loyal, honest, empathetic, and there when you need him.

Charity Shumway, OSU alum and author of the recent novel, *Ten Girls to Watch*, summed up a common refrain I’ve heard among Leeson’s former students, “Ted was such an incredible, positive teacher. He brought tremendous expertise and warmth to every class (truly, a rare blend), and what’s more, he gave just as much guidance and kindness outside of class. I am so grateful for my time as his student.”

“On or off the water, he’s a legendary role model,” says Marjorie Sandor about her longtime colleague, “not only for his students, but for those teachers and friends who have, from the minute they got to Corvallis, been storing up his wit and wisdom against whatever future awaits.”

“Ted’s magic, in person and in his writing, is a humanity that isn’t maudlin or overcooked,” says Peter Betjemann. “Every interaction with him or his writing has a kind of authenticity formed of the fact that he tells it like he sees it, but how he sees is almost never hard-headed. Whether he’s talking about the nuances of a particular fly that works or talking about what he likes in this or that person’s writing, he inspires me by suggesting how we might be impressionable without being sentimental and optimistic without being naive.”

Tracy Daugherty—or T-Bone, as Ted frequently calls him—admires Leeson’s effect on his colleagues. “Ted is a humble and self-deprecating man, never one to presume or press himself on others. Even so, he has the finest capacity for friendship of anyone I’ve ever met. Loyal and gracious and just right, socially, whatever the occasion. When you need him, he drifts up quietly, sensing the current, offering a hand or a beer or a superb bit of advice. I can’t calculate how much I owe him.”

Leeson followed the charming Betty Campbell to Oregon in 1984, after convincing her to marry him that summer in Virginia, where they had attended graduate school together. As he described it in *Habit*, they came like so many recent hires to this far fringe of the nation with “a probationary sense of promise.” What they discovered here, they came to admire.

By the mid-nineties, Ted had been awarded the honor of a tenured instructorship. By the early twenty-first century, he was a core part of our School’s growing MFA program, where he taught graduate courses on magazine writing and the personal essay, as well as advising theses.

Daugherty has no doubts about Leeson’s legacy. “History will show that Ted out-published and out-taught everyone who served in the English Department since the Second World War. OSU owes him something on the order of a Presidential Library, a trout-shaped building, perhaps in place of the football stadium—which only smells like trout—filled with Ted’s exquisite hand-made flies and the many brilliant volumes he produced. Trust me, the rest of the country always knew what a literary treasure OSU had in Ted Leeson.”

Since his official retirement in June 2013, joining Betty who retired in 2010, Ted has continued to thrive as he did while working at OSU, a sure sign of a career well spent. Recently, I had the pleasure of sharing a stretch of river with him. I took a moment to sit on the bank and watch the eloquence of his casts, which looked like cursive written across the boundaries of water and mist. “Every existence has its pulse points,” Leeson once wrote, “those places where life rises somehow to the surface and makes itself more keenly felt.”

Ted remains, by virtue of his unwavering capacity for authentic connection, one of those rare souls who create “pulse points” for those lucky enough to know him.



John Larison

## Barry Lawler

When Barry Lawler retired from OSU at the end of winter term 2012, he had been in school as a student or teacher for—no kidding—63 consecutive years. His only hiatus came during OSU’s 1981-82 school year, because at the time, the English Department had a policy requiring fixed-term instructors to take a one-year leave of absence before being eligible to return to service. However, due to the extended illness of a fixed-term colleague, he filled in for several weeks during his forced “retirement.”

As a student, he matriculated through the Long Beach, California school system. “A major achievement was having the distinction of being a graduate, student teacher, and janitor at the same high school,” he says.

He then attended UCLA for a year; however, the size of the campus (about the same as Corvallis’ population at the time) and the disdain faculty displayed for having to teach freshman-level courses caused him to transfer to Cal State-Long Beach, where he not only received what he calls “a great education” (BA in English: Creative Writing; MA in English) but where he also landed his first teaching job.

Two years later, however, he received a job offer to teach at Linn-Benton Community College. “Though it was a step down professionally and financially,” he says “it was an opportunity to escape Southern California and get to much more livable Oregon—an easy tradeoff.” To supplement a sparse income, he printed business cards billing himself as a freelance writer, and though he had no formal training in technical writing, CH2M Hill hired him to “translate” the writing of their own technical writers into prose their clients could understand.

Thus, with “proven” experience as a technical writer, Lawler applied to the OSU English Department early in 1978 and began teaching fall term. During his first decade, his teaching schedule was dominated by sections of freshman comp and technical writing. Later, business writing superseded freshman comp, and by the early 1990s he earned the opportunity to teach sections of his first love, fiction writing. The intro course, and later short story writing, became his mainstays during his final years at OSU.

In reminiscing about his career, he says, “The classroom experience itself was what I most enjoyed—and still miss. No other part of the job ran a close second; in fact, some others felt like a ‘job.’ But teaching didn’t. Every section of every class had its challenges and rewards, of course, but teaching technical writing and fiction writing courses provided the most fulfillment.”

As a result of teaching dozens of sections of tech writing, Lawler says he benefited enormously from what his students *taught him*. “Both literally and figuratively, I learned the latest advancements and challenges in disciplines ranging from ‘A’ (astronomy) to ‘Z’ (zoology),” he notes. “I often told my classes they had made me a serious competitor for a spot on *Jeopardy*, and I meant it.”

As for teaching fiction, as a writer himself, the opportunity to share from his own experience, as well as the insights of dozens of successful writers, provided common ground for a workshop environment he found at once personal and interactive: “Despite reading and responding to dozens of short stories annually, I never could imagine ‘homework’ I would have enjoyed more.”

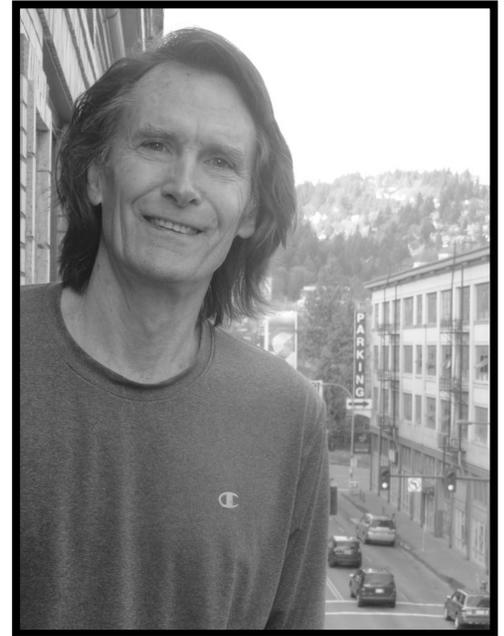
Retirement has not resulted in drastic changes to the activities Lawler enjoyed when he was teaching; he simply now has more time to devote to those avocations. One is a desire to travel, something he was unable to do—except for summers—for over 60 years.

“Step number one has been to buy a condo in northern Arizona,” he says, “where the Chamber of Commerce claims the sun shines 320 days annually, and where it’s possible to relocate during Corvallis’ wet seasons.”

Also, forty-five years ago he began writing a novel, but after composing over 300 pages, he put it aside to teach, raise a family, and limit his creative urges to short stories. “Now, getting from page 316 to ‘THE END’ is my single New Year’s resolution for 2014.”

Finally, for decades Lawler has been an active, independent investor in the stock market. Since 2004, he has provided money management counseling and advice to family and friends, and for the past three years he has managed an investing web site ([www.InvestingNaked.com](http://www.InvestingNaked.com)), providing stock market commentary and advice on independent financial management.

“Economic literacy is dismal in our society,” he says. “And my service is one way I can share what I have learned. And to maintain my amateur standing, it’s all free.”



Steven Kunert

# New Faculty Profile

## Tim Jensen



Assistant Professor and Director of Writing Tim Jensen is the sort of individual whose whole demeanor says “curiosity for the world”—he leans forward when he speaks and when others speak, his fingertips steeple as if to keep them grounded in reality, and his eyes light up with excitement. His crisp white shirt and sharp beard add up to look like someone who would easily be found behind a college podium or seated in a quiet coffee shop with a good book spread out in front of him. Interestingly enough, though, being a professor wasn’t the original goal for Jensen—“As an undergraduate, I was taking English literature classes to keep myself fresh and vital in the face of accounting courses required for my business major,” he said. “It was necessary for my sanity and humanity.”

As a result, when he finally switched over to pursue an English major late in his junior year, he wasn’t behind at all. After earning a B.A. from Miami University in Ohio, he moved to Denver, Colorado, where he worked as a bike messenger for a while before returning to Ohio for graduate studies.

That return, however, was a vexed affair. “I tried to get as far away from Ohio as possible,” he said. “Every summer I would go and live in Colorado. Then that wasn’t enough—so I went overseas to live in Denmark. The first two people I met when I got off the plane in Copenhagen were from my hometown. I realized then and there that I can’t escape Ohio—it’s everywhere.” As a result of this epiphany, Jensen attempted to reconcile with his original landscape, but it didn’t reach full reconciliation until a year into his graduate studies at The Ohio State University.

“Now I would say I’m the biggest evangelical of Ohio and the values born of its landscape,” he said with a grin in his beard. “Being from the Midwest is a critical element of who I am.” And yet Jensen has found the transition to Corvallis, Oregon

rather smooth, as he says the town and state evoke certain Midwestern elements. Despite the long move from Ohio State to Oregon State, Jensen feels at home: “I went from OSU to OSU—from ‘the heart of it all’ (the motto of Ohio) to Corvallis, which means ‘the heart of the valley’—and I didn’t even have to change my gmail address.”

This rooted feeling was an immediate sensation for Jensen, who said that when he was doing campus visits during the job search, the one that stuck out as feeling “right” was Oregon State University. When it came to the transfer, he said he encountered a somewhat surreal awareness.

“I felt a strong connection to Oregon State,” said Jensen, “and that’s no doubt by virtue of the incredible colleagues and residents here. I feel very welcomed and part of the community and that’s equally inspiring and humbling.” Jensen said that he feels invigorated by Oregon’s landscape and its wide availability for his favorite physical pursuits—biking, trail running, fly fishing, hiking, kayaking, and rock climbing being a few of many. Having come from a location where one has to drive to get to a trailhead, Jensen said that he never wants to take Oregon’s landscape for granted and wants to always be “struck with wonder” whenever he goes out to enjoy one of his activities.

Another aspect of Jensen’s excitement to be here involves the motivation to start doing a lot the moment he arrived on campus. A specific feature of his teaching is the concept of *phronēsis*, or “practical wisdom,” wherein an individual applies what they learn to everyday life in ethical and effective fashion. Jensen aims to infuse the Writing 121 curriculum with this concept, so that instructors are poised to enrich students’ lives through the learning of composition and rhetoric.

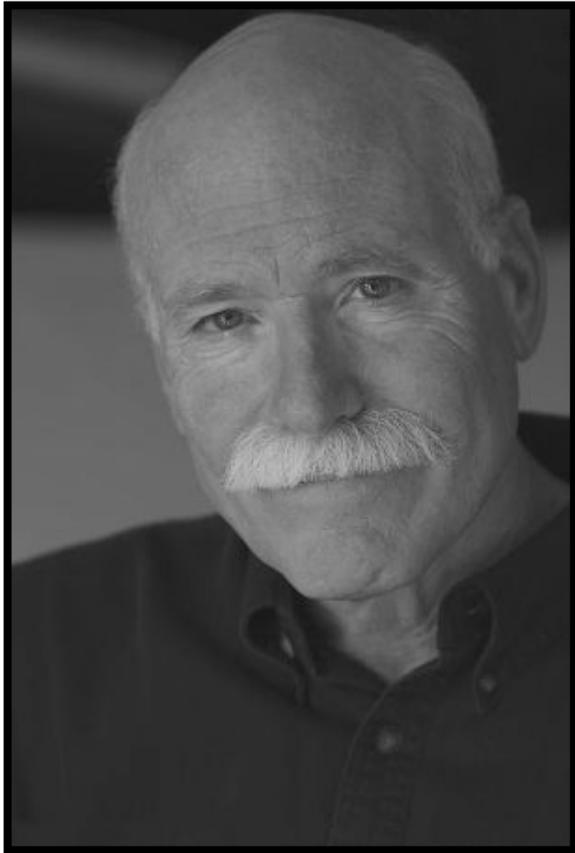
“We’re doing our best to prepare students for writing that happens inside the university, as well as outside,” said Jensen. “We’re developing projects to help them cultivate strong analytical writing skills. They also deserve authentic contexts for their writing, which is why we’re working with *The Daily Barometer* on a special project.” Obtaining analytical writing skills and rhetorical awareness are the two key things that Jensen wants all WR 121 students to take away from the course. For him, rhetorical awareness connotes an embodied perspective, a type of deep listening, where individuals are attuned to the powerful forces of persuasion in their everyday environments.

In fact, teaching the skills of quality argument is a very serious duty for Jensen in terms of its contemporary application. “When your discipline is 600 years older than Christ, you’re part of a historical lineage that comes with a responsibility—I think my colleagues and I in the field take this very seriously. This is not something new and yet it’s ever relevant in its contemporary context. Rhetorical study was born out of an experiment with direct democracy in 5<sup>th</sup> century BCE Greece, and yet, if we consider today’s patently clear need for engaged citizenship, the skills of rhetoric seem more relevant than ever. Skillful, deft argument will never go out of fashion.”

Cassie Ruud

# Stone Award Recipient

## Tobias Wolff Named Second Stone Award Winner



Acclaimed author Tobias Wolff was chosen the second winner of Oregon State University's Stone Award for Lifetime Literary Achievement.

The biennial award is given to a major American writer who has created a body of critically acclaimed work and who has—in the tradition of creative writing at OSU—mentored young writers. Joyce Carol Oates was the first recipient of the award in 2012.

Wolff is best known for his work in short story and memoir writing. His first short story collection, *In the Garden of the North American Martyrs*, was published in 1981. Wolff chronicled his early life in two memoirs, *In Pharaoh's Army* (1994) and *This Boy's Life* (1989), which was made into a 1993 film starring Robert DeNiro and Leonardo DiCaprio. In addition to his four short story collections, Wolff wrote the 2003 novel *Old School*.

In 1989, Wolff was chosen as recipient of the Rea Award for Excellence in the Short Story. He also has been awarded the PEN/Faulkner Award, the *Los Angeles Times* Book Prize, the Fairfax Award for Lifetime Achievement in Literature, the PEN/Malamud Award for Achievement in the Short Story and the Academy Award in Literature from the American Academy of Arts and Letters.

Wolff is the Ward W. and Priscilla B. Woods Professor in the Humanities at Stanford University, and he was presented with the Stone Award at the Portland Art Museum on May 21. He visited the

Oregon State campus in Corvallis on May 22 to give a public reading. In the spring, OSU Master of Fine Arts program students led "Everybody Reads" programs, featuring a selected book by Wolff, with events at libraries, book clubs and independent bookstores. In addition, Associate Professor of English and Creative Writing Keith Scribner taught an undergraduate and graduate Major Authors course during the Spring 2014 term dedicated to Wolff's works.

The \$20,000 Stone Award—one of the largest prizes of its kind given by an American university—was established in 2011 with a gift from Patrick Stone, a 1974 graduate from OSU's College of Liberal Arts, and his wife, Vicki. The Stones established the prize to spotlight the School of Writing, Literature, and Film's Master of Fine Arts in Creative Writing, ranked among the top 25 MFA programs in 2012 by *Poets & Writers* magazine.

## Faculty Books

### *Arras Hanging: The Textile that Determined Early Modern Literature and Drama*

By Rebecca Olson

University of Delaware Press

Reading closely, line by line, inching along following the colored threads, as carefully as she studied actual tapestries all over Europe, Assistant Professor Rebecca Olson applies that skill at unravelling and weaving to show how the stories and images on the massive wall hangings in Early Modern English palaces and churches were the overlooked foundation for many aspects of the poetry and plays of the day.

Her new book, *Arras Hanging: The Textile that Determined Early Modern Literature and Drama*, is woven from the initial threads of her semester in Italy studying art history and her undergraduate research grant that gave her five months in Europe. Olson has explored “the ways the surfaces of arras hangings, when represented in literature and drama, refuse to remain surfaces—the ways in which they adapt to the desires of readers” whether on the page or on the wall. From her study, she has woven a fascinating and convincing story of the many ways that the huge textiles functioned in daily life and influenced early modern texts. Drawing from minute hands-on research—on the floor, under tapestries, behind them, or with binoculars, squeezing between tapestries and walls—looking front and back at every intricate thread, Olson shows us what has been largely overlooked—the central role that these massive wall hangings played.

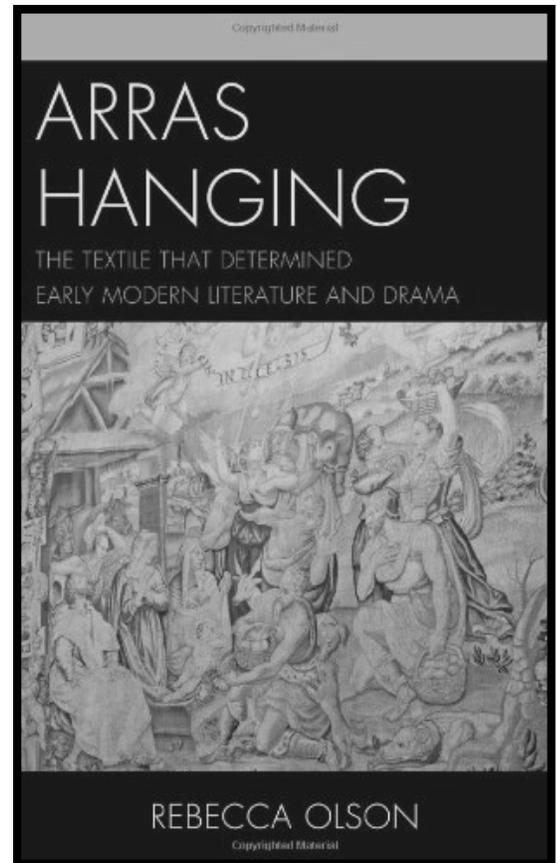
Tapestries were practical to reduce drafts and partition rooms; pedagogical, to tell historical, mythological, and bible stories and provide models and warnings; and propagandistic, to dazzle and overwhelm viewers and reinforce the power of the owners.

In addition, they created absences where the imagination could work. For example, in her chapter “Between the Tappet and the Wall” Olson shows the importance of this invisible yet well-known and much-used foot or more of space between the cloth and the stone walls, handy for concealment, trysts, spying or hidden travel. The heavy cloth muffled the sounds, and the possible rippling motion from the body behind could be attributed to the drafty rooms and shifting candle light. These uses were so common as to be mentioned in many texts, as Olson points out.

Take, for example, *Hamlet*. Moved to action at last, Hamlet rashly stabs Polonius through the arras and then praises the majestic image of his father: “Look here...” Although this gesture is often rendered with miniature portraits, Olson shows how possible it is that Hamlet would have instead gestured to the very tapestry he has just pierced, whether that showed Greek mythological figures such as Jupiter, to whom Hamlet has just compared his father, or actual portraits, such as were common in tapestries hung in Danish royal castles in that era. Of course, the actor piercing the cloth would not be risking damage to a vastly expensive real tapestry. When plays were given in royal courts, it is possible or likely that a real arras would be used to set the stage, but at the Globe Theater, it would have been very unlikely to see a real arras. A much less expensive tapestry might be used, more likely a painted cloth or even a plain cloth, leaving the audience to conjure the appropriate images from their memory of fabulous tapestries seen at court, along the streets during a royal procession, or in a church.

As Olson explains, the plain cloth worked quite well because audiences could imagine for themselves the images they would have expected to see—what she calls a “choose your own adventure” imagination. Leaving the intricate designs to the audience’s imagination engages them further in the scene before them. And this wasn’t only in drama. Olson also works through the undescribed tapestries in Spencer’s *Fairie Queene*, which give readers a blank canvas on which to weave images to fit the story. These elaborate ekphrastic passages about Busirane’s castle are even more powerful since Spencer does not actually describe the images shown on them.

Although the artisans in arras were male, many wives did the weaving in their home. So weaving is readily identified as a feminist thread. Royal Penelope used her weaving as a plot device to protect herself and keep the suitors away. And while a tapestry did not protect Philomel, it did cry out in colored yarns the story of her husband’s treachery after he cut out her tongue, voicing in bright threads the harm she was dealt that her silent throat cannot speak. Her sister, reading the plot in the tapestry, aids in Philomel’s revenge. Although we do not have Philomel’s tapestry and while many of the remaining tapestries have faded from their original glory, in Olson’s book they gleam anew to remind us how “arras hangings in early modern fiction thus ensure a vibrant and customized aesthetic experience.”

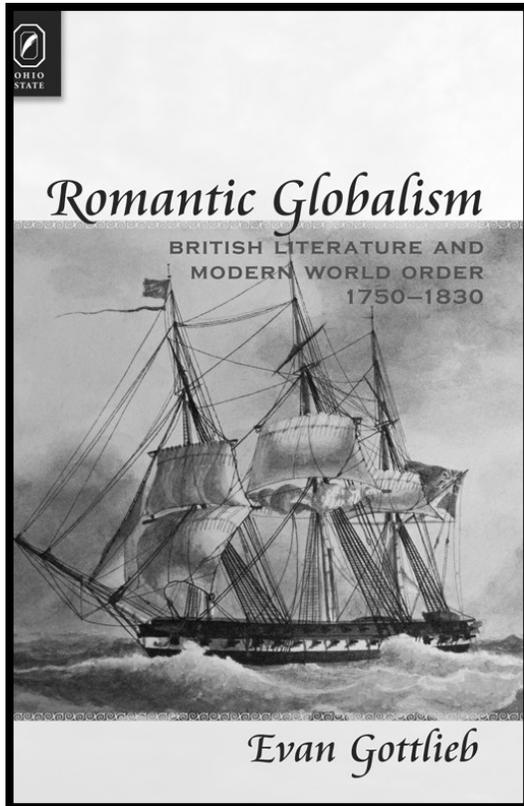


Sara Jameson

### *Romantic Globalism: British Literature and Modern World Order*

By Evan Gottlieb

Ohio State University Press



Associate Professor Evan Gottlieb’s third book, *Romantic Globalism: British Literature and Modern World Order, 1750-1830* joins a series of studies on 18<sup>th</sup>-century British culture and literature’s relationship to colonialism, cosmopolitanism and imperialism, but draws on historical and theoretical work to study British Romanticism in particular.

Why globalism? Gottlieb argues that scholarly studies have so far neglected the “specifically global dynamics” of British Romanticism, relying instead on a “monolithic” and “homogenized” tradition of British imperialism. According to Gottlieb, too much contemporary work in globalization and literature tends to view globalization as a recent phenomenon, exclusive to the previous few decades of technological innovation. In contrast, Gottlieb’s book looks toward a “long history of globalization, not a short history of British imperialism.”

His “revisionist” study, Gottlieb says, relies on New Historical work that refigures the specter of the British Empire less as a “solidified” mass and more as a “network” of interests contingent on external forces and multiple discourses. During his research, Gottlieb kept running up against the old paradigm of Romanticism as “proto-imperial,” whereas his new study resituates the Scottish Enlightenment and Romantic era as representative and critical of its place in the global order, not just aggressive and nationalistic.

But to revise is not to make excuses, Gottlieb reminds us. “I don’t want to be an apologist,” he says. “I am aiming for historical accuracy.” He argues there’s a lot at stake when we can use British Romanticism as a framework for thinking globalization—each chapter of his book examines ways British poets and novelists encounter otherness, generate sympathy and hospitality in a shrinking globe, and think critically about literary responses to global conflicts like the Napoleonic Wars.

Gottlieb’s revisionism also focuses on alternative authors to the “Big Six” of canonical Romanticism. The book begins with a poem by Coleridge, but puts him to dialogue with popular poets like Anna Laetitia Barbauld, Felicia Hemans and Anne Grant, as well as with better known authors like Byron and Sir Walter Scott, whom Gottlieb defines as more “cosmopolitan” than the Lake Poets (Coleridge, William Wordsworth, and Robert Southey). Gottlieb returns to Scott—who figures in both of his previous books—as an author who repeatedly complicates the homogeneity of British imperialism, not in the name of a “utopian” or “naïve” globalism but as a means to examine and rethink the master narratives of imperialism. In general, Gottlieb is interested in Romantic discourses that take on the complexities of a “shrinking globe,” the “interlocking mesh” of nation-states and competing interests. In this way, Gottlieb says, contemporary readers might learn something about the warrants and possibilities of 21<sup>st</sup> century globalization.

Again, this is a historicization and revision of how the Romantics have previously been read, geopolitically speaking. But Gottlieb still allies with more recent theorists like Edward Said and one of his perennial favorites, Slavoj Žižek. He also conducted archival research at the Bodleian Library of Oxford University in England (where he found some intriguing “orientalisms” but didn’t incorporate them directly into his manuscript). Gottlieb says he received generous support from colleagues at Oregon State and beyond, as well as feedback on the conference papers and scholarly articles that came out of the writing process.

Gottlieb is now working on three new book projects: editing an essay collection called *British Romanticism and Early Globalization: Developing the Modern World Picture*, being read by Bucknell University Press; writing a new book under contract for Graham Harman’s series with Edinburgh University Press on Speculative Realism, titled *Romantic Realities: British Romanticism and Speculative Realism*; and, lastly, he is editing and annotating a New Norton Critical Edition of Tobias Smollett’s 18<sup>th</sup>-century novel, *The Expedition of Humphry Clinker* (to be published next November). His work is expansive and pertinent, bringing canonical texts into complex discussions of modernization and political ethics while remaining concise and attentive to literary and cultural history. From his *Huffington Post* blogs to the classroom to his scholarly publications, Gottlieb expertly summons 200-year old authors to discuss the strange and potent legacies of Western technology, philosophy and globalization.

Amelia England

## Faculty Books

### *Charming Gardeners*

By David Biespiel

University of Washington Press

In 1993, my father, Dr. Jean Rosenbaum, died of esophageal cancer. I wasn't invited to his funeral. If I had been, I'm not certain I would have gone. We hadn't spoken in eight years. He said something lousy about my mother, and I told him I'd had enough of him. I didn't back down. He wasn't the type of man to relent. So, silence.

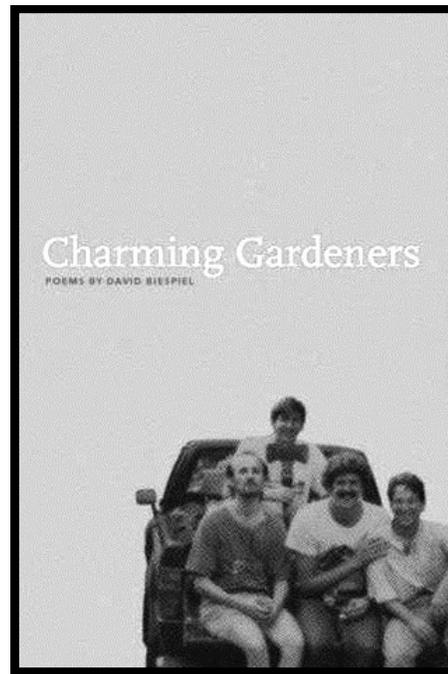
But that doesn't mean I wasn't talking to him all the time, writing to him, in my head, in my heart, on paper, the deep correspondence of a disillusioned twenty-eight-year-old son. And in my mind, he wrote back, and his letters were poisoned, loving, and eloquent. A lot like mine, only older. And it occurs to me, after reading David Biespiel's recent collection of poems, *Charming Gardeners*, that I am mentally corresponding on a daily basis—to dead parents, lovers I've lost touch with, people who touched me where it counts, even if this contact was brief, in passing.

Biespiel is a similar trafficker in correspondence. He is writing letters and corresponding, forming deep lines of communication—and not merely to people who affected and influenced him during the course of his life. These poems are channels of communication from a poet to his poetry, from poetry to history, from the singular/specific to the multiple/abstract. The lines of communication are open. But they are complex, interconnected and rigorously detailed, written in what Robert Pinsky has called Biespiel's "own original grand style."

On a structural level, *Charming Gardeners* is organized into four groupings of poem/letters, plus a postscript and acknowledgements. But the postscript is perhaps one of the most fascinating elements of the book, providing clues to the identities of the specific recipients, while raising new riddles, like Hansel's breadcrumbs come alive, marching back down the trail again, running back from the poem to Biespiel, and from Biespiel back into life, forming multifarious ripples of correspondence that are shifting, active, seething with image and detail.

While some of the letter/poems in *Charming Gardeners* seem deceptively straightforward, their interrelationship with the book's other correspondence always yields to nuance. And at the heart of the book is Biespiel's great love for letters, the long history of the letter as intimate correspondence.

"There's a traditional aspect" to the art of correspondence, Biespiel reflects. "The epistolary form dates back to the Roman tradition, and a longer tradition in poetry. There is an assumption we often make about letters—that they are spoken out loud to nobody. But in the epistolary form you are speaking out loud to somebody, and others you are overhearing voyeuristically."



The works in *Charming Gardeners*, however, do not merely connect Biespiel and his readers back to the epistolary tradition—they propel them into the future, enticing form and leaving it, melding it, and above all, tracing the response of the intended receiver before setting the pen down again. Within his epistolary apothecary, Biespiel's intended recipients span the widest possible range. Some of his poems/letters are to celebrated figures like former CIA operative and political commentator William F. Buckley, or fellow poet Gary Snyder. Others are to family members and friends.

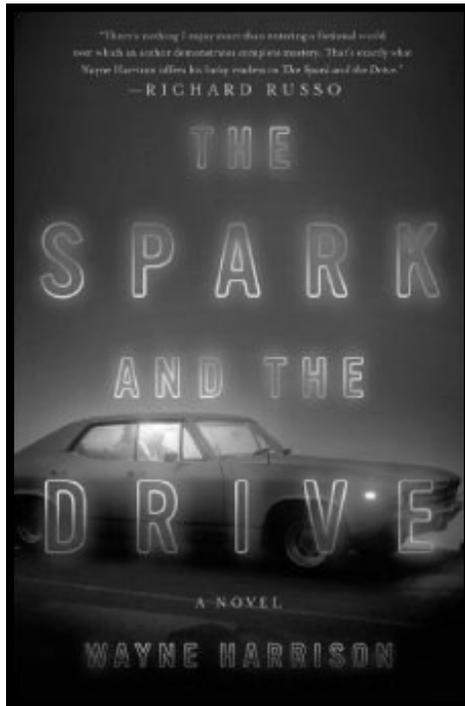
Above all, Biespiel's poems/letters seek the intimacy of contact. Unencumbered by institutionalized oaths to form, nothing is off limits, and the author is motivated by writing letters to the dead as well as the living.

"My issue about poems I have written to people who are alive is that the intimacy isn't there as much," Biespiel said, "because it's like the performance of an intimacy. Intimacy means more than one person for there to be an intimacy, a privacy. I wanted to have some communion with the recipients of the letters. I wanted to speak to each one of them individually."

Half the joy of reading Biespiel's collection is teasing out connections between Biespiel, his recipients, and us as readers, who trace our fingers along the transactions of this exchange. Not only is the poetry articulate, deep to a fault, and meticulously crafted, the avenues of communication ultimately run in many ways at once, addressing readers intimately, sometimes in a whisper and sometimes as a shout.

Jillian St. Jacques

***The Spark and the Drive*  
By Wayne Harrison  
St. Martin's Press**



Turning the first page of Wayne Harrison’s *The Spark and the Drive* is like turning the key on a late-sixties Impala or Challenger—one feels the deep rumble of barely-containable energy thrumming through the pages, and the thrill to get out on that open road and just go.

Inspired by a short story that Harrison published in *Best American Short Stories 2010*, the novel sweeps readers off their feet with humor, sorrow and characters so realistic and fleshed out that one can almost feel them breathe. Set in a specialty shop in the 1980s—more than a decade after the golden age of hotrods—the story follows 17-year-old Justin Bailey during his apprenticeship to muscle car legend and mechanical genius Nick Campbell. Justin finds in Nick both a father-figure and a James Dean role model in conjunction with Nick’s sensitive wife, Mary Ann. But when disaster hits the Campbell family and the mechanic shop Nick owns, Justin must figure out how to operate in a world that is steadily falling apart.

As enjoyable as this novel is to read, Harrison said that it was just as much fun to write: “Writing fiction has sometimes been a struggle for me—just really pulling teeth—but this was fun. I enjoyed visiting the shop again in my mind, the banter we used to have, and the cars especially.”

Harrison worked as an auto mechanic for six years in Waterbury, Connecticut—the setting of *The Spark and the Drive*. From there he went on to pursue a criminal justice major, worked as a corrections officer in a medium-security prison, and then switched over to creative writing, eventually earning a Master of Fine Arts from the University of Iowa Writers’ Workshop.

Many of Harrison’s personal experiences parallel the storyline of his novel—the mechanic shop for one, the location and the cars.

“Like Justin, I went to a vocational high school,” said Harrison. “I remember not even considering college when I was a kid, and feeling like a mechanic job in Waterbury was the best I could do. For college kids now, I think the idea is that the sky is the limit. At the vocational school I went to it was more like the sky is not the limit—the limit is the limit. You can be a mechanic or a plumber or a welder. In forty years you can retire with gnarled-up hands and a bad back.”

Although certain characters in *The Spark and the Drive*, such as Nick’s wife, Mary Ann, are conglomerations of individuals and experiences that passed in and out of Harrison’s life, he is always aware that he is writing fiction, “good engaging realism, I hope,” and at times, he finds a deeper truth through what is invented. “In creative non-fiction, the writer tries to make events seem larger than life. But in fiction, you want to make your reader believe that events really happened—or at least could happen. And that’s what you do when you’re telling a good lie,” Harrison contends. “You add details to enrich it. My sense of realism comes from how good a liar I was as a kid.”

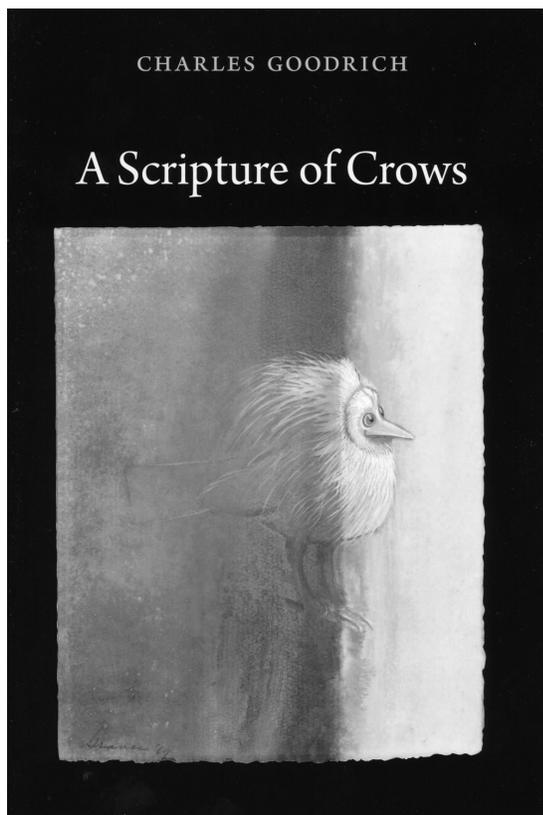
If readers take away anything from *The Spark and the Drive*, Harrison hopes it is enjoyment and an emotional investment in the characters. Bestselling authors have already lauded the novel as one that “demonstrates complete mastery” (Richard Russo); is “equal parts grit and tenderness” (Maggie Shipstead); is as “intense and well-written a love story as you’ll find” (Peter Orner); and teaches “a powerful lesson in love, friendship, and betrayal, and why becoming a man can sometimes mean burning another man down” (Alexi Zentner).

Readers of *The Spark and the Drive* should be sure to buckle their seatbelts and hold onto their hats, because the top’s down and there are 288 pages to ride.

**Cassie Ruud**

## Alumni Books

### *A Scripture of Crows* By Charles Goodrich Silverfish Review Press



Even in deeply serious poems, Goodrich makes the most of a range of emotion, including humor, by presenting a close proximity to the animal world in narration by animal characters. In this collection, he includes a poem from the point of view of a rambling turkey vulture.

“I chose to write about animals because of the relationship I have made with them through my experiences, including gardening,” says Goodrich. “I also chose the name ‘Scripture of Crows’ because crows are incredibly smart and seem like us in a lot of ways.”

He intends the collection to compel readers to stitch together simple images in his poetry and realize the importance of close attentiveness to one’s surroundings. For example, instead of viewing a mosquito as a pest, Goodrich suggests the mosquito has as much of a role as humans in making the world a vibrant place in which to live.

“These poems are restorative in their deft humor and quiet promise,” writes author Kim Stafford. “They will change your days, if not your life.”

Charles Goodrich has also written a collection of essays on building his house, *The Practice of Home: Biography of a House*, and prose poetry and poetry volumes *Going to Seed: Dispatches from the Garden* and *Insects of South Corvallis*. Among other honors, his poems have been featured on Garrison Keillor’s radio program, “The Writer’s Almanac.” As director of the Spring Creek Project, Goodrich works to promote collaboration among scientists, philosophers and creative writers, through lectures and nature retreats—a cabin at Shotpouch Creek in the Oregon Coast Range and a reserve in the H.J. Andrews Experimental Forest—to encourage “cross-pollination” of disciplines with an environmental focus.

Charles Goodrich (MFA 2002) has poured himself—in both his writing and his work—into OSU. At the start of OSU’s Master of Fine Arts in Creative Writing Program, he was there, writing essays and poetry while nurturing an admiration for the Pacific Northwest. Goodrich’s devout stint in the Corvallis community since has been significant.

“We were lucky—all of us, teachers and students—to have him in our MFA program for a spell,” says Marjorie Sandor, then Director of the program, “and we are luckier still that he has chosen to make his life—and pursue his work—here in Corvallis and at OSU.”

Goodrich has shown his repertoire in writing and environmental conservation through his life’s work, including 25 years as a gardener, builder of his own house from scratch and his current role as director of OSU’s Spring Creek Project. In his latest work, a collection of poems ten years in the making, titled *A Scripture of Crows*, Goodrich uses a host of techniques to show the beauty of small-scale environmental imagery and the qualities that unite all people in what he calls a “commonist” approach.

“I am interested in kinship,” Goodrich says. “I see the world as entirely alive, but that’s not the mainstream culture’s view.”

His poetry goes right to the heart of life in more ways than one. From exploration of the often overlooked majesty of a seagull to the enormous solemnity all people experience through the loss of a loved one, Goodrich transforms the everyday into something special.

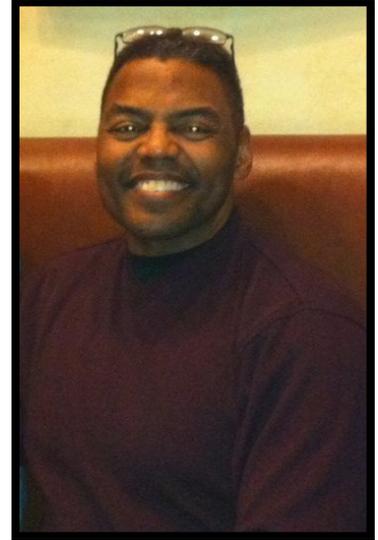
“He is genuinely curious about everything,” says Sandor, “and this translates into essays and poems that feel like an intimate conversation—the kind where both parties are gazing side by side at the same small miracle—be it a pattern on stone or the shell of an insect or the wondrous way a house is put together with love and craft.”

Jack Lammers

## Les Knotts (MA 1991)

### What is a special memory from your professional life you'd like to share?

Although my professional profile on *Linked In* looks mundane to me, it may be an anomaly for Oregon State grads to depart Corvallis with an advanced degree, and then take it to Iraq to work with graduate students, professors, and administrators at the University of Baghdad during wartime. One of my soldiers took a photograph of me in what I consider to be my most unusual teaching circumstance. After the bucolic idyll of teaching first-year students as a TA at Oregon State in the fall, golden leaves cascading lazily outside the red brick of Moreland Hall, I am smiling as I stand in the front of the lecture hall between the Dean and the Language Department Head. The first three rows are filled with a mix of Iraqi graduate students, and I am facilitating a discussion on rhetoric and power of language to change circumstances and to mold worldview. What you cannot see in the photo is a ring of twelve soldiers standing in a security perimeter around the entire classroom—inside—to protect me from getting killed by one of the students as I teach. Machine guns in the classroom could trump the idea of rhetorical power. But if you know me, you'll understand that we still had an enlivened discussion—one that did not ignore the bomb holes outside the window and the weapons inside.



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

I enjoy teaching well. I taught at Oregon State, Penn State, and West Point. I taught at the Naval War College in Rhode Island. I like to see students who understand what they think, because they have been able to process their thoughts in the safety of my classroom, and with the liberty of written expression, record those thoughts for sharing and review. Indeed, that was my experience as a student at Oregon State, where I realized I liked to write, and I had plenty of my own thoughts that had long gone unrecorded and were therefore not fully formed. I still write personal essays, a practice I started in writing groups while in the grad student corral at OSU decades ago. Sometimes I share them.

Currently, I am engaged with two simultaneous careers. My main position since I left the Army in 2009 is with Military Community Youth Ministries, where I have served as Regional Director, Chief of Staff, and now as a Developer. In that work, we serve military teenagers at U.S. bases all over the world who are, perhaps obviously, facing the strain of being part of families under stress, as military families often are. The other role is as a director with a leadership company we started a few years ago. That position enables me to create and deliver curriculum to help people perform better and to *be* better than they currently are. I enjoy helping people improve their life chances. Teaching has allowed me a means to do that.

### What was your training?

My professional training is a mix of military operational and academic development. I joined the Army as an infantry lieutenant, and after serving abroad at various locations (mostly with U.S. allies around the Pacific Rim) and a couple of promotions, I attended graduate school so I could return to the U.S. Military Academy as an instructor. A graduate degree was required, hence my enlightening and enlivening stint at OSU. After a tour as Assistant Professor, I returned to the infantry, halting for a bout of refresher field officer training at Fort Leavenworth. After getting my master's in Composition, Literature and Higher Education at OSU, I earned two more master's degrees. Then I went back to West Point to teach again. I left to complete my Ph.D., and then went back to the Military Academy as tenured faculty member, to build and direct the Writing Program. Including an associate's degree I collected before I was awarded my Bachelor of Science at West Point, I have six college degrees. As one of my infantry colleagues put it: "That guy's got more degrees than a thermometer."

You have certainly heard that a mastery of the language presents opportunities that might otherwise not come our way. Despite all the grunting and barking I did as a foot soldier, my ability with verbal and written expression gave me access to positions that would have otherwise been out of reach. For example, there are not many infantrymen who get to interview to be the Secretary of the Army's speechwriter. And I served on both Army general staff and Navy admiral's staff, besides my three tours as a professor at West Point. As far as I know, I was the only person in the U.S. Army with a Ph.D. in Rhetoric, a most unusual—and rewarding—career trajectory.

(Continued on page 16)

# Alumni Profiles

(Continued from page 16)

## Les Knotts

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

I used to say that I mopped floors in every job I ever had. It's also true that I write text and edit prose in every job I have had. When I was in retail, I used to edit the ad copy and my boss' letters to our Fort Worth headquarters. I wrote speeches for my commanders, and I still craft letters to get students into graduate school or for peers to recommend their hire. In my current position with Young Life Military Ministry, I have been responsible for revising the corporate bylaws and articles of incorporation. I have helped to generate or revise agreements between companies, government contracts, and statements of core purpose. I read and write so much it sometimes interferes with my gym time.

I recall a couple of motivating encounters that occurred during my teaching time at OSU: Professor Lisa Ede, seeing my joy in the studies and in the practice, asked me if there was any way that I could just continue on through a doctorate (at the time, the answer from the Army was a clear "No"), and my thesis director Professor Chris Anderson telling me after my defense that he had never been through one quite like the military-style information briefing that I subjected them to. My English education serves me constantly. When I left the Army in 2009, I was confident I would continue in the professoriate. As the record may show, I attended OSU on my way to serve as an Assistant Professor of English at West Point. I was still in the U.S. Army Infantry at the time I was a student, so my time in Corvallis was a departure from the constant training required to maintain proficiency at the often violent work the Army is called upon to do on behalf of the nation. I was able to use literature to prepare students to think through the moral challenges of life, to include life as warriors. Language and symbols, literature and poetry matter. The rhetorical triangle is some of the best geometry available.

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

English students, *read*. Read paper books and audio books, magazines, blogs, and other digital media. People place their collected thoughts out there on record, and you should consume them critically and with variety. The reading won't all be good or pithy; one of my favorite teachers, Mr. Roach, told me that even when I was preparing a meal, I should read the label on the soup can and learn something. It is in the *diversity of thought* that creative resolution to contemporary and to old intractable issues come about. So read. Then write about it—in the margins, on a napkin, in a journal. Type it out. Write to understand what is in your own mind. Write to share what you think with those who might not otherwise see your keen insights. Add to the body of knowledge. In whatever field you choose, your mind power is needed. Stand on the ideas of others, and *reach*.

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

Before I joined the Army, I was an Army brat—the son of a career soldier. Professor Ede, upon hearing my story about navigating through a school system where I moved every 20 months (four high schools!) and scarcely recognized any of the players in the Master Narrative, offered me a book. But Lisa did not just hand me the book. She reached for her keys, handed them to me, sent me to her house in her Subaru, and told me where to locate the book on her bookshelf. As a result of reading that book, I saw that my being suspended between cultures was not an isolated experience. I still have that copy of Richard Rodriguez' *Hunger for Memory* on my bookshelf. Professor Ede validated my experience as a learner and values me as a person.

In my last year at OSU, while teaching a first-year course with at-risk students in it, one of my students, Mike, failed to show up for class. After asking his classmates if he was ill, I went to Mike's room. Although he was not present, his roommate was. I wanted to characterize my message to him without making it sound like a threat, so I strongly encouraged the roommate to tell Mike he had better be in class on Thursday. While driving shortly afterward, I stopped at the crosswalk on 11<sup>th</sup> Street and saw Mike strolling across the intersection, right past my bumper. I threw the transmission in park and jumped out to block his way. After clearly informing him at close range of his duty to himself and others in the program, he never missed another class. Later, I was summoned to the Dean's office. When I learned what the issue was, I steeled myself for the reprimand, and resigned myself to being stripped of my adjunct professorship (and parking spot privilege). The meeting began with a kind of solemn resignation on her part, but I have been yelled at by colonels and generals, so I was ready. In the end, she asked if I had gone to the student's room. Yes, I had. Had I stopped the student in the street? Yes, I did. My would-be admonisher finally said: "It worked—keep doing what you're doing!" And so I have.

## Matthew Shenoda (BA 1999)



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

At present I am Associate Dean of the School of Fine and Performing Arts and an Associate Professor and Interim Chair of the Department of Creative Writing at Columbia College-Chicago, the largest arts and media college in the country. I teach and work with graduate students on their theses in our MFA poetry program. As Interim Chair, I manage daily operations of the department, including the budget, curriculum development and the department's reading series. As Associate Dean, I work with the Dean to oversee all operations of the School. I also oversee the curriculum and work with faculty across departments to do things like help design, lead and implement new undergraduate programs and interdisciplinary initiatives as well as develop new graduate programs.

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

Teaching still remains my primary joy, though my administrative duties often limit the time I can spend in the classroom. But generally, I am deeply interested in curriculum development and working with students and colleagues to expand, refine and innovate program offerings and pedagogical models. I particularly enjoy exploring new learning pathways for students and working to find fresh ways to talk about both old and new ideas. My work often sits at the intersection of various disciplines or theoretical histories, and I love finding ways to get those disparate areas to speak to each other.

### **What was your training?**

After graduating with a degree in English and a minor in writing from OSU, I went on to work in publishing and to get an MFA in creative writing, with a focus in poetry, at the University of Arizona. My work has often focused specifically on writing by global diasporic communities and communities of color in the U.S., an area that I trained in both formally and informally throughout my studies.

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

In many ways my education in English is the foundation for all that I do. Having had the opportunity to work with wonderful faculty at OSU, to hone my skills in critical writing, reading and literary analysis as well as develop my own abilities as a creative writer, it gave me the foundation necessary to go on to work in publishing, to teach creative writing, ethnic studies, and post-colonial studies (which are specific areas of interest for me), and to apply these foundational skills in all that I do. It also gave me a deeper appreciation for reading good books and for putting into practice a consistent and engaged dedication to reading deeply. This is something that not only helps me tremendously as a writer, but positively influences every facet of my life. Without a deep love for reading and analyzing literature, I don't think I could have ever become as engaged a writer as I have become. To date, I have published and edited several books of poetry, including the forthcoming *Tahrir Suite* (Northwestern University Press, October 2014), a book-length poem exploring the Egyptian revolution and ideas of diaspora. With each book I write, I rely heavily on my abilities as a critical reader to not only edit and hone my own writing, but to work towards shaping it in the larger context of poetry in the English language. These skills of literary architecture, I think, are squarely the result of studying English. For one interested in being an engaged citizen, whether they express that through writing or other means, it is truly an invaluable education.

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

First and foremost to read as widely and regularly as you can, to begin your own process of "canon-making" and to work towards developing an expertise in areas of literature you are most passionate about. You should utilize your faculty to engage their feedback as a way to strengthen your own interests. The other thing I cannot stress enough is work. All work, whether it be physical labor or the work of the mind takes incredible discipline and time. In this vein, all work related to language takes significant cultivation, which requires patience, dedication and a sense of humor. It is important, from my perspective, to be serious about the work you do while never taking yourself too seriously.

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

It is the landscape that stands out most. The campus and the town tucked away in the shadow of the mountains. The sense of focus that the Northwest often brings out of me. The quietude that gave me endless hours to read, write, and think in peace, and the faculty who upon reflection were unbelievably devoted, dedicated, curious, supportive and present. I got the sense they were often trying to lead me to what mattered most for me as a thinker and writer and not what mattered most to them. This is a distinction that now as a professor I have carried with me and I believe is an incredible gift.

# School News

## Holmberg's Poetry Honored

The *Slate Book Review* named Associate Professor Karen Holmberg's collection, *Axis Mundi*, as one of its ten best poetry books of 2013, noting "Holmberg writes untimely poems with an acute feel for the way time weighs on the shape of the world. Armed with a biologist's lexicon, she feels a little like the amateur scientists of an earlier century—people implicitly authorized to explore everything around them. *Axis Mundi* registers the freshness of that encounter in a style that delights in making connections: 'the predawn/ meteor shower, a veil of debris/ we pass through every year./ our atmosphere's abrasive sac/ igniting a star's/ death matter.'"

## Passarello's Book Lauded

Assistant Professor Elena Passarello's book, *Let Me Clear My Throat*, published by Sarabande Books, received a gold medal in the Essay/Creative Nonfiction Category of the 2013 Independent Publisher Book Awards. In addition, *Let Me Clear My Throat*, a series of 25 essays about the human voice, was nominated as one of five finalists for the Oregon Book Award's 2014 Sarah Winnemucca Award for Creative Nonfiction.

## Vicki Tolar Burton Honored for University Service

Last September on University Day, Professor Vicki Tolar Burton was presented the 2013 D. Curtis Mumford Faculty Service Award. The award, conceived by a group of faculty in 1983 and named after its first recipient, was created to recognize exceptional, ongoing and dedicated interdepartmental, interdisciplinary and inter-institutional service to the faculty and to OSU. Tolar Burton, who serves as our School's Program Liaison in Rhetoric, Writing, and Culture, was honored for her pursuit of excellence in student writing throughout the university and for her service as Writing Intensive Curriculum (WIC) Director, a post she has held since 1993.

## School Expands Writing Options

After completing a faculty learning cohort on Service Learning and Community Based Education in Spring 2013, Senior Instructor Sara Jameson piloted for SWLF a WR 214 Business Writing course partnered with INTO OSU, with students writing for, with, and about their INTO OSU Conversant Partners and gaining a global perspective on communicating across cultures. WR 214 students received certificates of their work as Cultural Ambassadors to build their resumes. This format is available for interested instructors to adopt and adapt.

Ecampus versions of WR 383 Food Writing and WR 353 Writing about Places debuted in Winter 2014 created and taught by Kristin Griffin and Jeff Fearnside. An Ecampus version of WR 449 Critical Reviewing will appear in Fall 2014 with Sara Jameson instructing.

## Film Studies' Affiliates Publish New Books

Two Oregon State professors who teach film courses in the School's new Film Studies Minor have published books on international cinema. Sebastian Heiduschke, Assistant Professor of German and German Literature, published *East German Cinema: DEFA and Film History*, and Nabil Boudraa, Associate Professor of French and Francophone Literature, published *Francophone Cultures through Film*.

Heiduschke's book deals with East Germany's film monopoly, Deutsche Film-Aktiengesellschaft (DEFA), which produced a breadth and depth of films ranging beyond simple propaganda to westerns, science fiction films, musicals, melodramas, spy thrillers, women's films, fairy tales, and children's films. The book covers the entire range of filmmaking under the DEFA logo, from their beginnings in the Soviet Occupied Zone through unification, and shows their continuing impact in contemporary culture.

Boudraa's book is a content-based book for incorporating Francophone cinema and culture into advanced French Language courses or Francophone Studies courses. Each chapter of the book is devoted to a single feature film and includes aids for students watching the film, discussing and writing about the film, and understanding the film within the cultural context. The films come from all regions of the Francophone world, from Vietnam to Algeria to Haiti, and are organized chronologically from the colonial experience to today.

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## Griffin Creates Food/Literary Guide to Corvallis

Instructor Kristin Griffin has developed an *Eat This Poem* website with a blog focused on Corvallis. The guides are unique and personal, all written by people who love good food and good writing.

"I've been a fan of *Eat This Poem* and their Literary City Guides since the site was featured in *Saveur* not long ago," Griffin said. "Really, it was a no-brainer. Corvallis is a hungry, bookish person's paradise. Writing the guide was a neat way for me to reflect on all the great food to be eaten here and also the truly exciting opportunities we have at OSU and beyond for writers and readers. Having lived in places where this hasn't been the case, I never for a second take for granted that there is no explanation needed when I say that I'm a writer here."

*Eat this Poem* for Corvallis can be found at <http://www.eatthispoem.com/city-guides/corvallis/>.

## Pollan and Halton Named Third-Year Assistants

The OSU MFA Program announced that Maya Pollan, MFA in Poetry, and Alyssa Halton, MFA in Creative Nonfiction, will be heading to Enterprise, Oregon as the 2014-15 Third-Year Graduate Research Assistant and Graduate Teaching Assistant at Fishtrap, a long-standing Oregon non-profit literary arts organization. Fishtrap focuses on promoting clear thinking and writing in and about the West. Pollan will be Arts Administration Assistant to Fishtrap's Executive Director, Ann Powers, a position made possible by the Brisker Steele Creative Writing Fund. Halton will teach composition and creative writing to Wallowa County students, in a position supported by the OSU Graduate School, the School of Writing, Literature, and Film, and Fishtrap, Inc.

## In Memoriam

**Tim Steele**, who along with his wife Kathy Brisker has been a friend and benefactor of our MFA program and the OSU Visiting Writers Series, passed away on March 16, 2014 at the age of 72. In addition to a long successful career in the television industry, including a stint as a producer on the sitcom "Night Court," Tim was dedicated to the art and craft of making pottery. Tim and Kathy (MFA 2010) created the Brisker-Steele Creative Writing Fund, and this generous support makes possible the annual Third-Year Research Assistantship for an MFA student at Fishtrap (see item above). We also wish to thank Kathy and Tim and to acknowledge with deep gratitude the creation of the new Brisker-Steele Visiting Writers' Series Endowment, a gift to enhance the Visiting Writers' Series into the future

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A Celebration of Life was held on March 6, 2014 for **Peter Gidlund**, a twenty-year-old junior double majoring in English and Education, who passed away on February 6. Gidlund, from San Diego, California, was a residence hall assistant on campus who originally came to OSU on a wrestling scholarship. Immediately after his death, a memorial was set up in Marketplace Dining West that allowed students and others to remember Peter and to serve as a collection point for notes and letters individuals wrote for his family.

# Alumni Notes

**Sarah Buchanan** (BA 2013) has been accepted into the MFA Program in Creative Writing at Cal State-Long Beach.

**Kushlani de Soyza** (MFA 2010) is a Women's Studies Instructor at Clark College in Vancouver, Washington.

**Jean (Donnelly) Dion** (BA 1994) has a freelance writing business, focusing on medical and marketing writing. She also produces a popular pet-related blog, [www.dionjean.blogspot.com](http://www.dionjean.blogspot.com).

**George Drew** (attended 1962/63) is the author of five collections of poetry, and his sixth collection, *Fancy's Orphan*, will be published in 2015 by Tiger Bark Press. He was nominated in 2013 for a Pushcart Prize and was a finalist for the Robert Phillips Chapbook Prize from Texas Review Press.

**Terray Kauffman** (BA 2012) is a graduate student and teaching assistant in Communication and Journalism at the University of Maine.

**Joan (Collins) Kerr** (BA English Education 1973) published (under the name J. Collins Kerr) two books, *The Lone Cypress*, a collection of poems and stories of escapades about her aunt Phyllis Reeves, and *Pensées et Impressions*, a collection of poems that Reeves wrote in French (Trafford Publishing, 2013). Of *The Lone Cypress*, *The U.S. Review of Books* noted, "Kerr uncovers the portrait of a multi-faceted individual who was undoubtedly a positive influence on those she knew. Ultimately this book is a beautiful testament to the power of a solitary life." Kerr, who earned her MBA from Babson College, is an investment professional in the financial industry who has published writings in *Business Week*, *Hardcopy* and various industry publications for the high-tech world. She lives in Nashua, New Hampshire.

**John Knox** (BA 2013) published a novel, *The Letter of Alon* (Crosslink Publishing), that he wrote under the tutelage of Professor Chris Anderson. Knox is also a Visiting Assistant Professor of Biblical Studies at George Fox University.

**Arminda Lathrop** (MA 2005), who previously served as Director of Corporate and Foundation Relations at Willamette University in Salem, is now the Vice President of Development, Marketing and Communications at Marion-Polk Food Share.

**Alex McElroy** (BA 2011), a student in the MFA program at Arizona State University, published a short story, "Warmer," in the *Indiana Review*.

**Dionisia Morales** (MFA 2009) published the essays "Continental Divide" in *Crab Orchard Review*, Volume 18 (2013) and "Homing Instincts" in *Hunger Mountain* 18 (2013). Her essay "Picture Their Hearts," which appeared in the Summer 2013 issue of *Oregon Humanities Magazine*, was chosen as one of the top five Longreads of the week. She also published a trio of flash essays in *Pembroke Magazine* 45 (2013).

**Sydney Purdy** (BA 2009) is the Testing and Learning Center Coordinator for INTO OSU.

**Michael Shou-Yung Shum** (MFA 2011) published an article, "The Golden Pelt: Berryman and the Fame Equation" in *The Writer's Chronicle* (October/November 2013). The article was originally written for Tracy Daugherty's (see p. 2) "Berryman, Beckett and Barthelme" course. Shum is a Ph.D. candidate in the Creative Writing Program at the University of Tennessee and has recently published short stories in *Midwestern Gothic* and *The Doctor TJ Eckleburg Review*.

**Chris Anderson** published poems in *Spiritus*, *Ruminate*, *Midwest Quarterly*, *Pleiades*, *Poetry Northwest*, and in a special issue featuring poets of faith, *Rattle*. He also had a poem from his book, *The Next Thing Always Belongs*, featured in *The Oregonian* in Summer 2013.

**Richmond Barbour**, who was on sabbatical leave throughout 2013, received an NEH Fellowship (\$50,000) to conduct research on a book project, “The Voyage of Jacobean England’s Greatest Merchant Ship, the *Trades Increase*: A Microstudy of Seventeenth Century Global Capitalism” (a.k.a. *The Loss of the Trades Increase*). In London in September 2013, he gave the keynote lecture, “Captain John Saris and the First British Voyage to Japan,” at an international conference commemorating the 400th anniversary of Anglo-Japanese contact, “Japan and Britain, 1613: Parallels and Exchanges,” at the University of London and the British Library (website: [www.japan400.com](http://www.japan400.com)). The talk was informed by a second book in progress, *The Journal of Captain John Saris on the Clove, 1611-1614*, a scholarly edition under contract to the Hakluyt Society.

**J.T. Bushnell** published two short stories: “Everything Is Okay” in *New Madrid* (Summer 2013) and “The Real Version” in *The South Carolina Review* (Fall 2013). He was also invited to give a fiction workshop at the Kalama Word Catcher, a writing festival in Washington State in April 2014.

**Lisa Ede** (see p. 4) gave the keynote address, titled “Collaboration, Harmony, and Disharmony,” to the 2014 Texas Community College Teachers Association in San Antonio, Texas in February 2014. A third edition of her book, *The Academic Writer: A Brief Guide*, was published in 2014.

**George Estreich** published four articles in *Biopolitical Times*: “Selling the Story: Down Syndrome, Fetal Gene Testing, and the *Today Show*” (February 2013); “On Vampires and Chromosomes,” (May 2013); “A Few Notes on the Invisible” (July 2013) and “At the End of the Slippery Slope: Margaret Atwood’s *MaddAddam* Trilogy” (September 2013). He also published “Americano” in *Superstition Review* (July 2013); “Unanswered Questions: a Review of Theresa Shea’s *The Unfinished Child*” in *Literary Mama* (December 2013) and “The Art of the Sentence,” an essay on Lorrie Moore in *Tin House* online (July 2013). Estreich also presented a paper, “On Comedy and Eugenics: Imagining Disability in an Age of Prediction” to the American Studies Association in Washington, D.C. in November 2013, and he attended two conferences: the National Down Syndrome Congress in Denver, Colorado in July 2013 and Future Past: Disability, Eugenics, and Brave New World at San Francisco State University in December 2013. In addition, he presented an invited video in March 2013 to the Portland Art Museum, “Object Stories: Reflections on an Ainu Apron” and a live webinar to the Center for Genetics and Society in June 2013. He also read at the UC Santa Cruz Living Writers Series in May 2013, and in April 2013, he was the invited speaker for Brenner Children’s Hospital’s Aaron Davis Brantley Lecture at Wake Forest University in Winston-Salem, North Carolina.

**Jeff Fearnside** received two nationally competitive writing fellowships, a Spring 2013 H. J. Andrews Experimental Forest Writers Residency and a full scholarship from *The Sun* to attend their 2013 Writing Retreat at the Esalen Institute in Big Sur, California. Publications included a book review for *Peace Corps Writers*, nonfiction in *Ontologica*, poetry in *Verseweavers* and *About Place Journal*, and a guest blog on the writing life for the *Potomac Review*. He was selected to present a workshop on place-based writing, “The Golden Road to Samarkand (or Any Other Destination, Including Home): Writing About Place” at the Wordstock Festival in Portland, and his proposal was accepted to design a new online course at Oregon State, “Writing About Places,” which he is currently teaching.

**Bill Fech** taught SWLF’s first online film class, FILM 245: The New American Cinema in fall term, 2013. The course was co-designed by Fech and Jon Lewis, in collaboration with Oregon State’s Ecampus. FILM 245, which Lewis has taught on campus for years, surveys key films, filmmakers and industrial shifts in post-1968 Hollywood cinema. Fech (MA 2013) has been accepted into the Film and Moving Image Studies doctoral program at Concordia University in Montreal, Canada.

**Evan Gottlieb** (see p. 11) published “The Most Dangerous Philosopher in the World—To Himself?: Slavoj Žižek and the Perils of Going Public” in *Beyond Postmodernism: Onto the Post-Contemporary* (Cambridge Scholars Press, 2013), and a book review of *Sounding Imperial: Poetic Voice and the Politics of Empire, 1730-1820* by James Mulholland in *The Review of English Studies* (February 2014). In October 2013, he presented “From Imperial to Global Romanticism: History, Theory, Archive,” for the opening invited lecture of the 2013-14 Scholarly Speaker Series at Western Michigan University in Kalamazoo, and “How to Do Things with Things: Enlightenment Philosophy, Early Wordsworth, and Object-Oriented Ontology” to the Canadian Society for Eighteenth-Century Studies in London, Ontario. Gottlieb also continues a regular blog for Huffington Post Books to bring some of the methods and interests of the academic study of literature to the general reader; an archive of his posts can be found at <http://www.huffingtonpost.com/evan-gottlieb/>. From mid-June to mid-September, 2014, he will be a Fellow at the Institute for Advanced Studies in the Humanities at the University of Edinburgh, Scotland.

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# Faculty Notes

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**Wayne Harrison** published a short story, “The Wreck,” in *Columbia: A Journal of Literature and Art*. An audio version of his novel *The Spark and the Drive* (see p. 13) will be available from Recorded Books this fall.

**Anita Helle** presented a paper at a Modernist Studies Association annual meeting at the University of Sussex, UK, for a session on “Digital Media in Modernism.” Her presentation focused on “lost modernist artifacts” in OSU’s archives (including work by German Expressionist Max Pechstein) and digital tools developed by students in a summer session pilot program. She co-edited with Mary K. DeShazer a special double issue of *Tulsa Studies in Women’s Literature*, “Theorizing Breast Cancer: Narrative, Politics, Memory” (July 2014). The issue includes contributions from scholars in the U.S., Canada, and Europe.

**Jon Lewis** published “American morality is not to be trifled with ... Content Regulation in Hollywood After 1968” in *Silencing Cinema* (Palgrave/MacMillan, 2013). He gave two invited lectures: “Bombing Crazy People and Retards is Bad P.R.: The Aesthetics and Politics of the American War Film” to the Peace Studies Program and the School of Communication and Multi-Media Studies at Florida Atlantic University in Boca Raton, Florida in October 2013 and “Mapping the Hollywood Transition” to the Institute on the Americas, University College in London, England in January 2013. The first of two books Lewis is editing in a proposed ten- book series, *Behind the Silver Screen*, for Rutgers University Press (and IB Tauris in the United Kingdom) are due out in summer 2014: *Behind the Silver Screen: Cinematography* and *Behind the Silver Screen: Screenwriting*. The series offers histories of various “crafts” in American filmmaking and is co-sponsored by the Academy of Motion Picture Arts and Sciences.

**Rebecca Olson** (see p. 10) published “‘Shall by a painted cloth be kept in awe’: Shakespeare’s Narrative Textiles” in *Setting the Scene: European Painted Cloths 1400-2000* (London: Archetype, 2013). She also presented “Designing Woman? Margaret Beaufort and the Early Tudor Court” at the North American Conference on British Studies in Portland, Oregon in November 2013, and “The Other Side of the Arras: The Tapestry as Sex Joke in Jacobean Drama” to the Pacific Northwest Renaissance Society in Olympia, Washington in October 2013.

**Ehren Pflugfelder** published “Big Data, Big Questions” in *Communication Design Quarterly* 1, no. 4 (2013) and “The Minimalist Approach to Online Instructional Videos” in *Technical Communication* 60, no. 2 (2013). A recipient of an Oregon State University College of Liberal Arts Research Grant for 2013–2014, he also earned the Conference on College Composition and Communication Outstanding Dissertation Award in Technical Communication for *In Measure of the World: Advancing a Kinesthetic Rhetoric*, 2013. He delivered three presentations: “The How, Why, and Hyle for an Object-Oriented Rhetoric” to *Rhetoric Society of America Conference* in San Antonio, Texas in May 2014; “Our Phones, Ourselves: Questioning our Mobile Writing Lives” at the *Conference on College Composition and Communication* in Indianapolis, Indiana in March 2014, as chair and presenter; and “Facilitating Information Management between Engineering Classes and Student Organizations” for the *Rocky Mountain Modern Language Association* in Vancouver, Washington in October 2013. Pflugfelder has a monograph under contract, *Communicating Technology and Mobility: Advancing a Kinaesthetic Rhetoric* as part of an Ashgate Press series: *Studies in Technical Communication, Rhetoric, and Culture*.

**Jennifer Richter** was one of four readers featured in the event “Celebrating the First Fifteen: A Crab Orchard Series in Poetry Reading” at the annual Association of Writers & Writing Programs Conference in Seattle, Washington in February 2014.

**David Robinson** published “The Ruined Garden at Half a Century: Leo Marx’s *The Machine and the Garden*, a “Reflections” essay for *Reviews in American History* 44 (December 2013); “Divinity” in *Emerson in Context* (Cambridge University Press, 2013); “Margaret Fuller” and “Transcendentalism,” comprehensive Annotated Bibliographies for *Oxford Bibliographies Online* (Oxford University Press, 2013); “Stanley Cavell, ‘Aversive Thinking and Emerson’s Party of the Future’” in *Stanley Cavell, Literature, and Film: The Idea of America* (Routledge, 2012); and “Thoreau, Modernity, and Nature’s Seasons” in *Thoreauvian Modernities: Transatlantic Conversations on an American Icon* (University of Georgia Press, 2013). He presented “The New Henry: Natural History, Science Studies, and Thoreau” to the Association for the Study of Literature and Environment, UK and Ireland, at the University of Surrey in August 2013; “Margaret Fuller, the *Dial*, and the Problem of Goethe” for the “Transatlantic Women II: Nineteenth-Century Women Writers Abroad” conference in Florence, Italy in June 2013; and “Transcendental Gothic: Margaret Fuller’s Autobiographical Experiments” at the American Literature Association Conference on “Fear and Form: Aspects of the Gothic in American Culture” in Savannah, Georgia in February 2013. Robinson also served on the OSU University International Strategies Council in 2012-13.

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**Elizabeth Sheehan** wrote a chapter on Jessie Fauset for *The Blackwell Companion to the Harlem Renaissance*, and she published a joint book review of Alison Pease's *Modernism, Feminism, and the Culture of Boredom* and *The Modernist Party* in *Woolf Studies Annual* 20 (2014). She organized a panel and presented a paper entitled "D.H. Lawrence's Transformative Trousers: Garments as Non-Human Agents" at the Modernist Studies Association Annual Conference in Sussex, UK in September 2013. While in Sussex, she also carried out archival research supported by an OSU Faculty Internationalization Grant. In November 2013, she was part of a roundtable on "Empowering (Academic) Encounters: Creating Community Across Difference in Women's, Gender, and Sexuality Studies" at the National Women's Studies Association Conference in Cincinnati, Ohio. In April 2014, she was an invited presenter at the Global Modernism Symposium in Ithaca, New York, where she delivered a paper entitled "'the great work of the creation of beauty': global activism and African American beauty culture." This year she was also the recipient of an OSU Center for the Humanities Faculty Fellowship.

**Jillian St. Jacques** presented a paper, "Nail Me To A Car! Spill My Seed on the Floor! Acts of Vulnerable Machismo in 1970s Performance Art," to the *Refiguring Masculinities in Conceptual Art* panel at the 2014 College Art Association in Chicago in February 2014.

**Vicki Tolar Burton** gave the keynote address in honor of Duncan Carter, "Reflection, Reflexivity, Action: Habits of Mind and Habits of Writing" at Portland State University in May 2013. She also presented "Contemplative Pedagogies for Distracted Writers" to the Conference on College Composition and Communication in Indianapolis, Indiana in March 2014. Her publications included "Preaching from the Pulpit Steps: Mary Bosanquet Fletcher and Women's Preaching in Early Methodism" in *Renovating Rhetoric in Christian Tradition* (University of Pittsburgh Press, 2014); a review of *Conversational Rhetoric: The Rise and Fall of a Women's Tradition, 1600-1900* by Jane Donawerth in *Rhetoric Review*, 32:1 (2013); and a review of *Heart Religion in the British Enlightenment: Gender and Emotion in Early Methodism* by Phyllis Mack in *The Scriblerians* (Winter 2013).

**Tara Williams** published "Fairy Magic, Wonder, and Morality in *Sir Orfeo*," in *Philological Quarterly* 91.4, and with Rebecca Olson, "Reimagining the Literature Survey Through Team-Teaching," forthcoming in *Pedagogy* 14.2. She presented "Picturing Marvels" to the International Congress on Medieval Studies in Kalamazoo, Michigan in May 2013, and she was elected to the Advisory Board for the Society for Medieval Feminist Scholarship (an international & interdisciplinary organization).



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*the English Letter* is published once a year for faculty, staff, students, alumni, and friends of the School of Writing, Literature, and Film.

**Editor:**  
Steven Kunert

**Associate Editor:**  
Aurora Terhune

**Student Intern:**  
Cassie Ruud

**Contributors:**  
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Amelia England  
Sara Jameson  
Jack Lammers  
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