

THE ENGLISH LETTER

Jon Lewis Named OSU 2015 Distinguished Professor



Professor Jon Lewis has been named OSU Distinguished Professor, the first College of Liberal Arts faculty member to be so honored since 2008. Presented annually since 1988, Distinguished Professor is the highest honor an OSU faculty member can receive; the title is awarded to OSU faculty who have achieved national and/or international stature as a result of their contributions to scholarship and creative activity, research, education, and service, and whose work has been notably influential in their fields of specialization.

An OSU faculty member since 1983, Lewis is a national and international authority on the history of American film and its industry practices. He has written nearly a dozen books on film studies, including the recently published *The American Film*

History Reader (with Eric Smodin, Routledge 2014). His textbook *Essential Cinema: an Introduction to Film Analysis* (Wadsworth 2013) has been adopted by major film programs in North America and Great Britain.

Lewis also spearheaded the creation and development of the Film Studies minor for the School of Writing, Literature, and Film in 2013. He has received numerous awards for his writing, including the *New York Times* “New and Noteworthy Paperback” for *Hollywood v. Hard Core*; the Booklist Medal for *For Whom God Wishes to Destroy...: Francis Coppola and the New Hollywood*; and the Choice Outstanding Academic Book Award for *From Romance and Ruin: Teen Films and Youth Culture*.

“Professor Lewis has long been one of the School’s most high-profile scholars, locally and internationally,” said Anita Helle, Director of the School of Writing, Literature, and Film. “I estimate that Jon Lewis’s jumbo-sized Hollywood film history classes—popular across campus—have touched the lives of over 20,000 students during his thirty years at OSU. He is regularly recruited to serve on Ph.D. committees in the US and UK. At this moment in the development of the School of Writing, Literature, and Film, the new interdisciplinary film studies minor is key to globalizing

SPRING 2015

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Oregon State
UNIVERSITY

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our curriculum, as well as to building visual and textual literacies.”

Lewis was also the Executive Producer for a video production series on major figures in the American film industry. His textbooks have transformed film instruction and his curricular leadership and excellence in teaching have been recognized with this year’s University Honors College 2015 Eminent Professor Award. Lewis’ leadership on the Executive Board for the Society of Cinema and Media Studies, his editorship of the *Cinema Journal* from 2002 to 2007, and his editorship of a ground-breaking ten-volume series on film for Rutgers University Press, underwritten by the Academy of Motion Picture Arts and Sciences, have opened the field to diverse media and global film perspectives.

“Jon Lewis is one of the world’s preeminent film scholars,” said Larry Rodgers, Dean of the College of Liberal Arts. “He is a prolific writer, and has produced a rich, varied and insightful volume of work since he has been at Oregon State. But beyond that, he is a favorite among undergraduate and graduate students. He’s an engaging teacher and mentor, and has given his students an unparalleled window into the film industry.”

On May 21, Lewis gave a public lecture, “Hollywood Confidential: Crime and Punishment in Postwar Los Angeles,” in recognition of his selection as an OSU Distinguished Professor.

FROM THE DIRECTOR

ANITA HELLE/PROFESSOR OF ENGLISH/DIRECTOR

Ezra Pound once defined literature as “news that stays news.” Seldom has an academic year presented so many fresh beginnings.

In national searches this year, we were successful in hiring three new tenure-line faculty—Assistant Professors Nick Dybek (creative writing/fiction), Justin St. Germain (creative writing/nonfiction), and Mila Zuo (global film studies).

Across the spectrum of faculty, student, and alumni accomplishment, this issue of the *English Letter* demonstrates that the School of Writing, Literature, and Film is making change that matters. We are engaged in new interdisciplinary programs, emerging digital technologies, and multi-cultural curricular innovation, while remaining grounded in the vital and enduring traditions of our textual disciplines. This past year the School has inaugurated two new short-term study abroad programs (London and Greece) in global learning, and we have inaugurated our first Graduate/Undergraduate Student Research Conference, in conjunction with the “American Conversations” series.

Our interdisciplinary programs continue to expand, through partnership with OSU’s new MA in Environmental Arts and Humanities, the “Citizenship and Crisis Series” commemorating the centenary of World War I, and through faculty participation in the humanities core of the new Ph.D. program in Women, Gender, and Sexuality Studies. In university-wide partnerships, the School has launched an Undergraduate Certificate in Scientific, Technical and Professional Communications (projected to start fall 2016) and has created coursework that melds literature, ecology, and writing, as part of a Certificate in Conservation Leadership.

This year the news includes a facelift for the *English Letter*, with highlights of recent books by faculty and alumni and new features on teaching and curricular innovation. Delve within, and you will also step inside our classrooms, with features on the redesign of our first year writing program, directed by Assistant Professor Tim Jensen, as well as innovative courses such as “Globalism, Text, and Event,” a post-9/11 literature course created by Associate Professor Evan Gottlieb.

We are especially grateful to our generous donors for this amazing progress. I am pleased to also recognize donors of three recently established or newly endowed funds: the Brisker-Steele Fund for Fishtrap Fellows, the Barry Lawler Writing Fund, and the Irwin C. Harris Scholarship Legacy Fund for students interested in journalism. Thanks to the generosity of OSU alum Patrick Stone, our new Stone Award Winner for 2016 will soon be announced.

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SCHOOL NEWS

PASSARELLO WINS WHITING AWARD

Assistant Professor Elena Passarello has been named a 2015 Whiting Award honoree in creative nonfiction writing. The Whiting Awards, now in their thirtieth year, honor emerging authors in poetry, fiction, drama and nonfiction. Since 1985, the program has awarded more than six million dollars to three hundred writers and poets, including Jonathan Franzen, Alice McDermott, David Foster Wallace and Jeffrey Eugenides. The Whiting Foundation was created by Flora Ettlinger Whiting, a New York investor, collector, and philanthropist with a lifelong commitment to culture. Whiting winners are each awarded \$50,000.

Passarello joined the School of Writing, Literature, and Film's faculty in 2012, the same year she published her first book, *Let Me Clear My Throat* (Sarabande, 2012). She holds a BA from the University of Pittsburgh and an MFA from the University of Iowa. Her essays have appeared in *Oxford American*, *Creative Nonfiction*, *Gulf Coast*, *Slate*, *Iowa Review* and *Normal School*. New essays are forthcoming this year in the anthologies *After Montaigne* and *Cat Is Art Spelled Wrong*. She is currently at work on a collection of essays, *Animals Strike Curious Poses* (forthcoming from Sarabande in 2016). In 2015, Passarello also received the Leslie Bradshaw Award for nonfiction from Oregon Literary Arts.

OREGON POET LAUREATE VISITS SWLF

Oregon Poet Laureate Peter Sears paid a visit to Professor Vicki Tolar Burton's Introduction to Poetry (English 106) class in February 2015. English 106 is a baccalaureate core course with the purpose of studying poetry for greater understanding and enjoyment. Sears read aloud and discussed his poems with students, who had studied several of his

Oregon Poet Laureate Peter Sears (center) with students from Vicki Tolar Burton's Winter 2015 Introduction to Poetry class.

works before his visit and had written journal pieces on one poem of their choice.

"The students' favorite poem by Sears was 'Night Fishing,'" said Tolar Burton. "The class had an outstanding conversation about that one. Sears also spoke about his writing process and encouraged those who write poetry to try new things." Sears was named by Gov. John Kitzhaber in 2014 as Oregon's seventh Poet Laureate and travels throughout the state during his two-year term of appointment. Sears holds an MFA from the Iowa Writer's Workshop; he has published four full-length poetry collections, several chapbooks, and several books on teaching. Among his many honors, Sears is past recipient of the Western States Book Award for poetry.

FIRST STUDENTS COMPLETE FILM STUDIES MINOR

Tyler Reiner, an Honors College Computer Science major, and Emily Zamber, a New Media Communications major, will graduate this spring as the first two students to earn the Film Studies minor that was created by the School of Writing Literature and Film in 2013.

"The film classes I have taken at Oregon State have completely changed my life," said Zamber. "Without the film studies minor, I don't know if I would be as in love with film as I am. I have learned so much from Jon Lewis and the other members of the faculty. For that, I will leave OSU eternally grateful."



SCHOOL NEWS

IN MEMORIAM



Martin Ludwig, who taught in the English Department from 1949 to 1982, passed away last year at the age of 87. A graduate of Northeastern University, he was a recipient of the Mosser Award for Teaching Excellence in 1965. In 1960, he completed a medical psychology internship program through Oregon Health and Science

University in order to better serve his students, particularly those taking effective reading. Martin is survived by his wife, Becky, and two children, David and Sarah.

CHERYL STRAYED AT OSU

There wasn't a free seat to be had when bestselling author Cheryl Strayed, whose memoir *Wild* about hiking the Pacific Crest Trail famously revived Oprah's book club and was adapted into a film starring Reese Witherspoon, visited OSU's LaSells Stewart Center on January 15th. Those unable to find a spot in the main auditorium watched live streams on monitors in the lobby and in adjacent rooms; all told the event drew close to 1900 people. Strayed's talk, delivered without notes, moved as her famous memoir does—at times touching, sad, hopeful, and hilarious. She described her journey thus far: the sudden loss of her mother to lung cancer at 45, the dissolution of her first marriage, that solo hike that brought her, to quote *Wild*'s subtitle, "from lost to found." But it's not just those events that define Strayed. Rather, it's the way she draws meaning from them, writes through them, and offers up the honest truth that makes her so special. All the books brought for the occasion sold out before the signing began.

STUDENT RESEARCH CONFERENCE PREMIERES

The first annual Student Research Conference at Oregon State University was held May 9-10. Undergraduate and graduate students from the College of Liberal Arts were invited to submit proposals to the American Conversations Conference Committee based on the theme "Citizenship and Crisis," with the goal of the conference to approach the idea of citizenship from a number of disciplinary perspectives. The event was spearheaded by committee member and SWLF Assistant Professor Ray Malewitz.

Students were encouraged to submit proposals built on previous coursework. Conference participation, in which 15-minute presentations were given, met eligibility for recognition as "Research Fellow" on undergraduate students' transcripts. The event was sponsored by the OSU Center for the Humanities, the School of Writing, Literature, and Film and the School of History, Philosophy, and Religion, with support provided by The American Studies Working Group and the Citizenship and Crisis Initiative.

MALAMUD STORIES SHINE AT THEATRE

The School of Writing, Literature, and Film co-sponsored a dramatic reading of Bernard Malamud's stories with the Majestic Reader's Theatre Company during two performances in the Community Room at the theatre in April. "Tragedy Full of Joy: Stories by Bernard Malamud" featured four stories adapted for the stage, including "The Magic Barrel," which Malamud famously wrote in a basement carrel at the old library, now Kidder Hall, while teaching at OSU between 1949 and 1961. The other stories are "The Jewbird," "Steady Customer," and "A Wig," the last adapted by Assistant Professor Elena Passarello.

Passarello and instructor J.T. Bushnell, a dramaturge for the production, selected the stories with director Robert Leff for their literary quality, humor, and variety. "The Magic Barrel" and "The Jewbird," two of Malamud's most famous stories, are from the middle of his career and center on male characters. "Steady Customer" is one of

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ALUMNI PROFILES

CHRISTINE BERNEY (BA 1993)

DIRECTOR OF COMMUNITY RELATIONS, OKLAHOMA CITY THUNDER

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

I'm currently the vice president of Community Relations for the Oklahoma City Thunder, and executive director



of the Thunder Cares Foundation. I've been with the team since 2008 and am responsible for overseeing the community-outreach programs and nonprofit partnerships that help the Thunder make a positive impact on Oklahoma City and the state of Oklahoma. I also direct the fundraising and day-to-day management

of the Thunder Cares Foundation, which focuses on building (and "Thundering Up," of course!) community basketball courts for kids of all ages to enjoy.

What do you enjoy most about your work?

I love getting to leverage the resources and popularity of a national sports team to help support the important work our great community partners are doing every day at places like the Food Bank, Boys & Girls Club, City Rescue Mission, Educare, and more. It's amazing what happens when you bring NBA players somewhere—people pay attention. You get to reinforce the importance of things like literacy and education, fitness and nutrition, as well as shed some light on issues people don't always think about, like hunger and homelessness.

I also love seeing how our players have developed local community partnerships and initiatives of their own over the years. Russell Westbrook is working with Oklahoma City Public Schools to build reading rooms (stocked with

books and bean bag chairs) to foster a love of reading. Serge Ibaka started a support group for kids at the local children's hospital to help keep their spirits up through the health challenges they face. Kevin Durant has "adopted" a local school for homeless children, visiting them every Christmas with new shoes and presents for all the kids, as well as educational supplies for the teachers.

What was your training?

I spent a brief semester as a pre-med major at Oregon State before coming to my senses and transferring to English. After earning a B.A. in English with a minor in Spanish, I went on to get an MFA in Creative Writing from the University of Massachusetts at Amherst. I wanted to be a writer (still do) but ended up following a different path in my late twenties as a way of combatting writer's block.

My professional background was mostly in communications and public relations, for both the corporate and nonprofit sectors. It wasn't until I got the job with the Thunder that I realized this wonderful little niche of community relations even existed. I had absolutely no NBA experience when I started at the Thunder. (I couldn't have told you what a pick-and-roll was to save my life!) But, thankfully, that's not what my job is about. I focus on the things that happen off the court.

One of the first things I got to do at the Thunder was buy and refurbish an old school bus, turning it into the Rolling Thunder Book Bus. It's basically a library on wheels, with 3,500 children's books on the shelves—except instead of borrowing the books, the kids get to keep them. We take it out Monday through Friday year-round, to schools and community centers, parks, summer camps, etc. We've given away more than 100,000 books to date.

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

My English degree in particular and Liberal Arts education in general gave me a solid foundation in the fundamental

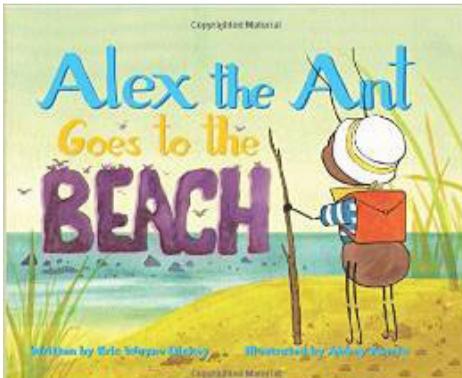
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ALUMNI BOOKS

ALEX THE ANT GOES TO THE BEACH

BY ERIC WAYNE DICKEY
CRAIGMORE CREATIONS

Eric Wayne Dickey has lived in Corvallis since 1991. "It's always felt like home," he said when I spoke with him in his OSU office earlier this spring. Eric graduated with a Bachelor of Arts Honors degree from OSU in 1998 in English with a minor in Philosophy. He began working at OSU in 2000 as an Office Specialist in Economics. He then worked for 12 years at Oregon Sea Grant



as a Research Program Specialist, and is now the Research Program Manager for the College of Liberal Arts in the Office of the Dean, where he helps faculty apply for grant funding opportunities. He finished a Master of Fine Arts degree in poetry writing at OSU in 2009.

He's published several poetry collections, including *The Hardy Boy Poems* with Beard of Bees online press in 2013, and with Argotist Online, he published *Forgive Me, Tiny Robots* (2013), a collection of his Twitter Poems. In 2014, he published his first children's book, *Alex the Ant Goes to the Beach*.

Eric began writing this children's book in 1998 as gift idea for friends on the occasion of the birth of their first child. But as Eric's life became more hectic, he focused on work and family, and the manuscript turned into a more long-term project. While raising his own children and reading them hundreds of children's books, he returned to the project, and it was published by August 2014.

Alex the Ant Goes to the Beach follows the journey of Alex, a young ant, as he goes on a lookout mission for

his colony and Queen Aziza. Alex wants to be a great scout for his queen, so he is more than happy to join the watch for the beach work crew. On his journey, he learns from Alyoisus, the colony's aging sea captain, about the dangers of the world that exist outside of their anthill home.

Characters in the story provide children with endless entertainment, from the adorable Queen Aziza to the old captain Aloysius, and of course, the protagonist, Alex. Young readers will enjoy becoming friends with all of the personable characters in this tale of self-discovery and science.

Along with a smart, exciting storyline that keeps the attention of all readers, the story also incorporates basic ant ecology and entomology, and leads to a well-rounded and easily understood vision of the life of ants. Dickey (along with illustrator Abbey Paccia) is able to incorporate both scientific elements as well as an exciting, and sometimes suspenseful story into one colorful, thrilling and educational book.

In case you can't get enough of the adorable little ant after reading this book, a sequel is already finished and awaiting release. *Alex the Ant Builds a Bridge* will shine a light on the basics of engineering. In addition to a third "Alex" book, Eric is developing another storyline which will help young readers understand and react to homelessness, something that Eric is deeply passionate about. We haven't seen the last of Eric Wayne Dickey, and certainly not of little Alex the Ant.

- KYRA YOUNG, SENIOR ENGLISH MAJOR

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his first stories, "A Wig" one of his last. Both are less well known and feature female protagonists.

Leff said his inspiration for the dramatic reading came from SWLF's Malamud centenary celebration last April, the spirit of which he aims to continue. "I hope the production will remind those who know Malamud's work that he is a major American writer who continues to speak to us in the 21st century and will introduce Malamud to new readers."

ALUMNI NOTES

EVAN ANDERSON, HONORS BA 2013

Evan Anderson is a student in the graduate program in English at Edinburgh University in England.

JEFFREY BASSINGER, MFA 2013

Jeffrey Bassinger received two 2015 Emmy Awards for photojournalism, from the New York Chapter of the Academy of Television Arts and Sciences.

KASANDRA (BOATMAN) CASTLE, BA 2007

Kasandra (Boatman) Castle is working on a Ph.D. in medieval studies at the University of Toronto.

HILLARY CRAMER, BA 2014

Hillary Cramer is a graduate student in Asian Culture and Languages at the University of Texas.

ADAM DRURY, MA 2009

Adam Drury has completed his third year of doctoral studies in English at the University at Buffalo, SUNY.

DALICIA FENNEL, BA 2011/MA 2013

Dalicia Fennell is working on her Ph.D. in English at the University of New Mexico.

HEATHER HAMILTON, BA 2001

Heather Hamilton lives in Silverton, Oregon and has worked in youth corrections for ten years. She and husband Matt welcomed to their family Eleanor Hunter Grace Garrett, who was born in January 2014.

LAUREN KARP, MA 2009

Lauren Karp teaches English at Holy Names Academy in Seattle, Washington.

DARREN NOBLE, MA 2001

Darren Noble is Director of Career Services at Crown College in St. Bonifacius, Minnesota.

REBECCA OLSON, MFA 2011

Rebecca Olson is the poetry winner of the 2014 Dogwood Award judged by Carmen Giménez Smith, and she has published poems in *Dogwood*, *Paper Darts* and the *Cimarron Review*. She serves as a writer/marketing specialist for Portland Community College.

MARISOL MORENO ORTIZ, BA 2014

Marisol Moreno Ortiz is studying in the MA program in English at Portland State University.

REBECCA SCHNEIDER, MA 2013

Rebecca Schneider completed her second year of doctoral studies in English at the University of Colorado, Boulder.

VANESSA (SENER) STROUD, MFA 2009

Vanessa (Senter) Stroud earned a JD in 2014 from the University of California Hastings College of the Law in San Francisco and passed the California Bar Exam. She lives in Sonoma County, California.

HEIDI (VOLKER) TAVARES, BA 2001

Heidi (Volker) Tavares, who teaches English at McNary High School in the Salem-Keizer School District, was awarded a Salem-Keizer Education Foundation Crystal Apple Award, which recognizes excellence in education by making a significant impact in the lives of children.

KATIE YOUNG, MFA 2004

Katie Young is an Assistant Professor of Sociology at the University of Massachusetts-Amherst.

NEW FACULTY PROFILE



CHRISTINA LEÓN

Associate Professor Christina León's father came to the United States from Havana, Cuba when he was 12 years old. Her father's anecdotes, coupled with resonant stories she read from other minority writers, would help her make a powerful, personal connection to literature and would

also lead to an academic career with a multicultural and multidisciplinary focus.

"I was fascinated by the ways in which stories that resonated with my life and upbringing made a stronger connection between my history and the world of literature," León said.

León comes from Emory University, where she received her Ph.D. in Comparative Literature. The wide reach of the School of Writing, Literature, and Film drew her attention. "What I was really excited about was the capaciousness of the school and the larger conceptualization of what English can do."

León has a repertoire that includes Latina/o, Caribbean, and diasporic writing as well as feminist theory, queer theory, and performance studies. León's many interests trace back to a freshman seminar she took in college. The class on 21st century literature, film and culture would push her toward a broadened career.

"The class challenged race, class and culture in a way that was more exciting than the other disciplines," León said. "I began to appreciate the way literature keeps questions open and the very important political and ethical work involved in reading."

Fittingly, students who have taken León's classes have come away with a similar appreciation for the larger scope and impact of literature.

"She involves a lot of minority literature, history and aesthetics, and I really like how she brings forth ethical concepts through the books she chooses," said Jamie Asunsolo, senior English major and ethics minor.

The method León uses to read literature involves tasking readers to approach each work without categorizing. León's manuscript-in-progress, *Opaque Desires: Queer Latina/o Aesthetic Strategies*, examines the methods Latino artists and authors use to complicate and resist the ways in which their works are read as evidence of their identities.

"I think students are grappling with how to be committed to the concerns of a demographic like Latinos while at the same time being open to the different ways their perspectives might manifest in literature," León said. "I am asking for people to read or encounter without having sedimented notions beforehand."

With regard to Latino literature, León observes that Latina/o writers face a burden of representation and that mainstream readers often expect Latino literature to read as cultural guidebooks.

"There is a demand for Latinos to provide a cultural guide," León said. "There has been a trend of marketing Latino books with 'traditional' and colorful images, but some, like Junot Díaz, have broken this mold."

After two of León's content-rich classes, Asunsolo has reflected on her own reading methods and rethought why the study of literature is important.

"Dr. León gives a different view by showing a much larger expansion of literature," Asunsolo said. "It is not just a single story. One of the first themes in her classes is the danger of a single story and of becoming categorized in a certain section."

León infuses many disciplines into her classes through a focus on both political and aesthetic values of literature.

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NEW FACULTY PROFILE



MEGAN WARD

Associate Professor Megan Ward's office in Moreland Hall is a sunlit study that overlooks the recently constructed Native American Longhouse, the window framed by tall pines. A prominent bookcase rests on the left side of the room—the literature greats

lined up and waiting to be selected for reading. On the right is Ward's desk, home to lesson plans, projects, and the occasional mug of coffee or tea. She sits coolly in her office chair, shoulder-length dark hair brushing against a cheerful orange scarf, the ideal Oregonian style for consistently unpredictable weather.

Originally from Wisconsin, this is not Ward's first experience with Corvallis, which influenced her decision to come to Oregon State. "I had visited Corvallis when I was in graduate school because my husband was a grad student here," she said with a quick smile. "So I knew Corvallis a little, although I'd never lived here myself. When I saw the job advertised, I was excited about the opportunity to come back."

Ward was living on the East Coast when she heard about the job opening and made the shift west.

Ward received her B.A. from Lawrence University, Master's and Ph.D. from Rutgers University, and M.Phil. from Oxford University. Her primary area of study is the Victorian era, an interest that she latched onto as an undergraduate. "I took a class on the history of the novel, another class on Victorian Literature and just was hooked," she said.

"I did my undergrad thesis on feminist criticism of Victorian novels, and then courses at Oxford which focused solely on the Victorian period. Maybe even earlier, I liked stories about the 19th century—I liked *Little House on the Prairie* as a kid. And *A Little Princess*." Another fascination for Ward is that the Victorian period was also a time when many modern traditions were formed. "The way we celebrate Christmas is largely a Victorian thing, or the way that we think about information moving—we can date these back to the Victorian period."

And then there are the robots. According to the School of Writing, Literature, and Film Faculty webpage, Ward's current book project, *Human Reproductions: Victorian Realist Character and Artificial Intelligence*, "argues that the critical history of Victorian character has been shaped by the emergence of artificial intelligence in the twentieth century." This interest is double pronged for Ward—she looks at using A.I. as a model for the realist character and this influences her interest in technology and how it affects literature, and literary archives. Ward is an Associate Director of *Livingstone Online*—an open-access digital archive. This latter interest bleeds into digital humanities—a relatively new development available in the College of Liberal Arts.

Digital humanities "refers to a subfield of literary studies where you use computer applications to analyze texts," Ward said. "It can also refer to things like data visualization, analyzing huge bodies of text instead of focusing on a single novel. It's about getting a big-picture look at literary history. It's kind of a catchall term for ways to study works in a digital era."

According to Ward, the Victorian period is prime territory for this kind of analysis—early enough that legally scanning huge bodies of text is not gummed up by copyright laws, but late enough that the syntax and spelling of such texts are modern enough for a computer to dissect them. In turn, this

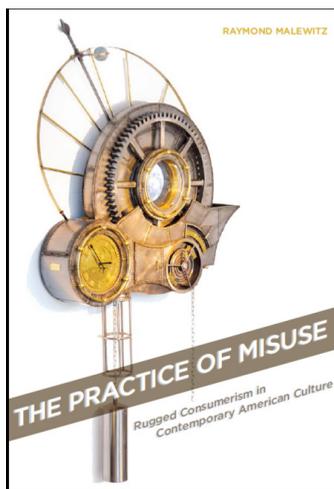
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FACULTY BOOKS

THE PRACTICE OF MISUSE: RUGGED CONSUMERISM IN CONTEMPORARY AMERICAN CULTURE

BY RAYMOND MALEWITZ
STANFORD UNIVERSITY PRESS

Sitting across from Dr. Raymond Malewicz, I see that he is quick to smile. The smile is apt, as his first book, *The Practice of Misuse: Rugged Consumerism in*



Contemporary American Culture, was recently published by Stanford University Press. In his new book, Malewicz explores how object repurposing—taking an object that serves one function and manipulating it to serve a different one—is situated within American culture. Specifically, the author traces the evolution of creative repurposing, noting that this activity “moves

from a left-libertarian counterculture perspective to a right-libertarian neoliberal perspective.” That is to say, American repurposing was originally idealized as a way to remove oneself from a culture predicated upon consumption.

Still, the grim reality is that this activity, despite being embedded in an anti-governmental philosophy, “seems to support the conditions of late capitalism more than critique them.”

This is evident in modern American texts like *Fight Club* and *No Country for Old Men*, which according to Malewicz “heroicize poverty in many ways.” For example, Malewicz explains that the protagonists of the latter novel “readily manipulate the mass-produced objects of their surroundings in order to survive in the harsh environment

of the American West.” This idealization of poverty as a condition that requires people to be creative is also seen in post-apocalyptic narratives.

Looking around his office, Malewicz joked that if a zombie apocalypse were to plague OSU, he would use his book as a makeshift shield and club. Clearly, the political value of object repurposing is gone. “Now,” Malewicz notes, “it’s just celebrating the problems of late capitalism.”

At this point, it is important to understand that Malewicz is not suggesting we overturn the current system—“I’m not a political radical!”—but rather, wants his readers to think critically about, and be skeptical of “what seems to be a critique of late capitalism, but is actually a symbol of late capitalism.” Malewicz also hopes that his readers will come away with an understanding of the “difficulties of finding alternatives to late capitalism in the 21st century.” Still, we needn’t abandon all hope, as the author ends his book on a more uplifting note, “raising the possibility of renewed countercultural activities that might reemerge out of a playful reappropriation of the neoliberal rugged consumer.”

Since its release in October 2014, *The Practice of Misuse* has been lauded by contemporary scholars and academics, as it offers a new way of understanding how politics and culture interact. According to Dr. Bill Brown

MALEWITZ EXPLORES HOW OBJECT REPURPOSING—TAKING AN OBJECT THAT SERVES ONE FUNCTION AND MANIPULATING IT TO SERVE A DIFFERENT ONE—IS SITUATED WITHIN AMERICAN CULTURE.

of the University of Chicago, this “is a bold and significant book.” Dr. Phillip E. Wegner of the University of Florida concurs with this assessment, stating that Malewicz’s book is a “significant contribution to our understanding

of some of the most important American writers and cultural trends of the last four decades.” Clearly, although this book was written for academics, it has something for everybody. People who are interested in material culture, literary culture, popular culture, American history, or formal and informal politics will enjoy this read.

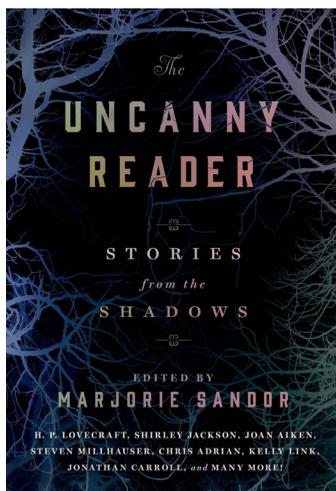
— JORDANA LEWIS, SENIOR ENGLISH MAJOR

FACULTY BOOKS

THE UNCANNY READER: STORIES FROM THE SHADOWS

EDITED BY MARJORIE SANDOR
ST. MARTIN'S PRESS

Every one of us is haunted by something. *The Uncanny Reader: Stories from the Shadows*, a new anthology of tales edited by Professor Marjorie Sandor, explores this haunting. Some ghosts we know well. They are the dreams we never pursued, the sins we can't forgive.



Other ghosts are more mysterious to us—the desires we've repressed, the accidents that shaped our lives, the questions we don't know to ask. Whatever they may be, our ghosts follow us through familiar life, mostly staying out of sight. But occasionally we catch a glimpse of them. Occasionally they tap us on the shoulder. Occasionally they pull us roughly into a place

where the orderly dissolves, the familiar merges with the strange, and the only thing we know is how much we don't know. This is the realm of the uncanny.

To form an anthology around such a slippery concept, Sandor has selected an impressive diversity of work that simultaneously suggests the uncanny is a category unto itself and illustrates how thoroughly the uncanny resists any categorization.

"I don't think of the uncanny as a literary genre so much as a genre buster, a kind of viral strain," Sandor says in her introduction, and then proves her point by subtly, gracefully, upsetting the reader's expectations again and again, mixing the terrifying with the lighthearted, the surreal with the quotidian.

The authors represented here come from all over the world, including Edgar Allan Poe, Franz Kafka, Shirley Jackson, Chris Adrian, Aimee Bender, Kate Bernheimer and Jean-Christophe Duchon-Doris. The stories span two centuries. Each is utterly, undeniably different from the next. And yet they share some strange, elusive something.

Through this multifaceted disruption, Sandor lowers you into that disquieting, shared quality. These stories, you realize, are all about you. Reading *The Uncanny Reader* is not a passive experience. When you participate in it, expect your dreams to grow vivid. Expect forgotten words to be whispered in your ear. Expect a tap on your shoulder.

—NICK GOMAN (MFA 2012)

CONTINUED FROM PAGE 5 (ALUMNI PROFILE: CHRISTINE BERNEY)

tools I use every day in my job and in my life: critical thinking, communication, creativity, curiosity, compassion. Everything else, you learn as you go.

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

Get an internship. That's a great, low-risk way to figure out what you want to do. Working for a professional sports team requires a lot of long hours (late nights, weekends, holidays) and "other duties as assigned." But it's never boring, and the opportunity to get to do something positive in your community, with the help of an NBA team behind you, is extremely rewarding.

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

I remember walking across campus to class early one spring morning; the trees were in full bloom, their white petals falling like snow. It was so beautiful! I'm still not entirely sure it wasn't a dream. I also have fond memories of my favorite classes and professors: Lex Runciman (creative writing), Michael Oriard (Faulkner), and Lisa Ede (composition and rhetoric). I'm forever grateful for everything I learned from them.

FACULTY BOOKS

THE EMPIRE OF THE DEAD

BY TRACY DAUGHERTY
JOHNS HOPKINS UNIVERSITY PRESS

In Professor Emeritus Tracy Daugherty's spare and deliberate stories within his new collection *The Empire of the Dead*, through situations both comic and bluntly melancholy, the future remains open for people—but at an indeterminate cost. Each day, characters weigh their indecision against the consequences of choice.

Through five linked stories, we meet Bern, a New York City architect yearning for a return to “first principles”—the “initial euphoria, the falling-in-love” that led him to consider a life devoted to sheltering others. In his ministrations to colleagues and friends, his memories of magical building feats now in the past, he learns the limits and the expansiveness of joy and need. In another tale, we meet a young painter in a Gulf Coast refinery town struggling to differentiate beauty from affliction. His sister's encounter with Janis Joplin causes him to reconsider the nature of saintliness.

In the novella “The Magnitudes,” a planetarium director, grieving the unexpected loss of his parents, must learn how much of the universe—both the real sky beyond his reach and the firmament cast upon the planetarium dome—he can control. Like other characters in this collection, Daugherty moves through spaces at once sacred and spoiled, within cities, deserts and other strange environments, reckoning, taking soundings, trying to find firm footing in the world.

“Tracy Daugherty is the maestro of middle age, and his recurrent character, Bern, is an everyman of modern times,” says Greg Johnson, author of *Women I've Known: New and Selected Stories*. “Daugherty writes with great skill, empathy and humor of Bern's travails and longings. *The Empire of the Dead* is a superb book of stories that will burnish Daugherty's already formidable reputation as a contemporary master of short fiction.”

Daugherty is the author of five short story collections,

four novels, a book of personal essays, and two biographies, *Hiding Man: A Biography of Donald Barthelme* and *Just One Catch: A Biography of Joseph Heller*. He has been a recipient of fellowships from the Guggenheim Foundation and the National Endowment for the Arts.

A LONG HIGH WHISTLE

BY DAVID BIESPIEL
ANTILEVER PRESS

For ten years (2003–2013), poet and critic David Biespiel published a column on poetry every month in the book review section of *The Oregonian* in what became the longest-running newspaper column on poetry ever in the United States. Collected for the first time, Biespiel's *A Long High Whistle: Selected Columns* includes his insightful essays on poetry, some of which were recirculated widely on the web because of the articulate and profound statements Biespiel shared about the mysteries of poetry. In a manner unlike any other book about poetry, *A Long High Whistle* provides anyone, from the lover of literature to the mature writer to the beginning poet, with a spirited meditation on how poets become inspired, how poems are written and then experienced by readers, and how poetry situates itself in American life.

Biespiel, who has taught at OSU since 2001, is the author of five books of poetry, most recently *Charming Gardeners* and *The Book of Men and Women*, which was named one of the Best Books of the Year by the Poetry Foundation and received the Stafford/Hall Award for Poetry, and a book on creativity, *Every Writer Has a Thousand Faces*. He is the editor of the *Everyman's Library* edition of *Poems of the American South* and *Long Journey: Contemporary Northwest Poets*, which received the Pacific Northwest Booksellers Award. He writes the Poetry Wire column for *The Rumpus* and is a member of the board of directors of the National Book Critics Circle. Among his honors are a National Endowment for the Arts Fellowship in Literature, a Wallace Stegner Fellowship, and a Lannan Fellowship. Since 1999 he has been president of the Attic Institute of Arts and Letters.

A CONVERSATION WITH...

Q & A WITH EVAN GOTTLIEB

Evan Gottlieb is Associate Professor of English and specializes in eighteenth century British Literature and theory. He has published three books and four edited volumes, most recently his monograph *Romantic Globalism: British Literature and Modern World Order*



1750-1830 from Ohio State University Press, and the new Norton Critical Edition of the eighteenth-century comic travel novel *The Expedition of Humphry Clinker* by Tobias Smollett. His writing is regularly featured on *The Huffington Post*, where he has published columns on a range of literary topics from the value of memorizing poetry to why literature matters in the 21st century. His recent “Globalism, Text

and Event” course on post-9/11 literature brought our undergraduates into the conversation. Below, Professor Gottlieb answers our questions on that class, the questions driving his research, and more.

1. Why does it matter to engage students in post-9/11 literature?

The events of 9/11 are now more than a decade old, which means that pretty soon they will pass out of the living memory of our undergraduates; today’s undergraduates have, for all intents and purposes, never known a world that was not waging the “War on Terror.” They pretty much take it for granted, as well as the surveillance state we’ve lived in since the passing of the Patriot Act. So whereas I thought my primary challenge would be to keep emotions surrounding the events of 9/11 from running too high for us to think critically about them, it turned out that the real challenge was to get students to engage with

the course’s materials actively enough, i.e. without taking for granted that “it is what it is.” Because for me the point of the course is not just to investigate a certain genealogy of representations of 9/11 and its aftermath, but also to use that genealogy to see how things could have been different – how responses, representations, actions could have been other than what they were – and therefore could still be different (i.e. changed for the better) in the future. I want students to understand, to paraphrase Slavoj Zizek, not just that things like 9/11 shouldn’t happen “here,” but also that they shouldn’t happen anywhere.

2. What concepts in literature and the humanities have you tried to explore and what are your larger goals in writing columns for *The Huffington Post*?

The big goal is to demonstrate that the ways English professors think and talk about literature are not that different from the ways smart but non-academic readers do. I’ve also wanted to use some of my expertise to historicize some of the current debates around literature. For example, after the shooting deaths at the Charlie Hebdo office in Paris, I wrote a piece about how satire has been used to promote critical thinking since the 1700s. I should add that most of what I write is “common knowledge” among literary scholars; I’m not trying to be original in my HuffPo pieces as much as I’m trying to articulate relatively well-known academic knowledge in a non-specialized kind of way.

3. What do you think the role of a public intellectual should be?

It’s actually easier to say what I *don’t* think a public intellectual should be: an elitist know-it-all who tells others what to think! Nor do I think it’s the job of a public intellectual to make specific policy suggestions. Instead, ideally, a public intellectual should try to encourage people to *slow down* and *think* about the event or problem in question, rather than to respond immediately or spontaneously (like so many media pundits and politicians). To do this, I think a public intellectual should make use of her expert knowledge and/or training in modes of critical thinking to help articulate the stakes or reframe the contexts of a given event or phenomenon in productive, perhaps even uncomfortable, ways. When a

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public intellectual is able to help question the “common sense” assumptions or taken-for-granted frames of reference that usually surround a given problem, issue, or event, then I think she’s done her job well.

4. What questions have sustained your research recently?

My current book-in-progress, *Romantic Realities*, reads canonical British Romantic poetry against and through some very current, cutting-edge work in Continental philosophy. I’m really fascinated by how Romantic poets like William Wordsworth and Percy Shelley were invested in asking the same kinds of big philosophical questions in their poetry that some contemporary theorists are asking in their current work. These are questions like “Can we make meaningful statements about reality that are not human-centered?,” that were pretty much forbidden during the intervening two centuries, philosophically speaking, but are now back. And while the motivations for asking this kind of question are different today than they were for the Romantics, the fact that we’ve “returned” to where they already were makes me very interested to see what else the Romantics can teach us about our contemporary condition.

5. What are you most excited to work on next?

Based on a HuffPo piece I wrote called “Who’s Afraid of a Little Literary Theory?,” a colleague who’s editing a new series for Routledge encouraged me to draft a proposal for a new introductory text on contemporary literary theory and it was accepted! Called “Engagements with Contemporary Literary and Critical Theory,” it’s designed to introduce advanced English majors and graduate students to the variety of really exciting theoretical work being done in five major categories of inquiry: Form, Discourses, Subjectivities, Media and Networks, and Posthumanisms.

CONTINUED FROM PAGE 8 (NEW FACULTY PROFILE: CHRISTINA LEÓN)

For León, literature is a way of stirring up conversation about politics and identity. People in the School of Writing, Literature, and Film who know León agree that she opens

up doors with her broadened understanding of what literature can do.

“She brings a huge range of strengths and fields to the School,” said Dr. Elizabeth Sheehan. “Students are really excited for the classes that she is offering.”

León has taught ENG 260: Literature of American Minorities, as well as Survey of American Literature courses and has brought a new class to OSU, ENG 416/516: Power and Representation. Evidently, León’s personal investment in literature has led to creativity in her classes and publications.

“She has both strengthened existing parts of the curriculum and added new innovative approaches,” Sheehan said. “It is so clear how the School can benefit from her presence.”

– JACK LAMMERS, SENIOR ENGLISH MAJOR

CONTINUED FROM PG. 9 (FACULTY PROFILE: MEGAN WARD)

has led to a type of study known as “distant reading.”

“Rather than close reading a paragraph, you are ‘distantly’ reading thousands and thousands of novels published during that particular time,” said Ward, “trying to get a distant picture of what kind of patterns emerge. I’m not advocating to leave close reading behind—I teach this skill in all my classes—but I feel like this could give us a perspective that’s really fresh.”

Apart from garnering a strong interest in the Victorian era and hoping to teach a digital humanities class, Ward is one of two new advisers (with Assistant Professor Christina León) for the student-run club, the English Students Association. “I’m excited to work with the English Students Association and eager to see the ESA play a larger role in the life of our school.”

– CASSIE RUUD, SENIOR ENGLISH MAJOR

PROGRAM FEATURE

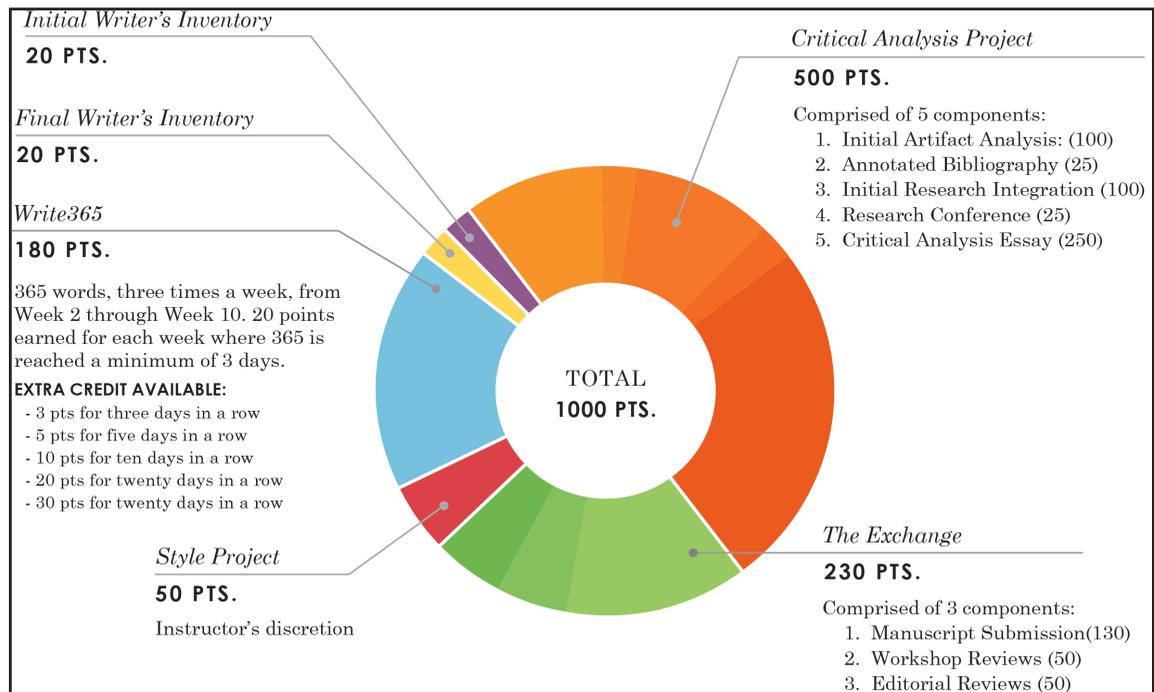
THE NEW FIRST-YEAR WRITING COURSE

WR121 is a first-year composition course for students across Oregon, one that has brought thousands of students to Moreland Hall over the years. When Assistant Professor and Director of the Writing Program Tim Jensen came to OSU in 2013, a top priority was to refresh our WR121 curriculum. He spent a year doing surveys, asking questions, analyzing materials, and piloting possibilities before developing the new WR121. Central to that process were two foundational course outcomes: to improve abilities in analytical writing and rhetorical awareness. “Everything we accomplished,” Jensen says, “from the new assignment sequence, to overhauling the design of our materials, to developing a custom textbook, to striking up new partnerships across campus was done with these two course goals in the fore of our thoughts.”

The result is a curriculum grounded in what Jensen describes as “authentic conditions for writing.” For example, students are encouraged to find texts that genuinely interest them for their Critical Analysis project, which they then go on to analyze, research, and write about through a series of assignments. In *The Exchange*, a new partnership with university newspaper *The Daily Barometer*, pieces written, selected, edited, and designed

by students of WR121 appear in a special insert with a print run of 7,000 and distribution across Corvallis. “The process prompts a giant conversation about what really matters, and what needs to be done about it,” Jensen says, “with the crafts of writing and rhetoric permeating every stage.”

Jensen, together with representatives from Technology Across the Curriculum and The Writing Center, were recently awarded a \$10,000 Learning Innovation Grant for Write365, an online writing platform designed to



catalyze and reward informal, low-stakes, regular writing sessions; it does so through a simple challenge: write 365 words a day. The site is integrated into the WR121 curriculum, though anyone with Oregon State credentials may log in and experience the benefits of regular writing. Jensen sees Write365 as providing “a method for regularizing, ritualizing, and rewarding their writing, so that students can come to see writing as a mode of thinking, as a unique tool for working out problems, reflecting on situations, and developing critical thinking

PROGRAM PROFILE

skills.” The Write365 team plans to use the grant money to build up motivational tools, including digital badges for different achievements, a scorecard system that shows at a glance how often one has written, and additional features that show users their work from new, unique angles, such as word clouds and other data charts that reveal patterns in their writing behavior.

Graduate Teaching Assistants, who teach the majority of WR121 sections at OSU, are equally as encouraged to engage with the material in ways that are authentic and meaningful to them. They develop course themes that guide the readings and discussions of their particular section across the term. Recent examples include:

- *Obsessed: The Rhetoric of Fans, Fandom, and Fanatics*
- *The Rhetoric of Privacy: Perspectives on Ownership and Surveillance*
- *Bright, Shiny, and New: The Rhetoric of Novelty*
- *Farmers, Boutiques, & Microbrews: The Rhetoric of Local*
- *Where We’re From: The Rhetoric of Homes, Houses, and Neighborhoods*

For Jensen, the most meaningful responses he’s received about the new WR121 are when students express admiration and appreciation for their teachers. “We have a remarkable set of instructors helping students become better writers, stronger thinkers, and more rhetorically-aware citizens,” he says. “When students recognize their teacher’s efforts, I’m heartened.” But when it comes to the curriculum itself, it’s the comments that show students complicating their own worldviews through WR121 that really excite him—comments like this one about the Critical Analysis Essay: “At first I was just writing about the opening credits to a television show, and in the end I was writing about sexism and gender stereotypes.” Or this one, looking more broadly at writing across the term: “The most rewarding thing to me is that I learned the difference between writing a paper in a simple way and writing a paper in a deep way.” WR121 challenges students to see writing and the world around them in new, more complicated ways, a process students in one particular section so perfectly captured when prompted

to compose a six-word memoir about their experience in the class as part of a larger style-focused assignment. “Conventional to creative; boring to compelling,” one wrote. “Writing 121,” said another, “read, write, discuss, repeat.”

CONTINUED FROM PG. 2 (FROM THE DIRECTOR)



Renovated Moreland Hall Lobby

I reflect on our future each time I step into the newly renovated Moreland Hall Lobby, which we celebrated this fall in an Open House for faculty, students, alumni, and community members. The ritual of welcoming friends of the School into an inviting space sets the tone for years to come, and complements the outstanding work going on within the School.

With this issue, I also salute the journalistic expertise of Steve Kunert, who has served as editor of the venerable *English Letter* for 17 years, and welcome Kristin Griffin onboard as this year’s co-editor and next year’s editor. We welcome your comments about the new *English Letter* format, as well as your ideas on future features.

Write us with your comments (swlf.mainoffice@oregonstate.edu) and visit us in newly renovated Moreland Hall!

— ANITA HELLE

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CHRIS ANDERSON

Chris Anderson was the featured interviewee in the Fall 2014 issue of *Rattle*, a special issue on poets and faith that included his poem “Blessing,” which was nominated for a Pushcart Prize. He also published three other poems in *Clackamas Literary Review*, *Switched on Gutenberg* and *Pleiades*.

RICHMOND BARBOUR

Richmond Barbour published an essay, “‘The *English Nation at Bantam*:’ Corporate Process in the East India Company’s First Factory,” in a special issue of *Genre* 48: 2 (Summer 2015)—“Transcultural Networks in the Indian Ocean, 16th-18th centuries: Europeans and Indian Ocean Societies in Interaction.”

DAVID BIESPIEL

David Biespiel (see pg. 12) was one of four poets representing varied cultural, aesthetic and geographic compass points on a panel, “The Fate of the Poet: Shuttling between Solitude and Engagement,” at the Associated Writing Programs Conference in Minneapolis, Minnesota in April 2015.

RICH DANIELS

Rich Daniels (Emeritus), for the Radical Philosophy Biennial Meeting at Stony Brook University in New York in November 2014, presented a paper on “Science, Technology, Political Delusion: W.G. Sebald, Theodor Adorno, and the Critique of False Clarity,” and organized a panel on “Reading Thomas Piketty’s *Capital in the 21st Century*,” for which he presented a paper on “Inequality, History, Capital.” He also presented a paper on “A Left Critique of Thomas Piketty’s *Capital in the 21st Century*” at the Left Forum at John Jay College of Criminal Law in New York City in June 2014 and published a review of *In the Spirit of Critique: Thinking Politically in the Dialectical Tradition* by A.J. Douglas in the *Marxist Review of Books* (July 2014). In March 2015, he presented “Narrative Form and Economic Totality in William Gibson’s Novel

Pattern Recognition” at the American Comparative Literature Association Annual Meeting at the University of Washington in Seattle.

NEIL DAVISON

Neil Davison published an article in *Modern Fiction Studies* (Winter 2015) entitled “Schwarz-Bart, Levinas, and Post-*Shoah* Postcolonial Gender Ethics.” He also published “‘not a propagandist for the better treatment of minorities’: The Richard Ellmann Louis Hyman Correspondence” in *James Joyce Quarterly* (April 2015) and “Altman the Saltman and Joyce’s Dublin: New Research on the Irish-Jewish Influences in *Ulysses*” in *The Dublin James Joyce Journal* (April 2015). He delivered a talk to the Academy of Life Long Learning in April 2015 on Andre Schwarz-Bart’s Holocaust novel *The Last of the Just*. He also presented “‘The cleanest looking sort of chap’: Modernity and Masculinity in Ford Maddox Ford’s *The Good Soldier*” in February 2015 for the Citizenship and Crisis series of events hosted by the School of History, Philosophy and Religion and the School of Writing, Literature, and Film, organized by Assistant Professor of History Chris Nichols. He plans to visit the James Joyce Archives at the McFarland Library at University of Tulsa in June 2015 to do research for a new article focusing on Joyce’s *Dubliners* short story “Ivy Day in the Committee Room.”

GILAD ELBOM

Gilad Elbom published “Glossematic Narratives: A Semiotic Approach to Literary Uselessness” in *The American Journal of Semiotics* (2014). He also presented three papers: “Imperfection Incarnate: An Exercise in Biblical Semiotics” to the Semiotic Society of America in Seattle, Washington in October 2014; “Middle Eastern Fiction: Pedagogical Perspectives” to the College English Association in Baltimore, Maryland in March 2014; and “Experimental Crime: Formulas and Variations in Postmodern Detective Fiction” to the American Comparative Literature Association at New York University in March 2014.

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GEORGE ESTREICH

George Estreich published three articles in *Biopolitical Times*: “Old Songs, New Tests, and Expensive Children” in February 2014; “On the New Alphabet of Life” in June 2014; and “A Paragraph in Slow Motion: Three-Person IVF” in the *New York Times* in July 2014. He also published two articles in *Salon*: “When My Daughter was Diagnosed” in February 2014 and “Richard Dawkins Gets it All Wrong, Yet Again” in September 2014. He read and was part of a panel discussion “Parenting, Narrative, and our Genetic Futures.” with Alison Piepmeier, at Columbia University in New York City in January 2014, and he presented “Consumer-Directed Advertising for Noninvasive Prenatal Screening” to the National Society of Genetic Counselors Annual Education Meeting in New Orleans, Louisiana in September 2014. In addition, he gave a reading at the Beaverton (Oregon) City Library in November 2014. He also attended the Associated Writing Programs Annual Meeting in Seattle, Washington in February 2014.

JEFF FEARNSIDE

Jeff Fearnside was a featured reader as part of the Readings @ Milepost 5 series sponsored by *Elohi Gadugi Journal* in Portland and was invited to lead a “Place, Nature, Work, Community” workshop at Shotpouch Cabin as part of the Spring Creek Project for Ideas, Nature, and the Written Word. Publications include fiction in *Fourteen Hills: The San Francisco State University Review* and the anthology *Everywhere Stories: Short Fiction from a Small Planet* (Press 53), and poetry in *Clackamas Literary Review*. He was approved to design a new online version of “ENG 210—Literatures of the World: Asia,” with a special focus on the literatures of Silk Road countries, which he is currently developing and is scheduled to teach in the Summer 2015 term. Fearnside is also recipient of a 2015 Literary Fellowship from the Oregon Arts Commission.

BILL FECH

Bill Fech, presently a first-year Ph.D. student in Film

and Moving Image Studies at Concordia University in Montreal, Canada and who teaches Ecampus film courses was solicited to co-curate and write the keystone essay for “Jon Jost: A 50-Year Retrospective,” a partial retrospective of the films of American independent filmmaker Jon Jost held at the Mary Riepma Ross Media Arts Center in Lincoln, Nebraska in November, 2014. He delivered a paper titled “Jon Jost: An Online Auteur” at the Society for Cinema and Media Studies Annual Conference in Montreal in March, 2015. The paper examines the online activity and auteur persona of American filmmaker Jost across several blogs and Internet sites. Fech also had a book chapter proposal accepted for an upcoming anthology on contemporary German art cinema in transnational contexts. His proposed chapter, “Different Indifferences: Imaging Struggle in Henner Winckler’s *Lucy* and Kelly Reichardt’s *Wendy and Lucy*,” will appear as part of *A Transnational Art-Cinema: Berlin School and its Global Contexts* (Wayne State University Press), tentatively scheduled for 2016.

EVAN GOTTLIEB

Evan Gottlieb (see p. 13) is the editor of two books: *The Expedition of Humphry Clinker*, by Tobias Smollett (Second Edition, W.W. Norton, 2015) and *Global Romanticism: Origins, Orientations, and Engagements, 1760-1820* (Bucknell University Press, 2015). He authored “Seeing Into the Life of Things: Re-Viewing Early Wordsworth through Object-Oriented Philosophy” in *Beyond Sense and Sensibility: Moral Formation and the Literary Imagination from Johnson to Wordsworth* (Bucknell University Press, 2014) and “Smollett, Tobias” in *The Encyclopedia of Eighteenth-Century Literature* (Wiley Blackwell, 2015). He also gave three invited talks: “William Wordsworth, Contemporary Philosopher” for the Lectures from America Series, sponsored by The Wordsworth Trust (a Skype lecture) in May 2015; “Speculative Romanticism: Coleridge, Deleuze, DeLanda” for the Visiting Speaker Series at the Department of English at Syracuse University in April 2015; and “British Romanticism and Speculative Realism: Making Connections between 19th c Poetry and 21st c. Theory” to the Institute for the Advanced Studies in the Humanities at the University of Edinburgh, UK in September 2014.



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Conference papers he delivered include “George Gordon, Lord Network: Reading Byron and Latour Together” for the Byron Society at the Modern Language Association Annual Conference in Vancouver, Canada in January 2015; “Of Great Unknowns and Divine Inexistences: Thinking Scott’s and Meillassoux’s Worlds Together” at the Tenth International Walter Scott Conference in Aberdeen, UK in July 2014; and “Assembling *Childe Harold*: Byron, the Scottish Enlightenment, and Actor-Network-Theory” for the First World Congress on Scottish Literature in Glasgow, UK in July 2014. Gottlieb also published a review of Tom McCarthy’s novel, *Satin Island*, in the *New York Journal of Books*, accepted an invitation to join the editorial board of *Studies in the Novel*, and for the 2015-2016 conference year, chairs the MLA Scottish Literature Forum.

KRISTIN GRIFFIN

Kristin Griffin published her short story “The Keeper,” about surfcasting for striped bass, in *Bodega Magazine*. Her personal essay about Irish food was featured in *Paste Magazine*. Together with students in her WR383: Food Writing class, she published a new food magazine written for and by OSU undergraduates called *Buckteeth*.

WAYNE HARRISON

Wayne Harrison published fiction in *Salon* and a craft essay in the *Southeast Review’s Writer’s Regimen*. His interviews appeared in *The Oregonian*, *Recorded Books*, *Late Night Library*, *Bookreporter* and *The Rumpus*. The paperback edition of his novel *The Spark and the Drive* will be released in July by St. Martin’s Press.

ANITA HELLE

Anita Helle co-edited (with Mary DeShazer) a special double issue of the journal *Tulsa Studies in Women’s Literature*, which appeared as *Theorizing Breast Cancer: Narrative, Politics, Memory*, Vol. 32, No. 2 / Vol. 33, No. 1.

SARA JAMESON

Sara Jameson received the University Outreach & Engagement Vice Provost Award for Excellence, Online Teaching Innovation: Credit-based and was awarded \$1,000 at the O&E Awards for Excellence Luncheon in April 2015. After writing a new chapter and creating a customized textbook for Business Writing (WR 214), which debuted fall 2014, she also created a new online curriculum for the class which she piloted in Ecampus Canvas in Winter 2015 as an early adopter. Work from that class will be shared during the April 2015 Ecampus Faculty Forum. This builds on last year’s Ecampus Faculty Forum presentation on methods and effectiveness of digital response to student writing. Jameson co-presented on Reading Comprehension at the fall 2014 TYCA Conference in Vancouver, Washington with SWLF instructor Liz Delf. And for her long-term focus on information literacy and research, Jameson led a panel “Using Pinterest and Other Social Media to Expand Learners’ Understanding of Information Literacy for Active Engagement in Creative Assignments” with SWLF instructors Dalicia Fennell and Alex Hesbrook at the 2014 ILAGO Summit Conference.

TIM JENSEN

Tim Jensen (see p. 15) received a 2015-16 Learning Innovation Grant (\$10,000) for Write365, an online app designed to foster healthy habits of writing at Oregon State and a Center for the Humanities Fellowship at Oregon State for 2015-2016. He developed and secured \$5,000 in sponsorship funding for The Lisa Ede Award for Excellence in Composition Instruction (2014-15) and was awarded an Ecampus Course Development Grant (\$4,500) for 2014. He presented three papers: “Pathetic Pedagogies: Reimagining the Composition of Pathos, Affect, and Emotion” to the Conference on College Composition and Communication in Indianapolis, Indiana in March 2014; “What the Ideograph Reveals about Affect and Emotion” for the Rhetoric Society of America Biennial Conference in San Antonio, Texas in May of 2014; and “Composition Course as Habit Lab” at the Computers and Writing Conference, in Pullman, Washington in June 2014. The inaugural issue of *The Exchange* that Jensen propelled was published in February 2015. *The Exchange* is a student-driven publication that features pieces written,

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reviewed and selected by WR 121 students. It will be published as an insert in *The Daily Barometer* once a quarter, with the exception of summer term.

CHRISTINA LEÓN

Christina León (see p. 8) presented “Eat It: Queer and Brown Affect in Nao Bustamante’s *Indigurrito*” to the National Women’s Studies Association Conference (“Feminist Transgressions”) in San Juan, Puerto Rico in November 2014; “Returning to the Source: the Matter of Origins in Ana Mendieta’s Caves” at the American Studies Association Conference (“The Fun and the Fury: New Dialectics of Pleasure and Pain In the Post-American Century”) in Los Angeles, California in November 2014; “‘The Right to Opacity’: Queer Latina/o Relations” for the Imagining Latina/o Studies: Past, Present, and Future: An International Latina/o Studies Conference in Chicago, Illinois in July 2014; “Dispersed Desire: the Queer Translations of Manuel Ramos Otero” to The Ohio State University’s “Queer Practices, Places and Lives II” Conference in Columbus in May 2014; and “Source Material: Origins, Catachresis, and Caves in Ana Mendieta” to the XXXIII International Congress of the Latin American Studies Association (“Precariedades, exclusiones, emergencias”) in San Juan, Puerto Rico in May 2015.

JON LEWIS

Jon Lewis (see p. 1) published “Screenwriting in Transition Era Hollywood: 1947-1967” in *Behind the Silver Screen: Screenwriting* (Rutgers University Press 2014); “We Do Not Ask You to Condone This ... How the Blacklist Saved Hollywood” in *The American Film History Reader*, edited by Jon Lewis and Eric Smoodin (Routledge 2014); “Introduction to the *American Film History Reader*,” with Eric Smoodin, (Routledge, 2014) and reprinted in: *Film Quarterly* (Volume 68, 2014); and “Writing, Reading, and Appreciating Film Histories: A Conversation with Eric Smoodin and Jon Lewis,” an interview conducted by Regina Longo in *Film Quarterly* (Volume 68, 2014). He presented “Few Things Sadder than the Truly Monstrous: The Black Dahlia Murder and

Transition Era Hollywood” at the invitation of the School of Communication and Multi-Media Studies, Comparative Studies Colloquia on Interdisciplinarity, at Florida Atlantic University in November 2014; “A Short History of the Short Subject,” at the invitation of the McMinnville (Oregon) Short Film Festival in October 2014; and “The Dahlia and Transition-era Hollywood: An Epigram on Transient Lives” to the Society for Cinema and Media Studies in Seattle, Washington in March 2014. A 2015 University Honors College Eminent Professor and a 2014 OSU Center for the Humanities Research Fellow, Lewis also serves as Series Editor for *Behind the Silver Screen* (Rutgers University Press).

RAY MALEWITZ

Ray Malewitz (see p. 10) published “Climate-Change Infrastructure and the Volatilization of Contemporary American Regionalism” in a special issue (“Infrastructuralism”) and “Narrative Disruption as Animal Agency in Cormac McCarthy’s *The Crossing*,” both in *Modern Fiction Studies*. He also made several presentations: “Hoarding, Thing Theory, and the History of off-off-Broadway” to the American Comparative Literature Association Annual Conference in Seattle, Washington in March 2015; “The Uncanny” and “Can Literary Animals Have Agency?” at the Center for the Humanities at Oregon State in Fall 2014; “Tapered Ontologies and Posthuman Ethics in Primo Levi’s *The Periodic Table*” for the Society for Literature, Science and the Arts Conference in Dallas, Texas; and “Theater Repurposed: Sam Shepard and History of off-off-Broadway” at the Profile Theatre in Portland, Oregon.

REBECCA OLSON

Rebecca Olson published “‘Too Gentle’: Jealousy and Class in *Othello*” in *The Journal of Early Modern Cultural Studies* 15, and “Reimagining the Literature Survey Through Team Teaching” *Pedagogy* 14.2, which was co-written with Tara Williams. She also published book reviews of Susan Frye’s *Pens and Needles* in *Early Modern Studies Journal* and Joachim Frenk’s *Textualised Objects: Material Culture in Early Modern English Literature* in the *Spenser Review*. She presented a paper, “‘Taking downe and

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setting up again': Preparing the Stage at Whitehall Palace, 1611-1612" at the conference "Making, Unmaking, and Remaking the Early Modern Era" at the Early Modern Center at The University of California, Santa-Cruz in February 2015, and with Keith Scribner, led the first CLA/INTO Summer Program in London (July 2014).

ELENA PASSARELLO

Elena Passarello (see p. 3) presented "The Stretch-Run: from Thesis to Book" at the Association of Writers and Writing Programs Conference in Boston, Massachusetts in March 2014. She also was a guest reader and teacher at numerous university festivals this year, including Wyoming's Equality State Book Festival, The Northwest Institute of Literary Arts, Interlochen Arts Academy, The Ohio University, The University of Mary Washington, Southern Utah University, Brigham Young University and Texas Tech University.

EHREN PFLUGFELDER

Ehren Pflugfelder published "Is No one at the Wheel?: Nonhuman Agency and Agentive Movement" in *Thinking with Bruno Latour in Rhetoric and Composition* (Southern Illinois University Press, 2015); "Cell Phones, Networks, and Power: Documenting Cell Phone Literacies" in *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* 19 (2015) and "Running with the Big Dogs: The Rhetoric of Fan Identity in a Postmodern NASCAR" in *Motorsports and American Culture: From Demolition Derbies to NASCAR* (Rowman & Littlefield, 2014). He presented "Explain Like I'm Five: reddit as a site of Technical Communication" to the Association of Teachers of Technical Writing in Tampa, Florida in March, 2015; "Old Ghosts and New Curricula: Building Actor-Networks in Certificate Design" at the Conference of the Council for Programs in Technical and Scientific Communication in September, 2014 in Colorado Springs, Colorado, where he also attended a pre-conference workshop (Academic Special Interest Group); and "Cell Phone Literacies and Methods for Exploring Thing-Power" for the Computers & Writing Conference in Pullman, Washington in June 2014. A 2014-15 Fellow at

the OSU for the Center of Humanities, Pflugfelder received an L. L. Stewart Curriculum Development Fund grant for the same years with Raymond Malewitz, a 2013-2014 College of Liberal Arts Research Grant, and a 2015-16 OSU Learning Innovation Grant for 30 new Chromebook laptops for SWLF's Moreland Hall laptop cart.

LAURA RICE

Laura Rice (Emeritus) gave the keynote speech, "The Act of Writing & the Arab Spring: Rupture, Resonance, Rebirth" at the conference *Transition, Transformation, and Transgression: Framing the Arab Spring* in March 2014 at the Kef Institute of Studies in Humanities at Jendouba University, Tunisia. She curated the art exhibition *Popular Expression in Tunisia: From Handicraft to Calligraffiti* with Karim Hamdy at the OSU Memorial Union Gallery in June 2014 and at the Little Gallery July through September 2014. She taught an intensive course on the "British Empire and Colonial Literature" for the Graduate Program in Intercultural Studies at the Institut Supérieur des Sciences Humaines at the University of Tunis El Manar in Fall 2014. Rice also presented a paper, "The Art of Juxtaposition: Arab American Writing and Cultural Code-Switching," at the conference *Spaces and Places: Toward a Geo-critical Study of Language, Literature, Culture and Politics—In Memory of Stuart Hall* in April 2015) at the Institut Supérieur des Sciences Humaines de Tunis, Université de Tunis El Manar.

JENNIFER RICHTER

Jennifer Richter published two poems in the Fall 2014 issue of *Prairie Schooner*. Her second collection, *No Acute Distress*, was named the 2014 Crab Orchard Series in Poetry Editor's Selection and will be published by Southern Illinois University Press in Spring 2016.

DAVID ROBINSON

David Robinson published "Divinity" in *Emerson in Context* (Cambridge University Press, 2014) and a review, "Experiment, American Literature, and Jamesian

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Pragmatism,” in *Poe Studies* 47 (2014). He presented “Margaret Fuller, Religious Controversy, and the Shaping of Woman in the Nineteenth Century” to Society for the History of Authorship, Reading, and Publication Annual Conference in Antwerp, Belgium in September 2014 and “Poe, Poe, Poe...: Revisiting Daniel Hoffman’s Seven Poes” for the Fourth International Edgar Allan Poe Conference in New York City in February 2015.

STEPHEN RUST

Film studies instructor Stephen Rust published “Comfortably Numb: Material Ecocriticism and the Postmodern Horror Film” in the Summer 2014 issue of the journal *ISLE*. He also co-edited the special issue of the journal in which the article appears. He has just completed work on a co-edited collection of essays entitled *Ecomedia: Key Issues*, which will be published in August by Earthscan, a division of Routledge Press.

SAM SCHWARTZ

Sam Schwartz published a book review of Matthew A. Taylor’s *Universes Without us: Posthuman Cosmologies in American Literature* (University of Minnesota Press, 2013) in *Configurations*.

ELIZABETH SHEEHAN

Elizabeth Sheehan published “Fashioning Internationalism in Jessie Redmon Fauset’s Writing” in *A Companion to the Harlem Renaissance* (April 2015). She also gave four invited talks: “We Belt the Globe’: Black Beauty Culture and Early-Twentieth Century Internationalism” as the keynote lecture for International Women’s Day at the University of British Columbia in Okanagan in March 2015; “Black Internationalism and Beauty Culture: Early Twentieth Century Intersections” at the Ray Warren Symposium on Race and Ethnicity Studies at Lewis and Clark College in Portland, Oregon in November 2014; and as part of the Citizenship and Crisis Lecture Series at OSU: “World War One, Beauty, and Black Internationalism” in February 2015 and “The Empire of Fashion: Pacifism,

Orientalism, and Art in Bloomsbury” in December 2014. Sheehan presented “Woolf’s Fashionable Objects: Violence, Pacifism, Community” at the Modernist Studies Association Conference in Pittsburgh, Pennsylvania in November 2014 as part of a panel she organized “Fashion, Modernism, and Anti-Modernism.” She also presented “Pyjamas and Pacifists: Masculinity, Garments, and the Bloomsbury Group” at the National Women Studies Association Conference in San Juan, Puerto Rico in November 2014 and, supported by an L.L. Stewart Faculty Development Grant, attended the Critical Ethnic Studies Summer Institute at the University of Maryland-College Park in June 2014.

JILLIAN ST. JACQUES

Jillian St. Jacques presented a paper, “Spectral Transmissions: Recent Hauntings in Adaptation and Emergence Studies,” at the Southwestern Popular American Culture Association Conference in Albuquerque, New Mexico in February 2015.

VICKI TOLAR BURTON

Vicki Tolar Burton published “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). She also presented “Mindfulness for Dissertation Writers” at the Conference on College Composition and Communication in Tampa, Florida in March 2015; “*Lectio Scholastica*: Designing Assignments and Assessments for Reflective Reading” for the Association for Contemplative Mind in Higher Education in Seattle, Washington in October 2014, and “From Slave-ship Crew to Prison Preacher: The Rhetoric of *The Account of Silas Told*” to the Rhetoric Society of America in San Antonio, Texas in May, 2015.

MEGAN WARD

Megan Ward (see p. 9) gave an invited talk, “The Material History of a Digital Archive,” to the Philadelphia-area nineteenth-century studies interest group in December

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2014 and was a panel co-organizer of “In Praise of Flatness,” and a presenter of “Gaskell’s Cybernetic Characters” at the Modern Language Association Conference in Vancouver, Canada in January 2015. She is also part of a project that received two NEH grants, one for Humanities Collections and Reference Resources, \$275,000 over three years to fund the launch of a new, expanded version of the digital archive *Livingstone Online* and another for scholarly Editions and Translations, \$158,605 over two years to fund the recovery and analysis of Livingstone’s 1870 field diary *The David Livingstone Spectral Imaging Project*.

ROBERT WESS

Robert Wess (Emeritus) attended the Conference of the Kenneth Burke Society at St. Louis University in July 2014 in St. Louis, Missouri, where he organized the session “Burke and His Chicago Circle” and presented a paper for the session: “The Aristotle in the Burke/McKeon Correspondence.” His article, “A McKeonist Understanding of Kenneth Burke’s Rhetorical Realism in Particular and Constructivism in General” was published in the *KB Journal* (Winter 2015).

TARA WILLIAMS

Tara Williams published “The Ellesmere Dragons” in *Word & Image* (October-December 2014), a study of two tiny dragons in the margins of the famous Ellesmere manuscript of the *Canterbury Tales* and “Magical Thinking: Cognitive Approaches to Teaching Medieval Marvels” in *Studies in Medieval and Renaissance Teaching* (Fall 2014). She presented “The OED as Object, Entertainment, and Dictionary in the Literature Classroom” at the Modern Language Association Conference in Vancouver, British Columbia in January 2015; “Margery Kempe as a Twenty-First-Century Creature” to the New Chaucer Society International Congress in Reykjavik, Iceland in July 2014; and “A Desperate Housewife, a Cat Lady, and a Witch: Afterlives of Medieval Women in Heidi Schreck’s *Creature*” for the International Congress on Medieval Studies in Kalamazoo, Michigan in May 2014.

MA/MFA STUDENTS WIN AWARDS

Matt Dodson (MA literature and culture 2014) won the OSU Outstanding Thesis Award for 2014.

Mike Chin won the 2015 (\$1,000) James Knudsen Prize for Fiction from *Bayou Magazine* (University of New Orleans), for his short story, “Practical Men.”

Joy Henry won first place (\$500) in *FreeFall Magazine’s* 2014 prose contest for her short story, “Commerce.”

Kerry Hill won the 2015 (\$1000) Reynolds Price Award in Fiction from the International Literary Awards at Center for Women Writers for her short story, “Monuments.”

Hannah Baggott was awarded the Marica and Jan Vilcek Prize for Poetry, 2015 for her poem “Dysesthesia,” selected by Major Jackson and published in the *Bellevue Literary Review*.

Dennis Sweeney was awarded a US Student Fulbright Grant for research and writing in Malta.

OUR STUDENTS ARE GOING PLACES!





School of Writing, Literature, and Film
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