

Film Studies in a Burgeoning Era

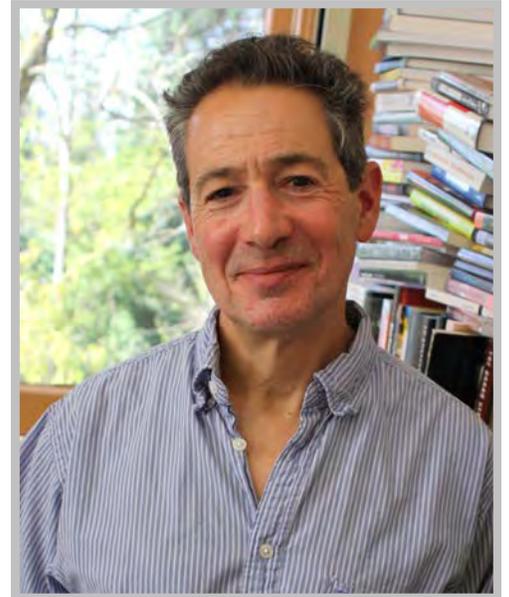
Two years ago, with the reorganization of the College of Liberal Arts, the Department of English began its transition to becoming a School. With that transition came the recognition of a program with a strong and distinctive foothold in Moreland Hall—film studies.

“When the School was reorganized from the English Department to a School, we chose to designate in the new name the areas of teaching and scholarship/creativity wherein we had a reputation for excellence and could build on those traditions,” School Director Anita Helle notes. It was a logical choice to highlight the film program in the new School name, as it has been a consistent draw for OSU students. Approximately 20,000 students have enrolled in classes with Professor of English and Film Studies Jon Lewis over his almost 30-year career at OSU.

As well as being a popular area of study, OSU’s program and Lewis’s leadership have received several honors that put film studies at OSU on the map. For instance, OSU was honored in the fall of 2012 with an invitation by the American Film Institute to partner in creating an online Catalog of American Film from 1893 to 2011. Twelve students in Professor Lewis’s University Honors College film course wrote entries for over 25 American films. This ongoing documentary project is an exciting way to recognize OSU’s student interest in film and to recognize the strengths of OSU’s faculty in film history scholarship.

From 2002 to 2007, OSU was also the home to *Cinema Journal*, when Professor Lewis served as general editor. Officially published by the University of Texas Press, *Cinema Journal* is the official publication of the Society for Cinema and Media studies, an international scholarly organization that promotes a critical understanding of film, television, and media. Several OSU graduate students had the opportunity to assist Professor Lewis in editorial activities.

In addition to editing his professional organization’s major journal, Lewis has held a seat on the Executive Council of the Society for Cinema and Media Studies. He has also published nine books on the Hollywood film industry. His titles include: *The Road to*



Jon Lewis

Romance and Ruin: Teen Films and Youth Culture, which won a Choice Magazine Academic Book of the Year Award; *Hollywood v. Hard Core: How the Struggle over Censorship Saved the Modern Film Industry*, which was named a New York Times New and Noteworthy paperback; and a new book entitled *Essential Cinema: An Introduction to Film Analysis*, published by Wadsworth/Cengage this year. *Essential Cinema* covers the basics of film analysis and contains online features, including interviews with film makers, which gives the reader an exciting opportunity to learn firsthand from people who make the films they enjoy.

OSU has also been the host of a number of notable lecturers on film, such as Jan-Christopher Horak, the director of the UCLA Film and Television Archive and professor in the Critical Studies program at UCLA, who spoke at OSU in January 2013. In April 2013, screenwriter and OSU graduate Mike Rich spoke at LaSells Stewart Center. Rich’s work includes the popular and successful films *Finding Forrester*, *The Rookie*, and *Radio*.

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Although film studies at OSU has been in high demand by students over the years and has been an area in which the School of Writing, Literature, and Film has excelled, there has previously been no way that an OSU student could make film studies a focus in their education. There was no film minor or major, or even a designation for film classes in the OSU course catalogue.

This is in the process of being changed with the addition of a FILM designation for cinema courses in the course catalogue (added for registration starting in the 2013 spring term). With the addition of a second faculty member, Assistant Professor Jinying Li (see p. 8), a film minor has been formally proposed by Professor Lewis to be added at the start of the 2013-2014 school year.

With Lewis as a post-WWII film historian and Li as a specialist in Asian film, in combination with classes from professors in other schools and departments, such as International Studies and Women's Studies, students will be able to critically study film from all over the world.

"The goal is to create a film minor that actually means something," says Lewis. "We are able to cover the world together."

Many students are excited about the prospect of being able to add a film minor to their studies. Amanda Carraway, a senior studying New Media Communication, has taken the complete series of film history classes taught by Professor Lewis over the course of her time here at OSU. While taking these classes, she realized she had a passion for not just watching movies but for understanding how they impact

different cultures.

"I think that films are just as important of an art form as any other, and having more classes specifically about film is a good way to learn about its effects on our culture," explains Carraway. She says she would have been very interested in adding a film minor and said that "students from all majors love movies and having a minor will be a great addition."

Jordan Terriere

Message from the Director: Anita Helle

With this issue of *the English Letter*, OSU's English Department marks the first anniversary of our reorganization as a School of Writing, Literature, and Film. As a School, we continue our forward-looking momentum with bold program initiatives and opportunities for students.

In this issue you will find profiles of four new assistant professors whose teaching, scholarship, and creativity exemplify new directions in global cinema (Jinying Li), literary studies (Lily Sheehan), professional writing (Ehren Pflugfelder), and creative nonfiction (Elena Passarello). An alumni profile of Robin Canfield (BA 2004), director of the international service-learning organization Actuality Media, a review of alumnus Patrick Query's (MA 2001) new book *Ritual and the Idea of Europe in Interwar Writing*, along with an unusually rich gathering of news and notes from alumni, illustrate the many challenging professions and careers that graduates are pursuing. Our graduates are the reasons we believe our programs—BA/MA in English, MFA in Creative Writing, Minor in Writing, and English/Education double degree—succeed in preparing students effectively for a 21st century, globally interdependent, culturally complex world.

Beginning next fall, the School will launch two new academic programs: a low-residency Master of Fine Arts in Creative Writing partner program at OSU-Cascades/Bend and a critical film studies minor on the Corvallis campus. In partnership with OSU's outreach and engagement programs, a new professional non-credit certificate in digital communications/brand management, as well as creative writing courses, will be offered through classes online and onsite at OSU's Portland Center. Thanks to generous support of donors Kathy Brisker (MFA 2010) and Tim Steele, next year two third-year MFA students will be interning in arts administration and community writing programs at Fishtrap Inc., a premier literary arts organization in the Oregon Willows. These programs are expanding our geographic footprint in the West and across the state.

Please join us on Facebook, or on the new graduate alumni blog (blogs.oregonstate.edu/writingliteraturefilm), and stay in touch.



Anita Helle/Professor of English/Director

Axis Mundi: Poems

By Karen Holmberg

BkMk Press, University of Missouri-Kansas City

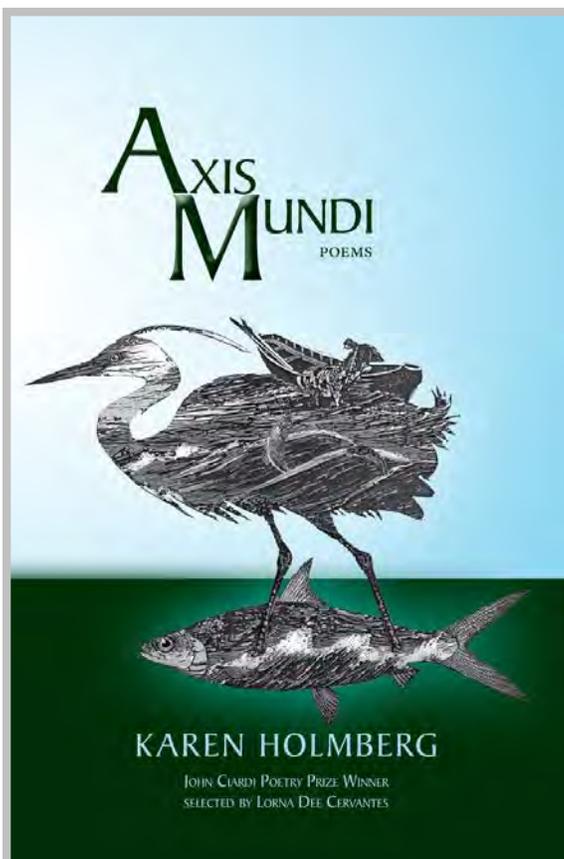
The destruction of Pompeii was one of my first research obsessions. I spent hours poring over my mother's collection of reddish-brown, tobacco-smelling books, sifting through images of urns, frescoes, bodies tangled in death. Perhaps the source of this obsession concerned the scope of the devastation; little boys, after all, are fascinated by death. But there were other elements: the surprise, the betrayal, the way in which nature, that angry mountain mother, broke its stays, rocketing lava more than ten miles into the sky, smothering 2,000 Greeks in a blanket of ash. There were also the thrills of discovery, as a procession of excavations played out across the centuries, revealing a city frozen in its tracks, from relics of daily life—frescoes, murals, jars of jam and uneaten bread—to corpses that decomposed to skeletons, leaving behind chambers that archaeologists filled with plaster, revealing citizens frozen mid-action—gamblers and prostitutes, slave girls clutching horses, mothers grasping children as they all faced death together.

A new collection of poetry, *Axis Mundi*, by Associate Professor Karen Holmberg, reminds me of my longstanding fascination with Pompeii, particularly its propensity to reveal veiled yet familiar figures whose gestures attest to a spectrum of loves and fears, passions and desperations—to escape, to protect, to embrace, to destroy. Yet despite its rigorously expository approach, Holmberg's poetry is at once ethereal and tender. As Lorna Dee Cervantes, a judge for the John Ciardi Prize for Poetry (which *Axis Mundi* won), observes, this "subtle collection is hardly dark or grim," but "like all great poetry allows us to 'see' the ordinary" in all its nuance and complexity.

There are two central elements that underpin *Axis Mundi*. The first involves something the author terms *the natural world* (as seen in poems like "The Box Turtle" and "Soft-shell Crab"). The second is the family—not merely Holmberg's own family, which she mines extensively in "The Bridge," for example, about her father—but her exploration of family in general, the experiences that bind us together as human beings. What makes *Axis Mundi* so compelling is Holmberg's commensurate skill at entwining observations on family and the natural world into a harmonic convergence of language. The roots of this entwinement can be traced to Holmberg's own relationship with her loved ones.

"My children are not really my muse," Holmberg reflects. "I was writing long before I had kids. My inspiration is more the natural world—but when you have children, you introduce them to the natural world and everything it holds. My daughters have helped me circle back to seeing the world as if for the first time in a fresh and new way."

One of the most powerful poems in *Axis Mundi* is entitled "Ward," Holmberg's response to finding a photograph of a mother discovering her child drowned on a beach following the tsunami triggered by the 2004 Sumatra-Andaman earthquake:

*How privileged*

*I was in that maternity ward, able to believe
the distance of her death, that I could keep
for life what had entered the world
through my body's gates. That it would never be
my temple and cheek grinding the sand,
my teeth bared in agony near the small hand,
the palm still enfolding loosely
the stripped twig, the skin of the fingers livid, abraded,
taken to great age in a single day
by the mother who gives to us, and gives to us,
then wrenches away what we love
in her vast wave.*

"Having children made me look at the immense dangers that are present in the natural world," Holmberg recalls. "I was walking on a train trestle one day when a train went by, and as it passed I noticed a male swan stepping across the water with all of his cygnets on his back, and I realized that most creatures live in an environment that is both supportive yet dangerous. The swan's predators live in the water, in the swamp."

Ultimately, Holmberg's poetry seeks to heal human trauma by exposing and exploring secrets—sometimes painful ones.

"If you're going to claim a subject as your subject, you have to be as open as you can," Holmberg observes. "Many people are living in punishing secrets, and the pain of their experience is in the secret, not the experience. But your poems could maybe help them open up. Things are inherently more survivable if they don't become a secret."

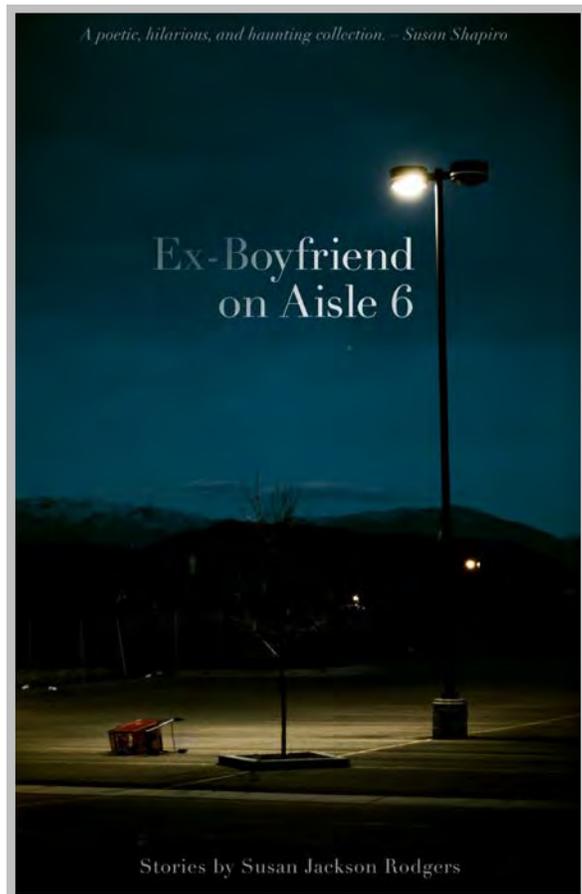
Jillian St. Jacques

Book News

Ex-Boyfriend on Aisle 6

By Susan Jackson Rodgers

Press 53



Wounded, flawed, but persevering, the characters in Associate Professor Susan Jackson Rodgers' new story collection, *Ex-Boyfriend on Aisle 6*, fill each page with an unwaveringly honest glimpse of real life. In moments of frustration, longing, and hilarity, they come to us, not as characters printed on a page, but as living human beings who seem to have existed before the first word, and who will go on feeding children and shopping for groceries even after the book's cover is closed. A wealthy trophy wife confronted with her rural criminal past, a woman who hopes to adopt her globe-trotting sister's baby, a businessman confessing his infidelities in hopes of absolution before the next indiscretion—each character in Rodgers' collection shows us the most perceptible and imperceptible parts of ourselves.

Throughout the nineteen stories, we watch characters face the space where something used to be, and occasionally, recognize that something now occupying that space will be gone. Rodgers' characters are people in ruts, but somehow, ruts without despair. Expectation, hope, and humor color every story like veins in marble.

Each character engages with the reader, and the entire collection speaks with a unique voice that gives animus to every story. It is a voice that tries to be honest with itself, and in doing so, lays itself bare before us. The characters don't want to be so truthful, but the reality of the moment demands they tell all—and eventually they do. Delightful and often hilarious asides give further access into the exasperated people we meet, most of whom can no longer avoid the realities of failed relationships and parenthood.

And Rodgers works masterfully with the nuances of life that are unavoidable. Her characters encounter the things that are always before our vision, but impossible to see in their entirety:

the vastness of human existence, the enormous landscape of relationships, expectations, dreams. These characters often arise at the beginning of the stories having already embarked on their journeys into this landscape, and now they must wrestle with the truth that they don't know where to go next. Yet they never feel hopeless. They are searchers, and we believe that there's a chance they'll find what they're looking for—maybe even tomorrow.

The writing is Spartan but never sparse, and many of the stories show an economy of words even Raymond Carver would envy. Master of lists that function like the greatest of magic tricks, Rodgers' collection attests to the truth that what isn't there is often far more potent and compelling than what is. In the space of a few adept phrases, Rodgers reveals a clear portrait of months or years of events and experiences, as if with the wave of a wand. How so much can be understood from so little is a secret Rodgers seems happy to keep. She rarely strays from this method of unfolding characters' lives, even in longer stories.

Struggling mothers, daughters too young to understand, flawed ex-husbands, unfaithful lovers—all break open before us, giving us space to find great compassion for them. We see ourselves in them, our expectations and losses, our realities and our dreams. *Ex-Boyfriend on Aisle 6* is a masterful and unflinching journey into the complicated, agonizing, and sometimes-beautiful truths of an unpredictable life.

Sean Crouch

Everyone's An Author

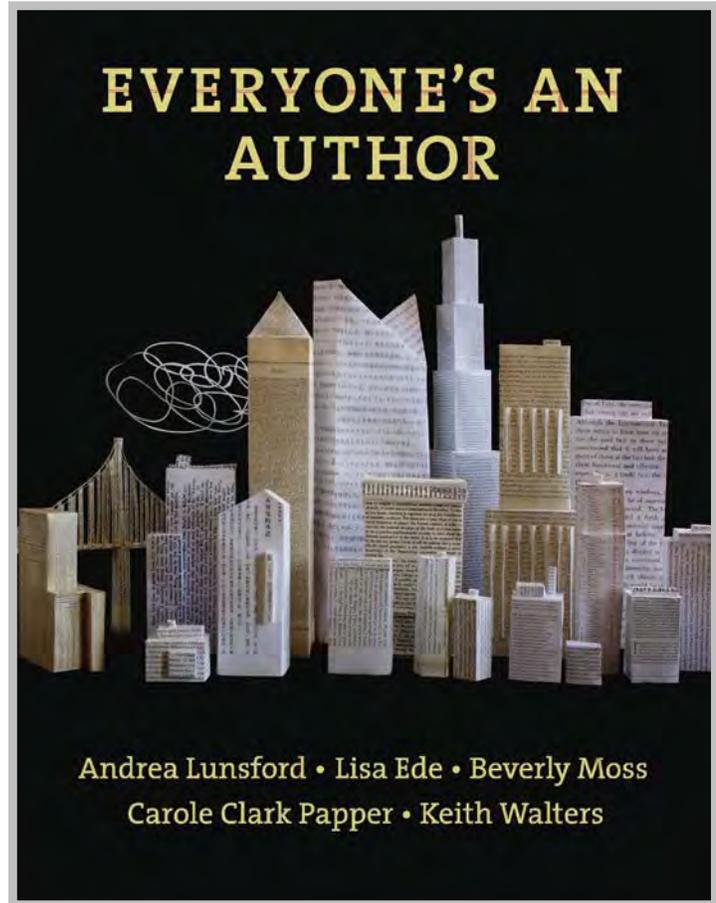
By Lisa Ede (with Andrea Lunsford, Michael Brody, Beverly J. Moss, Carole Clark Papper, and Keith Walters)

W.W. Norton and Company

Graphic designer Stephen Doyle's "Textopolis" forms the eye-catching cover image to *Everyone's An Author*. The image evokes not only the dimensions of a city, but the power of words to build, design and create structure to the world around us. And, in fact, writing in the 21st century has done just that. Professor Lisa Ede's new textbook, authored with long-time collaborator Andrea Lunsford (and other contributors), arrives at an opportune time. From the text messages students compose to one another between classes (or furtively from beneath their desks) to Facebook status updates and 140-character Tweets, the majority of student writing is being composed outside of academia.

Everyone's An Author remains grounded in traditional rhetoric, but bridges the gap between this everyday writing and the writing students are learning to compose in the classroom. In connecting these seemingly incongruent genres, the authors invite students to write with authority and to re-think the writing process. Ede and her colleagues emphasize that in a digital age we must look at concepts such as genre as living, breathing forms and that very few things about the writing process can be viewed as linear or fixed. The book highlights how 21st century students are evolving as writers and provides tools to "take on the responsibilities, challenges, and joys of authorship."

Everyone's An Author intrigues the reader both conceptually and aesthetically—an accomplishment that Ede says wouldn't have been possible without the vision of editor Marilyn Muller—and diverges from what the reader might typically expect of a writing textbook. The perspectives of multiple authors and the colorful, graphic layout come together seamlessly to form a comprehensive and up-to-the-moment book about writing. The book is broken down into five parts: The Need for Rhetoric and Writing, Genres of Writing, The Role of Argument, Research, and Style. Throughout these sections, the authors transcend the traditional by providing multimodal examples and pop culture references. The book even has a popular Tumblr with weekly media updates (<http://everyonesanauthor.tumblr.com/>). Both innovative and accessible, *Everyone's An Author* ups the ante for contemporary writing textbooks yet to come.



Alicia Rosmann

Book News

Walter Scott and Contemporary Theory

Bloomsbury Academic Publishing

Representing Place in British Literature and Culture, 1660-1830: From Local to Global (co-edited with Juliet Shields)

Ashgate Books

By Evan Gottlieb

Uncannily current, yet grounded in historical contexts, Associate Professor Evan Gottlieb's recent publications, including his most recently finished book projects, tackle a range of topics: the mis-historicization of "globalism," a Sir-Walter-Scott-and-theory mash up, and three particularly astute Huffington Post blogs that pretty much single-handedly defend reading.

If 2013 is for Gottlieb the year of publishing profusely, several years of asking dynamic questions precede it. For example, Gottlieb's just-announced monograph, *Romantic Globalism: British Literature and Modern World Order 1750-1830*, asks how older models of globalization bear ethical precedent to 21st century models of globalization. And, an updated critical edition of Tobias Smollett's *Humphry Clinker* is in the works with Norton Publishing.

Gottlieb describes *Representing Place in British Literature and Culture, 1660-1830: From Local to Global* as a project that began as a sort of academic "blind date." The collection, co-edited with Juliet Shields from the University of Washington, builds on themes of nationalism that each has written about—only this collection is more concerned with examining regionalism at work. Managing such an expansive time frame in one collection depends on what Gottlieb explains as "heuristic devices rather than some kind of imminent framework" being used to think about historical epochs. Granted, "1660-1830 is about the very longest 18th century than you can have," Gottlieb acknowledges.

The eight-essay collection, organized chronologically, starts off with Restoration essays, which Gottlieb was happy to learn from. "I'm really more of a 1700-1830 guy," Gottlieb says. "My essay is a spin-off essay from my book, *Romantic Globalism*, called 'No Place Like Home: From Local to Global and Back again in the Gothic Novel' in which I have a working theory about how the gothic expands and contracts. I use Ian Baucom's theory from *Specters of the Atlantic* about the flow of capital, which says that expansion contracts, contraction enriches, enrichment haunts. I realized this applies much better to the gothic than the historical novel."

Speaking of the historical novel, it seems that Gottlieb is still stuck on Scott. In addition to *Representing Place*, Gottlieb's other recently finished book, *Walter Scott and Contemporary Theory*, is in some ways a book-length sequel to the chapters on Scott which appeared in Gottlieb's last two book projects, *Feeling British* and the MLA's *Approaches to Teaching Scott's Waverley Novels*.

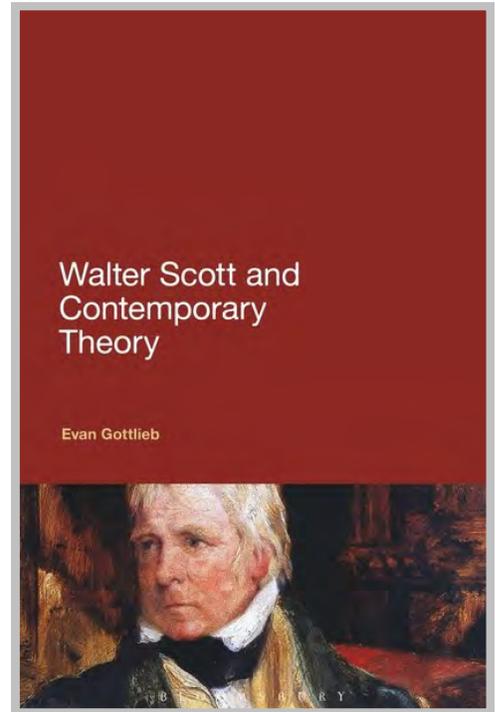
"Given that I was so up to date on the Scott scholarship," Gottlieb says, "I then combined it with my love of theory." He explains that he originally contacted publishers at Bloomsbury to propose a readers' guide for *Waverley*, "which ended up morphing into a project which uses theory to introduce Scott to people who might not think of Scott as a subject for theoretical inquiry. And vice versa."

"Scott has really come up in the world. His critical reputation as really made a comeback in the last two decades. After his enormous popularity in the 19th century, he spent much of the 20th century getting dissed by the modernists for being too popular," Gottlieb says.

This spring, Gottlieb is teaching a course in literary theory—a course he's been teaching in various iterations since he arrived at Oregon State in 2003.

"My job is to introduce students to the primary sources that they're not going to read on their own," he says. "Let's read what Derrida actually wrote. It's always much more nuanced."

There's no sign of Scott on the syllabus, yet. However, Gottlieb's students will be armed with a reading list that pits contemporary thinkers such as Butler, Badiou, Spivak, and Žižek with the most exigent and enduring global issues of 2013 and beyond. Always contextualizing, always historicizing, the Gottlieb method is in full effect in both his publications and his classrooms alike.



Rebecca Schneider

Let Me Clear My Throat

By Elena Passarello

Sarabande Press

Elena Passarello calls it her vox book – her first collection of 14 essays bracketed by 15 brief performance monologues that make up *Let Me Clear My Throat*. From a lifetime fascinated with the human production of sound—singing, shouting, screaming—Passarello shares her voice on the page and in the air. She was, after all, the first woman to win the famous Stella Shouting Contest at the Tennessee Williams Festival in New Orleans in 2011.

Section one features Screaming Memes, starting with “The Wilhelm Scream” itself, first heard in 1951 in *Distant Drums* and then again and again in movies over the years. Her essay does more than unravel the mystery behind a stuntman’s voiceover that became an icon, a parody of how air leaps through the body at the moment of shock, of death and dying—and the physics of how the lungs and diaphragm and larynx work to create the sound tagged “Man gets eaten by Alligator.” The death rattle sung loud.

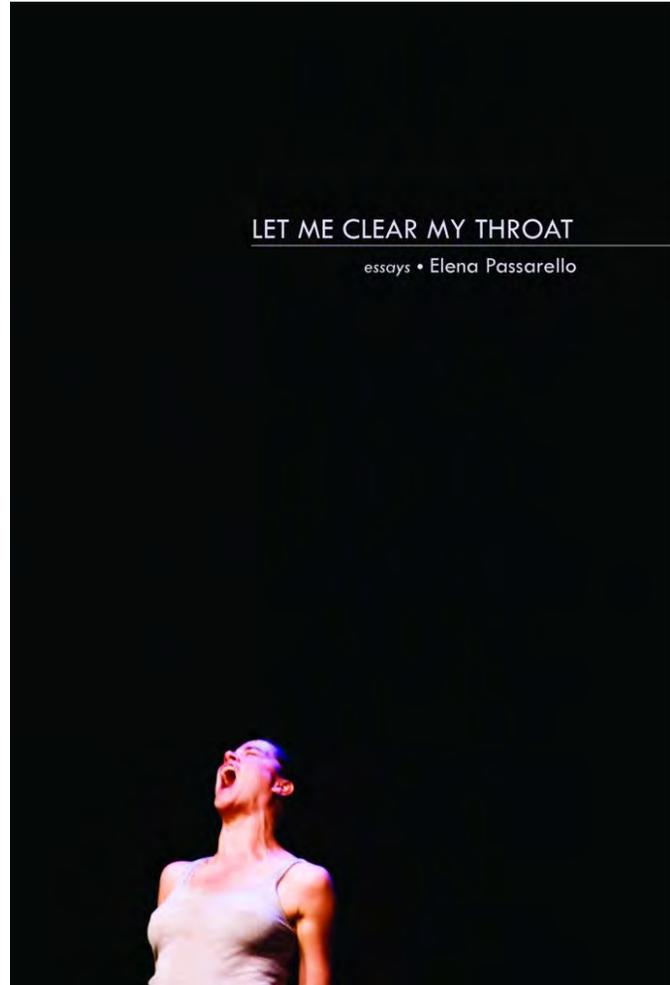
For opera lovers there’s “Hey Big Spender” about the elusive and much sought high C sung by tenors and castrati, the superhuman effort to reach it and hold it, to tease the audience with anticipation—the fear that the next time the voice won’t go, won’t hold, that the high notes could not only shatter glass but also a man’s insides, Caruso’s anyway.

Alongside Caruso’s melodramatic quest for the highest note, we get tips on pop culture—Frank Sinatra’s singing lessons, Elvis tribute artists, and Chuck Berry’s “Johnny B. Goode” on the Golden Record headed to space. She sings the long sad song of Judy Garland’s dazzling career, the damage to her voice from years of alcohol and cigarettes still stirring fans with “Over the Rainbow” and “When You’re Smiling.”

“How to Spell the Rebel Yell” takes up the challenge of preserving the voice through time—on tape or wax recordings or in memory—“Stonewall” Jackson’s Rebel Yell that roused the Confederate soldiers at Manassas, a yell so fierce that it carried the battle and formed a legacy, that vowel-wrenching, bowel-wrenching sound which successive writers have tried unsuccessfully to string enough letters together to articulate and duplicate.

Passarello takes the reader from the Deep South to the three rivers of Pittsburgh, home of the immortal Myron Cope, first football announcer in the Radio Broadcast Hall of Fame, the voice of the Steelers whose “tobacco-stained” voice urged on the team, with his “Double Yoi”—good job—as the team wins. Here, as in many of the essays, Passarello shares her participation in the voice—melding her Georgia drawl with the Pittsburgh dialect acquired during her college and post-college years. Even the crows can sing.

Passarello (see p. 9) has written a book about voice in the voice of a singer, whose “go-to” audition song is “Georgia on my Mind.” She is obsessed with “how a voice can tell where it learned to talk.” Passarello also opens up the anatomy of the voice box, the larynx, the vocal cords—and she delves into how we wrestle the sound out of our bodies and learn to understand the incessant vibrations of each person’s unique vocalizations. Passarello’s voice springs from every page. Listen to her sing.



New Faculty Profile

Jinying Li

When new Associate Professor Jinying Li was a young student, she never imagined she would eventually become a teacher.

“I felt bad at helping people who would ask me for help,” she said. “I always thought I was jumping ahead and going too fast.”

But once she arrived at New York University to receive her master’s degree and Ph.D. in cinema studies and started teaching students about different areas of film culture, she realized she was “pretty good at it” and really began to enjoy it.

That wasn’t her first time teaching though; Li’s undergraduate degree is in Biotechnology from Peking University in Beijing, China, and her first master’s degree is in Molecular Biology from the University of Texas, where she taught chemistry and biology as a graduate student.

Li grew up in China in the 1980s amid immense economic and social transitions that came along with the post-socialist era, full of both remnants of the previous socialist regime and incoming influence from consumer capitalism. She said the education system was “rigid” in China, and the fact-based grading system, where a student’s grade is determined primarily by how well facts can be recited during a test, was not her way to go about learning.

“I hated exams as a student, so I won’t do them as a teacher,” she said, adding that she prefers assigning papers and evaluating through participation, which she said allows for more student dialogue and interaction.

“That way, there’s no right or wrong answer, just a good or bad answer. A bad answer is a lazy answer: just repeating what other people are already saying.” With this method, she can create classrooms to be just how she prefers—more dynamic with students challenging each other.

She also said that when planning classes, she asks herself if she would enjoy the class if she were a student. “If not,” she said, “I won’t teach it that way.”

This year, Li taught a course in global cinema that is in the process of becoming a baccalaureate core course, which she is looking forward to because “students from different backgrounds can engage in different conversations.” She also taught a new media theory course, Intro to Film, Global Anime, and Film for the Future, a class that she said isn’t just about science fiction: “It’s really about how technology relates to society in a philosophical way and how films can show that” through various aspects like imagery.

Though she has been interested in film since she was young—then, particularly European, independent, avant-garde and new wave films—it was while studying at the University of Texas that her deeper interest in animation developed. After receiving her first master’s, she remained interested in science but realized that she was more passionate about art. She said her desire to change her primary area of study came about because she wanted to be formally trained in a field she loved but hadn’t been able to study closely before. The spontaneity that came with a career in the arts appealed to her as well, something easily lost when working in a science-based field, she said.

“With film, your future might become more of a surprise, and when you’re in your early 20s, you like that surprise more than stability,” she said.

Currently, Li is working on a book titled *Global Geekdom*, an extension on her dissertation that takes a close look at anime and the rise of geek culture in a technology-based economy. Her next project is about media piracy in China and how new technologies change how media is consumed, particularly in habits of spectatorship, and how this mimics social changes in China.



Jessica Kibler

Elena Passarello



The first 27 years of Elena Passarello's life were spent in thirds: born in South Carolina, she moved to Georgia at age 9 and to Pennsylvania at age 18, where she studied at the University of Pittsburgh and worked as an actress until moving to Iowa City to attend the University of Iowa. Since then, she taught in Michigan, and now, as one of the School of Writing, Literature, and Film's new assistant professors, she calls Corvallis home, which is something she's perfectly okay with: "I could easily spend nine years here. I could spend ninety years here."

Passarello specializes in creative nonfiction, a genre she said she's been drawn to from an early age. As an only child, Passarello wrote a lot to keep herself company, but was drawn to non-fiction instead of fiction because with non-fiction, she said, "You get to find real people to keep you company."

She has also participated in theater for much of her life, and said that the two—writing and theater—grew together.

"They require two different things. With theater, you're always working with others—my favorite part about it—and you never have to make a decision by yourself. But writing is the exact opposite. Every decision you make has to come from yourself. They're so different that it's possible to separate them completely and do both."

Ultimately, her decision to fully pursue writing as a career over acting was practical: "There's Juliet, and there's the nurse," she said, "but there aren't many roles [for ages] in between."

Passarello wrote and worked as an actress in Pittsburgh for five years after receiving her undergraduate degree in English and Theater Arts from the University of Pittsburgh. She then attended the University of Iowa's nonfiction MFA program, where she started writing about her experiences while acting in Pittsburgh. Many of these pieces later developed into ideas present in *Let Me Clear My Throat* (see p. 7), a collection of essays, each of which is "about an unforgettable moment in history of the human voice." Essays in the collection range in subjects from Frank Sinatra and Judy Garland to the Wilhelm Scream, a frequently utilized movie sound effect that has gained a cult-like following, and the media fuss surrounding Howard Dean's infamous screech after the 2004 Iowa caucus. The book's cover features a photograph taken of Passarello while competing in the "Stella! Shout Out" screaming contest in New Orleans in 2011, where competitors attempt to do their best impressions of Marlon Brando in *A Streetcar Named Desire*. She won the competition that year—and was the first woman to do so.

Since the book's release in October, Passarello has traveled all over the country to promote it, including stops in Louisville, Boston, Detroit, and New Orleans. And that paired with teaching—which over the year included courses such as an undergraduate nonfiction survey, a course in memoir writing, a graduate workshop in nonfiction writing, and a mixed undergraduate and graduate class in studies in nonfiction—has kept her quite busy.

"For many people, a career in teaching is a logical companion to a career in writing," she said, adding that she loved college so much that it made her want to be in a classroom forever. However, hearing stories from her mother, who was a middle school teacher, and once being a middle school and high school student herself, she knew early on that if she were to teach, it would be at the university level.

As far as future projects go, Passarello is thinking about a new essay collection, "a short book with little sentences," she said, a contrast to the bombastic subject matter of her last book that necessitated big sentences. But when she's not writing or teaching, she likes walking—a good reason to be in Corvallis, she said—music in general, including attending concerts, and teaching herself how to play various instruments, like the auto-harp and the musical saw. "I'm interested in the weird," she said.

Jessica Kibler

New Faculty Profile

Ehren Pflugfelder

Though his university experience began studying to be a chemical engineer, new Assistant Professor Ehren Pflugfelder realized quickly that his primary interests were elsewhere.

So, he transferred to Slippery Rock University, a short jaunt from the Pittsburgh suburbs where he grew up, and studied English and education, the latter of which led to him teaching British and American literature to 11th and 12th graders after graduation. He enjoyed the job, he said, but came to realize that the short age difference between him and the students was an added challenge.

He then moved to Cleveland, where he attended Case Western Reserve University and studied English Literature. When he couldn't decide which area to focus on, he spoke to someone who held a Ph.D. in Rhetoric and Literature, and the field sparked his interest. That interest, he said, is largely grounded in the field's adaptability: "There is so much you can do with it," he said. "You can focus on new media, digital rhetoric, even objects. There is a materiality to a lot of the things we wind up talking about, even in the English department."

This attentiveness to the study of objects and what is known as "thing theory" presents itself in Pflugfelder's teaching too; Pflugfelder asked students in his winter term technical writing class to complete usability testing for the School of Writing, Literature, and Film's new mobile application, which he said was interesting largely because the class is not comprised of solely English majors, and the results revealed a little bit about how students in other departments view English majors.

"I like one class project to be a little bit weird," he said, citing a collaborative video project on smart phone usage for his winter term Language, Technology and Culture course as another example.

After remaining in Cleveland for a couple of years, teaching at Case Western and working for an advertising agency that worked on, among others, the Arby's talking oven mitt campaign, Pflugfelder moved to Indiana to pursue a Ph.D. in rhetoric and composition from Purdue University, which he completed in May of last year.

He is currently at work on a book proposal based on his dissertation—a study on Electric Purdue on Demand (EPOD), an all-electric and autonomous transportation vehicle proposed for Purdue University, why it failed to be a convincing transportation option, and the rhetoric surrounding movement and transportation. His thesis recently won the Conference on College Composition and Communication's Outstanding Dissertation Award in Technical Communication. The award came as a complete surprise, he said, but he is hoping that it will boost interest in his manuscript: "Maybe it will make someone want to publish the book," he added, laughing.



One of Pflugfelder's favorite things about Oregon State is being surrounded by people doing exciting and engaging research, but he also noted that Corvallis is a fun place to live in general, thanks to numerous options for running and hiking, which he does often. Since moving to Corvallis—which he did in July, driving from Indiana—he has been able to commute by bike every day, a definite plus, he said, to living here. He also enjoys homebrewing, and noted that Oregon is a great place to live to further cultivate some of these out-of-school hobbies.

Along with his book proposal, Pflugfelder is working on proposing a few classes to teach at Oregon State, including science writing and a history of Greek and Roman rhetoric, which have been taught at OSU before, and Writing for the Web, which would be a brand new addition to the department.

Jessica Kibler

Elizabeth Sheehan



Among the objects in Elizabeth Sheehan's office in Moreland Hall is a reproduction of an old cover of *Vogue* from 1918, which depicts a mother and child at a dining room table and obliquely refers to the absence of the men who would then be fighting in the trenches in World War I.

And Sheehan's penchant for the sartorial doesn't end at decoration. Her primary research interest currently is the intersection of literary studies with the field of fashion theory. She developed this interest while earning her M.A. and Ph.D. in English Language and Literature from the University of Virginia after receiving her B.A. in English Language and Literature and the Special Program in the Humanities from Yale.

"Fashion is one place where style and politics are linked," she said, citing various examples like the image of the "New Negro" during the Harlem Renaissance, the ubiquitous image and idea of the 1920s flapper, and the role of dress in the assimilation of immigrants in early twentieth century America.

Her interest in studying fashion in this way came in part from the realization that fashion is often dismissed as frivolous, and that, she says, is inherently "gendered." The dismissal itself is striking, she said, because "we interact with it every day." Because of this, fashion fits well with current scholarship on the relationship between style and politics as well as the study of objects and how we interact with them.

"Everyone has a personal, lifelong relationship with clothing," she said, and for that reason, she is interested in the importance of clothing in everyday life and literature. These interests led Sheehan to co-edit a book on fashion, femininity, and modernity, entitled *Cultures of Femininity in Modern Fashion*, which was published in 2011.

Her current book project is a revision of her dissertation on a similar topic. The book focuses on modernist fiction—particularly that of Virginia Woolf, D.H. Lawrence, F. Scott Fitzgerald, Nella Larsen, and W.E.B. Du Bois—and how during that period of prevalent social changes in regards especially to race and gender norms, fashion was somewhat of a bridge between social and aesthetic change. Writers during that time, Sheehan is arguing, were "implicitly drawing on the rhetoric of fashion to explain how their work addressed social change." Thanks to a fellowship from the Center of Humanities, Sheehan will have the Fall 2013 term off from teaching to finish her manuscript.

Since coming to Oregon State this past fall, she has taught Introduction to Poetry, African American Literature, and American Women Writers as well as a course in fashion and modernity in the Women Studies Program. She is also a faculty advisor for the English Student Association this year, which she said has been a great way to meet lots of English majors.

As far as her life and interests outside of her research and her classroom, one of her favorite and most-recommended novels is *Never Let Me Go* by Kazuo Ishiguro. She also enjoys playing soccer and softball, but has not found teams to join in Corvallis just yet.

Before coming to Corvallis, Sheehan taught at Ithaca College in New York. Although she said Ithaca isn't too different from Corvallis—both were recently included on the 2013 list of the country's best college towns by the American Institute of Economic Research, with Corvallis at 5th and Ithaca at 1st—she said it is, unsurprisingly, vastly different from New York City, where she grew up and also where she worked for a couple of summers at *The New York Review of Books*.

Jessica Kibler

Student Profile

Alison Clement

“I’m a cautionary tale for writers,” says Alison Clement, whose road in life and in the writing realm has been a bit off the beaten path. A published author and now a graduate student at Oregon State, Clement is a self-taught writer who has found great success, publishing two novels that have won numerous awards. She has also published several short stories, one of which can be found on prolific writer Steven King’s list of stories one must read.

Sitting at a corner table in a crowded coffee shop, Clement describes her long and colorful journey to the School of Writing, Literature, and Film’s MFA program in fiction writing. Raised in South Carolina and Georgia, she actually



attended the same school as writer Flannery O’Connor, Sacred Heart in Savannah, Georgia. After dropping out of college in Illinois, she worked a variety of jobs, from tending bar to cleaning houses to working as an assistant librarian at Crescent Valley High School in Corvallis, where she lives with her family. She decided to finish her college education several years ago and received her bachelor’s degree from Marylhurst University.

As someone who is already an accomplished writer, she has been questioned why she is pursuing a master’s degree. Clement explains that she “had success with both books, but that doesn’t mean it is easy to continue getting published. I have to do the best thing for my craft. I just wanted to immerse myself in literature and language. I’m really happy with this program. I’m learning a lot.”

She indeed has had success with both of her novels. Her first novel, *Pretty is As Pretty Does*, was published in 2001 by McAdam/Cage and was a Barnes and Noble Great New Writers and BookSense choice. This novel focuses on a family in Illinois and a small town beauty queen named Lucy Fooshee. Through this story, Clement examines human nature—how a character deals with being in a situation that suppresses passion and imagination.

Clement’s second novel, *Twenty Questions*, published in 2006 by Washington Square Press, won an Oregon Book Award. *Twenty Questions* is a story about a woman named June who, through her proximity to a murder discovers disturbing things about her own life. This novel explores violence, class and betrayal. As for finding inspiration for her novels, Clement explains, “My stories are based on ideas I obsess about for a long time. I’m interested in what changes us, what wakes us up.” When she starts a story, she begins with an idea that she carries with her for a long time. When she begins writing, she generally takes a concrete situation and builds the story from there. Although her stories begin with a persistent idea, Clement says, “If I start with an idea my allegiance is with the idea, which can constrict the writing.” Instead, she takes a concrete situation and lets the story guide itself.

For someone who is starting to write a novel themselves, Clement suggests that budding writers begin by simply paying attention. Her advice for those who are trying to write is to “go down to the Waffle House and listen to people talk. Which is just my way of saying to listen to what’s going on around you. It may not be the most direct way of learning, but it’s the most important skill, I think.”

As one who learned to write on her own and has found great success through her efforts, Clement shares one last piece of advice: “One of the most important things to learn is your own voice and how to listen to that voice. You learn your voice by listening to yourself and through solitude. It’s delicate. It can’t be taught and it can be lost without enough solitude. That is the part that can be scared away or lost by criticism.”

Jordan Terriere

Ritual and the Idea of Europe in Interwar Writing

By Patrick Query

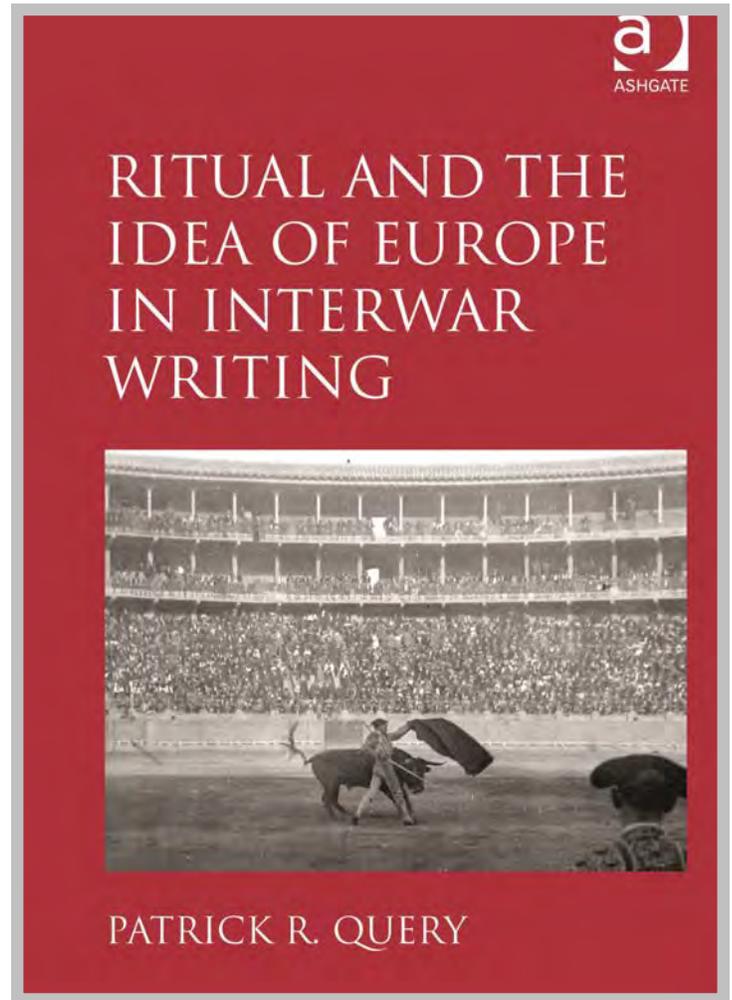
Ashgate Books

While most critical studies of interwar literary politics have focused on nationalism, Patrick Query (MA 2001) argues that the idea of Europe intervenes in instances when the individual and the nation negotiate identity. He analyzes the ways interwar writers use three European ritual forms: verse drama, bullfighting, and Roman Catholic rite to articulate ideas of European cultural identity. Within the increasing discourse of globalization, Query, an Associate Professor in the Department of English and Philosophy at the United States Military Academy at West Point, puts forth that Europe presents a special, though often overlooked, case because it adds a mediating term between local and global.

Query's book is divided into three sections: the first treats the verse dramas of T.S. Eliot, W.B. Yeats, and W.H. Auden; the second discusses the uses of the Spanish bullfight in works by D.H. Lawrence, Stephen Spender, Jack Lindsay, George Barker, Cecil Day Lewis, and others; and the third explores the cross-cultural impact of Catholic ritual in Graham Greene, Evelyn Waugh, and David Jones. While all three ritual forms were frequently associated with the most conservative tendencies of the age, Query illustrates that each had a remarkable political flexibility in the hands of interwar writers concerned with the idea of Europe.

Query previously published a version of his MA thesis directed by Neil Davison, "'They called me the Hyacinth Girl': T.S. Eliot, Masculinity, and the Great War," in the *Yeats-Eliot Review* the year he graduated from our program. He received a graduate fellowship at Loyola University of Chicago, where he earned his PhD.

"Before we worked on his MA thesis together, Patrick was one of the most enthusiastic students of British Modernist poetry I've had the privilege of teaching here at OSU," Davison says. "During his graduate study at Loyola, he became fascinated with figures such as Auden, Waugh, and Green, whose Modernist angst led them to a re-interest in Anglicanism and Catholicism; his work continues to broach the question of the resurgence of formalized religious practice in the 20th century."



Alumni Profile

Robin Canfield (BA 2004)



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

I am the co-founder of Actuality Media, a service learning, study abroad organization that takes students to developing countries to create short documentaries about people working in innovative ways to change the world. My current position is Curator of Good. I run our social media efforts, do all of our PR work, manage our digital media, as well as help with recruiting and planning outreaches. On outreaches I help with briefings, manage all photography, and often manage to slip away and make my own short documentaries. As you might guess from my title, being a co-founder meant I got to choose my own position.

What do you enjoy most about your work?

There are a lot of awesome parts to my job; most of them happen while we're abroad. Every program we run means that I'll be meeting two new groups of people. First are the students we bring together for documentary filmmaking—young filmmakers from the far parts of the globe who have never met before. Not only do I get to be there as they quickly adapt to working with each other, but after four weeks of making a film I'll also get to watch them stay in contact over the internet as they share pictures of new adventures and trade notes on new projects. It's very rewarding to know I helped bring such connections into people's lives.

The other group of people I meet on every program is the people we are there to make a film about. Every location has its own problems and we get to see firsthand the solutions people have come up with, but we also get in the thick of things with the people there that change makers are trying to help. It's astounding to me to know that everywhere that tourists travel there is a district just blocks away from the beaten path that feels like a world away, a place where people can thrive if they can just manage to get a leg up, and where, despite everything the world sees them lacking, they are happy to be alive.

What was your training?

I did some writing for print in high school, but really got my start in journalism at Oregon State. I took many classes with a journalism focus, but I also made sure to get into classes that would help me with storytelling. Writing a feature article in *The Daily Barometer* every week is something that I cannot by any means discount in my experience, as the hours and hours I put in writing for the paper are a big part of what got me where I am today. Every time I help my own students with the act of interviewing someone, I'm thinking back to my time at OSU. My experience combined with my wife Aubrie Campbell Canfield's experience making movies made for a perfect fit with making documentaries that tell compelling stories.

Robin Canfield (BA 2004) *(Continued from page 14)*

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

Everything I do with Actuality Media has to do with storytelling, and every task I perform draws on my education. When I'm working on a press release, I'm channeling the work I did as an intern with University Marketing. When I'm riding a chicken bus in Guatemala and I'm the only one that can speak with the locals beside us, I wouldn't be doing that if not for my time in Spanish class. With films covering topics from stopping child sex trafficking to creating biodiesel to an abandoned zoo in Nicaragua, I'm really glad I spread my education over a lot of topics. And with as many English classes as I had it should be no surprise that the main focus of what I do is story telling—impressing it on students again and again that you have to tell a good story if you want people to follow through to the end.

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

There are two main things I would suggest to get into my line of work: First, tell stories. Lots of them. One of the things I say to everyone that wants to get into filmmaking is start now—I may be traveling the world to tell stories now, but there are people in every community that are worth telling a story about. Find them and write about them, take their photos, make a film about them. The sooner you get time in doing this work the faster you'll get better at it.

Second, if you are looking for an outlet you have the perfect opportunity right on campus. TKBVR radio and TV are great ways to get into the swing of things, and *The Daily Barometer* didn't even have an entertainment section when I visited campus last fall. It may not be your first choice for subjects to tell stories about, but all you have to do is say "I'll do it" and you can have your own section.

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

I had a lot of great times at OSU. Living on campus had a strong influence on my editorial writing and provided a lot of fun stories to tell. Being in the marching band and other sports bands netted me some of the best friends I have to this day—and now that I think of it, it got me well-practiced at getting work done while being on the road. When I think of classes I had, however, I invariably think back to Moreland Hall and remember Professor Bob Wess stepping away from the board to flip a desk from the front row around so he could take a seat with the rest of us. He got rid of the space between students and teachers and pushed us all into the story and into discussion. To me the classes with a smaller student-to-teacher ratio were the best for learning and engagement, and they are what I remember the best. That's part of what makes our program work so well, too.

Also, I will always, always remember making girls cry. I had practiced writing for some time, always doubting myself until the fiction writing class where I wrote a sad story that had to make people cry. That will always be one of the best "Wow, I can actually do this" moments of my life.

Alumni Notes

Sean Bernard (MA 2003), who is an Associate Professor at the University of La Verne in California, was recently awarded a National Endowment for the Arts grant in fiction writing. Red Hen Press of California will publish his short story collection in 2014, and he had a novella published by *Cutbank* (their first book venture) in Spring 2013.

Craig Bidiman (BA 2012) has been accepted to the master's program in Higher Education at the University of Massachusetts-Amherst.

Damien Bilka (MFA 2012) is an editor at Penn State University's World Campus.

Barbara Carvalho Sugent (BA 1997) is a Speech-Language Pathologist for the Fremont, Ohio City Schools. She earned her master's in Communication Disorders from Bowling Green University in 2010.

Rachel Chapman (BA 2011) is a master's student in the Rhetoric and Professional Writing Program at Oklahoma State University, where she is also a Graduate Teaching Assistant and works in the university's Writing Center.

Geffrey Davis (BA 2006) was awarded the 2013 A. Poulin, Jr. Poetry Prize for his first collection of poems, *Revising the Storm*. Dorianne Laux selected his manuscript and will write a foreword in the published collection. Davis will receive a \$1,500 honorarium and book publication by BOA Editions, Ltd. in April 2014 as part of the A. Poulin, Jr. New Poets of America Series. Davis holds an MFA from Penn State University, where he's also writing a doctoral dissertation on 20th- and 21st-century American poetics. He is a Cave Canem Fellow and recipient of the Wabash Prize for Poetry and the Leonard Steinberg Memorial/Academy of American Poets Prize. He is also Co-Founder and Co-Editor of the online journal *Toe Good Poetry*. His poetry has appeared or is forthcoming in *Crazyhorse*, *Dogwood: Journal of Poetry and Prose*, *Mid-American Review*, *Sycamore Review*, *Wisconsin Review*, and other journals.

Eric Dickey (HBA 1998/MFA 2009) published two books of poetry: *The Hardy Boy Poems* (Beard of Bees Press) and a collection of his twitter poems, *Forgive Me, Tiny Robots* (The Argotist Online as an April 2013 ebook).

Catherine Doucette (MFA 2009) published an essay, "The Weight of Healing," in the *Bellingham Review* (Issue 65). She also published two other essays in Spring 2013, "Roots" in the *Emrys Journal* and "On the Run" in *The Emerson Review*.

Becky Dudney (BA 2004/MAT 2005), who upon returning on scholarship to an intense teacher-training at the Freedom Writers Institute in Long Beach, California, led her Central Oregon students at Madras High School to embark on a heart-wrenching, conscience-building, transformational journey through reading and writing. Since her student population was considered "at-risk," a study of the hard-hitting Freedom Writers Diary was appropriate. The study turned into "The Freedom Writers Curriculum Pilot Project," evolving then into the creation of *The Buffalo Writers Diary of Madras High School*, published in 2010. Using this text as a jumping-off point, students recorded their thoughts and feelings in the form of anonymous reflections, producing life-changing results for everyone who participated. Many students could not even produce a sentence at the beginning of both projects, and in the end became published writers. The second publication, released in June 2012, *The White Buffaloes Write Again: A Hero's Journey*, explores how each and every one of us is a hero and we all can be heroic, in small and big ways, to make our world the way we want it to be.

Michael Faris (MA 2008) completed his Ph.D. at Penn State and is heading to a tenure-line position at the University of Wisconsin, Eau Claire.

Corinne Fletcher (Honors College BA 2012) works as a Community Organizer in Salem, Oregon.

Kayla Harr (BA 2013) was accepted into University of Maryland graduate program in Literary Studies.

Tivey Hornberger (BA 2012) is a graduate student in English at Purdue University.

James Jarrad (BA 2009) published a book, *The Case of the Missing Pronoun* (Xlibris, 2012).

John Paul Jaramillo (MFA 2004), who is an Associate Professor of English at Lincoln Land Community College, has a collection of short stories, *The House of Order*, which was named a finalist for a Latino Book Award, the Mariposa Award for Best New Book in Fiction from the Cervantes Institute.

Katrina Maggiuli (BA 2012) is a student in the Master of Education program in Environmental Education at Western Washington University and is earning a certificate in Non-Profit Administration and Leadership from The North Cascades Institute.

(Continued on page 17)

(Continued from page 16)

Chris McDonald (MFA 2012) published a short story, “Midnight Boat Tour,” in *Weave* (July 2013).

Audrey Meier DeKam (BA 1995) is an Account Manager in the Marketing and Public Relations Department for Samaritan Health Services in Albany, Oregon. She recently published a memoir, *Don't Spend it All on Candy* (Amazon Kindle Books).

Gail Oberst (MA 2005) is the publisher of the *Oregon Beer Growler*, a free monthly magazine about Oregon craft beers.

Scott Nadelson (MA 1999) published a memoir, *The Next Scott Nadelson: A Life in Progress* (Hawthorne Books, 2013).

Patrick Query (see p. 13) lives in Cornwall, New York with his wife and two children.

Anne Ryan Bell (BA 1971) went on to receive an MA in Radio-TV-Film at the University of Wisconsin-Madison and taught English and media/film at the high school and community college levels for a few years. She later earned a Ph.D. in Educational Technology from University of Northern Colorado, where she currently directs a project funded by the Library of Congress, Teaching with Primary Sources, offering professional development to educators. She also explores digital storytelling and the significance of narratives for defining professional and personal identity, especially for teachers.

Shandin Rickard (BA 2011) is an Administrative Program Assistant and Campus Advisor for Semester at Sea in OSU's International Degree and Education Abroad Program.

Stephen Rust (MA 2006), who recently completed his Ph.D. at the University of Oregon, co-edited a book, *Ecocinema Theory and Practice*, a first collection of its kind—an anthology offering a comprehensive introduction to the rapidly growing field of eco-film criticism, a branch of critical scholarship that investigates cinema's intersections with environmental understandings.

Charity Shumway (MFA 2006) published her first novel, *Ten Girls to Watch* (Washington Square Press).

Holly Strassner (BA 2009) is a Project Manager in OSU's Professional and Noncredit Education program.

Ron Tatum (BA 1956), who went on to earn a Ph.D. in Higher Education from the University of Oregon, published the book *Confessions of a Horseshoer* (University of North Texas Press, 2012). The book presents an up-close view of Tatum's experiences as a farrier for nearly 40 years while balancing a job as a college professor.

James Wicks (BA 1998, MA 2005) is an Assistant Professor of Literature and Film Studies at Point Loma Nazarene University in San Diego, California. He co-authored a book, *An Annotated Bibliography of Taiwan Film Studies* (Hong Kong University Press) and published an article, “Gender Negotiation in Song Cunshou's Story of Mother and Taiwan Cinema of the early 1970s,” in *A Companion to Chinese Cinema* (Wiley-Blackwell, 2012).

Liz Wyckoff (MFA 2010) is Journal Promotion Coordinator at University of Texas Press, and she recently published a short story, “What We Know” in the online journal *fwriction*.

Alumni Blog Now Up and Going Strong

If you were a graduate student in Moreland, there's a new way to keep in touch with your classmates, officemates, and other alumni. SWLF launched an alumni blog for MAs and MFAs in April, which will include updates on the program; videos, photos, and written highlights of alumni happenings; and some professional networking and job-seeking information. The goal is to create a celebration and community around all of the great things our graduate are doing – including you! Check out the blog at <http://blogs.oregonstate.edu/writingliteraturefilm/> and send professional updates, submission ideas, or suggestions to Elizabeth.Delf@oregonstate.edu.

In addition to the blog, a Facebook community has sprouted up for SWLF graduate program alumni. It's a great place to reconnect, see recent photos, and add your own voice to the national conversation. Follow along by liking our page at <https://www.facebook.com/SWLFGraduateAlumni>.

Department News

Barbour Awarded NEH Grant

Professor Richmond Barbour received \$50,000 from the National Endowment for the Humanities for all of 2013, an award designed to enable travel for research and to supplement the recipient's salary during a sabbatical. With the grant, Barbour will work toward a new book entitled *The Loss of the Trades Increase*.

Barbour's research involves the tragic voyage of Jacobean England's greatest merchant ship—a magnificent ruin burned to the waterline in Java as the crew succumbed to tropical diseases—and the ensuing controversy over Eastern trade epitomizing the ambitions and limitations of the East India Company's founding generation. The full story of the voyage and its' public and corporate texts has not been told. Published journals and most summaries were produced by scholars who endorsed British expansionism and saw the early failures as episodes in a grand imperial narrative, not as symptoms of inherent vulnerability. Barbour's archival work has uncovered manuscripts enabling the responsible delivery of this compelling story to post-colonial readers: a "micro-history" that illuminates the long view of global capitalism and corporate power. The voyage manifested destabilizing divisions of interest that resonate in the globalized economy of the 21st century.

Williams Named Associate Dean of University Honors College

Associate Professor Tara Williams was named Associate Dean of the University Honors College (UHC) in February and will officially assume her responsibilities in July 2013.

"I am extremely excited for Dr. Williams to join the honors community," said Toni Doolen, the UHC Dean. "She brings outstanding experience and energy to the college at a critical time in our development."

Williams joined the faculty at Oregon State University in 2004 after earning her Ph.D. from Rutgers University. Her teaching and internationally recognized research focus on medieval literature and culture and pedagogical issues. She was graduate coordinator for English from 2010-2011, when she implemented a redesigned program curriculum, and her broad experience on campus includes service as the chair of the Faculty Senate Library Committee from 2009-2011, being an affiliated faculty member in Women Studies, and engagement with the University Honors College as an instructor, thesis mentor and scholarship panelist.

"Being Associate Dean of the UHC will be a wonderful opportunity to work with outstanding students and faculty across the university," said Williams. She is excited by the challenges of providing curricular and co-curricular content for a diverse and growing student population. "I'm especially looking forward to expanding the experiential learning opportunities available to UHC students," she said.

Betjemann Earns Major Teaching Award

Associate Professor of English Peter Betjemann was presented the 2012 OSU Faculty Teaching Excellence Award, which recognizes the merits of the recipient's classroom instruction. The award, which includes a \$2,500 stipend, is given annually to a faculty member with less than ten years of service. Betjemann was chosen for his exceptional effort to ensure the quality of students' classroom experience, his high standards for rigor and the level of student performance, his innovative teaching, and his direct and significant impact upon and involvement with students. His original and scholarly publications in nationally recognized and refereed journals (with evidence that the candidate's scholarly contributions have enhanced effectiveness in the classroom) were also taken into account.

Ede and Olson Honored by CLA

Professor Lisa Ede and Assistant Professor Rebecca Olson were recognized for outstanding contributions and performance with annual awards given by the College of Liberal Arts.

Ede received the 2012 Robert J. Frank Research, Scholarship and Creativity Award that helps raise the visibility of College faculty researchers, scholars and creative artists, honors exceptionally productive individuals in these three areas, and challenges others to engage more deeply in their research, scholarship and creative activities. The award honors Robert J. Frank, Professor of English for 35 years and former Associate Dean of the College of Liberal Arts.

Olson received the 2012 Bill and Caroline Wilkins Faculty Development Award, granted to a junior, tenure-track faculty member to enhance teaching skills, improve curriculum and/or advance research opportunities. The award honors Bill Wilkins, Dean of the College of Liberal Arts for 12 years and a member of the Department of Economics for 33 years.

SWLF Awarded Laurels Grant

The School of Writing, Literature, and Film was selected to receive a University Laurels Block Grant in the amount of \$130,000 for the 2013-14 academic year. The School has made steady progress increasing its Laurels Block Grant amounts over the past few years, and this is the highest funding level yet received. Consistent with the School's goal of strengthening graduate programs, the funding will enable scholarship allocations for second-year MA students and give an additional boost to recruitment of first-year MAs for next year.

SWLF Well Represented among New Fellows

Three members from the School of Writing, Literature, and Film's faculty have been named resident research fellows at the OSU Center for the Humanities for 2013-14. The SWLF professors, who will receive one term of support and relief from teaching and other responsibilities, are:

- Ray Malewitz, for *Animals or Objects? Or Animals as Things?: Two Perspectives on Literary Anthropocentrism*
- Elena Passarello for *Up, Simba* (a lyric essay collection)
- Elizabeth Sheehan for *Modernism a la Mode*

In Memoriam: Norma Leigh Rudinsky

Norma Leigh Rudinsky, a longtime Senior Instructor of English who retired in 1996, passed away in May 2012 at the age of 83. She attended Stanford University and graduated with both bachelor's and master's degrees in English Literature in 1952.

In June, 1954 she married Julius A. Rudinsky from Slovakia. Norma helped her husband, an OSU professor of entomology, write over 100 scientific articles. They also donated the bronze statue of Slovak writer Martin Kukučín that sits on the OSU campus between the Valley Library and the Memorial Union, and also donated a second copy to the Slovak Republic, which currently resides in Bratislava.

Norma learned the Slovak language and translated many Slovak books into English. Widowed when Julius died in 1980, she continued to travel to Slovakia, where she attended Slovak language programs, did translation work and visited family. She was very involved with family genealogy and did significant research that traced the family lineage back to the Magna Carta.

Norma was preceded in death by her husband and her eldest son, Alexander, and is survived by her brother Allen Leigh, her five children, Helen, Mike, Steve, Paul and Mary, and her 10 grandchildren. Her ashes were laid to rest next to her husband in Banská Štiavnica, Slovakia.

Faculty Notes

Major Authors Visit OSU Every Year

The 2012-13 OSU Visiting Writers Series, sponsored by the School of Writing, Literature, and Film and other OSU affiliates, kicked off in October with a reading by the notable American poet **Gary Snyder** at the historic Whiteside Theater in downtown Corvallis. The event was co-sponsored by OSU's Spring Creek Project for Nature, Ideas, and the Written Word.

Snyder's work has influenced many of the most dramatic literary and cultural movements of the past fifty years. A long-time Buddhist practitioner, avid outdoorsman, and environmental thinker, Snyder has worked to articulate the relationship of humans to the whole of nature.

Other writers who gave readings at OSU included:

Paisley Rekdal, the author of a book of essays, *The Night My Mother Met Bruce Lee*; the hybrid photo-text memoir *Intimate*; and four books of poetry, *A Crash of Rhinos*, *Six Girls Without Pants*, *The Invention of the Kaleidoscope* and *Animal Eye*. Her work has received the Amy Lowell Poetry Traveling Fellowship, a Village Voice Writers on the Verge Award, an NEA Fellowship, a Pushcart Prize, the University of Georgia Press' Contemporary Poetry Series Award, a Fulbright Fellowship, and inclusion in the *Best American Poetry* series.

Mike Rich, whose screenwriting breakthrough came in 1998 when his script *Finding Forrester* was honored by the prestigious Nicholl Fellowship competition. Within weeks it was picked up by Columbia Pictures and was a holiday season release in 2000, starring Sean Connery and directed by Gus Van Sant. Mike's second screenplay *The Rookie* starred Dennis Quaid and Rachel Griffiths and was both a commercial and critical success for Disney in 2002. The following year, Mike wrote the script for *Radio*, which starred Ed Harris, Cuba Gooding Jr. and Debra Winger.

Dawn Raffel, author of the illustrated memoir, *The Secret Life of Objects*, which *The San Francisco Chronicle* called "lean, brilliant, playful." She is also the author of two story collections—*Further Adventures in the Restless Universe* and *In the Year of Long Division*—and a novel, *Carrying the Body*. Her stories have appeared in *BOMB*, *Conjunctions*, *Black Book*, *Fence*, *Open City*, *The Mississippi Review Prize Anthology*, *The Anchor Book of New American Short Stories*, *Arts & Letters*, *The Quarterly*, *NOON*, and numerous other periodicals and anthologies. She was a fiction editor for many years, followed by a seven-year stint as Executive Articles Editor at *O, The Oprah Magazine*, and three years as Editor-at-Large of *More* magazine.

Antonya Nelson, the author of four novels, including *Bound*, and six short story collections, including *Nothing Right*. Her work has appeared in the *New Yorker*, *Esquire*, *Harper's*, *Redbook* and many other magazines, as well as in anthologies such as *Prize Stories: the O. Henry Awards* and *Best American Short Stories*. She is the recipient of a USA Artists Award in 2009, the 2003 Rea Award for Short Fiction, as well as NEA and Guggenheim Fellowships.

Robert Boswell, whose collection of stories *The Heyday of the Insensitive Bastards* was a finalist for the 2010 PEN USA Literary Award in fiction. He is the author of seven novels (including *Century's Son*, *Mystery Ride*, and *Tumbledown*), three story collections, a play, a cyberpunk novel, and two books of nonfiction. He has received National Endowment for the Arts Fellowships, a Guggenheim Fellowship, the Iowa School of Letters Award for Fiction, the PEN West Award for Fiction, the John Gassner Prize for Playwriting, and the Evil Companions Award. His stories have appeared in the *New Yorker*, *Best American Short Stories*, *O. Henry Prize Stories*, *Pushcart Prize Stories*, *Esquire*, *Colorado Review*, and many other magazines.

Chris Anderson published poems in *Spiritus*, *America*, and *Ruminate*, and he gave a number of poetry readings in the Northwest, including readings in Ashland, Eugene, Salem, Portland, and Spokane. Under the auspices of the Oregon Poetry Association, he served as the judge for the “open” division of their annual contest and as a “poetry consultant” at the April 2013 Silverton (Oregon) Poetry Festival, where he also led several workshops and gave a talk.

Richmond Barbour (see p. 18) organized a panel, “Jacobean Economies: Travel, Information, and Corporate Culture,” to which he contributed “The English Nation at Bantam: Corporate Politics in the East India Company’s First Factory,” for the Renaissance Society of America Convention in San Diego, California in April 2013. In Fall 2012, he was the recipient of an OSU Humanities Center Fellowship and gave a talk there in February 2013, “A Corporation at Cross-Purposes: The English East India Company in the Red Sea and Java, 1608-14.”

Peter Betjemann (see p. 18) published “Willa Cather’s Time Machine: *Alexander’s Bridge*, H.G. Wells, and Aesthetic Temporality,” in *Cather and Aestheticism* (Fordham University Press 2012) and has forthcoming “Eavesdropping with Charlotte Perkins Gilman: Fiction, Transcription, and the Ethics of Interior Space” in *American Literary Realism*. He presented a paper, “Scarlet Charlotte: Hawthorne, Gilman, and Sexual Transgression,” to the Society for the Study of American Women Writers in Denver, Colorado in October 2012.

David Biespiel has a book of poems, *Charming Gardeners* (University of Washington Press), forthcoming in Fall 2013. He also created and writes a column on poetry that appears weekly in *The Rumpus*.

J.T. Bushnell published craft essays in the “The Heart and the Eye: How Description Can Access Emotion” in *Poets & Writers* (January/February 2013) and “Learning the Left Hand” in *Fiction Writers Review*, for which he also published a book review of the novel *Gold* by Chris Cleave. He guest-hosted an episode of “Late Night Library,” an online podcast that examines debut books of fiction and poetry.

Rich Daniels (Emeritus) led a reading group on Hegel and Chapter 15 of Marx’s *Capital* Volume One at the Institute on Culture and Society at Simon Fraser University in Burnaby, British Columbia in June 2012. He also presented a paper “Radical Thought & Action: The Necessity of Marx” at the biennial meeting of the Radical Philosophy Association, at Canisius College in Buffalo, New York in October 2012, and he administered the 2012 Michael Sprinker Graduate Essay Contest for the Marxist Literary Group.

Tracy Daugherty will have his new collection of short stories, *The Empire of the Dead*, published by Johns Hopkins University Press as part of its long-standing Short Fiction and Poetry Series.

Neil Davison published “‘not a propagandist for the better treatment of minorities’: The Richard Ellmann-Louis Hyman Correspondence of 1966” in the *James Joyce Quarterly* (2013) and “Schwarz-Bart, Levinas, and Post-Shoah/Postcolonial Gendered Ethics” in *Modern Fiction Studies* (2013). He presented “Was the *Muskelfjude* Coded as Male?: Gender, Social Darwinism, and the Judaic in Herzl and Nordau” at the Western Jewish Studies Association Conference, held at Loyola Marymount University in Los Angeles, California in April 2013. Davison also gave an invited keynote lecture, “The Irish-Jewish Ulysses,” at the Irish-Jewish Museum in Dublin, Ireland in June 2013. He is also collaborating with a private scholar on Altman family genealogical archives toward publishing “‘Altman the Saltman’ and Joyce’s Dublin: New Research on the Irish-Jewish Influences in *Ulysses*.”

Lisa Ede (see ps. 5 and 18) delivered the keynote address, “Women and Rhetoric: Looking Backward/Looking Forward” at the 2012 Texas Federation Rhetoric Symposium in Denton in April 2012. She also gave a talk during the featured session “How to Capture a Moving Target: One Scholar’s Journey” at the 2012 Conference on College Composition and Communication in St. Louis, Missouri. In addition, she presented “From First-Year Writing to Writing Across the Disciplines: Rhetoric, Rhetorical Sensitivity, and Transfer” at Salt Lake (Utah) Community College in August 2012.

George Estreich published a paperback and e-book edition (Tarcher/Penguin 2103) of his memoir *The Shape of the Eye*, for which he won the 2012 Oregon Book Award for Creative Nonfiction. An op-ed he wrote, “A Child with Down Syndrome Keeps His Place at the Table,” appeared in the *New York Times* online opinion page in January 2013, and a book review, “Families on the Edge,” a review of Andrew Solomon’s *Far from the Tree* was published in *The Oregonian* in December 2012. Also in 2012, Estreich posted several pieces in *Biopolitical Times*, the blog of the Center for Genetics and Society: “Anatomy of a Webpage: A Peek into a Possible Genetic Future,” December; “Of Monsters and Men” and “Anatomy of a Webpage, Part 3: Selling Peace of Mind,” November; “Anatomy of a Webpage, Part 2: Preconception Services,” October; and “Anatomy of a Webpage: Marketing Fetal Gene Tests and Sequenom’s *MaterniT21*,” September. In Spring 2013, he travelled to promote the paperback edition of his memoir, reading at Powell’s Books in Portland and at UC Santa Cruz. He was also invited to speak at a hospital in Wake Forest, North Carolina, and he co-taught a workshop on the personal essay at the Corvallis-Benton County Library with author Aria Minu-Sephehr.

Faculty Notes

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Evan Gottlieb (see p. 6) published “(Invisible) Hand over Fist: On the Development and Legacy of Adam Smith’s Famous Phrase” in *The Bottle Imp* (e-zine of the Association for Scottish Literary Studies, Spring 2013) and “Jane Austen and Zombies: Old Novels, New Insights” in *The Huffington Post* in January 2013. He also published single or multi-title book reviews in *The Eighteenth Century: Theory and Interpretation*; *Eighteenth-Century Scotland*; and *RAVON: Romanticism and Victorianism on the Web*. He also chaired a special session, “Pining for Scotland: An Arboreal Nation,” at the annual Modern Language Association Conference in Boston, Massachusetts in January 2013, and he was a roundtable participant in “Re-Defining Romanticism in the Eighteenth Century,” at the annual meeting of the American Society for Eighteenth-Century Studies in Cleveland, Ohio in April 2013.

Wayne Harrison wrote a novel, *The Spark and the Drive*, which will be published by St. Martin’s Press in 2014. His short story “Backlash” was published in *Crazyhorse* (Spring 2013).

Anita Helle (see p. 2) was a plenary speaker at the Sylvia Plath Symposium commemorating 50 years of Sylvia Plath’s *Ariel* and “October Poems” at the University of Indiana in October 2012. Helle presented the paper “Archiving Otto: Otto Plath’s Zoology and Sylvia Plath’s Bee Poems,” and she also organized a panel on responses to the *Manchester Guardian* publication of O.E. Plath’s World War I FBI files. In March 2013, Helle was a guest of the Humanities Institute at Wake Forest University in Winston-Salem, North Carolina, where she presented “Theorizing Breast Cancer Narratives and Counter-narratives.” The presentation coincided with preparation of a special issue of the journal *Tulsa Studies in Women’s Literature* on postmillennial breast cancer narratives, which Helle is co-editing with Mary Deshazer. The Humanities Institute conference was co-sponsored by the Wake Forest Medical Center.

Sara Jameson won honorable mention from the Oregon Poetry Association in the collaboration poem category (with fellow poet Linda Barnes) for “Morning Rituals.” She was recognized by the OSU’s Extended Campus for pilot participation in their Online Course Development Workshop. Her pilot hybrid version of WR 327 Technical Writing is now shared with SWLF instructors Vicki deTal and Don Brasted-Maki.

Steven Kunert published an essay, “Minus Tide,” in *Apeiron Review* (Winter 2013) and a poem in *Poetry Super Highway*.

John Larison is completing a new novel, *The Lost Whales of Lily Hill*, about love, war and finding family in unlikely places. He published essays on conservation and angling within *The Drake, Fly Rod and Reel*, *Fly Fisherman*, *Fly Fish Journal* and *Northwest Fly Fishing*. He continues to serve as the Northwest Field Editor for *Fly Fisherman* magazine.

Jon Lewis (see p. 1) published a new book, *Essential Cinema: An Introduction to Film Analysis* (Wadsworth/Cengage, 2013). He also published a chapter, “The End of Cinema as We Know It: New Technologies, New Media,” in *American Film*, Volume IV (Blackwell, 2012). He also presented a paper, “Pornography, Murder, Mergers and Acquisitions, and Presidential Politics: The Short Strange Story of Artisan Entertainment,” to the Society for Cinema and Media Studies in Boston, Massachusetts in March 2012. Another paper, “Mapping the Hollywood Transition,” was delivered at the invitation of the Department of Film Studies and the Institute of the Americas at University College in London, England in January 2013.

Lewis also served as executive producer for several Cengage Learning video interviews: Documentary Filmmaker Kirby Dick, Music Editor Ken Wannberg, Film Editor Carol Littleton, Screenwriter Jeb Stuart, Production Designer/Art Director Mark Friedberg, and Cinematographer Ed Lachman.

Ray Malewitz published an article, “Regeneration Through Misuse: Rugged Consumerism in Contemporary American Culture” in *PMLA* 127.3 (2012). He also presented two papers in 2012: “Animals as Objects or Animals as Things?: Two Perspectives on Anthropomorphism in Cormac McCarthy’s Western Novels” at the American Library Association Symposium on Cormac McCarthy, Ernest Hemingway, and Their Traditions in New Orleans, Louisiana, and “Narrative Disruption as Animal Agency in Cormac McCarthy’s *The Crossing*” at the Society for Literature, Science, and the Arts Conference in Milwaukee, Wisconsin.

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Rebecca Olson (see p. 18) published “Revising Jealousy in *The Merry Wives of Windsor*” in *Medieval and Renaissance Drama in England* (September 2012) and “The Genre of Friendship in *The Merchant of Venice*” in *New Readings of the Merchant of Venice* (Cambridge Scholars, 2012). She participated in the National Endowment for the Humanities Summer Seminar “Tudor Books and Readers,” held in Antwerp, London, and Oxford (June-July 2012). While in Oxford, she also carried out archival research supported by an OSU Library Research Travel Grant.

Ehren Pflugfelder (see p.10) published “If You Can’t Run with the Big Dogs, then Get Back on the Porch: Rhetoric and Fan Discourse in a Postmodern NASCAR” in *American Speed: Essays on Motor Sports and North American Culture* (Rowman and Littlefield, 2013). He also presented the following papers: “The Discourse of Distracted Composing as Distracted Driving” to the Conference on College Composition and Communication in Las Vegas, Nevada in March 2013; “The Human-Vehicular Environment as Productive, Rhetorical Space” at the Technology, Knowledge and Society Conference in Vancouver, BC in January 2013; and “Video Minimal Manuals in Business Communication Courses” for the Association for Business Communication (ABC) Conference in Honolulu, Hawaii in October 2012. Pflugfelder also serves as a Submissions Reviewer for the Association of Teachers of Technical Writing Conference (ATTW) and the Association for Research on Service-Learning and Community Engagement Conference (IARSLCE). In addition, he was promoted from Technical Editor to Managing Editor for *Present Tense: A Journal of Rhetoric and Society*. Pflugfelder’s “In Measure of the World: Advancing a Kinesthetic Rhetoric” was selected as the winner of the 2013 Conference on College Composition and Communication Outstanding Dissertation Award in Technical Communication.

Jennifer Richter was the featured poet at Oregon Poetry Association’s Spring Conference in April 2013, and her poem “Threshold” was published in *Alive at the Center: An Anthology of Poems from the Pacific Northwest* (2013). She also published poems in *Sonora Review* #62 (2012), *Prairie Schooner* (Spring 2013) and *Brain, Child* (Spring 2013).

David Robinson published “Thoreau, Natural History, and Modernity” in *Thoreauvian Modernities* (University of Georgia Press, 2012); the article was first presented as a paper at a conference at Lyon, France in 2009 that was intended to bring together American scholars of Thoreau with European scholars, where interest in Thoreau is growing in European academic life. He also published “Margaret Fuller, Self-Culture, and Associationism,” *Margaret Fuller and Her Circles* (University of New Hampshire Press, 2012); this article also arose out of a conference at the Massachusetts Historical Society in Boston in 2010 to mark the Bicentennial of Fuller’s birth (1810-2010), and also part of an exhibit at the Society on Fuller and her era. Robinson also presented the following papers: “Angel Whisperings: The Turn in Emerson’s ‘Experience’” and “Conversazioni in Italia: Emerson, Hawthorne, Poe” at the La Pietra International Conference Center in Florence, Italy in June 2012; “Romanticism as Popular Philosophy: Emerson, Fuller, and the *Dial*,” for “Romanticism and Philosophy: An International Conference” at Université Lille 3 – Charles de Gaulle, Lille France in September 2012; and “Margaret Fuller’s ‘Leila’ and Popular Fiction in the *Dial*” at the Popular Culture Association/American Culture Association Annual Conference in Boston, Massachusetts in April 2012.

Susan Rodgers (see p. 4) published “Anniversary” in *Blue Mesa Review* (Spring 2012), a short story that was nominated for a Pushcart Prize. She also published the following short stories: “Where Are They Now?” in *Keeping Track: Fiction of Lists* (Main Street Rag Press, November 2012); “Thirty” in *Midwestern Gothic* (Summer 2012); and “Fiona in the Vortex” in *Beloit Fiction Journal* (Spring 2012).

Marjorie Sandor published an essay, “Once More to the Cathedral,” in the March 2013 issue of *Opera News*. Her essay “Waiting for a Miracle: A Jew Goes Fishing” has been reprinted in *Fishing Stories*, a new Everyman’s Pocket Classic anthology from Knopf. She is editing a short story anthology, *The Uncanny Reader*, to be published in late 2014 by St. Martin’s Press.

Keith Scribner presented “Representation and Psychology of Conflict in the Novel” and participated in a roundtable discussion with three other novelists (from Slovenia, Lebanon, and Honduras) at the week-long International Forum on the Novel in Lyon, France in May 2013. He also presented a workshop, “Writing Matters, Writing at Stake,” with Professor Michel Lussault from the University of Lyon, and he read and led a discussion of his novel *L’Experience Oregon (The Oregon Experiment)* at a public library in Lyon.

Tara Williams (see p. 18) published “Magical Thinking: Cognitive Approaches to Teaching Medieval Marvels” in *Studies in Medieval and Renaissance Teaching*. At the Modern Language Association meeting in Boston, Massachusetts in January 2012, she presented “Moral Agency in Shape-Shifted Women,” and with Rebecca Olson, “Innovative Team-Teaching in the Early British Literature Survey.” At the New Chaucer Society International Congress in Portland, Oregon in July 2012, she presented “Secular Marvels in Chaucer and the *Gawain*-poet.” Williams also worked with faculty from a consortium of Oregon colleges and universities to make the local arrangements for the New Chaucer Society International Congress in July 2012.



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Corvallis, OR

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

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