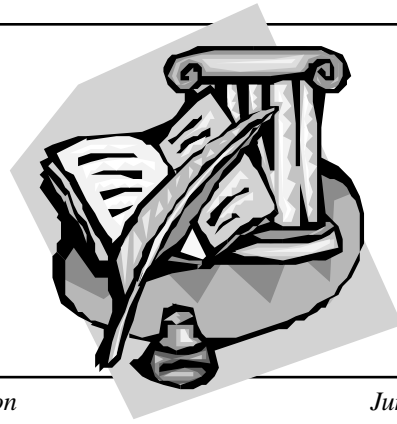


English



Newsletter of the Department of English

University of Oregon

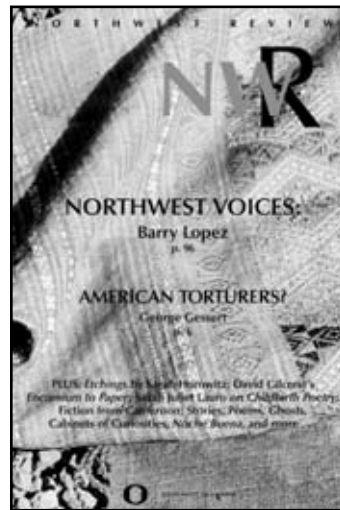
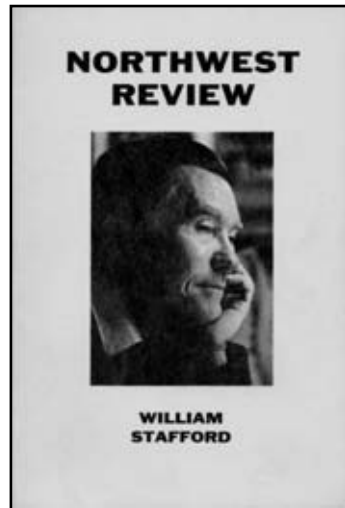
June 2007

NORTHWEST REVIEW AT 50

Northwest Review is the work of many hands, and the combined talents of students, faculty and community members. It is nourished by the university, by its loyal individual and corporate donors, and by its many satisfied subscribers.

Founded in 1957, the magazine was the brainchild of a group of like-minded English and History professors who recognized the need for a Northwest-based, nationally-circulated literary review appealing to the general reader. After fifty years, *Northwest Review* is among the oldest and most esteemed reviews in the country, and the recipient of every major award made to such publications. Work first appearing in *Northwest Review* has been honored with O. Henry, Best Short Story, and Pushcart Prizes. And our authors have gone on to win MacArthur grants, Guggenheim fellowships, and Pulitzer Prizes. On our pages, young, first-time authors have rubbed shoulders with the likes of Joyce Carol Oates, Ted Hughes, Gary Snyder, and Ursula Le Guin.

Receiving four-thousand submissions annually, the magazine is edited largely by the university's post-graduates, and graduate students, who have the option of earning academic credit for their work. An undergraduate/graduate seminar in Literary Editing is offered each year, using the magazine as its laboratory. Through hands-on consideration of manuscripts, students are inducted into the mysteries of editing and publishing. They hone their critical abilities, and cultivate consensus-building skills. *Northwest Review's* editorial alumnae, interns, and work-



study staffers have gone on to distinguished careers in the book trade. One became the executive editor for the state of Alaska, another a senior editor at University of California Press, still another the head publicist at Viking. While universities are primarily known by the exploits of their athletic teams, they are also known

by and respected for their publications. The mission of *Northwest Review* conforms closely to that of the University: to enhance and enrich the undergraduate and graduate educational experience; to serve as educational and cultural outreach to the community and the nation; and to celebrate, through publication, the nation's rich diversity of cultures and voices. In this way, *Northwest Review* has for fifty years advertised the vitality of the English Department, and the university, and helped to attract the brightest students and faculty.

The office's battered, overstuffed furniture bespeaks tradition. With sadness, we recently retired one chair, dubbed "Arms of Morpheus," where Allen Ginsberg once perched cross-legged and puckishly tormented two clueless reporters from a local TV station. Our office walls are festooned with awards, memorabilia, and pictures drawn by the editors' children. On the inside of our door

Also In This Issue

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Northwest Review

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John Witte

find their way into the magazine. The rest will receive a gentle and respectful rejection.

Northwest Review has, from the outset, included artwork, as well as social and political commentary. Essays on our sister arts – theater, music, painting, and dance – are regularly invited into our pages. But perhaps most notable has been our dedication to the publication of works in translation. While maintaining its Northwest perspective, each issue of *Northwest Review* features one or more foreign authors, introduced by a short informative essay. Over the years, we've published works brought into English from German, Spanish, Creole, Chinese, Turkish, Russian, Hungarian, Portuguese, Swedish, Kickapoo, Old English, Polish, Danish, Hebrew, Estonian, French, Lithuanian, Italian, and a dozen other languages. These translation features have encouraged numerous important books, including the (definitive, for now) translation of Garcia Lorca's *Poet in New York*, by Oregonians Steven White and Greg Simon, and Judith Hemschemeyer's epic translation of Anna Akhmatova's *Complete Poems*.

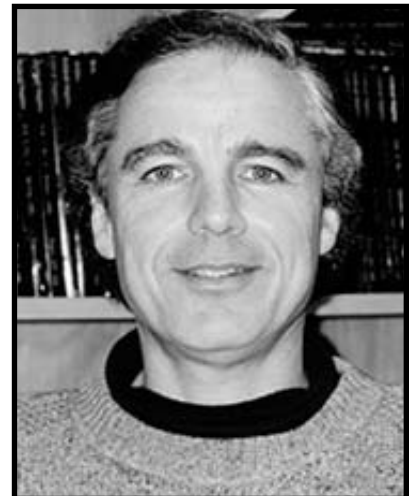
Northwest Review enjoys an influence in the literary world that far exceeds its modest circulation. The National Endowment for the Arts has generously supported the magazine. The state of Oregon has bestowed on it the Governor's Award for the Arts. And the City of Eugene has recognized its "outstanding contribution to the arts" with the Eugene Arts and Letters Award. Our small, cluttered office on the third floor of PLC is a primary destination on any literary tour of the Northwest. If our region can be said to have a literary center of gravity, then *Northwest Review* is that place. The late William Stafford described the phenomenon best: "*Northwest Review* is a publication to which the wise, and honest, and literate, may repair!"

we've saved choice correspondence (outraged, elated, indignant). Piles, sometimes mountains, of incoming submissions from around the country and the world wait to be logged in and distributed to our editors. A very small number of these stories and poems – no more than 2% — will

Inside-Out

On Wednesday afternoons during the spring term, University of Oregon English professor Steven Shankman meets fifteen Robert D. Clark Honors College students and drives them up to the Oregon State Penitentiary in Salem for Literature 223 class. Once there, they all trade in their personal identification for badges, navigate three security checkpoints and four gates, and walk into the maximum security prison to hold class with fifteen inmates. The class, which is focused on Fyodor Dostoevsky's *The House of the Dead* (1861), written in response to Dostoevsky's own experiences in Omsk prison in Western Siberia, and *Crime and Punishment* (1866), is a four-credit literature course that brings both sets of students together in the same classroom. The students sit in a big circle, alternating "inside" and "outside" students, and engage in upwards of two hours of discussion of the texts every week. All students share the same responsibilities, and must keep up with demanding reading and writing requirements that include reading about twenty-five pages per day on average and writing weekly reading responses and two analytical papers.

Professor Shankman, also the director of the Oregon Humanities Center, is teaching the class through the Inside-Out Prison Exchange Program, begun by Temple University criminal justice professor Lori Pompa in 1997. Pompa founded the program after an experience that she had while leading her class on a tour of Graterford Prison, a maximum-security prison outside Philadelphia. During the tour, an inmate proposed that there be some way to create a dialogue between the inmates and the students. Shortly thereafter, she formed the Inside-Out Prison Exchange Program with the specific intent of helping individuals inside and out reconsider assumptions we make about crime, justice, and incarceration, and with the end goal of gradually transforming public thought. In the past nine years it has brought together hundreds of "inside" and "outside" students in over 60 classes. Many of those classes have been taught near the program's Philadelphia base, but Inside-Out has reached nine states so far and is spreading nationwide.



Steven Shankman

Prior to Professor Shankman's class, two Inside-Out classes had been taught in Oregon. In the past year, Portland State and Oregon State have both held Inside-Out classes oriented towards sociology and criminal justice. Professor Shankman, who became interested in bringing Inside-Out to the University of Oregon when he interviewed Lori Pompa for his weekly OHC television show in the spring of 2005, decided to take a different tack and focus on the humanities. According to Shankman, his Inside-Out class is both the first Honors College course in the program, and one of the first humanities courses.

His interest in the power of literature, and his perception of the potential transformative power of teaching certain texts in the context of prison, are two of the main reasons that he's teaching the class and focusing on literature. "The text can be that much more powerful in an environment in which people are forced to take their lives very seriously," he comments. Teaching an Inside-Out class on literature, in his view, provides, "an extraordinary opportunity to put into practice the notion of education as a vehicle for transcendence—for transcending both the self and the tendency to think in terms of limiting categories." "Categories," he says, "often stand in the way of you and your response to the other human being. This class is about getting past the categories for both the outside and inside students."

Thus far Shankman is happy with how the class has gone, citing the free sharing of ideas between inside and outside students every week. The Clark Honors College students are enjoying the class and learning a lot. Emma, a sophomore and pre-business major, describes some of the general effects that participating in the Inside-Out program have had on her so far: "I couldn't have expected anything more from this experience. The inmates are incredibly intelligent and I am learning more about our novels through their stories and experiences than I ever thought possible." Her classmate Jenny, a freshman pre-journalism major, reveals some of the sharing going on amongst all of the students: "While some of the inside students have not been through as many years of education as we outside students have been privileged

with, they shared with us... a raw knowledge about the depths of the soul and its ways of survival through hope and sin." Luke Meyer, an English M.A. student who has been helping Professor Shankman provide the inside students with feedback on their weekly reading responses and their first analytical paper, has already seen significant progress: "Judging by their writing, the inside students seem to be getting much more confident, not only at expressing their ideas in writing, but at asking critical questions about the novels and trying to answer them."

In preparation for teaching the class this term, Professor Shankman underwent a week of Inside-Out program training in Philadelphia last year that entailed trips to Graterford and other Philadelphia-area prisons. He characterizes those trips as "remarkable, sobering, and transformative," and notes that, "It was in Graterford Prison that I began, with the help of the incarcerated men there, to envision the kind of Inside-Out humanities course I wanted to teach." Thanks to Shankman and the OHC, other University of Oregon professors will have the opportunity for similar experiences. In hopes of promoting and expanding the program at the University of Oregon and allowing other teachers and students to bring the transformative power of the humanities to prisons and eventually help transform public thought, the OHC will sponsor the Inside-Out training of one University of Oregon professor each year.

For further information, please visit:
<http://www.temple.edu/inside-out/>



Lori Pompa

Annual Giving reminder: If you should receive a letter or telephone call from UO Annual Giving and decide to make a contribution to the university, consider designating the English Department as a recipient of your gift. Such gifts make a great difference in what the department can do to enhance educational opportunities for our students and provide valuable research and instructional resources for our faculty. If you wish to make a contribution now, please make your check payable to the University of Oregon Foundation, designated for the Department of English, and send it directly to the UO Foundation at 1787 Agate Street, Eugene, OR 97403.

Thank you!

Notes from Department Head Henry Wonham

Dear Friends of the English Department, as my first year in the office of the Department Head draws to a close, and as I pause for a rare moment of reflection about the events, challenges, and accomplishments of the very busy last twelve months, I am filled with mixed emotions, three of which stand out. The first of these emotions is astonishment. I still am not accustomed to my role as the steward of such a distinguished and exciting enterprise, and I don't think I will ever become fully acclimated. As if the Department's long history of superior scholarship and teaching were not enough to intimidate a relative newcomer—I have in mind legendary professors, such as Bill Strange, Christof Wegelin, Gloria Johnson, Ernest Moll, Thelma and Stanley Greenfield, Kingsley Weatherhead, Glen Love, Jim Boren, and many others—the current faculty includes some of the most dynamic teachers and intellectuals on this or any campus in the world, and overseeing their activities is a truly humbling endeavor. Among the current faculty are three new assistant professors who joined the Department in September, bringing with them an infectious intellectual energy and an unprecedented range of expertise: Priscilla Ovalle, a specialist in film and ethnic studies; Mark Quigley an expert on Irish literature; and Enrique Lima, who teaches and writes on theories of the novel and Literature of the Americas. Watching them interact with students and colleagues has given me a strong sense of optimism about where the department might be ten or twenty years from now.

The second feeling that stands out is one of satisfaction. During this academic year, we have made important changes to the graduate and undergraduate curricula, adding courses that reflect the evolving shape of our discipline and our faculty—courses, for example, in Film and New Media, Television Studies, and Digital Culture. We have also added strength in more traditional areas, hiring 19th Century British specialist Alexandra Neel, who will join the faculty next September, after completing her Ph.D. at Princeton University. Thanks to the energy and organizational fortitude of various faculty members, the Department hosted several exciting events this year, including a symposium on “Trans-American Critical Perspectives,” in which internationally renowned scholars of South, Central, and North American literary studies convened to share their research. We also hosted an interdisciplinary lecture series and symposium on “Thing Theory,” in which anthropologists, art historians, and literary scholars discussed the nature and status of “materiality” within their respective disciplines. The Barbara and Carlisle Moore Distinguished Visiting Professor for 2006-'07, Robert Reid-Pharr of the City University of New York Graduate Center, spent a



productive and stimulating year with us. Professor Reid-Pharr contributed in a variety of ways to the intellectual life of the Department, teaching a doctoral seminar and organizing a series of guest lectures on the theme of Black male subjectivity. Needless to say, these events have

left me with a blend of exhaustion and exhilaration. As I look back at the academic calendar with deep satisfaction about what we have accomplished, I wonder how we fit it all in.

The final emotion that strikes me at the end of my first year as Department Head, and the most pronounced, is gratitude. I am grateful not only to my colleagues for their dedication to their work, which makes my own administrative task so easy, but also to our undergraduate and graduate students, who share our love of reading, analysis, interpretation, and debate, and thus make our vocation possible. I am also extremely grateful to our former Department Head, Warren Ginsberg, whose careful management of affairs leading up to this year left the Department in a strong and stable position. As Warren was always quick to point out, and as I now fully appreciate, members of the English Department office staff do most of the work that allows us to function effectively, and they do it remarkably well. I am grateful to all of them, especially Marilyn Reid and Susan Dickens, for tutoring me through my first year, and I hope to be less of a burden on them in the future. Finally, I would like to thank the many supporters of the English Department, friends and alumni without whom we would be unable to give students the experience they deserve. It is an unfortunate fact of life in public universities around the country that the sustained excellence of academic programs depends increasingly on donations from private individuals. The English Department is a case in point, and this year we placed funds donated by alumni to critical use: we created seminar-size classes for junior and senior English majors; we invited writers and critics from outside the university to participate in classes; we subsidized travel for graduate students to professional conferences; we distributed prizes for outstanding achievement by undergraduate and graduate students; we created a graduate student lounge; and we improved the compensation we offer to new Ph.D. candidates in the hope of recruiting the best and brightest future scholars to

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ENGLISH RISES TO THE CHALLENGE OF TEACHING WRITING, SPEAKING AND CRITICAL REASONING

We hear it often: one thing alumni, faculty, and employers seem to agree on is that many students graduate from college without sufficient ability to communicate effectively in speech and writing. There is less agreement, however, on why this is the case and what to do about it. The English Department has always taken writing skills seriously, in its writing-intensive literature curriculum and in its teaching of argumentative writing courses that fulfill University graduation requirements. A unique new program responds to the need to teach oral communication skills along with the emphasis on writing.

English faculty have created a new opportunity for students in any major to earn a Minor or a Certificate in “Writing, Speaking, and Critical Reasoning.” This new



James Crosswhite

program has taken two years to develop, under the leadership of Professors James Crosswhite and Anne Laskaya, the current and former Directors of Composition. Together with other faculty in rhetoric, English Professors Suzanne Clark and John Gage, Professor David Frank of the Honors College,

and Professor John Lysaker in Philosophy, they have designed a curriculum that provides an opportunity for students to develop practical communication skills along with a firm foundation of knowledge in the rhetorical, philosophical, and ethical principles of persuasive discourse. The new degree options are designed to provide students with an intensive, integrated program of coursework that includes rhetorical theory, argumentative writing, public speaking, and logic. This initiative began as a proposal by Crosswhite and Laskaya to the Tom and Carol Williams Fund for Undergraduate Education to develop a course sequence that would connect rhetoric, writing, speaking, and reasoning. A two-year grant from the Williams Council enabled Crosswhite and Laskaya to design the new curriculum and bring participating faculty together to discuss their respective interests in argumentation. Eight

participating faculty met for two summers to explore their research and teaching interests. Crosswhite offers this assessment of the faculty summer seminars made possible by the Williams Fund: “They were unforgettable experiences and shaped the curriculum of the new program from the ground up. The first seminar allowed colleagues from English, Philosophy, and the Honors College to take turns explaining the ideas and research that had most influenced our own thinking about reasoning and communication. We each selected core readings for the other participants to study, and then led the seminar through a discussion of them. In the second summer, we shared our own best teaching and learning practices with each other, sifting and refining them to find the best ways to cultivate both knowledge and practical ability in our future students. We were all surprised and delighted by how much we learned from each other.” These faculty seminars allowed the group to enter the process of curriculum design knowing each others’ teaching and research interests and points of view.

The design for the Minor and Certificate that eventually emerged mixed existing courses in research writing, advanced composition, and rhetoric with a small set of new courses. To complete the Minor, students must take 26 credit hours in courses in each of these areas: writing, rhetoric, and reasoning. For the Certificate, students must complete 36 credits in the same areas and take a senior capstone course.

The new courses include “Public Speaking as a Liberal Art,” “Oral Controversy and Advocacy,” “Rhetoric and Ethics,” “Inventing Arguments,” and “Reasoning, Speaking, Writing.” “Inventing Arguments” originated as an experimental course team-taught by Crosswhite and Professor Mark Johnson of Philosophy, also sponsored by the Williams Fund. The idea behind this collaboration was to bring together the ancient tradition of rhetoric and the latest research in cognitive science. “Rhetoric and Ethics” began as a course developed by John Gage when he served as the Coleman-Guitteau Research and Teaching Professor in the Oregon Humanities Center in 2003. This course gave students a philosophical background in uses and abuses of persuasive discourse, and enabled them to apply these to research interests of their own, which included ethics in literature, in political science, and in public health policy.

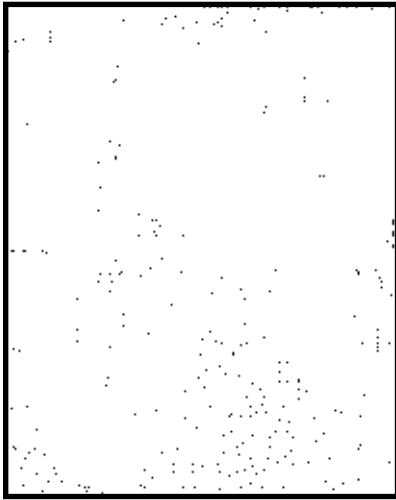


Anne Laskaya

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The new program returns public speaking courses to the University of Oregon, not taught here since the budget cuts brought on by “Measure 5” in the late 1980’s. The faculty wished to add such courses in a way that connects



oral discourse to the process of inquiry and written reasoning which already establishes the English Department’s composition program as among the nation’s outstanding writing programs. “This is not a version of Toastmaster’s,” says Professor David Frank, Honors College Professor and

Director of Forensics. “Public speaking is the art of effectively engaging a live audience in a process of reasoning about issues that matter in our lives. It is a liberal art.”

The new Minor and Certificate were enthusiastically supported by University curriculum committees and the University Senate, and were approved by the Provost in 2007. What sets the UO English Department’s new Minor and Certificate apart from other attempts to teach writing and speaking is the degree to which this program merges practical skills with knowledge of the traditional disciplines of rhetoric and logic. “Writing and speaking belong in the humanities curriculum insofar as they develop the habit of critical inquiry and a concern for the ethical dimension of public argument,” said Gage. “Rhetorical knowledge is fundamentally based on the goal of improving the health of public discourse. I like to think of rhetoric as promoting an awareness of the ecology of discourse, a perspective that has implications for teaching and for the processes that lead to reasoned assent.”

To introduce this new program to the national level, Gage, Crosswhite, Frank, and colleague Carolyn Bergquist gave a presentation at the annual Conference on College Composition and Communication held in New York City in March of 2007. Each spoke about a different aspect of the program to an audience of college faculty from every part of the country. Enthusiasm for the idea was widespread, and it is likely that other such programs will develop on the UO’s model, as has already happened in the field of argumentative writing.

The energies of this group of faculty now turn to teaching the courses they have successfully built into this new Minor and Certificate. But they have also been devoting time to planning an international conference on

“The Promise of Reason,” to be held in May of 2008 at the University of Oregon. With co-sponsorship from The Oregon Humanities Center, The Unesco Chair, The President’s Office, The College of Arts and Sciences, and the Department’s of Philosophy and Judaic Studies, among others, the English Department will host an international array of scholars from English, rhetoric, philosophy, and law to discuss topics such as legal argument and justice, rhetoric and human rights, argumentation as a substitute for violence, international diplomacy and conflict resolution, negotiated assent in public debate, and argumentation across cultures. The event promises to keep the need for reasoned debate at the forefront of our efforts to enable students to engage effectively in the complex issues being argued worldwide.

The new Minor and Certificate, and the planned international conference, are among the activities of the English Department’s Center for Teaching Writing, established in 1998 as a way to coordinate efforts campus-wide to improve student writing through research and teaching. If you are interested in supporting the efforts of the Center with a contribution, please contact its Director, John Gage, at 541-346-3922.

English Department Expands Course Offerings in Film and Media

Over the past five years, the English Department has hired two dynamic and accomplished Assistant Professors of Film and Media studies, increasing the Department’s scholarly strength and teaching power in these fields. Michael Aronson joined the Department in 2003 after earning a PhD in Cultural and Critical Studies from the University of Pittsburgh; his interests include early film, movie exhibition and reception, and New Media and digital cinema. Priscilla Peña Ovalle joined the Department in 2006 after earning a PhD from the University of Southern California School of Cinema-Television; her interests include the relationship between dance, race and sexuality in Hollywood film, the representation of Latina sexuality in popular media, and the intersections of gender, race and sexuality in multimedia. Aronson and Ovalle joined our senior film scholar, Associate Professor Kathleen Karlyn,



Michael Aronson

who received her PhD in Telecommunication and Film from the University of Oregon in 1992 and specializes in star studies, genre studies, and feminist theory.

This year, Karlyn, Aronson, and Ovalle have added five new courses to the English Department's offerings in film and media. These courses significantly expand and diversify opportunities for UO students to study film and media: they provide a well-rounded array of film and media studies courses at all instructional levels and in areas such as television and new media that are increasingly central to the field. The courses will allow the Department to better represent the current state of the field and the expertise of English faculty who teach and publish in it. The courses will serve not only undergraduate English majors interested in film and media, but English Majors and undergraduates from other majors who are earning a Certificate in Film and Media Studies, as well as Graduate Students in English pursuing a Structured Emphasis in Film and Media.

ENG 110 Introduction to Film and Media

This course studies basic critical approaches to film and media studies and provides students with an introduction to the analysis and interpretation of film and media. It adds to the existing introductory sequences currently offered by the department, including Introduction to Literature (104, 105, 106) and World Literature (107, 108, 109) and satisfies the University's General Education requirement in Arts and Letters.

ENG 380 Film, Media, and History

This course studies the historically changing institutions and industries that shape the production and reception of film and media. It builds on the broad historical survey offered in ENG 265-266, History of Motion Pictures, by more narrowly focusing on particular aspects of film and media history. This course also satisfies the University's General Education requirement in Arts and Letters.

ENG 381 Film, Media, and Culture

This course studies film and media as aesthetic objects that engage with various cultural categories and issues. Building on ENG 260: Media Aesthetics, it considers strategies of representation and interpretation in relation to communities defined by class, gender, race, and sexuality. This course satisfies the University's General Education requirement in Arts and Letters as well as its Multicultural requirement in Identity, Pluralism, and Tolerance.

ENG 485/585 Television Studies

Within the past decade, television studies has been fully integrated into cinema studies, as the boundaries between film and television continue to evolve in the rapidly changing landscape of contemporary media's screen culture. Approaching television as a crucial aspect of everyday life, this course considers television's institutional contexts and representational practices,

including such televisual genres as serials, news and "reality TV."

ENG 486/586 New Media and Digital Culture

This course considers various media emerging from computer-based and digital technologies and critically considers digital culture as comprised of texts and practices that provide new means of individual and collective story-telling and expressivity. It studies such topics as digital cinema, "films on phones," interactive games, Massive Multi-Player On-Line Simulations and other on-line communities.

For more information on the English Department's offerings and programs in Film and Media Studies see: <http://www.uoregon.edu/~engl/php/webpage.php?FilmStudies>



Kathleen Karlyn

Wonham

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Eugene. All of these initiatives are absolutely critical to maintaining the academic excellence of literary studies at the University of Oregon, and none of them would have been possible without generous support from the Department's friends and alumni. For this, my colleagues and I are sincerely grateful.

I look forward to another productive and challenging year in 2007-'08, and I invite you to stop by the main office in 118 Prince Lucien Campbell Hall if you are visiting campus.

*Henry B. Wonham
Professor and Department Head
Department of English*

English Department Hires Five New Assistant Professors in the Past Two Years

In the fall of 2005, **Lisa Gilman** returned to the University of Oregon, where she had earned her B.A. in 1987 with honors in Political Science and a Folklore and Ethnic Studies Certificate. She joined the UO English Department and Folklore program as a Folklore specialist after having taught in the Department of Performance



Lisa Gilman

Studies at Texas A&M University from 2003-05 and in the Department of Women's and Gender Studies at the University of Toledo from 2001-03. Gilman earned her Ph.D. in Folklore with a subspecialty in African Studies from Indiana University, Bloomington, in 2001. Her research and teaching interests include Folklore and gender, Folklore and sexuality, and African Folklore, dance, popular music and politics. She has published numerous essays on Folklore, popular music, and African dance, music, and politics, and has edited two special issues of the leading journal in the field, *Folklore Forum*, focused respectively on Folklore and Theory and Folklore and Instruction in Africa. She is currently working on a book, *Dancing in the Votes: Performance, Gender, and Politics in Malawi* as well as a project on the role music plays in the day-to-day lives of soldiers deployed to Iraq. In addition to teaching a range of courses in Folklore at UO, including Introduction to Folklore, Folklore and Gender, Folklore and Sexuality, African Folklore, and American Folklore, she is a participating faculty member in the UO's new African Studies Program.

A specialist in Victorian literature and culture, **Deborah Shapple** joined the English Department in the fall of 2005 after having earned her Ph.D. in Comparative Literature and Literary Theory from University of Pennsylvania, where she had been teaching as a Lecturer in the Departments of English, Women's Studies, and Comparative Literature. Her research and teaching interests include not only Victorian literature and culture, but also nineteenth- and twentieth-century British and Anglophone fiction, the history of the novel, empire, and the Gothic. Recently, Shapple published an essay in *Nineteenth-Century Literature* focused on "Artful Tales of Origination" in Olive Schreiner's celebrated late-nineteenth century South African novel, *The Story of an*

African Farm. Shapple's current project focuses on the aesthetics and economics of exchange between Victorian England and Anglophone Africa and builds on research she performed in London and South Africa. Her future projects include a book-length study on Victorian

fetishisms. Since arriving at UO in 2005, she has taught classes in Victorian gothic fiction, nineteenth and twentieth century English novel, Anglophone literature, and graduate courses on Victorian literature and critical theory, particularly theories of object relations. This year, Shapple helped organize and host a series of interdisciplinary lectures and panels of literary scholars, art historians, and anthropologists from UO and other universities who study the cultural and theoretical significance of things.

Enrique Lima returned this year to the University of Oregon, where he earned his B. A. with Honors in Comparative Literature in 2000, to join the English Department as a specialist in the field of the Literatures of the Americas. He earned his Ph.D. in Comparative Literature from Stanford University. In addition to his focus on the Literature of the Americas, his research and teaching interests include the nineteenth-century American novel, American studies, narrative theory, and the theory of the novel. Lima has recently published essays on the visibility of knowledge (in *Diacritics*) and on Kamau Brathwaite, T.S. Eliot, and the inter-dependencies of metropolitan and post-colonial texts (in a volume on the contemporary Caribbean poet Kamau Brathwaite). He is currently at work on a book entitled, *Forms of Conquest: Indian Conflict and the Novel in the*



Deborah Shapple



Enrique Lima

Americas. Along with teaching courses on nineteenth and twentieth century American novel, the Literatures of the Americas, and the nation and the novel this year, Lima organized and hosted a major symposium on Trans-American Critical Perspectives, which brought together leading scholars working in American and Latin American Studies to explore the changing landscape of the study of the cultures and literatures of our hemisphere.

Mark Quigley is a specialist in modern Irish



Mark Quigley

literature and culture and postcolonial literature and theory. Since joining the department in the fall of 2006, Quigley has been teaching courses in Irish and British literature from the nineteenth and twentieth centuries. He earned his Ph.D.

in English at UCLA and was teaching at the University of Nevada before coming to Oregon. He has recently published essays on the fiction of Samuel Beckett and autobiographies from the remote Blasket Islands off Ireland's southwest coast. He is currently working on two projects: an essay on West Coast hip-hop and the role of Irishness in the construction of late-twentieth-century US racial identities and a book project on Irish literature and the legacies of colonialism entitled *Empire's Wake: Representation and Resistance in Postcolonial Irish Writing*. In addition to teaching and advising students here in Eugene, he is working to expand opportunities for UO students to participate in the six-week summer program he directs in Galway, Ireland.

Priscilla Peña

Ovalle joined the English Department in 2006 after receiving her PhD from the University of Southern California School of Cinema-Television. Her primary research centers on the relationship between dance, race, and sexuality



Priscilla Ovalle

in Hollywood films. Her other research interests include the representation of Latina sexuality in public service health announcements and the intersection of gender, race and sexuality in multimedia. Ovalle's research interests are informed by media production experience. She received her bachelor's degree in film and interactive media production at Emerson College in Boston. Most recently, she collaborated with the Labyrinth Project at the Annenberg Center for Communication (USC) on various interactive DVD-Rom projects and installations, including *Tracing the Decay of Fiction: Encounters with a Film* by Pat O'Neill and *Three Winters in the Sun: Einstein in California* featured at the Skirball Cultural Center's major exhibition on Albert Einstein (2004-2005). Her teaching at Oregon has included courses on race and ethnicity in film, the Hollywood dance film, and music in television.

Graduate Studies Fund

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Graduate Studies, a permanent endowment designed to provide support for incoming graduate students during the first year of their Ph.D. program. Given that these students will typically go on to spend five years teaching undergraduate literature, film, folklore, and composition classes, this recruitment Fund will have a direct and sustained impact the quality of undergraduate education at UO. The best and brightest applicants for graduate study in English are likely to become some of the best and brightest teachers on this or any campus, and we want make sure they choose the University of Oregon. If you are interested in supporting this very important effort, please contact the English Department at 541-346-3911 or write the Department Head, Professor Harry Wonham, at wonham@uoregon.edu. Thank you!

The Newsletter of the University of Oregon English Department

Please e-mail us with your news or comments at:

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Or c/o Newsletter Editor

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Senior Professors Win Major Accolades

Suzanne Clark, professor of English and coordinator of the Department's literacy programs, has received the Wayne T. Westling Award, established by the University Senate in 2001 to honor faculty or staff who have provided long-term leadership and service to the university community. Recipients of the Westling Award have demonstrated service over a period of years to the University through participation in committees, advisory bodies, or faculty elective positions, and inspired leadership and commitment to the principles of faculty governance, participatory decision-making, and fostering a campus climate of inclusiveness and respect. In addition to her teaching and service for the English Department, where she coordinates our Community Literacy Program and Internships, Clark regularly teaches and performs service for the Women and Gender Studies program, the Environmental Studies program, the Comparative Literature Program, the Composition Program, and the Clark Honors College. Her service on University and Departmental committees is voluminous and she



Suzanne Clark

has just been appointed to the Provost's Council on Academic Excellence. She is the author of *Cold Warriors: The Crisis of Manliness and the Rhetoric of the West* (2000) and *Sentimental Modernism: Women Writers and the Revolution of the Word* (1991) and is currently at work on three book projects: *The Natural History of Modernism*; *The New Research*, a textbook integrating traditional research ideas and practices with the new electronic and virtual environments for research; and, with David Frank, *The Rhetorical Presidency of Robert D. Clark*, on the University's revered late President, Robert D. Clark, who led UO during the turbulent years of 1969–75, and for whom the University's celebrated Honors College is named; he was also Suzanne Clark's father.

Karen Ford, professor of English and Head of the Creative Writing Program, has won a 2007 Research Innovation Award, sponsored by the Office of the Vice President for Research. This award was developed to celebrate outstanding achievement by UO researchers in their chosen field of endeavor. An expert on nineteenth- and twentieth-century American poetry and poetics, Ford is the author of *Split-Gut Song: Jean Toomer & The*



Karen Ford

regularly teaches classes in nineteenth and twentieth century American poetry and literature, poetic form, African American literature, and women's literature. She is currently at work on a book about race and poetic form. The book tries, Ford explains, "to understand the processes by which some forms—the sonnet, ballad, haiku, or free verse, for instance—are 'racialized,' given a racial content or asked to do racial work in the literary culture." Ford's achievements as a researcher has been recently recognized and supported by an American Council of Learned Societies Yearlong Research Fellowship during 2005-06. She will use the UO Research Innovation Award to support a research trip to North America's most extensive haiku archive this summer as part of her work on the race and poetic form book project.

Louise Westling, Professor Emerita, English and Environmental Studies, is the 2007 recipient of the Charles E. Johnson Memorial Award, given annually to a faculty member who, by action and word as a teacher, scholar and citizen of the academic community has, over a period of years, exemplified commitment to the following principles affirmed by the life and career of Charles E. Johnson: (1) that freedom of speech and assembly holds a central position in American education; (2) that a university can



Louise Westling

Poetics of Modernity (2005) and *Gender and the Poetics of Excess: Moments of Brocade* (1997), as well as articles on Langston Hughes, the blues stanza and literary poetry, and forthcoming essays on American Haiku and the poetry of Gwendolyn Brooks. She

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Robert Reid-Pharr Serves as Third Barbara and Carlisle Moore Distinguished Professor of Ethnic Literatures

The Barbara and Carlisle Moore Distinguished Professorship was endowed by Professor Carlisle Moore and his wife Barbara in 1993. Carlisle Moore, a graduate of Princeton University, was a specialist in Victorian and modern literature who retired in 1976, after 31 years on the University of Oregon English Department faculty. He died in 1998 at the age of 87.

In 1995 Ian Duncan, a specialist in nineteenth century British fiction, was appointed the Moore Professor of English, a position he held until 2001 when he left UO for the University of California at Berkeley. Following the departure of Professor Duncan, the English Department voted to convert the Moore Distinguished Professorship into a visiting position so that eminent scholars could join the department for as much as one year to teach, lecture, and participate in the intellectual life of the University. This change was made in conjunction with a series of important actions designed to enhance and promote the study of ethnic literatures throughout the department.

Shari Huhndorf, an Associate Professor of English and participating faculty member of Comparative Literature, Ethnic Studies, and Women's and Gender Studies at UO, served as the first Moore Distinguished Visiting Professor in 2004-2005. A specialist in Native American literature and Cultural Studies, Professor Huhndorf is the author of *Going Native: Indians in the American Cultural Imagination* (2001) as well as recent articles on indigeneity, colonialism, and literary studies (2004), literature and the politics of Native American Studies (2005), and American Indian drama and the politics of performance (2006).

During the 2005-2006 academic year, Michael Hames-Garcia, Associate Professor of English, of Comparative Literature, and of Philosophy, Interpretation, and Culture at the State University of New York, Binghamton, joined the UO English faculty as the second Moore Visiting Professor. Hames-Garcia is the author of *Fugitive Thought: Prison Movements, Race, and the Meaning of Justice* (2004), and he has co-edited two other books, *Identity Politics Reconsidered*, with Linda Martin Alcoff, Satya P. Mohanty, and Paula M. L. Moya (2006) and *Reclaiming Identity: Realist Theory and the Predicament of Postmodernism*, with Paula Moya (2000). Hames-Garcia is now a permanent member of the UO English Department, and currently directs of the University's Ethnic Studies Program.



Robert Reid-Pharr

During the 2006-2007 academic year, Professor Robert Reid-Pharr of the City University of New York has been serving as the Moore Visiting Professor. Prior to arriving in New York, Reid-Pharr held teaching posts at Yale, Johns Hopkins, Chicago, and the Humboldt University of Berlin. Professor Reid-Pharr received his Ph.D. in American studies from Yale University and has been awarded fellowships from the Ford Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Humanities. His

first book, *Conjugal Union: The Body, The House, and the Black American* (1999), is a study of nationhood, domesticity, the black body, and gender in antebellum African-American literature and culture. His second book, *Black Gay Man: Essays* (2001), explores his own emotional and intellectual confrontations with the modern world. He is currently at work on his next book, tentatively entitled *Once You Go Black: Desire, Choice and Black Masculinity in Post-War America*, a study of African-American cultural and intellectual history in late twentieth-century America. While serving as the Moore Professor at UO this year, Reid-Pharr taught a graduate seminar on the intersections of race and gender, conducted a series of faculty colloquia, and organized a visiting lecture series.

Focused around the topic of Race and Masculinity, Professor Reid-Pharr's Moore lecture series featured three distinguished scholars from across the United States, each of whom gave a fascinating public lecture and a rigorous faculty colloquium. Shelly Eversley, Associate Professor of English at Baruch College, City University of New York, gave a lecture titled, "Richard Wright's Postcards from Africa: Black Women's Bodies and the Emergence of the Cosmopolitan Male." She specializes in twentieth century African American literature and culture. Her recent book, *The "Real" Negro: The Question of Authenticity in Twentieth Century African American Literature* (2004) will be followed soon by *Integration and Its Discontents: Postwar Black American Writing, 1944-1968*. Alexandra Juhasz, Professor of Media Studies at Pitzer College, gave a lecture titled, "I'm Still Here": Gay Men of Color and the Revisioning of AIDS," which included viewing of two video documentaries on race and AIDS. Professor Juhasz is the author of *AIDS TV: Identity, Community and Alternative Video* (1995); *Women of Vision: Histories in Feminist Media* (2001); and co-

Robert Reid-Pharr

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editor (with Jesse Lerner) of *F is for Phony: Fake Documentary and Truth's Undoing* (forthcoming). Robin Kelley, Professor of History and American Studies and Ethnicity at the University of Southern California, gave a lecture titled, "Black and Tan Fantasies: Visualizing Race and Masculinity Through the Dark Shades of Jazz." Professor Kelley is the author of several books focusing upon African-American history and culture as well as race relations including *Yo' Mama's DisFunktional!: Fighting the Culture Wars in Urban America* (1997) and *Freedom Dreams: The Black Radical Imagination* (2003).

Finally, as part of his duties this past year, Professor Reid-Pharr also served on the departmental search committee for his successor, the fourth Moore Distinguished Professor of Ethnic Literatures, who will join the English Department this coming fall. After a careful review of applications from a range of eminent candidates, the search committee unanimously recommended and department faculty approved Professor Chadwick Allen, Associate Professor in the Department of English, the Ohio State University for the position. Professor Allen's areas of interest are postcolonial literatures and theory; American Indian and New Zealand Maori literatures and cultures; and frontier studies and western literature. He is the author of *Blood Narrative: Indigenous Identity in American Indian and Maori Literary and Activist Texts* (2002), a comparative study of post-World War II literary and activist texts by New Zealand Maori and American Indians—groups who share much in their responses to European settler colonialism. Allen has also published numerous articles on postcolonial theory, the discourse of treaties, and the construction of contemporary American Indian and Maori identities in range of leading scholarly journals including *American Quarterly*, *Western American Literature*, and *American Literature*. Among his duties when he serves as the English Department's Moore Distinguished Visiting Professor next year, Allen will teach a course for advanced English majors and graduate students in English on "Global Indigenous Literatures," organize and host a public symposium featuring a group of leading scholars on Indigenous literatures from other universities, and give a series of public lectures based on his own scholarly research.

Senior Professors

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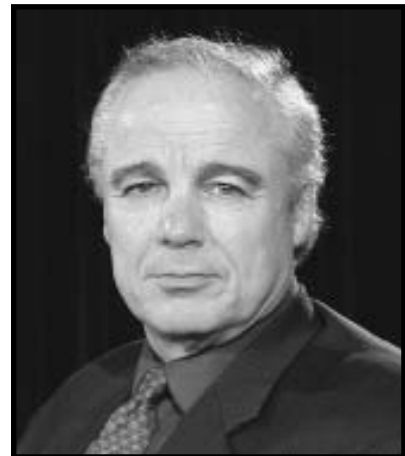
and must adapt to accelerating social change and thought while maintaining its basic and unique objective—the nurturing, promotion and fostering of new knowledge and the learning process; (3) that a liberal university is, in Johnson's words, "a place where it is possible to bring up for examination all ideas, good and bad, offensive and

inoffensive, well expressed or badly expressed, in the firm conviction that through this process those of value will find ultimate acceptance, in a free-enterprise democracy, and those of little or no worth will find their ultimate place in the wastebasket"; and (4) that, as Thomas Jefferson said about universities, and as Johnson insisted about his, "...here we are not afraid to follow truth wherever it might lead, nor to tolerate error so long as reason is left free to combat it." Westling is renowned among undergraduates, graduate students, and university administrators for embodying these ideals. She regularly teaches classes in modern British and American literature, ethnic American literatures, and literature and the environment. She is the author of *Sacred Groves and Ravaged Gardens: The Fiction of Eudora Welty, Carson McCullers, and Flannery O'Connor* (1986); *Eudora Welty* (1989); and *The Green Breast of the New World: Landscape, Gender and American Fiction* (1996) as well as essays on William Faulkner, Virginia Woolf, and "Green Humanism." Westling's current research focuses on ecophenomenology and literature, specifically embodiment and place in Woolf, Faulkner, and Eudora Welty.

Steven Shankman, Distinguished Professor in the College of Arts and Sciences, Professor of English, and Director of the Oregon Humanities Center, has been named the UNESCO (United Nations Educational, Scientific and Cultural

Organization) Chair in Transcultural Studies, Interreligious Dialogue, and Peace at the University of Oregon. Shankman will serve as the first United States Chair in UNESCO's Intercultural Dialogue Program, joining fifteen other Chairs world wide.

As Chair of the Intercultural Dialogue Program, Shankman will propose and organize an on-going series of conferences and symposia, in collaboration with a number of cultural and academic centers around the world, focused on ethics, comparative religion, interreligious dialogue, comparative literature, philosophy, law, and peace studies. At the beginning of June, he goes to Almaty, Kazakhstan to attend a UNESCO conference on intercultural and interreligious dialogue in Central Asia where he will meet some of the other Chairs in UNESCO's Intercultural Dialogue Program. A prolific scholar, Shankman has published four single-authored books: *Kindred Verses* (a volume of poetry; 2000); *In Search of the Classic: Reconsidering the Greco-Roman Tradition, Homer to Valéry and Beyond* (1994); and



Steven Shankman

Pope's "Iliad": Homer in the Age of Passion (1983), and has another book forthcoming from State University of New York Press, entitled *Other Others: Levinas/Literature/Transcultural Studies*.

English Department Notes Faculty News

Mike Aronson's book manuscript, *Nickels & Steel: Pittsburgh at the Movies, 1905-1923*, has been accepted for publication by the University of Pittsburgh Press. He also received a 2007 Oregon Humanities Teaching Fellowship and published an article, "Film History, Family History: Dad and the Telenews Theater Corporation," coauthored with his father, Dr. Nathan N. Aronson, and sister, Jennifer Aronson, MLS, in *Film History* (Spring 2007).

Last year, **Martha Bayless** won a Williams Award for Undergraduate Education to design and teach the new course "The Medieval Feast in Theory in Practice," which she taught this past fall. Students in the class studied a feast held in Barley Hall, York, England, in 1483 (a real townhouse which has been restored to its 1483 form and which one can visit in York). At the end of the class students reenacted the feast, which involved authentic food, clothing, entertainment, and social relations (some students were peasants, some workers, some gentry). This year, Professor Bayless won a Sherl K. Coleman and Margaret E. Guitteau Teaching and Research Fellowship from the Oregon Humanities Center, to do research and teach a course on oral literature. This spring, she taught the class, "Oral Traditions in Ancient and Modern Literature." One option students had for the fieldwork project was to reenact the "final exam" of a medieval Irish bard, and compose an oral epic overnight in a darkened room, and then recite it for the class (without writing it down

at any point in the process). Nearly half the seminar chose this option, and produced some amazing oral epics, based on traditional forms from the *Odyssey* to *Star Wars*.

Louise Bishop, Honors College, was granted indefinite tenure as Associate Professor this spring, and her book, *Words, Stones, & Herbs: The Healing Word in Medieval and Early Modern England*, will appear from Syracuse University Press in the fall.

Tina Boscha, instructor, won a 2006 Leslie Bradshaw Literary Fellowship (one of Oregon Literary Arts' annual Literary Fellowships) and a Center for the Study of Women in Society (CSWS) Faculty/Staff Research Grant. Both awards support the revision of her novel in progress, *River in the Sea*.

Suzanne Clark has received the Wayne T. Westling Award, established by the University Senate in 2001 to honor faculty or staff who have provided long-term leadership and service to the university community. Professor Clark has also been appointed to the Provost's Advisor Council on Academic Excellence (see related story on special accolades for Senior Professors).

James Crosswhite has an essay, "Giving Friendship: The Perichoresis of an All-embracing Service," forthcoming in *Emerson and Thoreau: Figures of Friendship*, a collection of essays edited and introduced by University of Oregon Professors, John Lysaker (Philosophy) and **William Rossi** (English) and based on the "Figures of Friendship in Emerson and Thoreau" conference organized by Professors Rossi and Lysaker and sponsored by the English and Philosophy Departments last May.

Dianne Dugaw published an article, "On the 'Darling Songs' of Poets, Scholars, and Singers: An Introduction," in a special double issue of *The Eighteenth Century: Theory and Interpretation* on Balladry in the 18th Century (2007). She also has a book chapter, "Early

Warrior Women Across the Seas," forthcoming in *Ballads and Broadsides in Britain, 1500-1800*, Anita Guerrini and Patricia Fumerton, eds. (2008).

Karen Ford has three articles forthcoming: "The Sonnets of Satin-Legs Brooks," forthcoming in *Contemporary Literature*; "Marking Time in Native America: Haiku, Elegy, Survival," forthcoming in *American Literature*; and "The Lives of Haiku Poetry: Self, Selflessness, and Solidarity in Concentration Camp Haiku," forthcoming in *Poetry, Politics, and the Profession*, University of Illinois Press. Professor Ford also received a University of Oregon 2007 Research Innovation Award sponsored by the Office of the Vice President for Research (see related story on special accolades for Senior Professors).

Lisa Freinkel, English and Comparative Literature, won a University of Oregon Summer Research Award that she will use to study intensive Japanese at Middlebury College (for a project on Shakespeare and Japan). She also published "Art Spiegelman," in *Visual Communication Quarterly* (Fall 2007), which grew out of the Comparative Literature Program's Reading Project during the 2005-2006 academic year on comics, 9/11, peace, justice and the role of the humanities in our confusing and tumultuous modern age.

John Gage published "Vestiges of Letter-Writing in Composition Textbooks, 1850-1910," in *Letter-Writing Manuals from Antiquity to the Present*, Carol Poster and Linda Mitchell, eds. (forthcoming, 2008). In May 2008, he gave the keynote address, "Expansive and Restrictive Conceptions of Rhetoric" at the Fuzhoa Forum on the Interdisciplinary Development of Rhetoric in China, held at Fujian Normal University in Fuzhoa, China.

Miriam Gershow, instructor, published a short story in *Quarterly West*, has another story forthcoming in the *Georgia Review*, and has had a

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Faculty News

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story nominated for a Pushcart Prize. She also received a Fiction Fellowship from Oregon Literary Arts.

Kathleen Karlyn has secured an advance contract from the University of Texas Press for her new book in progress, *Unruly Girls, Unrepentant Mothers*. She will also be giving a talk on her research to University of Oregon alumni in the film industry at the "Hollywood Ducks" gathering in Los Angeles on June 13, sponsored by the University of Oregon Foundation.

Anne Laskaya organized a panel at the International Congress on Medieval Studies, May 2007: "Reading the Breast: Art and Literature of the Late Middle Ages" and has been invited to give a paper: "Object and Objective: Teaching the Middle" by the Consortium for the Teaching of the Middle Ages and the Journal, *SMART* (Studies in Medieval and Renaissance Teaching).

David Li published an article, "Capturing China in Globalization: Autonomy, Dependency, and Equality in Zhang Yimou's Cinema," in *Texas Studies in Language and Literature* (Fall 2007). He also received an Oregon Humanities Center Fellowship for the spring of 2008 to work on his book in progress, *Globalization on Speed: Economy, Emotion, and Ethics in Contemporary Chinese Cinema*.

This spring, **Ernesto Javier Martinez**, Ethnic Studies, Women's and Gender Studies, and English, was awarded the Outstanding Faculty Award from the Office of Multicultural Academic Support. He was also awarded a Center for the Study of Women in Society (CSWS) Development Grant in support of a writing institute that he will be coordinating next year for University of Oregon faculty working in the field of queer studies.

William Rossi had an essay, "Following Thoreau's Instincts," reprinted in *More Day to Dawn: Thoreau's Walden for a New Century*,

ed. Sandra Petrulionis and Laura Dassow Walls (2007). The third, much-revised edition of his Norton Critical Edition of Thoreau's *Walden, Civil Disobedience, and Other Writings* will be published in December 2007. Professor Rossi has also co-edited and introduced, with Professor John Lysaker, Philosophy, the forthcoming volume, *Emerson and Thoreau: Figures of Friendship*, which features essays originally presented as part of the "Figures of Friendship in Emerson and Thoreau" conference organized by Professors Rossi and Lysaker and sponsored by the English and Philosophy Departments last May.

In June 2006, **Gordon Sayre** was promoted to Full Professor. That same month, he and two colleagues in Chicago were awarded a \$75,000 grant from the National Endowment for the Humanities to complete an English translation of Dumont de Montigny's 1747 manuscript memoir of his life as a marine officer and colonist in Louisiana. An article on the memoir, by Sayre, Carla Zecher and Shannon Dawdy, "A French Soldier in Louisiana: The Memoir of Dumont de Montigny," has been published in *The French Review* (May 2007).

This past year has been especially productive for **Steven Shankman**. His single-authored book, *Other Others: Levinas/Literature/Transcultural Studies* is forthcoming from SUNY Press. He co-edited with Amiya Dev, *Approaches to Higher Narrative: An Intercultural Approach*, which is forthcoming from Pearson Education press, and which includes an essay of his, "Prosaic Profundity: The Dream of the Red Chamber and Clarissa as Higher Narratives." He co-edited with Paul Allen Miller a special issue of *Comparative Literature Studies* on Classics and Contemporary Literature/Culture/Theory (2006). He published "The Promise of Language in the Depths of Hell: Primo Levi's 'UlyssesCanto' and Inferno 26," in *International Readings on Theory, History and Philosophy of Culture*

(2006). He also has a number of essays forthcoming: "China and Colette Brunschwig's Art of Witnessing," *Journal of Literary Theory and Aesthetics* Jinan, China (in Chinese); "Pope's Homer and the Shape of Pope's Poetic Career," in *The Cambridge Companion to Pope*; "Ghosts and Responsibility: The Hebrew Bible, Confucius, Plato," forthcoming in a volume on ghosts in the ancient world, ed. Mu-chou Pu, Academia Sinica Publications. Four of his book reviews were published or are forthcoming. He also published a poem, "On Rembrandt's Sacrifice of Isaac, 1635, at the Hermitage, St. Petersburg, Russia," *Literary Imagination* (Winter 2006), and has another poem, "The Road to Bauska," forthcoming in *Poetica Magazine*. In addition to his many publications, Professor Shankman will shortly be named UNESCO Chair in Transcultural Studies, Interreligious Dialogue, and Peace (see related story on special accolades for Senior Professors).

Sharon Sherman, Folklore and English, co-edited with Mikel Koven a special double issue of *Western Folklore* on Film and Folklore. She directed two videos: *Inti Raymi en Quinchuqui*, on an indigenous syncretic festival in which Otavaleños celebrate San Juan and San Pedro, the Incan June solstice, and the harvest corn and sun; and *Barre Lopez and Barre Toelken: A Conversation*. Professor Sherman also published three articles: "From Romanticism to Reflexivity in the Films of Jorge Preloran," in *Memories of the Origins of Ethnographic Film*, ed. Beate Engelbrecht (2007); "An Expanded View of Film and Folklore," in the Film and Folklore Special Issue of *Western Folklore* (2006); and "Focusing In: Film and the Survival of Folklore Studies in the 21st Century" (The 2004 Archer Taylor Memorial Address) in *Western Folklore* (2004), which has also been translated into Chinese and reprinted in *Minjian Wenhua Luntan* (*Forum on Folk Culture, China*) 2005.

Richard Stein's essay "National Portraits" is forthcoming in *Victorian Prism: Refractions of the Crystal Palace*, to be published by University of Virginia Press in June. At the 22nd annual meeting of Interdisciplinary 19th-century Studies, an organization Professor Stein founded (and where he continues to serve on the executive board), the final plenary session paid tribute to his contributions to INCS (the session was titled Interdisciplinarity Today—in honor of Richard Stein). One of the speakers on the panel was Alexis Easley, one of Professor Stein's former University of Oregon doctoral students, who spoke for herself and a number of other former UO graduate students.

Cynthia Tolentino's book manuscript, "Subjects of Interest: Narratives of Race and United States Empire, 1940-1960," has been accepted for publication by the University of Minnesota Press.

Visiting Assistant Professor, **Melissa Walter**, published an article, "Drinking from Skulls and the Politics of Incorporation in Early Stuart Drama," in *Arizona Studies in the Middle Ages and the Renaissance* (2006). She also has a book chapter, "Dramatic Bodies and Novelistic Spaces in Jacobean Tragedy and Tragicomedie," forthcoming in a volume titled, *Border Crossings in Early Modern Theater*.

Louise Westling published an article, "Darwin in Arcadia: Brute Being and the Human Animal Dance from Gilgamesh to Virginia Woolf," in an *Anglia* special issue on Literature and Ecology (2006), and a book chapter, "Literature, the Environment, and the Question of the Posthuman," in *Nature in Literary and Cultural Studies: Transatlantic Conversations on Ecocriticism* (2006). Professor Westling is also the 2007 recipient of the University of Oregon Charles E. Johnson Memorial Award (see related story on special accolades for Senior Professors).

Daniel Wojcik, Folklore and English, published a book chapter, "Pre's Rock: Pilgrimage, Memory,

and Runners' Traditions at the Roadside Memorial for Steve Prefontaine," in *Shrines and Pilgrimage in Contemporary Society* edited by Peter Jan Margry (2007). He has an article forthcoming in the journal, *Western Folklore*, entitled "Outsider Art, Vernacular Traditions, Trauma, and Creativity" (Fall 2007), and he published several entries in *The Encyclopedia of American Counterculture* (on "Ska," "People's Temple," "Graffiti," and "Psychobilly"). In winter 2007, Professor Wojcik received a Research Fellowship from the Oregon Humanities Center and was awarded an Oregon Humanities Center Teaching Fellowship for his proposed course "Apocalypse Culture: Contemporary Perspectives on Apocalyptic and Millennialist Worldviews" to be taught during Winter 2008. In spring 2007, he organized and presented the film series, "Youth and Subculture Films" on campus. Professor Wojcik also recently became the Director of the University of Oregon Folklore Program, and was elected President of the Western States Folklore Society.

Harry Wonham published a review essay, "What Is a Black Author? A Review of Recent Charles W. Chesnutt Studies" in *American Literary History* in fall 2006. He also has an essay, "Thoreauvian Friendship: An Exercise of the Rarest Imagination," forthcoming in *Emerson and Thoreau: Figures of Friendship*, a collection of essays edited and introduced by University of Oregon Professors, John Lysaker (Philosophy) and **William Rossi** (English).

Graduate Student News

Amanda Adams received the Rudolf Ernst Fellowship for 2007, and *The Southern Literary Journal* is going to publish her article, "'Painfully Southern': Gone with the Wind, the Agrarians, and the Battle for the New South" later this year. She has also accepted

a one-year visiting assistant professorship at Miami University, Ohio, her undergraduate institution.

Tiffany Beechy, who will defend her dissertation during summer term, has accepted a tenure-track position as an assistant professor at the University of North Florida.

Mandolin Brassaw presented a paper entitled "Revising Utopia in Toni Morrison's *Paradise*" this April at the 5th Annual Cultural Studies Conference in Portland, and will present "Sacred Spaces: Feminist Revisions in *Paradise*" this July at the 5th International Conference on New Directions in the Humanities in Paris.

Brianne Bridegum has been chosen to receive the 2007-08 College of Arts and Sciences Scholarship.

Marci Carrasquillo has accepted a tenure-track position teaching American literature and Ethnic American literatures at Simpson College, a private liberal arts college near Des Moines, Iowa.

Teresa Coronado has agreed to be next year's Assistant Director of the Center for Teaching Writing, replacing Lesley Wooten-Wallace. Her main job will be coordinating all the activities related to the Promise of Reason Conference in May of 2008.

Larissa Ennis was awarded an Oregon Humanities Center Doctoral Research Fellowship for dissertation work next year. She will be working on a dissertation entitled "Melodramas of Ethnicity and Masculinity: Generic Transformations of the American Screen Gangster, 1971-2006."

Janet Fiskio received both the Risa Palm Graduate Fellowship in Arts and Sciences and a University Scholarship. She will present "Epistemology and Voice in Environmental Justice Literature" in June at the Association for the Study of Literature and Environment conference in Spartanburg, SC. Fiskio is also going to Mexico in June and July to work with writer and ethnobotanist Gary Paul Nabhan as part of her dissertation research.

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Graduate News

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Craig Franson has accepted a tenure-track position at La Salle University in Philadelphia where he will be Assistant Professor of English Literature and Director of the Freshman Writing Program.

Joshua Grenzsund presented a paper entitled "Parallels in Paradise Myth: Milton and the Unabomber" at the 2007 Cultural Studies Association Conference in Portland.

Darlene Hampton presented a paper entitled "Producing, Distributing and Reproducing Music Videos: (Re) Constructing the Adolescent Experience on and off MTV" at the fifth annual Media in Transition conference at MIT in Cambridge.

Rachel Hanan received the Everett Del Monte Scholarship from the College of Arts and Sciences for 2007-2008 and a General University Scholarship.

Marcus Hensel presented "You Are What You Eat: The Grendelkin, Diet, and the Making of a Monster" at the Medieval Association of the Pacific, March 3rd at UCLA.

Tamara Holloway presented two papers this past academic year. The first, "'The noise of the mourning of a mighty nation': Burying the Duke of Wellington," was presented at the Romantic and Victorian Entertainments Conference at the University of South Carolina. The second, "'Bury the Duke': The Funeral of the Duke of Wellington," was presented at the ORELS conference at the University of Oregon.

For summer 2006, **Sarah Jaquette** was awarded a Center on Diversity and Community Summer Research Award to conduct research in Arizona on immigration and the environment. She presented a preliminary version of that project, "Endangering Organ Pipe?: Immigration and the Environment on the Arizona-Mexico Border" at the Association for Pacific Coast Geographers conference in Eugene last September, and presented a

version reflecting her research in Arizona at the Association of American Geographers conference in San Francisco in April, 2007, which she had received a Graduate Research Award to attend. She organized a panel on "Corporeal Environmental Justices" for this year's Association for the Study of Literature and the Environment conference in Spartanburg, SC this June, where she will present "Wheelchair Wilderness: The Corporeal Unconscious of American Environmentalism," as well as "Performing Ecological Legitimacy" at an Environmental Justice/Environmental Identities pre-conference workshop. Her proposal for ENV5 411: Environment, Identity, and Popular Culture was approved last year, and she is teaching the course this term.

Michelle Kohler has accepted a tenure-track offer from the English Department at Tulane University.

Russ Meeuf has been awarded a 2007-08 Charles A. Reed Fellowship from the College of Arts and Sciences and a research grant from the Center for Asian and Pacific Studies to do archival research this summer. He has also won a CoDaC/CSWS Award under the CoDaC Graduate Summer Research Awards for 2007-08 to support research on his project, "John Wayne, Transnational Stardom and Global Hollywood in the 1950s." In addition, his essay "Critical Localism, Ethical Cosmopolitanism, and *Atanarjuat, The Fast Runner*" has been accepted for publication in *Third Text*.

Raphael Raphael presented "Staring at Beautiful Monsters: Freakshow Spectatorship, Film and the Grotesque Body" at the 2007 Conference of the Society for Cinema and Media Studies in Chicago, and "Freaking the Nation: Freakshow Spectatorship, Film and the Grotesque Body" at the 2007 Conference for the Cultural Studies Association, in Portland. He also received a Department Research Grant and a CSWS Travel Grant

Tony Robinson's book of poetry, *Brief Weather & I Guess a*

Sort of Vision, was published last fall by Pilot Books. He is also, for the second year running, a finalist for the National Poetry Series, one of the more prestigious prizes in the relatively small poetry field, for his unpublished manuscript, *Wintered*.

Tristan Siple won the Fall 2006 Sarah Harkness Kirby Award for "The Revenge of Swamp Thing: Marshes and Industrial Capitalism in Great Expectations" for Professor Shapple's Victorian Words and Things graduate seminar. He published a review of Margaret Atwood's *Oryx and Crake* in the journal *Capitalism, Nature, Socialism* (Sept 2006). Siple was also selected to attend the annual Dickens Universe conference at UC Santa Cruz, July 28-Aug 4, 2007, and was recently nominated to run for a position as a graduate student representative (Regional Rep. for Western U.S.) to the MLA Delegate Assembly. He presented "A 'Natural History' of Agribusiness: Caribbean Sugar and the Ideology of Productivity" at the Cultural Studies Association Conference in Portland, and will present a paper entitled "Throwing the Body into the Machine: Disability, Pollution, and Economy in Davis's Life in the Iron Mills" at the Association for the Study of Literature and Environment Conference in June 2007.

Carter Soles's paper entitled "A Stalker's Odyssey: Arrested Development, Gay Desire, and Queer Comedy in CHUCK&BUCK" was published in *Jump Cut* (Spring 2007) www.ejumpcut.org/home/html. He also received a Center on Diversity and Community (CoDaC) Graduate Research Grant and an English Department Graduate Research Award.

Kelly Sultzbach has been named a University of Oregon Humanities Center Graduate Research Fellow for 2007-08. Her dissertation project is called "Nature Replies in a Modern Voice: The Relationship between Humans and the Environment in the Work of E. M. Forster, Virginia Woolf, and W.H. Auden."

Ben Waller presented “Parody and the Apocalypse: A Generic Analysis of the ‘Apocalypsis Goliae’” at the 42nd International Medieval Congress in Kalamazoo, having received the Graduate School grant to help him travel there. Waller has also accepted a one-year position as Visiting Instructor of English at Hastings College in Nebraska.

Erin Young presented “‘Demand to be a wife, not a mistress’: The Asian Heroine’s Ascent to British Womanhood in the Interracial Historical Romance Novel” at the Cultural Studies Association Conference in Portland this past April.

Alumni News

Rachel Dresbeck (M.A. 1992, Ph.D. 1998) recently published *Oregon Disasters: True Stories of Tragedy and Survival* (2006). She is also the coauthor of *Insiders’ Guide to Portland, Oregon* and *Insiders’ Guide to the Oregon Coast*.

Julia Hammond (Ph.D. 2006, with an emphasis in folklore) is currently an Instructor of English and Folklore at the Art Institute in Portland, OR. Her areas of specialization include 20th literature and folklore, intersections of personal and popular narratives, the American West, modernity, class conflict, the literature of the road and community art. Her dissertation, “Homelessness and the Postmodern Home: New Cultural Narratives,” traces the invention of our current vernacular narratives of poverty through the metaphors of homelessness and the home. By analyzing personal and popular narratives of homelessness and poverty and their relationship to popular American notions of home, Hammond demonstrates that popular narratives of poverty always reflect the historical socioeconomic and psychological situation of the richer classes. Homelessness, a new narrative of poverty imagined during

the late 1970s and after, is no exception.

Robert Glenn Howard (Ph.D. 2001, with an emphasis in rhetoric and folklore) is an assistant professor in the Communication Arts Department at the University of Wisconsin in Madison and currently serves as Associate Director of the University’s Folklore Program. He teaches courses on rhetoric, communication technologies, religion, and folklore. He has introduced new courses on folklore and technology as well as taught graduate seminars ranging from the rhetorical theory of Kenneth Burke to the methods of online ethnography. Professor Howard’s research focuses on everyday expressive communication in network technologies. He has published across four fields including articles in *Journal of Church and State*, *Journal of the American Society for Information Science and Technology*, *Journal of Folklore Research*, and *Journal of Media and Religion*. He has published on topics ranging from networks of pet Websites to the involvement of the printing press in the Protestant Reformation. Since 1994, his primary research interest has been an ethnographic study of the emergence of conservative evangelical Christian communities online. Based on this research, he is currently completing a book manuscript, *Digital Jesus: The Emergence of Christian Fundamentalism on the Internet*.

Scott Knickerbocker (Ph.D. 2006), who has been teaching in the University of Oregon English Department this past year as a Post-Doctoral Fellow has an article, “Emily Dickinson’s Ethical Artifice,” forthcoming in *ISLE* (Interdisciplinary Studies in Literature and the Environment).

Matthew Luskey (Ph.D. 2003), who has been teaching in the Interdisciplinary Writing Program at the University of Washington, has just accepted a tenure track job in English at San Francisco State University.

Sara McCurry (Ph.D. 2005), who has been teaching in the Liberal Studies Department at the Art Institute of California-San Diego, has just accepted a tenure-track job at Shasta College in Redding, the job and location of her dreams.

Last July, **Chris Perdue** (B.A. 2005) won second place in the national Robert Benchley Society Award for Humor Competition. Judges for the competition, including the popular columnist and humorist Dave Barry, praised Perdue’s essay for its success at emulating the style of the award’s namesake and inspiration, Robert Benchley, a renowned critic and satirical writer of the early twentieth century.

Alice Persons (B.A. 1973, M.A. 1976) left Oregon after graduate school and moved first to Wisconsin, then Boston, then Portland, Maine, where she has lived since 1983. She earned a J.D. from the University of Maine School of Law in 1986. She has taught English in high school and several colleges, and works for a legal publisher. She is the co-editor and publisher of Moon Pie Press, a small poetry press based in Maine, which has published 2 books. Eight of their poems have been read by Garrison Keillor on the Writer’s Almanac on National Public Radio. She has published two poetry chapbooks of her own, *Be Careful What You Wish For* and *Never Say Never*. The press website is www.moonpiepress.com. You can contact her at moonpiepress@yahoo.com.

Danny Strieff (B.A. English, 1999) has just completed his M.A. in history of international relations at the London School of Economics with distinction. His M.A. dissertation, which focused on British policy in Palestine during the Mandate period, was given the year’s highest mark and thus won the department’s annual prize for best dissertation. His professors have encouraged him to submit the paper to journals for publication and have

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encouraged him to apply to their PhD program. Meanwhile Streiff continues his career in journalism, as a writer/editor/producer for MSNBC.com and NBC News in London.

David Sumner (Ph.D. 2000) was recently granted tenure and promoted to Associate Professor of English at Linfield College. He also recently received a Fulbright fellowship and will spend spring semester teaching two courses at the University of Bayreuth in Germany: “Western Dreams and Western Landscapes” and “Literature and the Object World: Empiricism, Ethics and American Nature Writing.”

Jeannie Banks Thomas (Ph.D. 1992, with an emphasis on folklore) is now a Professor of English and Folklore and Director of the Folklore Program at Utah State University. Her work focuses on gender, legend, and material culture. Her book publications include *Naked Barbies, Warrior Joes, and Other Forms of Visible Gender* (2003); *Featherless Chickens, Laughing Women, and Serious Stories* (1997) winner of the Elli Königs-Maranda Prize; and *Haunting Experiences: Ghosts in Contemporary Folklore* (forthcoming from Utah State University Press) with Diane Goldstein and Sylvia Grider.

Nicholas Wallerstein (Ph.D. 1989) has been promoted to full professor in the Department of English at Black Hills State University, located in the scenic northern Black Hills of South Dakota. Wallerstein, who has fifteen scholarly publications, teaches Shakespeare, survey of early British literature, and various rhetoric classes. He also teaches a course in western religions (he holds a graduate degree in theology from Harvard). He lives with his wife, Jean (an occupational therapist), and his two stepchildren, in Spearfish, SD.

FEEDING THE ANCESTORS

By James Earl

Sometimes I fall into a reverie at my desk, staring out the window at the clouds, or at the Coburg hills. And when that happens I sometimes remember my Greek Philosophy professor back in college, Dr. Fell. He used to stare out the window as the class sat waiting for an answer to a question. I remember wondering if it were a pose. Perhaps it was intended to remind us of Socrates, who would stand on the street-corner staring vacantly at the sky for hours. Pose or not, though, here was someone who turned cloud-watching into a high vocation. He actually got paid for it. He could just say, “Excuse me, I’m thinking.”

An anthropologist named Dan Sperber, in a book on the Dorze tribe of Ethiopia, tells a little story of his childhood that I like. He says,

A scene marked my childhood: my father was seated in an armchair in the lounge, completely motionless, his hands empty, his eyes fixed on nothing. My mother whispered to me: “Don’t bother your father, he’s working.” This worked on me. Later, I too became a scholar, I went to Ethiopia as an ethnographer and I heard a Dorze mother whisper to her son: “Don’t bother your father, he’s feeding the ancestors.”

Like Sperber and Dr. Fell, I too become a professor, though I became an English professor. I like to sit quietly, alone, for hours, over a book, feeding the ancestors. It’s an irony that professors share among themselves daily, however—even English professors, or perhaps particularly English professors—that somehow we just don’t have much time any more to read. Life seems to have speeded up.

I dream of reading the way Machiavelli described it during the boom years of Italian humanism in the fifteenth century.

Evenings I return home and enter my study; and at its entrance I take off my everyday clothes, full of mud and dust, and don royal and courtly garments; decorously reattired, I enter into the ancient sessions of ancient men. Received amicably by them, I partake of such food as is mine only and for which I was born. There, without shame, I speak with them and ask them about the reason for their actions; and they in their humanity respond to me.

I’ve known that feeling. Thirty-three years ago, when I got my first sabbatical leave, a precious semester off from teaching, I spent my time reading Kant, Plato, Shakespeare and Milton, the *Tao te ching*, *Upanishads* and the *Bhagavad Gita*, Leibnitz, Bacon, Montaigne, Whitehead, Bergson, Cassirer and Freud, Shaw, Yeats and Auden and Heidegger and Heisenberg and Levi-Strauss—and Dan Sperber. . . . I read everything I could, everything I hadn’t gotten to in school. When I got up from the desk at night, often at two or three in the morning, I felt electricity in my fingertips. I’d been wrestling with the angel. I was like Ezekiel, when God said “Mortal, eat what is offered to you; eat this book; fill your stomach with it. And I ate it, and in my mouth it was as sweet as honey.”

Nights like that are fewer and farther between now, partly because I’ve changed. Now I can see that like Machiavelli’s account of his reading and my nightly electric wrestling-matches with the angel were grossly egoistic. Machiavelli’s so confident he can just chat with Plato and Livy and Cicero, as their equal. There’s something in the act of reading itself that gives us this heady, false impression: once we come to understand a writer, we mistakenly think we’re his equal, simply because we can understand him. It’s like looking

at a modern painting and thinking, “I could have done that!” But of course we didn’t do it, and could never even have dreamed of doing it until that moment.

I look back at the notes I took in those days—scores of yellow sheets crammed with dizzying profundities—I look at them now with amused and amazed embarrassment. I seem to have discovered the secrets of the universe! I don’t read like that any more, but I can’t regret having gone through the experience. And nowadays I wonder, Why do so few of my students have that electricity, that wonderful, youthful, egomaniacal passion for reading?

At the beginning of the year I tell the 250 students in my Introduction to the English Major class,

The most important work of this course doesn’t take place in the classroom, and it doesn’t take place in a group, or even aloud; it takes place at home, or somewhere else where you can be alone, and quiet, and undisturbed and undistracted; perhaps the library, way back in a corner of the fourth floor, or some other spot you can make your own. You need at least a comfortable chair—not too comfortable—and good light. If you don’t have such a place, find one. You can’t be a good student without it, and you shouldn’t be an English major unless you really enjoy being there. This is where you can read. For me, as for many of you, it’ll be at home, late at night. I usually sit at my desk. There, when the rest of the house is dark and quiet at last, I sit with my book in a magic circle of light, just me and the book—or me and the author of the book, with the book in between. The most important work of this course is your reading; and it doesn’t take place here in the classroom, it can only take place there, where you can enter into that magic circle of light.

It’s amazing how many students today—even English majors—will unashamedly confess to their professors that they don’t like to read. Compared with movies, TV, the computer and the iPod, reading must seem like work. It’s so slow! What they also don’t like, of course, is the quiet and the solitude. They don’t much like being alone with themselves, and they don’t much like just listening to someone else. And reading is first of all listening. This is what I tell them:

In that magic circle of light, you’re not there to conquer the book, or tame the book, or criticize it, or even analyze it. You’re not even there to *like* or *dislike* it. You’re not there to prove the author right or wrong, or to prove you’re smarter than he or she is. You’re there, first of all, just to listen, and to hear what the writer is trying to tell you.

That’s a much less egoistic approach than my godlike youthful reading, or Machiavelli’s. The person who taught me this more patient kind of reading was, of all

people, Freud. In his advice for psychoanalysts-in-training about how to listen to their patients, I found the connection between reading and cloud-watching, the art of doing nothing. This method, he says,

consists simply in not directing one’s notice to anything in particular and in maintaining the same “evenly-suspended attention” (as I have called it) in the face of all that one hears. In this way . . . we avoid a danger which is inseparable from the exercise of deliberate attention. For as soon as anyone deliberately concentrates his attention to a certain degree, he begins to select from the material before him. . . . This, however, is precisely what must not be done. In making the selection, if he follows his expectations he is in danger of never finding anything but what he already knows. . . . The rule for the doctor may be expressed: . . . “He should simply listen, and not bother about whether he is keeping anything in mind.”

It’s extremely difficult for the student psychoanalyst to learn how to sit quietly and just listen to his or her patients in this totally open fashion, instead of leaping to interpretations, drawing premature conclusions, and interrupting with advice. And it’s just as difficult for student readers to learn how to listen to a book. As beginners, they tend to be impatient, judgmental, and intolerant of any voice but their own. They actually have to be taught—taught to do nothing.

In our accelerated age, this aspect of reading—its solitary quietness—has an important value in itself, quite independent of what we’re reading. And yet reading has become something of a guilty pleasure, a practice I often find myself defending. The oddity of reading, like cloud-watching, is that it’s so solitary—so still, quiet, private, unsocial and self-indulgent. There’s something about the activity, or non-activity, of reading that seems almost a little un-American.

Today we’re being told that history is accelerating, that society is changing faster every day, that we have to race faster and faster to keep up with it. If we rest for a moment, the future will zoom out of sight, and the university will be left behind! We have to be on the cutting edge, the University of the computer age, the University of the 21st Century! It’s easy now to see why professors have so little time to read, and why reading has become a guilty pleasure. Can you imagine a well-run business that actually encourages its employees to slow down—to sit quietly, alone, for hours on end? How will we ever catch up with the future, sitting in our magic circles of light, chatting with the ancients, listening, quietly feeding the ancestors?

Professor James Earl, a medievalist, joined the English Department in 1987. A longer version of this essay appears in The Shape of Reason by fellow U of O English Professor John Gage.

English Creates Fund for Excellence in Graduate Studies

By hiring outstanding new faculty members and expanding its curriculum to include new fields of knowledge, the English Department is constantly seeking to improve the educational opportunities it offers to UO students. In reality, however, the single most effective way to enhance the quality of undergraduate education at the UO is by ensuring that the English Department attracts the brightest, most energetic, and best qualified *graduate students* in the country. Graduate students in English are responsible for the core educational experience of most UO undergraduates, either through the university's required composition courses, staffed by our Graduate Teaching Fellows, or through the introductory literature, film, and folklore courses they also teach for the department. English graduate students annually enroll roughly 7000 UO students in their classes, which is equivalent to the number of students annually served by the entire English Faculty. In other words, the quality of the English Department's graduate student corps is a decisive factor in the overall quality of a UO undergraduate education.

Over the years, we have been very fortunate to recruit outstanding candidates for our M.A. and Ph.D. programs, yet competition for such talented scholars and teachers has become fierce, and we are in danger of falling behind.

The UO English Department offers a graduate program that is in many respects comparable or superior to what is available at places such as the University of Washington, UCLA, and Berkeley, but we do not have the same resources to support our new graduate students during their first year of study, as they are learning to become university teachers. Once they have completed a year-long training program, they qualify for a Graduate Teaching Fellowship, and this fellowship provides financial support in return for teaching during their remaining years of study and independent research. The difficulty for us and for our students comes in the first year of graduate study, before our new M.A. and Ph.D. candidates have been trained to teach university-level courses. Better endowed universities typically offer tuition waivers, grants, fellowships, and other financial incentives that allow incoming graduate students to get over this major hurdle, but we are unable to do so. As a result, some of our best applicants turn us down, reluctantly, in favor of programs that offer support during the first year.

With the help of several very generous friends of the English Department, we have begun to address this situation by creating the Fund for Excellence in English

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