

# English



Newsletter of the Department of English

University of Oregon

May 2006

## The Williams Fund Collaborates with English to Offer Poetry Seminars for Undergraduates

Since her arrival on the University of Oregon campus nearly fifteen years ago, Professor Karen Ford has been known as one of the most exacting, charismatic, and inspiring teachers in the English Department. In 1995 she received the Ersted Award, the University's highest honor for undergraduate teaching, and working closely with students has remained a top priority for Professor Ford to



*Karen Ford*

this day. Nevertheless, in recent years she has been recruited to serve in a variety of administrative posts, first as Director of Graduate Studies in English, and more recently as Director of the Creative Writing Program. Because of her success as an administrator, it might have seemed Ford's destiny to sit behind a desk rather than stand in front of a classroom—that is until the Williams Council surprised her last spring with a major grant designed to inspire the U of O's best teachers to offer innovative learning experiences to undergraduates. With the unexpected support of the Williams Council, Ford invited the English Department to partner in creating a series of small courses, The Williams Seminars in Poetry, to be offered once per year to a maximum of 15 students. Faculty members with expertise in English and American poetry of various periods will apply to teach the courses, which will emphasize student writing and extensive individual instruction in conferences.

The inaugural Williams Seminar in Poetry will be taught by Professor Ford herself next year and will be entitled "Poetry and Everyday Life." The class will combine readings, analysis, and writing assignments

related to the theme of "everyday life," with visits from poets known for their attention to quotidian experience and their interest in the forms such poetry might take. As part of the course, students will assemble and edit a volume of poetry that each can use in her or his own everyday life; the edition will require a substantive introduction, textual editing apparatus, and, of course, the poems. "Part of the fun,"

according to Ford, "will be the creation of the book as an artistic object. This, I hope, will engage both the students' academic training and their imaginations. We will also have more traditional assignments: recitations, exams, and analytical papers. And we will have a final class reading, during which the students briefly discuss their volume and recite one poem that embodies its purpose."

Professor Ford has already begun thinking about possible future themes for the Williams Seminars, such as "The Forms of Poetry" and "The Modern Elegy." Her hope is that this unique teaching opportunity will energize her colleagues to design their own intensive course proposals, with the result that the English Department can develop a more varied and rigorous undergraduate poetry curriculum.

### Also In This Issue

- \* Michael Hames-García: Distinguished Visiting Professor
- \* Notes from Warren Ginsberg
- \* Sangita Gopal: New Postcolonial Scholar
- \* Linda Kintz and Louise Westling Retire
- \* New Faculty Books

## Michael Hames-García Joins Faculty as Distinguished Visitor

The Department added a dynamic visiting scholar to its ranks in September, when Michael Hames-García assumed the Barbara and Carlisle Moore Distinguished Visiting Professorship in English. When his year-long term as a distinguished visitor expires at the end of this academic year, Professor Hames-García will join the University's Ethnic Studies Program as an Associate Professor with a joint appointment in English. He received his PhD from Cornell in 1998, after graduating from Willamette University in 1993. Hames-García is the author of an influential study of prison literature, *Fugitive Thought: Prison Movements, Race, and the Meaning of Justice*, and he has co-edited two critical anthologies, *Reclaiming Identity: Realist Theory and the Predicament of Postmodernism* and *Identity Politics Reconsidered*. Phil Campanile, a first-year graduate student in English, sat down with Professor Hames-García in February to ask some questions about his research.



Michael Hames-García

**PC:** Coming to the Northwest is a bit of a homecoming for you, isn't it?

**MHG:** Definitely. One of the attractions was the fact that I know Oregon. It's funny. I lived in New York on and off for 12 years, and yet I never described myself as a New Yorker. So, I think, psychologically, I never really stopped thinking of myself as being from Oregon. It's nice to be back.

**PC:** Next year you will be an Associate Professor in the Ethnic Studies program with a joint appointment in English. Tell us about Ethnic Studies and how it intersects with the study of literature.

**MHG:** The two pillars of Ethnic Studies at the U of O have been History and English. Nationally, however, the field has been predominantly oriented toward the social sciences, and literary studies have been seen as secondary. One of the challenges I face, and one that most literary scholars in Ethnic Studies face, is trying to work around that bias, trying to do interdisciplinary scholarship and, at the same time, to insist on the importance of literary analysis for the study of ethnicity. In terms of programmatic goals here at the U of O, Ethnic Studies is working to establish itself as a self-sustaining program, with its own faculty. The Program has recruited some excellent scholars, but there have been a lot of retention problems with Ethnic Studies faculty. I believe I will be the first tenured person in that program. And, with luck, next year the program should be fully staffed for the first time.

**PC:** In what ways do you go about carrying out such interdisciplinary work, positioning literature in a more prominent role?

**MHG:** One of the goals of my own research is to think about the contribution of writers of color and/or prison writers. The categories overlap, obviously, but neither is subsumed by the other. What do these writers bring to the table that can't necessarily be seen when you are approaching the topic of prisons, or race, or ethnicity from a purely sociological standpoint? The more subjective workings of ideology and experience aren't readily available from a quantitative or even a qualitative sociological perspective. Literature offers the possibility of a *rich* look into psychological and moral questions that require extended creative exploration. We read a memoir or a novel or a poem differently than we read a journalistic account.

**PC:** I'm curious to know more about prison literature. What sort of things do you find emerging from prison writers? What sort of categorical status does the "prison writer" have, and how does that inform Ethnic or Cultural Studies?

**MHG:** The category can be as broad or narrow as you want to make it. There are scholars for whom prison writing includes Victor Hugo, Gramsci, Boethius, etc. My focus is more narrow, partly because I am an Americanist, and partly because my primary interests lie in the way ethnicity and politics figure in writings by prisoners. If you look at 20<sup>th</sup>-century prison writing in the US, there are three distinct trajectories. One is a familiar re-working of conversion narratives. Someone has done wrong, goes to prison, learns the error of his ways, and emerges a better person. Malcolm X's autobiography is one version of that. Another trajectory is the "true crime" genre, which tends to be very sensationalistic and very popular. The third genre, and the one I'm most interested in, involves explicit reflections on imprisonment and the nature of crime within society. Those narratives, in turn, come in two forms: first, those by regular cons, who go into prison and become politicized about society in general through that process. Malcolm X is also an example of that. Second, writings by political prisoners, people who are involved in contesting the laws or norms of society through civil disobedience and find themselves in prison. Martin Luther King's *Letter from a Birmingham Jail* would be the classic in that category.

**PC:** Is there an exemplary piece of work that embodies what you're interested in?

## Notes from Department Head Warren Ginsberg



Warren Ginsberg

**MHG:** I can think of several, but two that tie in with how I a moment ago characterized literature and literary criticism within ethnic studies are Piri Thomas's *Down These Mean Streets* (1967) and his follow-up memoir, *Seven Long Times* (1976). Thomas is a Puerto Rican, born in New York City, who went into the New York State prison system for robbery for seven years. He came out, found religion, and wrote an autobiography and memoir. His first book, *Down These Mean Streets*, received a lot of attention. It was published only a few years after Malcolm X's autobiography, so it was riding that wave of gritty prison novels written by men of color. It's a lot less explicitly political. He was not involved in a political movement, and his autobiography was not tied to a political agenda in the way Malcolm X's was, but what I see in his work is a first-hand representation of how he experienced the prison system. In my book I argue that his account of the rehabilitation regime anticipates what criminologists only began to say about seven or eight years later, and I try to explain that the book includes the sort of details you can't see in a macro-scale work, such as Foucault's *Discipline and Punish*. Thomas, writing in the 1960s and '70s, really brings the use of physical violence out in a way that is only available at the micro level.

**PC:** I see that you have written several articles on queer theory as well. How does this fit into your work on prisons, if at all?

**MHG:** My project right now, which I'm at the beginning stages of, is thinking about what the assumptions are about gender and sexuality that inhere within the contemporary US model of incarceration. Most work on prisons has not really thought of the prison as being a regime of gender and sexuality; it's always been thought of in terms of class, race, and even nation. My project is to think about those intersections, and, in particular with men's prisons, to ask what are the consequences of particular assumptions about gender and sexuality. So, I'm looking at the HBO series *OZ*, which stands out as a cultural work that foregrounds sexuality in the prison. But that's about as far as I can go at this point, because I'm still at the beginning of this.

**PC:** Thank you very much. Good luck on your work.

**MHG:** Thank you.

**A**t the end of *The Other Wind*, the final installment of Ursula Le Guin's wonderful cycle of stories about wizards and dragons of Earthsea, Ged, an archwizard who has lost all his power, asks his wife Tenar to recount the great events she has witnessed. "How can I tell you everything?" she says. "Tell it backward," Ged replies.

As I come to the end of my term as Head, I hardly think I have been anything mage-like, nor do I presume to imagine myself a soon-to-be Prospero, ready to bury my books and art. Yet I do find it hard to shake the feeling that something magical has been afoot; how else can these three years have passed by so quickly? So I will take Ged's advice, at least for the most part. Do not fear: I won't rehearse all that has happened since 2003. I will not even start with the most recent events. Instead I want to recall something I said at the beginning of my term.

When I came to Oregon six years ago, I had served two terms as Chair of the English Department at the State University of New York at Albany. After I stepped down, I swore that heading a department was something I'd never do again. Very quickly, however, I came to respect and

like my new colleagues so much I was convinced that all the wrangling that had made the job so uncongenial before wouldn't occur here. I was right. During these past three years my admiration for the faculty has only increased; fellow chairs around the country have found it hard to believe descriptions of my colleagues' collegiality and their dedication to the Department's well-being.

**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!**

*continued on page 4*

## Ginsberg

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So I begin this last reckoning by thanking the faculty of the English Department, all of whom have given me help, counsel, and support from the start. I especially want to thank Harry Wonham, who has been Associate Head, Paul Peppis, who has been Director of Undergraduate Studies, Anne Laskaya, who has been Director of the Composition Program, Karen Ford, who continued as Director of the Graduate Program during the 2003-04 academic year, and Gordon Sayre, who has led the Program since then. And I want to thank my predecessor as Head, John Gage, for leaving to my care a department he led six years with consummate skill. And I want to be the first to praise my successor. The Department has selected Harry Wonham to be the next Head. He is a superb choice; his wisdom, dedication, fairness, and integrity will make him an inspiring leader.

This past year has been extraordinarily exciting. We welcomed two new Assistant Professors. Lisa Gilman and Deborah Shapple. Lisa had been Assistant Professor of Performance Studies at Texas A & M University; she is a Folklorist whose field of expertise is Malawi culture. Deborah received her PhD from the University of Pennsylvania; she is an expert in 19<sup>th</sup>-century British and Anglophone literature. In addition, Michael Hames-García, who is a nationally known scholar and theorist of Ethnic Studies, has been our first Moore Distinguished Visiting Professor. Michael has taught a graduate course, organized a series of lectures and faculty seminars, and will deliver a public lecture later this spring. We are extremely fortunate that Michael will remain at Oregon as an Associate Professor in the Ethnic Studies Program and in English.

We have conducted three searches for new assistant professors as well. Priscilla Ovalle, who will earn her degree in Film and New Media Studies from USC, will join us next year. Mark Quigley is an expert in Modern Irish Literature; he will move here from the University of Nevada at Reno, where he is an Assistant Professor. Enrique Lima, who will earn his degree in English and Comparative Literature from Stanford University, will join us as an expert on Literatures of the Americas. We also have chosen our next Moore Distinguished Visiting Professor. He is Robert Reid-Pharr, a nationally known expert in African American Literature, who teaches at the Graduate Center of the City University of New York.

Amid so many arrivals, we have sadly said goodbye to a number of colleagues as well. Anthony Foy has accepted a position at Swarthmore College; Daniel Gil has accepted a position at Texas Christian University. We all wish both of them the very best in their careers.

A number of distinguished professors have begun the transition into retirement: last spring we celebrated the scholarly achievements and exemplary teaching careers of Linda Kintz and Molly Westling. Fortunately for us, they will continue to teach on a reduced load the next three to five years. Fortunately for them, they no longer have to

attend departmental meetings.

As always, both faculty and graduate students won many honors this past year. You can read about these accomplishments elsewhere in this Newsletter; here I want to single out three for special mention. Linda Kintz won the Herman Award for Distinguished Teaching. This is the highest teaching award the University gives; it recognizes outstanding teaching over an entire career. It could not have been given to a more deserving recipient. Gordon Sayre's new book, *The Indian Chief as Tragic Hero: Native Resistance and the Literatures of America*, was published last October by University of North Carolina Press. And Ben Saunders's new book, *Desiring Donne: Poetry, Sexuality, Interpretation* is appearing soon from Harvard University Press.

A number of exciting new undergraduate and graduate programs were developed this past year. We hope to have a new minor and certificate program in Writing, Public Speaking, and Critical Reasoning in place by the beginning of this coming year. A series of lower and upper division courses will allow students to learn how to argue effectively both when they write and when they speak to an audience. In conjunction with the School of Education, we are also putting in place a new joint Master of Arts program in English and Education; this degree will serve as certification for English teachers in secondary schools.

One final development I want to mention looks backward and forward. Next year we will add a new named position to the faculty: the Robert D. Horn and Eve D. Horn Professor of English. Many of you will remember Professor Horn, who taught for many years at Oregon. The endowment created in his honor will enable us to appoint a senior scholar in English and American Literature.

I hope I have been able to give you some sense of all the activities that kept the Department busy throughout the year. I know, however, that for many of you this Newsletter is the only way you hear about what has happened or about things that are in the offing. We would like to provide an opportunity for you to learn of events in a more timely fashion. If you send your email address to [UOEng@uoregon.edu](mailto:UOEng@uoregon.edu), we will send you a list of upcoming lectures and special events on a regular basis, so that if you are in Eugene you can participate in them. Let me encourage you to subscribe; we look forward to seeing you in Eugene. In addition, please send us your news for inclusion in *English* to the same address.

I would like to end by thanking one final group of friends. One of the most rewarding aspects of heading the department has been to correspond with and thank so many of you, the graduates and supporters of this English Department. I have never known, nor can I ever conceive of a more generous, a more devoted group of alumnae and alumni than you. It has been a privilege to get to know many of you. Thank you all so very, very much.

*Warren Ginsberg  
Distinguished Professor and Head  
Department of English*

## Postcolonial Scholar Sangita Gopal Joins Faculty

When the time came for Dr. Sangita Gopal, one of the newest additions to the English Department faculty, to leave her native India to pursue her postgraduate education, she chose to follow her passion instead of her peers. “In Kolkata [the city of her birth], everyone went to Oxbridge,” she explains. “When I decided to come to America, it was kind of seen as an unusual choice by my cohorts.”

Gopal left India and attended the University of Rochester, where she earned her MA in English in 1995 and her PhD in 2000. “I decided to come to the US, I guess, because I was interested in theory. And America at that time, which was the ‘90s, seemed to be at the vanguard of literature departments turning to theory. So America, rather than Britain, which is in a way the home, if you will, of English lit, was so attractive to me because for some reason I felt that the theoretical questions I was interested in, as well as new disciplines, such as cultural studies, were happening here.”

Gopal earned her BA in English from Presidency College at the University of Calcutta, where she initially pursued medieval literature. “I wasn’t always a postcolonialist. I wanted to study literature because I read Umberto Eco’s *The Name of the Rose*. That book had such an impact on me that I decided to become a medievalist.” Her academic focus changed, however, after she began her studies at the University of Rochester. “After I came to America, I started taking all these theory classes and became more interested in the post-Enlightenment. And therefore I ended up leaving medieval studies. Postcolonial thought has crucially shaped a lot of writing about theory, and I felt that, being a postcolonial myself, I had something to contribute. That’s kind of it, but my beginnings are really quite accidental.”

Prior to her arrival at the University of Oregon, Gopal was an Assistant Professor of English at Old Dominion University and spent a summer as a visiting professor in Kitakyushu, Japan. “Japan was fantastic. I taught postcolonial theory. I learned that the whole region [Japan] has been transnational in a way that is not so visible to us in the US. In the West we tend to think in terms of discrete areas—East Asia, then Southeast Asia and South Asia and so on and so forth, but there’s a constant network of movement that belies such descriptions. It was interesting how my Japanese students saw America as a kind of ideal multicultural space. Japan has a long history of migration, and yet they saw themselves as located outside the flows of goods and people. But when we began to open the question up, a whole other picture emerged.”

In addition to her passion for postcolonial literature and theory, Gopal is also interested in film, television, and other media, which she feels are vital components of any serious study of postcolonialism. “If academics are interested in issues of postcoloniality and how that



Sangita Gopal

intersects with the field of culture, they need to look at literature, but they also need to look at other media, including film, television, the Internet—wherever it is that cultural work is being done. So if your vantage is, say, globalization or postcoloniality, there is less logic

to just sticking to the literary, but this could apply equally to any question that people are asking, including those about literary form and the aesthetic. For example, there is a tendency to view postcolonial texts (film, literature, media) as symptoms or thematizations of certain processes/conditions in the domain of the social and the historical. I am more interested in viewing postcolonial literary and media works as solutions to and negotiations with the “problem” of the postcolonial. And here an analysis of content will not suffice. Art uses all the means it has—formal and otherwise—to re-present the historical.”

She decided to come to the University of Oregon for a variety of reasons, one of which was her familiarity with Professor David Li. She contributed to a volume of essays that he edited and corresponded with him throughout the course of the project. “His work, which is excellent, was a really wonderful advertisement for the kind of stuff that happens in this department.” She was also drawn to the University because of its high level of scholarship and the prevailing atmosphere of academic freedom, which would allow her the opportunity to pursue her eclectic interests. “I straddle literature and film and media studies, and not too many jobs will let you occupy these different places. And that was the biggest selling point.”

The author of numerous research papers and journal articles, as well as the editor of a forthcoming volume entitled *Planet Bollywood: The Transnational Travels of Hindi Film Music*, Gopal is currently working on two book projects—one is a revision of her dissertation, and the other brings together many of her developing interests. “I’m working on globalization, nation, and marriage,” she explains. “So, for instance, we see that in the late 19th century in Bengal conjugal relations emerge as an important theme in the Bengali novel. Writers are engaged simultaneously in imagining new kinds of marital relationships that are at odds with both existing vernacular practices as well as the ‘received’ model of the Victorian marriage. So while on the one hand marriage is

*continued on page 20*

## Professors Linda Kintz and Louise Westling Prepare for “Permanent Partial Sabbatical”

Two of the English Department’s most beloved professors have announced their plans to retire. News that Professors Linda Kintz and Louise Westling were ready to enter the ranks of emeriti faculty came as a stunning and disconcerting surprise to students and colleagues, who assumed they were much younger than they claim to be. But like fine wines, Kintz and Westling are improving with age, and they are poised to demonstrate that retirement for English Department professors is a beginning rather than an end. We offer this abbreviated account of their intellectual paths at the U of O as an insufficient expression gratitude for their incredible contributions to the Department and the University.

**Professor Linda Kintz** started her career at the U of O as a graduate student in the Comparative Literature program, where she received her PhD in 1986. Her arrival occurred after more than a decade-long hiatus from academia. After receiving her MA from Southern Methodist University in 1969, Kintz worked with her husband in Honduras for Care Medico and in Oxford, England, at a psychiatric institution. After a residency in San Francisco, her husband joined the public health service, whereupon they worked in a public health clinic in the remote bush country of Alaska’s Kuskokwim River region. After these adventures, the pair worked on an Indian reservation in Montana before returning to San Francisco and, finally, to Eugene, where Linda’s political and social activism took a scholarly turn.

The links between Professor Kintz’s earlier activities and her scholarship are strong. Indeed, her work in performance, drama, and literature is, at its root, about ethics and the relation between signification and the social order. She describes her intellectual project as dealing “with the intersections between logics of representation and cultural politics,” and her hugely popular classes are famous for challenging students to explore the critical juncture at which literature and culture meet. Kintz explains that her fascination with the political dimensions of literature was kindled by the former head of Comparative Literature at the U of O, Irving Wohlfarth, a Frankfurt School scholar and student of Theodor Adorno, Professor Wolf Sohlich, who worked on political theatre, and Professor Steve Rendall, who introduced Derrida and poststructuralism to the Comparative Literature Program. “It was as if I had discovered this amazing thing where you could do literature and political, ethical work together.” In this way, she has been able to investigate the kinds of issues in her academic work that drew her to Care Medico and other organizations during the 1970s.

After completing her PhD and joining the U of O faculty, Kintz pursued her interest in the connection



Linda Kintz

between literature and critical theory. With the analytical tools offered by poststructural theory, “you can do really close readings and still be talking about social implications.” “Then,” she says, “I discovered Kristeva. That was the biggest influence: the fact that you could bring together *all* of these questions with a very rigorous look at literature. So, what’s not to like?!” This rigorous look at literature involved a concentrated focus on Bertolt Brecht, the German playwright: “Brecht is someone who is teaching critical reading by way of theatre ... and he has remained a pedagogical guide: the notion that you put things out there that are really difficult, but you create your audience. So you let your students deal with it, because they deal with difficult things all of the time... To make rigor and difficulty pleasurable, that’s what Brecht did.”

Kintz’s first book, *The Subject’s Tragedy: Political Poetics, Feminist Theory, and Drama*, examines the parallel histories of dominant theatrical forms and philosophies of human subjectivity. More specifically, she focuses on the ways in which women have been excluded as speaking subjects in theatre, on one hand, and in philosophical discourse, on the other. Building on this research, and taking her cue from Kristeva, Kintz became interested in the way religious discourses use the sacred and aesthetic to create meaning in politics and economics. She remembers trying to make sense of the Iran-Contra scandal and the political situation in Latin America in the late 1970s: “It became very clear that unless you had some way of thinking about religion, you couldn’t deal with politics or understand how people thought about ethics and culture.” So Professor Kintz began studying evangelical popular culture in terms of its performative

## Sabbatical

*continued from page 7*

nature, as well as attending Christian Coalition and Promise Keepers events, where she noticed “a teaching and a coding of the actual physical body, which, in complicated ways, becomes tied up with the way we think about the social contract.” Hence her second book, *Between Jesus and the Market: The Emotions That Matter in Right-Wing America*, where she traces the way the emotional dynamics of evangelical and fundamentalist Christianity integrally inform U.S. economic ideology of the marketplace and nationhood.

Beyond her personal research, Professor Kintz is emphatic about the work she has been able to do here with colleagues both inside the English Department and across disciplines at the U of O. Some of her most satisfying work has been in conjunction with professors from Comparative Literature, Theatre Arts, History, Fine Arts, and Philosophy. “Interdisciplinary work is essential to the University,” she insists. “The more, the better.”



*Louise Westling*

After more than thirty-five years in the U of O English Department, including a term as Department Head from 1994 to 1997, **Professor Louise Westling** also announced her plans to retire last spring—sort of. “I’m not really retiring,” she says. “They call this arrangement ‘reduced tenure,’ and it goes on for five years. I’m still going to work with graduate students, teach a couple of classes each year, and actively participate in the Environmental Studies Program, of which I am a core faculty member. And I have a book to write. So it’s more like a permanent partial sabbatical.” That Professor Westling will be sticking around for a while longer comes as a relief to many students in the Department, especially those interested in the study of Literature and the Environment, or “Ecocriticism.”

Professor Westling was in the little room in Reno, Nevada, at the Western American Literature Association conference in 1992, where the Association for the Study of Literature and Environment (ASLE) was founded. She

was President of ASLE in 1998 and in June of 2005 hosted the biennial international ASLE conference on the U of O campus, which welcomed 650 participants from fifteen countries. But her environmental interests predate ASLE. Her second book, *Sacred Groves and Ravaged Gardens: The Fiction of Eudora Welty, Carson McCullers, and Flannery O’Connor*, published in 1985, explored the importance of place and landscape, among other issues, in the novels and short stories of these Southern women writers. This work opened out into the examination of landscape imagery in other Southern fiction, and then expanded into a broader consideration of attitudes toward the natural world in American fiction. Another book resulted, *The Green Breast of the New World: Landscape, Gender, and American Fiction* (1996), in which she examined how gender and imperialist nostalgia shaped representations of the natural world for Emerson and Thoreau, and later in the fiction of Willa Cather, Ernest Hemingway, William Faulkner, Eudora Welty, Octavia Butler, and Louise Erdrich. More recently, Westling has been working to define a theoretical grounding for ecocriticism, finding the most promising approaches in pragmatism and phenomenology. Her work explores the writings of John Dewey, Martin Heidegger, and Maurice Merleau-Ponty, all of whom focus on embodied human experience in the ordinary world and consider the relations of our species to other living creatures. And all of these philosophers find literature to be central to human dwelling in the world and caring for the earth.

Professor Westling’s scholarly path may seem to have taken several detours, but she says each new direction grew naturally out of the research that preceded it. She started her career in the Renaissance, with a dissertation and first book on the poetry of Michael Drayton, the Elizabethan sonneteer whose libertine pose she connected to Montaigne’s skepticism. She credits the Department’s openness for the opportunity to follow her interests leading from the Renaissance to Modern British and American literature, including the work of Virginia Woolf and Eudora Welty, and then eventually to Environmental Studies.

During the late 1980s she traveled to Jackson, Mississippi, to consult with Eudora Welty and to use the Welty archives at the Mississippi Department of Archives and History for a book entitled *Eudora Welty*. As part of that research trip, she also traveled to Jacksonville, Florida, to work with a remarkable African-American woman on her oral autobiography. The autobiography project took an unexpected turn, developing into a 1989 book, *He Included Me: The Autobiography of Sarah Rice*. “Working with Sarah Rice was the most rewarding project of my career,” she says, “because transcribing and editing the autobiography brought the voice of such a heroic and wise person, as well as the experience of her community, to a wide American audience. Eudora Welty and Sarah Rice were born the same year, not far from each other in

*continued on page 19*

## English Department Commencement - June 13, 2005

Ph.D. Candidates  
James Bryan Duncan  
Ronald Joseph Ganze  
Alison Louise Ganze  
Junyon Kim  
Chad Taylor May  
Sara Kathleen McCurry  
Sarah Elizabeth McFarland  
Jillanne Marie Michell  
Jennifer Margaret Shaiman  
Arwen Arete Spicer

Master's Candidates - English  
Ulrick Charles Casimir  
Rachel Elizabeth Duncan  
Larissa M. Ennis  
Jeremy B. Gregersen  
Lisa Renee Griffith  
Stacey Meredith Kaplan  
Nicole Anne Malkin  
Ellen Raffaella Martini  
Eileen Margaret McDonald  
Annemarie Eklund Russell  
Christine Therese Selman  
Ilsa Louise Spreiter  
Thomas Swensen  
Dinh Thuy Vong  
Leslie Dawn Wells

Master's Candidates - Folklore  
Jason Erle Arnesen  
Hillary Lyn Colter  
Alysia Denise McLain  
Tiffany Corrine Purn

Baccalaureate Candidates  
Robert Bertram Aley  
Brenda Lynn Anderson  
Rena Ursula Ashraf  
Elisabeth Marie Axnick  
Lindsay Megan Ballweber  
Gillian Lee Barlow (*Phi Beta Kappa*)  
*Magna Cum Laude*  
Ellen Brigid Barnhart  
Jennifer Louise Bates  
Mycena Michele Bell  
Jon John-Paul Berg  
William Ellet Bolton (*English Honors*)  
Kimberlee Cheri Boring  
Amy Lynn Borlaug  
Charlotte Antionette Boyer  
C Elizabeth Brady  
Marisa Elizabeth Bravo  
Christopher Andrew Brown  
Annemarie Buhl  
Casey Brooke Butters  
Olivia-Diane Callier  
Sarah Nicole Canale  
Adrienne Elizabeth Carlson  
Eric Scott Carman  
Charles Loving Carr  
Alysa Michelle Castro (*Phi Beta Kappa*)  
Erin Michelle Chalkley  
Kelly Linn Cheeseman  
Nicole Elizabeth Chilton  
Kristian Birger Christensen  
Nicole Mae Cipriano  
Carey Elizabeth Connell (*Honors College*)

Noel Hodson Coombes  
Samuel Lucas Crow  
S. Emily Crum  
Lisa Curran  
Rebecca Anne Dalbey  
Stephanie Joy Davenport  
Joshua Micheal David  
Victoria Mihwa Demchak  
Margaux Catherine Deroux  
*Cum Laude*  
Carrie Jean Donovan  
Jandyra Maria Dubofsky  
Katie Colleen Dudley  
Nathan Kamal Edwards  
Jesse Ryan Elliott  
Sydney Lauren Eustrom  
Brian Laughlin Everett  
Conor Williams Ferguson  
Andrew Allen Flanders  
Gaelan Peter Flannery  
Daniel Terrence Flood (*English Honors*)  
Meredith Jean Frengs  
Rosanne Lyn Fuhrmann  
Josiah Daniel Gagosian  
Jodi Lynn Garvison  
Lindsay Sue Gaviglio  
Anna Elizabeth Gilbert  
Erica Tiffany Godell  
Anthony Edward Gomez  
John F. Gorman  
Andrew Edwin Alfred Green  
Matthew Steven Gregory  
Lee Marie Griswold  
John Marshall Grower  
Matthew Graham Guy  
Kelly Halverson  
Sara Christine Hamling  
Darlene Rose Hampton  
Molly Michelle Hansen  
Mary Beth Hepp-Elam  
Luke Joeseeph Holden  
Daniel Jay Holloway  
Megan Elizabeth Holmes  
*Cum Laude*  
Jason Lee Hoppe  
Erin Kelly Horen  
Melissa Hoskisson  
*Cum Laude*  
Heather Lynn Howald  
Jennifer Lee Hubbard (*Honors College*)  
Lindsay Rebecca Huffstutter  
Kori Lynn Rodley Irons  
Robert Alan Jimenez  
Brett William Johnson  
Colleen Elizabeth Jones  
Ian Guy Jungjohann  
Lynn Naomi Kajiyama  
*Magna Cum Laude*  
Kristy Marie Kemper  
*Summa Cum Laude*  
Sumeet M. Khushalani (*English Honors*)  
Rachel Vilena Kilby  
Sarah Anne Kimsey  
Andrea Kae King  
Laura Jean Kingsbury (*Phi Beta Kappa*)  
*Cum Laude*  
Zane Taylor Kinsey  
Leah Ann Kirkland

Jennifer Marie Klaudinyi (*Honors College, Phi Beta Kappa*)  
Layton Lynnelle Knauss  
Michael Dale Koger  
Nathan Merrill Langston  
Melanie Blease Lapierre  
Ashlee Marie Lawrence  
Ryland J Kayin Lee  
Paige Alice Lehmann  
Montia Maria Leighton  
John Jacob LeMasson  
Kristen Shawn Lennon  
Trevia Ellen Lewis  
David William Lorenz  
Scott Yen Hau Lu  
Amber Letitia Lunch  
Adrianna Marie Mahoney  
Cory Rynell Mainor  
Keith S. Marshall  
Shamala Devi Martin-Busby  
Meredith Amy Mason  
Aaron Paul McCool  
Carly Summerfield McKenzie  
Alexander Edward McMillan  
Thomas Joseph McNaught  
David William Metzger  
Sabrina Ann Mossberg  
Kristin Everett Murray  
Alexandra Eden Nagy  
Kathleen M. Narus  
Heather Anne Nielsen  
Brendan James Nieubuurt  
Christina Diane Northup  
James Theodore Norton  
Ian Andrew Ogden  
Michelle Esther Osburn  
Michelle Leann Palmer  
Rachel Lauren Pass  
Arlene Marie Penrose (*Phi Beta Kappa*)  
*Cum Laude*  
Christopher Adam Perdue (*Honors College, Phi Beta Kappa*)  
*Magna Cum Laude*  
Donele Marie Pettit  
J. Misha Popenuk  
Andrew Michael Potterf  
Alyce Haunani Prentice (*Honors College, Phi Beta Kappa*)  
*Magna Cum Laude*  
Ashley Blair Prupes  
Robert Alan Rademacher  
Emily Kathleen Reuter  
Matthew David Reyes  
Leslie A. Riggs (*Phi Beta Kappa*)  
Alicia May Robe  
James Nelthy Roberts  
Mary Lynne Robison  
Liam Emmet Roley  
Brandye Noelle Sauvajon  
Jessica Jaclyn Schend  
Jacob Allan Schmitt  
Jacob Taylor Settelmeyer  
Joshua Dane Shafer  
Anna Katherine Skilton  
Sarah Lindsey Smith  
Allison Marie Solberg (*Honors College*)  
*Cum Laude*  
Nancy Jianian Song  
Ian Robert Sonnemann



Cassie Marie Sorensen  
Andres Zdenko Speck  
Madeline Olena Steele (*Phi Beta Kappa*)  
*Magna Cum Laude*

Jennifer Tess Strasen  
*Summa Cum Laude*

Donald Taylor Stull  
Joel David Sunderland (*Phi Beta Kappa*) *Magna Cum Laude*

Ari Ana Tanner  
Elizabeth Reid Thomas (*English Honors*) *Magna Cum Laude*

Kyle L. Tinker  
Lane Alan Tobiassen  
Harry Grant Treller  
*Magna Cum Laude*

Jamie Karen Tripp  
*Cum Laude*

Robyn Kristin Turner  
Shoshana Van Atta  
Tyler John Volm (*English Honors, Phi Beta Kappa*)

Karl Michael Von der Ehe  
Aaron John Wagner  
Kimberly Lynn Wagner  
Octavius Andrew Walker  
Timothy Francis Watson  
Elana Britton Wendel (*Phi Beta Kappa*)  
*Cum Laude*

Megan Marie Wilkinson  
Molly Ann Williams  
Misti Rose Lee Williamsen  
Charles Huxley Williston  
Erika Marie Winters-Heilmann  
Cassandra Rae Woelke  
Clayton Thomas Wraith  
Rachel Hisako Wright  
Luke Michael Zentner (*Honors College*)  
*Cum Laude*  
Teresa Erin Zimmer

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Christopher Nelson Abernathy  
Forrest Elliott Boleyn  
Candice J. Coots  
Julie Christine DeSousa  
Chase Alexander Domergue  
Jean Marie Evers  
Joseph Peter Giannetti  
Kristin Marie Herberg  
Justin Cordie Himes  
Luke Joeseph Holden  
Samuel Dutro Hull  
Joe-Zhou Jiang  
Nichole Csuri Johnson  
Emma Sue Juhlin  
Montia Maria Leighton  
Theresa Yi Ju Lin  
Scott Yen Hau Lu  
Benjamin Thomas Mckee  
Jason David McLean  
Keith Christopher Murray  
Christopher Robert Nelson  
Bradley Flanders Payne  
Martina Elaine Roberge  
Allison Marie Solberg  
Joseph Daniel Taormina  
Paul Jonathan Thompson

Certificate Candidate - Folklore  
Jean Kristin Wilson

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## English Department Honor Roll of Donors 2005

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Regina Anctil '81  
Rebecca '82 and Mark Ankeny '97  
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Anne Argento '00  
Charles Aria '79  
Roseanne Backstedt  
Brooke '93 and Terence Badger  
Carol Bangs '77  
Marilyn Van Doren Barry '79 and Michael Barry  
David Bartel '74  
Angelika Bayley '70 and Harold Huestis '72  
David Beery '54  
Kristina Beyer '87  
Betty Lewis Bezzerides '68 and Theodore Bezzerides '67  
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Dennis Bjelland II '87  
Lynn Blessman-Smith '71  
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Teri and Jefferey Boldman  
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Gwyneth and Brian Booth '58  
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Patricia Brandow '76 and Bill Williams  
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Kathleen '64 and Ronald Brinegar '63  
Sara Brown '96  
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Elise Fischer '91  
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Jennifer '95 and John Ford '94  
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William Freeman '72

### The Newsletter of the University of Oregon English Department

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

[UOEng@darkwing.uoregon.edu](mailto:UOEng@darkwing.uoregon.edu)

Or c/o Newsletter Editor

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University of Oregon

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 '85  
 Lindsay Green  
 Greta and Richard Greenfield  
 Thelma Nelson Greenfield '44  
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 Hedman '63  
 J. Richard Heinzkill  
 Connie Hendrickson '87  
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 Jerry Higley '76  
 John Hoffman  
 Elizabeth '89 and Mark Holden  
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 Hundhausen '93  
 Crystal Huntington '52  
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 '82  
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 '78  
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 Patricia and John Kranitz  
 Kathryn Leslie Kremer '63 and Daniel Kremer  
 Philip Krohn  
 Cheryl Krumins-Beens '96  
 Arlene Johnson Kummer '47 and John  
 Kummer  
 J. Eli Lamb  
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 Melinda '67 and Daniel Langmeyer '68  
 Dawn '85 and Christopher Lanier  
 Carolyn Collier Larson '42  
 Thomas Larson  
 Donna Laue  
 Lora Lee '77

Jeanne and Stewart Leek '57  
 Richard Lewis '72  
 Deborah and Creighton Lindsay '96  
 William Little '89  
 Christine Fischbach Logue '73 and Michael  
 Logue '73  
 Rhoda Moore Love '80 and Glen Love  
 Mary-Ann Mowery Luce '55  
 Marisa Schuber Luskey and Matthew Luskey  
 '99  
 Caryl Delzell Mangan '48  
 Elaine '88 and Patrick Maveety '74  
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 Keiko '71 and Charles McDonald  
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 Kristine Grant McLean '69 and Peter McLean  
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 Katherine '85 and Jonathan Mertz  
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 Newberry  
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 Osborn  
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 Diana and Saum Partovi '94  
 James Peters '76  
 Susan Nelson Peters '65 and James Peters  
 Kathleen and Ronald Peterson  
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 Rebecca Anshutz Phoenix '81 and Charles  
 Phoenix '77  
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 Susan and Leland Poague '73  
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 Persis '73 and William Ramroth Jr. '73  
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 Helen Reed '70  
 Matthew Reyes '05  
 Vicky and David Reyes  
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 Dina Rindos '01  
 Margaret Chase and Bruce Robbins '77  
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 Donalee and Robert Rodger '88  
 Jo Ann Sloan Rogers '54

Sarah Rosenberg '98  
 James Rotramel '03  
 Susan Ashley '82 and Matthew Roudane '75  
 Helen Brownstein Runstein '61  
 Jodine Ryan '67  
 Willa Fortune Ryan '85 and Kevin Ryan '83  
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 Dianne Fallon Sadoff '67  
 Eleanor Salisbury '71  
 Lynn Saunders '65  
 Kathryn Savage '63  
 Catherine and Allan Schmitt  
 Mina and Jordan Schnitzer '73  
 Dee Schofield '73  
 Rachael '02 and Stephen Schultz '93  
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 Mary Martin Seitz '64  
 B. Jacobson Seymour '85  
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 Ryan Sherman '03  
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 Karen Sjolund '02  
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 Michael Smith  
 Stacey and Shaun Smith '93  
 Nadine Small St. Louis '58 and Robert St.  
 Louis  
 Janice Moore Stark '68 and Bruce Stark '56  
 Lina and David Steadman  
 Nan Hagedorn Stearns '57 and Peter Stearns  
 Amy Stephens '98  
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 Mary and Steven Swig '63  
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 Judith Thelander Taves '71  
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 Deborah Thompson '82  
 Jean McDaniel Thompson '59 and Charles  
 Thompson  
 Robert Thompson '73  
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 Brooke Toscano '03  
 Margie '65 and Ronald Tosi  
 Bianca Tredennick '02  
 Linda Tredennick '02  
 Megan and Craig Vanhoutte '98  
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 Karla Krampert Walters '72 and Kenneth  
 Walters  
 Mary and Robert Walton  
 Gary Weinstein '64  
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 James Welch '49  
 Sarah Spangler Wentker '95 and David  
 Wentker  
 Louise Westling '74 and George Wickes  
 Carolyn Wharton  
 Eugene Whitney '60  
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 Gwen and Preston Wills '70  
 Mary and H. Harbour Winn III '73  
 Carol Gabriel Woodward '68 and Eugene  
 Woodward  
 Carl Wooton '67  
 Eugene Zumwalt '48

## New Books from English Department Faculty

**Benjamin Saunders**, *Desiring Donne: Poetry, Sexuality, Interpretation* (Harvard University Press, 2006).

Throughout his life, John Donne was well acquainted with the consequences of desire. He wanted a courtly career badly enough to renounce the Catholicism of his childhood. Later, he wanted a woman badly enough to gamble that career for her sake; he lost, but found a new calling in the Anglican Church. There he pursued philosophical and theological questions with an intensity to match his former social ambitions, and was not above addressing God Himself in tones of “immoderate desire.” Death became his ultimate object of passionate attention, and ever since that final consummation, critics have argued over the nature and import of Donne’s desires, while simultaneously (if not always self-consciously) revealing a great deal about their own.

In his forthcoming book, *Desiring Donne: Poetry, Sexuality, Interpretation*, Associate Professor Benjamin Saunders explores this dialectic of desire, re-evaluating both Donne’s poetry and the complex responses it has inspired, from his earliest readers to his recent professional critics. In the process, Saunders considers an extraordinary range of topics, including the technology of the book, prosodic theory, the problem of misogyny, the history of sexuality, and even the purpose of criticism itself. While his study probes ambitiously into the fields of historicism, feminism, queer theory, and postmodern psychoanalysis, Saunders remains intently focused on Donne’s poetry, and his book offers highly original close readings of many of Donne’s most famous poems.

*Desiring Donne* promises to spark lively debate among Donne scholars, but Saunders isn’t waiting around to find out how his book will be received. “I’m really looking forward to doing something new,” he says. “I think it will be on the general themes of fantasy, gender idealism, and loss, with Shakespeare and Freud as my two primary authors.” As if this weren’t enough, he adds: “THEN a book on comics.”



Benjamin Saunders



Gordon Sayre

**Gordon Sayre**, *The Indian Chief as Tragic Hero: Native American Resistance and Imperial Literary Form, from Moctezuma to Tecumseh* (University of North Carolina Press, 2005).

The leaders of anticolonial wars of resistance—Metacom, Pontiac, Tecumseh, and Cuauhtemoc—once spread fear across the frontiers of North America. Yet once defeated, these men were represented as iconic martyrs and symbols of postcolonial national identity in Canada, the United States, and Mexico. In fact, by the early 1800s, a craze arose for Indian tragedy on the US stage and for Indian biographies as a form of national historiography. Plays such as John Augustus Stone’s *Metamora* and biographical narratives by Benjamin Drake, Francis Parkman, and William Apess effectively transformed the Indian chief from an enemy into a symbol of postcolonial nationhood.

Professor Gordon Sayre’s new book, *The Indian Chief as Tragic Hero*, is a bold example of the way American Studies has grown in recent years into a hemispheric and comparative discipline. His seven chapters focus on seven major wars of Native resistance in North America and their leaders: Moctezuma during the Spanish conquest of Mexico, Metacom and King Philip’s War, Pontiac’s Rebellion of 1764, Logan’s famous oration following Lord Dunmore’s War in 1774, the Natchez Massacre of 1729, the Pueblo Revolt of 1680, and finally Tecumseh and the War of 1812. The narratives of Native resistance are paired with analyses of the careers and writings of colonizers who successfully exploited the mystique of their foes in order to gain literary prestige and/or political influence: Hernan Cortes, Robert Rogers, Joseph Doddridge, Antoine-Simon Le Page du Pratz, and William Henry Harrison. Drawing upon the theories of René Girard, Sayre reads these relationships as cases of “mimetic rivalry,” and he understands the defeat of each Native leader as a sacrificial crisis that structured the historiographic origins of the United States, Mexico, and Canada.

Like Saunders, Professor Sayre has ambitious plans for future scholarship. He and a colleague at the University of Chicago recently received a \$100,000 grant from the National Endowment for the Humanities for their co-edited edition of an unpublished manuscript by the 18<sup>th</sup>-century Louisiana writer, Jean Francois Benjamin Dumont de Montigny. In making this major new resource available to early American scholars in French and English versions, Sayre continues to redefine the field of American literary studies as a multi-national, multi-cultural discipline.

## English Department Notes Faculty News

Film scholar **Michael Aronson** was awarded a research fellowship at the Oregon Humanities Center, and he also received a Faculty Summer Research Award for 2006. His article, "Charlie Silveus Makes A Quotidian Spectacle: An Exhibitor Filmmaker and His Local View," appeared in *The Moving Image* during the fall of 2005.

The Oregon Humanities Center awarded **Martha Bayless** the Coleman-Guitteau Fellowship for development of her experimental course on "Oral Traditions in Ancient and Modern Culture."

**Suzanne Clark** was the recipient of an Instructional Technology Fellowship and a Humanities Teaching Fellowship, both in connection with her efforts to study the effects of technology on student writing and research. She also contributed an article on "Anarchism" to the anthology *American History through Literature, 1870-1920*, published by Scribner's.

**Paul Dresman**'s translation of Jesus Sepulveda's book, *Hotel Marconi*, is scheduled to appear in March from A Room of One's Own press in Santiago, Chile. An April 26 reading at Tsunami Books in Eugene marked the ten-year anniversary of *helicoptero*, the bi-lingual literary and arts journal Dresman and Sepulveda produced from 1996 to 2001.

**Karen Ford** was promoted to Full Professor during the spring of 2005. Her book, *Split-Gut Song: Jean Toomer and the Poetics of Modernity* (Alabama) also appeared last spring, and she received two major awards, a Williams Foundation Fellowship for undergraduate teaching and an American Council of Learned Societies Fellowship for work on a book on race and form in American poetry.

**John Gage** edited *Free Time and Independent Lunch: Travel Writing*

*from Siena*, a book of essays written by students in the Travel Writing course he taught in Siena, Italy. His paper, "Writing the Travelling Self," was given at the 2006 meeting of the American Association of Italian Studies in Genoa. He also included a new chapter on ethical argument in the revised fourth edition of his book *The Shape of Reason*, which appeared last fall.

Assistant Professor **Lisa Gilman** joined the department last fall, after teaching for two years at Texas A & M University. Gilman received her PhD in Folklore from Indiana University in 2001. She was recently named Associate Editor of a five-volume *Encyclopedia of World Dance*, to be published by Routledge/Taylor and Francis, and her article, "Dance, Gender, and Popular Music in Malawi: The Case of Rap and Ragga," co-authored with John Fenn, is due to appear this spring in a special issue of *The Journal of Popular Music*.

Department Head **Warren Ginsberg** published two articles, "Gli scogli neri e il niente che c'è": Dorigen's Black Rocks and Chaucer's Translation of Italy," in *Reading Medieval Culture*, and "Aesthetics sine nomine" in *The Chaucer Review*. His article, "Troilus and Criseyde and the Continental Tradition," is forthcoming in the MLA series *Approaches to Teaching: Chaucer's Troilus and Criseyde and the Shorter Poems*. He also delivered the Annual Dante Lecture at Yale University and was invited to deliver one of two plenary addresses at the Medieval Association of the Pacific Conference in San Francisco.

**Sangita Gopal** was invited to present three lectures in 2005, one on "The Bollywood Musical" at Fordham University, the second on "Hindi Cinema and the Production of the Private" at Jadavpur University in Calcutta, and the third on "Historical Agency and the Postcolonial Novel," also at Jadavpur University. She was awarded an American Institute for Indian Studies Senior Fellowship to

conduct archival research on Henry Derozio, and her article, "The Look in Ruins: V.S. Naipaul and the Dialectics of Seeing," was published in a special issue of the *South Asian Review*.

**Michael Hames-García** arrived in Eugene last fall as the first Moore Distinguished Visiting Professor of English. Next year he will become a permanent faculty member of the English Department and the Ethnic Studies Program. Together with co-editors Linda Alcoff, Satya Mohanty, and Paula Moya, he recently published an interdisciplinary anthology of criticism and theory entitled *Identity Politics Reconsidered*.

**Shari Huhndorf's** essay, "Literature and the Politics of Native American Studies," appeared in the October issue of *PMLA*, and she is the co-editor of a forthcoming special issue of *Annals of Scholarship* entitled "Topographies of Race and Gender: Mapping Cultural Representations." In December she was elected to the executive committee for the MLA Division on Twentieth-Century American Literature. She is also the recipient of a 2006-7 American Postdoctoral Fellowship from the American Association of University Women.

**Kathleen Karlyn** presented a paper entitled "Film as Cultural Antidote: *Thirteen*, an Anti-Epic" in Vancouver, BC. Her article, "Scream: Popular Culture and Feminism's Third Wave," previously published in *Genders On-Line*, was translated into Spanish and reprinted in *Lectora 11*.

**Linda Kintz's** article, "God Goes Corporate," appeared in the January, 2005 issue of *New Labor Forum*, and two more of her essays are forthcoming: "Finding the Strength to Surrender: Marriage, Market Theocracy, and the Spirit of America" will be published in a collection entitled *Theory, Culture, and Society*, and "Performing Imperialist Fundamentalism(s)" will appear in the NYU Press anthology *Performing Religion in the Americas: Media, Politics and Devotional Practices of*

*the 21st Century*. Professor Kintz also gave a talk on Caryl Churchill's *Far Away* to the Association for Theatre in Higher Education, and she was invited to deliver a guest lecture, "Commodifying the Phobic Real: Literalism, Religion, Media," at Ohio State University. Last spring, Kintz was honored with the Thomas F. Herman Faculty Achievement Award for Distinguished Teaching, awarded annually to a faculty member who has demonstrated long-standing excellence in teaching at the University.

Courtesy Professor **Dale Kramer** published "*The Woodlanders: The Conflicting Visions of Phil Agland and Thomas Hardy*" in Cambridge University Press's volume, *Thomas Hardy on Screen*.

**David Li** was invited to speak on "The Transnational: A Chinese Cinematic Chiasma" at the Conference on "Globalization, Transnationalism and Cultural Studies" at Portland State University. He also presented "Diaspora as Chiasma: Flexible Capital and Floating Population in Recent Chinese Cinema" at The International Association of Philosophy and Literature Conference in Helsinki. His essay, "Cultural Studies and Cultural Citizenship: Global Capital and *The Big Shot's Funeral*," is forthcoming in *Cultural Citizenship and the Challenges of Globalization*.

**Glen Love** was made an Honorary Member of the Association for the Study of Literature and Environment at its annual conference in 2005, which was held at the U of O. He also chaired a session, "Getting Over the Blank Slate: Evolution, Human Nature, and Ecocriticism," and he gave a paper entitled "Human Universals, Literary Universals, and Shakespeare's 'The Tempest.'" His essay, "Teaching Environmental Literature on the Planet Indivisible," is forthcoming in the MLA volume, *Teaching North American Environmental Literature*.

**Paul Peppis's** essay, "Forster and England," will appear in the *Cambridge Companion to E.M.*

*Forster*, and his essay, "Schools, Movements and Manifestoes," is also forthcoming in Cambridge University Press's *Companion to Modernist Poetry*. Last fall he organized and chaired a panel on "Modernism and/as Sexology; Sexology and/as Modernism" at the Modernist Studies Association Conference in Chicago.

**Bill Rossi** was awarded the Ernest J. Moll Research Fellowship for 2005-2006 by the Oregon Humanities Center. He delivered a talk entitled "Walden's Double Evolutionary Narrative" as part of the Center's Work-in-Progress Series, and together with a colleague from the Philosophy Department, John Lysaker, he has organized a conference on Emerson, Thoreau, and the Figure of Friendship, to be hosted by the U of O this May. His essay, "Following Thoreau's Instincts," will be reprinted in "*More Day to Dawn*": *Walden for the 21st Century*, published by the University of Massachusetts Press.

**Ben Saunders** has been promoted to Associate Professor with Indefinite Tenure. His book, *Desiring Donne: Poetry, Sexuality, Interpretation*, is reviewed in the New Books section of *English* on page 11.

**Gordon Sayre's** new book, *The Indian Chief as Tragic Hero: Native American Resistance and Imperial Literary Form, from Moctezuma to Tecumseh*, published in October, is reviewed in the New Books section of *English* on page 11. In March 2006 he co-organized a conference on "Early American Cartographies" at the Newberry Library in Chicago.

**Sharon Sherman** co-edited a special issue of the journal *Film and Folklore*, and she published an article entitled "Focusing In: Film and the Survival of Folklore Studies in the 21st Century" in *Western Folklore*. She also contributed entries to the *Encyclopedia of American Folklife* and the *Encyclopedia of Appalachia*, and she produced a film, *Jan Eliot at the Writers' Guild*. In 2005 she began a two-year term as president of the Western States Folklore Society.

**Steve Shankman** delivered a keynote address at the Duke

University Symposium on Transcultural Humanities. He also presented a paper on "Venice and the Other: Bodin, Shakespeare, Monteverdi, Calvino" at a meeting of the International Comparative Literature Association in Venice. With Paul Allen Miller, he co-edited a special issue of *Comparative Literature Studies* on Classics and Contemporary Literature/Culture/Theory, and he has two articles forthcoming: "Pope's Homer and the Shape of Pope's Poetic Career" will appear in *The Cambridge Companion to Pope*, and "The Promise of Language in the Depths of Hell: Primo Levi's 'Ulysses Canto' and *Inferno 26*" is forthcoming in the journal *International Readings on Theory, History and Philosophy of Culture*. He has also published a poem, "On Rembrandt's Sacrifice of Isaac, 1635, at the Hermitage, St. Petersburg, Russia," in *Literary Imagination*.

Assistant Professor **Deborah Shapple** joined the English Department last fall after completing her PhD in Comparative Literature and Literary Theory at the University of Pennsylvania. She teaches courses on the English novel, Anglophone literature, and 19th- and 20th-century British literature and culture. She is currently working on a book entitled *Authenticity on the Market: Object Lessons in British and Anglophone Fictions of Empire*.

**Richard Stein's** essay, "National Portraits," appeared in *Victorian Prism*, published by the University Press of Virginia. Another essay, "Bleak House and Illustration," is forthcoming in the MLA volume *Approaches to Teaching Bleak House*. Professor Stein participated on the faculty of the Winter Dickens Project 2006 Conference at UCLA and he will participate in the summer Dickens Universe Conference at UC Santa Cruz. He also attended the annual conference of INCS (Interdisciplinary Nineteenth-Century Studies), an organization he founded and for which he continues to serve on the executive board.

*continued on page 14*

## Faculty News

*continued from page 13*

**David Vázquez** recently published a review essay, "Differential Actors: Postmodern Latina Subjects," in the journal *Latino Studies*. He was also invited to give the introduction to noted poet, novelist, and essayist Ana Castillo at the last conference of the Association for the Study of Literature and the Environment, held in Eugene.

Visiting Assistant Professor **Melissa Walter** came to Eugene last fall from Arizona State University, where she taught for two years, during which time she received her PhD from the University of Wisconsin. A specialist in Renaissance literature, she has taught Shakespeare, 16th-Century Poetry and Prose, Renaissance Thought, and Drama by Early Modern Women.

**Louise Westling** presented papers at the Conference on Environmental Letters/Environmental Law, held at the University of Virginia Law School, and the annual meeting of the International Virginia Woolf Society, which convened at Lewis and Clark College. Professor Westling's essay, "Darwin in Arcadia: The Human Animal Dance from Gilgamesh to Virginia Woolf," appeared recently in the journal *Anglia*, and her article, "Literature, the Environment, and the Question of the Posthuman," is forthcoming in a Dutch anthology, *Literature, Kultur, Umwelt: "Ecocriticism" eine Standortbestimmung*.

**Betsy Wheeler** gave a talk entitled "Disabled Bodies in the Landscape" at the Society for Disability Studies conference in San Francisco in June of 2005. She delivered another version of the same talk at the U of O as part of the Association for the Study of Literature and the Environment conference, also in June 2005.

**Harry Wonham**'s essay, "Mark Twain: The American Cervantes," appeared in *Cervantes in the English Speaking World: New Essays*. He also placed an article on "Mark Twain's Short Fiction" in the

*Blackwell Companion to Mark Twain*, and he published essays on *The Conjure Woman* and "Illustrations and Cartoons" in the two-volume anthology *American History through Literature, 1870-1920*, published by Scribner's.

## Faculty New Arrivals

Congratulations to David Vázquez and his wife Rhonda on the birth of their twin daughters, Gabriella and Veronica, who were born on August 19, 2005. The babies are doing well, and the parents look forward to a full night of sleep sometime in 2006.

## Faculty: In Memoriam

The English Department lost one of its most distinguished and beloved emeritus professors last April 11, when **William Strange** succumbed to complications of diabetes at the age of 74. Bill came to Eugene as an assistant professor in 1960, and he went on to teach at the U of O for thirty-five years. Although trained in English Romanticism at the University of Washington, where he completed his PhD, Bill was an eclectic scholar and a relentless autodidact. In addition to leading students through the poetry of Blake and Wordsworth, he taught courses on "Bob Dylan's Lyrics" and on "Literature and Computers," and he was a published poet himself. Bill was the first professor in the department to offer courses in African-American Literature and Native-American Literature, and he ultimately won the battle to make those fields permanent parts of the curriculum. Toward the end of his career, Bill became an encyclopedic expert on rock art, traveling all over the West to find and photograph petroglyphs. Professor Westling remembers that he used to tell stories "about growing up in the Washington wheat country and working as a harvester in summers as a young man. And he told lots of other kinds of stories too. Bill was a wonderfully

wild member of our faculty, who energized the department in many ways."

As the outpouring of faculty memories that followed news of his death suggests, Bill Strange touched many lives, both among his colleagues and among the generation of students who had the good fortune to encounter him in the classroom. His passion for learning and for life will not be forgotten. Bill is survived by his wife, Marliss, and two sons, William and Andrew, who have asked that memorial contributions be made to the Knight Library at the U of O.

Another long-time member of the English Department passed away on October 27, 2005, **Annabel Kitzhaber**, who taught literature and composition classes as an instructor from 1963 to 1973. Mrs. Kitzhaber was the wife of professor emeritus Albert Kitzhaber and the mother of former Governor John Kitzhaber. Her oldest daughter, Ann Kemmy, completed a PhD in English at the U of O in 1990. Mrs. Kitzhaber, a former president of the Oregon League of Women Voters, received the University's highest honor in 2000, the Distinguished Service Award, conferred annually on individuals who, "through their knowledge and skills, have made a significant contribution to the cultural development of Oregon or society as a whole."

Kitzhaber received her BA *cum laude* from the University of Idaho in 1938 and her M.A. from Washington State College in 1940. She began her college teaching career at Iowa State College in 1942 and also taught English at Washington State College before joining the U of O faculty in 1963. Members and friends of the English Department would like to convey their sincere condolences to the Kitzhaber family, which has requested that memorial gifts be sent to the League of Women Voters of Oregon Education Fund.

## Graduate Student News

**Jason Arnesen** (Folklore) presented his film *Zinemaker* at the Western States Folklore Society conference at the U of O in April 2005.

**Eric Bebernitz** (Folklore) presented a paper titled "Heterotopia and the Freight Train: Reading the Process of Subcultural Identity Formation and Modification" at the Western States Folklore Society conference at the U of O in April 2005.

**Matthew Branch** (Folklore) presented a paper titled "'Bikes Not Bombs!': Identity and Performance Among Environmental Activists" at the annual meeting of the Western States Folklore Society at the U of O in April 2005.

**Stephanie Callan** presented a paper titled "Folk Song and Cultural Authority in *Spreading the News*" at the Annual Meeting of the American Conference for Irish Studies in April 2005 at Notre Dame University. She also presented a paper titled "Exploring the Confluence of Primitive Ritual and Modern Longing in *Between the Acts*" at the 15th Annual Conference on Virginia Woolf: The Art of Exploration, at Lewis and Clark in Portland, and a paper titled "Local Knowledge in Gregory's *Visions and Beliefs in the West of Ireland*," at the 6th Biennial Conference of the Association for the Study of Literature and the Environment: held at the U of O, in June 2005.

**Phillip Campanile** presented a paper titled "Justice, Resistance, and the Urban Environment: Urban Agriculture and the Ambiguities of Property" at the American Association of Geographers conference in Chicago in March 2006.

**Marci Carrasquillo** received a Ford Foundation Fellowship worth \$21,000 to fund her final dissertation year, plus an all-expenses-paid trip to Washington, DC, to attend the Conference of Ford Fellows in fall

2005. She also presented a paper titled "'The Secrets of Crossing': Hybrid Identity in Lan Cao's *Monkey Bridge*" at the Tenth International American Women Writers of Color conference in Baltimore in November 2004 and was chair of the "Hybridity and Identity: Consolidations, Disruptions" panel at that conference.

**Teresa Coronado** presented "The Cult of Sentiment: 'Our Nig' and Genre Subjugation" at the Rocky Mountain MLA in Boulder in October, 2004, and gave a revised version of it at the Pacific Ancient and Modern Language Association conference in Portland in fall 2005. At the College English Association national conference in Indianapolis in April 2005, she presented "Domesticating the New World: Columbus' 'Yearning for Paradise' and the Feminization of Native Americans." Teresa also presented "'When Is a Brat Not a Brat? When She Is an Army Brat': Folk Narratives in Brat Culture" at the Western States Folklore Society conference at the U of O in April 2005. She was chair of the African American literature panel for the Rocky Mountain Modern Language Association conference in fall, 2005.

**Jennifer Dare** presented "The Divine Ms. Magdalene: Religious Feminist Folklore and Pop Culture" at the Western States Folklore Society conference at the U of O in April 2005.

**Larissa Ennis** presented a paper on *The Voyage Out* at the 15th Annual Virginia Woolf conference in Portland in June 2005. She also presented a paper titled "'Don't Worry, I Won't Let Them Rape You': Repellant Homoeroticism in *King Arthur* (2004)" at the national Popular Culture/National Culture Association conference in Atlanta in April. In addition, Larissa will present a paper titled "There's Something about Mary's Father: Pickford and Paternity in *My Best Girl* (1927)" at the Women and the Silent Screen conference in Guadalajara, Mexico, in June 2006.

**Janet Fiskio** presented a paper titled "The Wild in Our Midst" at the 19th Triennial Conference of the International Association of University Professors of English in Vancouver, BC, in August 2004, a paper titled "Becoming-Rat, Becoming-Roach, Becoming-Human" at the Association for the Study of Literature and the Environment in June 2005, and a paper titled "Toward an Urban and Social Ecology of Knowledge" at the International Association for Environmental Philosophy in October 2005. She will also present a paper titled "As a Leaf from a Tree" at the Thoreau Society in July 2006. In addition, Janet has a translation, with Olivier Clarinval, of Maurice Blanchot's "The Philosophical Discourse" forthcoming in *Critical Assessments of Merleau-Ponty* and has been accepted into the Neotropical Ecology Program in Ecuador for July/August 2006.

**Craig Franson** presented a paper titled "The Temporality of the Drowned: Figure and Consciousness in Wordsworth's 'Prelude' and Byron's 'Giaour'" at the first Oregon Research in English Literary Studies (ORELS) conference at the U of O in April 2005 and a paper titled "'Those Suspended Pangs': Romantic Reviewers and the Agony of Byron's 'Mazeppa'" at the conference of the North American Society for the Study of Romanticism in Montreal in August 2005.

**Julia Hammond** presented a paper titled "Street Corners, Shopping Carts, and Encampments: The Expressive Culture of Home among the Homeless" at the Western States Folklore Society conference at the U of O in April 2005.

**Moriah Hart** (Folklore) presented a paper titled "Earth and Fire: The Aesthetics and Appeal of Wood-firing" at the American Folklore Society's Annual Conference in Salt Lake City in October 2004. She also presented her film *Maiden Voyage of Fire* at the annual meeting of the Western States Folklore Society at UO in April 2005.

*continued on page 16*

## Graduate News

*continued from page 15*

**Tamara Holloway** led a discussion group on *Little Dorrit* at the Dickens Universe conference at UC Santa Cruz in August 2005 and presented a paper titled "'All is well': The Poetics of Consolation in Tennyson's 'In Memoriam'" at the Dickens Project Winter Conference at UCLA in February 2006.

**Alastair Hunt** presented "How to Read Like a Brute [Rousseau]" at the 13th Annual Dis/Junctions graduate conference at the University of California in Riverside in April 2005. He also won the Sarah Harkness Kirby award for Winter 2005 for his "Zootropes in *Bleak House*."

**Sarah Jaquette** presented a paper titled "Eco-Politics of the 'Border Life': Social Politics in Henry D. Thoreau's Natural History Writing" at the 2005 Joint Campus conference in Corvallis in May 2005 and at the Pacific Ancient and Modern Languages Association conference in November 2005 in Los Angeles. This essay was also the winner of the 2004–2005 Jane Campbell Krohn Prize, which is awarded annually for the best essay on literature and the environment by a second-year graduate student. In addition, she presented a paper titled "Maimed Away from the Earth: Mapping the Common Ground of Disability Theory and Ecocriticism" at the ASLE conference at UO in June 2005. She also presented a paper titled "Endangering Organ Pipe?: Immigrants, Nature, and Security on the US-Arizona Border" at the Association of American Geographers conference in Chicago in March 2006. Her book review of *Sowing Empire: Landscape and Colonization*, by Jill Casid, is appearing in the March 2006 edition of the journal *Capitalism, Nature, Socialism*.

**Stacey Kaplan** presented a paper titled "'The limit of the journey': South America and Modernism in Virginia Woolf's *The Voyage Out*" at the 15th Annual Conference on Virginia Woolf in June 2005 at Lewis

and Clark College in Portland and will present a paper titled "'Gentles and simples, I address you all': Class Warfare in Virginia Woolf's *Between the Acts*" at Woolfian Boundaries: The 16th Annual International Conference on Virginia Woolf in Birmingham, England, in June 2006.

**Michelle Kohler's** article, "Dickinson's Embodied Eyeball: Transcendentalism and the Scope of Vision" appeared in the winter 2004 issue of *The Emily Dickinson Journal*, and her article "Realism and the Perception of Romance in *The Rise of Silas Lapham*" has been accepted for publication in *American Literary Realism*. Michelle is also the recipient of the English Department's 2005 Rudolf Ernst Dissertation Fellowship for best dissertation prospectus.

**Scott Knickerbocker** presented a paper titled "The Language of Nature and the Nature of Language: Modernist Eco-poetics" at the English Department's ORELS colloquium in April 2005 and a paper titled "Modernist Eco-poetics and Wallace Stevens" at the ASLE conference at the U of O in June 2005. He has also been appointed a 2005–2006 Assistant Director of Composition. This June Scott will run his fifth marathon since entering the PhD program. He notes that large portions of his dissertation are mentally composed while running.

**Kom Kunyosying** presented a paper titled "Feeling Threatened and Subversive: Current Practices of Thai Material Protection Culture" at the American Folklore Society Annual Meeting in Salt Lake City in October 2004 and a paper titled "Boots: Defense Contract Workers and Their Anti-hero Legends" at the Western States Folklore Society conference at UO in April 2005.

**Cheryl Lewman** (Folklore) presented her film *Stitches: A Family Tradition* at the Western States Folklore Society conference at UO in April 2005.

**Kevin Maier** presented a paper titled "The Conservation of Sporting Literature" at the ASLE conference in

Eugene in June 2005. He will present a paper titled "Hemingway's Hunting: An Ecological Reconsideration" at the Biennial International Hemingway conference in Ronda, Spain, in June 2006. Kevin has accepted a tenure track job at the University of Alaska Southeast starting in fall 2006. In his spare time, Kevin continues to ride and race road bikes with very little success.

**Nicole Malkin** presented a paper titled "Un-sexing the Novel: From Woolf's Erudite Androgyny to the Genderless Speaker in Jeanette Winterson" at the Virginia Woolf conference in Portland in June 2005. She has also been appointed 2005–2006 Assistant Director for the Center for Teaching Writing and presented a paper titled "Global Culture as Dangerous Commodity in Arundhati Roy's *The God of Small Things*" in March 2006 at the Identity Works: Order and Diversity in Literary Studies conference at the University of Victoria.

**Russell Meeuf** presented "LEGO: Postmodernism, Material Culture, and Mimeticism" at the Western States Folklore Society conference at the U of O in April 2005. Russ also won the Sarah Harkness Kirby award for his paper, "John Wayne as 'Supercrip': Disability, Masculinity, and Demobilization in *The Wings of Eagles*."

**Tiffany Purn** made a presentation, which included clips from her film-in-progress, *Performing Tribal: Between Individual and Community*, at the Western States Folklore Society conference at the U of O in April 2005.

**Anthony Robinson's** collaborative chapbook of poetry, "Here's to You" (with Andrew Mister), was published in March 2006 by Boku Books (Brooklyn, NY).

**Michelle Satterlee** gave a Work-in-Progress Talk for the Oregon Humanities Center on "Traumatic Loss and the Reformulation of Subjectivity: The Failures of Renaissance Humanism and the Redemptive Wilderness in Edward Abbey's *Black Sun*." Her article,



“How Memory Haunts: The Impact of Trauma on Vietnamese Immigrant Identity in Lan Cao’s *Monkey Bridge*,” was published in *Studies in the Humanities* for December 2005, and her book review of *Writing Environments*, eds. Sidney Dobrin and Christopher Keller (Albany, 2005), is forthcoming in *Composition Studies* for 2006. Her article, “Landscape Imagery and Memory in the Narrative of Trauma: A Closer Look at Leslie Marmon Silko’s *Ceremony*,” will appear in *Interdisciplinary Studies in Literature and Environment* for Winter 2006.

**Neal Schlein** (Folklore) presented a paper titled “A Different Do-Si-Do: Subversion, Folklore, and Education” at the Western States Folklore Society conference at the U of O in April 2005.

**Tristan Siple**y won the Fall 2005 Sarah Harkness Kirby Award for his essay, “Ecotopian Gardens: Environmentalism and Urban Reform in Gilman’s ‘The Yellow Wallpaper’ and *Herland*.”

**Carter Soles** won the 2005 Bruce M. Abrams Graduate Essay Award in LGBT Studies for a paper titled “Playing Gay: Male Queerness and Disavowal in Chuck & Buck,” which he also presented at the Shades of Sexuality in Film Graduate conference at San Francisco State University in October 2005. Carter also presented a paper titled “Leatherface Meets Richard Nixon: American Abjection in *The Texas Chain Saw Massacre* (1974)” at the Mid-Atlantic Popular / American Culture Association Annual Conference in New Brunswick, NJ, in November 2005.

**Arwen Spicer**’s essay, “‘It’s Bloody Brilliant!’: The Undermining of Metanarrative Feminism in the Season Seven Arc Narrative of *Buffy*,” was published in issue 15 of *Slayage*, the online academic *Buffy the Vampire Slayer* journal. Arwen has also been accepted onto the editorial board of *Watcher Junior*, an online journal for undergraduate *Buffy the Vampire Slayer* scholarship.

**Don Stacy** (Folklore) presented a paper titled “All Mixed Up: A Cultural Exploration of Mixed Tapes and CDs” at the Western States Folklore Society conference at the U of O in April 2005.

**Mickey Stellavato** (Folklore) presented her film, *Like Our Ancestors: The Choice of Homebirth in a Modern World*, at the Western States Folklore Society conference at the U of O in April 2005.

**Kelly Sultzbach** presented a paper titled “Virginia Woolf’s Environmental Ethic” at the 15th Annual Virginia Woolf conference in Portland and a paper titled “The Chiasmic Embrace of Rot and Fecundity in Eudora Welty’s *Delta Wedding*” at the ASLE conference at the U of O, both in June 2005. She has also been appointed a 2005–2006 Assistant Director of Composition.

## Alumni News

**Michael Arnzen** (PhD 1999) published his second novel, *Play Dead*, with Raw Dog Screaming Press in August. He describes the book as a “noir thriller about a group of pathological gamblers who play a deadly game of poker with photographs of their murdered victims.” Arnzen’s *Shockingly Short Stories* was also recently named a finalist for the Bram Stoker Award. He is an Associate Professor at Seton Hill University, where he teaches in the country’s only program in Writing Popular Fiction. Arnzen also maintains an acclaimed weblog, “Pedablogue,” at <http://blogs.setonhill.edu/MikeArnzen/>.

**Patrick Barron** (BA 1991) received an MA from Queen’s University of Belfast in 1995 and a PhD in English and an MS in Geography from the University of Nevada, Reno, in 2004. He taught at the City College of San Francisco and is now an Assistant Professor of English at the University of Massachusetts, Boston. He won the Roma Prize in Modern Italian Studies from the American Academy in Rome

last year, and edited and translated *Italian Environmental Literature: An Anthology* for Italica Press. His *Selected Poetry and Prose of Andrea Zanzotto* is forthcoming from the University of Chicago Press.

**Sandra (Klein Fischer) Ellston** (PhD 1980) serves as chair of the English and Writing program at Eastern Oregon University. She recently received the Oregon Literary Arts award for drama for her play, *The Last Kalapooyan*, based loosely on the life of Indian Lize and the dispossession of the Santiam tribes. She also received the Eastern Oregon University “Woman of Vision and Courage” award for serving as a “catalyst for change” in conditions for women faculty and students. She is working on two collections of poems, *Cosmic Outlaw* and *Poems Against Patriarchy*.

**Jan Eliot** (BA 1977), creator of the internationally syndicated comic strip *Stone Soup*, is the 2005-2006 Distinguished Alumni Fellow in Humanities at the University of Oregon.

**Jordana Finnegan** (PhD 2005) has accepted a tenure-track faculty position in English at Foothill College in Los Altos Hills, CA.

**Mark Gallagher** (PhD 2000) has accepted a tenure-track position as Lecturer in Film and Television Studies at the Institute of Film Studies at Nottingham University in the UK. His book, *Action Figures: Men, Action Films, and Contemporary Adventure Narratives*, was published in February 2006 by Palgrave Macmillan.

**Jeremy Gregersen** (MA 2005) has landed a job teaching English and Creative Writing at The Meadows School, a private K-12 school in Las Vegas. His entry on Countee Cullen will also appear in the forthcoming *A Gift of Story and Song: An Encyclopedia on Twentieth Century African American Writers*, which will be published by Facts on File.

**Matthew Kaiser** (BA 1995) completed a PhD in Victorian Studies

## Alumni News

*continued from page 17*

at Rutgers and is in his first year as an Assistant Professor at Harvard.

**Kristen Lennon** (BA 2005) is currently working on her MA in literature at the University of Leeds in the UK.

**Luchen Li** (PhD 1998) has been promoted to Associate Professor with tenure at Kettering University in Flint, Michigan.

**Julia Major's** (PhD 2002) essay, "The Arch of Serena as Textual Monument: Reading the Body of the Poem-Within-the-Poem," was awarded the annual Stationers and Newspaper Makers' Prize for the best essay published in the journal *Reformation* for 2004. Julia is currently a Visiting Assistant Professor at Bowdoin College in Maine.

**Kasia Marciniak's** (PhD 1998) book *Alienhood: Citizenship, Exile and the Logic of Difference* has been published by the University of Minnesota Press; her article, "Second Worldness and Transnational Feminist Practices: Agnieszka Holland's *A Woman Alone*," was published last year in *East European Cinemas in New Perspectives*, edited by Aniko Imre, as part of Routledge's AFI Film Readers series.

**Elle Martini and Ilsa Spreiter's** (MAs 2005) documentary *Crossing the Abyss* was accepted by the New York International Independent Film Festival for multiple screenings in November 2005; it was also nominated for a 2005 Emmy award by the Northwest chapter of the Television Academy of Arts and Sciences.

**Chad May** (PhD 2005) has accepted a three-year position (with the possibility that it may be converted to tenure-track) at Central Arkansas University in Conway.

**Sara McCurry** (PhD 2005) is a full-time faculty member in the Liberal Studies Department at the Art Institute of California-San Diego. She teaches Visual Language and Culture, College English, Literature, and "sometimes even Effective Speaking!"

**Michael McGriff** (BA 2003) is a James A. Michener Fellow in Poetry at the Michener Center for Writers at the University of Texas at Austin. In 2004 his manuscript for *Iron* was a finalist for the Wick Prize, selected by Philip Levine; in 2005 a revised version was a finalist for the Bakeless Prize. In summer 2005 Michael was awarded a \$15,000 Ruth Lilly Fellowship by *Poetry* magazine, and next fall he will enter the Creative Writing Program at Stanford University as a Stegner Fellow. His poetry has appeared in *Red Rock Review*, *Northwest Review*, *Hayden's Ferry Review*, *Mid-American Review*, *Borderlands: Texas Poetry Review*, and *Wandering Army*.

## Alumni: In Memoriam

A graduate of our PhD program, **Jean D. Beck**, a much loved wife, mother, grandmother, and friend, passed away on Jan 18, 2005, at the University of Utah Hospital following complications from surgery. Jean moved to Brigham City, Utah, after completing her doctorate in English at the University of Oregon in 1996. She continued to apply her interests in literature as a freelance research, editing, and writing consultant. She was an avid reader and photographer, who enjoyed snow skiing with her husband and friends, trips on her Harley, summer volleyball parties, and visiting her grandchildren in Florida.

Jean is survived by her husband, Ray Balls, her sister and brother, a niece, two stepchildren, and two grandchildren, Kyler and Mikelle Rittenhouse, who were her greatest joy. Members of her family provided this obituary and suggest that donations in Jean's memory be made to Breast Cancer Research.

Another recent alumnus of our PhD program, **William Reese Petty**, died of a heart attack on Thursday, March 30, 2006 at Highline Medical Center in Seattle, Washington, with his wife, Katie Hynes-Petty, at his bedside, one day short of his 22nd

wedding anniversary. He and his family were on spring break on their way to visit New York city.

William was born in Hawthorne, Nevada, and grew up in the Reno-Sparks area. He lived in England for two years and finished his undergraduate work in both English Literature and Philosophy there. After their return to the states, he and his wife moved to Eugene, where William received his PhD from the U of O in Modern/ Post Modern American Literature in 1994. At the time of his death, William was a well-respected instructor in the English Department at Oregon State University. He loved teaching, reading, writing, studying popular culture, cooking, baking, watching his children play sports and music, and traveling with his family.

A devoted husband, father and brother, William is survived by his loving wife Katie, daughter Hannah, 14, son James, 7, sisters Fawn Cassidy and Cherie Zielinski, and his brother John Reese Petty of Reno, Nevada. William will be remembered for his humor, intelligence, generosity and kindness. It was a wonderful life.

William's brother provided this memorial. The family asks that memorial contributions be made to The William Reese Petty Memorial Fund at Oregon Community Credit Union, P.O. Box 77002, Eugene, OR 97401.

Finally, it is with deep sadness that we report the death of another former student and close friend of the English Department, **Major William F. Hecker III**, who was killed along with four American comrades when a roadside bomb detonated near their vehicle in Iraq on January 5, 2006. Bill arrived at the U of O in 1999 to pursue a Master's degree in English, having served for the US Army in Germany and Bosnia-Herzegovina. After completing his degree in 2000, he returned to his alma mater, West Point, where he taught American literature as an Assistant Professor of English for three years. He was an active scholar, publishing articles on Mark Twain and Edgar Allan Poe,

and he edited a book on Poe's years as a soldier, *Private Perry and Mister Poe: The West Point Poems, 1831* (LSU Press, 2005).

Bill hoped to return to academia after his service in Iraq to earn his doctorate and, eventually, to secure a permanent teaching position at West Point. His career path was unique, but Bill enjoyed challenging expectations and stereotypes often attached to his very different roles as soldier and scholar. In an interview with army reporter Allison Churchill, he said, "I want to bring scholars a different perspective of what Soldiering means to the country." Graduate students and faculty members who got to know Bill at the U of O would agree that he succeeded. Reflecting on his twin passions for military service and literature, Bill sometimes called himself "slightly eccentric." His wife Richelle and those of us who admired him prefer to think of him as "a Renaissance man." Bill was 37 when he died. He leaves behind four children, Alexandra, 10, Victoria, 7, Cordelia, 4, and William, 2, who will remember that one of his greatest joys in life was reading to them before bed.

Bill's family has established a memorial fund to honor his memory. Its purposes are to establish an award in his name at West Point, to support charities that aid the children of fallen soldiers, and to contribute to the Special Collections section of the USMA Library. Members of the U of O English community who wish to support the fund may write to:

The William F. Hecker III Memorial  
Fund (Acct. # 3165552)  
c/o First Command Bank  
P.O. Box 901041  
Ft. Worth, TX 76101-9778

## Sabbatical

*continued from page 7*

the Black Belt of the Deep South, but their lives might as well have taken place in different countries. I had the pleasure of sitting in Eudora Welty's living room swapping stories and drinking bourbon, as well as the privilege of sitting at Sarah Rice's kitchen table hearing her lively narrative accompanied by a lunch of fried chicken, crackling bread, and greens." *He Included Me* was such a hit that the author and editor ended up on the *Geraldo Rivera Show* in New York. Mrs. Rice died this March at the age of ninety-seven, and her book is still in print.

Sarah Rice's success encouraged her brother-in-law, a former moonshiner and civil rights activist named David Frost, to ask for Westling's help with his own autobiography. This collaboration produced *Witness to Injustice*, published in 1995. Meanwhile, a world literature anthology was also in the works, edited collaboratively by U of O Professors Stephen Durrant, James Earl, Stephen Kohl, Anne Laskaya, Steven Shankman, and Westling, who served as Chair of the project. An NEH Summer Institute grant in 1991 on "Integrating Asian Materials into the Humanities Curriculum" inspired this effort to create the first truly global anthology in one volume, an anthology that demonstrated intercultural dialogue and intertextuality. *The World of Literature* appeared in 1999, after a lively interdisciplinary collaboration of four years that is testimony to the remarkably fertile collegiality of the U of O faculty community.

International exchanges have been an especially enjoyable part of Westling's career. In 1986 she taught seminars on Southern literature at the universities of Tübingen and Stuttgart as a visiting professor, and she lectured on Ecocriticism as a Fulbright Senior Scholar at Heidelberg in 1996. She also taught courses on theatre and the Bloomsbury Group in London for the Northwest Council on Study Abroad in 1998 and 2003. The Presidency of ASLE brought the opportunity to sponsor the founding of a UK branch in 1998, and to share ecocritical research with colleagues at conferences in Wales, the UK, Germany, Australia, and Taiwan in recent years. Westling was invited to give inaugural addresses for several new ASLE branches abroad—ASLE UK, the European Association for the Study of Literature, Culture, and Society, and the Australia-New Zealand branch of ASLE.

Through all of her intellectual and geographical travels, Westling is grateful to have been supported by the vibrant intellectual community of the University of Oregon's English Department, where "You have to be versatile, because we are not a well-funded department. People have to be able to work in many different areas and teach a variety of courses. That keeps us healthy."

Congratulations to Professors Kintz and Westling on their impending retirements, and thanks to them both for so many years of hard work, service, and sacrifice to the Department of English and the University of Oregon.

## Gopal

*continued from page 5*

‘modernized,’ it also remains tied to vernacular understandings. This, for me, is a *postcolonial* imagination—one that destabilizes the binaries of metropolitan and vernacular—and yet these novels were written at a time when India was still colonized. This new conception of marriage is also a nationalist solution to the problem of reconciling ‘modern’ ideas received from the West and ‘native’ norms. Don’t you think that in understanding a classic Anglophone text like Rushdie’s *Midnight’s Children*, which starts with a marriage that gives birth to the nation, we need to recall this earlier work in Bengali? Anglophone literature will continue to belong to the (ex)colonizer until we investigate how it interacts and intersects with the vernacular.”

There is no doubt that Gopal, who speaks four languages (Hindi, Bengali, English and French), will continue to underscore the importance of an inclusive, multicultural perspective in literary studies, one that incorporates disparate art forms and crosses cultural boundaries. “If we want to ask the question of what makes something beautiful, what gives specificity of form to a work, or whatever, there’s no reason to restrict that question to the literary. Theoretically, anyway, there’s no reason to, so I think that we have to begin to wonder what are the limits of our field.” And she’s always interested in expanding her own multicultural perspective. “I hope to learn Mandarin next,” she reveals with a smile.



Sting

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Sting, the legendary rock star, made a surprise visit to the English Department last April. The composer of “Roxanne” and “Message in a Bottle” was curious to know what English Majors thought of his recently published autobiography, *Broken Music: A Memoir*. Copies of the book were distributed beforehand, and Sting met with a group of undergraduates and a handful of faculty members to discuss the text. The conclusion, according to Professor Ben Saunders, a Renaissance scholar who also works on popular culture: “Life just isn’t fair. It’s not enough to be handsome, musically talented, and spectacularly wealthy; the bastard is also a pretty fine writer.”




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