

The Biggest, Fattest *Channel* Ever!



haunted by orange crates (see p. 1)

Here at the *Channel*, we're pleased to report that the response to the electronic newsletter was most positive. And while we haven't given up on paper in general (we still like our books the old-fashioned way), we have discovered that the electronic format has distinct advantages.

For example, we no longer have to worry about the newsletter's page count, which has allowed us to pack this issue to the gills with fiction and poetry (among other things)— by students, alumni, and

faculty. What's more, lots of bonus material is just a mouse click away—you'll find links everywhere in the following pages. Want to read more from the winners of our fiction contests? Just click the link on p. 12. Want to read more about Bob Hoopes or watch a video interview with him? Just click the links on p. 5. Want to make a donation to the English department's gift fund (please!)? Just click the link on p. 22. Want to send an email update for the Alumni Corner? Just click [here](#) (or one of the other links strewn throughout).

And for future issues, we're working on even more fancy bells and whistles: animation? embedded audio and video? We've got ideas. Please stay tuned. In the meantime, we hope you enjoy the latest issue. As always, we aim to keep you informed of all the happenings in Wils—er, *O'Dowd*—Hall. We invite you to [report to us](#) on your own doings as well.

Also in this issue

New Digs

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Links

This issue was made to be clicked

A New Dean

We'll miss you, Jude

... and maybe a surprise or two as well!

The English Channel

The Alumni Newsletter of the Department of English

English Department Relocates to O'Dowd Hall



The department's new office suite in O'Dowd, under renovation.

Why were professors of literature wheeling stacks of orange crates across campus last December? As part of OU's current game of departmental musical chairs! As part of a campus-wide reshuffling, the [English department](#) was sent to a new home in O'Dowd Hall.

In what has been called "phase 1" of the move, dozens of orange crates were delivered to Wilson Hall, where frantic faculty members dutifully filled them with years' worth of office detritus. Professional movers then delivered the crates to the new English department in O'Dowd. The main English office and most faculty offices are now on O'Dowd's fifth floor, while a handful of faculty are ensconced on the first floor. Each office is outfitted with fancy new accoutrements, including fresh carpeting, wraparound desks, spacious file cabinets, and views of carrion birds outside. Upon seeing his new office, Professor Brian Connery exclaimed, "Whoa, dude! Was that a turkey vulture that just flew by the window? That thing is, like, so creeping me out."

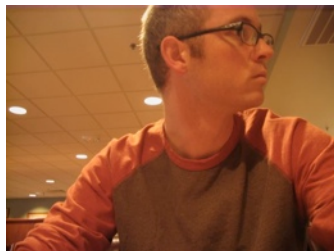
Not every member of the department has been able to settle in, however. This May, in "phase II," the main English office and a handful of faculty will relocate yet again to a suite of offices at the end of the hall (see picture at left). Administrative secretary Cynthia Ferrera is looking forward to the new space. "We're looking forward to the additional space that includes a much needed meeting room for faculty and staff," Ferrera says. "We also have a more enhanced area for the mail and copy room, with running water, that offers the opportunity to have coffee available for our sleep deprived faculty."

Fiction Writer Chapman Set to Join Department

This fall, the English department will welcome fiction writer Jeffrey Chapman as our newest faculty member. Prof. Chapman joins us from the University of Utah, where he recently completed his Ph.D. in creative writing.

Prof. Chapman writes short stories primarily and is interested in tales — a tradition of storytelling that veers in the direction of myths, fables, folk tales, parables, allegories, more than strict psychological realism. His recent publications include "Paradox," in *Sonora Review*, "Great Salt Lake," published in *Bellingham Review* and also about to come out in the *Best of the West* anthology, and one you can read online: "[Wainwright Exceeds Expectations, Becomes a God](#)," in *Western Humanities Review*.

His current project is a graphic novel that in part investigates the period of the Roman poet Ovid's life



Jeff Chapman.

when he was in exile on the Black Sea coast. For the record, Ovid *hated* it. Prof. Chapman is writing and drawing the book.

Prof. Chapman says he is "ridiculously excited" about coming to Oakland and moving to Michigan (Though he's a touch tired of people mentioning weather *every* time he says he's moving there — he understands it's going to be cold!). "The warm reception I've already received from the students and the faculty is incredibly generous and hospitable," he says. "From every indication, the English department is the jewel of OU because of the dedication of this community. It's a privilege to be able to join this group."

A dynamic teacher as well as a talented writer, Prof. Chapman will teach a workshop in poetry and a seminar on the graphic novel. Please join us in extending a warm welcome to Prof. Chapman, an exciting addition to the department.

Nixon Accepts Dean Position at Salem State

Professor of English and Honors College Director Jude Nixon has accepted a position as Dean of the School of Arts and Sciences and Professor of English at [Salem State](#), in historical Salem, Massachusetts.

In announcing the appointment, Salem State president Patricia Maguire Meservey expressed confidence that Nixon "is the right fit at the right time for our institution. We have set aggressive goals as part of our recently completed 5-year strategic plan," she noted, "and Jude Nixon's extensive experience in the areas of higher education principles, practices and procedures, along with the strength of his administrative skills, make him the appropriate choice for our School of Arts & Sciences."

"As Salem State's Dean of Arts and Sciences," Prof. Nixon says, "I plan to be the most forceful and articulate voice on campus for quality undergraduate and graduate programs, and will proactively promote teaching, scholarship, research, internships, and community service among and between our faculty, students and the communities that benefit from the educated men and women this college provides to the regional work force."

"Jude Nixon," notes Salem State's vice president of

academic affairs and provost, Dr. Kristin Esterberg, "is a distinguished scholar and visionary leader who brings to the college extraordinary energy and talent. We look forward to July 6, when he assumes his new role at Salem State."

Congratulations, Prof. Nixon!



Current OU Honors College Director and new Dean of the School of Arts and Sciences at Salem State University, Jude Nixon.

Herold Explores Repentance in Shakespeare Behind Bars



On March 18, Niels Herold presented some of his scholarly work in progress in Kresge Library. The event was attended by fellow colleagues, students, and by Prof. Brian Murphy, former Director (founding) of the Honors College and inveterate Shakespearean. Prof. Herold presented material relating to his work over the past several years with Curt Tofteland's acclaimed Shakespeare Behind Bars, a prison acting company featured in the documentary film, [Shakespeare Behind Bars](#). In January, 2008, Tofteland visited the OU campus for a two-day program of class

visits, lectures, and a screening and talk-back of *Shakespeare Behind Bars*. In May of 2008, Prof. Herold published his first essay about this theater company, "Movers and Losers: Shakespeare in Charge and Shakespeare Behind Bars." (See Faculty Notes, p. 18) This year, Herold has been at work on his next essay about SBB, which he has presented at a number of different venues, in different versions. The presentation for the English Department on March 18 was a paper he prepared for the Annual Shakespeare Association of America meeting in April.

The presentation, "Repentance Rituals and the Purpose of Playing," addressed recent SBB productions of *Measure for Measure* and *Macbeth* (currently in rehearsal) in the context of early modern religious upheaval and its historical effects on theatrical production. One aspect of the Shakespeare Behind Bars program that particularly interests Herold is the idea of theatrical performance as personal redemption; by staging Shakespeare's plays, the prisoners at Luther Lockett Correctional Complex

are engaging in a sort of *repentance ritual*. Rather than view this "purpose of playing" as a cultural novelty of the progressive 21st century, Herold's paper traces a historical *theater of redemption* back to Shakespeare's own time, when cataclysmic changes in the theological practice of repentance were showing up as fault-lines and abruptions in his plays. Herold argues, for example, that the theatrical disguise and subterfuge of the Duke as Friar in *Measure for Measure* is a consequence of the broken ritual of auricular confession, suddenly swept away when Roman Catholicism was banished from England during Elizabeth's reign. As Herold sees it, it is exactly these accommodations Shakespeare's plays can be seen making toward a rapidly altering cultural and religious landscape that allows his drama to speak so powerfully to contemporary American prisoners. For these inmate actors seek an atonement for their crimes by acting plays that in their own historical moment were responding to profound changes in the ways in which repentance was conceived and practiced.

LETTER FROM THE CHAIR by Susan E. Hawkins



As you can see from the many stories in this issue, the department has just finished another great year of readings, faculty presentations, student and alumni writing contests, and much more. The year ahead promises to be even more exciting as we offer a new major in Cinema Studies beginning this fall, and we welcome our newest faculty member, fiction writer Jeff Chapman (see p. 1.) whose interests in mythology, creative writing, and the graphic novel promise to provide students with amazing new course opportunities.

And speaking of excitement, mark your calendars for October 15th, 5:00–6:30 p.m., and this year's Maurice Brown Memorial Poetry Reading with poets David James and Dennis Hinrichsen. Both have published recent volumes, and we look forward to this double reading combining their multiple talents.

While we have yet to book our fiction writer for winter semester, we are looking at several possibilities. Stay tuned for details about the author, date and time by visiting our [website](#) and checking our [Facebook](#) page.

This issue of *The English Channel* is the largest and most beautiful to date. The department thanks our newsletter editor and chief technological guru, Jeff Insko, for his creative innovations, his editorial expertise, and his all-around brilliance in producing an outstanding publication. Thank you, Jeff!

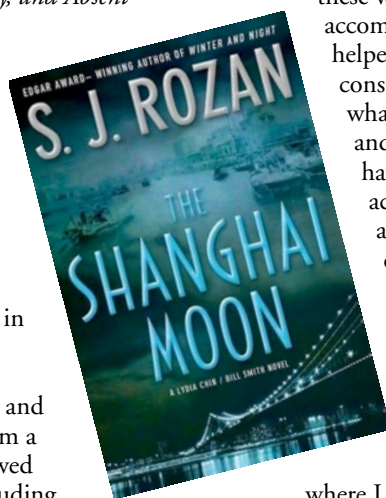
Finally, I want to thank those of you who have given to the department gift fund in the past and to ask those of you who haven't, please think about doing so. Our gift account supports student travel and research, Sigma Tau Delta's activities, special library acquisitions, and so on. And it also supports our many events for students, colleagues, and the community. Your contributions make all of these possible. Please see the form at the end of this issue.

Fiction Reading by S.J. Rozan a Big Hit by Betsy Mulka

S.J. Rozan is a detective fiction writer, who writes about the underside of cities. During her presentation she read from six of her books, including *This Rain*, *China Trade*, *No Colder Place*, *The Shanghai Moon*, *Reflecting the Sky*, and *Absent Friends*. Rozan began her career as an architect, but after publishing her first book *China Trade*, Rozan left her architect job to become a full time writer. Today, Rozan has written eleven novels and thirty short stories. *China Trade*, *No Colder Place* and *Reflecting the Sky* contained many symbols important to the characters' lives as well as the author's life.

China Trade takes place in Chinatown in New York City. Lydia Chen is a private investigator who is American-born with Chinese parents. Bill Smith, Chin's partner and Chen are investigating a porcelain theft from a museum. The excerpt that Rozan read showed how Lydia describes her surroundings, including what people are doing, what the city looks like, and how it smells. Rozan described men carrying a coffin through the streets and how nobody seemed to notice or care. Life in Chinatown is moving so fast nobody seems to stop and pay attention to what is going around him or her. This could symbolize how people are unable to see what is right in front of them until they stop to look around.

No Colder Place is set in an apartment office building in Manhattan. Bill Smith goes undercover as a bricklayer and describes what the buildings look like and what they are made of. Additionally, he describes the construction process. After learning of Rozan's background as an architect, I speculate



that this novel is inspired by Rozan's depiction of buildings in New York that she may have seen or worked on. I also found it interesting how she said at the end of the reading that these workers are often proud of what they have accomplished and will show others exactly what they helped create. This appreciation of buildings and the construction process is important to me because it is what my father does. I have been to many buildings and homes both during and after construction to have my father tell me all about what he had accomplished. We can go by countless buildings and never truly appreciate them, until we are the ones putting the sweat and struggle into building them.

Reflecting the Sky takes place in Hong Kong, China. Rozan's detective Lydia Chen describes Hong Kong as New York with mountains and water. She lingers long enough for Bill to tell her to stop or people will know she is a tourist. I found this ironic because China is where Lydia's family is from. She, however, assimilates into a life in Chinatown (an Americanized China) and relates more to that than to her parents' native country. I also find it ironic that Bill states that he is supposed to be her tour guide. Why would a Chinese-American woman need a white American tour guide?

Overall, I liked listening to an author who, up until I went to the presentation, I knew nothing about. Never having read any detective fiction, I found Rozan's work inspiring and something I know I would enjoy reading.

Betsy Mulka was a student in Prof. Natalie Cole's Modern Literature course this past winter semester.

TRIBUTE

In Memoriam: Robert Hoopes, 1920-2008



Oakland's first Dean of Faculty, Robert Hoopes

[The Department of English and the OU Community mourned the passing of Robert Hoopes in 2008. We offer the following remembrances in his honor, with special thanks to Jane Eberwein for gathering them. -Ed.]

"A Gracious, Courtly Man"

Robert Hoopes, founding chair of Oakland's Department of English, died September 11 in Amherst, Massachusetts at the age of 88. He had played a key role in shaping Michigan State University Oakland, having been recruited directly by Chancellor Durwood Varner as the first Dean of Faculty when the university was still in planning stages.

His role was to recruit faculty for the new institution, faculty who would be entrusted with formative decisions about curriculum and academic standards. According to David Riesman in *Academic Values and Mass Education: The Early Years of Oakland and Monteith* (Doubleday 1971), Hoopes (identified pseudonymously as Richard Lane) became "a spokesman for the faculty, and beyond that for the embattled humanities." Among all his contributions in those early years, he is probably best remembered for his address at the opening convocation in 1959, where he rejected the idea that colleges existed to provide "well rounded" graduates conforming to societal expectations and declared that Oakland would also encourage those with "sharp abrasive edges." Commenting on that point in his February 1997 interview with Paul Tomboulion for the "[Oakland University Chronicles](#)," Hoopes saw himself as offering an academic home for "the odd-ball student, the loner, the fellow who, like Thoreau, takes the road not taken deliberately to see what's down there."

In the first few years, there were divisional groupings of humanities, social science, and natural science and mathematics faculty but no departments in the traditional sense. From the time departments were instituted through 1969, Bob Hoopes chaired the Department of English.

"What do we ask of our students? Simply this: that they raise and confront fundamental questions; that they develop the ability to state these questions in intelligible terms; that they press forward in conversation with their teachers irrespective of the consequences involved; that they commit themselves, in short, to the belief that only the truth as we see it shall make us free and that service to anything else is bondage."

- Robert Hoopes

In that role, he recruited and mentored faculty, secured Doris Boegler as our omniscient secretary, fostered curricular development, and championed the causes of literature and writing within Oakland's emerging General Education program. Author of *Right Reason in the English Renaissance* (Harvard 1962), he especially loved teaching British literature surveys and classes on Milton.

As one of the last junior faculty members hired by Bob Hoopes in 1969, I recall him as a gracious, courtly man who extended a warm welcome to newcomers. There was a grandeur to his language that lifted the tone of routine academic discourse and made one proud to be included in this community. He and his wife Margaret (Miggie) extended warm hospitality even though they knew they would soon be leaving Michigan for Massachusetts, and their friendly support continued over the years. It is very much to Bob Hoopes's credit that the Department of English has always stood out within this university for high morale and collegial harmony.

When Woody Varner sought him out, Bob Hoopes was in New York, working as vice-president of the American Council of Learned Societies. Before that, he had taught at Stanford University after earning his Ph.D. at Harvard University in 1949. Bob held master's degrees from both Harvard and Boston University and an A.B. from Cornell College in Iowa, and he brought the values of those distinguished liberal arts institutions to Oakland. He had also served in World War II as a pilot in the Marine Air Corps. As a native Chicagoan, Hoopes found the idea of returning to the Midwest attractive, and as a teacher-scholar-administrator, he welcomed the opportunity to serve this experimental institution in many ways.

In December 1969 while Oakland University celebrated its tenth anniversary and just as Woody Varner left for Nebraska, Bob Hoopes returned east to take administrative and teaching posts at the University of Massachusetts, both its Boston and its Amherst campuses. Even in old age he continued teaching. My last telephone conversation with Bob Hoopes ended because friends in his retirement community were arriving for a Milton discussion group.

—Jane Eberwein, Distinguished Professor of English

“None More Valued”

In the Sixties Wilson Hall, headquarters of the Department of English at Oakland University, was wont to resound to two voices, each raised above its normal pitch, and both echoing down the corridors from the chairman's office to the elevators.

Bob and Gertrude were at it again. My patient husband stuffed his ears. Miggie, only a trifle less patient, accused us of holding Department meetings. She should have known better. The relative merits of Shakespeare and Milton are not fodder for Department meetings.

We kept it up till long past retirement and came to a gentle conclusion with Chaucer, whom both of us were teaching at our respective retirement homes.

Bob was a master teacher and an exemplary chairman. He, with two or three to help him, brought Oakland from its precarious beginnings to its present existence.

He was my friend for nearly sixty years, none more valued, none more mourned.

—*Gertrude White, Distinguished Professor of English Emerita*

Enriching Friendship

From the very beginning, Bob Hoopes had been Dean of the newly established Michigan State University-Oakland. His influence on the academic aspects of the innovative university had been profound. The Hoopes emphasis on serious inquiry, intellectual challenge as well as mutual respect and appreciation among the newly hired faculty and administration, all shaped the goals and the spirit of the institution; an institution that received deserved national recognition in publications such as *Time* magazine and *The New York Times*. In the former, Bob Hoopes was cited as hoping to develop "sharp abrasive edges," rather than smooth conformity in the intellects of the students; a Hoopes quotation often cited, but denied by Bob Hoopes.

When the late Maurice Brown was hired by Bob Hoopes (as was the entire early faculty), the University was about to become Oakland University and Bob Hoopes had become Chair of the Department of English. Bob Hoopes was not only a mentor but also a friend to Maurice Brown and his family. Margaret Hoopes was the beloved Aunt Miggie, god-mother of the youngest Brown, Mathilde. Thus began a life-long relationship which enriched the lives of the entire Brown family.

It is impossible to over-estimate the intellectual and professional influence of Bob Hoopes on the career of Maurice Brown and so many of his Oakland colleagues; nor is it possible to over-estimate the enriching friendship of the Hoopes family on the lives of the Browns.

—*Judith K. Brown, wife of the late Maurice F. Brown, Jr., and their children, Frederick W. K. Brown and Mathilde Brown Swanson.*



“Bob was a master teacher and an exemplary chairman”

The Hoopes File

Career

1941	A.B., Cornell College (Iowa), Phi Beta Kappa
1943-46	U.S. Marine Air Corps
1949	Ph.D, Harvard College
1950-52	Yale University
1953-57	Stanford University
1958-69	Oakland University, Dean of Faculty, Department of English Chair
1970-90	University of Massachusetts

Books

Form and Thought in Prose (co-authored), 1954

Right Reason in the English Renaissance, 1962

The Short Story: An Introduction (co-authored), 1975

Learn more:

- The 1959 *Time* magazine article on the founding of OU, which features Dean Hoopes (and begins with the infamous quotation cited by the Browns), is not to be missed. To read it, click [here](#).
- To watch a video of Prof. Hoopes's interview with Paul Tamboulion for the *Oakland University Chronicles* (cited by Jane Eberwein), click [here](#).
- To read Prof. Hoopes's obituary in the *Amherst Bulletin*, click [here](#).

SPEECH

Squeezing the Brains of Students *by Susan E. Hawkins*

President Russi, Provost Moudgil, distinguished guests and colleagues, it is an honor to share a few thoughts with you about my own education as a teacher.

When I began teaching at Oakland 23 years ago, I wanted to make my students smarter and smarter meant, of course, that they had to become critical readers and writers. It meant identifying and analyzing literary passages, writing almost exclusively all-essay exams, no matter the level of class. It meant teaching them interpretive argument and the difference between description and analysis. Don't summarize, analyze! All of those elements are essential. I *still* want them to become sensitive writers, no matter the level of class; I still want them to argue their point and present evidence for it; AND I *still* insist on the text. No matter whether it's on a Kindle, the web, a cell phone, or still—and how quaintly—in an actual book, the “technology” of literary studies remains quite simple: human + text.

But what I want to do now, at all levels, is turn my students into better, highly attentive readers which means better thinkers, which means better analysts, which means better citizens and human beings who care about their world. It is one thing to prod students into a literary text, it is a much bigger step to move them to articulate writing.

Writing is for me, and for my students, the hardest thing to do, both so personal and utterly public. A student in my 303 last winter, a non-native eastern European speaker, put the issue exactly. In answer to the question “How would you

describe yourself as a writer?” he wrote this: “Writing is the most difficult task for me. Writing takes my time and it squeezes my brain.”

And that is my job: to squeeze my students' brains, and to

repeat my mantra for them, again and again: “Respect your mind. You have a mind. Be proud of it. Take yourselves seriously as thinkers, as persons capable of intelligent and articulate argument and conversation. Anything less is wasting your time.”

In turn, my students have squeezed my brains and in that process have taught me invaluable lessons; they have transformed me into a better teacher, more attuned to what I am doing for them in the classroom, more attuned to what they need me to do to

enable them to learn. My students have taught me to be a more compassionate teacher and a better human being.

I want to close, however, with an acknowledgement of the other great teachers in my life, my English Department colleagues, a number of whom have won the Teaching Excellence Award. And all of whom inspire me to be a better teacher. In particular I want to acknowledge Bob and Jane Eberwein, Gladys Cardiff, Brian Connery, Bruce Mann, and Jeff Insko. I consider it a privilege to teach in a department of outstanding educators and human beings. I have no doubt my life is richer for their example and presence.

[2008 Teaching Excellence Award Winner Prof. Hawkins delivered these remarks at the 2009 Faculty Recognition Luncheon in April. - Ed.]



Writer S.J. Rozan Wows Students in Fiction Workshop



S.J. Rozan

During her visit to campus, S.J. Rozan generously agreed to sit in on Annie Gilson's Advanced Fiction Workshop, giving the students three related exercises exploring point of view. In the first, she asked students to describe a room using all 5 senses. We read some of these aloud, discussed the difficulty of weaving each sense seamlessly into a short narrative, then Rozan asked students to write about the same room from the point

of view of a thief who had entered the room with criminal intentions. Again, the idea was to utilize all five senses in the description. Finally, in the third exercise, the same room had to be described from the point of view of a person in the room, who was now alone, but who had been in the room a moment ago with a person he or she loved. Again, students

were asked to use all five senses in describing the room (and, in this case, also its emotional atmosphere).

This wonderful exercise stretched the students' imaginations and forced them to register sensory data they didn't always think to include. The exercises also grew progressively more complex, as the students were forced to contemplate their room from very different viewpoints. The rooms stayed the same, yet the descriptions of them were noticeably different in nuanced ways. Fascinating!

Rozan then sat with the students for another two hours, fielding questions, talking about the writing life and the challenges of publishing, and discussing current market attitudes toward genre and literary fiction. Students were wowed, and we all left feeling more engaged in the complicated task of writing fiction, and amazed by the work involved in getting books from imagined ideas inside the author's head to printed works available for lucky readers to devour.

LETTER FROM GUATEMALA

Cultivating Hopes and Dreams Through Education *by Nancy Joseph*

GUATEMALA --

Weather...fabulous, a sunny respite from Michigan's frozen, unrelenting winter. Scenery...awesome, a visual delight of volcanic mountains, historic ruins, and miles of scenic coastline. People...friendly and genuine, truly passionate about their country. And the food...

Sure, I was thinking about the pleasant weather, cultural stimulation, and good food when I accepted the invitation to present a workshop in Guatemala. The reality, though, was that I was going to work with teachers in a country plagued by years of rampant crime, high unemployment, and an unstable government. Suffering from endemic poverty, this small Central American country was recovering from guerrilla war, and the teachers recognized that education was the key to a better future.

As a member of the International Reading Association, I was invited to participate in *Consejo de Lectura Guatemala*, the 7th international conference of the Guatemalan Reading Association from February 18-20, 2009. I would be part of a group of teachers from the United States conducting workshops focusing on teaching strategies for Guatemalan teachers. The sessions offered through the conference provide valuable opportunities to educate teachers who have limited training and coursework beyond their own meager high school experiences.

Preparing for the conference was a unique experience, unlike preparing for other conferences. I am not talking about packing suntan lotion and tourist guidebooks. I am talking about working with a Guatemalan translator to help prepare materials for my audience of Spanish speaking teachers. Yes, I was scheduled to present a workshop in English with the help of a translator. More specifically, I was assigned two translators: one to translate my materials and the other to translate during my workshop. For months I conducted an intimate online relationship with Luisa Ponce, a student studying English/Spanish translation. Luisa would make my English materials speak to the Guatemalan teachers, no small task because some of my expressions, such as "encouraging active learning," resulted in odd translations. Walt Whitman's "Song of the Open Road," a short poem I used to demonstrate methods for teaching literal and figurative comprehension skills, became *La Cancion del Camino Abierto*. And Luisa also translated "The Cola Wars," a nonfiction selection I created to demonstrate the vital reading skill of discerning fact from opinion, into easily accessible Spanish.

To begin my experience in Guatemala, I visited Mayan schools and a few historic sites. On the bus trip several hours outside of Guatemala City, our group was accompanied by machine-gun-armed "tourist police" who followed us from school to school to guarantee our safety, protection I appreciated in an uneasy sort of way. Schooling in Guatemala consists of rote learning, mere copying of vocabulary words and facts from the blackboard with little interaction from the teacher. Students are expected to sit quietly and copy the



Nancy Joseph with students in Guatemala

information in their composition books; no attention is given to explaining concepts or developing thinking skills. The students were silent and dutiful, as we, the visiting teachers from the far away land of *Shrek* and Brittany Spears, walked through dimly lit, crowded classrooms. Interestingly enough, I noticed that the students' handwriting was beautiful. Their penmanship could challenge the work of scribes from the Middle Ages, but I wondered how much these students understood about the world around them. *What has Guatemalan schooling taught them? Do they have hopes and dreams for the future?*

My workshop was scheduled for the next day. Sixty-two Guatemalan teachers attended the two-hour session. After presenting my opening remarks with the help of Juan Carlos, my translator, I moved through my materials, remembering to speak slowly and to wait for the translation. No easy task, but it worked. In fact, it seemed rather natural after the first awkward moments. Even though the language and cultural barriers were evident, I attempted to establish common ground with teachers who wanted to break away from the dull traditional classroom approaches. They were receptive, clinging to explanations for helping adolescent learners develop their reading skills. With purposeful questions and comments, the teachers stretched the skills of Juan Carlos who scurried to play both sides in a game of linguistic volleyball. English into Spanish. Spanish into English. The teachers followed my explanations by nodding their heads. *Yes, I think we understand each other, I reasoned, as I studied their body language.* They pressed for more information as they calculated how my suggestions would work in their classrooms. I could sense that they recognized their own limitations, yet they were desperate to change the lives of their students. And so we worked through instructional strategies for improving students' basic literacy, challenging Juan Carlos when three or four eager teachers would talk at the same time.

As I explained the cognitive skills of successful readers, my thoughts ran back to images of the Guatemalan lifestyle. When we discussed Whitman's open road, *(continued on p. 8)*



I remembered the rutted, dirt roads leading to impoverished Mayan villages where the community well was the only source of clean water. When we talked about active learning, I envisioned the expressionless faces of subsistence farmers who couldn't grow cash crops in the high, rugged terrain. When we approached the cola wars, I thought about the years of human rights violations against indigenous groups in a country of government corruption. Yes, my materials worked well, but I

was becoming aware of another dimension to this conference experience. *This conference is so important to the teachers, I thought. It's a lifeline to a better future for their country.* At the end of my workshop, there was a moment of silence, an awkward pause when I didn't want the teachers to leave, not until I said one more thing. I needed to tell them that I respected their dedication; I wanted them to know how rewarding it was for me to work with them. I struggled to find the right words. I paused and spoke from my heart, with Juan Carlos providing the Spanish words to express my admiration for the Guatemalan teachers.

I journeyed to Guatemala as an experienced teacher educator, dedicated to sharing pedagogical knowledge and strategies. And in this regard, my workshop was successful. As I settled into my seat for the plane trip back to the US, however, I reflected on what I had learned about Guatemalan culture. Sure, my memories include recollections of incredible Mayan ruins, fabulous food, and welcoming people. More importantly, though, my thoughts focus on the teachers, dedicated individuals who want to create a better future for their developing country. They want their students to have hope and dreams through education.

WEBSITE REVIEW

Cheap Books You Didn't Know You Wanted *by Amy Spearman*

On a flight this past fall, I found an interesting tidbit in *People* magazine (an airport vice!) about a website called paperbackswap.com, an exchange site for used books. Being the book lover that I am, I gave it a try as soon as I got home, and now I'm hooked.

Paperbackswap.com allows me to get rid of the piles and piles of non-academic books that clutter up my office. Think Craigslist. I post books I'd like to get rid of and accumulate credit that I, in turn, use to request books I'd like to have. So I ship out one of the many Phillipa Gregory novels overloading my shelves via media mail for about \$2.50, and in exchange, I get Amy Tan's novel *Saving Fish from Drowning* (a great read). What's even better is that after I read Tan's novel, I re-posted it on the site and continued the cycle. It's basically a big on-line swap meet, but without the smelly crowds.

A word of caution: you shouldn't use this site if you are looking for a specific book. I've only managed to find one selection for my book club. But for me, that is part of the charm of the site. I like the idea of getting books I don't need and didn't even know I wanted. The site offers several different browser options, like the Books Posted Today option. Different books are available every day, sort of like shopping at TJMaxx.

The site has a ton of other features I do not use. You can create your own local area blog, utilize a discussion forum, keep a book journal, or even post your own writings on the site's writing forum, "The Eclectic Pen." I am already invested in too many other on-line communities to delve further into this one, but it might be fun for others to explore more. Nor do I use the site's wish list application, creating a list of books I want requested for me if they are ever posted to the site. Or rather, I used to use the site's wish list. But I recently discovered that there are consequences for not responding in a timely

manner to another member's request. When someone requests a book from you, you get an email telling you that you have 48 hours to respond. I got one of those messages right as finals were starting up and I couldn't be bothered to open up, let alone respond to, the email. After two days, I got a reminder. Two days later, I got a message telling me the request had been cancelled and that my wish list had been erased. Yikes! So the site is certainly effective and timely.

For me the site is most useful as a source for audio books. My roundtrip drive to and from OU runs over an hour. I-75 quickly becomes a very boring stretch of road and the comedy stations on XMradio begin to repeat after just a few weeks of listening. Audio books save my sanity during these commutes, but they are often over-priced, and at least for me, never reused. This site allows you to exchange two books for one audio book; you pay about five dollars per audio book. I find myself listening to books I've already read because the experience of listening to a book is so different from reading one. Wally Lamb's *She's Come Undone* made me laugh and cry as I drove to and from work, an experience I did not have when reading the book a few years ago. I find myself getting to the OU parking lot a few minutes early in the mornings so I can have a little more time with my story. I haven't started eating my lunches in my car, but I wouldn't rule that possibility out. And just like Tan's book, I re-listed Lamb's audio book once I was finished with it.

All in all, I think paperbackswap.com is one of those fantastic websites that just uses common sense to achieve a very practical, economical, and even environmentally friendly purpose.

Prof. Spearman is currently teaching British and World Literature

BOOK REVIEW

Bolano's 2666: An "Imperfect, Torrential Work" *by Rob Anderson*

In the second of five parts of Roberto Bolaño's *2666*, philosophy professor Oscar Amalfitano recalls a conversation with a young pharmacist who said he "liked books like *The Metamorphosis*, *Bartleby*, *A Simple Heart*, *A Christmas Carol*." Amalfitano notes that "there was something revelatory about the taste of this bookish young pharmacist, who . . . clearly and inarguably preferred minor works to major ones. He chose *The Metamorphosis* over *The Trial*, he chose *Bartleby* over *Moby Dick*, he chose *A Simple Heart* over *Bouvard and Pecuchet*, and *A Christmas Carol* over *A Tale of Two Cities* or *The Pickwick Papers*. What a sad paradox, thought Amalfitano. Now even bookish pharmacists are afraid to take on the great, imperfect, torrential works, books that blaze paths into the unknown. They choose the perfect exercises of the great masters, . . . but they have no interest [seeing] the great masters struggle against that something, that something that terrifies us all, that something that cows us and spurs us on, amid blood and mortal wounds and stench."

2666 is one of those "imperfect, torrential works" struggling against that which "terrifies us all." Bolaño, a Chilean-Mexican poet-turned-novelist, who died in 2003 at the age of 50 while completing the novel, chose to turn the sprawling novel into five novellas to secure his children's financial future. The book is dedicated to them. You can now purchase the novel as one 898 page clothbound book, or a boxed set of three paperbacks. It appears that Bolaño was almost finished, so its "imperfect" state is less a function of his shortened life than of his unwillingness to settle for the "perfect exercises of the great masters."

"The novel's violence is gruesome, but it is not gratuitous."

The novel's five parts have subtle connections: some characters migrate from volume to volume (but most are gone once they leave), but they all share a preoccupation with a series of apparent mass murders in the Mexican border town of Santa Teresa (based on a real series of killings in Ciudad Juarez in the early 1990s). The novel's centerpiece, "The Part About the Crimes," is a gruesome record, related in a style reminiscent of police blotters, of the hundreds of women and young girls brutally raped and murdered, most of whom lived in the neighborhoods surrounding the maquiladoras (Mexican assembly plants for American and European manufacturers). The relentless record of the violence in this section is gruesome, but it is not gratuitous. It serves both an aesthetic and political function, including insisting that we attend to the humanity of the hundreds of victims; Bolaño refuses to let us reduce them to numbers. As he does throughout the novel,

the accounts of the murders just accumulate. Any number of them could be deleted without altering the plot or thematic development of the novel, but to do so would diminish the haunting experience of reading it.

The other recurring preoccupation of the novel is writing. Even the ephemeral minor characters that appear only for a few paragraphs are involved in some kind of writing. This includes the victims of rape and murder whose lives and deaths are presented as if recounted in a police blotter, like the self-proclaimed "London bum" who had to quit his job making mugs when, "due to demand," the company started replacing the mugs "with mottoes or phrases or jokes" with mugs with black and white and color images. At first, everyone at the factory was happy. Then he realized he was only happy because others were happy; he discovered that the work was making him violent.

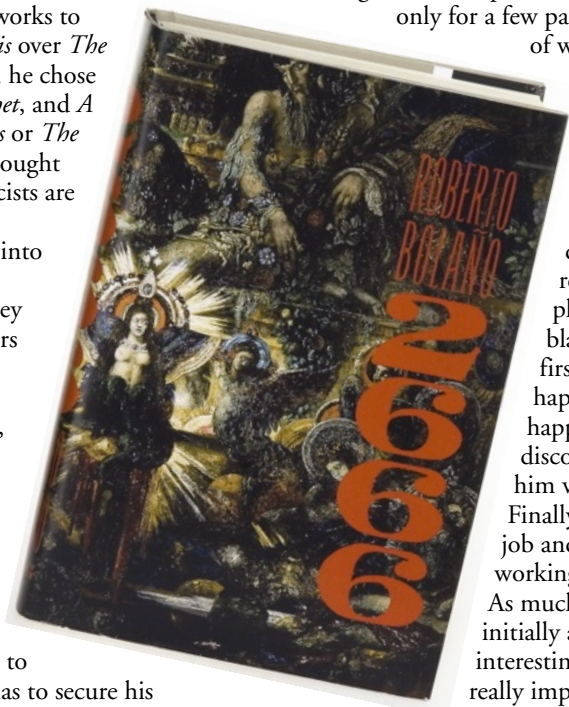
Finally, he quit his job and stopped working altogether. **"2666 is not for the faint of heart"**

As much else in the novel, this passage initially appears gratuitous: mildly interesting and vividly realized, but not really important to the novel as a whole. But it isn't gratuitous. It is simultaneously a reflection on work and the relations of employment, and, more importantly, a metaphorical examination of the cost of submitting writing to the demands of the market.

This pattern of the gratuitous diversion being central to the novel's project is one of its distinguishing stylistic features. The novel is peppered with long, meandering sentences and paragraphs joined together by repeated phrases such as "and also." The repeated "and also" is a refusal of logical development and integration: it merely signals something added on. In the end, however, it is precisely that sense of steady accumulation which gives the novel its capaciousness: Bolaño has written a novel about the world we live in—Mexico, London, Paris, Spain, Asia, India, Detroit.

2666 is not for the faint of heart. It refuses many of the conventional pleasures of reading; it asks us to work hard; it asks us to abandon our reliance on a clear plot trajectory; it asks us to endure descriptions of horrific deaths. In return, it gives us a powerful reading experience.

Prof. Anderson somehow continues to find time to teach British Romanticism while reading all the latest contemporary fiction.



FICTION

Presenting the 2009 Flash Fiction Contest Winners

1st Place, Alumni and Graduate Student Category

Periphery *by Laura Pryor*

After I lost my right eye I began going to the movies. I would sit for hours with my popcorn and my Raisinets, reassured by a world with no periphery, a world concentrated into a single rectangle directly in my line of vision. I sat in the back row. I saw some terrible movies, because I just set out for the theater whenever the panic would hit me, and had to accept whichever films coincided with my desperation. When I entered the theater, cool and dark and anonymous, I could feel my heartbeat slow, my shoulders soften, my breathing deepen. It was the only place my life had not been halved.

I had been going regularly for about six months when she first started showing up. She always sat a few seats to my right, so I couldn't see her face; I would have had to turn my entire head in her direction to do so, and I was not that bold. It was the third or fourth time that we were seated this way, seeing a movie with only one or two other people in the theater, when she spoke.

"This movie sucks," she whispered.

I considered the possibility that she was speaking to someone else, but there was no one to the left of us, and her voice was directed to the left. To me.

"An understatement," I replied.

"Surprising. This director has done some good films." I heard her crunch some popcorn.

"Mostly suspense. No comedies."

She continued to crunch. "Still none," she mumbled.

We both chuckled briefly and then watched the rest of the movie in silence. As the credits rolled I bent down to collect my bag of popcorn and when I straightened back up, I could feel that she was no longer there; I turned to see the empty seat.

If my movie attendance had been excessive before, it now became obsessive. After a week spent almost entirely in the dark, I was rewarded; she entered late, as usual, and sat to my right, this time not two or three seats away, but next to me.

"Hi," she said.

"Hello."

"You work here or something?"

I could feel my face reddening and was grateful for the darkness. "No...I just like going to the movies."

"Yeah. Me too." She paused. "It's...safe."

My heart beat a bit faster; I wanted to touch her. But the previews were starting, loudly, and the audience was bigger today, so we were quiet. I found it difficult to concentrate on the film, though it was not nearly as bad as the one we'd watched together before. I wished she were on my left, so I could sneak a look at her during the film, while her attention was held by the screen. How old was she? Was her hair short or long? Were her eyes kind?

The movie ended but she was still there. We watched the credits. About the time the names of Gaffer and Best Boy crawled up the screen I felt her rise.

"Don't go," I whispered; a polite movie-goer, I was not accustomed to speaking out loud in the theater. I stood up and turned towards her, saw her face for the first time, as the lights in the theater came up and I squinted with my one good eye.

She was beautiful; her glossy black hair hung to her shoulders and her eyes were wide and brown. Her face was small and round, and across her right cheek and part of her nose was a large purplish birthmark, like the map of an undiscovered, exotic island. She stood halfway between me and the exit, mid-flight.

"Would you have dinner with me?"

She turned her face to the side. "I...I'm full of popcorn."

"So just a sandwich. Coffee. You know, something light."

Did I sound as desperate as I felt? Please, please don't leave.

She faced me again and nodded. "That sounds nice."

I let out a shaky breath and stepped towards her, took her right hand in my left, and we walked out of the theater together.

1st Place, Undergraduate Student Category (tie)

Stored in Stomachs *by Evan Pham*

All I can remember is Mother eating my necklace.

I do not remember leaving Vietnam. I do not remember the boat, no matter how small and stinky everyone said it was. I do not remember the night we hid in the jungle, even though everyone said to watch out for scorpions. I do not remember anything except that the necklace was my favorite thing in the world. Its slender body of flat gold links always caught the sun – tracing a halo around my neck. Dad said it made angels jealous of me.

After Bà had given me the necklace for my twelfth birthday, Mother took a stainless steel wire and twisted it through the clasp. She had said it would keep me from ever losing Grandmother's necklace. "Hurry, go call Anh Binh and Chị Phôi." Mother told me. I ran out into the field and found my older brother and sister busy pitting their crickets against each other.

"Má said to come home." I said to my brother. He pushed me aside and shouted at his cricket to kick more butt. My sister caught me by the arm so I would not fall over. She reached out to snatch my brother's ear. He yelped and I laughed as she pulled him away. Inside the house, we watched as Mother rushed about, throwing all of the jewelry onto the kitchen table. Some of the rings and bracelets I had never seen before. My sister helped Mother sort the jewelry into smaller piles.

"Children, do as I say. Men are coming, and they do not like people to have nice things like gold. We are leaving with Daddy when he comes home. We can only bring some of these with us."

"Má, are we going to Nha Trang?" I asked. I loved Nha Trang. I learned how to swim there and can still remember how the warm Eastern Sea washed my young skin.

"No." Mother said.

"Is Bà coming with us?" I worried about Grandma.

"No. We are going on a boat and it will take us to a better place."

I looked around our home and tried to imagine the better place. Would it have crickets for us to catch? Monsoons for us to play in? Red dirt to stain our feet? Was it Nha Trang? Then Mother filled some glasses with water and set them on the table. She picked up a ring, put it into her mouth and drank it down with a few gulps of water. I thought she was taking medicine until my sister and brother did the same. I watched them eat gold and jade and started to cry. Mother swallowed a short necklace and coughed, spitting water out from between her pressed lips. Her eyes became red and her face became purple. She drank a whole glass and breathed heavily.

When my brother took a necklace, Mother grabbed it out of his hand. I touched the necklace around my throat. Mother noticed and tried to unwind the steel wire. Although she barely touched my skin, I could feel her rough hands struggle. The necklace tingled me as it squirmed in Mother's fingers. When I was younger, I had felt a little snake slip over my bare foot. I began to panic and had to remind myself there was really no snake over my collar.

The wire had cut some of Mother's fingertips. At first I squealed and thought they were snakebites, but then reminded myself again. She wiped the blood off onto her pants and washed my halo in a shallow dish basin. It felt strange to have nothing tug at my neck anymore. I rubbed my throat – looking for gold. Then Mother looked at me. She tore the wire off the necklace and beckoned me over.

"Will you let Má keep this for you?" She asked.

I could not say anything. I just stared at it, and at the blood dripping out of her fingers into the basin.

"Má will keep it safe until we are safe again." She promised. I nodded and watched her head lean back. Her hand dangled the shimmering string over her lips, and then she dipped it into her mouth.

That is all I can remember.

I do not even remember the storm that drowned Mother in the sea, even though everyone said I watched and cried.

1st Place, Undergraduate Student Category (tie)

Fractured Perceptions *by Morgan Laidlaw*

Surrounded Throbbing Fool

Bing grabbed the other boy by the arm to yank him along as they ran. The sirens screamed after them. They dashed through the alleys, jumping over trash and empty boxes. They ducked into an adjacent alley and pressed together against the bricks of the wall. As the sirens passed, Bing just laughed.

The One-Two Lie

Bing leaned back on the couch and blew smoke rings into the air above his head. Nalani suspiciously wondered if it was simply a cigarette the other boy was smoking. "You know," the other boy said, "I never said it was a good idea. In fact, I'm pretty sure I told you the exact opposite."

"I know." Nalani replied. He didn't ask where he had gotten the black eye this time.

If You Would Trust One Thing...

Bing eyed the Lexus in the garage as Halden led him through.

"It's my dad's," the other boy responded to Bing's looks.

"No shit."

"I never want to be rich or famous." Halden continued, ignoring Bing's sarcasm, "It must suck for everyone to know your face. How the hell must stars feel buying condoms?" Bing smirked as he came up behind the other boy and kissed his neck.

"We'll just have to burn all the evidence of your existence."

"Mm, okay. Sounds like fun."

Who with Rhythm Heals?

Bing ducked to the side quickly and rolled out of the way of the switchblade. Growling, he moved to lunge at the gang punk who attacked him. The idea that this fight could be his last never crossed his mind as adrenaline rushed through his veins. It was just a drunken bar fight. And when he got drunk like this, he could fight all night. He couldn't think of a better way to die.

Yesterday Explored Peace

He was marching... marching with a bunch of faceless men. Twisting in his rank, he stared at everyone else, but no one batted an eye. They were all the same. All marching. Simultaneously. All but Bing, his tread was off. He knew. He knew they were marching to their death. He could feel it. There were all going to die... And he could do nothing.

He awoke suddenly, sitting straight up in bed. Halden rolled over.

"Go back to sleep, Babe." He mumbled as Bing sat there, panting in the dark.

Slow Surroundings and the Things He Said

One for the money...

Two for the show...

Three to get ready...

and Four to--

"I think I really like you." Nalani said. Bing blinked, his eyebrow rising as he slowly looked up at the other boy. For some reason, Nalani almost thought he was going to chide him for breaking the "no English" rule of their tutoring sessions.

"Was..?"

"I love you."

Who in God's Universe is Warm Anymore Anyway?

Bing released a breath of smoke as his head hit the bed, almost in slow motion. Halden grinned and sat on the other boy's hips as he threw back a handful of brightly colored pills.

"Do you ever think we'll get into Heaven?" Bing asked suddenly, "I mean, if we were 'good' from now on..." Halden quirked an eyebrow

"...No, I don't think so. Why would you want to?"

Work from Secret Morning Smoke

Halden glanced up into the sky as the rain came pouring down. Grinning, he grabbed Bing's hand and pulled him out into the street. Laughing, he spun as his clothes clung to his frame and his hair became limp. When he finished spinning, Bing came up behind him and wrapped his arms around his waist.

"You are so fuckin' crazy, you know that?" He said next to his ear. Halden grinned and shut his eyes as he leaned into Bing's warmth. He liked having his body there.

"I know." He replied.

Though You Inhale Poison

His smile threw him off every time. It was so charming; in fact, it was disarming. Everything about him screamed "druggie whore." He didn't understand what Bing saw in him. But every Monday, he could tell the other boy had spent Sunday recovering from Friday night and Saturday with Halden. That boy was going to kill him. He was going to kill himself. It must have been something in his smile.

Read More!

Flash Fiction Undergraduate Category

2nd Place: Chelsea Grimmer, "Chicken Wings and Lilies"

3rd Place: Bekki Black, "Guise"

These stories are [available](#) on the department website.

Flash Fiction Alumni and Graduate Student Category

2nd place: Jim Kelly, "Night Swimming"

3rd place: Shalya Hawkins, "The Shoe and the Matchstick"

Honorable Mention: Chris Thompson, "The Imp"

Semi-finalists:

Jason Thomas, "Chartres";

Melissa Scott, "The Wedding Toast"

Ekphrasis Poetry Contest

Grand Prize: Olivia Olson, "Jack in the Box"

Prize: Barbara Draper, "Black, White and a Dab of Red"

Prize: Sean Kilpatrick, "Impoliteness"

Prize: Patrick Samuel, "Timing Her Trudge"

Congratulations to all of our winners!

POETRY

Jack in the Box *by Olivia Olson*

The 2009 Ekphrasis Poetry Contest Winner



Max Ernst, *Two Children Are Threatened by a Nightingale*

The treehair's electrified, and we swallowed all this static, cotton mouthing reassurances from some unlit side of feeling. Taking abandonment personal, he fled. He's never buying anything but bourbon ever again, and this time he'll get his money's worth. I haven't seen wisecracking this clean since dad got home, drinking his face sincere while the bar drums its restless fingers on the pavement. I am late for it, too old now to be on time. It's just these potluck clocks that mime with blinddumb hands tensed for something like the bottom of a parabola, or that changedmind landing bird that for a nauseated second hangs. It's the fading that breaks. You think this is crazy- the cock should be on suicide watch. Thankless declarations of it drips, it drips, it drips, drips, it's dripping older and fades, it tips. It's mindful of the sound three pounds makes losing itself. Around these parts, all about are unhinging.

POETRY

Terrestrial *by Ed Haworth Hoepfner*

My dog trots grass. Her way is the way of trotting grass she hunts,
just as air's the way of birds, the way of air-souls, of birds who die, becoming air.

Try imagining a fish
that must work hard to think of water!

Creatures easily will do as they're made to do.

Some time after college, I stopped saying world at the sight of my blood,
until I'm no one and his dog, as you are no one.

Yet we may stalk through, as readers, this earth.

Say each day is a page, spread out, in cloud and building, tree. And I may be done
at last: stretched from fear out toward joy.

Ed Hoepfner's most recent book of poetry is [Ancestral Radio](#). Currently Ed is the "Poetry Thief" writing spontaneous poems based on "stolen" images and metaphors from students and alumni. You can feed the Thief on the department [Facebook](#) page.

Make Belief *by Molly Brodak*

My live-in nurse says optimistic people will often see brown as a shade of purple.
But the self implies a horizon, I don't say. She rouses me in order to change the bedclothes.

Just be thankful you have a breath to hold! Strange I have risen at all, into this weird, white
body, which I have not forgiven for bruising up, freezing over, trying to leave me.

Outside: distance. The self is always on the horizon. How can I help it if
I look forward to a little loss. And actually, moonlight is warm, yellowing—sunlight is bluish.

Be careful of false clarity, she says. How little I need to breathe! In three seconds I will unfold
and allow myself another blanket, even if it brings nightmares: headless doves, singing.

Molly Brodak (BA, '04) earned her M.F.A. from West Virginia University. She is the 2006 Midwest Chapbook Series Award Winner for [Instructions for a Painting](#). Molly currently teaches creative writing at Augusta State University in Georgia.

AUTHORS EXPLAINED...JOHN MILTON by Kevin "The Laaminator" Laam.

1608: John Milton was born on Friday, December 9, 1608, the son of John Milton, Sr. and his wife Sara. The elder Milton was a scrivener by trade, but he was also a talented musician, and so his son grew up surrounded by composers – including Henry Lawes, who would later collaborate with Milton on the masque at Ludlow Castle, *Comus*.

1625: Young Milton matriculated at Christ's College, Cambridge, at the age of 16. His delicate features and mannerisms earned him the nickname 'The Lady of Christ's', but he proved his manhood definitively by getting suspended from the university. The exact cause is unknown, but there is speculation that he butted heads with his take-no-prisoners tutor, William Chappell. Milton was later readmitted, taking his B.A. in 1629 and his M.A. in 1632.

1637: Milton embarked on a Grand Tour to Italy and other European countries following the death of his mother in 1637. Through the course of his travels, Milton mingled with an impressive selection of scholarly luminaries, including the Dutch philosopher Hugo Grotius and famed Italian astronomer-heretic Galileo.

1642: Milton's first marriage was famously unhappy. When he married Mary Powell, he was 33 years old, she was 17. She came from a politically conservative family and did not share her husband's intellectual zeal. Within a month of their marriage, Mary returned to live with her parents for several years. The two eventually reconciled and had four children. In the interim Milton produced a series of controversial tracts defending the right to divorce on grounds of incompatibility. Milton never mentions his own marital situation in these tracts.

1644: Milton was a fierce defender of free speech. He responded to the attempts of the English Parliament to pass legislation licensing the publication of books by producing the treatise *Areopagitica*, which spoke passionately and eloquently to the idiocy and immorality of censorship. "A good book," Milton writes, "is the precious lifeblood of a master spirit, embalmed and treasured up on purpose to a life beyond life." Cruelly, one of Milton's duties as Secretary of Foreign Tongues under the Protectorate of Oliver Cromwell would be to license and censor books.

1649: The image of Charles I as a martyr was cemented by *Eikon Basilike* ("The Image of the King"), an (allegedly) autobiographical account of the King's struggles leading up to his execution in 1649. Milton swiftly responded to the book's success by producing *Eikonoklastes* ("The Image Breaker"), which, as its title would suggest, sought to shatter the king's golden image. In the book, Milton rightly fumed that his countrymen were "ready to fall flat and give adoration to the image and memory of this man who hath offered at more cunning fetches to undermine our liberties, and put tyranny into an art, than any British king before him."



1652: Milton's vision deteriorated progressively during the 1640's, and by 1652 he was completely blind. Milton discusses his blindness in several of his sonnets as well as in the third book of *Paradise Lost*, where he reflects candidly and poignantly on the isolation that he suffers:

Seasons return, but not to me returns
Day, or the sweet approach of Ev'n or Morn,
Or sight of vernal bloom, or Summer's Rose,
Or flocks, or herds, or human face divine;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off... (III. 41-47)

1660: The Restoration of the monarchy in May 1660 brought Charles II back into England and forced Milton into hiding. Although Milton's books were publicly burned, he managed to escape the penalties of torture and death suffered by many of his fellow Cromwell loyalists. Milton was incarcerated but released shortly thereafter and resumed work on the epic poem he had begun in the 1650s: *Paradise Lost*.

1667: *Paradise Lost* was first published in 1667; a second, revised edition appeared seven years later. Fully blind while composing the poem, Milton enlisted various companions to serve as amanuenses: friends, daughters, former students. Despite the generally low esteem in which Milton was held in the years following the Restoration, when the poem appeared, it was recognized as an instant classic.

1674: Following a flurry of publishing activity during the last five years of his life, Milton died on November 9, 1674 and was buried at St. Giles Church in Cripplegate. According to one of his early biographers, Milton died so painlessly that his passing was scarcely noticed by others in the room – an ironic end for a man who in his life wouldn't be ignored.

News Shorts

English Invites You to "Friend"

The English Department has joined up with Facebook! Our site is "[Oakland English Dept](#)"—and we invite all students, past and present, to "friend" us and receive regular updates on activities hosted by the department. We would also love to hear from you. Post to the site and tell us what you're up to. Friendings us can also provide you with opportunities to reconnect with professors and former classmates. We want to know how life is going for you, and we'd love to hear about your ongoing relationship to literature. To visit our page and to friend us, just click [here](#).

Grimm, Knutson Awarded Research Fellowships



Andrea Knutson

Professors Kevin Grimm and Andrea Knutson have won Faculty Research Fellowships for the summer of 2009.

Prof. Knutson will begin research on her project on the Calvinist tradition of conversion in Ralph Waldo Emerson's works. She will do archival research at Harvard University's Houghton Library and in the Wortis Collection at the Massachusetts Historical Society, which contains the unpublished correspondence between Emerson and his Calvinist aunt, Mary Moody Emerson as well as her collection of notebooks that Emerson read consistently throughout his lifetime.

Prof. Grimm will pursue research into Sir Thomas Malory's *Le Morte Darthur*, the most influential and successful work of medieval Arthurian

literature. Prof. Grimm's project will be the first thorough study of the 1634 edition of *Le Morte Darthur*, particularly focusing on the printer's attitude toward the book as an ancient text, in the words of the preface, "rescued from the gulf of oblivion."



Kevin Grimm

Once Again, Poetry Trumps Taxes

On Wednesday, April 15, about 70 people showed up to celebrate poetry and thumb their noses at tax day at the annual Poetry Bash. The event, now in its 11th year, gives people a chance to read their favorite poems and listen to others read theirs. One of the highlights of the Bash is the announcement (and readings) of the winners of the Ekphrasis poetry contest (see p. 12). This year's readers recited a wide range of poems: alum Joe Kelty read his own "I Thought You'd Like to Know"; Professor Gladys Cardiff read AE Stallings' "Bad News Blues"; student Alex Brinks read his own poem about graffiti artist "Crash" (John Meadows); and alum Danny Runey read Ed Haworth-Hoeppner's "Girl on University." In all, more than 30 people read poems. Get your taxes done early next spring and mark your calendars for April 15th at 5:30 pm for the 12th Annual Poetry Bash.



Kayla McCab reads a poem at the Annual Poetry Bash

Herold Continues Association with Shakespeare Behind Bars

On January 2nd, Niels Herold attended another "Shakespeare Behind Bars" rehearsal at Luther Luckett Correctional Complex, this time of *Macbeth*—a play the inmates have put off doing for obvious reasons but now feel ready to tackle. This May, Prof. Herold took another group of Oakland students down to Kentucky to see the play in one of its public performances.

Regular readers of the *Channel* will recall Prof. Herold's essay on his work with SBB from our Winter 2008 issue, which you can read [here](#).

Mitzelfeld Takes on Role at Writing Center



Special Lecturer Pamela Mitzelfeld has recently been named Associate Director of the [Oakland University Writing Center](#). As one of our first unproclaimed writing-concentration students, Pamela took, as she says, "every writing course available." Excelling in those courses, Pam utilized her expertise outside the classroom, and working as president of the board for Paint Creek Center for the Arts she gained practical business-writing experience. She has also taught report writing for automotive engineers at Nissan and is a proofreader for Volkswagen Academy. This practical experience has served her well in the classroom, and she continues to be passionate about teaching students to write effective cover letters and resumes. "The Writing Center gives me the additional opportunity to support something really close to my heart," Mitzelfeld says. "This is something I know our students need."

News Shorts (cont'd)

Pfeiffer Wins Research Grant

Kathy Pfeiffer has been awarded a Faculty Research Grant which will help fund travel to the Jean Toomer Papers at Yale and the Waldo Frank Papers at the University of Pennsylvania. This research will allow Pfeiffer to complete final revisions for her forthcoming book, *Brother Mine* (see p. 18).



Kathy Pfeiffer

5th Annual Read-In: Wharton!

Mark Monday November 22, 2009 on your calendars. The English Department will host its 5th annual Read-In, a public serial reading of Edith Wharton's *The House of Mirth* in the Oakland Center's Fireside Lounge. This year, we plan to start at 8:30 am and read until we finish the novel. For more information, check the [English Department website](#).

Student News

Department Welcomes New Teaching Assistant



New T.A. Heather Bonner

Beginning in Fall '09, OU graduate Heather Bonner will join the M.A. program as our newest T.A. Heather earned her B.A. in English last year. Heather's interest include the theatre, with which she has been involved for many years, China Room Writers, and "cheesy 80s movies." Of her appointment, Heather notes, "Professor Grimm's phone call offering me the English Department TA position was a thrilling surprise! It was followed with a flood of joyous tears and what had to have been 100 calls to friends and family." She adds, "I am elated to be the new TA, and I could not be more thankful for what I know will be a most incredible experience."

Student Writers' Group Formed

Starting on Wednesday, April 8th, Kresge Library and the English Department are starting a Writers' Group, which will be open to alums, students, and friends of the university.

All members of the community who are interested in writing and developing contacts with other writers are welcome to join with other literary-minded people to express ideas, work on writing skills, and do some literary bonding. The group's first meeting was held on April 8th. Information on future meetings and events (we hope) will be available [here](#) once the website is up and running.

English Majors Honored for Writing Excellence

English and History major Tara Fugate placed first in Category Five (Writing in the Humanities) for her essay "Escaping My Escape," which was written in response to an assignment in Linda McCloskey's Advanced Writing course during the Fall 08 semester. McCloskey reports that this is the 10th year in a row that at least one of her students has won this award!

Andrew Koslowski, a Journalism major and an English minor, also received an award (Third place in the Writing in the Humanities Division) for his paper on Foucault, Scarry, and Dante written for a course with Susan Beckwith.

English Major Wins Meritorious Achievement Award

English major and former Holzbock Humanities scholar Audrey Burck was selected as the 2009 Meritorious Achievement Award winner. The award acknowledges a graduating senior with a strong academic record who exemplifies the variety and scope of work in the arts and sciences. Congratulations to Audrey on this very prestigious honor!

Students Present Work at Local Conferences

OU English was represented by two students at this year's Michigan Academy of Arts & Sciences conference. Graduate student Andrew Reimann presented his paper, "Flora and Fauna in *The Scarlet Letter*: Hawthorne's Testing of Reality" and undergraduate major Ben Malburg presented "'My Mr. Dickens': A Character Analysis of Mr. Watts in Respect to the Authentic Self." At this year's Meeting of Minds Undergraduate Conference, Elizabeth DePaoli will present on "Jonathan Swift: A Proto-Feminist."

2009-10 Scholarship Winners

**Werner Holzbock
Humanities Scholarship**
Marta Bauer

**Mr. and Mrs. Roger Kyes
Scholarship**
Elizabeth DePaoli
Ashley McIntosh

Doris J. Dressler Scholarship
Chelsea Grimmer
Jacqueline Manning

Cheryl Cole Pope Scholarship
Elizabeth Jagosz

We once again thank the Holzbock, Kyes, and Dressler families and Prof. Natalie Cole for their generous support of our students.

Student News (cont'd)

Student Essay Nominated

An essay written on the role of art in *A Pipe for February* by MALS student Laura Zimmerman has been selected to represent OU as the nominee for the Confluence Award for Excellence in Interdisciplinary Writing. Zimmerman wrote the essay as the culminating project in a class taught by Prof. Gladys Cardiff on Contemporary Native American Literature. The award, sponsored by the Association of Graduate Liberal Studies Programs, celebrates interdisciplinary inquiry as the central intellectual practice of Graduate Liberal Studies and critical writing as a foundational tool of graduate study. The winning essay will be published in the journal's fall issue.

Davis Scholarships Awarded

The OU English Department is very grateful to Mike Davis, sponsor of the Mary Kay Davis scholarship, which is sending two creative writing students to the [Bear River Writers' Conference](#) this year. Bear River gives creative writers time and space to hone their craft. The conference is run by U of M, Ann Arbor, and is held at Camp Michigania, on the shores of Walloon Lake in northern Michigan. This year's student winners are Kathy Angel, in fiction, and David Hornibrook, in poetry.

Kathy knows OU in two very different ways, as employee and student. She began working as a graphic designer for the university six years ago, knowing she would eventually pursue the English degree. Now that she is only two

courses from receiving that degree, she almost wishes it would never end. Kathy lives in Farmington with her husband, Mark.

David is 27 years old and lives in Troy with his wife and two children. He is a manager for a company that provides independent living situations for adults with disabilities and has just returned to OU to pursue his undergraduate English degree. He notes, "School's expensive but the things I have learned while studying in OU's English Department have exceeded the price many times. I have learned much that has helped me personally and professionally and it's been enjoyable as well. I'd encourage anyone thinking about returning to school not to hesitate; it's well worth it."

Students Pursue Professional Development at MCTE *by Nancy Joseph*

Professional development is an important part of career growth, especially for new educators. Thirteen secondary education students with English majors and minors recently pursued such an experience, attending the Spring conference of the Michigan Council of Teachers of English. Under the direction of Secondary Teacher Education Program advisor Dr. Nancy Joseph, students engaged in professional development through a variety of conference sessions on topics ranging from teaching world literature to designing creative assignments for student writers.

Three OU students were on the conference program. Lori Rowley presented a discussion of her student teaching experiences at Anchor Bay High School. She advised student teachers to be well prepared with content and to enjoy interactions with students. Looking back on her internship experiences, Lori explained, "As I reflected on my internship and shared my stories with a group of students who will be student teaching next year, I realized how far I have come as an educator and just how much I have learned in the past year." She added, "I love attending the MCTE conferences because they give me such relevant and useful information about current issues on teaching literature and writing."

Orsola Curcuru and Elyse Horner worked with Dr. Joseph to present "New Literacies: Digital Storytelling and Technology in the Classroom." This session provided an overview of the Michigan instructional objectives for high school teachers and included suggestions for implementing technology and using online sources. Elyse described her



From left: Nancy Joseph with Elyse Horner and Orsola Curcuru

experiences using technology in her student teaching at Brandon High School in Ortonville, noting that her skill with instructional tools such as the document camera and the walk & talk white board has developed. As the keynote speaker in the new literacies session, Orsola Curcuru presented a well received explanation of digital storytelling. She used this innovative instructional strategy with her 7th grade classes from Seneca Middle School in Chippewa Valley to help students develop their literacy skills. She commented, "I feel that it is vital for new teachers to integrate

technology into the classroom because it has become a necessary life skill for the working world." Orsola added that she valued the opportunity to participate in the conference and is looking forward to speaking at MCTE in the future.

Attending MCTE also was a valuable experience for STEP students who are scheduled to student teach in the Fall. These students discovered that this information complemented their course readings and discussions. During a recent session of ENG398, a course taken by English majors and minors prior to the internship, they shared details from panels they attended with one another. Angie Walentovic explained that research on American dialects urges teachers to acknowledge linguistic and cultural diversity while encouraging students to master Standard American English. Amy Crecelius reviewed ideas for embedding grammar instruction into literature study, while Gwyn Reece and Kayla McCabe discussed strategies for using literature circles in the secondary classroom.

Faculty Notes

IN PRINT

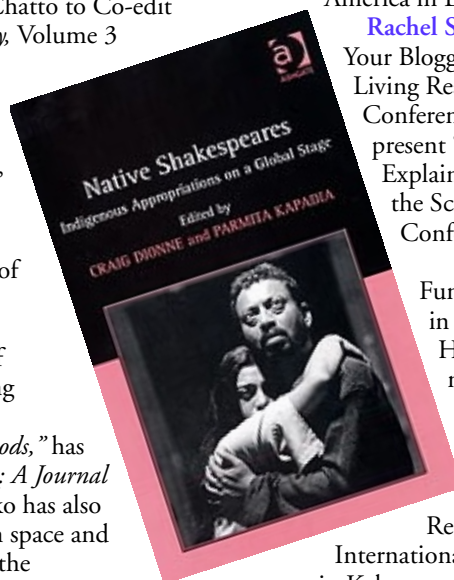
Natalie Cole's book, *Dickens and Gender: Recent Studies, 1992-2008*, has just been published by AMS Press. As the publisher's copy notes, "This lively and carefully considered survey . . . analyzes nearly 200 books and essays to give students and advanced researchers a sense of the range, richness, and complexity of the work being done in this vital field. Introduced with an essay situating work on Dickens in the context of contemporary gender studies in general, Cole's survey concludes with descriptions of as yet unpublished papers on Dickens and gender and suggests areas still in need of further exploration."

Kathy Pfeiffer's book, *Brother Mine: The Correspondence of Jean Toomer and Waldo Frank* will go into production on July 1st at the University of Illinois Press. The letters between the two men reveal their exchange of critical and editorial comments; the poignancy of their emotional dependence on each other's fidelity; their intellectual support and encouragement; the financial and domestic struggles each man negotiated; and occasional gossip. The letters, numbering about 130 in total, touch on topics ranging from Comstockery to music to Flaubert to indigestion to the merits of various literary magazines. Prof. Pfeiffer's introductory essay provides literary and historical context for the collection, and explanatory footnotes illuminate references in the letters themselves.

Jude Nixon published "Workers, Master Workers, Unworkers': Carlyle and Southey—The Saint-Simonians and Industrial Feudalism: In Honor of René Gallet" in the 2009 issue of *La revue LISA*. His essay, "[I]f all had bread': Father Gerard Manley Hopkins, the Condition of England Question, and the Poor of Nazareth House" appeared in the *The Hopkins Quarterly* in 2008. In addition, Prof. Nixon has been commissioned by Pickering & Chatto to Co-edit *Science, Religion, and Natural Theology*, Volume 3 of the 8 volume *Victorian Science and Literature* series.

Niels Herold published "Movers and Losers: Shakespeare in Charge and Shakespeare Behind Bars" in the 2008 volume *Native Shakespeares*.

Jeffrey Insko's essay, "The Logic of Left Alone: The Pioneers and the Conditions of American Privacy" will appear in the December 2009 issue of *American Literature*. His essay, "Passing Current: Electricity, Magnetism, and Historical Transmission in *The Linwoods*," has been accepted for publication in *ESQ: A Journal of the American Renaissance*. Prof. Insko has also been invited to contribute an essay on space and time in American Slave Narratives to the forthcoming *Oxford Handbook of the African American Slave Narrative*.



Kitty Dubin's play, *The Blank Page*, will receive two staged readings this summer, one in the Renegade Theatre Festival in Lansing, Michigan and the other at the Fireside Festival of New Plays at the Performance Network in Ann Arbor at the Jewish Ensemble Theatre, where she is Playwright-in-Residence.

Rachel Smydra's essay, "Deconstructing Collaboration," appeared in the Winter 2009 issue of the *Oakland Journal*.

Doris Runey has received a publishing contract for her translation of the play *Zalmoxis* by Lucian Blaga.

AT THE PODIUM

Jude Nixon delivered his paper "Entropic Desire: Dickens, Faraday, and Chemistry in Household Words" at the Modern Language Association annual convention in San Francisco in December 2008.

Kyle Edwards attended the American Independent Cinema conference in Liverpool on May 8-10, where he delivered a paper, entitled, "A Permanent Place in the Motion Picture Industry: Poverty Row and the Hollywood Studio System."

Josh Yumibe traveled to Tokyo this May for the Society for Cinema and Media Studies annual conference, where he presented his paper "Color Space in Early Cinema." In July, he will deliver a paper called "Abyssinian Expedition and the Field of Visual Display" at a conference on "Visual Delights" in Sheffield, England. Then it's on to another conference, this one in Bristol, England, to participate in a roundtable about film preservation. He will also be the respondent for a panel he organized, entitled "Experimental Color Aesthetics."

Jeff Insko attended the American Literature Association annual conference in May to participate in a roundtable on Washington Irving.

Kevin Laam presented a paper entitled "Melancholy and Affective Piety in Robert Southwell's Triumphs over Death," at the Annual Meeting of the Renaissance Society of America in Los Angeles in March 2009.

Rachel Smydra and **Pam Mitzelfeld** presented "Growing Your Blogging Voice: The Solitary Self Narrative Becomes a Living Read" at the Teaching and Learning Conference in Windsor, Canada in May. Smydra will also present "Rethinking Our Approaches to Defining, Explaining, and Guiding Students in Collaboration" at the Scholarship of Teaching and Learning Academy Conference in Ypsilanti, MI.

In April, **Kathy Pfeiffer** directed a Liberty Fund colloquium entitled "The Search for Liberty in the Slave Narratives of Frederick Douglass and Harriet Jacobs," which examined how the slave narratives of Frederick Douglass and Harriet Jacobs celebrate American democracy even as they critique the chattel slavery that binds them. **Jeffrey Insko** also attended.

Kevin T. Grimm delivered his paper, "Why Read Le Morte Darthur? 1485-1465," at the 44th International Congress on Medieval Studies from May 7-10 in Kalamazoo, MI.

(continued on p. 18)

AT THE PODIUM (cont'd from page 17)

On Feb. 7, Niels Herold presented a paper at U of M in Ann Arbor at the Early Modern Colloquium Conference on "The Religious Turn in Late Medieval and Early Modern Studies." In addition, his paper "Repentance Rituals and the Purpose of Playing," was discussed in a seminar on *Experimental Shakespeare* at the annual meeting of the Shakespeare Association of America, April 9–12 in Washington, D.C. Herold also attended the Newberry Conference on Shakespeare and Montaigne, in Chicago, February 28.

Prof. Herold and Susan Beckwith, both delivered papers on a panel organized by Prof. Beckwith entitled "Into the

Great Beyond: Using Technology to Create Courses that Extend Learning and Increase Engagement Beyond the Boundaries of Classroom & Close of Semester," at the Conference on Teaching and Learning at the University of Windsor, May 11–12.

After visiting the [Stratford Shakespeare Festival](#) in October of last year, Prof. Herold conceived the idea of devoting his English Shakespeare seminar in Fall, 2009 to a multi-mediatized approach to Shakespeare's tragedies. The seminar will be viewing the entire Canadian TV series, *Slings and Arrows*, while studying the performance texts of *Hamlet*, *Macbeth*, and *King Lear*.

Alumni Corner (and a call for contributions)

Your devoted editors can't resist making an observation about the current Alumni Corner. To wit: we're exceedingly proud of all the teachers, writers, and academics out there. But we're just as proud of the rest of you! So keep those updates coming, no matter what it is that you do for a living (or in your free time). We'd especially like to hear from the doctors and lawyers out there, the mechanics and carpenters, the child-rearers, the waiters and waitresses, the (struggling) musicians, the shop clerks and pizza deliverers, the office workers, the vagabonds, the dreamers, those of you still finding your niche—and everybody else!

In fact, for our next issue, we invite short essays and personal reflections (anywhere from 100-600 words) on the topic "What Can I Do with an English Major?" How has the study of literature helped you in your career (whatever that is)? What role does literature play in your post-college life? Perhaps, if we receive enough contributions, we'll even make it a regular *Channel* feature!

To send us your latest news for the Alumni Corner, click [here](#). To send us an essay contribution, click [here](#).

Mary Ann Samyn (BA, '92) has been awarded tenure at West Virginia University where she's also been named the Bolton Professor of Teaching and Mentoring.

Norene Cashen read at a poetry series at the Museum of Contemporary Art Detroit on November 19, 2008.

Laura Johnson (BA, '02) currently teaches at Oakland Christian and is completing her MAT at Wayne State.

Jianna (Hair) Taylor reports, "I recently got married to a fellow Oakland graduate and have secured a job teaching sixth grade English Language Arts in West Bloomfield. In addition to teaching, I run the Speech & Debate Club and am beginning the process of applying to graduate school." Jianna has also been accepted to graduate school in education at U of M.

Jennifer McQuillan writes to say that "In September, the study guide I wrote for the indie movie (really play-on-film) Johnny Got His Gun (based on the Trumbo novel) was published on the movie's website, under the Teacher section. In my biography I proudly mentioned my MA from OU!" Jen adds, "I was named English Department Chair in May of 2008 for West Bloomfield High School and have been working on curricular changes to better meet the needs of our students." Jen also began teaching at Oakland Community College in the English Department as an Adjunct Faculty member last fall. She currently teaches a class called Academic Literacy that helps low-level college students better prepare their reading and writing skills for college classes. And if all of that weren't enough, Jen will present her paper, "Hop-Frog' and the Magazine Prison-House" at the [Third Annual Edgar](#)

[Allan Poe Conference](#) (The Bicentennial) in Philadelphia in October.

Jennifer (Groleau) Coon (BA, '95) graduated from Eastern Michigan with a degree in English-Teaching of Writing and took a position in Germany teaching English to foreign nationals. She and husband Matthew returned to Michigan to have two baby girls, Analise and Julianne. Jennifer is currently a special lecturer teaching Composition in the Writing Department here at OU.

Stefanie Bohde writes with the following update: "After graduation, I tried out a few jobs but decided that I wanted to write professionally more than anything. So, over the summer I decided to start my own freelance writing business. Things have been slow but steady so far as it is starting up, and I have a few clients already. I'm doing mostly business writing (like website content, press releases, etc.). Now I'm working on sending out press kits." Check out Stefanie's website at [Luminarium Studios](#).

Joy Gaines-Friedler announces that she recently "received notice that I was awarded a semi-finalist in the 2008 Paumanok Poetry Prize through Farmingdale State University, NY. Also, my poem "Assisted Living" will be the feature poem of the day, this Thursday, Feb. 12, 2009 - on *Rattle* magazine audio website: www.rattle.com." You can see other awards and stuff on her website: www.joYGainesFriedler.com. Her book, *Like Vapor*, was published in 2008.

Former English major and Far Field alum, Mike Coburn, has published a novel, *The Tethered Heart*, with Michigan publisher, Harmonie Park Press. Take a [look](#)!

Alumni Corner (cont'd)

Rebecca Roberts (BA, '97) writes, "My work, which is often informed by my lifelong involvement with art, and an equally long engagement with rheumatoid arthritis, has been published over the years in several literary reviews, including *The Massachusetts Review*, *The Antioch Review*, and *The Georgia Review*. An essay from *The Antioch Review*, "The Stripper: Victim Art and the Art of Suffering," was reprinted in a college textbook, *Intersections: Dance, Place, and Identity*. In Spring 2008, *Antioch Review* published a second essay, "Cy Twombly, Michael Ondaatje, and the Mystery of the Missing Translator." An essay appearing in the Fall 2008 issue of *The Georgia Review*, "[The Art of Looking Down](#)," explores the relationship of art to the imperatives of the disease I've lived with--and within--for forty years. Though my essays almost always begin with the personal, my hope is that they manage to find their way out into the wider world. I'm currently working out the details of putting together a book of essays."

Sarah Andreski has been accepted to the Pacific Graduate School of Psychology in Redwood City, California, just outside of San Francisco.

Sara Machiniak has been accepted into NYU's and Denver's intensive publishing programs--both very competitive.

MA grad **Eva Mutschler** has been teaching composition at the Orchard Ridge campus of OCC. However, Eva also reports that she is currently in temporary retirement, as she and her husband Matt are expecting their child in October.

Mike O'Reilly has just published a book of non-fiction, *Mysteries and Legends of Utah* through Globe Pequot. It's available [here](#).

Chris Thomas (BA '09) has been accepted into the graduate program in English at Indiana University where he plans to pursue a Ph.D. in Victorian Literature.

Correction (our first ever): MA graduate Chinmayi Kattemalavadi wrote to us after [our last issue](#) to say, "I received the Newsletter. I love it! Colorful too. It is always nice to know what my teachers are doing. I noticed that I am mentioned in the Newsletter (Alumni Corner p. 18). Just one thing though, it was not I but Jane [Asher] who presented the paper at the Dickens conference in London." We regret the error.--Ed.

NEW OCCASIONAL FEATURE SHAMELESSLY ADAPTED FROM ONE OF THOSE CELEBRITY TABLOIDS—US OR PEOPLE MAGAZINE—TO FILL A LITTLE BIT OF EMPTY SPACE

Ch-Ch-Ch-Changes

Mysterious Things are Happening in Brian Connery's Office—can you spot all the changes?



English Channel Archives available!

Missed an issue of the *Channel*? No problem. Just visit the English department [website](#), where you can download and read recent issues of the department newsletter. And while you're there, you can also get information about upcoming events, contests and awards, view our photo gallery, send an email to a favorite former prof, and more.

APPEAL

The Department of English depends on the continuing contributions and support of our alumni and friends to fund community events like lectures and readings, to support student research and travel and to purchase special video and book materials for classroom use. We ask you to please consider making a contribution (which is tax deductible and doubly deductible for Michigan residents).

Thank you for your generosity!

Contributions may be made by mail using the form below or online by clicking [here](#). Be sure to designate your gift to the English department.

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