

COLLEGE OF ARTS AND SCIENCES

DEPARTMENT OF ENGLISH

The UNIVERSITY of OKLAHOMA

Alumni Newsletter Fall 2018

Dear Friends,

I hope you enjoy learning about the research, teaching and social activities taking place in our department. Our newsletter keeps you up-to-date on exciting new research and teaching trends as well as on major awards and important events. Visit our department website for more frequent updates: cas.ou.edu/english.

We rely heavily on the generosity of our alumni. Your support makes our events possible, such as bringing renowned guest speakers to our department; supporting financially strapped students who might not be able to buy books or pay off a bursar bill; offering masterclasses or team-taught classes that bring together the expertise of two paired faculty; improving our resources for First-Year Composition; putting together our Genre Talks reading group focused every semester on a different important topic in literary and cultural studies; holding our “Tea with the Professor” event in which a faculty member discusses a literary or cultural artifact with students in a social setting; running the “Showcase Series” in which faculty and advanced graduate students share their latest research; and putting on other social events for undergraduate and graduate students.

Daniela Garofalo
Chair



COLLEGE OF ARTS AND SCIENCES
The UNIVERSITY of OKLAHOMA

Cate Hall 2
316 Cate Center Drive
Norman, OK 73019-7114
(405) 325-4661
cas.ou.edu

cas.ou.edu/english

Dean
David Wrobel

Chair
Daniela Garofalo



Contents

FALL 2018 VOLUME 3

- Returning the Gift's 25th Anniversary—1
- Displaying the Poetics of Invention—3
- Studying Medieval Manuscripts—4
- First-Year Composition Program Awarded Certificate of Excellence—6
- Happy Birthday, Shakespeare—8
- Native Crossroads Film Festival No. 6—10
- A Month Abroad in Tanzania—13

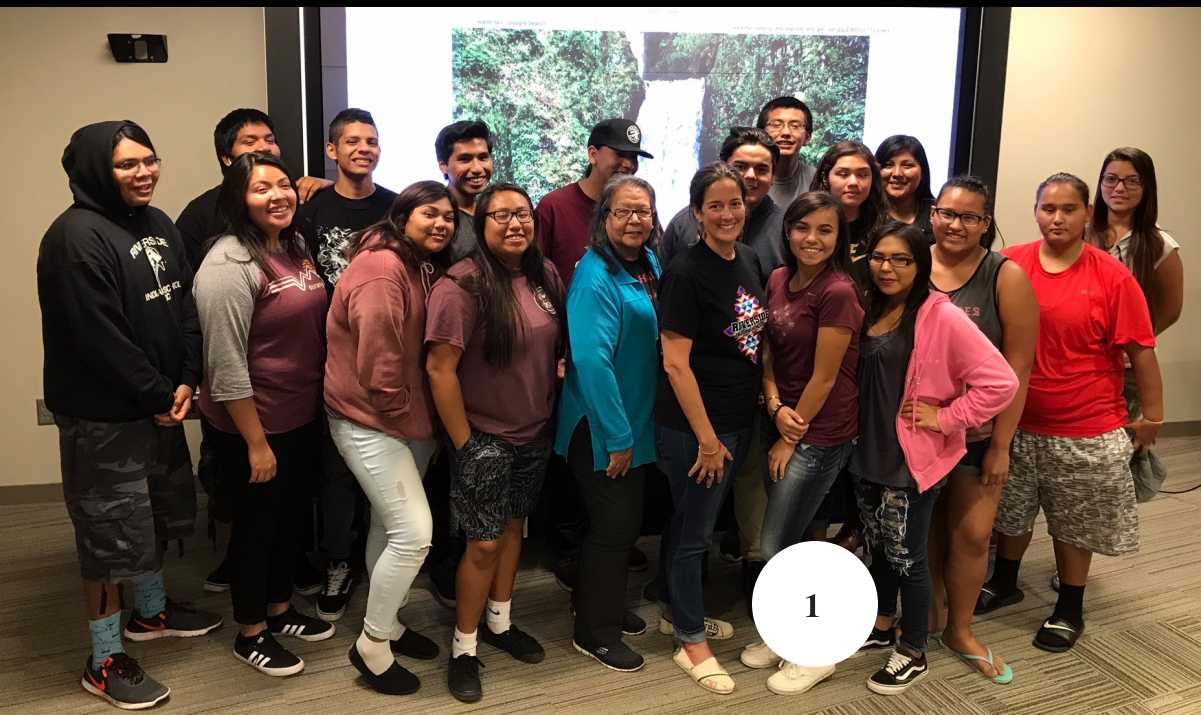
The University of Oklahoma, in compliance with all applicable federal and state laws and regulations, does not discriminate on the basis of race, color, national origin, sexual orientation, genetic information, sex, age, religion, disability, political beliefs, or status as a veteran in any of its policies, practices or procedures. This includes but is not limited to admissions, employment, financial aid and educational services. For questions regarding discrimination, sexual assault, sexual misconduct or sexual harassment, please contact the Institutional Equity Office as may be applicable — Norman campus at 405-325-3546/3549, the Health Sciences Center at 405-271-2110 or the OU-Tulsa Title IX Office at 918-660-3107. Please see www.ou.edu/eoo.

This publication is issued by the University of Oklahoma and authorized by David Wrobel, dean of the College of Arts and Sciences at no cost to the taxpayers of the state of Oklahoma.

Returning the Gift's 25th Anniversary

American Indian and Indigenous
Storytelling and Literary Festival
Shares Ongoing Creative
Traditions

Professor Kimberly Wieser (English) headed a major event at the University of Oklahoma commemorating the 25th Anniversary of “Returning the Gift.” In 1992, 500 years after the arrival of Columbus in the Americas, nearly 400 Native writers and storytellers from all around the Americas gathered at the OU at what would prove to be a watershed event for Native literature: “Returning the Gift: A Festival of Native North American Writers.” Oct. 8-11, 2017, saw a celebration of the silver anniversary of RTG



*Young Writer's Workshop
with Riverside Indian School
Students*



Director of Native American Studies Amanda Cobb-Greetham, Acoma Pueblo poet Simon Ortiz, and Kimberly Wieser

here at OU, **“Gathering at OUR Headwaters”: Returning the Gift 25th Anniversary American Indian & Indigenous Storytelling and Literary Festival**. This year we had around 200 people in attendance at various times. As with the original gathering, we brought together well-known and emerging Indigenous writers—among them, Joy Harjo, Carter Revard, Simon Ortiz, LeAnne Howe, Linda Hogan, Stephen Paul Judd, Arigon Starr, Sara Marie Ortiz, Bojan Lewis, and Erika Wurth—with the Native community of Oklahoma as a whole and the OU community for readings, workshops and performances, including a several-day digital writing workshop for over 20 Native students from Riverside Indian School, a federal Indian boarding school in Anadarko, Oklahoma. We also sponsored Indigenous People’s Day on campus, along with the Department of Native American Studies and the OU Office of Community Tribal Liaison’s Office, bringing our writers and presenters to a larger audience than ever before. Assisting Wieser in the planning process were Professor Rilla Askew (English), Rachel Jackson (Ph.D., OU English,

2016), Geary Hobson (Emeritus), and Jeanetta Calhoun Mish (Oklahoma Poet Laureate/Ph.D., OU American Studies, 2009) Wieser was also interviewed on KFOR’s “Rise and Shine” by Lacey Lett on the last day of the event, making this anniversary conference high profile throughout the viewing area.



Elizabeth Sweetly and Kimberly Wieser being interviewed on KFOR by Lacey Lett.



Lifetime Achievement Award winners Duane Niatum, Marcie Rendon (for Jim Northrup), Diane Glancy, Allison Adele Hedgecoke, and Joy Harjo (for John Trudell).

Displaying the Poetics of Invention

Tour the Design Process of a Revolutionary Language Learning App

Professor Jonathan Stalling (English) recently launched a library exhibit that showcases his invention: a new app added to the Apple App Store called *Pinying* that enables Chinese speakers to learn English in an entirely new way. Stalling was presented with a Best Inventor Award from the Ronnie K. Irani Center for the Creation of Economic Wealth at OU. His exhibit at OU Libraries, “The Poetics of Invention” explores an OU invention from its ideation to its fabrication and to its commercialization through the University’s Innovation Ecosystem. Additionally, this exhibition recreates Professor Stalling’s invention in three radically different time periods spanning over 1,000 years to fully explore the relationship between culture and technology by showing how the same invention would bring very different results depending upon the time and place of its creation.

The exhibit takes guests deeper into this process through eight interactive rooms that reveal the elements that drive innovation:

Ideation.

The process of conceptualizing, developing and sharing new ideas is an essential part of the design process. In the case of *Pinying*, the inventor was inspired to recreate and update ancient technologies and methods developed over 1,000 years ago in China. The exhibit recreates Stalling’s ideation process by staging the invention as it would have existed 1,000 years ago, 100 years ago, and as it exists today.

Fabrication.

The next section of the exhibit focuses on the material process of invention at OU, revealing the inventor’s efforts at the initial disclosure of the invention, through its patenting process, and on to rapid prototyping and testing in OU’s Innovation Hub and Edge creative labs.

Commercialization.

Finally, the exhibit explores how OU student interns in the ICCEW worked with Professor Stalling to create and test hypotheses for the needs of the target market, ultimately launching the *Pinying* app in the Apple App Store in 2016. The exhibit also reveals the next steps for *Pinying* in the future.

Studying Medieval Manuscripts

Advanced Imaging for Seeing the Beauty and Reading the Illegible

Professor William Endres (English) has discovered previously unseen images and writing in the eighth-century St Chad Gospels, located in Lichfield Cathedral (England). He applied a technique called reflectance transformation imaging/RTI, which requires a series of photographs taken with different directional lighting. RTI software combines the images into a single file that provides control over the direction of lighting and mathematical enhancement to bring out difficult to see surface details.

The technique was crucial for reading dry-point writing. Meant to go unnoticed, dry-point is scratched by a scribe into the parchment, whether glossing a text for a yearly sermon or recording a name of someone to be counted among the saved. For an illuminated manuscript such as the St Chad Gospels dry-point circumvents inked secondary writing that would distract from the aesthetics of the original script and decoration.

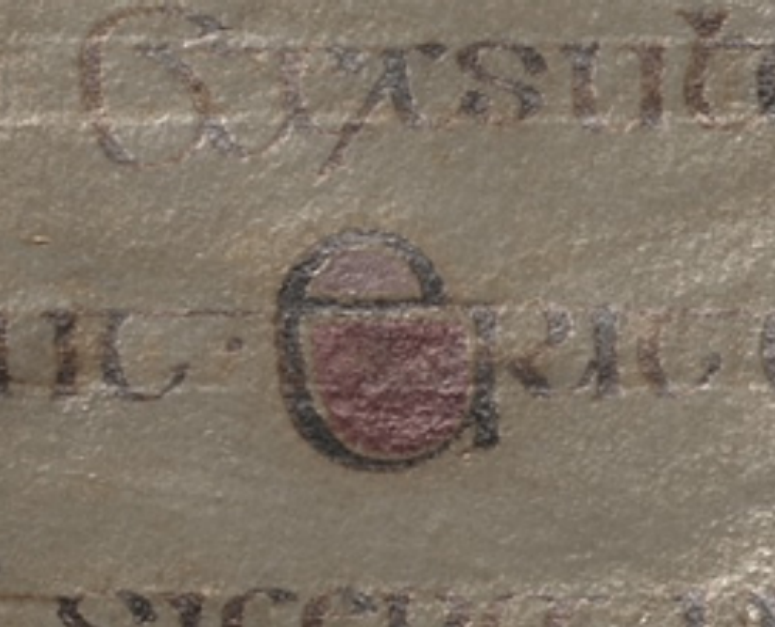
Capturing and preserving dry-point and making it legible are important because dry-point provides otherwise lost knowledge. For example, the St Chad Gospels includes names of three women in dry-point, suggesting that women worked in the

Cathedral's scriptorium. Such information is significant because little is known about the roles that women performed during the early medieval period.

Professor Endres has created a Manuscripts of Lichfield Cathedral website on which he has RTI files of 12 pages of the St Chad Gospels. They are in a web RTI viewer that allows for control over lighting and mathematical enhancements:

<https://lichfield.ou.edu/st-chad-gospels/rti>.

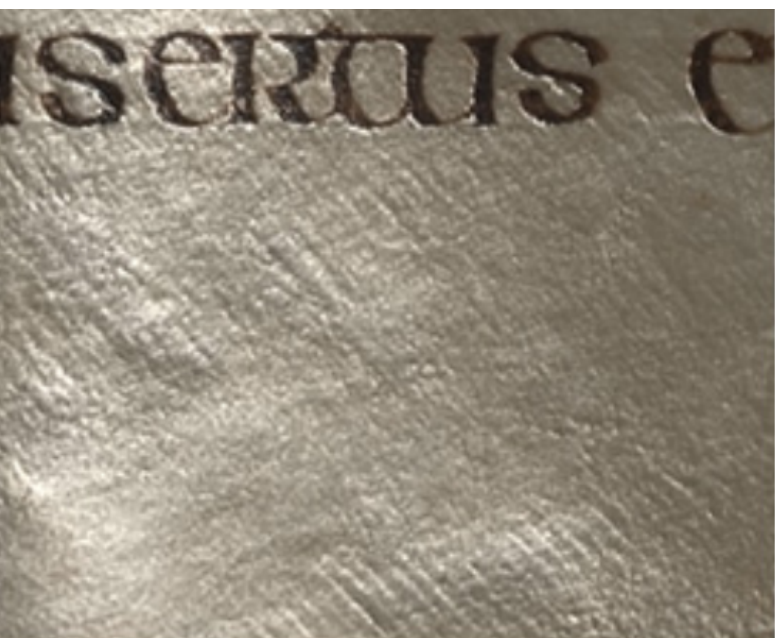
The beauty of medieval manuscripts is in the surface details. Parchment is richly textured. Marks from scrapings reveal aspects about preparation; hair follicles remind us that this was once living flesh. Adding to this richness, pigments swell from the surface. In the case of the St Chad Gospels, these textures are enhanced because pigments are layered. Where clips have broken free, a rich interplay of color and light emerges. But importantly, RTI reveals damaged pigments in need of special care.



Rulings, p. 221



RTI, Dry-Point Writing, St. Chad Gospels, p. 221 (Bill Endres)
Reproduced by permission of the Chapter of Lichfield Cathedral
<http://lichfield.ou.edu>



Scrapings, p. 147



Rising Pigment, p. 218



RTI, Egyptian wood carving, Ptah, god of craftsmen and architects (Bill Endres)
NeDiMAH New Methods of Manuscript Imaging, University of Wales Trinity Saint David

First-Year Composition Program Awarded Certificate of Excellence

Prestigious Award Bestowed by Conference on
College Composition and Communication to
Outstanding Writing Programs



The CCCC Award Ceremony in Kansas City, Missouri. From left: Melissa Antonucci (FYC faculty), Jennifer Chancellor (FYC faculty), Amanda Klinger, Chris Edison, Roxanne Mountford, Cassandra Woody, Jason Opheim, Matthew Jacobson, Kalyn Prince

On March 16, 2018, the OU First-Year Composition Program (English) received the Conference on College Composition and Communication 2017-18 Writing Program Certificate of Excellence at an awards ceremony in Kansas City, Missouri. Awarded to writing programs that “imaginatively address the needs and opportunities of its students, instructors, institution, and locale” as well as meet 15 other benchmarks for excellence, the Certificate of Excellence is a sign of significant program-wide achievement in the teaching of writing.

In their comments, the CCCC selection committee praised the FYC Program for their innovation, including “the way the program promotes ‘rhetorical education’ through ‘civic empathy.’” Professor Roxanne Mountford, director of the FYC Program, introduced this approach to the FYC team when she arrived in July 2015, collaboratively building a comprehensive new curriculum that was implemented across all sections of ENGL 1113 and 1213 in the 2016-17 academic year.

The curriculum asks students to reflect on their core values and to study the ways in which values drive public life, including among those invested in the issue they choose to study in the second semester. Deep assessment of student and instructor responses, also praised by the CCCC selection committee, shows that students find the curriculum meaningful and beneficial.

The selection committee also writes that the FYC Program “exhibits dedication to excellent and responsive professional development and commitment to equity for various stakeholders;

indeed, the committee found this program’s labor practices to be exemplary.” In 2014-15, the English Department and the College of Arts and Sciences agreed that the FYC Program should begin hiring lecturers. Since then, the program has hired 19 faculty to teach first-year courses, reducing the program’s reliance on contingent faculty labor.

In addition to making this strategic investment, the College of Arts and Sciences has allowed the FYC Program to reduce the teaching loads of English graduate student instructors to enable them to focus more on their studies. Mountford was recruited as part of the overall investment in the FYC Program. She has brought other changes, including hiring a full-time program manager, Sara Knight.

The FYC Program employs 60 instructors who teach required writing courses (including technical writing) to 5,000 students each year. In addition to Knight, the Program team includes Associate Director Amanda Klinger and three assistant directors (GTAs serving mostly two-year terms). The past and current assistant directors are Chris Edison (2014-16), Rebecca Gerdes McClain (2014-16), Cassandra Woody (2015-17), Matthew Jacobson (2016-18), Jason Opheim (2016-present), Courtney Jacobs (2017-present), and Kalyn Prince (2018-present).

The OU Writing Center, a strategic partner of the FYC Program directed by Michele Eodice, also received the 2017-18 Program of Excellence award.

Much Ado About SHAKESPEARE!

MONDAY APRIL 23

FREE
PIZZA!

Bizzell Memorial Library

FREE
PIZZA!

4:30 P.M. Shakespearean
Activities

5 P.M. Pub-Style
Shakespeare Trivia

TL 118

6 P.M. How To Shakespeare
Presentations

6:30 P.M. "Much Ado About Nothing"
Student Scene Readings



UNIVERSITY LIBRARIES
IN UNIVERSITY OF CALIFORNIA

CENTER FOR MEDIEVAL
AND RENAISSANCE STUDIES
IN UNIVERSITY OF CALIFORNIA

INFORMATION
TECHNOLOGY

The Center for Medieval and Renaissance Studies, directed by Joyce Coleman (English), in collaboration with Boomer Buzz and OU Special Collections, presented the Second Annual Shakespeare Birthday Party, “Much Ado About Shakespeare!” on April 23 in Bizzell Memorial Library.

Designed to immerse students in the delights of Shakespeare and his period, the celebration began at 4:30 p.m. with food and activities, including photos with Renaissance attire, Shakespearean word art and brass rubbing. At 5 p.m., there was a pub-style trivia quiz; at 6 p.m., quick and informative “How to Shakespeare” presentations from English Department graduate students; and at 7 p.m., students were invited to perform in impromptu scene readings from “Much Ado About Nothing.” Over 60 undergraduates attended and enthusiastically participated.

English Department Ph.D. student Rachel Combs organized and ran the whole event, with the help of her colleagues, graduate

Happy Birthday, Shakespeare

Second Annual
Shakespeare Birthday
Party Delights

students Bridget Bartlett, Katy Krieger, Jason Lubinski, Larissa Runyan and Whitney Whitaker. Special thanks go to the School of Drama Costume Shop and the Medieval Fair of Norman for helping make this event possible, and to Wilson Tharp for making the incredible poster.

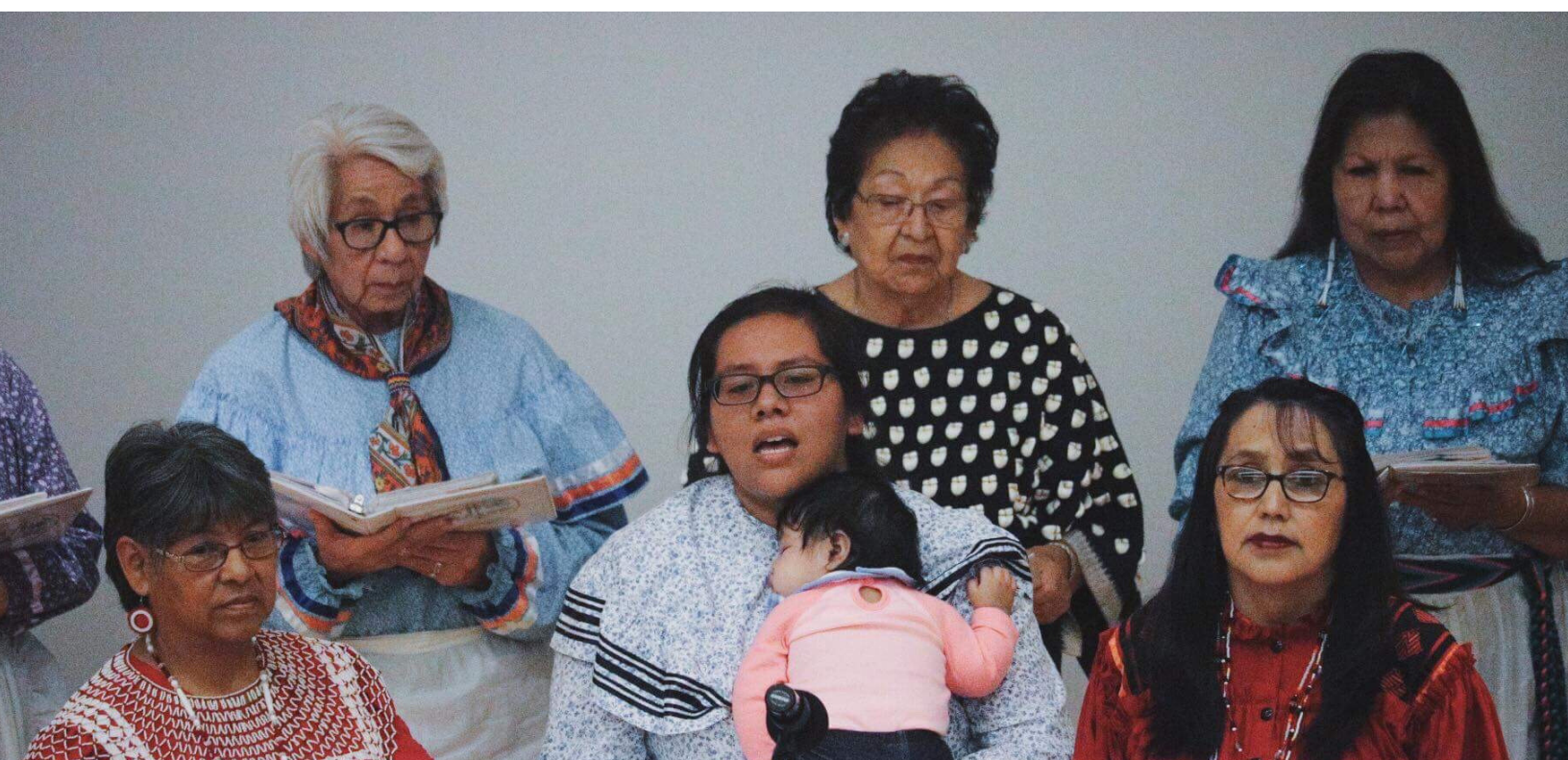




Kelly Alvarez (FYC faculty), filmmaker and artist Steven Paul Judd (Kiowa Choctaw), Christian Rozier and Lindsey Claire Smith discuss the short film panel, "The Kids Are Alright," a collection of indigenous children films.

Native Crossroads Film Festival No. 6

Successful Festival and Symposium Adds to
Already Impressive Résumé



This year's festival celebrated indigenous sounds and music with musical performances and films from around the globe, including a first-ever live score performance of the 1931 silent film, "A Day in Sante Fe."

Danika Medak-Saltzman (Turtle Mountain Chippewa) and Joanna Hearne were invited scholars at the sixth annual Native Crossroads Film Festival and Symposium in April. The theme of the festival was "Rhythms," which celebrated indigenous sounds and music from across the globe.



The Native Crossroads Film Festival and Symposium, created and headed by Professor Joshua Nelson (English and Film and Media Studies), took place in April 2017, featuring films, scholarly talks and musical performances. Audiences have grown with every installment, and this year was no exception, as illustrated by one of the standout events, the screening of *RUMBLE: The Indians Who Rocked the World*, which had people lining every aisle and spare bit of floor. Over 1,000 total seats were filled during the festival. In addition, we included for the first time a research symposium well-attended by the academic community.

We are working steadily on our goals of generating excitement for Indigenous film and inspiring others to artistic and scholarly collaboration. We were joined by elite Native filmmakers from across the world, were the host to a major advance screening of an episode of the upcoming PBS documentary "Native America" (which has selected us as the host for the full four-series run in the fall—a major coup for Norman and Native Crossroads), screened over 20 profound, funny and eclectic short and feature-length films for youth and adults, included musical performances by renowned Native musicians (including a violinist, drum group, flutist and women's choir), organized a master class for



Sigma Nu Alpha Gamma drum group kicked off the closing night festivities before the screening of the feature documentary, Rumble.

OU film students with international filmmakers and brought the house down with an after-party at Opolis that featured Oliver Plumley, a Native DJ, and the Smilin' Vic Band, a local rock band. Amanda Cuellar, a graduate student in English, was a co-programmer for this year's event and brought several films from Latin America.

Native Crossroads has always been ambitious in its attempts to bring together films, filmmakers, scholars and community members. This year, we threw yet another group into the mix with the several musicians who gave performances. The most remarkable of these was with the screening of a 1931 silent film by Cherokee co-director and

playwright Lynn Riggs, for which we collaborated with Emmy Award-winning Chickasaw composer Jerod Tate, joined on piano by a string and clarinet quintet, to provide a live scoring to this little-known film. Tate and his crew performed during two segments of the film, and for three other segments, Laura Ortman (Apache) played a raucous experimental violin, Tim Nevaquaya (Comanche) played Native American flute, and John Hamilton (Kiowa) played a hand drum and sang a song from Pueblo peoples. This was truly a remarkable and spectacular moment for the festival, which will return April 4-6, 2019.



Tim Nevaquaya (Comanche), John Hamilton (Kiowa), Jerod Tate (Chickasaw), moderator Jill Simpson and Christina Giacona discuss the live musical performance of the silent film A Day in Santa Fe. Not pictured is experimental violinist Laura Ortman (White Mountain Apache). These musicians performed a live score to the 1931 silent film co-directed by Cherokee writer Lynn Riggs.

A Month Abroad in Tanzania

Students Study Postcolonial
African Cinema



The summer of 2017, Professor Rita Keresztesi led a group of OU students on a Journey to Africa – Tanzania program. During their month-long education abroad, students studied postcolonial African cinema from its beginning in the early 1960s to the present. The class concluded with the group attending the week-long Zanzibar International Film Festival in Stone Town. To augment their learning in the classroom, students learned about today's Tanzania first-hand through their home-stays with local families, studying Swahili with other students in Arusha, and the week-long stay in Zanzibar.