

Indiana University Department of English

The News *in English*

College of Arts & Sciences Alumni Association

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News from the chair

Departmental excellence endures, despite losses

Last year I began this column with a passage from Samuel Beckett's novel *The Unnamable*: "I can't go on, I'll go on." This sentiment, as you will recall, was motivated by the human losses we sustained with the passings of **Albert Wertheim** and **Tim Wiles**. And, as you will read in this issue, our friend and colleague Jim Jensen succumbed to a fatal infection as last year's *News in English* was in press. The endurance of which Beckett speaks is, thus, still requisite; we often measure our time, it seems, much as Clov and Hamm do in *Endgame* — by loss.

But, unlike them, we don't lose our ideals, and we celebrate our many victories as well. You will read of many such victories in the pages that follow: the accomplishments of our colleagues **Judith Anderson**, **Tony Ardizzone**, **Scott Sanders**, and others; the hiring of truly wonderful new faculty; and the significant awards won by our graduate students **Kyle Dargan**, **Gina Brandolino**, **Melissa Jones**, and **Tobias Menely**, among others. Melissa was awarded the first annual Albert Wertheim Memorial Prize, a gift made possible by the generosity of the Wertheim family and friends to help support student research in drama and theater history (see "Student Notes" on page 10.)

In many respects, then, 2004 was a great year for the department, for its faculty and students.

Another development that will change the nature of the department is its winning of funds from the campuswide Commitment to Excellence Initiative. Our proposal, "Renewing Leadership in the Humanities," received university funding, allowing us to hire four senior faculty in the next few years. Of course, we can never replace a **Pat Brantlinger** or **Larry Clopper**, but we *can* try our best to attract distinguished teacher-scholars to the department. And we will do so.

The graduate program, as a result of our



Chair Stephen Watt meets with the editors of *The News in English*.

participation in the national Carnegie Initiative on the Doctorate, is also undergoing a major revision, which includes the securing of support to reduce teaching loads from 2-1 to 1-1 for many doctoral students at crucial moments in their programs. This initiative, which also will motivate changes in curriculum and the qualifying examina-

tion, will reach completion in the coming year.

There is, therefore, much to celebrate. We *do* go on, and we will persist in our efforts to deserve our reputation as one of the best English departments in the country.

— Stephen Watt

In tribute to Jim Jensen

As the last issue of the *News in English* was in press, we all heard the surprising and tragic news that Jim Jensen had succumbed to a fatal infection. He had just been in Bloomington to attend the memorial for his dear friend Albert Wertheim, and many of us shared meals and visited with Jim and Susan while they were here. It was the old Jim in attendance last spring: hale, hearty, jovial, and generous. These were gifts he possessed in great abundance and shared with all of us, from the time of his arrival in Indiana in 1966, after completing his doctoral degree at Cornell University, until his retirement in 1998. Like Albert, Jim was so enormously kind to me when I first arrived in 1985, I shall never forget it, nor be able to express adequately what his friendship over the years has meant to me.

Last August, the Jensen family held a memorial for Jim for which Sean McDowell, one of Jim's former students, wrote the lovely poem reproduced in this newsletter on page 2. It captures more gracefully than I ever could Jim's great love of life — and of his family and friends. I am pleased to share it with you.

— SW

Bonding criticism and pop culture

Ian Fleming and James Bond: The Cultural Politics of 007, released in April by IU Press, is the product of the Ian Fleming conference that was held in Bloomington in 2002 and hosted by the IU Department of English. Professor **Ed Comentale**, an editor of the book and author of one of its 15 essays, is satisfied with the way it successfully straddles two camps. He explains that by applying critical theory to the analysis of a celebrated pop culture icon, the book appeals to both scholars and Bond enthusiasts.

This serious look at Fleming's work reveals many perspectives of a hugely popular but also widely criticized character. Featuring what Comentale calls "smart essays about many pertinent cultural topics," the book explores Bond's not-so-notorious relationships, such as those with capitalism, lesbianism, the Kennedys, and terrorism, rather than those with Solitaire or Tania Romanova. *Ian Fleming and James Bond* covers the good, the bad, and the ugly of Bond, while affirming the relevance and longevity of Fleming's work.

Comentale has been pleased with the book's good reviews from reputable scholars, including Michael Bérubé, who says, "This is a compelling and important book ... [that] makes a significant contribution not only to studies of Bond and Ian Fleming, but also to studies of popular culture in general." Initial sales indicate that the public welcomes the work, and both Comentale and **Stephen Watt**, another of the book's editors, agree that they enjoyed the project enough to go for another round of Fleming discourse and shaken martinis.

College English returns

As of this fall, and continuing until 2011, the department will once again be headquarters for the distinguished journal *College English*. The editor will be Culbertson Chair of Writing **John Schilb**. In the late 1970s and early '80s, the journal was edited here by Professor **Don Gray**, the first Culbertson Chair.

Established in 1939 and now published six times a year, *College English* is the official journal for the College Section of the National Council of Teachers of English. It has long been one of the most widely read journals in our discipline, with a circula-

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Rhode Island Passage

For Jim Jensen
And those who knew him

I. Trompe-L'Oeil

He spoke of you more as celebrity than girl:
"She's going to be an actress. Look how she holds
expressions and emotes" — as if your face foretold
a multitude of talents time would unfurl.
He acted, too: hunched his shoulders, bared his claws and
growled, a bear worth laughter and your apple-wedge grin.
Later, we ploughed the waves, sea breezes tangled in
your wispy hair, until he drove us to a strand.
We strolled along your first New England shoreline
our feet muddy in sand. His hands cupping yours, you
stepped as if you couldn't fall; he made us feel that too.
But then my eyes awoke to gritty sunshine —
wind, sand, salt, surf, and cries of gulls all fled from me.
Such times as these never were, nor would ever be.

II. Erasures

When rogue waves strike, they catch us unawares:
we may detect a swell but not its force;
they strip belongings, knock bodies off course,
and leave behind a mess of losses, tears, and cares.
O father, friend, beloved, where have you gone?
What wave has left us desolate? Where is
the scholar who savored ideas? Where is
the navy pilot who split wood at dawn?
These rooms contain echoes of the laughter
of him whose words beatified Handel,
the connoisseur of wines we came to prize.
No more we'll see his ruddy cheeks hereafter,
no more we'll see his grin when lighting candles
for meals, no more we'll see his mischievous eyes.

III. Life Study

We can erect no better monument
than to live well, a tribute surpassing stone.
Jim's likes and dislikes permeate our own —
all we need do is stoke new merriment.
He taught us how: consider wine a food
worth studying; laugh at human folly;
read the great writers and those more jolly;
simply remember, regardless of mood.
Reminisce with friends until the wee hours;
work with our hands; read for pleasure at night;
ponder what is beauty and what is not.
Relate the stories of his life and ours
together; seek the things that yield delight,
for Jim would want us to, and he cannot.

— Sean McDowell

Recent faculty awards, books

Judith Anderson

Award: Lifetime Achievement Award of the International Spenser Society, 2004.

Tony Ardizzone

Award: Tracey M. Sonneborn Award, IU, May, 2005.

Richard Cecil

Book: *Twenty-First-Century Blues* (Carbondale: Southern Illinois University Press, 2004).

Ed Comentale

Books: *Masses in Relation: Art, Production, and Politics in Avant-Garde England* (Cambridge: Cambridge University Press, 2004); *Ian Fleming and James Bond: The Cultural Politics of 007*,

Edward Comentale, Stephen Watt, and Skip Willman, eds. (Bloomington: Indiana University Press, 2005).

Mary Favret

Award: Fellowship at the National Humanities Center for 2004–05.

Susan Gubar

Book: *Mother Songs*, gift edition reprint (W.W. Norton)

Award: Residency at the Bosliasco Foundation's Liguria Study Center for the Arts and Humanities (April 19–May 20, 2004).

Ivan Kreilkamp

Award: Harrington Faculty Fellowship at the University of Texas, Austin, 2005–06 academic year.

Karma Lochrie

Book: *Heterosyncrasies: Female Sexuality When Normal Wasn't* (Minneapolis: University of Minnesota Press, 2005).

Maurice Manning

Book: *A Companion for Owls, Being the Commonplace Book of D. Boone, Long Hunter, Back Woodsman, &c.*, collection of poetry (Orlando: Harcourt, 2004).

Manuel Martinez

Award: *Drift*, novel, chosen by the American Library Association as one of the 2004 Best Books for Young Adults Books.

Andrew Miller

Award: Fellowship at the National Humanities Center for 2004–05.

David Nordloh

Book: Editor, *American Literary Scholarship: An Annual—2002* (Durham, N.C.: Duke University Press, 2004).

Alvin Rosenfeld

Book: *Podwojna Smierc: Rozwazania O literaturze Holocaustu*

(Warsaw: Cyklady, 2004; a revised and expanded version of his book *A Double Dying*, in Polish translation).

Award: Presidential appointee to the Holocaust Memorial Council (second year of five-year term).

Scott Sanders

Book: *Bad Man Ballad* (novel reprint), with a new afterword by the author (Bloomington: Indiana University Press).

Award: 2004–05 literature fellowship from the National Endowment for the Arts.

John Schilb

Book: *Making Arguments About Literature*, edited with

John Clifford (Boston: Bedford/St. Martin's, 2005; first published in November 2004).

Editorship: *College English*, 2006–11.

Janet Sorensen

Award: Fellowship, National Endowment for the Humanities, 2004.

Maura Stanton

Book: *Cities in the Sea*, stories, was one of eight finalists for the 2004 Patterson Fiction Prize (winner was Toni Morrison).

Samrat Upadhyay

Book: *The Guru of Love*, novel, Spanish edition (Barcelona: Ediciones del Bronce, 2004); *The Guru of Love*, novel, French edition (Paris: Mercure De France, 2004).

Award: Finalist, *The Guru of Love*, Kiriya Pacific Rim Prize, 2004.

Stephen Watt

Books: *Office Hours: Activism and Change in the Academy*, co-written with Cary Nelson (New York: Routledge, 2004); *Ian Fleming and James Bond: The Cultural Politics of 007*, Edward Comentale, Stephen Watt, and Skip Willman, eds. (Bloomington: Indiana University Press, 2005).

Kevin Young

Books: *Black Maria*, poems based on film noir (New York: Knopf, hardcover, 2005); *Jelly Roll: A Blues* (New York: Knopf, hardcover, 2003. Knopf, paperback, February 2005); edited *John Berryman: Selected Poems* (New York: Library of America, 2004).

Awards: National Endowment for the Arts Grant, 2005; Patterson Poetry Prize Winner for *Jelly Roll: A Blues*, 2004; finalist. *Los Angeles Time Book Prize* for *Jelly Roll: A Blues* (one of five named); Guggenheim Foundation Fellowship for 2004.



Around English

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tion of about 7,500. It is especially known for its essays on the teaching of literature, composition, and creative writing.

Says Schilb, "I welcome the chance to edit *College English* because throughout my professional life, its articles have helped me develop as a teacher and as a scholar." While he promises to continue the journal's

fine tradition, he also wants to take it in exciting new directions. "I hope to make *College English* socially relevant and intellectually fertile, especially at a time when our field must deal with great changes in technology and the very nature of literacy." Schilb expects to involve several of the department's graduate and undergraduate students in producing the journal. "It will be a wonderful presence for us," he notes, "enhancing our intellectual community."

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Anderson wins Lifetime Achievement Award

Professor **Judith Anderson** will soon have a new desk ornament: the Lifetime Achievement Award for studies on Spenser from the International Spenser Society. Former president of the society, Anderson playfully describes the medal she will receive as “something like a paperweight,” but the award is no joke. The International Spenser Society was founded in 1977 and gives out its annual award “as appropriate,” meaning that it won’t give it out if the Society doesn’t have an acceptable candidate. Paul Alpers, professor emeritus at the University of California at Berkeley, also received the award this year, but Anderson has the added prestige of being the youngest recipient to date, as well as the first woman.

As the name of the award implies, Anderson has taught, written, and given papers extensively on Spenser since receiving her PhD from Yale University in 1965. She describes her first book, *The Growth of a Personal Voice: “Piers Plowman” and “The Faerie Queene”* (1976), as a book about allegory and textual relations. She is the co-editor of *Spenser’s Life and the Subject of Biography* (1996), and she has given the plenary talk at the Spenser Society luncheon, as well as at the Medieval Conference at Kalamazoo. Among her 30 articles and papers on Spenser are such intriguing titles as “What I Really Teach When I’m Teaching Spenser” (MLA Convention, New Orleans); “What Comes After Chaucer’s *But*: Adversative Constructions in Spenser” (published in *Acts of Interpretation: The Text in Its Contexts. 700–1600: Essays on Medieval and Renaissance Literature in Honor of E. Talbot Donaldson*, 1982); and “*Venus and Adonis*: The Spenserian Context and Shakespearean Text” (seventh World Shakespeare Congress Seminar, Valencia, Spain). As these titles reflect, in addition to Spenser, Anderson works with “everything in the 16th, 17th centuries,” such as Milton, Donne, and Shakespeare, and even looks back to Chaucer and Langland. “If I have three feet,” she says, “I have one in the Middle Ages,” with the other two in Renaissance/early modern.

Although an acknowledged expert on Spenser, Anderson has much broader interests. Her book *Translating Investments: Metaphor and the Dynamic of Cultural Change in Tudor-Stuart England* is forthcoming from Fordham University Press in New York. Incorporating and building on



the work of Derrida, Ricoeur, and cognitive scientists (neo-cognitivists, as Anderson calls them), this book is about language theory and conditions of meaning in Tudor-Stuart times. Part history (conspicuously including religious history), part classical rhetoric, and part economics, it also contains a chapter on Spenser and parts of chapters on Shakespeare and Donne. Mainly, this is a book about culture, of which Anderson considers literature a vital part. When asked about her future interests, she replied that she has been thinking quite a bit about “patience,” a “virtue with an affective dimension,” specifically in relation to Shakespeare and Milton.

Anderson is also co-editing an anthology, *Integrating Literature and Writing Instruction: First-Year English, Humanities Core Courses, Seminars*, which has been accepted by the Modern Language Association. She and Christine Farris, director of the freshman composition program, introduce this work, and Anderson has contributed one of the essays as well. Bringing literature back into freshman composition courses “for me involves a certain degree of missionary zeal,” she says. She thinks there is not enough language and rhetoric in the undergraduate program and that literature ought not to be neglected as a means of teaching “more careful thinking and writing,” attributes that “really underlie a good citizen.” With this in mind, Anderson has taught courses dealing with such issues of language, both at the graduate and undergraduate level: W141 Language and Metaphor: The Ways We Think in Words and L503 Language, Metaphor, and Thought. She considers these courses and her forthcoming book as examples of the kind of work she does and of the premise that “the translatability of an English department to a larger cultural significance is about language.” And for Judith Anderson, this is an important issue.

Ardizzone wins Sonneborn

Every year since 1986 the Tracy M. Sonneborn Award has been given to Indiana University professors who display exemplary research and teaching. This year’s award goes to **Tony Ardizzone**, director of the Creative Writing Program. He is the second English professor to win this award. **James Naremore** won it in 1994. Closely associated with the Sonneborn Award is the Chancellor’s Professors Award, which was won by **Judith Anderson** in 1999 and by **Robert Fulk** in 2001. Tracy M. Sonneborn, for whom the award is named, was a distinguished biologist who came to IU to teach in 1939 and stayed until his death in 1981. Many of the past winners have also been scientists, although the award is open to full professors in any university department and has been awarded widely, to professors of music, psychology, anthropology, religious studies, education, biology, chemistry, sociology, and English.

Winners of the award must be nominated by their department. Faculty, staff, and students are encouraged to nominate candidates for both the Sonneborn and Chancellor’s Professors Awards. As the recipient of this award, Ardizzone had his name engraved on a plaque in the IMU, received a \$3,500 cash prize, and gave a formal lecture in May to the university community, titled “The Germ of the Story: Process and Metaphor in the Writing of Fiction.”

Ardizzone teaches Fiction Writing, Ethnic American Literature, and 20th-Century American Fiction. He has published six books, both novels and short story collections, including *In the Garden of Papa Santuzzu* and *Larabi’s Ox: Stories of Morocco*. In addition, he has edited four anthologies, including *The Habit of Art: Best Stories from the Indiana University Fiction Workshop* (forthcoming, Bloomington: Indiana University Press, 2005). This collection is a project in honor of the Creative Writing Program’s 25th anniversary and includes the work of Indiana University MFA graduates from the last 25 years.

Ardizzone has won many awards for his fiction, including the Flannery O’Connor Award for Short Fiction, the Milkweed National Fiction Prize, and two National Endowment for the Arts Individual Artist Fellowships in Fiction. He has served on the board of directors of the Association of Writers and Writing Programs, and he has helped shape the MFA program at IU into

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“one of the most successful and distinguished graduate writing programs in the country.”

Ardizzone’s philosophy of fiction writing goes beyond the general advice “write what you know.” He says that “those who choose to make a lifelong habit of writing eventually learn that they must seek out a means to gain knowledge and expertise that goes beyond their primary life experiences.” Accordingly, creative writers must “learn a working process that allows them to move from the germ of a story through a series of drafts into a more fully realized story.” Ardizzone is deeply interested in this process and how to teach it to his creative writing students. He believes that teaching creative writing is ultimately about teaching the process of writing and helping students to find the “essential unifying rhythm and pattern” of their work.

Native son makes a life at IU

On clear, crisp days, **Patrick Brantlinger**, the James Rudy Professor of English and College Alumni Association Distinguished Professor, can be spotted pedaling his bike to or from



his home and his office in Ballantine Hall. Devoid of the paper clutter characteristic of the work spaces of many of his colleagues, his organized desk is an appropriate simile for Brantlinger’s intellectual ethos: Just as he has ordered the array of files on his desk, he sorts and processes historical information and cultural trends to arrive at theoretical insights that have informed his research and teaching at Indiana University.

A native Hoosier, Brantlinger returned to his regional roots in 1968 as an assistant professor of English, after receiving his doctorate at Harvard University. The department was undergoing an expansion in those days, and Brantlinger was one of eight hires, the others including current lifelong friends, **Mary Gaither** and **Chris Lohmann**. New Criticism was the ruling orthodoxy of the period: Undergraduate courses sought to teach students “close reading” skills, while graduate courses stressed attention to literary form and the importance of scholarly editing. Brantlinger’s doctoral work on the Chartist movement during the 1840s, with its emphasis on the relationship between literature and history, ran

counter to such methods. His arrival at Indiana helped create a climate conducive to studying literature as a social process, a nationally identified strength of many of the department’s programs today.

Brantlinger’s insistence on connecting cultural production to historical processes represents a continuous theme in his presentations and publications. A prolific scholar, he has penned eight books: *The Spirit of Reform: British Literature and Politics, 1830–1900*; *Bread and Circuses: Theories of Mass Culture as Social Decay*; *Rule of Darkness: British Literature and Imperialism, 1830–1914*; *Crusoe’s Footprints: Cultural Studies in Britain and America*; *Fictions of State: Culture and Credit in Britain, 1694–1994*; *The Reading Lesson: The Threat of Mass Literacy in 19th-Century British Fiction*; *Who Killed Shakespeare? What’s Happened to English Since the Radical Sixties*; and *Dark Vanishings: Nineteenth-Century Discourse About the Extinction of Primitive Races*. His corpus also includes one edited collection and three co-edited anthologies, as well as scholarly editions of Philip Meadows Taylor’s *Confessions of a Thug* and H. Rider Haggard’s *She*. He is also the author of 34 articles since 1990 on Victorian culture, contemporary theory, and postcolonial studies. Characterizing himself as a “cultural historian,” Brantlinger often analyzes the social construction of ideas and values and demonstrates how divisions between “high culture” and more popular cultural forms bespeak political agendas that clash with the social well-being of different groups of people, such as the working classes, ethnic minorities, and colonized populations.

These intellectual commitments enabled Brantlinger, along with **James Naremore**, to establish an interdisciplinary Cultural Studies Program at IU in the early ’90s. **Tom Foster**, the current director of cultural studies, notes that “Pat Brantlinger was a pioneer in arguing for the relevance of the British cultural studies movement to literary studies in the U.S. and the humanities generally. As a faculty member in the Cultural Studies Program here at IU, and as someone who often taught the Introduction to Cultural Studies course, Brantlinger’s teaching was crucial in opening new possibilities for research and inquiry to a whole generation of graduate students.” Besides working closely with graduate students in the Cultural Studies Program, Brantlinger has directed about 60 PhD dissertations since 1977 and served as a member of approximately 90 other doctoral committees, including those of graduate students from Purdue, Dalhousie, Alberta, Rhodes (South Africa), and Western Australia universities.

Along with undergraduate and graduate students who have benefited from Brantlinger’s mentoring, so too have his colleagues. “I simply cannot imagine a better model of collegiality than Pat,” explains his colleague **Janet Sorensen**. “He is unfailingly supportive of fellow faculty — particularly junior faculty — often reading their work-in-progress with enthusiasm and tremendous speed. It would be difficult to estimate just how much it meant to me when, in my early years at IU, Pat gave me insightful, detailed, and always encouraging feedback on my research.

In addition to being an exemplary colleague, Brantlinger has served as chair of the English department (1990–94), as editor of *Victorian Studies*, and as an elected member of the Bloomington Faculty Council. During the mid-’70s, he was also active in the IU chapter of the AFT, which was successful in its drive to get the university to comply with laws guaranteeing public access to information and with improving health benefits for faculty, staff, and graduate students. More recently, Brantlinger has helped organize the Progressive Faculty Coalition’s weekly forums on globalization and U.S. domestic and foreign policy. Following retirement, he looks forward to traveling with his wife, Ellen, to participate in the fifth World Social Forum in Brazil as a member of a PFC-sponsored panel on activism and academia.

— Purnima Bose

Historical inquiry prevails

The study of literature has productively engaged many theoretical questions and approaches across the past 40 years, many of which have come and gone in due course, while the varieties of historical inquiry that **Larry Clopper** has pursued in his scholarship and teaching have held the abiding interest of scholars in and beyond the field of medieval studies.

Clopper grew up in a rural community on the eastern shore of Maryland, where he learned to plow behind a mule, and pursued an early interest in medicine at Johns Hopkins University. He took his bachelor’s degree in 1963, having settled on English as his major field. His MA and PhD followed in quick order from Ohio State University, and he came to Indiana University in 1969, where he has served both the institution and the field of medieval



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studies in many ways ever since. Although he arrived with the intention of working in Old English studies, he soon expanded his engagements with medieval literature to include most of the major works other than Chaucer from the late medieval period, devoting a large part of his energies to medieval drama and to the great alliterative poem contemporary with *The Canterbury Tales*, *Piers Plowman*.

Clopper's first book was a volume in an ambitious series documenting the evidence for play productions in England during the medieval and early modern periods. Drawing on a number of research visits to archives in England, Clopper compiled *The Dramatic Records of Chester, 1399–1642* for the Records of Early English Drama series, or REED, from the University of Toronto Press. It is a work of scholarship in the purest sense, presenting the findings of painstaking efforts at documentary discovery, recovery, and interpretation for modern readers.

At about the same time (1979), Clopper began to investigate the formal and polemical strategies of *Piers Plowman*, an inquiry that would carry him, other projects

notwithstanding, across more than 15 years. The result of careful research into the politics of late medieval religious dissent was "*Songs of Rechelesnesse*": Langland and the Franciscans, published by the University of Michigan Press in 1997. Among other provocative arguments concerning the structure and essential integrity of this complex poem, Clopper's book makes the case for how the author, William Langland, incorporates in his reformist poem criticisms first voiced more than a century before within the divided Franciscan order.

Clopper's next book, *Drama, Play, and Game: English Festive Culture in the Medieval and Early Modern Period* (University of Chicago Press, 2001) offered a culmination of nearly 30 years of researching, teaching, and thinking about the nature of early English drama, winning the David Bevington Award from the Medieval and Renaissance Drama Society. The book offers a multidisciplinary reappraisal of the origins and development of medieval drama in specific sites, challenging earlier, evolutionary accounts and emphasizing remarkable cultural continuities across centuries usually divided into the medieval and early modern periods.

In addition to authoring these books, Clopper has co-edited a volume of essays in honor of his friend and dissertation director, Martin Stevens, and has also authored more than 40 articles in scholarly journals, including essays addressing all four of the poems by the anonymous author of *Sir Gawain and the Green Knight*, as well as formative essays on medieval romance, drama, and Langland engaging many sources of evidence and inquiry, including manuscripts, monastic orders, and theological issues. Clopper has also written more than 25 book reviews and given dozens of papers at conferences. He serves as a referee to numerous academic presses and journals. His writing is a model of informed scholarship communicated in clear and unpretentious prose. His work has won him prestigious support from the National Endowment of Humanities, the American Council of Learned Societies, and the American Philosophical Society, as well as a Guggenheim fellowship during the 1994–95 academic year, and numerous



awards of support from the university.

Clopper has also served the IU community three times as director of the Medieval Studies Institute and co-directed, with historian Barbara Hanawalt, a National Endowment for Humanities Seminar for College Teachers in summer 1985. He has also served as both vice president and president of the Medieval and Renaissance Drama Society.

His presence in the English department has led, in considerable measure, to the national reputation enjoyed by the College as supporting one of the best programs in medieval studies in the country.

— Tom Goodmann

Lynch named Norton co-editor

The Norton Anthology of English Literature has moved through three generations of editors since it was founded in 1962, and all three generations have included professors from Indiana University. The latest is **Deidre Lynch**, who came to IU in 2001. She is the associate editor for the romantic period for the eighth edition, which she describes as "the most thorough revision of the *Norton*" in its 40-year history, and which will appear later this summer. This is the first edition to include work by Jane Austen. Lynch edited Austen's *Love and Friendship* for inclusion in the anthology, as well as *Plan of a Novel*, an unpublished satiric piece that "outlines what a novel would look like according to the suggestions [Austen] got from her family and friends." "It's just hilarious," Lynch says, and she is excited to have it included because it "throws into relief how strange [Austen's] novels seemed to her contemporaries Austen was really unconventional." The eighth edition will also include work by novelist Maria Edgeworth, as well as more poetry by women and new poems by William Wordsworth, Percy Shelley, and John Keats. There will not be so pronounced a discrepancy between the space devoted to traditionally canonized writers and to those whose work has more recently come to be valued. Also in this edition, color pictures will be included for the first time; the editors are making a concerted effort to include prose, such as the romantic essay form; and they are paying better attention to the satiric and political side of the romantic period. Lynch explains that the revisions are aimed at "keeping in touch with what's working in the classroom."

With all the big changes, it is an exciting time to be editing the *Norton*. Lynch is co-editor with Jack Stillinger, professor emeritus at the University of Illinois. She will be the sole editor of the ninth edition, and will take on a junior colleague for the

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The News in English

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Faculty news

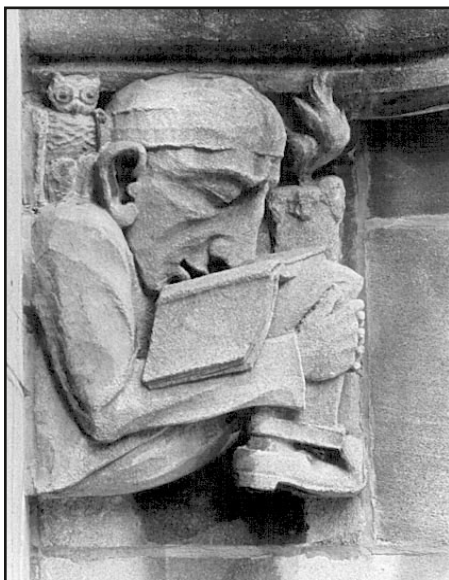
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10th. It is a big project and involves a lot of work, such as rewriting introductions and biographical pieces in light of new scholarship. Lynch describes it as “the kind of work where you get really excited about little things,” such as writing 35-word captions that manage to explain concepts succinctly and clearly for undergraduates. “It’s like writing sonnets all the time: only 14 lines,” Lynch says. She also had to assimilate new information about the birthday of poet-novelist Mary Robinson that chronologically puts Robinson before William Blake and necessitated the reordering of the table of contents. The romantic period now begins with a series of women writers instead of men.

When she isn’t buried in footnotes and captions, Lynch has been working on a book project focusing, quite appropriately, on the history of the anthology and the love of literature in the 18th century and romantic period. Lynch says she feels honored to be part of an IU tradition working with the anthology. “It’s not the monument I thought it was in my canon-busting days as an undergraduate,” she says. “It evolves but keeps a connection with the past.” Through its efforts to respond to recent scholarship, represent the work of women who have previously been overlooked, and adapt itself to the needs of its users, Lynch believes that the *Norton* retains the sense that “this is the best stuff. It will blow students’ minds and open wide new vistas. These are the most beautiful poems in the language of the time.”

Nash steps down as DGS

Richard Nash’s sabbatical has come round, so he has stepped down as director of



graduate studies. Nash has been at IU since 1986, serving the past two years as DGS. He describes the position as “interesting, stimulating, exciting, and sometimes frustrating.” He loves the “creative problem solving” he gets to do, and despite the fact that “the logistics of this job are pretty remarkable,” it has been an exciting and pivotal time to be DGS. His term has coincided with the Carnegie Initiative on the Doctorate, a three-year process of evaluation sponsored by the Carnegie Institute that is currently being undertaken by seven partner departments across the nation. The IU English department just completed its third year, although it will continue the process for another year independent of the CID. Nash is pleased with the results of the CID. He says that we have “a structure emerging to deal with broad philosophical claims and outline a framework to accomplish those initiatives.” One of the practical changes that has “come to fruition” is the partial 1-1 teaching load for doctoral students, which will continue “helping people complete degrees in a timely fashion,” as well as make the financial aid components of the program more attractive to applicants.

Nash feels good about the time he and everyone else have put into the CID and the programmatic changes that have come out of the process. But his favorite part of the job as DGS is mentoring the graduate students. He likes “being in a position to hear what they want from the program and figure out how to enable them to do the work they want and at the same time meet bureaucratic requirements.” He notes that as the department has gotten smaller, it has limited the range of courses that are offered. At the same time, he has seen a shift in the last 10 to 20 years from survey courses to specific, narrower courses based on professors’ interests. Distribution requirements have remained intact through this shift. He sees it as part of his job to try to “figure out mechanisms to make the dots [distribution requirements] make sense,” working with individual students to “find coherence among their own constellation.” But the best part of being DGS, says Nash, is Awards Day, when he gets to stand up before the department and recognize students who have done good work.

While DGS, Nash has worked very hard to “keep some component of [his] research active,” by publishing and going to conferences, but he has not had much time for his favorite: archival work. He is, therefore, excited about his sabbatical next year. He has a Mellon fellowship to work at the Huntington in California, which has a collection he’s interested in: the early history of thoroughbred race horses. After that, he will go

to York on a British Academy fellowship to Castle Howard and Burton-Constable Hall, the country houses of two original breeders of the thoroughbred race horse. He is interested in studying the invention of the thoroughbred and exploring what it means to invent an animal. Nash has enjoyed his time as DGS and, in the future, he says, “I could imagine doing it again.”

Sanders returns — with prizes!

A man who has made his career at Indiana University, **Scott Sanders** started teaching here in 1971 when he was 25, having just received his PhD in modernist literature from the University of Cambridge. Even at that time, Sanders was more interested in writing than in scholarship. He decided to come to Indiana because, of the universities that offered him jobs, it was the one most open to his exploration of creative as well as analytical pursuits. When he chose to focus on creative writing, the department lived up to its word by embracing this change.

Eighteen books later, Sanders is still writing and serving the university as a whole. Between 1997 and 2003, he took a leave from the English department to work as director of the Wells Scholars Program, a national competition that selects 20 to 25 incoming freshmen each year for their academic excellence, social conscience, and leadership potential. The program provides them with a full scholarship to IU along with special seminars, events, speakers, and advising. Sanders began teaching in the program when it began in 1990, and, when the original director stepped down, Sanders took his place. He calls his years with the Wells Scholars Program “tremendously rewarding,” in that they gave him a chance to work with “the best faculty in all fields,” while learning much more about the extensive resources IU has to offer. Sanders chose to leave the Wells Program in 2003 to devote more time and attention to his writing. He took a sabbatical last year, during which he wrote the bulk of his newest book, titled *A Private History of Awe*, a spiritual memoir to be published in February 2006 by Farrar Straus & Giroux. This year, Sanders resumed teaching for the English department with a graduate workshop in nonfiction and an undergraduate class on the art of the essay.

But don’t expect him to stand still for long. Sanders recently won a 2004–05 NEA fellowship in creative writing, the second of his career. The award is to support the writing of a book titled *Common Wealth*, which Sanders says will be a “defense and celebration of the world we share — air, water, topsoil, schools, language, books, and much, much else.” He sees

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Faculty news

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the project as a response to our society's obsession with private wealth, an obsession that threatens to undermine the natural, social, and cultural sources of our well-being. He will begin work on the book in fall 2005. In addition to his teaching and writing, Sanders spends much time giving lectures, readings, and workshops in connection with his books and in service to the causes he cares about. His latest effort was a series of speeches urging protection of the Arctic National Wildlife Refuge from oil drilling. Sanders may be a faculty member at IU, but he also sees his work in broader contexts and concedes that he "always feels a tension between being a good citizen of the department and university and being a citizen of the state and nation."

As a citizen of IU's English department, Sanders couldn't be happier. He says that he has been "thoroughly welcomed back" and is "enthusiastic about the new and veteran faculty." He regrets that his time as Wells Scholars director kept him from getting to know a whole generation of new faculty in the department. He's eager to catch up with all of his colleagues. This excitement embraces students as well, especially those in the MFA program, whom Sanders describes as "stellar and inspiring."

New faculty

IU raids Kentucky for writer

Inspired by her "enchanted childhood" exploring hills and creeks in rural Kentucky, **Crystal Wilkinson** began writing creatively at an early age. She chose to study journalism as an undergraduate



at Eastern Kentucky University, but this did not stop Wilkinson from honing her gift for fiction. While she may have employed her artistic flair to spice up some of her early assignments, this would not suffice to satisfy her inner-poet. After studying and working in journalism for several years, Wilkinson entered the MFA program at Spalding University. Since then, she has built a purposeful career around writing.

Wilkinson taught creative writing at ECU and the University of Kentucky; she is the former chair of creative writing for the Kentucky Governor School for the Arts; and she comes to Bloomington from Lexington, Ky., where she was the assistant

director of the Carnegie Center for Literacy and Learning. Wilkinson volunteers her time among non-students in support of literacy as a means of empowering people from all walks of life. She gives readings in Bloomington with the IU Creative Writing Program and is also in demand around the country for a wide variety of speaking engagements.

Wilkinson is distinguished as a founding member of the Affrilachian Poets, a family of writers based in Lexington whose works, readings, and writing workshops help share the unique voices of black Appalachians. The group is the subject of the 2001 film documentary *Coal Black Voices*, which was funded by educational and arts councils in Kentucky and Ohio and aired on Kentucky Educational Television. Along with the publication of many of her short stories in anthologies and literary magazines, Wilkinson has published two books of short stories with London-based Toby Press. *Blackberries*, *Blackberries* (2000) and *Water Street* (2002) celebrate the culture of rural African-American women. The latter was a finalist for both the United Kingdom's Orange Prize and a Zora Neal Hurston/Richard Wright Foundation Legacy Award. Wilkinson has two forthcoming novels, *Opulence* and *A Good Rain*, and she also wants to continue exploring the form of the short story cycle.

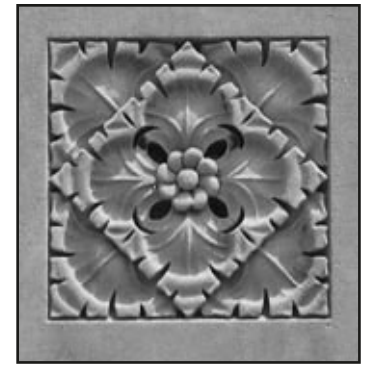
Wilkinson's warm demeanor does her great service in the classroom, where she takes a leadership role but also thinks of herself as another member of an active writing community. She is excited about all of her students' successes, whether those students are preparing for publication or writing fiction for the first time.

In her spare time, Wilkinson enjoys watching and analyzing movies with her twin teenage daughters. She admits that her home in Bloomington is still a bit bare, but only because she and her family are waiting to fill it with new memories.

Raiding Kentucky II

Maurice Manning never pictured himself teaching and writing for a living, even after receiving a BA from Earlham College and an MA in English literature from the University of Kentucky.

Manning says that he later decided to enter an MFA program at the University of Alabama because "I was addicted to writing poetry, and I couldn't do anything else." He welcomed the opportunity to partici-



pate in a curriculum that would immerse him in reading and writing for a time while also allowing him to "see if this [his writing] matters to anyone else."

Manning's question has since been answered with emphatic affirmation. His first book of poetry, *Lawrence Booth's Book of Visions*, was published in 2001 by Yale University and was selected by W.S. Merwin to receive the 2000 Yale Series of Younger Poets Award. A second book, titled *A Companion for Owls: Being the Common-place Book of D. Boone, Long Hunter, Back Woodsman, &c.*, was published by Harcourt last fall. Both books employ the use of the persona poem and dramatic monologue while also creating the sense that each collection is its own book-length poem. And Manning's third manuscript, a project he describes as similar to the first two in form but different in voice, has been recently sent off to his publisher. Manning thinks of the three books as a kind of pastoral trilogy, and he notes that an important focus of his writing is "the human relationship to the natural world, and how this relationship affects one's understanding of self."

Manning keeps himself busy, already having moved on to another collection of poetry. This newest project is different, in that the poems try to acknowledge consciously the presence of the reader, allowing the reader and poet to meet on the page. Appropriately, then, Manning seeks to engage an active reader of his poetry. He believes that a reader of his poems should try to "keep in mind the process of thinking and the move from looking outward to looking in, so that poems don't become a solitary, alienating experience." He cites justice as a concept he wants to continue to think about in relation to poetry, as, in his view, the medium of poetry sets itself up to engage social issues and ethical concerns. Manning observes that "historically, when instances of real justice have occurred, it has had the effect of a good metaphor, in that two entities that are opposed to each other in kind and degree are reconciled, and something new is made from that fusion."

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Faculty news

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Manning says he came to IU from a teaching position at DePauw University because he is a big supporter of public education and was eager to try working in a different, larger, and more diverse environment. The experience here has been a good one. “I love teaching,” says Manning, who is quick to note that his job is, above all, challenging. Manning’s primary goal as a teacher is to encourage young people to care about reading and to read with care, which he says extends to his writing classes as well. He maintains that students can’t learn to write well unless they read well first. He enjoys the work he has to do in order to keep his mind both sharp and receptive to his students’ concerns and ideas, and he calls his work in the classroom “one of the most stimulating experiences [he] can imagine.” Though he may not have always imagined taking this path in life, Manning is happy with the surprises life as a college professor and published poet have brought him. He has faith in the importance of his various roles here at IU. As he says, simply and with a smile, “I believe in what I do.”

From New York to new job

Shane Vogel has spent the past academic year transitioning: from New York City to Bloomington, from grad student to professor. Having first earned a BA in English and classics at Tulane University in New Orleans, Vogel then went



on in 2004 to receive his MA and PhD in performance studies from New York University. Vogel says he decided to take a job at Indiana University because “the openness was strongest here.” He felt that the department was not only receptive to performance studies, but also welcomed the broader, interdisciplinary focus of his work. For when asked what his scholarly interests are, Vogel’s list is not a short one — performance studies, queer theory/gay and lesbian studies, American literature, and critical theory are some of the categories that top his list, all of which encourage such interdisciplinary approaches to learning and knowing.

Vogel says that one of his current main interests rests in determining what sort of space performance has allowed for queer people and sexual cultures. He is working

on a book about nightlife performance and the Harlem Renaissance, a revision of his dissertation. In this work, Vogel uses novels, poetry, and other literature in addition to performance to investigate the question of “where nightlife goes when the sun comes up.” He notes that though this project is historical, he came to it through his interest in contemporary performance and queer culture, most notably by the responses he observed to such cultures in the late 1990s, when NYC began to re-assert archaic laws from the 1920s to close cabarets again. The book thus looks backward, centering on cabaret’s multiple images in the 1920s, particularly as these images intersect and interact with sexuality, criminality, and racial difference.

Vogel’s work spans not only disciplines, but also time periods. He has also previously written and published on contemporary performance culture and live performance, and he remains concerned with performance historiography, giving attention to the way the stage’s inherent mutability is documented. As a professor, Vogel introduces his students to these multiple interests. Last fall, he taught a graduate course titled *Performativity and Performance* that served as a discussion springboard to both performance studies and critical theory. Next year, he will offer a graduate seminar titled *Intimacy and Alienation in Modern American Drama 1900–1950* that will deal more directly with avant-garde theater.

Vogel is excited about his new role teaching as an IU professor and says that he loves this aspect of his job. His approach to teaching is, fittingly, interdisciplinary as well, for he believes it’s important that his students find novel ways of studying and approaching literature. Vogel likes to introduce students, especially his undergraduates, to new questions and problems while also offering them various methods of approach. He says that “it’s great to watch students figure things out and think about things.” The questions they ask differ for each person and also are different from the questions he himself asks, so he gains a lot through the interaction. Though it has been a year of changes for Vogel, he certainly is not complaining. “All the faculty



have been particularly welcoming,” he says. “I’m happy with the intellectual community here.”

Intellectual vs. freeway traffic

Ranu Samantrai

has made a home in Bloomington amid what she describes as “an extraordinary gathering of scholars.” Samantrai has earned degrees in literature, including a PhD from the University of Michigan, but from the beginning, her career has crossed disciplines. She formerly served as chair of cultural studies at Claremont Graduate University in Claremont, Calif., and she was pleasantly surprised to see her last book, *AlterNatives: Black Feminism in the Postimperial Nation* (Stanford: Stanford University Press, 2002), reviewed by a wide range of academics, including those who study feminism, 20th-century Britain, and sociology.



According to Samantrai, she is simply seeking answers to questions that come naturally to a humanist, and in doing so she has become a specialist in many areas, including intellectual history and theory, diaspora cultures, gender studies, feminist theory, and post-World War II Britain. She has already taught a graduate course cross-listed as cultural studies and English and looks forward to collaborating with other IU departments in the future. She is on the international editorial board of *Meridians: Feminism, Race, Transnationalism*, a journal founded by a group of academic and creative writers that includes Ama Ata Aidoo, Toni Morrison, and Elena Poniatowska. In 2004, Samantrai was interviewed by Chicago Public Radio as an expert on immigration as a cultural phenomenon in the United Kingdom.

Samantrai was eager to come to Indiana both to immerse herself in its interdisciplinary intellectual activity and to escape Los Angeles area traffic. In Bloomington she has found a home that has the international presence she needs along with a tempo that better suits her lifestyle. She loves the town’s music scene and its parks, and she frequents the Farmers’ Market. She started the year excited to return to teaching literature to undergraduates and has been pleasantly surprised by the work ethic of IU students, many more of whom balance work and study than students she has taught elsewhere.

Creative writing graduate student makes noise with first collection of poems

Profile: The Listening

Kyle Dargan is listening. To hip-hop. Sonnets. Muddy Waters. Professors philosophizing. Basketball players trash-talking. Barbershop chatter. Coltrane. Cell phone conversations. Cowboy karaoke. Johnny Cash.

The third-year graduate student in Indiana University Bloomington's Creative Writing Program has absorbed all of these sounds throughout his young life in order to make some major noise of his own. Now, others are listening. His first collection of poems, aptly titled *The Listening: Poems* (University of Georgia Press, 2004), received a favorable review last month in the *New York Times Book Review*. It also has won the Cave Canem Poetry Prize, which is awarded to the best first collection of poetry written by an African American writer. "The Listening is right; Dargan has a marvelous ear," wrote the *Times* reviewer.

Dargan, a native of Newark, N.J., and a former recipient of IU's Yusef Komunyakaa Fellowship in Poetry, is remarkably soft-spoken and philosophical for someone whose poems speak so loudly. When another writer might shout from the rooftops about having his first book of



Creative writing graduate student Kyle Dargan reads from The Listening: Poems, his critically acclaimed first collection of poems

poems appear in the *New York Times*, Dargan is low-key about the "OK review" and mentions a "much harsher" critique that one of his associates posted on a Web blog. When another writer might pat himself on the back for getting it "right" the first time, Dargan prefers to think about what he's going to try next. The thought of getting comfortable clearly makes him uncomfortable.

The Listening reflects the efforts of a restless young writer eager to try different techniques, play with language, and highlight his many influences — from jazz to hip-hop, Shakespeare to the slam poetry of African-American poet/actor/musician Saul Williams. Dargan admits that the book is "all over the place. It's an honest description of how my writing has been all types of things. For me, the whole thing about poetry is to keep it from being locked down and lazy with language. I write poetry to challenge people and use language in a less obvious way than it was intended," he says.

"My tone is really confusing," adds Dar-

Karaoke — The Office Lounge

Here's to backribs, the Japanese, naval baseball caps, pack-a-day rasp, thanking god for being a boy, a country, tonight (no liquor sold on Sundays), cracking the fire exit, the Beethoven cellular opus stubborn as a canker sore, Tom (going once, going twice...), contagious slow dancing in the kitchen entrance, yellow spilling through the white lyrics, 80s catalogues, hands colliding a beat too late, contemplating Lou Rawls, forearm hair, STIHL patches, stars and bars pulsing on pick-up windows in the dirt lot, Indiana, Johnny Cash and believing
that the lord was on their side, sunset drawl, three-drink-makeovers, (instrumental break), men in each other's blank embrace, cigarette burns and no pain, Bette Midler and chorus mentality, stripes really making you feel thinner, playing the air guitar like a penis and redmen singing western, the last pair of Levi's stitched in the states, America the plaid, saliva forgotten and the soldiers coming home. Maybe next Wednesday I sing.

— Kyle Dargan

To listen to Kyle Dargan reading from his collection of poems, go to these Web links. The links require RealPlayer, which is available free at <http://www.real.com>.

- Rememory (Parts 2 & 3) <http://video.indiana.edu:8080/ramgen/ip/iucast/news/rememory.rm>
- Karaoke <http://video.indiana.edu:8080/ramgen/ip/iucast/news/karaoke.rm>

To speak to Dargan or obtain a list of awards won by current students and recent graduates of IUB's Creative Writing Program, contact Ryan Piurek, IU Media Relations, at (812) 855-5393 or rpiurek@indiana.edu.

gan, who laughed when one writing journal that considered publishing his poems wished him luck getting back to Ireland. "It's hard to put a finger on, which is good. It means you have to think about it. I tend to have a philosophical tone. It's what I like to read, and I'm happy when I achieve it."

He credits his teachers and mentors, including Pulitzer Prize-winning poets Rita Dove and Charles Wright, and Kevin Young, the Ruth Lilly Professor of poetry at IUB and a finalist for the 2003 National Book Award, with encouraging him to follow his muse and not worry about finding a singular voice. They pressed him to try different voices. In the hip-hop world, this is known as "sampling."

That's not to say Dargan didn't already

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Student news

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have a clear sense of how he wanted his poetry to look and sound. Having listened to hip-hop while he was growing up, he hoped to blend this powerful language of the street with his maturing sensibilities. “The interlacing of sounds and consonants is definitely not something you’d expect of a Shakespearean sonnet,” he says of the hip-hop language. “It’s unique in the same way jazz is unique. The language of hip-hop and how it’s structured is very much like jazz. It sees patterns that aren’t necessarily obvious.”

Dargan says he has always been aware of the sounds around him. His poetry is influenced by what he heard growing up in East Orange, N.J.; in Virginia, where he reconnected with his grandfather’s Southern heritage; in his creative writing classes at the University of Virginia, where he was the only black student and often struggled to get people to understand what he was saying; and in faraway Bloomington, Ind.

Using hip-hop language, Dargan sounds off on events both momentous and mundane — from the legendary Ali-Frazier fight in Manila to a boyhood brawl on a basketball court and a trip to the local barbershop. His language has been described as “the language people speak.” While Dargan channels the speech of family and friends he grew up with, he believes the words he chooses for his poems go beyond just people talking. Rather, the sounds of those words echo “what’s actually going on,” he says, adding that his goal is to engage his readers in honest conversation.

“I want to try to get people to not be so afraid of hip-hop and its sensibilities,” he says. “With this channel of writing, I won’t stray away from this. This is how people do speak where I live.”

Only a good listener can truly know what’s going on, and Dargan is clearly tuned in to his surroundings. It’s all “the listening” that promises to make him worth hearing whenever he decides to sing again.

Notes

- Indiana University offered courses in creative writing throughout most of the 20th century. Marguerite Young, Robert P.T. Coffin, Robert Penn Warren, John Crowe Ransom, and Robert Frost taught courses in poetry and fiction-writing at IU as early as 1941. The graduate creative writing program is one of the nation’s oldest and most distinguished, having been founded in 1948 by short-story writer Peter Taylor.

- More than one-third of IUB’s graduate students in creative writing are students of color, making the program the most successfully diversified creative writing program in the nation.

- Kyle Dargan won the Cave Canem Poetry Prize in 2003. Other current students who have won or been finalists for significant awards in the past two years include Emily Doak, Misty Harper, Robin Kish, Esther Lee, Micah Ling, Mia Noffsinger, Alison Powell, Mary Austin Speaker, Sara Jane Stoner, and Robin Vogelzang.

- For more news and information about the IU Creative Writing Program, go to www.indiana.edu/~mfawrite/programnews.html.

— IU Office of Media Relations

Brandolino steps up to the plate — and hits a homer — with service, scholarship

This year **Gina Brandolino** earned one of Indiana University’s most prestigious academic awards, the Wells Graduate Fellowship. Chancellor Wells created the single-year, \$30,000 fellowship, which is awarded annually from his estate, to recognize a doctoral or MFA student from any department in the university who continues his legacy of “visionary leadership, academic excellence, character, social consciousness, and generosity.” Brandolino meets the high standards set by Chancellor Wells with her efforts to ensure that academic opportunities are available to students from diverse, working-class backgrounds.



As a first-generation college graduate, Brandolino recognizes the strength in a university that “feels like home to everyone,” regardless of race or social class, and she actively works to make IU such a place. She has been a mentor with the Groups program, which lends support to students who have a physical or learning disability, are the first in their families to attend college, or have limited financial resources. She describes the first stage of Groups as a kind of “freshman boot camp,” and it is followed by academic advising, mentoring, tutoring, and financial aid counseling to ensure that these students have continued support while making the transition to college life.

Brandolino is a medievalist, and her dissertation is titled, “Voice Lessons: Violence, Voice, and Interiority in Middle English Religious Narratives 1300–1500.” In it, she explores how interiority is presented, developed, and negotiated in a wide range of medieval religious genres, such as saints’ lives, mystery plays, miracle stories, lives of Christ, and biblical stories recast in the vernacular. In addition to her academic work, she is co-manager of the English department’s softball team, Ballantine Tool & Die.

MFAs reach out to community with Writers in the Schools Week

Many creative writing programs across the country engage in regular community outreach efforts, often sending their writers to teach in retirement homes, prisons, and schools. Our MFA program can now count itself among them, as the spring semester of 2005 marked the first Writers in the Schools Week. Graduate students enrolled in the MFA program visited nine classrooms across Monroe County, where they taught students ranging from second grade to 12th grade.

Though smaller outreach efforts into the Bloomington community had occurred in recent years, they were always initiated by forces outside of the university. Meadowlands Retirement Community, for example, has twice invited poets out to give readings in their fireside lounge. The Harmony school also sponsored a day on which writers were invited to read their own work. Yet many graduate students longed to *teach* creative writing (in addition to reading it) outside of the college setting.

This spring, they seized the opportunity to do just that. Improvising in their new setting, writers like Robin Vogelzang (poetry) and Tracey Truels (poetry) scaled down their usual classroom exercises into “madlibs” or fill-in-the-blank poems for younger students. K. Keener used a fifth-grade class’s recent fieldtrip as an opportunity to teach persona poems; the class produced a poem titled “I Am the Bald Eagle.” Jennifer Scaife (poetry) led her high school students to consider the nature of dreams and how they can serve as inspirations for poems.

Prose and poetry produced from Writers in the Schools visits was gathered into a chapbook that was then distributed to participating schools. The chapbook also appeared on *Indiana Review’s* Web site (www.indiana.edu/~inreview/). *Indiana Review* has also agreed to help find funding for the continuation of the project through its grant-writing initiatives.

Student news

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Graduate students win national fellowships

The English department found itself in the welcome, but unusual, position of seeing not one, but two graduate students first win — then decline — Dissertation-Year Fellowships sponsored by the College of Arts and Sciences. These fellowships are highly sought after, and it is cause for celebration when one of our students is awarded one. This year, both **Tobias Menely** and **Melissa Jones** were deserving recipients of these awards. Both, however, found themselves in the enviable position of declining them because each was also successful in prestigious national fellowship competition.

Menely was selected as recipient of a Charlotte Newcombe Fellowship, supported by the Woodrow Wilson Foundation, for his dissertation project “Cultivated Sympathies: Sentimentalism and Concern for the Nonhuman in Eighteenth-Century Britain.” Jones received an American Association of University Women’s Fellowship to continue work on her project “Early Modern Pornographies.”

The English department is pleased to share this wonderful news with its alumni and friends.

Graduate student placement 2004–05

First jobs

Rebecca Black (MFA): Santa Clara University

Danit Brown (MFA): Albion College

Michael Chaney (PhD, American 19th-century literature): Dartmouth College

Sara Biggs Chaney (PhD, composition): Dartmouth College

Emily Heady (PhD, Victorian literature): Liberty University

Katie Levin (PhD, composition): University of Minnesota

Maureen Martin (PhD, Victorian literature): William Paterson University

Mark Minster (PhD, Romanticism): Rose Hulman Institute

Relocations

Evan Davis, (PhD, 18th-century British literature): Hampton Sydney

Johanna Frank (PhD, American 20th-century): University of Windsor

Shane Graham (PhD, postcolonial studies), Utah State University

First Wertheim Prize awarded



Judy Wertheim congratulates Melissa Jones, the first winner of the Albert Wertheim Memorial Prize, which will be awarded annually to an outstanding student specializing in drama and theater studies.

Great year for English Phi Beta Kappas

The English department has not kept records on the number of its majors inducted annually into Phi Beta Kappa. Thus, it isn’t possible to assert with absolute accuracy that in 2004–05 the largest number of our majors *ever* was inducted. But no one can remember a year in which as many as 23 were afforded this honor. We list their names here to celebrate their achievement.

December 2004

Andrew Bean
Thade Jude Correa
Leslie Cox
Rawley Fear
Jennifer Lichtblau
Kristina Pittman
Andrea Robinson
Jenna Satterthwaite

August Evans
Nicole Gealy
Kathleen Gettelfinger
Jennifer Jackson
Megan Kilbourn
Stephanie Morris
Adam Nussbaum
Adam Plaiss
Rachel Plotnik
Amanda Trost
Virginia Vasquez
Sarah Wilkins
Laurel Worthington

April 2005

Merry Bartley
Andrea Chmielewski
Brenna Dwyer

Alumni Notebook

Before 1960s

Robert L. Willman, BA'40, MS'51, served in the military for five years, was a teacher and administrator for 33 years, and has been retired for more than 25 years. He writes, "I am happy and humble to have lived so long." He lives in New Albany, Ind., and can be reached at rlwops@aol.com.

Harry R. Bergdoll, BA'48, MS'55, writes, "I am a 'retired farmer' (tenant does work), member of the local Lions Club, trustee of the United Methodist Church, and a Navy veteran of World War II: lieutenant junior grade, U.S. Naval Reserve, Amphibious Forces." He and his wife, Mary M. Bergdoll, have three daughters and eight grandchildren. He lives in Sweetser, Ind.

Connie Frybarger Bretz, BA'49, writes a weekly column for *The Phoenix* in Phoenixville, Pa., and in 2004 received a second-place award for headline writing in Pennsylvania. She has published 2,085 pieces so far. She also teaches for the Writing Academy of Farmington, Minn.

Harley L. Sachs, BA'53, MAT'56, writes, "The second in my series of 'cozy' mysteries, *The Mystery Club and the Dead Doctor*, was published in paperback and e-book formats in January 2004 by wingsepress.com. The third, *The Mystery Club and the Hidden Witness*,

was published in 2005. That makes about 11 or 12 published books." He is professor emeritus of writing at Michigan Technological University. The Houghton, Mich., resident can be reached at hlsachs@mtu.edu.

In June 2004, **Sheila R. Finch**, BA'59, MAT'62, lectured on science fiction aboard the *Queen Mary 2* (New York to Southampton, England) as part of Oxford University Outreach. She lives in Long Beach, Calif.

1960s

Toby M. Heathcotte, BA'60, MAT'68, recently released four novels — *Alison's Legacy*, *Lainn's Destiny*, *Angie's Promise*, and *Full Contact* — through two different publishers. She lives in Glendale, Ariz., and can be reached at theathcotte@cox.net.

Ernest H. Lockridge, BA'60, and his wife, Laurel Richardson, have published *Travels with Ernest* (AltaMira Press, 2004). They tell of their travels together in separate narratives and then discuss their different constructions of these travels, which were experienced simultaneously but are recalled and related differently. A professor emeritus of English and creative writing at the Ohio State University, he is the author of three novels, including *Prince Elmo's Fire*, and editor of *20th-Century Interpretations of The Great Gatsby*. The Columbus, Ohio, resident can be reached at Lockridge.1@osu.edu.

Phillip J. Miller, BA'62, writes, "I taught and played administrator for 32 years at the University of Tennessee

at Martin. I retired in 2001 and moved to Scottsdale, Ariz., where I hike, run, ride a bicycle, do yoga, and play racquetball." He can be reached at phillmil@aol.com.

Patricia Olds, MA'62, writes, "I moved to an independent living condo in Friends Care Community. I am active in promoting accessibility for handicapped people." She lives in Yellow Springs, Ohio.

Sandra Fenichel Asher, BA'64, has published the picture book *Too Many Frogs!* (Philomel Books, 2005) and a play adapting Avi's *Romeo and Juliet — Together (and Alive!)* at *Last*. The Lancaster, Pa., resident has published 25 books for young readers (as Sandy Asher) and more than two dozen plays.

Sarah Lawson, BA'65, writes, "The revised edition of my translation of Christine de Pizan's *Treasure of the City of Ladies* has been issued by Penguin Classics (October 2003)." She lives in London and can be reached at salawson@ntlworld.com.

Bruce D. Sunstein, MA'69, is co-founding partner of Bromberg & Sunstein, an intellectual-property law firm in Boston. The firm celebrated its 25th anniversary in October 2004. Sunstein can be reached at bsunstein@bromsun.com.

1970s

Nancy C. McEntire, MA'70, PhD'90, has been awarded tenure and promotion to associate professor in the Department of English at Indiana State University. She lives in Terre Haute, Ind., and can be reached at ejmcent@isugw.indstate.edu.

Phillip M. Hoose, BS'71, published *The Race to Save the Lord God Bird* in 2004. He is the author of two other books for adults — *Hoosiers: The Fabulous Basketball Life of Indiana* and *Necessities: Racial Barriers in American Sports* — and three books for children and young

adults: *We Were There, Too!: Young People in U.S. History*; *It's Our World, Too!: Stories of Young People Who Are Making a Difference*; and *Hey, Little Ant*. Hoose is a staff member at the Nature Conservancy, a founder and director of the Children's Music Network, and a songwriter and musician who performs with the Hoose Family Band. He lives in Portland, Maine.

William H. Phillips, PhD'72, has published the third edition of *Film: An Introduction* (Bedford/St. Martin's, 2004), an outgrowth of his research, writing, and years of teaching introductory film courses at four universities. He is a visiting professor of English at the University of Wisconsin at Eau Claire. He lives in Eau Claire and can be reached at philliw@uwec.edu.

John D. Walda, BA'72, JD'75, joined the Indianapolis-based law firm of Bose McKinney & Evans as a partner. He most recently served Indiana University as executive director of federal regulations, and he served as president of IU's Board of Trustees from 1992 to 1993 and 1994 to 2002. He lives in Indianapolis.

Arthrell D. Sanders, PhD'73, has retired after 44 years at North Carolina Central University as associate professor of English and university marshal. She writes, "After a fulfilling career, I am now volunteering with the Durham Nativity School, the Orange County Commission for Women, and the Advisory Board on Aging." She lives in Rougemont, N.C.

In February 2005, **John K. Smeltzer**, BA'75, JD'80, joined Indianapolis-based law firm Sommer Barnard Attorneys as of counsel. He also serves on the board of directors for the Sigma Nu Alumni Association of Indiana University and as corporate counsel to the Professional Golfers Association of America-Indiana Section, the

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Alumni notebook

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Indiana Golf Association, and the Indiana Golf Foundation. He lives in Carmel, Ind.

Jonna M. MacDougall, BA'77, MAT'81, JD'86, writes, "I am a founding board member and secretary/treasurer of Outrun the Sun, a not-for-profit organization dedicated to raising awareness of the risk factors of melanoma and other skin cancers and to raising funds for melanoma medical research. Other founding board members are Marci A. Reddick, BA'78, JD'84; my sister, Anita J. Day, BA'84; and Jennifer Patton." MacDougall lives in Indianapolis.

Michael A. Martone, BA'77, is a professor in the Department of English at the University of Alabama. He and Robin C. Hemley, BA'80, a professor in the Department of English at the University of Iowa, edited *Extreme Fiction* (Longman, 2004). Martone lives in Tuscaloosa, Ala., and can be reached at mmartone@english.as.ua.edu.

Charlette M. Perry, BA'77, writes, "I am currently enmeshed in the creative endeavors of fine art, creative writing, and the marketing thereof!" She lives in Covington, Ky., and can be reached at momojinn@aol.com.

Richard D. Engling, MA'78, is forming a new theater company in Chicago and will direct its first production, *Absolute Macbeth*. The theater's Web site is www.petheatre.com. The Evanston, Ill., resident can be reached at richard@richardengling.com.

Marsha R. Turner-Shear, BS'78, MAT'83, EdS'91, EdD'92, has been named superintendent of Spencer-Owen Community Schools in Spencer, Ind., effective July 1, 2005. She has served as an English teacher at Bedford-North Lawrence High School, principal of Washington Catholic Middle School, principal of Marlin Elementary School in Bloomington, Ind., and assistant superintendent of Spencer-Owen Commu-

nity Schools. She is married to Stuart Shear, a registered nurse, and lives in Ellettsville, Ind.

1980s

Robert S. Hughes Jr., PhD'81, writes, "My first novel, *Murder on Molokai*, was published in 2004 and launches the 'Surfing Detective' mystery series." His pen name is Chip Hughes, and he has completed drafts of two more Surfing Detective novels. The Kailua, Hawaii, resident can be reached at rhughes@hawaii.edu.

Kari J. Winter, ACJSt'81, BA'81, edited and wrote the introduction for the second edition of *The Blind African Slave; Or, Memoirs of Boyrereau Brinch, Nicknamed Jeffrey Brace* (University of Wisconsin Press, 2004), an abolitionist's autobiography detailing his boyhood in Africa, his abduction and enslavement, his service in the Revolutionary War, and his years as a free man in Vermont. Winter provides annotations and original documents for the book, which was originally published in 1810. An associate professor of American studies at the University at Buffalo, she can be reached at kwinter2@buffalo.edu.

Bruce K. Hetrick, BA'82, is president and CEO of Indianapolis-based Hetrick Communications. The public relations agency and its client American Consulting recently won a Gold Quill Award, one of the top international communications awards, for their communications program for Hyperfix 65/70, which involved the complete shutdown of an interstate highway through downtown Indianapolis during the summer of 2003.

Margaret S. Perlstein, BA'83, is a marriage and family therapist in private practice. She lives in San Rafael, Calif., and can be reached at mspmf@comcast.net.

Barbara B. Koons, BA'84, MFA'95, writes, "My first book, *Night Highway*, has been published by Cloudbank Books of Corvallis, Ore." She lives in Indianapolis and can be reached

at Koonsbarb@aol.com.

Christopher A. Cokinos, BA'86, is an assistant professor of English at Utah State University. He writes, "I have had poetry in *Poetry*, essays in *Shenandoah*, and a book review in *Science*. In late 2003 and early 2004, I had a National Science Foundation Antarctic Visiting Artists and Writers grant and participated in the annual Antarctic Search for Meteorites expedition as part of my research on meteorites for a nonfiction book." His awards include a 2003 Whiting Writers' Award and the 2003 Fineline Award for lyric prose from the *Mid-American Review*. He lives in Nibley, Utah, and can be reached at ccokinos@cc.usu.edu.

Ellen L. Swain, BA'89, writes, "I am shifting gears after a few years as a trial lawyer and am now on the faculty at the Vermont Law School, where I run the academic support department and work as a writing specialist. I am proud to report that I wove in a short story plotline during my final closing argument in a jury trial in 2003. I am working on my first novel and am an endurance swimmer. Once an English major, always an English major." She lives in Sharon, Vt., and can be reached at tadasana16@hotmail.com.

1990s

Timothy C. Armstrong, BA'90, is doctor of acupuncture at the Center for Preventive Medicine in East Providence, R.I. He is a 2002 magna cum laude graduate of the Emperor's College of Traditional Chinese Medicine and a 2002 graduate of the American Acupuncture Academy. He lives in Providence, R.I.

James A. Bond, MA'90, PhD'99, joined the faculty of California Lutheran University as assistant professor of English in fall 2004. He lives in Camarillo, Calif.

Allison J. Glock, BA'90, won a 2004 Whiting Writers' Award for her first book, *Beauty Before Comfort* (Knopf,

2003), a memoir about her grandmother. In addition to working on a second book, she writes for magazines such as *GQ*, *ESPN the Magazine*, *Self*, *Cooking Light*, and *The New York Times Magazine*. She lives in Knoxville, Tenn.

Stephen D. Schmahl, BA'91, MBA'97, is vice president of contracts and pricing for Coram Healthcare in Denver. He and his wife, Amy (Tardy) Schmahl, '90, have three children: Emily, Sarah, and David. He lives in Centennial, Colo., and can be reached at ssschmahl@comcast.net.

Steven W. Thalheimer, BA'91, and Andrea E. (Rahe) Thalheimer, BS'90, have a son, Luke Steven, who was born on April 16, 2004.

Claire C. (Wishard) Hoppenworth, BA'92, writes, "My husband and I welcomed our beautiful daughter, Emily, on March 1, 2004, in Chicago."

Benjamin D. Kern, BA'92, was promoted to partner at Gordon & Glickson, an information technology law firm in Chicago. In November 2004, Kern also launched his own technology company, Canary Wireless. He lives in Chicago.

Kathryn J. McGrath, BA'92, has been appointed instructor of English basic skills at Bergen Community College in Paramus, N.J. Previously she was an English lecturer at Baruch College and a teacher of English as a second language. She lives in New York City.

Suzanne Child Silverstein, CBS't'93, BA'93, has been promoted to vice president, divisional merchandise manager, contemporary sportswear and dresses, for Saks Fifth Avenue. She lives in New York City.

Will Clemens, BA'93, is program officer for KnowledgeWorks Foundation, a not-for-profit organization that supports education initiatives in Ohio. He writes, "One of my tasks is to use Microsoft SharePoint to archive and share the foundation's history and digital and traditional storytelling to seek perspectives on student voices about our work." He

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Alumni notebook

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received his PhD in American literature and creative writing from the University of Cincinnati, where he earned the Ricking Fellowship for Excellence in Doctoral Studies and Research. The Cincinnati resident can be reached at wmclemens@aol.com.

Carol A. Guess, MA'93, MFA'94, published her fourth book, *Femme's Dictionary* (Calyx Books, 2004), a collection of poems. She writes, "I continue to teach GLBT studies at Western Washington University." She lives in Seattle and can be reached at carolguess@aol.com.

Michael A. Lubarsky, BA'93, has published his first novel, *Little Kingdoms* (Author House, 2004). He teaches at Franklin College and lives in Greenwood, Ind., with his wife and two sons.

Melissa Cameron Butler, BA'94, MIS'00, is a research associate II at Carnegie Mellon University's Human-Computer Interaction Institute. She lives in Pittsburgh.

Kriston Sites Eller, MA'95, and her husband, James Eller, have two sons: Kyle Kendrick, born on May 20, 2004, and

older brother Jeremy. She writes, "I am a stay-at-home mom and writer working on a novel about the Viking settlements of Iceland and Greenland." She lives in Cincinnati and can be reached at ksiteseller@hotmail.com.

Kristin M. Johnson, BA'96, married Pedro Martinez Aguinaga on June 19, 2004, in Villavieja de Lozoya, Spain. She works for Orchestra Systems Translation Agency in Madrid and can be reached at kristin.johnson@orchestra.es.

Courtney L. Rabada, BA'97, writes, "After associate-producing a feature film while living in Atlanta, I moved back to my native California to begin working in Hollywood. I recently began a job with Creative Artists Agency, one of the largest talent agencies in Los Angeles. I can be reached at crabada@alumni.indiana.edu."

Nancy B. Warren, PhD'97, an assistant professor in the English department at Florida State University, has won the 2004 Gustave O. Arlt Award for her book *Spiritual Economics: Female Monasticism in Later Medieval England*, published in 2001. Awarded by the Council of Graduate Schools, the national prize honors a professor who has written, early in his or her academic

career, a book deemed to be an outstanding contribution to scholarship in the humanities. She lives in Tallahassee, Fla.

Kristina J. (Hiebert) Gibney, BA'98, and her husband, "a Purdue grad," have a son, Jackson, "a future Hoosier" who was born on July 1, 2004. She lives in Oak Park, Ill.

Jonathan D. Purvis, BA'98, and Amy R. (Ransford) Purvis married on June 5, 2004.

Nate Klinck, BA'99, was named director of workforce education and new initiatives for the Indiana University School of Continuing Studies. He previously served as the WorkOne coordinator in north-central Indiana. The Indianapolis resident is working toward an IU graduate certificate in public/nonprofit management and can be reached at nklinck@iupui.edu.

Tracy Jensen May, BA'99, married William May on Sept. 18, 2004. She is an event manager for the American Cancer Society in Chicago and can be reached at GIFRO@aol.com.

2000s

Rachael J. Alonzo, BA'00, has completed a master of fine arts in creative nonfiction at the University of Alaska Fairbanks. She lives in Fairbanks and can

be reached at ralonzo@alumni.indiana.edu.

Jared M. Overdorf, BA'01, and **Heather M. (Cannataro) Overdorf**, BA'02, were married in Chicago. He is a client strategy specialist at CIGNA HealthCare, and she is the corporate and foundation relations associate at America's Second Harvest, a national food bank network. They live in Chicago.

Juliet Heller Eichberg, BA'02, spent two years in London, where she performed with the City Lit Rep Company as the title role in *The Country Wife*, which was later produced off the West End at the Diorama Theatre. Upon returning to the United States, she appeared in *The Importance of Being Earnest* at the Barn Theatre and recently wrapped production on two short films in the San Francisco Bay area. She lives in San Anselmo, Calif., and can be reached at jeichberg@yahoo.com.

Shane J. David, BA'03, ACLA&M'03, writes, "After graduation I spent the rest of the summer working at Deereheart Woods Organic Farm right outside Bloomington, Ind., and then went on a whirlwind tour of the West Coast with AmeriCorps*NCCC. Wow, what a year! I served with 11 other people doing everything from building houses for migrant farmers to doing tax returns for low-income families! After AmeriCorps*NCCC finished in July 2004, I took a seasonal position with the U.S. Forest Service fighting wildland fires. I worked on Engine 66 of Eldorado National Forest and got to see some amazing natural disasters! This position ended Nov. 1 when the rains came and the fires went out. It was an exciting job, but I think one season was enough for me. The culture of fire suppression isn't my cup of tea. In January 2005, I returned to the West Coast to begin a master's program in East-West psychology at the California Institute of Integral Studies. I found a school that teaches ecopsychology!" He lives in San Francisco.

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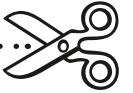
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