

# Germanic Languages and Literatures Newsletter

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## Head's Comments

Welcome to the 2003 GLL Newsletter! This academic year has witnessed many changes in the Department of Germanic Languages and Literatures. The most recent and significant changes are the retirements of Virpi Zuck and Marcia Alexander, the two most senior members of our department. Fortunately for all of us, they will not leave immediately. Virpi will teach part-time for the next five years, and Marcia will continue as Office Coordinator until the end of this year. Marcia is the backbone of the department, and I cannot imagine how we will do without her. She accomplishes an amazing variety of tasks each day, and we benefit tremendously from her institutional experience.

Virpi ended her term as Department Head in June 2002 after leading us expertly for nine years. During her tenure as Head, the department expanded its undergraduate courses on German literature and culture in English translation, redesigned a new German major with Scandinavian focus, created an interdisciplinary German Area Studies minor, raised its number of majors and minors, sponsored numerous guest lectures, film series, workshops, and other events, and attracted talented graduate students and dynamic new faculty members. By increasing dialogue between the German and Scandinavian programs, Virpi kept the department strong in the face of numerous budgetary challenges. She guided us wisely, compassionately, and with great aplomb. Hers is a very hard act to follow.

It was very saddening to learn of Wolf Leppmann's death in December 2002. He was an outstanding scholar and

a true gentleman. His publications and reputation brought long-term visibility to the department. And his generosity of spirit touched so many in a positive way. Please take the time to read the tribute to him on the second page.

Jonathan Skolnik, who was on leave for this academic year, made the difficult decision to resign his position as Assistant



Professor of German, effective in June, in order to remain with his family in the Washington, D.C., area. We will miss his intellectual energy and wish him much success.

In addition to our Graduate Teaching Fellows, a number of students have assisted in teaching and departmental service. Sylvia Heling and Tina Kopf led a popular series of German conversation hours. And German major Frank Pokorny has done excellent work overseeing the German Cinema film showings. Special thanks go to graduate students Jan Nielsen, Sylvia Heling, and Doug Snow for serving as readers in high-enrollment courses. Doctoral candidates Nigel Cottier and Hildegard Regele organized another highly successful Open House. And we are particularly indebted to doctoral student Doris Pfaffinger for her outstanding

work as Peer Coordinator for first-year German and for compiling and editing this newsletter.

Another change is the addition of two new participating faculty members, David Luebke, Associate Professor of History, and Barbara Altmann, Associate Professor of French, whose active presence has enriched our departmental meetings this year.

Since January, office specialist Nikki Fancher has been managing the front office wonderfully and coordinating the duties of our Webmasters and work-study students. Nikki is a former cast member of the "Dreigroschenoper," which our students performed in Fall 2001, and we are lucky to have her in the office.

Apropos the German Play, Karla Schultz will return to Eugene in the Fall to direct. For the sake of laughter and peace, students will perform Aristophanes's comedy *Lysistrata*, in the modern German translation by poet Erich Fried.

This has been an energizing year. I invite you to peruse these pages to see what we've been up to. Please stop by if you are in town. It is always good to hear from you.

Susan C. Anderson,  
Department Head

## What's Inside...

Wolfgang Leppmann .....	2
German Outreach Program .....	3
Faculty News and Notes .....	3
Lilian Faschinger .....	4
Zafer Senocak .....	5
Meet our GTFs .....	5
New Staff .....	6
FLIS .....	6
Alumni Whereabouts.....	7
Distinguished Lecturers.....	7
Language Retreats .....	8

## In Memory of Wolfgang Leppmann (1922-2002)



The *Süddeutsche Zeitung* remembers him as “Weltbürger”, Marcel Reich-Ranicki in his *FAZ* article as “Der weltläufige Germanist.” We remember Wolf Leppmann as the most distinguished “Germanist” the UO has had – perhaps the most distinguished scholar in the Humanities at the UO as a whole – but also as a wonderful person whose great intelligence and humor made working with him a most pleasant experience.

Wolf Leppmann was born in Berlin in 1922. His mother, Ida Orloff, was a well-known actress in Germany, for whom Gerhart Hauptmann wrote several plays. His father, Franz Leppmann, was a critic and journalist who wrote, among other things, the first biography of Thomas Mann. Wolf’s own upbringing, because of the deteriorating situation in Germany, was as unusual as his background. He was educated largely abroad, particularly in Italy. In 1936 the family went separate ways: Wolf and his Jewish father managed to escape to England. After the fall of France in 1940, however, when England was afraid of an imminent German invasion, Wolf was interned at the Isle of Man. After a relatively short time there he was offered the choice of going to either Australia or Canada. He chose the latter, as it was marginally closer to home. He was interned there, too, but was released several years later and became an officer in the Canadian Army. After the war Wolf Leppmann received his B.A and M.A degrees in German at McGill University in Montreal and his Ph.D. from Princeton in 1952, where he wrote his dissertation about

the German novella. He started lecturing at the UO in 1954.

His publications, mostly written in German and English, included *The German Image of Goethe* (*Goethe und die Deutschen*, 1962); *Pompeii in Fact and Fiction* (1966), a highly praised biography of the 18th-century archeologist and art historian J.J. Winckelmann (1971); and major biographies of Rilke (1981) and Hauptmann (1986). All these books are extremely readable, and Wolf became a well-known figure in Germany, particularly for his entertaining reviews in the literary pages of the *Frankfurter Allgemeine Zeitung*. “A lot of times students would return to the UO from Germany to tell of seeing Wolf’s picture in booksellers’ windows, surrounded by copies of his books” remembers Roger Nicholls.

Later Wolf published a study in German on *Die Roaring Twenties* (1992), material often familiar in the United States, but new in Germany. Many of his earlier lectures and essays were also collected in a book published in 1989, *In zwei Welten zu Hause*, with a very garish cover he much deplored depicting a bright pink Statue of Liberty against a blue, vaguely Munich-like background. This collection included a perceptive study in German on “Oregon and Its Way of Life.”

During his lifetime Wolf received the esteemed Guggenheim Fellowship in 1962 and 1978, which he used to do research in Europe. In 1986 he received the *Bundesverdienstkreuz am Band*, a much honored award, and a ceremony was held at the UO.

Wolf also was an excellent lecturer. He was able to present his cultural knowledge in an engaging way so that it never got boring to listen to him. His daughter Karen says: “I remember taking a class across the hall from my father’s class and wishing – even though I would not have wanted to be in my own father’s class – that I was across the hall, because we could hear so much laughter.”

Leppmann was frequently invited to lecture in the U.S. and Germany. Although he had many attractive offers of appointments, and accepted those at Yale, Toronto, and Middlebury among others, he always returned to Oregon.

Wolf Leppmann was more than a “Germanist” – as Marcel Reich-Ranicki asserts in his article, “there is no one word

to describe this great, varied professor.”

And most importantly Leppmann’s love for German literature never turned blind; he was aware that being able to write about literature includes seeing beyond the facts.

Wolfgang Leppmann spent his last years in Germany and died in December 2002. At the time of his death he was working on his memoirs. Chapter 1 was published in the *FAZ*. Several of his books were translated into many languages.

We share the sentiments expressed by his friend Reich-Ranicki, who came to visit him twice in Eugene: “Ich habe viel von diesem liebenswerten, diesem ungewöhnlichen Kollegen gelernt – und ich bleibe ihm dankbar dafür.”

My thanks go to all the people who have supported me in writing this article, especially his daughter Karen, his son Chris, and Roger Nicholls.

Doris Pfaffinger

As final words, one of Wolf’s favorite poems:

*Lied vom Meer*  
-- Rainer Maria Rilke

(*Capri. Piccola Marina*)

*Uraltes Wehn vom Meer,  
Meerwind bei Nacht:  
du kommst zu keinem her;  
wenn einer wacht,  
so muß er sehn, wie er  
dich übersteht:*

*Uraltes Wehn vom Meer,  
welches weht  
nur wie Ur-Gestein,  
lauter Raum  
reißend von weit herein...*

*O fühlt dich ein  
treibender Feigenbaum  
oben im Mondschein.*

## New German Outreach Program

The Department of Germanic Languages and Literatures launched a new undergraduate internship program Winter term 2003, in which six German majors taught German language and culture to 3rd and 4th grade students at Crest Drive Elementary School in Eugene. The program was created and implemented by UO professors Dorothee Ostmeier and Susan Anderson, with the goal of enriching community children's schooling, while using new and fun-driven teaching approaches.

The undergraduate students who took part in the program met once every other week throughout Winter term, at which time they were familiarized with current research on teaching in elementary schools, specifically, teaching foreign languages, preparing teaching materials, and designing syllabi. The preparatory training also included an informative and inspiring Saturday workshop, "Teaching Methods: Song, Games, and TPR for Instruction at the Elementary School," presented by Heidi Walz, Montessori elementary school teacher and representative of the Goethe Institute. Natalie Schraner, one of the trainees, made the best comments about the

workshop when she exclaimed enthusiastically: "I wish school was always like this."

The actual teaching began the first week of Spring term 2003, and continued through April, with three pairs of UO students each teaching a 3<sup>rd</sup> and 4<sup>th</sup> grade class for 45 minutes twice weekly. "It was challenging, but worth it," commented Robyn Hillen after teaching the final class April 30<sup>th</sup>.

All participants were excited about the possibility of getting teaching experience. For Courtney Jacobson and Corinne Erceg the program made it possible to complete the University of Oregon's Second Language Acquisition and Teaching (SLAT) Certificate Program, as previously there was no university-sponsored internship in German.

Overall, the program was a resounding success this year. "We would definitely recommend the program to anyone interested in teaching, because it is a rare opportunity for any German major not graduating in Education" write Michael Brune and Natalie Schraner of the experience.



UO teaching interns: (from left to right) Corinne Erceg, Courtney Jacobson, Katherine Meyers, Michael Brune, Natalie Schraner, Robyn Hillen

The program was a great success. The students were disappointed about the end of the German instruction, thus – on the last day – they drew a sad face with tears on the chalkboard, but the teachers invited the UO program to return in Spring 2004 and to extend the instruction for two weeks.

Katherine Meyers



## Faculty News and Notes

**Congratulations to Susan C. Anderson, who now serves as our new Department Head!** Her new duties have, nonetheless, not kept her from committing to her own work. An article on "Figures of Outsiders and Insiders in Contemporary German Narratives" appeared in the journal *German Quarterly*. Anderson's essay on "Power, Gender, and Vision in Arthur Schnitzler's Writing" was published in an anthology. She has also



been an active book reviewer. Her course *Geschlecht und Terrorismus* was selected to be made into a digital teaching unit for

the UO's Feminist Humanities Project. Anderson and Dorothee Ostmeier initiated the German Department's new Outreach Program, an internship at a local elementary school for undergraduate students of German.

**Kenneth S. Calhoon** continues to serve as director of the Program in Comparative Literature, and he also recently served as acting director of the Creative Writing Program. When he is not trying to decide which administrative hat to wear, he tends to a project with the working title "Thresholds of the Imaginary: Mimesis and Assimilation in German Literature and Film." He presented aspects of this research at the annual meeting of the German Studies Association in San Diego and as a part of this year's work-in-progress series. This coming year he will be presenting again at the GSA, and he has tentative invitations to speak at the universities of Minnesota and Indiana. Mostly, he enjoys spending time with his little grandson, Sean Thomas.

For the German Studies Association **Elke Heckner** organized a panel on "Queer Berlins: Screening Sexual and Ethnic Topographies" and presented on John

Cameron Mitchell's *Hedwig and the Angry Inch*. She published an article on the status of memory in Berlin's urban renewal, "Berlin Remake: Building Memory and the Politics of Capital Identity," in *Germanic Review*. Heckner also received a Summer Research Award for a project on Holocaust memory: "Competing for Memory: Place, Identity and Discontinuity in the Controversy over Bruno Schulz's Mural." This project grew out of a talk presented at last year's Jewish Studies Association conference. For the fall, Heckner was awarded an Oregon Humanities Research Fellowship to work on her book, *Resisting Genders*.

At the German Studies Association Conference in San Diego **Alexander Mathäs** presented a talk entitled "Der schöpferische Narziss: Martin Walser als Leser und Autor." He also had three articles accepted for publication. The first, "Martin Walser und der Sinn des Lebens: Zur Ästhetik vom Tod eines Kritikers" will appear in *Gegenwartsliteratur 2* in Summer 2003. "Colonizing the Bourgeois Subject: Self and Other in Sturm und Drang Drama" is scheduled to appear in *Body Dialectics in the Age of Goethe*. "Kafka-Metamorphosen:

See *Faculty*, page 9

## “My Writing is My Music”

During Austrian writer Lilian Faschinger’s visit to our campus, she kindly agreed to give an interview to graduate students Sabina Pasic and Doris Pfaffinger. A little nervous but also excited, we found Faschinger to be extremely personable, sitting through all our questions and answering them with patience. Lilian Faschinger was born in 1950 in Kärnten, and studied English and history in Graz. She is a writer and literary translator. Faschinger was writer-in-residence in 1998 at Dickinson College, and in 2001 at Dartmouth. After living in Paris, she now resides in Vienna.

We first asked the writer *how she got interested in writing*. Faschinger told us that she enjoyed literature and reading. She started writing little stories and poems, but did not intend to publish. At the university in Graz, she became familiar with the field of literary theory, which eventually led to becoming a writer. She “got slightly bored” with theory and started to write herself. This should not, however, be taken as an invitation to forget all one has learned; on the contrary, the “tools” are necessary, but in the process of creative writing it is important to have the courage to forget about theoretical knowledge. We then wanted to know *how one gets started as a writer and how one overcomes initial difficulties*. While Faschinger was working in the field of translation, her editor asked her if she was doing some writing herself. She then read her poems on the radio. Her work’s very first appearance, therefore, was not in publication but “the spoken word.” Shortly after that, in 1985, she got invited to the noted “Ingeborg Bachmann Wettbewerb” where she won a scholarship and found her publisher. Explaining her success, Faschinger said, “one has to be lucky, but self-confidence is really important as well.”

We then found out about the writer’s *favorite city*: Paris. Faschinger moved to Paris to work on her novel *Magdalena Sünderin*, which took her 9 months. “I was able to work well there. When I first went there I had been looking for a city where one can remain anonymous. I worked in my room and enjoyed visiting cafés. The foreign language aspect was truly inspiring as well. If one is isolated in a foreign language environment, then one’s native language is better able to develop. A writer has the



advantage of being independent of place, and I think that we should make use of this advantage.” Since Faschinger had started to talk about writing habits, we got curious: *How true is the romantic picture of the isolated writer, sitting in the dark, drinking a glass of wine?* In Faschinger’s case, not at all. She prefers to write in the morning before she leaves the house, in order to keep her “inner world” untouched, before outside factors can influence and therefore manipulate it. She does not drink wine either, at least not in the mornings.

Faschinger confirmed, however, “writing is a lonely job.” While we were talking about *Magdalena Sünderin* (1995) and Faschinger’s works in general, we learned that certain topics reappear in many of her works. She stressed the importance of musical components, regarding herself as a “composer.” Faschinger compared a novel with a female voice to a soprano singer in an opera in that both create a certain underlying melodrama. We asked *what she is reading, and if she has a favorite author*. “I don’t like to read, which sounds coquettish, I read for my writing projects – concretely. Currently I am reading “Krimis” since I would like to write one and I am very interested in the plot structure, since really good ones are hard to develop.”

Our last question, *what does the future hold for women*, was answered with heartfelt laughter. “No idea. I can’t foresee the future.”

Doris Pfaffinger

**Recent Works:** *Paarweise: Acht Pariser Episoden, Wiener Passion, Magdalena Sünderin.*

## Germanic Languages 2002 Graduate Survey

“Language studies open lots of unexpected doorways – over several generations.” “No matter what you do these days, fluency in a second, third, fourth language is invaluable when doing business in today’s competitive, international market.” These are only two sample responses to last year’s alumni survey, which Susan Anderson conducted. The incoming responses gave great insight into what UO graduates have been doing since graduation, how their major has helped them in their professional life, as well as enriched them in their personal life. Many responses were detailed and personal, expressing fond memories of studying German and Scandinavian at the UO.

Most responses came from students who graduated in the years between 1970-1979 and 1990-1999. Others were from much earlier, including a graduate from 1935. Almost everyone would like to continue receiving our Newsletter. The response to “What kind of News would you like to see in the Newsletter?” revealed that most of our readers are interested in Faculty News and Profiles and in Student News. This survey and its responses have given important information to the Department as well as provided current students with positive feedback.

We would like to send out a huge “Danke schön!” to all the people who replied. It was a great help, and for more detailed information, please visit our website. Special thanks to Karina Frederiksen for compiling and analyzing the results.



Oregon exchange students enjoying a boat trip on the Neckar River in Tübingen.

## Interview mit Zafer Senocak

The man across the table leans back in his chair, relaxed, a smile ready at his lips. You would hardly guess that this easy-going man was the world-renowned author of award-winning poetry, fiction, and prose. He gives only the impression of a man who enjoys the world around him. The unassuming author is Zafer Senocak, and he has come to the University of Oregon on a short tour of the west coast. He has been working as a writer in residence at UC-Berkeley and is taking the opportunity to share some time with a few other universities before returning to his home in Germany. Doris Pfaffinger and I had the extreme pleasure of meeting and talking with this extraordinary man during his visit.

Born in Ankara, Turkey, in 1961, Zafer Senocak moved to Germany with his family when he was only nine years old and spent the majority of his young life in Munich. Zafer developed a passion for words early on when he read Kafka at age fourteen and found himself fascinated by language and the structuring involved in writing.

In the early 1980s, Zafer began meeting with a small group in Munich that focused

on discussing various texts and sharing each other's work. There he was introduced to the publisher who would put out his first book, a collection of about twenty poems. With this first success, Zafer decided on a career as an author, as he says "without really knowing how it would work."

Zafer Senocak was well-received from the beginning, and his success led to a stipend and a position at a literary



colloquium in Berlin. The move would have a great impact on the young author. In Berlin, he could not help but write about the political and social ideas and observations that he encountered. He turned to the form of the essay, but he did not forget his origins in poetry. He commented: "I chose essay-writing in order to react to the extremely moving time in which I lived, and it turned out that poetry influenced every style of writing for me. Prose and essay also find their spice in poesie."

When we ask Zafer about his methods of writing, we cited the stereotypical image of the lonely writer, working late into the night with a cup of long, cold coffee. He responded with a laugh, "The coffee should never be cold! I don't write very regularly, I write more in waves, a little like the waves of a fever. When I write, I write very intensively and produce relatively quite a bit, I actually write a lot in my head ... without actually writing I prepare, and when I finally write, it is very close to the final draft."

In his years as an author, Zafer has produced many volumes-poetry, novels,

See **Senocak**, page 8

## Meet Our GTFs

**Nigel Cottier** (GTF in German) from London has been in the Ph.D. program in German for 7 years and is currently writing his dissertation. His prospectus, entitled "From the Beautiful to the Sublime: Reading Peter Weiss's 'The Aesthetics of Resistance' in the Shadow of the Postmodern," was published in the *International Peter Weiss Yearbook* (Feb. 2002).

**Hildegard Regele** (GTF in German) from Munich is in her second year of Ph.D. studies in German. She has been advanced to candidacy and is currently working on her dissertation "Kunstkrankheiten und Heilkünste: Die Rolle der Katharsis in Samuel Hahnemanns Homöopathie, Sigmund Freuds Psychoanalyse und Bertolt Brechts Theater." At a UO conference in Fall 2002 on "Cryptic Cartographies," she presented a talk called "Alfred Döblins Berlin Alexanderplatz: Juncture of Tradition and Modernity."

**Doris Pfaffinger** (GTF in German) from Arnstorf, Niederbayern, is in her first-year of Ph.D. studies in German. She graduated in June 2002 with a Master's degree in German from the UO. This spring she functioned as Peer Language Coordinator

and published this newsletter. She will complete her coursework this fall and can't wait to dedicate all her time to a project in which she will look at the role of mythology, female identity, and representation in turn-of-the-20<sup>th</sup>-century literature and movies.

**Congratulations to our 2<sup>nd</sup>-year Graduates!** After two work-intense years, they successfully took their Master's exams and will now be off in different directions. Good Luck!

**Amber Hollers** (GTF in German) from Burbank, California, wrote a Master's paper entitled "Death and Desire in Thomas Mann's *Tod in Venedig*." This summer she will move temporarily to Granada, Spain, for a Spanish language course, after which she will be back at the University of Heidelberg to teach English.

**Kathrin Klotz** (GTF in German) from Clausthal-Zellerfeld, Niedersachsen, is taking a little break "after all the studying" and will travel in the United States for a while and then go job hunting.

**Sabina Pasic** (GTF in German) from Bosnia-Herzegovina wrote a thesis entitled "The Collapse of Theoretical Man in Nietzsche's *Genealogy of Morals* and Strindberg's *By the Open Sea*." This summer she will be

working at a summer camp teaching German to kids. After that she plans to go to Berlin and further her interest in German language and literature.

**Kalsang Phari-Vespignani** (GTF in German) from Tibet is going back to Switzerland, where she will pick up her old job as "wissenschaftliche Mitarbeiterin" for the Swiss government. After a phase of adjustment and missing "my beloved Swiss cows" she is going to miss Eugene.

**Tracey A. Beck** (GTF in German) from Portland, Oregon, graduated with a B.A. in German Literature from Reed College in 2000. Her thesis was entitled "The Poet's Autumn: the Depiction of Nature in the Early Poetry of Stefan George and Rainer Maria Rilke." Her interests in literature include feminist studies, Romantic literature, and fin-de-siècle literature.

**Theodore Calcaterra** (GTF in German) from Chicago received his B.A. in Sociology from Stephen F. Austin State University. Ted graduated cum laude and moved to Germany in 1992 where he continued to study sociology and minored in Economics

See **GTFs**, page 9

## New Staff

This year our Department was joined by three new members.

“After many years of roaming the streets of New York City,” **Saskia Hintz** from Hamburg, Germany, had a desire to move to the country and explore the beauty of Oregon. Hintz received her Ph.D. in 2002 from New York University. Her dissertation, “Writing in Another Tongue: Contemporary German Minority Literature and Creative Writing in German as a Foreign Language,” discusses the background, development, and conditions of contemporary German minority literature and how it can be used to teach literature, culture, and particularly creative writing in the foreign-language classroom. Currently, Hintz is working on articles on poetry and creative writing in the language classroom. Another project is an intermediate German conversation/composition textbook, utilizing literary and non-literary texts as springboards into both traditional as well as creative conversation/composition activities. This academic year, Hintz has been teaching a great variety of undergraduate-level courses dealing with language, literature, and culture. She also functioned as the second-year coordinator.

Hintz was attracted to the UO “because of the combination of German and Scandinavian languages and literatures being taught in this department, which is quite unique.” After her first year here she adds another aspect: “there are the students at the UO with lots of diversity, curiosity, and open-mindedness; it is great to be part of this community.”

**Matthias Vogel**, “an eschte meenzer Bub, wie er singt und lacht!” from Mainz Germany re-joined the UO. Vogel received his A.B.D. in 1999 in Comparative Literature from the UO. He is especially interested in survivor narratives in literature and film, and in the development of American, German, and French Coming-Out literature. Among various other classes, Vogel taught “German Cinema” and “German Culture and Thought,” which both attracted a large number of students from all over campus. For the future, his biggest project is to “take life a little less seriously.” As to why he enjoys being at the UO so much: “good intellectual climate, very nice colleagues, good working conditions, and a beautiful campus.”

**Louise Wallenberg** from Stockholm, Sweden, joined the department for Winter and Spring terms. She was a Hildeman



**Fulbright** Professor, and annually only one university in the U.S. is awarded such a grant! Wallenberg received her Ph.D. in 2002 from the Univ-

ersity of Stockholm with a thesis called “Upsetting the Male: Feminist Interventions in the new Queer Wave.” Currently, she is working on articles on queer films related to her thesis. She will soon be starting a post-doctoral project that deals with film culture in the Swedish 1930s. At Stockholm University, she teaches classes on culture, sexuality, and the body; feminist film theory, culture theory and televisuality. We were also curious what Wallenberg likes so much about “us”:

“Great campus, wonderful and fun students and ...well, a few weeks ago I came back from a conference in Minnesota. I came back flying down through the clouds: it was unreal. Beneath me the fairy tale landscape opened up in all its green freshness. A very filmic moment! I will surely miss this place!”

## Foreign Language and International Studies (FLIS) Day 2003

On April 25<sup>th</sup> the University of Oregon campus became the gateway to a myriad of foreign lands for students from surrounding high schools. The annual FLIS day provided the young visitors with an opportunity to experience foreign cultures and languages firsthand. With dancing in Greece, joining a Russian puppet theater, or taking a picturesque tour through India, there was hardly a country missing. Germany was not to be outdone, and the Department of Germanic Languages and Literatures revealed the many dimensions of its cultures and languages with the best tour-guides imaginable – our very own graduate students, and, of course, the infamous Helmut Plant.

While Tracey quizzed and entertained with *Jeopardy for Beginners*, Sabina provided the slideshow *Tour Through Germany*. The students traveled with Sabina to Berlin, and Kalsang, Amber, and Ted picked them up for the challenging *Jeopardy II*, where they confronted such riddles as remembering the former German capital and other historical sites. Though occasionally

stumped, the students made their way through *Jeopardy* and onto their next



adventure – Sara’s *Fairytales or Scarytales?* Here the gruesome world of the Brothers Grimm shocked and amazed, especially in comparison to the tamer Disney versions, and cringes abounded as the true (German) fate of Cinderella’s sisters was revealed. After discovering the truth behind fairytales, the students were more than ready to hop over to Solveig’s *German for Dummies* for an energetic introduction to the German language. “Stehen Sie auf! Springen Sie!” and the German umlaut were

just a few of the challenges that filled the next fifty minutes. More “(um)laute” were heard later that day in Doris’ *HipHop Nonstop* session where the adventurous students were introduced to some German hip-hop artists and their beats. The next leap was from music to movies, and once again our graduate students were there to help. While Nigel and Hildegard led a discussion on *The Princess and The Warrior*, Kathrin and Erin brought in German celebrities for *Hollywood Squares*. For students who still hadn’t seen enough of Germany, one final adventure awaited with Helmut Plant and his *Folk Dancing*. Praises rang through the hallways after Helmut showed his eager learners the steps and spins of traditional German dances.

A long day came to a close as the students left their adventure through foreign lands and headed back to their buses. Both travelers and tour-guides were thrilled with their day, and all look forward to another successful FLIS next year. We hope to see you there!

Solveig Heinz

## Distinguished Lecturers Visit Campus

In October, famous Austrian writer and literary translator **Lilian Faschinger** read from her picaresque novel *Magdalena Sünderin (Magdalena the Sinner)*. The reading was called "Of Sevenfold Mankillers, Gagged Priests, Scheming Mothers, and Other Austrian Phenomena." Please see page 4.

**Ekkehard Sprenger** from the Goethe Institute offered a workshop for GTFs and Teachers of German on using modern German Hip-Hop in the classroom. The workshop was called "Lieder im Deutschunterricht."

Early January, **Prof. Andrea Golato** from the University of Illinois at Urbana-Champaign presented the workshop "Teaching Language for Specific Purposes."

A talk entitled "Competing for Subjectivity: Gender, Nation, and Religion in Goldschmidt's *En Jøde* and Mathilde Fibiger's *Clara Raphael*" was held by **Prof. Stefanie von Schnurbein**, Head of the Institute of Northern European Studies at Humboldt University Berlin.

In April, re-nowned Turkish-German writer, intellectual, and activist **Zafer Senocak** from Berlin came



Stefanie v. Schnurbein

to visit the UO's campus. He gave a lecture and poetry reading entitled "Literature and Multiculturalism in Modern Germany" (see page 5).

And the Department co-sponsored, with Landscape Architecture, the lecture "National Socialism and Landscape Architecture" by **Prof. Gert Gröning**, Berlin University of the Arts.

Dorothee Ostmeier's Research Interest Group "The Healing Arts" received funding from the Oregon Humanities Center to sponsor a guest lecture by **Linda Barnes**, Professor of Pediatrics and Director of the Spirituality and Child Health Initiative (Boston University), on "Ethnicity, Culture, and Curing," and to start a Website for collaborative research and a future course.

### German and Scandinavian Work-in-Progress Series

This academic year, our Department launched a new project: a work-in-progress series where faculty and staff from various departments present their latest research. **Ken Calhoon** kicked off the series in the fall with a talk entitled "Ghost Medium: Transparency and Transition in Caspar David Friedrich and F.W. Murnau." This lecture was followed a few weeks later by a presentation from **Ursula Lindquist** of Comparative Literature called "Text in Context: The 1930 Stockholm Exhibition and Other Modern Utopias."



David Luebke

"Incipit Tragoedia: Axel Borg's Untergang," an analysis of fictional character Axel Borg in the light of Nietzschean thought, was presented winter term by **Michael Stern**.

In March, **Elke Heckner** introduced her project "Gender, Trauma, History: Bertolt Brecht and Grete Weil's *Antigone* Adaptations."

**David Luebke** from the Department of History presented "Symbolic Constructions of Signatures in Eighteenth-Century Germany." He was followed later in the spring by his colleague, **John McCole**, who gave a talk on "Disenchantment and Reenchantment: Georg Simmel on Religion." The series for this year ended with a talk given by visiting professor **Louise Wallenberg**, who introduced her work on "Straight Heroes with Queer Inclinations: Male Film Stars in the Swedish 1930s."

We'd like to thank all the participants and are looking forward to a great new series in the next academic year. For an update on events please visit our website.

## Alumni Whereabouts

This is a sampling of what our Alumni our doing. For a more complete listing see our website.

**Hans Plambeck** (BA 1935 UO; PhD 1941 in Rural Sociology at Cornell) was Professor of Sociology and Chair of the Sociology Department at OSU. He retired in 1976.

**Joseph Amato** (BA 1940; MD 1943 OHSU) retired from medical practice in 1983 and served as Medical Director of the Volunteers of America Senior Medical Clinic in Portland until retiring in 1990.

**Richard H. Lawson** (BA 1941, MA 1948 UO; PhD 1956 UCLA) was Professor of German at San Diego State University, and then UNC-Chapel Hill until he retired in 1984.

**Harold Schluter** (BA 1942 UO; MD 1944 U Michigan) practiced medicine and was

Assistant Clinical Professor at UC-Davis Hospital in Sacramento. He delivered 6000 babies in his 37 years of practice, retiring in 1992.

**Philip H. Hansen** (BA 1967 JD 1970) retired 5 years ago in California, where he practiced state and local taxation, legal as a CPA for 30 years.

**Judith Aikin** (BA 1968, MA 1969 UO; PhD 1974 UC-Berkeley) is Professor of German at the University of Iowa. Her fourth book, *A Language for German Opera: The Development of Forms and Formulas for Recitative and Aria in Seventeenth-Century German Libretti*, has recently appeared in the series *Wolfenbütteler Arbeiten zur Barockforschung*.

**Joyce Gholz Fellner** (BA 1969) taught English and German in middle school in Lethbridge, Alberta, Canada, for 20 years and is now retired.

**Howard Nishihira** (BA 1969) taught German and English in Hawaii until he retired in summer 2002.

**Paul Mortenson** (BA 1972) builds and repairs logging roads in Philomath, Oregon. Even though their daughter is studying at OSU, he and his family are great Duck football fans.

**Ann Marie Rasmussen** (BA 1976 UO; PhD 1984 Yale) is Associate Professor of German at Duke University, where she publishes on and teaches medieval German literature.

**Astrida Orle Tantillo** (BA 1985) is now Associate Professor of Germanic Studies and Assistant Dean in the College of Liberal Arts and Sciences at the University of Illinois at Chicago.

**Lauri Kriva** (BA 1990) works as Director of Human Resources for 3 departments at Nike's world headquarters in Beaverton, Oregon.

## Senocak, from page 5

short fiction, and essays. His works have been widely published and translated and have received much notice and acclaim. In recent years, he has come to be known as a cultural commentator and as a mediator between Turkish and German cultures. He has lived his entire life as a full member of both cultures and speaks both languages fluently.

Because of his own personal history, and the nature of his work, Zafer has achieved a leading role as an interpreter of Turkish-German relations. With works such as *Atlas des Tropischen Deutschland*, he told us: "I am trying to dissolve these terms. What is orient? What is occident? All of my writing asks about this. ... in every person there are many different parts, that is what I am interested in... the tensions that lie within..."

An author such as Zafer takes an important cultural, social, and political position in our ever-expanding, multicultural world. When we asked if he felt limited by the role he has achieved and the expectations placed on his work he said: "I am not particularly interested in these judgments, I write my texts and I can't really influence them, I write the way that I write, and then there are many different interpretations of my work.

... when you write from a personal perspective, then it will naturally be hard to avoid your personal biography. The question is what you do with it. This is a



Elke Heckner, Zafer Senocak, and Saskia Hintz enjoying the beauty of the Oregon Coast.

route you have to follow through a text. The way different positions will be seen, perspectives broken, and which perspectives will be taken over... that is the job of the critic and of science. But that is a different work, not my field... I write the texts, and science and critics categorize them, or analyze them, and an author can't do that... he shouldn't either."

Through it all, Zafer retains a fantastic sense of humor and a natural connection to its use in his work. He told us: "Humor is very important for me, but I don't really do it on purpose. I don't write funny texts with the intention to be funny. The humor develops itself in the text and it has to do with the form and the subject. For me it has more to do with the concept of irony... one that runs between the lines and is actually a main character of my writing." It is this natural humor that gives Zafer Senocak his ease and charm. Though we only had a short time to spend with the author, both Doris and myself, as did all of the Department of Germanic Languages and Literatures, found him to be wonderful company and an inspiring presence. The Department

thanks Zafer greatly for sharing his time with us, and we look forward to seeing more works and hopefully more appearances in the future.

Sara Jackson

**Recent Works:** *War Hitler Araber?*, *Der Erottomane: Ein Findelbuch*, *Gefährliche Verwandtschaft*, *Zungenentfernung*.

## Language Retreats

The first Scandinavian Language Retreat at the UO took place April 18-19 of this year at the Western Rivers Girl Scout Lodge near Jasper, Oregon. The 23 participants could sample Danish, Finnish, Norwegian, and Swedish while feasting on ethnic foods, singing, dancing, hiking, and playing word games. Whatever language was used, English was excluded! Thanks to Helmut Plant, course coordinator, Linda Gunn, dance instructor, Lotte Kaarsholm (Danish), Pilvi-Sisko Karjalainen (Finnish), Louise Wallenberg (Swedish), and the enthusiastic students, the retreat was a great success. Hopefully it will mark the beginning of a tradition for the Scandinavian Language Program.

At the same location another important landmark for the department was reached. The 20<sup>th</sup> annual German language retreat was

held and organized by **Helmut Plant** April 11-12, 2003. There were 38 participants in the German language retreat, eating, dancing, eating, playing, eating, hiking, eating, singing, and eating (in that order). Since "ein Bild ist 1000 Worte wert," readers are urged to point their browser at these

web addresses to see pictures of each retreat:

[http://darkwing.uoregon.edu/~hplant/RETREATS/GER408\\_11Apr03/](http://darkwing.uoregon.edu/~hplant/RETREATS/GER408_11Apr03/)

[http://darkwing.uoregon.edu/~hplant/RETREATS/SCAN408\\_18Apr03/](http://darkwing.uoregon.edu/~hplant/RETREATS/SCAN408_18Apr03/)



### **Faculty, from page 3**

Martin Walsers frühe Erzählungen und ihre Folgen" will be included in *Seelenarbeit an Deutschland*.

Mathäs's translation of Martin Walser's controversial speech "Erfahrungen beim Verfassen einer Sonntagsrede" is scheduled to appear in *Dimension 2* for the Fall of 2003. Professor Mathäs spent his sabbatical leave in 2002-03 working on his book project entitled "Cloning the Bourgeois Subject:



Narcissism and Paranoia in German Literature (1770-1810)."

**Dorothee Ostmeier** published a reference article, "Zur Lyrik," which is in print in the *Brecht-Handbuch* (Ed. Jan Knopf, Verlag Metzler 2003). A book review, "Hiltrud Häntzschel. Brechts Frauen," will appear in *The Brecht Yearbook* (2003). Ostmeier also attended three conferences: At the German Studies

Association Conference she presented a talk entitled "Visual Arts vs. Poetry: Rainer Maria Rilke's Poetic Reception of Femininity in Renaissance Art." At the Pacific Ancient and Modern Language Association she presented "Articulate Madonnas: Rilke's Appropriation of the Renaissance." This June, Ostmeier gave a talk entitled "Physical vs. Aesthetic Pleasures and Appetites: Brecht and Margarete Steffin" at the Mahagonny. com. International Brecht Society in Berlin. Ostmeier recently received the Reinhold Award for excellence in Foreign Language Teaching and a Junior Professorship Development Grant.

**Karla Schultz**, partially retired and living on Bainbridge Island, Washington, has become quite involved with community causes. She is on the board of directors of Housing Resources, a local non-profit organization dedicated to creating and maintaining low-income housing on the island. She does public relations and helps organize fundraising events, such as a current series of lectures by three distinguished architects (James Cutler, Michael Pyatok, Johnpaul Jones). She also completed an essay on Stefan George's poetry, "In Praise of Illusion: Das Jahr der Seele und der Teppich des Lebens," which is to appear later this year in *The Stefan George Companion*. This fall she will be back on campus directing the annual German play.

**Michael J. Stern** gave a talk on "Incipit Tragedia: Axel Borg's Untergang" at the University of Oregon. Another lecture, entitled "I am a Window, I am a Door: Swedenborg and Strindberg on Paranormal Experience," was held at a local church. At the annual Society for the Advancement of Scandinavian Studies (SASS) conference in Minneapolis, Minnesota, Stern gave a talk called "Persona, Persona! Placing Bergman in Conversation with Kierkegaard." He has an article on "Nietzsche, Strindberg, and Tragedy" due out some time next year. Stern also taught a course this winter entitled "Repetition in Kierkegaard, Nietzsche, and Freud," which attracted a large number of students from various departments.

**Virpi Zuck** is starting to enjoy her new "freedom." No longer our department head, she has been attending various workshops to get new ideas for new projects. Last summer Zuck went to a one-week workshop on the Finnish Language, Literature and Culture in Jyväskylä, Finland. Afterwards she spent some time in Stockholm researching at the Royal Library the writings of Ada Nilsson, one of Sweden's first female physicians, who wrote about sexuality, sex education, and women's health; was politically active; and published the feminist newspaper *Tidevarvet* from 1923-1936. This April, Zuck attended the regional conference of Finnish Studies, which was organized in connection with the annual SASS conference in Minneapolis.

### **GTFs, from page 5**

at the University of Hannover. His background in sociology is what guides him in his fields of interest. Ted's main focus lies on how characters are portrayed in literature and how literature reflects society in general.

**Solveig Heinz** (GTF in German) from Tübingen received her B.A. from the University of Tübingen in German and English. Her emphasis was on Gender Studies and Physiognomy in German Literature. Currently she is especially interested in German-Jewish authors and contemporary literature.

**Sara Jackson** (GTF in German) has an English Studies degree and a minor in Religious Studies. Her undergraduate honors thesis was "Strukturen der Gewalt: Geschlechtshierarchie in Hegels und Brechts Interpretation von Sophokles' *Antigone*." Part of that thesis was a creative

writing project entitled "Anna's Ghost." Sara decided to continue her German education in the Master's program at the UO and is currently enjoying her studies and teaching introductory-level German.

**Erin Rokita** (GTF in German), from Colorado, graduated with a B.A. in Comparative Literature in 2000 from Colorado College. Her thesis was entitled "Bleeding History: The Legacy of the Holocaust in the Memoirs of Elie Wiesel, Primo Levi, and Art Spiegelmann." She is now enrolled in the Ph.D. program in comparative literature. Her special interest is 20<sup>th</sup>-century German literature, culture, and autobiography with a special focus on Jewish and GDR women writers.

**Pilvi-Sisko Karjalainen** (GTF in Finnish) from Nokia, Finland, received her Master's degree in 2002 from the University of Tampere in Comparative Literature. She will

return to Finland and start working on an interdisciplinary project on the social construction of technology with a focus on gender. She enjoyed all her classes and writes, "this year has been a great experience."

**Lotte Kaarsholm** (GTF in Danish) from Copenhagen, Denmark, got her B.A. in Comparative Literature from the University of Copenhagen in 2000. She has published in an anthology on night culture called "Natteliv" in 2001 and is also writing regularly for the Danish Newspaper Information since 1998 – including reports from Eugene. This summer she will participate in a seminar on spatial practices in French theory taught by Tom Conley at the Cornell University School of Criticism and Theory. After that she will return to Denmark to write her Master's thesis.

## German Scholarship Fund

The Department of Germanic Languages and Literatures has one of the largest enrollments of German majors in the US. Last year we ranked number 11 out of over 400 American colleges and universities in number of majors. Our students have high grades overall, despite the fact that many of them must work twenty or more hours each week to help finance their education. We currently have one \$500 scholarship - the Leona Kail Scholarship - to offer one student every other year, since the scholarship alternates between German and the department of Romance Languages. We also have been educating excellent graduate students and would like to continue attracting high-quality students to our program. A departmental scholarship fund would enable us to compete successfully for top-notch students in the future.

We would therefore like to establish an endowment of at least \$25,000 for an annual scholarship (or scholarships) in German. This level of endowment would generate an annual scholarship of \$1000 in perpetuity. As the endowment grows, so will the annual income that it generates for scholarships each year.

We invite you to help recognize and support excellent students of German by contributing to the German Scholarship Fund to help us establish this endowment. You can do this in different ways:

Send a check made out to "UO Foundation/German Scholarship Fund" and mail to:

UO Annual Giving Program  
PO Box 3346  
Eugene, OR 97403-0346

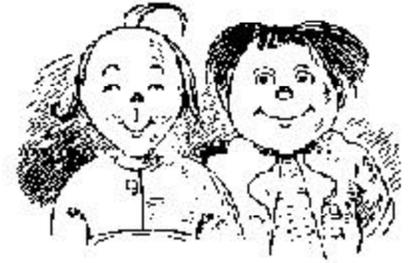
Or give generously or make a pledge to the German Scholarship Fund when you receive a phone call or letter from the UO Annual Giving Program asking you to make a gift to the University.

Please feel free to contact Susan Anderson, Department Head at (541) 346-4056 or at [susana@oregon.uoregon.edu](mailto:susana@oregon.uoregon.edu) if you have questions or would like more information about the German and Scandinavian programs.



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