

## CURRICULUM VITAE

FRIEDEMANN J. WEIDAUER

### Home:

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### Departmental Address:

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### EDUCATION

1987-August 1992	University of Wisconsin - Madison: PhD-German; Minor: Philosophy.
1986-1987	University of Wisconsin - Madison: MA-German.
1982-1986	Freie Universität Berlin: Graduate studies in German, Classics, and Education.
1980-1982	Reed College, Portland, OR: BA-Classics.
1979-1980	University of California, Santa Barbara and San Diego: Classics.

### EMPLOYMENT

August 2012 – present	University of Connecticut: Professor of German
August 2001 -- August 2012	University of Connecticut: Associate Professor of German.
August 1998 -- August 2001	University of Connecticut: Assistant Professor of German.
Fall 1993 -- June 1998:	Rensselaer Polytechnic Institute, Troy, NY: Assistant Professor of German.
August 1992 -- Mai 1993	Miami University, Oxford, OH: Visiting Assistant Professor of German.
Fall 1991 – May 1992	University of Wisconsin - Madison, German Department: Lecturer.
Fall 1986 - Summer 1990	University of Wisconsin - Madison, German Department: Teaching Assistant.

### LANGUAGES

German:	native language.
English:	near native fluency.
Ancient Greek, Latin, Italian:	reading knowledge.

### COURSES TAUGHT

#### Graduate:

Film Style and Genre  
German Drama: Lessing to Dörrie  
East German Film  
Reading Films: Literature as Film, Film as Literature  
East and West German Culture after 1945: Parallels and Contrasts  
GDR Culture and Literature  
German Jewish Culture after 1945  
Postwar German Literature  
Critical Theory  
German History as Film

## Undergraduate:

The Environment in German Culture  
Engineering Orientation  
Film Genres  
Contemporary German Film (1990 – 2007)  
German Film in Cross-Cultural Perspective  
German Film  
Formen der Familie im deutschen Drama 1747-1971  
East and West German Culture since 1945  
German Drama  
Germany: A Multi-Cultural Society?  
German Culture in Practice  
German Recitation in Applied Mechanics  
Fields of Technology (in German)  
Introduction to the Sciences (in German)  
Advanced Composition & Conversation  
Composition & Conversation  
First - Fourth Semester German

## SELECTED MAJOR ACADEMIC SERVICE ASSIGNMENTS

CLAS Dean's Promotion, Tenure and Reappointment Advisory Committee 2015 -  
Residential Learning Community Faculty Director Eurotech House 2006 -  
High School Coop Program German Coordinator (= Early College Experience; 2000 – 2008)  
German Section Chair (2000 - 01, 2006 – 2010)  
Undergraduate Major Advisor (German, Individualized Majors, Honors, Study Abroad; 1998 – 2005, 2012 - 2015;  
from 20 major advisees in 1998 to 121 in 2015)  
TA and GA Supervisor (Multi-Section First and Second Year German Language Courses; 1998 – 2001)  
Co-Director, EUROTECH (1998 – present; Dual-Degree Program in German Studies and Engineering; from 4  
students in 1998 to 80 in 2018)  
PTR Committee Chair (2009 – 2010)  
PTR Committee Member (2005 – 2010)  
Film Studies Major committee, Film Studies Minor Committee, Film Studies Minor advisor  
European Studies Advisor  
TA Policy Committee (intermittently 1998 - 2001)  
TA Orientation Week Co-Director (1998 – 2001)  
Language Programs Director (Rensselaer Polytechnic Institute 1993 - 1998)  
German Studies Undergraduate Program Director and Advisor (RPI 1993 - 1998)  
University Writing Contest Director (RPI 1995 – 1998)

## OTHER SERVICE TO THE PROFESSION

Editor-in-Chief, *The Brecht Yearbook*. 2007 – 2012.  
Reviews Editor, *The Brecht Yearbook*. 2012 – 2016.  
*International Brecht Society* Executive Committee. 2007 – present.  
Reader for the journals *Modern Austrian Literature* and *Mosaic*.  
National Advisory Board, *Junior Year in Freiburg*, Wayne State University, 1993 – 2005.

## PUBLICATIONS

## monograph:

*Widerstand und Konformismus: Positionen des Subjekts im Faschismus bei Andersch, Kluge, Enzensberger und Peter Weiss.* Wiesbaden: Deutscher Universitäts-Verlag (Bertelsmann), 1995. 234 pp. (Reviewed in: *German Studies Review* 20.1 (1997): 202-203 (by William Donahue), *The German Quarterly* 70.2 (1997): 212-213 (by Robert Cohen), *Peter Weiss Jahrbuch* 6 (1997): 166-168 (by Christof Hamann).

## Textbooks

Impuls Deutsch 1 (Textbook). Niko Tracksdorf., Coleman, Nicole, Rarick, Damon, Weidauer, Friedemann. 208 pages. Klett, 2019.

Impuls Deutsch 1 (Workbook and Lab Manual). Damon Rarick, Geithner, Anett, Tracksdorf, Niko, Weidauer, Friedemann. 468 pages. Klett, 2020.

## edited books

*Influences of/on Brecht: The Brecht Yearbook.* Vol. 37. The International Brecht Society/University of Wisconsin Press. January 2013. 288 pp.

*Brecht in/and Asia: The Brecht Yearbook.* Vol. 36. The International Brecht Society/University of Wisconsin Press. Co-Edited with Markus Wessendorf. Fall 2011. 475 pp.

*Brecht—Ethics—Marxism: The Brecht Yearbook.* Vol. 35. The International Brecht Society/University of Wisconsin Press. 2010. 350 pp. (pp. 2 – 130 co-edited with Dorothee Ostmeier.)

*Political Intimacies//Politische Traulichkeiten: The Brecht Yearbook.* Vol. 34. The International Brecht Society/University of Wisconsin Press. 2009. 360pp.

*Gestus – Music – Text//Gestus – Musik – Text: The Brecht Yearbook.* Vol. 33. The International Brecht Society/University of Wisconsin Press. 2008. 312 pp.

*Fringe Voices - An Anthology of Minority Writing the Federal Republic of Germany.* With Antje Harnisch und Anne-Marie Stokes. Oxford: Berg Publishers and New York: NYU Press, 1998. 297pp. (Reviewed in *Socialist Review*, *World Literature Today*, *Modern Language Notes*).

## peer reviewed articles

“Catharsis? Brecht, Chaplin and Empathy in Film and Theater.” *The Brecht Yearbook* Vol. 44 (Fall 2018). 7500 words.

“‘You are too square, we need to straighten you out’—The Tamed Rebels of 1950s Coming-of-Age Movies in Cross-Cultural Perspective.” *Cultural Studies Review* 21:1, April 2015: 76 - 96.

“Brecht’s (Brush with) Maoism.” *Brecht in/and Asia. The Brecht Yearbook* 36. The University of Wisconsin Press, 2011. 189-199.

“Käferplagen und Kirchenburgen: Zwei Wenderomane Christoph Heins.” *Seminar* 44: 2, May 2008: 252-271.

“Wes Geist aber gebrochen ist, dem verdorren die Gebeine: Brechts Haltung zu Folter.” Stephen Brockmann, ed., *Brecht Yearbook* 32. University of Wisconsin Press, 2007. 425 – 435.

“Sollen wir ihn reinlassen? Wolfgang Borcherts *Draußen vor der Tür* in neuen Kontexten.” *German Life and Letters*. Vol. 59:1 (2006): 122-139.

“When Bobos meet Bhabha: The Challenge of Minority Literatures to the Concept of National Literatures.” *Monatshefte*. Vol. 95:1 (2003): 19-32.

“From 'World Conspiracy' to 'Cultural Imperialism': The History of Anti-Plutocratic Rhetoric in German Film.” Ed. Peter C. Rollins. *Film & History 2000 Annual CD-ROM*. October 2001. 30 Manuscript Pages.

“Educating Engineers for the Global Market: Challenges and Solutions.” *Journal of Language for International Business*. Vol. 12:1 (2001): 37-50.

“Fighting for Defeat -- The Contested Identity of Post-War Generation German Jews.” *Seminar-- A Journal of Germanic Studies*. Vol. 34:3 (1998): 280-299.

“Neue Geschichten: Die Umarbeitung der Vergangenheit in Dokumentarromanen Alfred Anderschs und Alexander Kluges.” *Monatshefte* 87:2 (1995): 216-235.

“His Story, Her Space: Gendered Genres in Lessing and Beyond.” *Modern Language Studies* XXIV:3 (1994): 62-68.

“Autor, Kollektiv und historisches Subjekt -- Hans Magnus Enzensbergers *Der Kurze Sommer der Anarchie*.” *The German Quarterly* 66:3 (1993): 330-338.

### **book chapters**

“Jakob der Gerechte, Bruder Jesu? Zur Messianischen Idee in Jurek Beckers *Jakob der Lügner*.” In Jost Hermand, ed. *Positive Dialektik: Hoffnungsvolle Momente in der deutschen Literatur*. New York: Peter Lang, 2007. 171-182.

“From 'World Conspiracy' to 'Cultural Imperialism': The Cinematic Rhetoric of North America as the Other in German Film History.” David Blakesley, ed. *The Terministic Screen: Rhetorical Perspectives on Film and Film Theory*. Carbondale: Southern Illinois UP, 2003.

“The Lizard-King Can Do Anything: Hybridity and the Cultural Logic of Globalization in *Morrison's Versteck*.” In Decker, Craig (ed. and introd.). *Balancing Acts: Textual Strategies of Peter Henisch*. (Riverside, CA : Ariadne, 2002). 54-73.

“Beteiligter Beobachter, beobachteter Beteiligter: Hans Magnus Enzensbergers Essays zur 'Dritten Welt.'“ Ed. Paul Michael Lützeler, *Schriftsteller und "Dritte Welt" - Studien zum postkolonialen Blick*. Tübingen: Stauffenburg Verlag, 1998. 31-48.

“The Politics of Laughter: Contemporary Political Cabaret in West Germany.” *Laughter Unlimited*. Eds. Reinhold Grimm and Jost Hermand. Madison: University of Wisconsin Press, 1991. 56-78. With Helen Morris-Keitel and Al Lareau.

### **conference proceedings**

“Rebels with and without Cause: The Coming-of Age Genre in Cross-Cultural Perspective.” *The Image of the Outlaw*. Ed. Will Wright and Steven Kaplan. Selected Papers of the 2011 Conference of the Society for the Interdisciplinary Study of Social Imagery. Pueblo, CO: University of Southern Colorado, 2011. 15pp.

“Out of Wedlock, Into the Arms of Society: The Tale of the Fatherless Child as Foundational Myth in East German Film.” *The Image of the Outsider*. Ed. Will Wright and Steven Kaplan. Selected Papers of the 2002 Conference of the Society for the Interdisciplinary Study of Social Imagery. Pueblo, CO: University of Southern Colorado, 2002. 202-206.

“Hybridity: The Cultural Logic of the Late 20th Century.” *The Image of the 20th Century*. Ed. Will Wright and Steven Kaplan. Selected Papers of the 2000 Conference of the Society for the Interdisciplinary Study of Social Imagery. Pueblo, CO: University of Southern Colorado, 2000. 69-73.

“Directly from the Middle of Nowhere--The US as the Land of 'Liberated Vision' in Contemporary German Poetry and Film.” *The Image of America*. Eds. Will Wright and Steven Kaplan. Selected Papers from the 9th Annual Meeting of the Society for the Interdisciplinary Study of Social Imagery. University of Southern Colorado, 1999. 153-158.

#### **entries in reference works**

“Alienation Effect” in Gabrielle Cody, Everet Sprinchorn, eds. *The Columbia Encyclopedia of Modern Drama*. New York: University of Columbia Press, 2007. 35 – 36 double column pages.

“Bertold Brecht, *Life of Galilei*” in Gabrielle Cody, Everet Sprinchorn, eds. *The Columbia Encyclopedia of Modern Drama*. New York: University of Columbia Press, 2007. 816 – 817 double column pages.

“Carl Sternheim, *The Underpants*” in Gabrielle Cody, Everet Sprinchorn, eds. *The Columbia Encyclopedia of Modern Drama*. New York: University of Columbia Press, 2007. 1393 – 1394 double column pages.

“Heinar Kipphardt” in Gabrielle Cody, Everet Sprinchorn, eds. *The Columbia Encyclopedia of Modern Drama*. New York: University of Columbia Press, 2007. 768 – 769 double column pages.

“Peter Weiss” in Gabrielle Cody, Everet Sprinchorn, eds. *The Columbia Encyclopedia of Modern Drama*. New York: University of Columbia Press, 2007. 1451 – 1453 double column pages.

“Peter Weiss, *Marat/Sade*” in Gabrielle Cody, Everet Sprinchorn, eds. *The Columbia Encyclopedia of Modern Drama*. New York: University of Columbia Press, 2007. 867 double column page.

“Peter Weiss, *The Investigation*” in Gabrielle Cody, Everet Sprinchorn, eds. *The Columbia Encyclopedia of Modern Drama*. New York: University of Columbia Press, 2007. 689 double column page.

“Rolf Hochhuth” in Gabrielle Cody, Everet Sprinchorn, eds. *The Columbia Encyclopedia of Modern Drama*. New York: University of Columbia Press, 2007. 617 double column page.

#### **reviews and minor articles:**

“1968 and Global Cinema.” Edited Christina Gerhardt and Sara Saljoughi. Detroit, MI: Wayne State University Press, 2018. X + 428 pages + 19 b/w images. *Monatshefte*, 2019.

“Writing the Revolution: The Construction of “1968” in Germany.” By Ingo Cornils. Rochester, NY: Camden House, 2016. 315 pages. *Monatshefte*, 2018.

“Hanns Eisler. *Briefe 1944 – 1951*.” Ed. Maren Köster and Jürgen Schebera. *Schriften*, Band 4.2. Internationale Hanns Eisler Gesellschaft, Wiesbaden, Leipzig and Paris: Breitkopf & Härtel, 2013. “*The Brecht Yearbook* 39. Ed. Theodore Rippey. University of Wisconsin Press/The International Brecht Society, 2014. 323-326.

“Brecht and the GDR: Politics, Culture, Posterity.” Ed. Bradley, Laura and Karen Leeder. *German Quarterly* Fall 2012: 482-3.

“Editorial.” *Influences on/of Brecht: The Brecht Yearbook*. Vol. 37. The International Brecht Society/University of Wisconsin Press. 2013. ix – x.

“Editorial.” *Brecht—Ethics—Marxism: The Brecht Yearbook*. Vol. 35. The International Brecht Society/University of Wisconsin Press. 2010. ix – x.

“Editorial.” *Political Intimacies//Politische Traulichkeiten: The Brecht Yearbook*. Vol. 34. The International Brecht Society/University of Wisconsin Press. 2009. ix – x.

“Editorial.” *Gestus – Music – Text//Gestus – Musik – Text: The Brecht Yearbook*. Vol. 33. The International Brecht Society/University of Wisconsin Press. 2008. ix – x.

“Können uns und euch und niemand helfen. Die Mahagonnysierung der Welt.” Ed. Marc Silbermann. *Brecht Yearbook* 32. University of Wisconsin Press, 2007. 410 – 412.

“Preface.” *Migrants' literature in postwar Germany : Trying to find a place to fit in*. By Alfred L. Cobbs. Lewiston, N.Y. : Edwin Mellen Press, 2006. i - viii.

“Reforming the Literary Canon by Teaching It.” US Department of Education: Office of Educational Research and Improvement--Educational Resources Information Center, Sept. 5, 1997, Microfiche ED 405 603 (17pp.).

“Lead instead of Cheese -- *Mother Courage* at the University of Wisconsin Madison Theater.” *Communications from the International Brecht Society* 19.2 (1990): 72-73.

### **IN PROGRESS:**

#### **Peer reviewed articles:**

“Urban Space in DEFA Films: The Legacy of Bertolt Brecht.” Forthcoming in *The Brecht Yearbook* Vol. 45 (Fall 2019). 8200 words.

“State Legitimized Terror and Individual Resistance in Michael Haneke's *The White Ribbon*.” Under revision for re-submission to *Film and History*. 8500 words.

#### **Co-Authored Textbooks under Contract (all with Klett Verlag, Germany):**

Second Year Stem/ICC Centered German Textbook (forthcoming Spring 2020). Approx. 400pp.

Second Year Workbook to go with the above textbook (forthcoming Spring 2020). Approx. 200pp.

### **EXTERNAL GRANTS (all as PI)**

DAAD Grant Fall 2018. \$9000. Awarded, not used.

DAAD Grant. Fall 2016. \$10,000.

DAAD Grant. Fall 2014. \$10, 000.

DAAD (German Academic Exchange Service) Grant. Fall 2012. \$10,000.

DAAD (German Academic Exchange Service) Grant. Spring 2005. \$7,000.

DAAD (German Academic Exchange Service) Grant. Spring 2003. \$5,600.

Connecticut Department of Economic and Community Development. Eurotech 2001 Study Trip. With Patricia Bergman. \$15,000.

DAAD (German Academic Exchange Service) Grant. May 2001. \$ 4,500.

DAAD (German Academic Exchange Service) Grant. May 1999. \$ 5,000.

(Total: \$60,100)

### **INTERNAL GRANTS**

University of Connecticut Research Foundation Small Grant: Archival Work at the Augsburg Brecht Research Center (Helene Weigel's letter to Charlie Chaplin) Winter 2010 – 2011. \$1,350.

University of Connecticut Research Foundation Small Grant: Professional Lay-Out for Brecht Yearbook Vol. 33, 2008. \$1,200.

University of Connecticut Research Foundation Small Grant: Permission Fee Subsidy for *Fringe Voices*, 1998 (see edited books). \$1,000.

### **PAPERS PRESENTED AT SCHOLARLY CONFERENCES**

“Building and Sustaining International Internship Programs.” With Brian A. Schwarz. International Engineering Colloquium, Newport, Rhode Island, Nov. 3 – 4, 2016.

“Urban Space, DEFA Style, and GDR *Heimat*.” GSA Annual Conference, San Diego, Sept. 30 – Oct. 3, 2016.

“Urban Space in DEFA Film.” Symposium of the International Brecht Society, Oxford, UK, June 23 – 26, 2016.

“U.S, West German and DEFA Coming-of-Age Movies in Cross-Cultural Perspective.” GSA Annual Conference, Kansas City, September 2014.

“All of The Above: Building Successful German Studies Programs.” Invited presentation at the German Studies Association Annual Conference, Milwaukee, WI, October 2012.

“Rebels with and without Cause: The Coming-of Age Genre in Cross-Cultural Perspective.” Conference of the Society for the Interdisciplinary Study of Social Imagery. Pueblo, CO: University of Southern Colorado, March 2011.

“Brecht's (Brush With) Maoism.” International Brecht Symposium: Brecht And/In Asia. Maui, HI, May 2010.

“Wes Geist aber gebrochen ist, dem verdorren die Gebeine: Brecht zur Folter” International Brecht Symposium, Augsburg, Germany, July 2006.

“The Return of the Displaced: *Umsiedler* in Defa-Films and Christoph Heins Novels.” German Studies Association Annual Meeting, Milwaukee, WI, September 2005.

“The Instruments of Torture: Brecht's Essay on the Moscow Trials and His Play *Life of Galileo*,” Kentucky Foreign Language Conference, Lexington, KY, April 2005.

“Trifurcation: German Studies and the Cultural Logic of Globalization.” MLA Annual Meeting, Philadelphia, December 2004.

“Building Successful Outreach Programs.” 6th Annual Colloquium on International Engineering Education, University of Rhode Island, Oct. 23-25, 2003.

“Corporate/University Collaboration: UConn and Trumpf, Inc.” 5th Annual Colloquium on International Engineering Education, University of Rhode Island, Oct. 24-27, 2002.

“International Engineering and Global Learning at UConn.” Reflective Seminar on Global Learning: Student Outcomes for an Interdependent World, Worcester Polytechnic Institute, October 4, 2002, organized by the American Association of Colleges and Universities.

“Father Stalin, Mother Proletariat and the Coming of the New Socialist Being in East German Film.” East German Studies Association Annual Meeting, Montreal, Quebec, September 13-15, 2002.

“Out of Wedlock, Into the Arms of Society: The Tale of the Fatherless Child as Foundational Myth in East German Film.” 12th Annual Conference of the Society for the Interdisciplinary Study of Social Imagery, Colorado Springs, March 1, 2002.

“Educating Engineers for the Global Market.” New England Foreign Language Conference, Hartford, CT, Oct. 5, 2001.

“The Challenge of Minority Literatures to the Concept of a National Literature.” Center for German and European Studies, University of Wisconsin--Madison, April 20, 2001.

“Recruiting and Retainment in International Engineering Programs.” 3rd Annual Colloquium on International Engineering Education, The University of Rhode Island, Kingston, RI, October 13, 2000.

“Building International Engineering Programs.” Seminar on Interdisciplinary German Studies Programs, Goethe Institute (German Cultural Center) New York, Sept. 15 and 16, 2000.

“The Globalization of Engineering Education: The German Universities of Applied Sciences and the US.” EMU-Thunderbird Conference on International Management, Scottsdale, AZ, April 5-8 2000.

“Hybridization: The Cultural Logic of the Late 20th Century.” 10th Annual Conference of the Society for the Interdisciplinary Study of Social Imagery, Colorado Springs, CO, March 9-11 2000.

“Directly from the Middle of Nowhere--The US as the Land of 'Liberated Vision' in Contemporary German Film and Poetry.” 9th Annual Conference of the Society for the Interdisciplinary Study of Social Imagery, Colorado Springs, CO, March 25-27 1999.

“The Lizard-King Can Do Anything:’ Mediating High and Popular Culture in Peter Henisch’s *Morrison’s Versteck*.” German Studies Association, Washington, D.C., September 1997.

“From the Struggle against Imperialism to a Multicultural Society -- Hans Magnus Enzensberger’s Postcolonial Essays.” Washington University Conference on West German Postcolonial Writing, St. Louis, March 1997.

“Teaching Minority Literature.” American Association of Teachers of German (AATG), Philadelphia, November 1996.

“Dann produzieren wir eben unsere eigenen Wilden’ -- Hans Magnus Enzensbergers Essays zum Postkolonialismus.” German Studies Association, Seattle, October 1996.

“Building Bodies -- Americans in Contemporary German Culture.” Modern Language Association, Chicago, December 1995.

“Teaching the Canon in Order to Change It.” Fifth Annual Conference on the Study of Postsecondary Pedagogy, SUNY New Paltz, November 1995.

“Der Amerikaner neigt zu starken Übertreibungen! -- Americans in West German Film and Travel Literature.” German Studies Association, Chicago, September 1995.

“Täter und Opfer kommen nie voneinander los’ -- Is a German/German-Jewish Dialogue Impossible?” Kentucky Foreign Language Conference, April 1995.



- “Teaching the Other -- Approaches to Minority Literature in German.” AATG, Atlanta, November 1994.
- “‘Directly from the Middle of Nowhere’ -- The U.S. as the Utopia of Non-Representational Art in the Work of Wolf Dieter Brinkmann and Wim Wenders.” German Studies Association, Dallas, September/October 1994.
- “The Postmodern Road Movie? Wim Wenders' *Im Lauf der Zeit* and *Until the End of the World*.” Kentucky Foreign Language Conference, April 1994.
- “New Wine in Old Bottles - Or: Why We Have to Teach the Canon in Order to Change It.” Nineteenth Annual Conference on Literature and Film, Tallahassee, FL, January 1994.
- “Historical Narrative and Subjective Experience: The Other Arts in Peter Weiss' Novel *The Aesthetics of Resistance*.” Annual Colloquium on Literature and Film, Morgantown, WV, September 1993.
- “Das Ich, das Wir und die proletarische Identität in Peter Weiss' *Die Ästhetik des Widerstands*.” Annual Twentieth-Century Literature Conference, Louisville, KY, February 1993.
- “Neue Geschichten - Die Umarbeitung der Vergangenheit in Dokumentarromanen Alexander Kluges und Alfred Anderschs.” The Harvard Conference on German Arts & Politics: German Culture & Politics from Weimar to Unification, Cambridge, MA, October 1991.
- “Erfahrung und (Kunst-)Geschichte - Zur Benjamin-Rezeption in Peter Weiss' *Die Ästhetik des Widerstands*.” Annual Twentieth-Century Literature Conference, Louisville, KY, February 1991.
- “The Debate about Hanns Eisler's *Doktor Faustus* - Controversial Views of Germany's Cultural Heritage.” New Hampshire Symposium on GDR Culture and Society, Concord, June 1989.
- “The Politics of Laughter: Contemporary Political Cabaret in West Germany.” The Wisconsin Workshop, Madison, September 1988 (with Helen Morris-Keitel and Al Lareau).