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Having a ball at the Austenfest  
Regency Ball, see page 10**HEADNOTE: 2016-17**

By Allen Dunn

Welcome to the 2016-17 English Department Newsletter. We have had another eventful year, and I am happy to have the opportunity to share some of the highlights with you. At the start of last fall semester, first-year students read Margaret Dean's *Leaving Orbit*, her book about the Apollo Space Program. After meeting with faculty members to discuss the book and its implications for future space exploration, these students were treated to a talk by space shuttle astronaut Scott Kelly who then appeared with Margaret in a question-and-answer session. Margaret is currently co-authoring Kelly's autobiography which is due out from Knopf this coming November. Later in the fall, we held a reception at The Lighthouse to celebrate the arrival of poet Joy Harjo, our new Chair of Excellence. Besides being an accomplished poet, Joy is a talented musician who sings and plays both the saxophone and the flute. At the reception, she combined forces with a band of Nashville musicians to produce a wonderful concert that included poetry, jazz music, and song. As the evening concluded, I heard more than one person exclaim, "Best English Department Party Ever!" Later in the year, we learned that Joy had won the Ruth Lilly Poetry Prize which comes with a \$100,000 award and is bestowed on a living American poet for outstanding lifetime accomplishments. This is Joy's second major award in as many years. Last year she received the Wallace Stevens Award which also recognized her lifetime of achievement. To complete our Creative Writing trifecta, in the spring, Michael Knight published a collection of short stories entitled *Eveningland* which received a glowing full-page review in the *New York Times Book Review*. According to the reviewer, the first story in the col-

lection is "deft and wonderful!"

Also in the spring, we celebrated the life and work of the ever-popular Jane Austen in Austenfest, organized by Misty Anderson and Hilary Havens. It was a three-day extravaganza that included films, lectures, dramatic readings, high tea, period costumes, and a Regency ball with ballroom dancing. These events drew in numerous participants from the Knoxville community including the local high school and college students who took part in the Austenfest essay contest. Austenfest was followed by the Clarence Brown Theatre's production of *The Busy Body* by eighteenth-century American playwright Susanna Centlivre. Directed by John Sipes and produced and adapted by John Sipes and Misty Anderson, this comedy was a smashing success: most of the performances sold out, and new performances were added. It is clear that both Austen and Centlivre retain the power to speak to contemporary audiences. During this time we also interviewed candidates for a position in Latino/a Literature which we will be sharing with the Modern Foreign Languages and Literatures Department. The search culminated with the hire of Liliana González who recently completed her Ph.D. at the University of Arizona. We are excited to welcome Liliana, who joined us this fall.

There were also dramatic developments in the Department's Writing division. Thanks in part to a generous gift from Judi and James Herbert, the Writing Center will be able to significantly expand the tutoring that it gives



Allen Dunn

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## FACULTY NEWS

**Misty Anderson** was one of the plenary speakers at the UCLA/Clark Center's conference on "Music and Theatre in the 18th Century." Also, her article "Zombie Sovereignty" was published in the fall issue of *Restoration*. She is also happy to announce that the first volume of *The Routledge Anthology of Restoration and Eighteenth-Century Drama*, edited with Danny O'Quinn and Kristina Straub, is now in print. The documentary she is producing about the recent CBT production of her adaptation (with John Sipes) of Centlivre's *The Busy Body* will be featured with the play in the anthology at <http://theatre.utk.edu/the-busy-body/>.

**Kirsten Benson's** article "'What's your name, kid?': The Acousmatic Voiceovers of Private Edward P. Train in *The Thin Red Line*," co-written with Clint Stivers (English Ph.D., 2012), appeared in *POST SCRIPT*, 34.2-3, 36-52. She also presented a paper entitled "New College Composition Teachers and the Challenge of Developing Professional Identity" at the Council of Writing Program Administrators conference in Raleigh, NC, in July 2016.

**Wendy Braun's** entries for "Curandera," "White Slavery Hysteria," "Association of Southern Women for the Prevention of Lynching," "Hispanic Women's Council," "Alice B. Toklas," "Gay, Lesbian and Straight Education Network," and "Alisa Valdes-Rodriguez" were published in *Women in American History: A Social, Political, and Cultural Encyclopedia and Document Collection*, edited by Peg A. Lamphier and Rosanne Welch for ABC-CLIO.

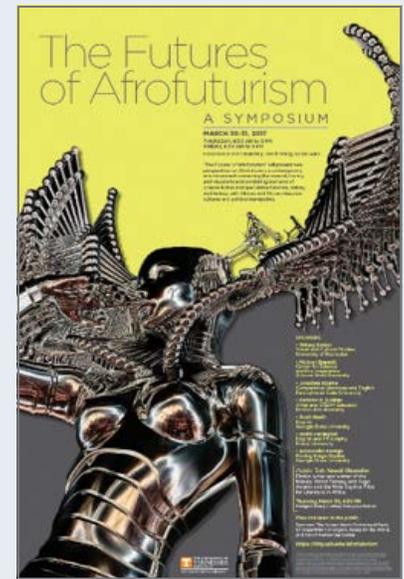
**Katy Chiles** published her essay entitled "Tribal Sovereignty, Native American Literature, and the Complex Legacy of Hendrick Aupaumut" in *Stories of Nation: Fiction, Politics, and the American Experience*, edited by Martin Griffin and Christopher Hebert. In addition to giving an invited talk to the City of Knoxville Equity Committee, she presented conference papers at the Society of Early

Americanists and the New Directions in Critical Race and Ethnic Studies Scholarship conferences. She also completed her year in residence at the UT Humanities Center as a Faculty Fellow.

This Spring, **Dawn Coleman** published two essays on Melville: "Melville and the Unitarian Conscience," in *Visionary of the Word: Melville and Religion*, edited by Jonathan A. Cook and Brian Yothers (Northwestern UP 2017), and "Whales in Cincinnati," in *Leviathan: A Journal of Melville Studies* 19.1 (March 2017), on two Moby-Dick-related art exhibitions in Cincinnati last year, one of which was the first all-woman Moby-Dick art show. She also continued to serve as the book review editor of *Leviathan* and presented a paper at MLA in Philadelphia, drawn from her second book project, on the dynamics of women's religious skepticism in Henry Adams's 1884 novel *Esther*.

In the summer of 2016, **Michelle Commander** gave a keynote address on Afro-speculation for Freie Universität's Graduate School for North American Studies' International Graduate Conference (Berlin, Germany), "Flows and Undercurrents—Dimensions of (Im)mobility in North America." She also gave a paper presentation at the International James Baldwin Conference (American University of Paris) entitled "On the Limitations of Expatriation: Breath and Social Life in Baldwin's Proto-Speculative Thought and Reginald McKnight's *I Get on the Bus*." In addition, Michelle saw published her "The Space for Race: Black American Exile and the Rise of Afro-Speculation" in the September 2016 issue of *ASAP/Journal*.

**Bethany Dumas** presented "Language Sensitivity and Clients" at "Ethics and Professionalism: Exploring Bias," a Symposium hosted by the Tennessee Journal of Race, Gender, and Social Justice and co-sponsored by the College of Law and the Tennessee Law Review, February 26, 2016, Knoxville.



In January 2017, **Amy Elias** was appointed the new Director of the University of Tennessee Humanities Center [<http://artsci.utk.edu/dialogue/elias-appointed-as-new-director-of-ut-humanities-center/>]. The UTHC represents nine departments in the College of Arts and Sciences and hosts faculty and graduate-student residential fellowships, research seminars, a distinguished lecture series, graduate internships, and other forms of humanities research support. Amy follows Tom Heffernan as director as the UTHC enters its second stage of development. In addition, she co-edited, with Joel Burges, *Time: A Vocabulary of the Present*, a collection of twenty keyword essays about time in contemporary culture; the collection was published by NYU Press in summer 2016. She gave an invited talk at Ohio State University in Fall 2016 concerning her own essay, "Past/Future," in that volume; and with Jonathan Eburne she hosted two panels at a fall 2016 conference at Penn State University. She is the co-author of an interview with the internationally known visual artist Fred

Wilson that appears in issue 2.1 (January 2017) of *ASAP/Journal*. In Fall 2016, she served on the Executive Committee of the International Society for the Study of Narrative, serving this year on its “Graduate Student Essay Prize” Committee and the “Best Article Published in *NARRATIVE*” Committee. At UT, among her other work, she continues to serve as Core Faculty [with Jered Sprecher (Art) and Dan Magilow (MFL)] of the Contemporary Arts and Society Research Seminar at the UTHC, and she was a panelist for Life of the Mind on a panel discussion about the 2016 selection, Margaret Dean’s *Leaving Orbit*.

In April 2017, with **Michelle Com-mander**, **Amy** also co-hosted “Afrofuturism Week” at UT that offered films, talks, and educational activities about African and African diasporic speculative fiction. The highlight was the UT symposium “The Futures of Afrofuturism” that featured eight nationally prominent speakers, including the Nigerian-American fiction writer Nnedi Okorafor [<http://english.utk.edu/wp-content/uploads/2017/03/Afrofuturism-Program-03303117.pdf>]. This year Amy also served as a tenure review external evaluator for faculty at both CUNY Queens College and Goldsmiths, University of London and was an external reviewer for the American Academy in Berlin. This spring she continued to serve on the executive committee of the International Society for the Study of Narrative and the Matei Calinescu Book Prize committee for the MLA as well as on the Motherboard of ASAP: The Association for the Study of the Arts of the Present. She remains co-editor-in-chief of *ASAP/Journal*, which in December 2016 won the Best New Journal Design Award from The Council of Editors of Learned

Journals (CELJ) and launched a new online, open-access supplement titled *ASAP/J* <http://asapjournal.com/>. Her own research work has included a co-edited interview with the artist Fred Wilson in *ASAP/Journal*, issue 2.1 and an invited plenary talk at Queen Mary University, London, for the symposium “New Media and Contemporary Literature.”

**Stan Garner’s** joint review of Rhonda Blair and Amy Cooks, eds., *Theatre, Performance, and Cognition: Languages, Bodies and Ecologies* and Clelia Falletti, Gabriele Sofia, and Victor Jacono, eds., *Theatre and Cognitive Neuroscience* appeared in the December 2016 issue of *Theatre Journal*.

**Billie Giles** accepted the Writing Center Specialist position at Columbia Southern University in Orange Beach, AL.

**Jessi Grieser’s** book review article for *The Oxford Handbook of African American Language* (ed. Sonja Lanehart) appears in the December 2016 issue of *Language in Society*. She traveled to Austin, TX in January 2017 to present “Repair as a Clue to Sociolinguistic Markedness” at the Annual Meeting of the Linguistic Society of America and to present on a panel about teaching undergraduates about linguistic discrimination with colleagues Robin Queen and Norma Mendoza-Denton at the Annual Meeting of the American Dialect Society. She was invited to speak in March as part of the UTK Africana Studies Spring Symposium and also gave an invited talk for the University of Kentucky Department of Linguistics. She ended spring term with a panel presentation, “How We Talk When We Talk About the Police,” at the UTK Critical Race Conference. She spent two weeks this summer teaching Structure of Modern English in Nanjing, China, as part of a joint program between UTK and Southeastern University, and then spent the remainder of the summer completing fieldwork for her book project, *Talking Place, Speaking Race*,

funded by a Hodges Summer Research Grant and with the help of research assistants funded by the Office of Undergraduate Research.

**Martin Griffin** attended the four-week NEH Summer Institute on “Ernest J. Gaines and the Southern Experience” at the University of Louisiana in Lafayette during June 2016. He also presented a paper on “The German Intellectual: Transatlantic Idealism and the Irony of Rejection in Howells’ *A Hazard of New Fortunes* and Warren’s *Wilderness*” at the Transatlantic Studies Association in Plymouth, UK, July 4-6, 2016. Martin has also been nominated for election to the executive committee of the MLA section for Late 19<sup>th</sup>- and Early 20<sup>th</sup>-Century American Literature.

**Tom Haddox’s** article “Between History and Aesthetics: Dirt and Desire in Dialogue with Affect Theory and Paul Ricoeur” appeared in the spring 2016 issue of *south: a scholarly journal*. His article “Literature” appeared in *Keywords for Southern Studies*, a volume published in 2016 by the University of Georgia Press and co-edited by Scott Romine and Jennifer Rae Greeson. In October he presented a paper entitled “Peter Taylor’s Aesthetic of Datedness” at the American Literature Association’s symposium on the future of the American short story in Savannah, Georgia. Tom’s review of *A Lillian Smith Reader*, eds. Margaret Rose Gladney and Lisa Hodgins, was published in the *American Literary History Online Review*, Series X (2017). In March he presented a paper entitled “Marilynne Robinson’s Gilead Novels and the Question of a Lyric Plot” at the International Society for the Study of Narrative Conference in Lexington, Kentucky.

**Bill Hardwig** has been named D. Allen Carroll Distinguished Teaching Professor, and he begins his two-year term this

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fall. The Professorship is named for the former English Department Head and a passionate teacher of Shakespeare, and one of the duties of the Professor is to plan departmental events focusing on topics and issues related to teaching. Bill succeeds Mary Papke as Distinguished Teaching Professor.

**Joy Harjo's** "By the Way, for Adrienne Rich" was published in the December 5, 2016, edition of the *New Yorker* magazine. She was Chair of the Jury for Poetry for the National Book Awards. Joy performed at multiple venues: University of Oklahoma, School of Music, Norman, OK with her band (and here at UTK with Tony James and band); National Bookfair, Washington DC; Cornell University, Eastern Kentucky University, Lynchburg College, Providence College, Miami Bookfair, University of Arizona Poetry Center, and Breaking Silence with Witness with her English 484 students. She also performed "Water is Life" (song and video) with New Mexico native musicians. She wrote and performed opening voice and saxophone tracks. Graduate student Jeremy Reed videotaped her for the video. Joy gave the Second Annual Robert F. Berkhofer, Jr. Lecture at University of Michigan, Ann Arbor, Michigan, on March 10<sup>th</sup>, performed at Bryn Mawr College on March 29<sup>th</sup>, and was part of the Casa del Largo Poetry Festival in Mexico City, Mexico on April 1<sup>st</sup>. Late April she performed with the incomparable David Amram at the Woody Guthrie Center in Tulsa. Their performance was entitled "Kerouac, Woody, and Their Embrace of America." They read poetry, spoke, sang and played a variety of instruments. Amram collaborated with Jack Kerouac to accompany the Beat poets with jazz. May 1<sup>st</sup> she visited Francis W. Parker School in Chicago, visited classes, performed for students from third to twelfth grades, and then ended the evening with a public performance. May 7<sup>th</sup> she performed for a poetry festival in Chiasso, Switzer-

land. With her co-editor Priscilla Page, she submitted a manuscript with Harjo's original one-woman show play "Wings of Night Sky, Wings of Morning Light" and interviews and essays to Wesleyan University Press. She is also at work on an arts mentoring project for teenage Muscogee Creek girls in her Oklahoma home community.

In October, **Hilary Havens** published a short article called "Maria Edgeworth's (Deleted) Thoughts on Frances Burney's *Evelina*" at *Aphra Behn Online Public: An Interactive Forum for Women in the Arts, 1640-1830*. In January, Hilary published her essay collection entitled *Didactic Novels and British Women's Writing, 1790-1820* with Routledge. She wrote the introduction and a chapter entitled "Maria Edgeworth's Revisions to Nationalism and Didacticism in *Patronage*." She also gave two presentations at the American Society for Eighteenth-Century Studies conference at the end of March: a paper discussing Frances Burney's connections to the Bluestocking circle and a roundtable presentation examining Maria Edgeworth's social authorship.

**Chris Hebert** and **Martin Griffin's** edited collection *Stories of Nation: Fictions, Politics, and the American Experience* was published by UT Press as part of their Tennessee Studies in Literature. The book contains Hebert's essay "The Death and Life of American Adam: Myth and the Contemporary American Political Novel" and a co-written introduction. (See New Books.)

In 2017, **Nancy Henry** gave talks at the MLA in Philadelphia, the North American Victorian Studies Conference in Florence, Italy, the Women, Money and Markets Conference at King's College, London and the Dickens Universe in Santa Cruz. She served as lead co-organizer with Jonathan Grossman (UCLA) of the Dickens Universe 2017. For the

first time, the focus of the conference was a non-Dickens novel, George Eliot's *Middlemarch*. Three English Department graduate students also attended this year's conference. Nancy continues as the International Co-editor of the UK-based *Journal of Victorian Culture* and Associate Editor of the journal *George Eliot-George Henry Lewes Studies*. In May 2017 she was interviewed by the UK's *Guardian* newspaper about a newly discovered portrait of George Eliot.

**Heather Hirschfeld** was deeply honored to receive the 2016 Chancellor's Award for Excellence in Teaching in spring 2016. Her "The Revenger's Tragedy: The Critical Backstory" was published in October in *The Revenger's Tragedy: A Critical Guide* as part of the Arden Early Modern Drama Series. Another essay on the same play, "'Wildfire at Midnight': *The Revenger's Tragedy* and the Gunpowder Plot," was published online in the *Review of English Studies* and will appear in print in the coming year. She is serving this year as the Vice-President of the Southeastern Renaissance Conference.

**Zoe Hitzel's** poem, "Gender Dysphoria versus the February Skyline," was published in *Blue Lyra Review* in March for their sixth annual issue <http://bluelyrareview.com/issue-6-1-spring-2017/>

**Thorsten Huth**, Assistant Professor in Modern Foreign Languages and Literatures and in English, published two papers during the academic year 2016/17: one co-written journal article "Teaching variant types of *weil* and *obwohl* structures in German" in *Die Unterrichtspraxis/Teaching German* 49 (2), 214-227, and a single-authored book chapter "Playing with turns, playing with action: A social-interactionist perspective" in *Multiple perspectives on language play*, ed. Nancy Bell, pp. 47-72. He presented two papers at international conferences. The talk "Talk-in-interaction as learning target? How language ideologies and resources for teaching methodology inform lan-

guage teacher training” was delivered at the University of Neuchatel, Switzerland, in January 2017 as part of the conference “Interactional competences and practices in a second language.” The presentation “Teaching interaction, learning interaction: Research-based approaches to teaching language and culture with interactional structures” was presented at the “Internationale Begegnungstagung” in Toronto, Canada, in April 2017, which event was organized by the German Academic Exchange Service (DAAD).

**La Vinia Delois Jennings** attended the seventh biennial conference of the Toni Morrison Society in New York City from July 20-24, 2016. The conference, entitled “Toni Morrison & Her Role As Editor,” was also a celebration of Professor Morrison’s eighty-fifth birthday. At the closing of the meeting, the Society placed its twentieth Bench by the Road in Harlem at the Schomburg Center for Research in Black Culture to mark the center’s importance in African-American history. The University of Virginia Press published La Vinia’s third edited volume, *Margaret Garner: The Premiere Performances of Toni Morrison’s Libretto*, in September. On April 29, 2017, La Vinia attended the Toni Morrison Society’s twenty-first bench placement dedicated to the memory of Daniel Alexander Payne Murray (1852-1925) at Neptune Plaza (the Jefferson Building) at the Library of Congress. Murray, the first African-American Assistant Librarian of Congress, profoundly influenced the field of black historical record keeping in our nation at a time when African-centered books, objects, and artifacts were ignored, destroyed, or kept in private homes. During his tenure at the Library of Congress, Murray developed an interest in cataloguing what he referred to as “outstanding persons of African descent.” In 1900, at the Paris Exposition Universelle, Murray organized and exhibited over 500 books on the African diaspora. The Bench by the Road Project is a memorial history

and community outreach initiative of the Toni Morrison Society. The society launched the project on February 18, 2006, on the occasion of Toni Morrison’s 75<sup>th</sup> Birthday.

Fall 2016 was a time for **Marilyn Kallet** to do strenuous outreach, as well as for offering poetry readings and workshops. She made a return visit to Kingston Academy, a court-appointed youth and psychiatric residential treatment facility. There she gave readings for two groups, the youngest children and the adolescents (September 23). That turned out to be useful preparation for intensive work in Tulsa, Oklahoma, October 6-7, organized by UT graduate alum Dr. Taryn Norman. During a visit co-sponsored by the University of Tulsa’s English Department and Titan (U of Tulsa Institute for Trauma, Adversity and Injustice) and Domestic Violence Intervention Services, she gave a poetry reading at the University and a workshop for the creative writing students; offered a workshop for women living at the domestic violence shelter; and gave a reading for children at the shelter library (October 6). On October 7, Marilyn led a poetry workshop for the women at Tulsa Women’s Prison and a workshop for the staff members at DIVIS, on using creative writing for trauma victims and self-care. She also offered a reading and discussion on poetry and hope for Sertoma of Knoxville and a poetry reading for Temple Beth El Sisterhood in July 2016. October 25th, she gave a workshop on writing poetry from dreams for the Arts & Culture Alliance of Knoxville. On a lighter note, she gave a poetry reading at Malaprop’s bookstore in Asheville, November 19<sup>th</sup>, for *Plume* literary magazine. Poems have been published recently in *Blue Lyra Review*; *The Best of Cutthroat: A Journal of the Arts*, 2016; *J Journal: New Writing on Justice*, Vol 9:1; *Iodine Poetry Journal*; *Rays Road Review*; *Still: The Journal*; *Connotation Press: An Online Artifact*, 1:8; and *Plume*, May 2016. New poems

are forthcoming in *Plume* and *Blackheart Magazine*, which publishes anti-gun writing. This spring new poems by Marilyn have appeared in *War, Literature and the Arts*, curated by UT graduate alum Jesse Goolsby, in a special issue on “Peace.” Poems have also appeared in *Plume*, *Asheville Poetry Review*, *2 Bridges Review*, *New Millennium Writings*. Her poem “Warrior Song After Brexit” appears in the anthology *Truth to Power: Writers Respond to the Rhetoric of Hate and Fear*, published by *Cutthroat: The Journal*. Three poems—“Hard Love,” “Praise,” and “How Our Bodies Learned About Flint”—appeared last May in an anthology of “inspired” verse, *In God’s Hand*, edited by Patricia Hope. In addition, this spring Marilyn had the honor and joy of giving two poetry performances at the Big Ears Festival in Knoxville on March 23 and 25. On April 5, she read and offered craft advice at Pellissippi’s Strawberry Plains campus, hosted by Patricia Ireland, one of our own MA grads in creative writing. On April 8, she gave a reading, workshop and publication talk at the Duck River Writers’ Conference, at Columbia College in Tennessee. Marilyn offered the memorial poem again this year for all University of Tennessee faculty, students, and staff, May 5, at UT Gardens. For the 9<sup>th</sup> year, she led the poetry workshop “O Taste and See: Writing the Senses in Deep France,” June 5-12, in Auvillar, France. The workshop is sponsored by VCCA-France. This year five UT students or alums were among the participants in her atelier.

**Lisa King’s** article “Revisiting Winnetou: The Karl May Museum, Cultural Appropriation, and Indigenous Self-Representation” appeared in the Summer 2016 issue of *Studies in American Indian Literature*; the Hodges Research Grant Committee funded a research trip to Germany in 2013 to support the completion of this work. Additionally,

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she and research assistant Peter Cates presented on their preliminary research on Knoxville area Native mound sites at the 2016 Cultural Rhetorics Conference in late September: Cate's paper was entitled "Public Memory: The Effects of Historical Framing on Knoxville's American Indian Burial Mounds," followed by King's paper, "Eroding and Restoring Indigenous Memory: Reading Knoxville's Mounds and the Competing Narratives of Place." Lisa's essay "Stories Like Salmon: Indigenous Peoples and *Ricochet River*" appeared in the 25<sup>th</sup> anniversary edition of the novel *Ricochet River* by Robin Cody (April 2017). Additionally, she co-led the teaching workshop "Writing, Making, Cultivating, Doing: An Indigenous Pedagogy Giveaway," presented "Avoiding Rhetorical Monocropping: Cultivating a Diversity of Rhetorical Makings in the Classroom," and served as co-chair for the American Indian Caucus at the Conference on College Composition and Communication in March 2017 in Portland, Oregon.

**Ben Lee's** review of George Cotkin's *Feast of Excess: A Cultural History of the New Sensibility* is available in the April 2017 issue of *Modernism/modernity*. In January and February, he presented new work on Amiri Baraka and the 1967 Newark riots at MLA in Philadelphia and at the Louisville Conference on Literature and Culture since 1900. This spring he founded the Beaumont Poetry Project, working with language arts teachers and with R.B. Morris, Knoxville's first Poet Laureate, to prepare fourth graders to perform their poems at Beaumont Rocks, an annual concert and fundraiser.

**Michael A. Lofaro** is the editor of *Let Us Now Praise Famous Men at 75: Anniversary Essays*, for the UT Press, to which he contributed "Famous Men By the Numbers: An Analysis of Agee's Changes from *Cotton Tenants* to *Let Us Now Praise Famous Men*" (see New Books). He is also the General Editor for the next

two UT Press volumes in *The Works of James Agee*: one on Agee's screenplays, edited by Jeffrey Couchman, and one on Agee's movie criticism, edited by Chuck Maland. He also served as moderator for "Wilma Dykeman Stokely and Appalachian Culture: A Panel Discussion" held in Knoxville, TN, on April 8, 2016; gave the paper "Stereotype and Synthesis as National Compromise: The Life of Ma-Ka-Tai-Me-She-Kia-Kiak or Black Hawk (1833)" at the 23<sup>rd</sup> Triennial Conference International Association of University Professors of English (London, July 25-29, 2016); chaired and organized "James Agee and the South," for the St. George Tucker Society Annual Meeting (Asheville, NC, July 30, 2016), delivering a paper there entitled "By Book and By Film: James Agee Reviews the South (1927-1948)."

In preparation for the publication of his complete edition of James Agee's movie reviews and criticism (see New Books), **Chuck Maland** prepared an article for the fall issue of *Cineaste* magazine, "The Unpublished James Agee," which included excerpts of Agee's previously unpublished movie writings. Chuck also published two reviews of new Criterion Blu-Ray editions in *Cineaste*, one on Kurosawa's *Ikiru* (in the summer issue), and one on Kubrick's *Dr. Strangelove* (in the winter issue). In addition, Chuck introduced *Farrabique* at the Big Ears Festival as part of this year's movie offerings: the film, recently restored for a 50<sup>th</sup> anniversary screening at the Cannes Film Festival, was one that Agee loved when he reviewed it in 1948. Finally, Chuck chaired a panel called "Nazis, Fascists, Reds, and Hollywood: Ideological Complexities and the American Film Industry, 1933-1947" at the Society for Cinema and Media Studies conference in Chicago.

Senior Lecturer **Samantha Murphy** presented a talk entitled "From Virgin Queen to Fecund Father: The Incestuous Economies of Elizabeth I and James I" at

the South Central Renaissance Conference in Austin, TX.

For the tenth year in a row, **Mary Papke** organized and moderated a four-day Historical Fiction Workshop at the annual Society for Values in Higher Education conference at Oberlin; she also led the discussion of Don DeLillo's *White Noise*.

In October, **Kat Powell** presented a paper entitled "Full STEAM Ahead: Railway Safety Reform and Interdisciplinarity in Charlotte Riddell's *City and Suburb*" at *Victorian S.T.E.A.M.*, the Victorians Institute Conference at N.C. State, Raleigh. A longer version of this paper, "Railway Crossings: Intersectional Railway Safety Advocacy in Charlotte Riddell's *City and Suburb*," was accepted for publication in *Partial Answers: Journal of Literature and the History of Ideas* (Johns Hopkins Press, Spring 2017). Kat had yet another article, "Loco-Motives: Railway Financial Mania and the Trope of Insanity in *Lady Audley's Secret*," accepted for publication in *Wilkie Collins Journal* (January 2017).

**Tanita Saenkhum's** *Decisions, Agency, and Advising* (see New Books) considers the role of students' own agency in the placement of multilingual writers—including international students and US residents or citizens who are nonnative users of English—in US college composition programs. Grounded in qualitative research and concerned equally with theory and practice, the book explores how multilingual students exercise agency in their placement decisions and how student agency can inform the overall programmatic placement of multilingual students into first-year composition courses. In addition, at the 15<sup>th</sup> Symposium on Second Language Writing, which took place on October 19-22, 2016, at Arizona State University in Tempe, Arizona, Tanita delivered two presentations. First, she was one speaker for an invited colloquium entitled "Expertise Optional?: What We Wish

We Knew Before Becoming L2 WPAs.” Second, she presented her individual research paper on “Preparing L2 Writing Teachers to Use Assessment Rubrics in Composition Classrooms: Teacher Perspectives.” Tanita was a speaker for a workshop titled “Cultivating Inclusive, Multilingual Pedagogies and Practices in Composition Work” at the annual Conference on College Composition and Communication, which took place in March 2017 in Portland, Oregon. She was also elected as the Chair-Elect for the Second Language Writing Interest Section (SLW-IS) at TESOL (Teachers of English to Speakers of Other Languages) International Association for the year of 2017-2018.

In the fall of 2016, **Lisi Schoenbach** co-organized a roundtable on “Sociologies of Modernism” at the Modernist Studies Association. This spring, she was invited to participate in a conference on “The Culture of Experience: Pragmatism and Early-Twentieth-Century U.S. Literature” at Rutgers University. She contributed a chapter on Proust and William James to the newly published *Understanding James, Understanding Modernism* (Bloomsbury, 2017), and her review of Lee Konstantinou’s *Cool Characters: Irony and American Fiction* appeared in the most recent issue of the American Literary History Online Review ([https://academic.oup.com/alh/pages/alh\\_review\\_series\\_10](https://academic.oup.com/alh/pages/alh_review_series_10))

**Urmila Seshagiri** presented her paper “The Limits of Meaning” at a 2016 conference on J. M. Coetzee in Prato, Italy. She then gave two talks at the Modernist Studies Association Conference in Pasadena, one on the contemporary presence of modernism and one on the practices of archival research. She has been named “Out of the Archives” editor for a new journal published by Routledge, *Feminist Modernist Studies*. At the University of Tennessee, she inaugurated a new program called Chancellor’s Honors Reads. In spring 2017,

Urmila received three national awards to support research for the first scholarly textual edition of Virginia Woolf’s memoir “A Sketch of the Past”: an NEH Summer Stipend, an American Philosophical Society Franklin Grant, and a Smith College Mortimer Fellowship. The edition will be published by Cornell University Press and will include previously unpublished material by Woolf. In March, Urmila was Distinguished Speaker at Ithaca College’s Modernism and its Global Inheritors Seminar, for which she gave a talk from her book-in-progress *Still Shocking: Modernism and Fiction in the 21<sup>st</sup> Century*. This summer, she co-led a seminar and presented a paper on modernism’s contemporary legacies at the conference of the American Comparative Literature Association in Utrecht.

**Art Smith** published two poems “Family” and “Replacing the Deck” in *Southern Poetry Review*, December 2016, 54:2, and an essay entitled “Edna St. Vincent Millay: ‘What lips my lips have kissed, and where, and why’” was reprinted on *Poetry Daily*, 26 April 2017.

**Erin Elizabeth Smith** had poems appear fall semester of 2016 in *Permafrost Magazine* and the *NonBinary Review*. She also presented on three panels at the Independent Literature Festival in Frostburg, MD, and read at the Meacham Writers Workshop at the University of Tennessee-Chattanooga and the Impossible Language Reading Series in Memphis, TN. Her manuscript entitled *Down: The Alice Poems* was runner-up for Cider Press Review’s Book Award and a finalist at Diode Editions and Gunpowder Press. In that same semester, her ENGL 255 students crossed the \$100,000 fundraising mark for Knoxville nonprofits for the Indigogo project Smith designed and began teaching in spring of 2014. Erin has poetry forthcoming in *Ecotone*, *interruption*, *Ovenbird Poetry*, *Sakura Review*, and the special Resist Issue of *REAL*:

*Regarding Arts and Letters*. In spring, she presented on prose poetry and domestic fabulism at the New Orleans Poetry Festival and read for the Pittsburgh Poetry Review launch at AWP. She was also awarded the Chancellor’s Excellence Award in Teaching.

**Mark Tabone’s** essay entitled “Rethinking ‘Paradise’: Toni Morrison and Utopia at the Millennium” appeared in the summer issue of *African American Review*. On October 27, he presented a paper entitled “Utopia Will Not Be Televised: Apocalypse, Revolution, and Representation in Black Power SF” at the Society for Utopian Studies’ Annual Meeting in St. Petersburg, FL. Mark’s “Narrative Wreckage: Terror, Illness, and Healing in the Post-9/11 Poethics of Claudia Rankine” appeared in *Terror in Global Narrative: Representations of 9/11 in the Age of Late-Late Capitalism*, edited by George Fragopoulos and Liliana Naydan, and published in December by Palgrave MacMillan.

**Daniel Wallace** published the essay “Is It Possible to Read Literary Magazines?” in the fall 2016 issue of *Compose Journal*. He edited, designed, and published Bill Buege’s debut collection of poetry, *Stumble Into A Lighted Room*, for Burlesque Press, the independent press for which he is editor in chief. He wrote the study guide for Amy Elias’ and Joel Burges’s *Time: A Vocabulary of the Present*, released by NYU Press. He also concluded his work as editorial assistant for *ASAP! Journal* and began a post-doctoral lectureship at the University of Tennessee.

**Anthony Welch’s** essay entitled “*Paradise Lost* and English Mock Heroic” was published in the volume *Milton in the Long Restoration*, eds. Blair Hoxby and Ann Baynes Coiro (Oxford UP, 2016). His review of *Romance and History: Imagining Time from the Medieval to the Early Modern Period*, ed. Jon Whitman (Cambridge UP, 2015) appeared in the summer 2016 issue of *Renaissance Quarterly*. ■

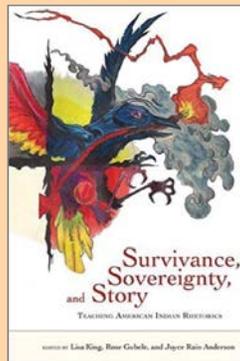
## 2016-17 FACULTY BOOKS

English Department faculty published a variety of books this past year, including **Michael Knight's** collection of short stories set in and around Mobile, *Eveningland*; **Joy Harjo's** meditation on conflict resolution; two books by RWL faculty, including **Lisa King's** edition on teaching American Indian rhetorics and **Tanita Saenkhum's** study of issues of placement in first-year composition classes for L2 students; **Mary Dzon's** monograph on the image of the Christ Child in the later middle ages; and five books by members of the department's modern and contemporary literature and culture group:

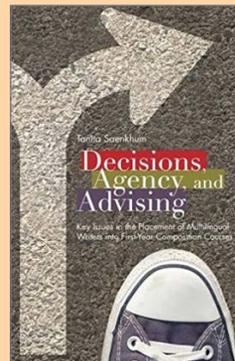
**La Vinia Jennings'** edition on the premiere performances of Toni Morrison's libretto *Margaret Garner*; **Michelle Commander's** book on returns to Africa, real and speculative, *Afro-Atlantic Flight*; **Chris Hebert** and **Martin Griffin's** collection on political fictions (film and literature) in American culture; and two books related to Knoxville native James Agee—**Mike Lofaro's** collection of essays celebrating the 75<sup>th</sup> anniversary of the publication of *Let Us Now Praise Famous Men*, and **Chuck Maland's** edition of James Agee's movie writings, Volume 5 of the Complete Works of James Agee. ■



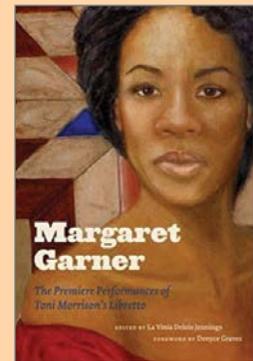
Michael Knight, Atlantic Monthly Press



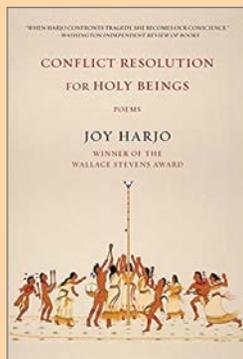
Lisa King, Rose Gubela, and Joyce Rain Anderson, eds. Utah State UP



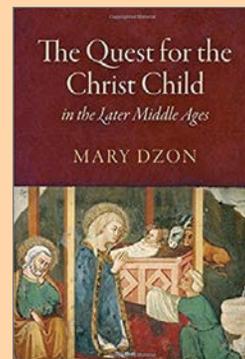
Tanita Saenkhum, Utah State UP



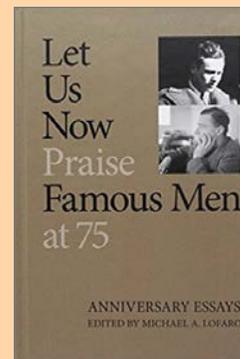
La Vinia Jennings, University of Virginia Press



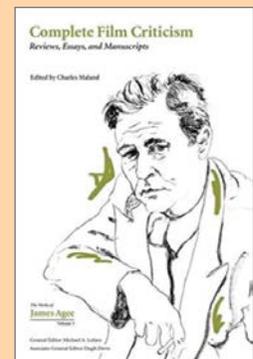
Joy Harjo, Norton



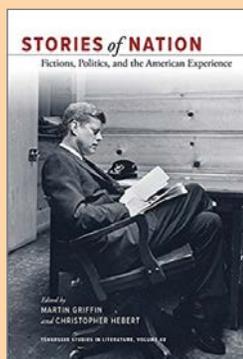
Mary Dzon, University of Pennsylvania Press



Michael Lofaro, ed. University of Tennessee Press

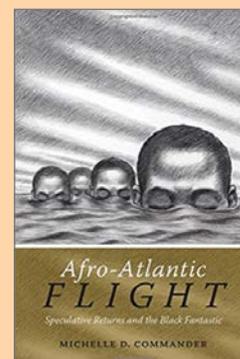


Chuck Maland, University of Tennessee Press



Michelle Commander  
Duke University Press

Martin Griffin and Chris Hebert, eds.  
Tennessee Studies in Literature



## LET'S WELCOME: *Liliana González*

We're happy to welcome **Liliana C. González** to the department this fall. Liliana is Assistant Professor of Latino/a Literature with half-time appointments in both the Department of English and the Department of Modern Foreign Languages and Literatures. She earned her Ph.D. from the University of Arizona in Latin American Literature and Culture, her M.A. in Hispanic Studies from the University of Illinois, Champaign, and B.A. in Chicana/o Latino/a Studies and Spanish from the University of California, Irvine. Liliana is currently working on a book project that examines racial and class discourses in hemispheric narco cultural production through a queer critique. Her broader research interests include Chicano/a, U.S. Latino/a and Latin American cultural studies, feminist theory, gender studies, and queer theory. We're looking forward to the new dimensions she'll be adding to the department with her specialty. ■



### STAFF NEWS

**L**eanne Hinkle (writing as Leanne Tyler) is happy to announce she's had two releases this year. First, the fourth book in the *Good Luck Series*, *The Good Luck Clover*, was released, and her novella *Sabrina's Curse* was published in the *Masquerade* anthology. Both releases happened in March 2017. She is currently working on a second Christmas novella entitled *A Charming Wedding* for that series which will appear in print along with the novella *A Charming Christmas* sometime this fall in the *Charming the Holidays* anthology. In addition, her young adult alter ego Lexi Witcher will have her fourth book in a *Dodie Jenks Novel* series, *Postmortem Sixteen*, release in July. ■

### ... Headnote continued from page 1

to upper-division students in all disciplines. The new Writing Center services for upper-division students across the curriculum and first-year composition students will add about 10,000 student visits per year, on top of the usual average of 15,000 visits per year. In conjunction with this, we will be developing a program in writing across the curriculum that will assist faculty from other departments with their writing instruction. The Writing Division has also been a University leader in developing courses with an Experience Learning component. Through internships and editorial assistantships, these courses allow students to develop and apply their skills in various types of workplace environments. Thanks to financial help from Dr. Michael Dennis, we have been able to provide conference funding for undergraduate students who want to network with prospective employers. We are constantly looking for ways to connect our graduates with career opportunities, and as part of this effort, we are establishing a network of alumni who are able to offer advice and introductions.

Thanks to all of you who have supported our mission by contributing to the Department. Your contributions support a variety of undergraduate and graduate scholarships, student research grants and assistantships, and other programs that enrich our students' educational experience. Anyone who wishes to contribute to the English Enrichment Fund can donate at any time (follow the link at <http://english.utk.edu/support-the-department/>). Those of you who are graduates of our department and those who are not but who follow and support our work remain a crucial part of our success. Our website (<http://english.utk.edu/>) will help us bring you exciting new information on the department and its many activities. We also have a Facebook page (<https://www.facebook.com/UTKDepartmentOfEnglish>) which features weekly news about events, readings, pictures of campus life, and faculty and student news. Check it out when you get a chance, and don't hesitate to let us know if there's any way these sites can serve you better.

Have a happy and productive year, and please stay in touch. ■

## AUSTENFEST

For the past several years, Humanities departments have had a spring celebration honoring the work of a variety of writers, including Joyce, Nabokov, and Melville. As Allen Dunn's Headnote pointed out, this year Misty Anderson and Hilary Havens organized an Austenfest to honor the work of the British novelist. Here are some pictures from the events. ■



Left and above: Festivities at the Austenfest Regency Ball

Right: Three members of the local chapter of the Jane Austen Society of North America pose at the Austen tea held in Hodges Library



## KUDOS TO OUR GRADUATE STUDENTS

Several English Ph.D. students received competitive university-wide scholarships in Spring 2017. Two awards went to incoming Ph.D. students. **Holland Prior**, who specializes in Rhetoric and Composition Studies, received the Isobel Griscom Graduate School Fellowship, and Medievalist **Karen Norwood** received the Herman E. Spivey Humanities Graduate Fellowship. Among returning Ph.D. students, fiction writer **Elizabeth Weld** won the Shipley-Swann Graduate School Fellowship, and Southernist **Jill Fennell** won the Oscar Roy Ashley Graduate School Fellowship.



Nancy Henry and Allison Clymer  
at the Dickens Universe

Ph.D. student and new GSE chair **Allison Clymer** was selected to serve as one of two “Cruise Directors,” or graduate student organizers, for the 2017 Dickens Universe in Santa Cruz, California. In this role, she planned and facilitated daily forums for graduate-faculty networking and socialization during this week-long conference.

Ph.D. student **Katie Condon** published numerous poems this past year in venues such as *Ruminare*, *Public Pool*, *The Adroit Journal*, *Four Way Review*, and *Narrative Backstage*. In November, her poem “Argument for Loving from a Distance” was nominated for a Pushcart Prize.

Ph.D. student **Staci Conner** published the essay “We are Beasts and This is Our Consolation: Fairy Tale Revision and Combination in Joyce Carol Oates’s *Beasts*” in *Children’s and Young Adult Literature and Culture: A Mosaic of Criticism*, edited

by Amie Doughty. She also published a book review of Diane Long Hoeveler’s *The Gothic Ideology: Religious Hysteria and Anti-Catholicism in British Popular Fiction, 1780-1880* in *XVIII: New Perspectives on the Eighteenth Century*.

Ph.D. student **Kerri Considine** published a performance review of Robert Askin’s *Hand to God* in *Theatre Journal*, and her essay “Teaching Treadwell’s *Machinal*” is forthcoming in *How to Teach a Play*, edited by Miriam Chirico and Kelly Younger.

Ph.D. student **Lance Dyzak** published the short story “Even If It’s Only Me” in the online journal *Per Contra*.

MFA student **Norris Eppes**’s essay “Rural Noir: Muddying the Waters of Southern Mystery Fiction” is forthcoming in *The Bitter Southerner*.

Ph.D. student **Richard Hermes** won a W. K. McClure Scholarship from UTK’s Center for International Education to conduct dissertation research in Thailand in Fall 2016. He also edited the tenth anniversary edition of UT’s *GRIST: A Journal of the Literary Arts*, published in Spring 2017. The issue received financial support from the Tennessee Arts Commission and featured a high-profile roster of contributors, including a National Book Award winner and two Pulitzer Prize finalists.

MFA student **Jeb Herrin**’s poem “Soldier to Civilian” appeared in *Political Punch: Contemporary Poems on the Politics of Identity*, edited by Fox Frazier-Foley and Erin Elizabeth Smith.

Ph.D. student **Jacqueline Kerr**’s essay “Designing Doubt: The Tactical Use of Uncertainty in Hydraulic Fracturing Debates,” will appear in *Hot Topics: Common Topics in Environmental Rhetoric*, edited by Derek Ross.

MFA student **Myles McDonough** won the Great American Fiction contest at the *Saturday Evening Post* for his short story

“Crack,” which was then published in the magazine. He also published “Uncovering the Buddhist Lessons in Alan Moore’s Swamp Thing Comics” in *Lion’s Roar: Buddhist Wisdom for Our Time*.

MFA student **Anna Megdell** published “Advice to My Younger Self” in *Midwestern Gothic: A Literary Journal*.

Ph.D. student **Lucas Nossaman** published a review of Jeffrey Bilbao’s *Loving God’s Wildness: The Christian Roots of Ecological Ethics in American Literature* in *Christianity & Literature*, and his essay “The Wisdom of ‘The Farm’: Sabbath Theology and Wendell Berry’s Pastoralism,” is forthcoming in *Renascence: Essays on Values in Literature*.

Ph.D. student **Jeremy Reed** published numerous poems this past year in venues such as *Still: The Journal*, *The Museum of Americana*, *Red Paint Hill*, *Stirring: A Literary Collection*, and *GRIST: A Journal of the Literary Arts*.

MA student **Trent Sanders**’s essay “The Promethean Form: A Poet’s Ontological Metamorphosis in Emerson’s ‘Self-Reliance’ and ‘The Poet’” was accepted for publication in *Philosophy and Literature*.

Ph.D. student **Matthew Smith**’s essay “Revisiting the Creole Controversy: Realism, Romanticism, and Race in the Writing of Charles Gayarre and George Washington Cable” was accepted for publication at the *Journal of Louisiana Creole Studies*.

MFA student **Mollie Swayne**’s poem “Thoughts on the Unabomber” was published in *Euphony*.

Ph.D. student **Caroline Wilkinson** published the poem “Lyme, and her Disease” in the *Sonora Review* and a review of Peter Capuano’s *Changing Hands: Industry, Evolution, and the Reconfiguration of the Victorian Body in Victoriographies*.

MFA student **Nicole Yackley** published three poems—“Phoenix,” “Caught in the Eye,” and “Worse Left Unsaid”—in *Z Poetry: An International Journal of Indie Poetry*. ■

## IN MEMORIAM: Remembering Allen Carroll

By Bob Leggett

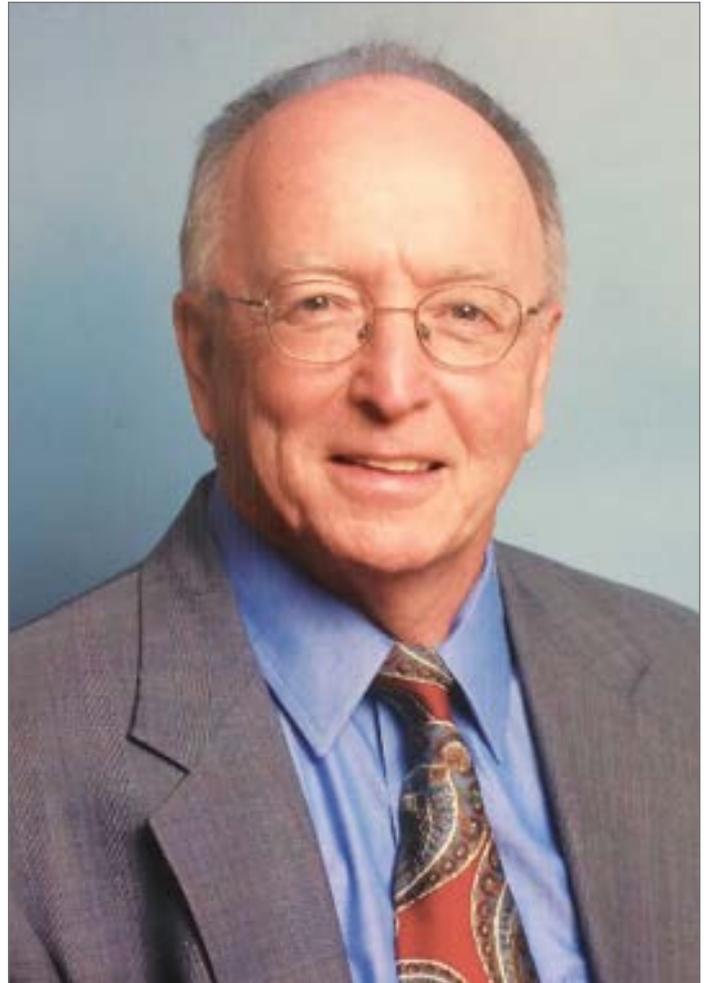
One of my earliest memories of Allen has him offering to give me his car. This must have been soon after we all settled in Knoxville, Corinne and I in '65, Allen and Lisa in '69. If any of my other newfound colleagues had offered me a car, I would have recognized the joke, but I had gotten to know Allen well enough to see that he was entirely serious. This kind of extraordinary generosity was something I always associated with him, and somewhere along the way I came to see that it was just one manifestation of a larger quality he possessed that's quite rare, especially among academics. I never had a name for it, but I think of it as whatever Wordsworth claimed to have lost and spent the rest of his life writing poems about.

With Allen it took a number of different forms. One of them was a candor as extreme as his generosity. At times it got him into trouble. He would tell aspiring job candidates why they didn't get the offer, sometimes in terms they didn't really want to hear. I remember once when he was department head he put me up for some honor, and he showed me the letter he had written on my behalf. At the time I thought I was at the top of my game, and I read where he had written that "it would be fitting for Professor Leggett to receive this honor in the twilight of his career."

Related to his fearless candor was his assurance of certain of his assumptions. He never questioned his assumption that his own field of interest represented the high point of English and American literature and that everything that followed was a sad falling off. Since his field was the English Renaissance, whose chief poet and dramatist was William Shakespeare, it was perhaps a safe assumption, but he rubbed it in by repeating on several occasions a story from graduate school. One of his professors had apparently been chided for his lack of interest in the literature of his own country. The professor agreed that he was largely ignorant of American literature and promised to take an afternoon off sometime and read it.

For an eminent Renaissance scholar Allen's non-academic interests may seem surprising. They included Wake Forest athletics, the San Antonio Spurs, but only because their center was from Wake Forest, the Chicago Cubs, tennis, for which he spent a lifetime trying to perfect a serve, and poker, at which he excelled. I suspect that he was one of the few poker players who cashed in his final chips a lifetime winner.

I didn't share Allen's interest—I was bad at poker and even worse at tennis—and he didn't share my interests in movies and popular fiction, especially mystery novels. Fiction, he said, was by definition made up, but he did enjoy historical novels, which were not entirely made up. Knowing his attitude toward popular fiction, it was with some trepidation that I gave him a copy of my first attempt at a novel, but he was, as you would expect, very gracious in his response. "Just fine," he said, with that



Allen Carroll

characteristic gesture he had of joining thumb, index finger, and middle finger, as if adding a pinch of salt. "Just fine," with the accompanying gesture, was his ultimate accolade, which many people in the department have, I'm sure, received. His critique of the novel was one sentence. He said, "I like the way he talks."

I don't recall us ever discussing it again, but we did discuss many times before and after the novel the experience that inspired it. As my department head and friend, Allen got me through that horrific experience, and I'm not sure I ever properly credited him. I was one of many who benefitted in various ways from his long tenure as head of the English Department. I think some people were surprised that he turned out to be such an outstanding head, maybe because he didn't fit the stereotype of the administrator, or maybe because his motto was "All change is bad."

Nobody was surprised that he was a fine scholar. He was trained at Chapel Hill, which was at the time regarded as one of the best graduate programs in the South. Nobody was surprised that he won every teaching award given by the university and by the South Atlantic Modern Language Association. He was a natural, he worked hard at it, and he loved the classroom.

*Thanks to all our friends, alumni, and colleagues whose generous contributions help provide a margin of excellence for the Department.*

Anderson, Misty and John Tirro  
Austin, Jr, Marvin and Virginia Austin  
Baird, Richard  
Bowers, Bege  
Brewster, Glen E.  
Bruell, Susan  
Buettner, Anne Marie Brisby  
Campbell, Janet Blakemore and Robert D. Campbell  
Carnival, Nicole  
Coltman, Evelyn  
Derling, Elizabeth K.  
Diamond, James  
Elias, Amy  
Elkins, Linda C.  
Ellen, III, John H.  
Elliott, Jeffrey  
Goodman, Nathan  
Gordon, Douglas K.  
Hite, Samantha  
Hodges, James R.  
Isenhour, Judith  
Jennings, La Vinia  
Joerschke, John and Bonnie Joerschke  
Johnson, Jr., Edwin  
Jones, Paul C.  
Kennan, Hugh T.  
Lange, Julie Blair  
Larsen, William  
Lee, Benjamin  
Luck, Jessica Lewis  
Manson, Linda Anne  
Maynor, Natalie  
Milstead, Claudia C.  
Nixon, Catherine  
Richman, Cara Lorin  
Lautner, Kori Furcolow  
Roberts, Katrina  
Sherrod, Melissa  
Slagle, Judith B.  
Stanley, Brooke H. and Isabel Bonnyman Stanley  
Starnes, Sharon L.  
Taylor, Keith B.  
True, Warren  
Vande Brake, Tim  
Walters, Matthew Brett  
Ward, Carol  
West, Cynthia S.  
White, Andrew  
Witt, Virginia and Douglas C. Witt  
Wood, Susan H.

But whatever the stereotype for administrators, Allen did it his own way, and although I've been blessed with excellent department heads, nobody did it better. But on this issue I defer to our colleague Allen Wier, who's had more department heads than anybody else I know, and so has a larger pool for comparison. When I asked him how many, he calculated somewhere between fourteen and eighteen. He said that of this number two stand out—his very first department head, who unfortunately misled him into thinking that all department heads would be fair-minded, thoughtful, smart, people of integrity, and the head who hired him for his last tenured position. It was, of course, Allen, who exhibited these qualities and added some of his own.

One of Allen's memorable qualities as department head was his continuing battle against boredom—in the classroom, in faculty meetings, in scholarly endeavors. His unwavering belief was that no academic performance should exceed eleven minutes, and it is at this point that I picture him with raised eyebrows pointing to his watch.

Perhaps he would permit me one final personal word. In looking for consolation on the death of

a life-long friend, I came upon a letter written by Albert Einstein on the death of his life-long friend Michele Besso. Einstein wrote this to Besso's sister: "Now he has departed from this strange world a little ahead of me. That signifies nothing. . . . The distinction between past, present, and future is only a stubbornly persistent illusion." Einstein's words offer a kind of abstract consolation in suggesting that his loss is not, in the language of science, a singular event but part of the natural order of things in which he himself has a part. This was ironically borne out when Einstein died less than a month after composing this letter.

It would seem foolhardy to argue with the words of one of the great geniuses of the Twentieth Century, but I would quibble with Einstein's notion of the significance of a friend's death. One of the kindest, most generous of men has departed from this strange world, and for those of us who remember him with such affection, it signifies a great deal. It is true that his death was not a singular event, but Allen Carroll was a singular man, a most singular man. To borrow Hamlet's words on the death of his father, we "shall not look upon his like again." ■

## ADVANCED DEGREES GRANTED

**Congratulations to all our students who were granted advanced degrees in 2015-16.**

### Fall 2015

Ph.D.: **Melissa Rack**, "O Careful Verse': Neoteric Poetics in the Shorter Poems of Edmund Spenser" (Stillman)

M.A.: **Molly Rigell**, "I guess someone forgot to ask us if we wanted to be America's diversity mascots': The Identity Journey of Transracial, Transnational, Korean" (King)

### Spring 2016

Ph.D.: **Heather Hess**, "Innocence Revisited: Nineteenth-Century Intertextuality in the Works of C.S. Lewis" (Billone); Bushra Malaibari, "Entee Min Faine/? [Where Are You From?]: The Rhetoric of Nationality of Muslim Women in the American Southeast"

(King); Stephanie Metz, "Gothic Naturalism and American Women Writers" (Papke); Brent Robida, "Shelley's Delusive Flames: Self and Poetry in The Major Works" (Dunn); Donald Shultz, "Time and Trope: The Underlying Temporal Assumption Common to Critical Theory" (Haddock); Michael Shum, "Queen of Spades" (Knight)

M.F.A.: **Lyric Dunagan**, "Solace and Decay" (Kallet); Lance Dyzak, "Rivers Bend" (Dean); Paige Lockhart, "Sinkhole" (Dean); Jennifer Strife, "No Sign of Flowers" (Smith)

M.A.: **Stephanie Derochers; Rachel Dunsmore**, "Embodied Social Death: Speaking and Nonspeaking Corpse in Hannah Craft's The Bond Woman Narrative and Solomon Northup's 12 Years a Slave" (Chiles); Victoria Ruiz, Stacy Sivinski ■

## ALUMNI NEWS

Congratulations to **Alan Gratz**, UT graduate in creative writing, whose novel *Refugee* traces the journey of a 12-year-old Syrian boy after his home in Aleppo is destroyed and he must make his way to Europe. The book has made the *New York Times* best seller list in his category of Middle Grade Hardcover fiction, and Alan told the *Times* that in the book he “wanted to make the individual refugees visible and turn statistics into names and faces that kids could relate to” (see <https://www.nytimes.com/2017/10/06/books/refugee-crisis-childrens-books.html>).



Alan Gratz signs his novel after a reading in Knoxville.

**David Taylor** (Ph.D., 1994), who teaches in the Sustainability Studies Program at Stony Brook University, has published his sixth and seventh books: a co-edited (with Steve Wolverton) collection about an interdisciplinary project on Mesa Verde archaeological sites, entitled *Sushi in Cortez: Essays from the Edge of Academia* (University of Utah Press, 2015), and a volume of poetry, *Palm Up, Palm Down* (Wings Press, 2017). David will revisit campus in October for a reading.

**Sarah Patterson** (BA, 2011) is now a tenure-track assistant professor in the English Department at the University of Massachusetts, Amherst, where she specializes in 19<sup>th</sup>-century African American literature, American women's literature, and feminist thought. ■



## ENGLISH DEPARTMENT GRADUATE RANKINGS JUMP FORWARD

When *U.S. News and World Report* published their rankings of U.S. graduate programs earlier this year, the UT graduate program in English jumped more than a dozen spots to a tie for 57<sup>th</sup>. The rankings include both private and public institutions, and in this year's list, only three public institutions in the Southeast ranked above Tennessee: the University of Virginia, University of North Carolina, Chapel Hill, and the University of Georgia. Congratulations should go not only to department heads Stan Garner and Allen Dunn, and directors of graduate study Tom Haddox and Dawn Coleman, but also to faculty teacher/scholars and the achievements of our graduate students, some of which are listed on page 11. ■



## WHERE ARE THEY NOW?

- **Matthew Brock** is an assistant professor at Gulf Coast State College.
- **Norris Eppes** is teaching English at Florida Preparatory Academy in Melbourne, FL.
- **Andrew Lallier** is a lecturer at UNC-Chapel Hill.
- **Jeremy Locke** is teaching at Dominion Christian Schools in Georgia.
- **Teresa Lopez** has been appointed an Assistant Professor at Pellissippi State in Knoxville.
- Eight new Ph.D.'s have been appointed post-doctoral teaching fellows at UTK: **Scott Bevill, Kerri Considine, Stephanie Metz, Kat Powell, Brent Robida, James Stewart, Matt Smith, and Daniel Wallace.** ■

## AMY ELIAS NAMED DIRECTOR OF UT HUMANITIES CENTER

We're pleased to let our readers know that earlier this year our colleague Amy Elias was named Director of the UT Humanities Center, succeeding the center's first director, Tom Heffernan. Since its inception, the Center has been dedicated to facilitating and improving research opportunities in humanities disciplines, offering year-long fellowships to both faculty and graduate students to enable sustained work on scholarly books and dissertations. The Center also sponsors a visiting scholar program and an active set of research seminars that you can learn more about on their website.

Last month the Center represented the humanities by arranging an exhibit at the Join the Journey campaign at the Knoxville Convention Center. Hundreds of people attended the evening kickoff, and presentations included those by Governor Bill Haslam and Peyton Manning. The Humanities exhibit included copies of books written by UT Humanities scholars, media presentations on faculty research project, and—as you can see by the picture below—Amy was joined by William Shakespeare and Jane Austen, played by UT Theater students Chauncey Whitlock and Luke Atchley. Congratulations to Amy and best wishes to her and the Center. ■



From left to right: Luke Atchley, Amy Elias, and Chauncey Whitlock.

## HUNTING DOWN AGEE'S TIME MOVIE REVIEWS

By Chuck Maland



Bill Hooper

My colleague Mike Lofaro and UT grad Hugh Davis continue to serve as general editors of The Complete Works of James Agee, a UT Press project that will eventually include all the published work of Knoxville native James Agee. Today he may be most well known as author of *Let Us Now Praise Famous Men* and *A Death in*

*the Family*, but he first achieved national fame in the 1940s as a movie reviewer. For the past few years I've been preparing an edition of Agee's movie criticism for the Complete Works, aiming to include all of Agee's movie reviews at *Time* and the *Nation*, where he reviewed between 1942 and 1948; all the other movie articles published during his lifetime; and some previously unpublished essays and letters that shed light on Agee's movie tastes and aesthetic. The task was complicated by the fact that *Time* didn't give author's bylines during the time that Agee wrote for the magazine, and that fact allowed me to go on a kind of detective hunt, one of my favorite activities in humanities research.

My partner in determining Agee's authorship of *Time* movie reviews was Bill Hooper, *Time's* chief archivist. When I wrote to Bill asking for assistance, I enclosed a bibliography of Agee's

writings, which included many *Time* movie reviews, and asked him if he had any way of verifying authorship. I was lucky: Bill told me that in the 1940s, whenever an issue of *Time* was printed, the copy desk staff secured a finished issue and entered by hand the name of the author of each of the pieces in the issue. Each quarter, these "authorship issues" were bound in three-month volumes, and Bill reported that those volumes were stored in his archives.

What we discovered was revealing. First, we found that over a dozen reviews included in *Agee on Film*, a posthumous collection of Agee's movie reviews, were in fact written by other *Time* staffers. Then we found a few more reviews Agee wrote that were not included in the bibliography I sent him. Mr. Hooper also told me that the bound volume for the first three months of 1946 had been lost, but fortunately, during that time Agee was on special assignment: he had written the *Time* cover story after the atomic bombs were dropped on Hiroshima and Nagasaki in August 1945, and publisher Henry Luce had assigned Agee to write on social and political topics of his choice until Agee asked to return to movie reviewing in April 1946. So with Mr. Hooper's help, we were able to determine as closely as is humanly possible all the movies that Agee reviewed at *Time*. The book was published this August as volume five of the Complete Works, so for the first time all of Agee's published movie reviews are now available in one volume. Thanks to Bill Hooper for his invaluable help! ■

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