

# English Department News and Views

## May 2016

Allen Dunn

Welcome to the May 2016 edition of the English Department News and Views. As you finish another school year, let me thank you all again for everything you do. I hope you'll enjoy reading about some of the highlights of our accomplishments during the past semester. Best wishes to everyone for a relaxing and productive summer!

Here are some of the things that we have to celebrate:

### Awards

At the Chancellor's Honors Awards Banquet, **Kali Mobley** won the Graduate Student Teaching Award. **Heather Hirschfeld** was given the award for Excellence in Teaching, and **Anthony Welch** received the Alumni Outstanding Teacher Award. This confirms our reputation as a department of talented teachers.

**Pam Whaley** has won the College of Arts and Sciences Outstanding Academic Support Award. Congratulations to Pam.

**Michelle Commander** was selected as one of the College's four representatives and was highlighted and profiled during the Faculty Appreciation Week.

**Katy Chiles** received the Graduate Students of English Excellence in Mentoring inside the Classroom award and **Dawn Coleman** received the Excellence in Mentoring outside the Classroom award.

### Three New Hires

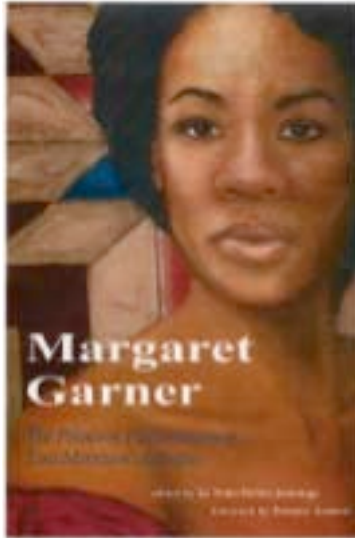
In the fall we hired poet **Joy Harjo** as our new Chair of Excellence. In the remarks that she made when presenting Harjo with this year's Wallace Stevens Award, the Academy of American Poets Chancellor Alicia Ostriker provides a nice summary of Harjo's many accomplishments:

"Throughout her extraordinary career as a poet, storyteller, musician, memoirist, playwright and activist, Joy Harjo has worked to expand our American Language, culture, and soul."

**Christopher Hebert** is our new Assistant Professor of Creative **Writing**. He is the author of the novels *Angels of Detroit* (Bloomsbury, July 2016) and *The Boiling Season* (HarperCollins, 2012), winner of the 2013 Friends of American Writers award. He is also co-editor of *Stories of Nation: Fictions, Politics, and the American Experience* (forthcoming UT Press). His short fiction and nonfiction have appeared in such publications as *Five Chapters*, *Cimarron Review*, *Narrative*, *Interview*, and *the Millions*. He is a graduate of the University of Michigan and is editor-at-large for the University of Michigan Press.

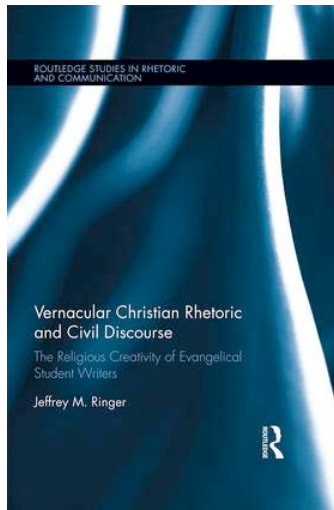
**Sean Morey** is our new Assistant Professor of Rhetoric, Writing, and Linguistics. He is the author of *Ecosee: Image, Rhetoric, Nature*. Co-authored with Sidney I. Dobrin. Albany, New York: SUNY Press, 2009 and *Seeing ConneXions*. Southlake, TX: Fountainhead Press which is under contract. His general research interests included electracy (writing in digital media), grammatology (history and theory of writing), rhetorical theory, visual rhetoric, environmental Rhetoric, posthumanism, and professional communication.

### Three New Books and One DVD

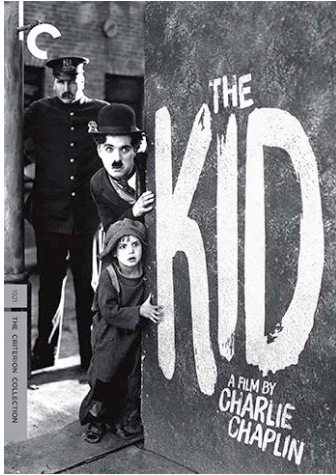


**La Vinia Delois Jennings's** *Margaret Garner: The Premiere Performances of Toni Morrison's Libretto* will be published this summer by the University of Virginia Press.

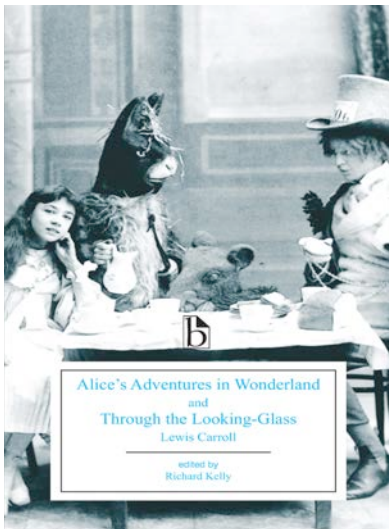
In January 1856, Margaret Garner—an enslaved woman on a Richwood Station, Kentucky, plantation—ran with members of her family to the free state of Ohio. As slave catchers attempted to capture the fugitives in Cincinnati, Garner cut the throat of her two-and-a-half-year-old daughter to prevent her return to slavery. Toni Morrison first imaginatively treated Margaret Garner's infanticide in her Pulitzer Prize-winning novel *Beloved* (1987). In 2004, it became the subject of her libretto *Margaret Garner: Opera in Two Acts*, a lyrical text designed to be paired with music and sung operatically. Grammy Award-winning composer Richard Danielpour had tapped Morrison to write the libretto for his opera *Margaret Garner: A New American Opera*, which world premiered in Detroit in 2005.



**Jeff Ringer** published his book, *Vernacular Christian Rhetoric and Civil Discourse: The Religious Creativity of Evangelical Student Writers*, through Routledge's Studies in Rhetoric and Communication Series.



In February the new BluRay version of Chaplin's first feature film, *The Kid* (1921) was released with a commentary track written and recorded by **Chuck Maland**.



Professor Emeritus **Dick Kelly's** edited edition of *Alice's Adventures in Wonderland and Through the Looking-Glass* was published by Broadview Press in November 2015.

## **The Hodges Fund**

On Wednesday, April 27, the trustees of the Hodges Better English Fund held their annual budget meeting to look at the present state of the endowment and consider proposals for future expenditures. This budget includes recurring funds for the Graduate Program, faculty professional development, publications and professional subsidies, lectures and conferences, undergraduate scholarship and research support, the library and its collections, community outreach, and receptions. In addition, the trustees approved the following proposals:

- providing one course release to support the CWPA 2017 Conference
- providing support for the Marco Manuscript Workshop
- funding a two-day scholarly symposium on "The Futures of Afrofuturism"

- funding support for Shakespeare On The Square which will perform *The Merry Wives of Windsor* and *Kinglear*
- providing support for our literary journal *Grist*

## Individual News

In March, **Misty Anderson** was elected to the executive board of the American Society for Eighteenth-Century Studies as one of six board members. She just completed work on the forthcoming *Routledge Anthology and Sourcebook for Restoration and Eighteenth-Century Drama*, co-edited with Daniel O'Quinn and Kristina Straub. She presented papers at both the regional and national meetings of ASECS and was the plenary speaker for the Restoration and Empire conference at the University of Maryland. The conference marked the move of the journal *Restoration* to Maryland; Anderson has served as editor for the last 13 years. This semester, she helped to start Smokey's Pantry, UT's first food pantry, served as the faculty advisor for both Tyson House and VOLT, and mentored the first first-place winning EURĈCA entry from English, Molly Cross's project on theatrical representations of working men, the website for which is at <http://utkugrad-theatricalmasculinity.weebly.com/>.

**Robin Barrow** presented a paper called "Myths of Literary History: The Origins of Thomas Hardy, Poet" in March at the Interdisciplinary Nineteenth-Century Studies conference in Asheville.

**Katy Chiles** won a 2016 National Endowment for the Humanities Summer Stipend to work on her book project on race and collaboration in early America. She published "From Writing the Slave Self to Querying the Human: The First 25 Years of *The Signifying Monkey*," as an invited review essay for a symposium on Henry L. Gates's landmark text for *Early American Literature*, and her last book, *Transformable Race*, was featured in [OZY's online magazine](#). In January, she was thrilled to give a talk entitled "Phillis Wheatley, Ta-Nehisi Coates, and the African American Literary Response to Systemic Racism" as part of the Knoxville YWCA Phillis Wheatley Center's Systemic Racism Education Training. She also served as a panelist for a manuscript workshop for the American Studies department at Yale University and received the Award for Best Faculty Mentor (In Classroom) from the UT Graduate Students in English. Next year she will be in residence at the UT Humanities Center as a Faculty Fellow.

**Brooks Clark** was pleased to feature Katy Chiles' book *Transformable Race* in [a story in the spring issue of Quest](#), UT's research magazine.

On May 5, the New York Public Library posted an [interview](#) with **Dawn Coleman** about her research there with Melville's copy of William Ellery Channing's *Works*. This research, which centered on recovering an erased annotation, led to new insights into Melville's knowledge of Islam. It was published last year as "Mahomet's Gospel and Other Revelations: Discovering Melville's Hand in Channing's *Works*" in *Leviathan: A Journal of Melville Studies* and in the [critical introduction](#) to Channing's *Works* on Melville's Marginalia Online.

On April 7 and 8, **Dawn Coleman** and **Martin Griffin** co-hosted the Melville Festival, the English Department's first event in UT's AuthorFest series. The Festival included a public lecture on Melville and the Digital Humanities by Prof. John Bryant, who visited UT as a Tennessee Humanities Center Visiting Scholar; a screening of the 1956 film *Moby Dick*; a faculty panel on "Melville Today" with representation from English, Theatre, and History; "Occupy Bartleby!", a community reading of "Bartleby, the Scrivener: A Story of Wall Street" that featured door prizes, lunch, and free t-shirts printed onsite by UT Printmaking students; and a staged reading of Coleman's "*Moby-Dick Rebooted*," an abridgment of Melville's iconic whaling novel directed by Jed Diamond, Head of Acting in the Theatre Department, and performed by professional, community, and student actors. The Festival drew together faculty of all ranks, undergraduate and graduate students, staff, and community members, many of whom had participated in Coleman's three-part guided discussion of *Moby-Dick* at the Lawson-McGhee Library in March.

**Kerri Considine's** performance review of Robert Askins's *Hand to God* was published in the March 2016 issue of *Theatre Journal*. In addition, she presented her paper entitled "Performing Corpses and Guilty Souls: Samuel Taylor Coleridge's Theatrical Bodies and the Performance of Penance" at the 2016 Comparative Drama Conference in Baltimore. In the fall she had the pleasure of working as dramaturg for the Clarence Brown Theatre's production of *Mr. Burns, a Post-Electric Play*.

**Margaret Dean** published an oral history of the *Challenger* disaster--it was on the cover of the January issue of *Popular Mechanics*. <http://www.popularmechanics.com/space/a18616/an-oral-history-of-the-space-shuttle-challenger-disaster/>. The magazine also created a podcast about her article and the twenty-seven interviews she did in order to write it: <http://www.popularmechanics.com/space/a19153/how-your-world-works-podcast-the-voices-behind-the-challenger-disaster/>. Lastly, she will be co-writing Scott Kelly's autobiography, due out from Knopf in November 2017!

**Bethany Dumas** presented "Language Sensitivity and Clients." 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 April, **Mary Dzon** examined around two dozen medieval manuscripts in Minnesota: one manuscript literally in its flesh in the Rare Books collection at the University of Minnesota (Minneapolis) and the rest by microfilm at the Hill Museum & Manuscript Library at St John's University in Collegeville. Mary also made ample use of the HMML's excellent collection of printed books pertaining to manuscript studies. Her trip was made possible by a Riggsby Travel Fellowship and support from the Marco Institute.

**Amy Elias** was the sole editor of the January launch special issue of *ASAP/Journal*, “Art and the Commons,” published by the Johns Hopkins University Press. A podcast about the journal featuring Amy and co-editor-in-chief Jonathan Eburne is available at

[https://www.press.jhu.edu/journals/asap\\_journal/podcast.html](https://www.press.jhu.edu/journals/asap_journal/podcast.html). In addition, she is featured in a conversation with Andrew Hoberek, Samuel Cohen, Mary Esteve, Matthew Hart, and David James in “Postmodern, Postwar, Contemporary: A Dialogue on the Field,” in *Postmodern, Postwar and After: Rethinking American Literature*, eds. Jason Gladstone, Andrew Hoberek, and Daniel Worden (U of Iowa P, 2016). Amy also delivered two invited talks at the University of Pittsburgh on April 1, 2016 as part of the series “Coequality: Global Ethics in a Time of Total Change” hosted by Pittsburgh’s Global Studies Program. Her own talk, “The Temporality of Dialogue,” was based on her current book research on the ethics and aesthetics of dialogue; the second talk, delivered in

conjunction with Christian Moraru (UNC, Greensboro), was based on their co-edited essay collection, *The Planetary Turn: Relationality and Geoaesthetics in the Twenty-First Century* (2015). Amy presented a draft of her own paper in March to the CAAS Humanities Center Research Seminar, for which she serves as co-convener with Jered Sprecher (Art) and Daniel Magilow (MFL); see <https://contemporaryartsandsociety.wordpress.com>. In January, she organized a visit by performance-arts scholar Lokeilani Kaimana as part of CAAS’s spring events. Amy also gave a paper, “Revisioning Prose Platforms in Iconic Novels,” at the Society for Novel Studies (SNS) conference in Pittsburgh in May. She continues to serve on the executive committee of the International Society for the Study of Narrative, served on the UT committee to reappoint the head of theater, this spring was active as elected chair of the strategic planning committee for the UT Humanities Center Steering Committee, and served in March on the review team for the program review of MFL.



**Allison Ensor** taught a course, “The American Short Story from the Civil War to World War I” at the Oak Ridge Institute for Continued Learning during the spring term of 2016. He read a paper, “Susanna(h): From Babylon to Appalachia” at the Haun Appalachian Conference at Walters State Community College, Morristown, 5 Feb. 2016 and a paper, “The Use of History in Ron Rash’s “The Cove” at the Tennessee Philological Association meeting at Austin Peay State University, Clarksville, 25 Feb. 2016.

**Stan Garner’s** essay “Stagescapes, Scenescapes: *Uncle Vanya* on Film” was published earlier this year in the MLA volume *Approaches to Teaching Anton Chekhov*, ed. Michael Holquist and Michael Finke (2016). His review of *Performance and Phenomenology: Traditions and Transformations*, ed. Maaïke Bleeker, Jon Foley Sherman, and Eirini Nedelkopoulou (Routledge, 2015) appeared in the May 2016 issue of *Theatre Survey*.

**Jessi Grieser** was awarded a Chancellor’s Grant for Faculty Research to support work on her book project, *Talking Place, Speaking Race* in AY 2016-2017. This January, she presented some of the book’s preliminary findings at the Annual Meeting of the Linguistic Society of America in

Washington, D.C., and in February traveled to give a guest talk in the Linguistics department at Southern Illinois University, Carbondale. This upcoming summer she will head to Murcia, Spain to give a paper at Sociolinguistic Symposium 21, and her book review article of Ursula Winegate's (2015) *Academic Literacy and Student Diversity* will appear in the May 2016 issue of *American Speech*.

**Martin Griffin** is just concluding his year as interim chair of the Interdisciplinary Program in American Studies, and he was accepted for the NEH Summer Institute on "Ernest J. Gaines and the Southern Experience" at the University of Louisiana, Lafayette, from May 30 to June 24.

**Tom Haddox** presented a paper entitled "Unmaking Generations: On Gayl Jones's *Corregidora* and the Pastness of the Past" at the Society for the Study of Southern Literature Conference in Boston in March.

**Hilary Havens** received a summer stipend from the National Endowment for the Humanities. She also received a Huntington Library fellowship, which she will be taking up in June. On March 19, she was invited to give a talk for the Newberry Library Eighteenth-Century Seminar, which was called "From Samuel Richardson to William Godwin: Revising the Eighteenth-Century Novel." At the American Society for Eighteenth-Century Studies, which was held in Pittsburgh in late March and early April, she chaired a panel on Burney and other writers, delivered a paper on two of Maria Edgeworth's novels, and presented on a roundtable focused on the current state of Edgeworth studies.

In January, **Nancy Henry** assumed the position of International Co-Editor at the *Journal of Victorian Culture*, which is based in the UK. In March, she attended the Interdisciplinary Nineteenth-Century Studies Conference in Asheville as a member of the organizing committee. She is also the co-organizer of this year's Dickens Universe, which will take place in Santa Cruz in August.

**Russ Hirst's** article "Bonding with the Nuclear Industry: A Technical Communication Professor and His Students Partner with Y-12 National Security Complex" was published in the *Journal of Technical Writing & Communication*, and my article "Stories from the Secret City: Ray Smith's Art of Narrative as Rhetoric" was accepted for publication by *Technical Communication*, journal of the Society for Technical Communication. He's been made a Fellow of the Society for Technical Communication; recognition ceremony to take place at the STC Summit 2016 honors banquet on May 17 in Anaheim, CA. Along with English MA student Sumner Brown, he attended (April 12) the 2016 capstone conference of the Project on Nuclear Issues (<http://csis.org/program/project-nuclear-issues>) at Offutt AFB in Omaha, NB—which is HQ of the U.S. Strategic Command, "STRATTCOM"—and there received, on behalf of the University of Tennessee and the UT Institute for Nuclear Security, the personal invitation of STRATTCOM Commander ADM Cecil Haney to join the admiral's Academic Alliance; its purpose is to



"Develop a community of interest focused on the themes of national security, deterrence and assurance, leverage expertise and research on the concepts and practice of deterrence and assurance, and encourage development of deterrence professionals in order to meet the Nation's need for future generations of leaders to address these challenges." This is an important connection for UT. He'll soon be in conference calls with STRATTCOM staff and INS profs, and others, as we develop this relationship.

**Marilyn Kallet** had a profound experience being in France this past November for her professional leave. As part of the Paris Ivy Writers bilingual series, she gave a reading with Parisian poet Claire Paulian on November 17<sup>th</sup>, at Delaville Café in the 10<sup>th</sup> arrondissement. The audience, French, American and British, leaned in. "What do you want to hear?" she asked. "Something funny!" they called out. The attacks were fresh on their minds.

In her hotel room, she wrote poems of sorrow, and revised some of the pretty poems she had written during her residency in Auvillar—to reflect the grim turn of events. Some of the new poems are online at *Plume*, *Ray's Road Review*, and *The Enchanting Verses*, others have appeared in the *Plume Poetry Anthology*. The ode she composed about not getting a professional development grant for Auvillar—"Ode to Disappointment"—appears in this spring anthology. In May, her poem, "What Power Has Love" will appear in *J Journal*, published by the John Jay College of Criminal Law. The poem grapples with the history of anti-Semitism in France.

Other Paris poems have been accepted by *Blue Lyra Review*, *Asheville Poetry Review*, *Iodine*, and *Plume's* online edition.

After Auvillar, on December 1, she read poetry at the National Arts Club in Gramercy Park, which was one of the high points in her career as a performer of poetry. There she had the opportunity to read the new Paris poems, and to talk about how writers bear witness.

This May she returned to Auvillar to write poetry and to translate French poetry, then back to Paris. On May 30, she will read poetry at Shakespeare and Company bookstore, with Marilyn Hacker, Emmanuel Moses and Chantal Bizzini.

She composed an essay on why she translates French poetry (Eluard, Péret, and most recently Chantal Bizzini), and the article appeared online at Tennessee Humanities *Chapter 16*. And an essay just appeared in *American Book Review*, on David Antin's poetry ("But Seriously, How Long?")

In March, The Cancer Support Community invited her in to give a show on poetry and humor, "Lighten Up!" On April 7, she recited a memorial poem for the recently dead in our UT community.

Her Advanced Poetry class (English 463) composed a chapbook of memorial poems for Zaezion Dobson's mother. They read to Mrs. Dobson and our UT community on April 28. There will also an article by Richard Fausset of the *New York Times*, who was in attendance. I have never been prouder of our students, and they experienced firsthand the impact that poetry can have on a community. Here is one of the local links about the event:

<http://www.local8now.com/content/news/UT-students-read-poems-in-honor-of-Zaezion-Dobson-377501461.html>



**Ben Kilgore's** short story "Quiet Holiday Story" was published in The Saturday Evening Post's 2016 Great American Fiction Anthology.

**Lisa King** has been offered a contract by Oregon State University Press for her book manuscript, entitled *Legible Sovereignities: Rhetoric, Representations, and Native American Museums*. Lisa has also been asked to step in as one of two new Co-Chairs for the American Indian Caucus at the national Conference on College Composition and Communication, and assumed those responsibilities in March. Most recently, she has received a Hodges Research Grant that funded a trip to the Ziibiwing Center of Anishinabe Culture and Lifeways of Mt. Pleasant, Michigan, to assist in the installation and opening of the *Walking With Our Sisters* memorial for missing and murdered Indigenous women in Canada and the United States. More information about *Walking With Our Sisters* and the Ziibiwing Center can be found at <http://walkingwithoursisters.ca/> and <http://www.sagchip.org/ziibiwing/>.

**Kelli MacCartey** presented a paper, "The Falconar Sisters' 'Slavery: A Poem:' Two Views of Abolition," at the annual SEASECS conference in Savannah GA in February. She also received funding from TN-TLC and the College of Arts and Sciences to develop her English 251 class into an online version to be offered this summer.

In March, **Chuck Maland** chaired a panel on Hollywood, Television, and the Blacklist at the Society for Cinema and Media Studies Conference in Atlanta; he contributed a paper, based on FBI files he obtained through a Freedom of Information Act request, on why Chaplin never appeared before HUAC during the 1947 Hollywood Ten hearings and why he was never blacklisted.

**Kristi Maxwell** has enjoyed three great years as a full-time lecturer. She will be joining the English Department at the University of Louisville as an Assistant Professor of Creative Writing and Literature in the fall.

Utah State University Press has scheduled **Tanita Saenkhum's** book, *Decisions, Agency, and Advising: Key Issues in the Placement of Multilingual Writers into First-Year Composition Courses*, for release in October 2016 (it will have a November publication date). She delivered her individual paper entitled "Working Toward a Tenured WPA: Researching, Teaching, and Administering," as part of a panel titled "What New Second Language Writing Professionals Are Doing to Break the Mold: Opportunities, Responsibilities, and Challenges" at the *Conference on College Composition and Communication*, which took place in March 2016.

**Urmila Seshagiri** gave a talk at Indiana University called "Then and Now: Modernism at 100" for a symposium on Aging Modernisms. As the recipient of an NEH Enduring Questions Grant, she developed and taught an interdisciplinary course called "What is Duty?" for the Chancellor's Honors Program. She received a Professional Development Award for researching the papers of J. M. Coetzee and of Ian McEwan at the Ransom Center for the Humanities. Her review of Ankhi Mukherjee's *What is a Classic?* appeared in *Modernism/modernity*, and her essay on Jhumpa Lahiri's *In Altre Parole* was published in *Public Books*. She is preparing the first scholarly edition of Virginia Woolf's *Moments of Being*, and will spend part of the summer working with Woolf's manuscripts in the British Library.

*Political Punch: A Contemporary Anthology on the Politics of Identity*, which was co-edited by **Erin Elizabeth Smith** and Fox Frazier-Foley, was released in April from Sundress Publications. Smith's poems have recently appeared in *The Pittsburgh Poetry Review* and *Blue Fifth*, and her full-length poetry manuscript was the runner-up for both the Bryant-Lisembee Book Prize from Red Paint Hill Publishing and Cider Press Review's Book Prize. Smith was also recently the Visiting Poet at Trinity Valley School in Fort Worth, TX.

**Anthony Welch's** essay, "Anthropology and Anthropophagy in *The Faerie Queene*," appeared in *Spenser Studies* 30 (2015), as part of a special issue on the theme "Spenser and the Human." In April, he presented a paper entitled "Apostrophe, Lyric Consciousness, and the Virgilian Epic Tradition" at the annual conference of the Renaissance Society of America in Boston. He recently signed a contract with Oxford University Press to write *The Epic: A Very Short Introduction*.

Ph.D. student **Caroline Wilkinson's** poems, "Georgia on Forty-Fourth" and "Undertow," are forthcoming in *DIAGRAM*. Her article, "The 'Former Sun' in the Sidereal Clock: The Kabbalistic Heavens and Time in *The Spanish Gypsy* and *Daniel Deronda*," is in the current issue of *George Eliot-George Henry Lewes Studies*. Her interactive work of media fiction, "Lettie from the Ocean," which uses images from Alberta Seba's cabinet of curiosities, appeared in the Fall 2015 issue of *Drunken Boat*. Her review of Anna Henchman's *The Starry Sky Within: Astronomy and the Reach of the Mind in Victorian Literature* (Oxford UP, 2014) was published in 2015 in *George Eliot-George Henry Lewes Studies*, and her review of Hilda Hilst's *With My Dog-Eyes* (Melville House, 2014) came out in the Spring 2015 print edition of *Rain Taxi*.