

Think~
Write~
Read~

UNCG English Department Newsletter

FIVE QUESTIONS

Last year two new faculty members joined the English department, Rebecca Black and Ben Clarke. Black received her M.F.A. in 2002 from Indiana University. She joined the department after leaving her post as Director of Creative Writing and lecturer at Santa Clara University. Her book of poetry, *Cottonlandia*, was published by the University of Massachusetts Press in 2005. Ben Clarke returned to the department last year, after spending a year as Visiting Assistant Professor at East Carolina University. He received his Ph.D. from the University of Oxford in 2003. Clarke is the co-author of *Understanding Richard Hoggart: A Pedagogy of Hope*, to be published in January.

BEN CLARKE

Q: You have been recently working on several projects involving Richard Hoggart and George Orwell. Why have you chosen to focus so much of your scholarship on these two authors?

Ben Clarke: I have a very long-standing interest in Orwell. I was introduced to his writing early, and began working on him seriously as an undergraduate. I became interested in his ideas about community, about the ways in which individuals identify with groups and the implications of this. Nobody was working on these issues, at least as I understood them, so they seemed an obvious focus for my doctoral thesis, which later became my first book, *Orwell in Context*. This came out in 2007, but I still had a lot I wanted to say about Orwell, and continued writing articles on his work, including one for *Studies in the Humanities* that explored the connection between his prose and his role as a public intellectual. This informed my work on Richard Hoggart, one of the founders of cultural studies, who belongs to the same intellectual tradition as Orwell, and whose style and cultural criticism were both influenced by him. In fact, my earliest essay on Hoggart examines the implications of



his style, which is very distinctive but, like Orwell's, is accessible and demotic. What interests me in both Hoggart and Orwell is their concern with the complexity and significance of everyday life, their focus on class, and in particular the working class, their exploration of ideas of community, and their attempts to develop an open, discursive, democratic form of criticism.

Q: You've written articles on "Englishness," what does Englishness mean?

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English Department
3143 Moore Humanities and
Research Administration
Building
1111 Spring Garden St.
Greensboro, NC 27412-6170

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Editor and Writer:
Anna Tysor

UNCG



B.C.: I became interested in Englishness while I was working on my book on Orwell, and my first article on the subject explored his attempts to develop a radical patriotism after the outbreak of the Second World War. Orwell recognized that “Englishness” was not a fixed identity, but the product of a complex network of narratives, institutions, and practices that fostered particular values and priorities. It could therefore be interpreted and used in different ways. If England was, in Benedict Anderson’s famous phrase, an “imagined community,” it could always be reimagined, and literature was important to this process. What really interests me is the idea of Englishness as an identity that is both contested and continually evolving, not least in response to social and economic changes, including, for example, in the twentieth century, immigration and the collapse of traditional industries such as coal mining and textile production. In my graduate class on twentieth-century British literature, which focuses on the idea of England, we explore the tensions and contradictions in the idea of an English identity, while recognizing that it nonetheless shapes how people think of themselves, how they act, and how they are perceived by others.

Q: What are the foci of your next projects?

B.C.: I am working on two major projects at the moment. The first is a new monograph on aesthetic and political experimentation in British depression-era literature. There is still a widespread view that writers in the nineteen-thirties ignored formal and aesthetic problems once they became interested in politics. This is, at best, a partial and therefore deceptive interpretation of the period. What I want to show is that many radical authors were remarkably innovative, and were continually searching for new techniques that would enable them to communicate and explore their ideas. In order to understand this, though, we need to look again at the notion of experimentation itself. Approaching the decade in this way will reveal a rich but neglected tradition of working-class, feminist, and anti-imperial writing. The other project is a book on working-class culture, which I am co-writing with Sue Owen. This will use a new reading of Richard Hoggart’s classic text *The Uses of Literacy* to explore the ways in which working-class life has been represented and interpreted since the mid-twentieth century, in both academic and literary texts.

Q: Having taught in the English department as a Visiting Assistant Professor, what about UNCG made you want to return in a permanent position?

B.C.: This is a vibrant department, and the students at both the undergraduate and graduate levels are engaged and intellectually curious, which makes teaching a particular pleasure. The members of faculty have wide-ranging interests and write a lot, which is very stimulating. I also like the fact that the department is so cohesive and that there is a clear sense of common purpose. I was extremely pleased that there was an opportunity to return, and found it easy to settle back in.

Q: Being from England, what differences have you noticed between English and American students?

B.C.: The main difference is specialization. High school education in Britain has become a little more flexible over recent years, but there is still a tendency to focus on either the arts or sciences from sixteen, and at university one normally concentrates exclusively, or almost exclusively, on a single discipline. This is obviously very different from the American tradition, in which one continues to study a range of subjects at the university level. There are advantages to both systems, of course, but I like the breadth of an American classroom, the sense that people are bringing a wide range of knowledge and experience to discussions. It enriches the process of interpreting a literary text. And I admire the idea of a well-rounded education that remains central to American universities, and the ways in which it fosters interdisciplinary scholarship.

REBECCA BLACK



Q: You recently spent some time in Ireland, having won the Fulbright-Queen's University Belfast Creative Writing Scholar Award. What was the focus of your research while at QUB?

Rebecca Black: My project involves exploring the strategic use and tactical disavowal of history in contemporary Northern Irish poetry, oppositions that are also at the heart of my poetry and as well as my work as a teacher. While I was there, I became even more interested in poetry being written right now by younger writers who only have a received knowledge of "the Troubles," the record of the transfer of transgenerational trauma in poetry--in other words, poems about parents or the past generation that explore the history of memory itself.

Q: Since returning to the states, have you found that your writing has been influenced or inspired by some of your experiences in Ireland and not just the research?

R.B.: I'm wary of writing by opportunity, or opportunistically. By that I mean that I don't usually take a trip with the intention of writing about that trip, especially to a place as complex as Northern Ireland. A poem about Belfast written by an American on a Fulbright is in danger of being trite by either parroting an expected horror about Belfast's violent past and present, or even worse, offering up some nugget of hope or truth about its bright future. A poem like that would probably end "A pale rose/forced its way/ through the brick wall's bullet hole." The world does not need that kind of simple-minded poem; that sort of topical, manufactured writing bores everyone.

After Belfast, we spent three months back in San Francisco, and I discovered a book of Dorothea Lange's photographs of Ireland. Some poems about Belfast may arrive out of my interest in Lange's photographs of Ireland--with Lange's written commentary and photographs from the 1950s, I've got another layer to temper and ground my own writing about Ireland.

Two images stay with me--daily walks through Belfast's lush Botanic Garden with my infant son, and walking with him in a stroller to the massive wall that separates the Catholic and Protestant housing estates. It's still there, a Berlin Wall like graffitied structure that goes on for quite a bit. A twenty-year old graduate student there told me stories about having pipe bombs set in his back garden because his family was Catholic; Protestant students told me about the shame they felt during the Orangemen marches in July.

Q: Having lived in several areas of the country, and the world, how much influence has geography had on your work?

R.B.: For a long time I've felt that I can't know how

I feel until I know where I am, where I literally stand. We are taught to be historical beings, I think, and that was a lesson that I absorbed through my parents--one a Latin teacher, the other an amateur archaeologist. (This obsession with the past seems particular to the American south to me, also Ireland. Places where apartheid is just a few generations back, and people still struggle to make sense of it.) Now I'm finishing a poetry manuscript called "Presidio," which explores the urban and rural landscapes of the San Francisco Bay Area.

Q: A few years ago, in an interview with Blackbird you stated, "The South to me is a place of childhood, it's a place where I can't be an adult, it's a place of memory." What eventually drew you back to the South?

R.B.: Well, I got offered a wonderful job where I could walk to work, teach in a dynamic MFA program, quietly write my books, and raise a family. But it's funny, I don't feel like I live in the South now, even though I pay a mortgage here in Greensboro, North Carolina. The South is an idea, and what I think I meant by "the South" in that earlier interview has to do with received ideas of southernness. *Cottonlandia*, my first book, was about exploring that double-edged inheritance. My new manuscript, *Presidio*, means that I'm sitting in my study when the baby naps thinking about San Francisco neighborhoods, the Pacific coast, and the ten years of change, characters, anti-war rallies, hipster art, musicians, and activists that I knew from 2001-on. So I came back to the South for pretty practical reasons.

Q: You are teaching an introductory-level poetry writing class this semester. What is the most important piece of advice you would give to someone beginning to write poetry?

R.B.: Writing a poem--as a seventh grader, or a college student, or as a banker or janitor, as an ardent reader or as a person who only reads rhyming verse, or as a person who would usually be playing video games--at any level of engagement, writing a poem is a beautiful way to spend time. Five minutes of writing a day can be the most real, memorable thing that we do. Poetry should not exist only in the academic domain of the creative writing class--writing a poem is simple, ancient, human, and elegant act. All you need is a pencil and paper--no film crew, no script, no kiln, no easel, no audience or musical instrument is necessary. A poem is available to us at any time in any place. You can fit a good poem into the space allotted for a single cell phone text; a fun game to try sometime...

ALUMNI NEWS

Sara Bell (B.A. 2009) married and purchased a home in Raleigh. She is working at an insurance company and plans to return to UNCG to pursue a Master's degree in liberal studies.

Monica Collazo (B.A. 2011) is beginning her career teaching 11th grade English at Smith High School in Greensboro. She says she'll be using all the notes she took in her American literature classes at UNCG.

Brian Combs (B.A. 2010) had an internship with Bell Legal Group and entered law school last Fall.

Catherine Conley (B.A. 2010) traveled to Brazil and will be pursuing work in online mediums and blogging in Texas.

Sarah Fauser (B.A. 2010) has accepted a position at Positive Energy Media (a sister company of Pace Communications) in Greensboro as their Assistant Editor.

Sarah Hamrich (B.A. 2010) is the Program Manager of the College of Arts and Sciences Advising Center at UNCG.

Audrey Hardwick (B.A. 2010) is pursuing a career as a high school English teacher in Virginia.

Zachary Hill (M.A. 2010) was employed at Pace Communications and returned to UNCG in the fall as an incoming PhD student and teaching assistant in the English department.

Melissa Kaiser (B.A. 2010) is pursuing a career in the legal field.

Sharon Kelly (M.A. 2011) began the PhD program and works as a teaching assistant at West Virginia University.

Blake Law (B.A. 2006) married his college sweetheart and they have two children. He enlisted in the U.S. Army National Guard and started his seminary education at Reformed Theological Seminary.

Katie Ostrowka (M.A. 2011) started work as the Managing Editorial Assistant at HarperCollins Publishers in New York City.

Warren Rochelle (M.F.A. 1991 and Ph.D. 1997) was promoted to full professor at the University of Mary Washington. His third novel, *The Called* was published by Golden Gryphon Press.

Amy Torchinsky (B.A. 1993 and M.LIS. 1999) won the Vile Pun Category of the 2010 Bulwer Lytton Fiction Contest.

Liz Urquhart (M.A. 2006) started the Faculty in Training program at GTCC in 2009-10. She left her post as corporate communications officer at the United Guaranty Corporation.

Kasey Van Nostrand (B.A. 2011) is teaching English in the Ukraine with the Peace Corps.

Kelly Thomas (B.A. 2011) is pursuing a MAT in secondary English at East Carolina University and a MFA in Creative Writing at Warren Wilson College.

Katharine Ware (B.A. 2010) married shortly after graduation and started a custom printing company, The Greeting Express, with her new husband and business partners.

Margie Wiggins (B.A. 2010) worked as an assistant language teacher with the Japanese Exchange and Teaching Program (JET) in Japan for one year.

A. Churchill Young (B.A. 2010) is pursuing a Master's Degree in Scotland.

NOTABLE GRADUATE STUDENTS

2010 Mildred Kates Dissertation Award
Kristen A. Pond

2011 Mildred Kates Dissertation Award
Stephanie R. Womick

2010 Outstanding Graduate Student Teaching Award
William Duffy

2011 Outstanding Graduate Student Teaching Award
Belinda Walzer

2011 William G. & Kate Hodge Lane Fellowship
Raffaella A. Meriwether

2010 UNCG Outstanding Dissertation Award
Aaron Chandler "Pursuing Unhappiness: City, Space, and Sentimentalism in Post-Cold War American Literature"

2010 Graduate Student Essay Award Winners

Dan Burns for "The Performance Model: Rhetoric and Composition in Stanley Fish's *Late Foundationalist Turn*," written for Dr. Stephen Yarbrough's ENG 691: History of Rhetoric, Enlightenment through Contemporary.

Scott Gibson for "Invisibility and the Commodification of Blackness in Ralph Ellison's *Invisible Man* and Percival Everett's *Erasure*," written for Dr. Christian Moraru's ENG 740: Studies in Contemporary and Postmodern American Literature.

Rae Ann Meriwether for "Morality Without Any Touch of Politicks?": Cultural Dislocation and Subjectivity in Lady Mary Wortley Montagu's *Turkish Embassy Letters and Beyond*," written for Dr. Jennifer Keith's ENG 717: Studies in Eighteenth-Century British Literature.

NOTABLE UNDERGRADUATE STUDENTS

Student Excellence Award Winners 2010

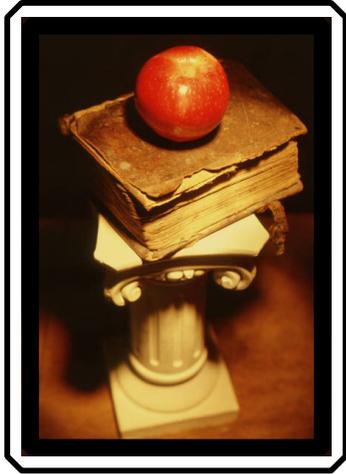
Laura M. Brown (class of 2010)
Matthew S. Daubenspeck (Class of 2010)

Sigma Tau Delta Inductees Fall 2009

Jessica D. Beebe	Anthony Mangus
Laura M. Brown	Caitlin McCann
Shelley H. Carpenter	Olivia L. Miller
Kaitlin M. Clinnin	Denise B. Patterson
Rachel M. Cox	Lauren T. Robison
Jordan R. Daniels	Katie L. Shepherd
Amethyst E. Davis	Amy L. Siler
Rosa D. Hobson	Alexandra Skerry
Gina M. Hurley	Shannon M. Thomas
Hunter H. Janes	Margie J. Wiggins
Jana Koehler	

Sigma Tau Delta Inductees Fall 2010

Mary Bircher	Jessica Kimrey
Jazmine Blake	Delia Parks
Katherine Cranfill	Amy Phillips
Lauren Gorman	John Read
Julieanne Hoyle	Matthew Robinson
Benjamin Huber	Colton Weaver



English Honors Students 2009-10

Laura M. Brown	Max D. Shipley
Stephany P. Diaz	Margie J. Wiggins
Kasey R. Harris	

English Honors Students 2010-11

Andrew R. Bauer	Olivia M. Kirby
Peter R. Delgobbo	Loran L. MacClean
Natasha A. Doski	Holly M. Mason
Chanda L. Green	Brandi N. Mauldin
Sylvia Hicks	Andrew M. Swanson
Sara L. Kilmer	

Phi Beta Kappa Inductees 2010

Rosa D. Hobson
Gina M. Hurley
Joseph J. Neal
Amanda C. Rorrer
Ashley C. Young

Phi Beta Kappa Inductees 2011

Mary Bircher
Michele H. Carpenter
Peter R. DelGobbo
Michelle A. Esquillo
Dustin A. Frost
Megan A. Konder
Denise B. Patterson



Scholarship Recipients

Dusenbury Scholarship

Samantha Abbot (2009-10)
Marquaysa Battle (2011-12)
Kristen Levens (2011-12)

Elizabeth Robinson Fort Scholarship

Deanna Bynem (2010-11)
Natasha Doski (2011-12)
Julie Hoyle (2010-11)
Holly Mason (2011-12)
Amanda Rorrer(2009-10)

Emmett J. and Clara C. King Scholarship

Shandale Alcorn (2009-10)

English Department Scholarship

Jaimey Howard (2009-10)

Ethel Stephens Arnett Scholarship

Julieanne Hoyle (2011-12)
Kelsey VanVleck (2010-11)

Jackson-Loving-Gibson Scholarship

Lauren Gorman (2010-11)
Delia Parks (2010-11)
Max Shipley (2010-11)
Shannon Thomas (2009-10)

Leonard B. Hurley Scholarship

Alex Craig (2011-12)
Gina Hurley (2010-11)

Ruth McKaughan and W. Bryan Carter Scholarship

Michelle Esquillo (2010-11)
Andrea Green (2010-11 and 2011-12)
Racheal Hammond (2009-10)
Rebecca Hansen (2011-12)
Loran MacClean (2010-11)

Winfield Scholarship

Samantha Abbot (2009-10)
Dustin Frost (2010-11)
Chanda Green (2011-12)
Kristen Levens (2010-11)

NOTABLE UNDERGRADUATE STUDENTS

Summa Cum Laude Graduates

Erin L. Andrews (Spring 2010)
Karen A. Arnold (Spring 2010)
Mary L. Bircher (Spring 2011)
Michele H. Carpenter (Fall 2010)
Emily M. Curran (Spring 2010)
Matthew S. Daubenspeck (Spring 2010)
Eric D. Gal (Spring 2011)
Rosa D. Hobson (Summer 2010)
Benjamin M. Huber (Spring 2011)
Gina M. Hurley (Spring 2011)
Jana M. Koehler (Spring 2011)
Megan A. Konder (Spring 2011)
Joseph J. Neal (Fall 2009)
Delia L. Parks (Spring 2011)
Amanda C. Rorrer (Spring 2010)
Ashley C. Young (Spring 2010)



Magna Cum Laude Graduates

Shandale D. Alcorn (Spring 2010)
Tyler N. Anderson (Spring 2011)
Dallas D. Bohannon (Fall 2010)
Laura M. Brown (Spring 2010)
Joanna S. Bryson (Spring 2011)
Monica I. Collazo (Spring 2011)
Michelle A. Esquillo (Spring 2011)
Sperethoula Feredinos (Spring 2011)
Kimberly A. Fluck (Spring 2011)
Sara Gaffney (Spring 2011)
Alexandria E. Greenleaf (Spring 2010)
Amy Henning (Spring 2011)
Dana C. Lee (Spring 2011)
Caitlin McCann (Spring 2010)
Daniel A. Nolker (Spring 2011)
Rebekah L. Payne (Spring 2011)
Lauren T. Robison (Spring 2010)
Katie D. Roquemore (Spring 2010)

Cum Laude Graduates

Samantha M. Abbott (Spring 2010)
Zachary D. Barlow (Fall 2010)
Jessica D. Beebe (Spring 2011)
Elizabeth A. Bolton (Spring 2011)
Hunter C. Brawer (Fall 2010)
Kaitlin M. Clinnin (Spring 2010)
Brandon L. Coghill (Fall 2010)
Rachel M. Cox (Fall 2009)
Lauren A. Davis-Fossa (Fall 2009)
Heather A. Dunlap (Spring 2010)
Tina L. Dunn (Spring 2011)
Racheal V. Hammond (Spring 2010)
Margaret T. Hinrichs (Spring 2010)
Jaimey A. Howard (Spring 2010)
Hunter H. Janes (Summer 2010)
Erin L. Keith (Spring 2010)
Collyn M. Loftis (Fall 2009)
Elizabeth J. McMaster (Spring 2010)
Bryan T. Mitchell (Spring 2010)
Stephanie M. Rahl (Spring 2010)
Michael J. Ranew (Spring 2011)
Anthony R. Ross (Spring 2011)
Katie A. Shelton (Fall 2009)
Katie L. Shepherd (Spring 2010)
Maxwell D. Shipley (Spring 2011)
Jasmine Simmons (Spring 2010)
Charlotte K. Smith (Spring 2011)
Joshua L. Terrell (Spring 2011)
Shannon Thomas (Spring 2010)
Kelly Tucker (Spring 2010)
Heather D. Underwood (Spring 2011)
Kasey N. VanNostrand (Spring 2011)
Margie J. Wiggins (Spring 2010)



A REFLECTION WITH NANCY MYERS

In 2006 Nancy Myers became the Director of Graduate Studies for the English department. She finished up her term in the summer of 2010. I sat down with her to reflect on her time as the Director. What stood out most was her appreciation of the time she had to get to know so many of the people in the department, students and faculty alike. Throughout her term there was an average between 130 to 150 students in the department's graduate programs (PhD, MFA, MA, and MEd). Not only was getting to know these students one of the most rewarding parts of the job, she also enjoyed watching them progress throughout the programs and seeing how motivated and focused they are. She was also able to get to know many of her fellow faculty members and has learned more about their various subfields of interest. Through learning about subfields Nancy was able to see how her colleagues could support the students in various ways.

One of the greatest challenges that Nancy faced as Graduate Director was working with funding. This is a challenge that she does not expect will go away any time soon. "That will just be part of [being] Director of Graduate Studies; how many ways can you rethink this money and make it work to the advantage to support students and to keep your programs alive?" One solution has been to accept "...many very talented people that want to do PhDs in the area and have full-time jobs and are willing to pay their own way." One of the ways she reworked the funding is through stabilizing the money available for assistantships, making it equitable and feasible for the students.

Along with reconfiguring the funding available for assistantships, several other aspects of the programs have changed. One of the major trends Myers saw during her tenure is a rise in interdisciplinary studies. She saw many students taking courses in psychology, history, and media studies. Myers stated, "There's a kind of crossing of those old fields. We have those territories of English studies and what those territories are, I see them breaking down quite a bit." Since revising the curriculum for doctoral students more have chosen

to take these classes outside of the discipline since they have been allowed more electives over the past four years. To formally encourage this type of personalized study the M.A. program has been formatted in a way that is flexible, while maintaining a strong core and having four different plans that allow for more specialized topics of interest.

It seems very evident that the focus of Myers's work as director of graduate studies was focused on serving the students and putting them in the best position possible for the career path they are about to embark on. By offering the students a range of experiences, along with more specialized studies the department is creating professionals well adapted to the current working environment

in English studies. Teaching assistants teach both composition and literature classes, a rarity at other schools. They are allowed a great amount of autonomy over their classes, especially in preparing the syllabus. Every step of the way is in preparation for the job market and it starts at the beginning of their time here. "It's not like getting prepared for going on the job market is something you can do in two months before you send out your vita. It's something you start doing from the day you set foot here and that has to do with conference proposals and presenta-

tions, working towards getting things published." Overall the program is working to prepare the students for all the facets of their future working lives.

As Myers finished up her time as the director she was reflective on the amount of support she received to help make the changes that she wanted to implement, both from the other faculty and the students. "It makes it very easy to promote our programs as well as to work in them when you have the kind of support that I've experienced." When I asked her about advice for the incoming Director, Michelle Dowd, she advised "To recognize that there are some things that can't be fixed," and to "Listen to the students." Understanding and flexibility are two qualities that served Myers well during her time as Director and these two things are certain to serve the department and its students well into the future.



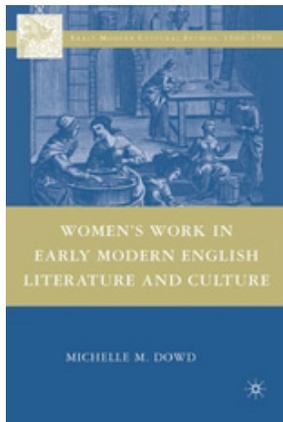
FACULTY ACCOMPLISHMENTS

Risa Applegarth won a 2010 UNCG New Faculty Grant, a 2010 James Berlin Memorial Outstanding Dissertation Award from the CCCC, a UNCG 2010 Summer Excellence Grant, and she is a co-recipient of the 2011-12 Marc Friedlaender Faculty Excellence Award for her book project *Other Grounds: Genre and the Rhetoric of Anthropology, 1885-1945*. Her article "Genre, Location, and Mary Austin's Ethos" was published in *Rhetoric Society Quarterly* 41.1.

Walter Beale was awarded honorable mention for MLA's Mina P. Shaughnessy Prize for his work *Learning from Language: Symmetry, Asymmetry, and Literary Humanism* (University of Pittsburgh Press, 2009).

Rebecca Black won the Fulbright-Queen's University Belfast Creative Writing Scholar Award for 2011.

Ben Clarke will publish his co-authored book *Understanding Richard Hoggart* (Wiley-Blackwell) later this year. He published "The Return of Richard Hoggart" in *Cultural Studies Review* 16.2.

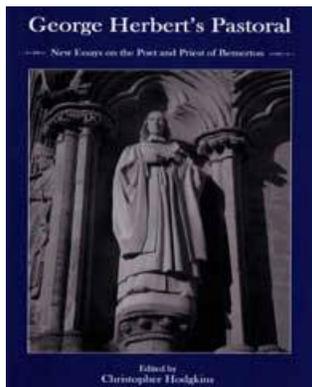


Michelle Dowd won a 2010 Summer Excellence Grant, a 2009-10 Research Excellence Award, and the 2009 Sara A. Whaley Book Award from the National Women's Studies Association for her book *Women's Work in Early Modern English Literature and Culture* (Palgrave Macmillan, 2009). "Shakespeare and Work" was published in *Literature Compass* volume 7 and "Genealogical Counter-Narratives in the Writings of Mary Carey" is forthcoming in *Modern Philology*. She is the co-editor of *Working Subjects in Early Modern English Drama* (Ashgate, 2011). She is also the editor of a forthcoming book, *Early Modern Women on the Fall: An Anthology* (Medieval and Renaissance Texts and Studies).

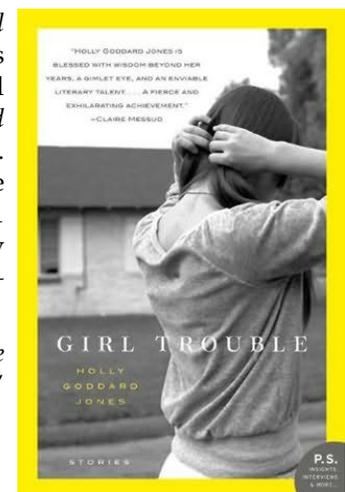
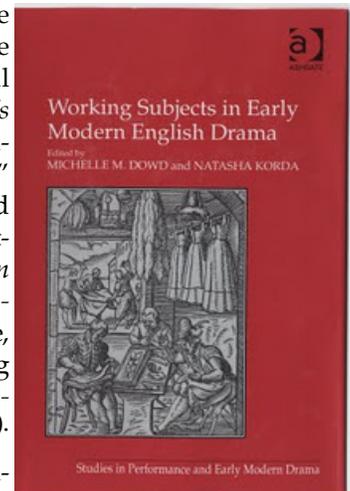
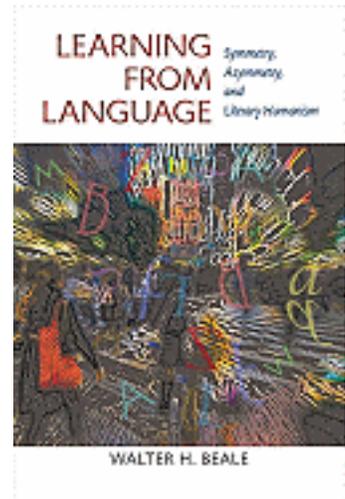
Jennifer Feather won a 2009 UNCG New Faculty Grant, a 2010 UNCG Summer Excellence Grant, and a Friedlaender Fund Award for 2010-11.

Mary Ellis Gibson was appointed as the Elizabeth Rosenthal Excellence Professor in 2010.

Chris Hodgkins edited *George Herbert's Pastoral: New Essays on the Poet and Priest of Bemerton* and *George Herbert's Travels: International Print and Cultural Legacies* (University of Delaware Press, 2010). His article "Prospero's Apocalypse" was published in *Word and Rite: The Bible and Ceremony in Selected Shakespearean Works* (Cambridge Scholars, 2010). He has also won a National Endowment for the Humanities Scholarly Editions grant for 2010-11 for his work on *The Digital Temple*, a documentary edition of George Herbert's *The Temple: Sacred Poems and Private Ejaculations*.



Holly Goddard Jones published *Girl Trouble* (HarperCollins, 2009) and "Allegory of a Cave" in *Shenandoah*.

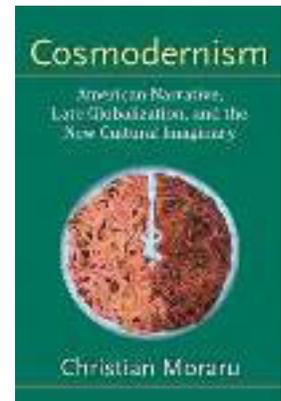


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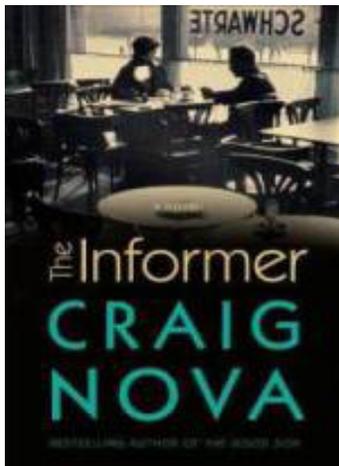
Jennifer Keith and her co-editor, Claudia Thomas Kairoff, won a Folger Shakespeare Library long-term fellowship to support their preparation of *The Works of Anne Finch*, a two volume critical edition of her works, forthcoming from Cambridge University Press. They also won a National Endowment for the Humanities Scholarly Editions grant for 2010-13 for the same project. She was also awarded a UNCG Regular Faculty grant.

Karen Kilcup won a 2010-11 National Endowment for the Humanities fellowship.

Christian Moraru edited and wrote the preface for *Postcommunism, Postmodernism, and the Global Imagination* (Columbia University Press, 2009) and published *Cosmodernism: American Narrative, Late Globalization, and the New Cultural Imaginary* (University of Michigan Press, 2011). His article "The Forster Connection or, Cosmopolitanism Redux: Zadie Smith's *On Beauty*, *Howards End*, and *the Schelegels*" in *The Comparatist* volume 35. He also won a 2010 Alexander von Humboldt Fellowship from Freiburg University in Germany



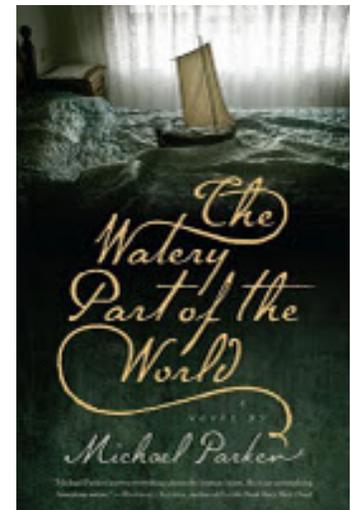
Noelle Morrisette won a 2009-10 Andrew W. Mellon Foundation Research Fellowship Endowment from the University of Texas at Austin, a 2009-10 Donald C. Gallup Fellowship in American Literature from Yale University, and a 2009-10 UNCG Regular Faculty Grant.



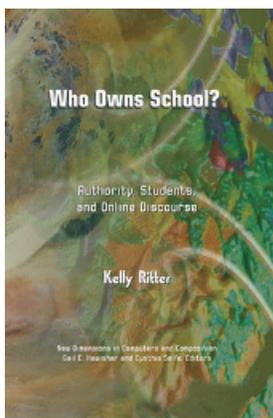
Nancy Myers's article "Purposeful Silence and Perceptive Listening: Rhetorical Agency for Women in Christine de Pizan's *The Treasure of the City of Ladies*" was published in *Silence and Listening as Rhetorical Arts* (Southern Illinois University Press, 2011). She is also the co-recipient of the 2011-12 Marc Friedlaender Faculty Excellence Award for her book project, *A Versatile Commodity: Composition in the Building of the Harvard English Department, 1982-1910*.

Craig Nova published *The Informer* (Shaye Areheart, 2010).

Michael Parker's new novel *The Watery Part of the World* (Algonquin Books, 2011) was featured on *Entertainment Weekly's* "Must" list in the May 20th, 2011 issue.



Mark Rifkin won a 2009 New Faculty Grant from UNCG.



Kelly Ritter published *Who Owns School?: Authority, Students, and Online Discourse* (Hampton Press, 2010). She was also appointed editor of NCTE's journal, *College English*.

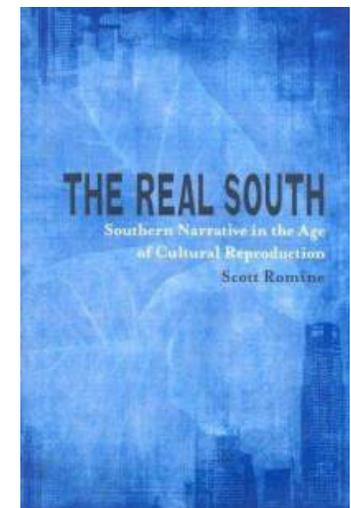
David Roderick won a Friedlaender Fund Award for 2010-11.

Scott Romine won a C. Hugh Holman Outstanding Book Award from the Society for the Study of Southern Literature for *The Real South: Southern Narrative in the Age of Cultural Reproduction* (LSU Press, 2008).

Ali Schultheis was a Chancellor's Resident Fellow in the Honors College for the 2010-11 academic year. In 2009 she won a Contemplative Mind in Society & the Fetzer Institute fellowship and a Center for

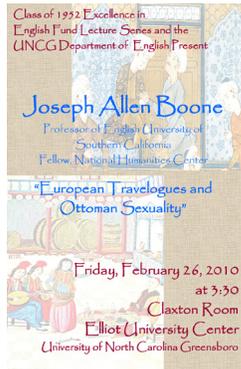
Critical Inquiry Summer Fellowship. She published "Reading Tibet: Area Studies, Postcoloniality, and Tibetan Self-Determination" in *South Asian Review: Imagining South Asia* 28.1.

Stephen Yarbrough was appointed as Director of Communication across the Curriculum at UNCG.



VISITING LECTURERS (2009-2011)

Srinivas Aravamudan "The Character of the University in the 21st Century: Critique or Hospitality?"
Sponsored by the UNCG English department and the Class of 1952.

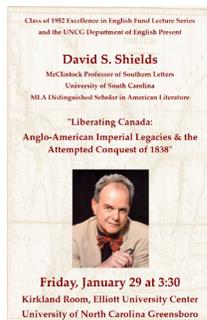


Joseph Boone "European Travelogues and Ottoman Sexuality"
Sponsored by the Class of 1952.

Christopher Conway "Finding a Voice: Mexican Women Writers and the U.S.-Mexican War" Sponsored by the English department.

Marcel Cornis-Pope "Prospectus for the New Humanities in the Age of Multitmedia Communication: The MATX Interdisciplinary PhD Program at Virginia Commonwealth University" Sponsored by the English department.

Jessica Enoch "Feminist Rhetorical History: Identifying Spaces (and Places) for New Research" Sponsored by the UNCG English department.



Janice Gould, Daniel Heath Justice, and Craig Womack's micro-residency "Sexuality, Creativity, and Native Identity: A Brief Residency of Queer American Indian Artists/Scholars" Co-sponsored by the English department.

David Shields "Liberating Canada: Anglo-American Imperial Legacies & the Attempted Conquest of 1838" Sponsored by the Class of 1952.



DISTINGUISHED VISITING WRITERS SERIES

Spring 2011

- Rachel Richardson (Poetry Reading)
- Randall Kenan (Fiction Reading)
- Oscar Hijuelos (Creative Nonfiction Reading)
- Kathleen Graber (Poetry Reading)
- Nami Mun (Fiction Reading)
- Warren Rochelle (Fiction Reading)
- Jim Clark (Poetry Reading)
- Michael Parker (Fiction Reading)
- Entrepreneurship in the Arts Conference

Spring 2010

- Fred Chappell (Fiction Reading)
- Drew Perry (Fiction Reading)
- Colum McCann (Fiction Reading)
- Fourth Annual Southeastern Literary Magazine & Small Press Festival
- Festival Book Fair, Panel Discussions, Small Press Readings, & Workshops

Fall 2010

- Rebecca Black (Poetry Reading)
- Traci O. Connor (Fiction Reading)
- Katie Ford (Poetry Reading)
- Joshua Ferris (Fiction Reading)
- Heather Hartley (Poetry Reading)
- Erin McGraw (Fiction Reading)
- Robert Pinsky (Poetry Reading)
- Erika Meitner (Poetry Reading)
- Will Read for Food Benefit Reading for Greensboro Charities

Fall 2009

- Tracy Kidder (Nonfiction Reading)
- Holly Goddard Jones (Fiction Reading)
- Rhett Iseman Trull (Poetry Reading)

Keep in touch with the English Department!

The English Department would like to share alumni accomplishments in future issues of Think-Write-Read. Please complete and return to be included. Some responses may be edited. We look forward to hearing from you!

(Last Name) (First Name) (Maiden) (Class Year)

(Street Address) (City) (State) (Zip Code)

(Phone Number) (E-mail)

Degree(s) Earned Area of Study College/University

Degree(s) Earned Area of Study College/University

Present Position/Title Location/School/Business

Other information or news

Send to: Anna Tysor, Administrative Assistant, 3143 Moore Hall for Humanities and Research Administration, UNCG, 1111 Spring Garden St., Greensboro, NC 27412



THE UNIVERSITY *of* NORTH CAROLINA
GREENSBORO

Department of English
3143 MHRA Building
1111 Spring Garden Street
Greensboro, NC 27412