

# WESLEY RAABE

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## EDUCATION

PhD, English Language and Literature, University of Virginia, 2006, “Harriet Beecher Stowe’s *Uncle Tom’s Cabin*: An Electronic Edition of the *National Era* Version”

MA, English Language and Literature, University of North Texas, 1996

PhD Program, Comparative Literature, Indiana University, 1993

BA, English Literature, *magna cum laude*, Texas Lutheran College, 1991

## CURRENT PROJECTS

Volume Ed., *Uncle Tom’s Cabin, The Collected Works of Harriet Beecher Stowe (CWHBS)*, Vol. 1 of 34 projected vols., General Eds., Susan Belasco and Joan Hedrick, Oxford University Press (proposal approved by press directors, July 2023)

Textual Ed., *CWHBS*, 34 projected vols., General Eds., Susan Belasco and Joan Hedrick, Oxford University Press (under consideration, Aug. 2023). See <https://stowecollectedworks.org/>.

## ACADEMIC APPOINTMENTS

Associate Professor, Textual Editing and American Literature, English Department, Kent State University, Fall 2014– (Assistant, Fall 2008–2014)

Graduate Faculty Status, Full (F4), English Department, Kent State University, Fall 2014– (A3, Fall 2008–Fall 2013)

Honors Faculty Status, Honors College, Kent State University, Fall 2009–

Acting Director, Institute for Bibliography and Editing, Kent State University, Fall 2016–Spring 2017 (Fellow, 2009– )

Postdoctoral Fellow in Scholarly Information Resources, Center for Library and Information Resources, Center for Digital Research in the Humanities, University of Nebraska–Lincoln, Fall 2006–Spring 2008

Teaching Fellow, University of Virginia, Fall 2002–Spring 2006

Adjunct Instructor, Department of English, University of Nebraska–Lincoln, Fall 2007

University of North Texas, Fall 2001–Spring 2002)

Adjunct Instructor, University of North Texas, Fall 2001–Spring 2002)

Teaching Fellow, University of North Texas, Fall 1993–Spring 1994

## PUBLICATIONS

### BOOK-LENGTH DIGITAL PROJECT (PEER REVIEWED)

“*walter dear*”: *The Letters from Louisa Van Velsor Whitman to her Son Walt, Walt Whitman Archive*,

March 2013. <<http://www.whitmanarchive.org>>. Peer Review, *NINES: Nineteenth Century Scholarship Online*, October 2014. <<http://www.nines.org/>>.

## **JOURNAL ARTICLES AND BOOK CHAPTERS (PEER REVIEWED AND INVITED)**

“‘saying nothing, where nothing could be said’: Em Dashes in Harriet Beecher Stowe’s *Uncle Tom’s Cabin*” *A History of Punctuation in English Literature*, 3 vols., Eds. Elizabeth M. Bonapfel, Mark Faulkner, Jeffrey Gutierrez, and John Lennard. Cambridge University Press (under contract, accepted June 2023, forthcoming 2024, invited).

“John G. C. Brainard, Early American Poet,” *Resources for American Literary Study*, vol. 43, no. 1–2, Oct. 2021, pp. 1–75. <<https://doi.org/10.5325/resoamerlitestud.43.1-2.0001>>.

“Estranging Anthology Texts of American Literature: Digital Humanities Resources for Harriet Beecher Stowe, Walt Whitman, and Emily Dickinson.” *CEA Critic* 76:2 (2014):169–190. *Project MUSE*. <[http://muse.jhu.edu/journals/cea\\_critic/v076/76.2.raabe.html](http://muse.jhu.edu/journals/cea_critic/v076/76.2.raabe.html)>.

with Les Harrison. “Selection from Harriet Beecher Stowe’s *Uncle Tom’s Cabin*: A Digital Critical Edition: ‘Topsy.’” *Scholarly Editing* 33 (2012). <<http://www.scholarlyediting.org/se.index.issues.html>>.

“Editing Harriet Beecher Stowe’s *Uncle Tom’s Cabin* and the Fluid Text of Race.” *Documentary Editing* 32 (2011): 101–12. <<http://digitalcommons.unl.edu/docedit/13/>>

“Harriet Beecher Stowe’s *Uncle Tom’s Cabin*: A Case Study in Textual Transmission.” *The American Literature Scholar in the Digital Age*. Ed. Andrew Jewell and Amy Earhart. Ann Arbor: U of Michigan P, 2011. 63–83. <<http://hdl.handle.net/2027/spo.9362034.0001.001>> (Publisher Repository, HTML) <<http://www.press.umich.edu/pdf/raabe.pdf>> (Textual Apparatus, Publisher Repository, PDF)

“The Text of ‘Eli’s Education’: From Manuscript to *St. Nicholas Magazine*.” *Children’s Literature* 34 (2006): 161–85. *Project MUSE*. <[http://muse.jhu.edu/journals/childrens\\_literature/v034/34.1raabe.html](http://muse.jhu.edu/journals/childrens_literature/v034/34.1raabe.html)>.

“Isidora: Galdós’s Depiction of a Prostitute.” *Revista Hispánica Moderna* 49 (1996): 20–33. *JSTOR*. <<http://www.jstor.org/stable/30203870>>.

## **POSTER (PEER REVIEWED)**

“Over Uncle Tom’s Dead Body: Publication Context and Textual Variation in Harriet Beecher Stowe’s *Uncle Tom’s Cabin*.” [Poster]. *Digital Humanities Quarterly* 3:3 (2009). <<http://digitalhumanities.org/dhq/vol/3/3/000062/000062.html>>.

## **ELECTRONIC EDITIONS**

Textual Editor. Stowe, Harriet Beecher. *Uncle Tom’s Cabin: or, Life Among the Lowly. National Era*. 5 Jun. 1851–1 Apr. 1852. Electronic Edition. *Uncle Tom’s Cabin & American Culture*. Charlottesville: Stephen Railton; Institute for Advanced Technology in the Humanities; Electronic Text Center. 2006. <<http://www.iath.virginia.edu/utc/uncletom/erahp.html>> .

“Harriet Beecher Stowe’s *Uncle Tom’s Cabin*: An Electronic Edition of the *National Era* Version.” Dissertation and Edition Site: <<http://www.iath.virginia.edu/wnr4c/index.htm>>.

## **ESSAYS, REVIEWS, ENCYCLOPEDIA ARTICLES, EDITORIAL HANDBOOKS, ETC.**

“Section 4: Choice and Preparation of the Reading Text and Apparatus,” *CWHBS Handbook* (Summer 2018–Fall 2019), General Eds., Susan Belasco and Joan Hedrick, Oxford University Press (reviewed by 2 advisory board members, revisions approved by general editors), <<https://stowecollectedworks.org/index.php/cwhbs-handbook/>>

Subsection 6.2 “Glossary,” 6.3 “Software and Digital File Recommendations,” 6.4, “Collation Software Processes,” in “Section 6: Abbreviations, Glossary, Supplementary Technical Materials,” *CWHBS Handbook* (Summer 2018–Fall 2019), General Eds., Susan Belasco and Joan Hedrick, Oxford University Press (reviewed by 2 advisory board members, revisions approved by general editors), <<https://stowecollectedworks.org/index.php/cwhbs-handbook/>>

Review of *Containing Multitudes: Walt Whitman and the British Literary Tradition*, by Gary Schmidgall. *Prose Studies* 37.3 (2015): 236–240. <<http://dx.doi.org/10.1080/01440357.2015.1121568>>.

“Walt Whitman’s Mother Reads the Newspaper.” *Belt Magazine* 9 July 2014. <<http://beltmag.com/whitmans-mother/>>.

<“A Note on the Text.”>. <“Chapter 5 Comment: Mrs. Shelby’s Contribution to Slavery’s Abuses” (26 June 2011)>. <“Chapter 12 Comment” (28 August 2011)>. <“Chapter 16 Comment: A Thoroughly Selfish Woman and Eva’s Mysterious Coach Ride” (28 August 2011)>. <“Chapter 27 and 28 Comment: A New Year, A New Augustine St. Clare, a New Marie?”>. <“Chapter 39–41 Comment” (18 March 2011)>. *Uncle Tom’s Cabin: or, Life Among the Lowly*, by Harriet Beecher Stowe. *National Era*. June 5, 1851–Apr. 1, 1852. Harriet Beecher Stowe Center. 5 June 2011–1 April 2012. Blog.

“On Why to Edit,” *This I Believe*, Aug. 2011, <<http://thisibelieve.org/essay/102991/>>. Web

“Harriet Beecher Stowe,” “Alice and Phoebe Cary,” “The Minister’s Wooing,” and “Dred: A Tale of the Great Dismal Swamp.” *Encyclopedia of American Literature: The Age of Romanticism and Realism, 1816–1895*. Ed. Brett Barney. New York: Facts on File, 2008

Rev. of *Conjectures of Order: Intellectual Life and the American South, 1810–1860*, by Michael O’Brien. *Virginia Quarterly Review* 81 (2005): 287

Rev. of *Electronic Texts in the Humanities*, by Susan Hockey. *Text* 15 (2003): 437–54. *JSTOR*. <<http://www.jstor.org/stable/30227810>>.

## EDITORIAL EXPERIENCE

Textual Editor, *The Collected Works of Harriet Beecher Stowe*, General Eds. Susan Belasco and Joan D. Hedrick, Oxford University Press, 2019– (Advisory Board, 2018– ), <<https://stowecollectedworks.org/index.php/editors/>>

Contributing Editor, *Walt Whitman Archive* (2011– ). Eds. Ed Folsom, Kenneth M. Price, and Matt Cohen. <<http://whitmanarchive.org>>.

Associate Editor and Project Manager, *Civil War Washington: Studies in Transformation*. Co-directors Kenneth M. Price and Kenneth J. Winkle (2007–2009) <<http://www.civilwardc.org/>>.

Consultant, Technical Editor, and Project Assistant, *William Blake Archive*. Ed. Morris Eaves, Robert Essick, and Joseph Viscomi (2005–2007) <<http://www.blakearchive.org>>.

Research Assistant. *The Newcomes*. The Works of William Makepeace Thackeray. Ed. Peter L. Shillingsburg (2001–2002).

Assistant Editor (2000) and Associate Editor (2001). *Selected Works of Eliza Haywood*. Set I. Vols. 1–3; Set II. Vols. 1–3. Ed. Alexander Pettit. London: Pickering & Chatto, 2000; 2001.

## EDITORIAL AND ADVISORY BOARDS

Member, Advisory Board, *Scholarly Editing*, 2021– , <<https://scholarlyediting.org/about>>

Member, Advisory Board, *Complete Works of Edith Wharton*, General Ed. Carol J. Singley, Oxford University Press, 2018– , <<https://whartoncompleteworks.org/volumes/>>

Member, Advisory Board, *Nineteenth Century Ohio Literature*, Ed. Jon Miller, 2018– ,  
<<http://ideaexchange.uakron.edu/nineteenthcenturyohioliterature/>>

Member, Advisory Board, *Digital Stowe*, Ed. James Van Wyck, 2017– , <<http://www.digitalstowe.org/>>

## CONFERENCE PRESENTATIONS

“*Uncle Tom’s Cabin* as a Shakespearean Romance: On Annotating Allusions to *Macbeth*, *Othello*, and *Merry Wives of Windsor*.” 19th-C. Americanist Forum contribution, Modern Language Association, Philadelphia, PA, 2024

“Learning to Read Early American Poet John G. C. Brainard.” English Department Brown Bag, Kent State University, Spring 2019

“The Fiction of External Facts and *Uncle Tom’s Cabin*; or, How to Tell the Difference Between a Poem and a Hymn.” Society for Early American Literature, Eugene, OR, 2019

“Editorial and Interpretive Consequences of Punctuation and Dialect Revision in Harriet Beecher Stowe’s *Uncle Tom’s Cabin*.” American Literature Association, Boston, MA, 2017

“Descriptive Bibliography’s ‘Ideal Copy’ and the Encoding of a Born-Digital Scholarly Edition.” Modern Language Association, Boston, MA, 2013

“A Rationale for Encoding Some Typographical Spacing in Nineteenth-Century Prose.” Society for Textual Scholarship, Austin, TX, 2012

“Editing ‘Reflected Immortality’; or, ‘Unediting the Illiteracy of Louisa Van Velsor Whitman.’” Society for Textual Scholarship, College Park, PA, 2011

“The Fluid Text of Race in Authorial Versions of *Uncle Tom’s Cabin*.” Association for Documentary Editing, Springfield, IL, 2009

“The Stuff that Don’t Matter? Type Space, Black Dialect, and the Editing of *Uncle Tom’s Cabin*.” Society for Textual Scholarship, New York, NY, 2009

“*Uncle Tom’s Cabin*: Race, Typographical Space, and Modernization.” Midwest Modern Language Association, Minneapolis, MN, 2008

“The Uncorrected States of Jewett’s *Uncle Tom’s Cabin*: the 1852 Edition, Paperback Reprints, and Digital Texts.” American Literature Association, Boston, MA, 2007

“*Uncle Tom’s Cabin*: Digital Newspaper Version.” Digital Textual Studies: Past, Present and Future, College Station, TX, 2006 (poster presentation)

“*Uncle Tom’s Cabin* as a Newspaper Serial.” Bibliographical Society of the University of Virginia, Charlottesville, VA, 2006

“Sentimentalism and Textual Scholarship: an Electronic Edition of the *National Era* Version of *Uncle Tom’s Cabin*.” Society for Textual Scholarship, New York, NY, 2005

“‘Bird Era ] Burr A1’: A Variant? the Material Texts of *Uncle Tom’s Cabin*.” University of Virginia Graduate English Department, Charlottesville, VA, 2005

“‘Chirk up, mother...’: The Manuscript of Louisa May Alcott’s ‘Eli’s Education.’” College English Association, Richmond, VA, 2004

“Age and Party Politics: Constructing Julia in Orwell’s Manuscript of *Nineteen Eighty-Four*.” Society for Textual Scholarship, New York, NY, 2003

## FELLOWSHIPS AND AWARDS: EXTERNAL

### External

“Advanced Digital Editing: Modeling the Text and Making the Edition,” Institute for Advanced Topics in Digital Humanities, NEH, Pittsburgh, July 2022

Harriet Beecher Stowe Center Funding for Individual Volumes, Graduate Assistant, Alex Coleman, May 31–Aug. 31, 2020, \$3,155.49

“Letters of Louisa Van Velsor Whitman,” *Walt Whitman and Reconstruction*, *Walt Whitman Archive*, University of Nebraska-Lincoln (Kent State University Subcontract), Fall 2010–Spring 2012, National Historical Preservation and Records Commission (NHPRC), \$6,079, renewed for Fall 2011–Spring 2012.

### Internal

Academic Year Research and Creative Activity Appointment, University Research Council, Kent State University, Spring 2022

Academic Year Research and Creative Activity Appointment, University Research Council, Kent State University, Fall 2019–Spring 2020

“A New Course in English: Digital Humanities.” Summer Teaching Development Grant, University Teaching Council, Kent State University, \$6,500.

Summer Research and Creative Activity Appointment, University Research Council, Kent State University, Summer 2012, \$6,500.

Summer Research and Creative Activity Appointment, University Research Council, Kent State University, Summer 2010, \$6,500.

Conference Travel Grant, Association for Documentary Editing, Fall 2009, \$845.00.

Department of English Pedagogy Award for Composition Style Exercise, University of Virginia, 2006

Department of English Travel Grants, University of Virginia, 2004 and 2005

Department of English Pedagogy Award for Literature Survey Review Exercise, University of Virginia, 2004

## GRANT APPLICATIONS

National Endowment for the Humanities, Scholarly Editions and Translations, “*Uncle Tom’s Cabin: A Digital Critical Edition*,” with Les Harrison, Virginia Commonwealth University, and Jo-Ann Morgan, Western Illinois University, December 2013.

National Endowment for the Humanities, Scholarly Editions and Translations, “*Uncle Tom’s Cabin: A Digital Critical Edition*,” with Les Harrison, Virginia Commonwealth University, and Jo-Ann Morgan, Western Illinois University, December 2012.

National Endowment for the Humanities, Scholarly Editions and Translations, “*Uncle Tom’s Cabin: A Digital Critical Edition*,” with Les Harrison, Virginia Commonwealth University, November 2011.

National Endowment for the Humanities, Scholarly Editions and Translations, “*Uncle Tom’s Cabin: A Digital Critical Edition*,” with Les Harrison, Virginia Commonwealth University, October 2010.

Farris Family Innovation Award, Kent State University, Fall 2010.

“Interactive Variant Analysis.” NEH Digital Humanities Start-up Grant, with Ruoming Jin, Computer Science, Kent State, Spring 2008

Farris Family Innovation Award, Fall 2008

## **ACADEMIC SERVICE**

### **EXTERNAL**

Peer reviewer, article manuscript for *PMLA*, Spring 2022

Peer reviewer, ed. Maire Mullins, *Hannah Whitman Heyde: The Complete Correspondence*, Bucknell University Press, Summer 2020–Fall 2020

Peer reviewer, proposal for 25-volume Jack London Collected Edition for Oxford University Press, Spring 2019

Peer reviewer, article manuscript for *PMLA*, Fall 2018

Peer reviewer, book manuscript, Hugh McIntosh, *Guilty Pleasures*, University of Virginia Press, Fall 2016–Spring 2017

Reviewer, Ohio State Library digital project for *NINES: Nineteenth Century Scholarship Online*, (<<http://www.nines.org/>>), Spring 2016

Guest Lecturer, Scholarly Editing in Electronic Environments, Professor Ann Hawkins, Texas Tech University, February 17, 2015

Peer reviewer, article manuscript for *Scholarly Editing*, December 2014

Peer reviewer, book proposal, Gretchen Martin, *Dancing on the Color Line: Inter(trickster) Textualities in 19th Century American Narratives*, Routledge, December 2014.

TextLab Committee (manuscript editing software), MELville Camp 2008, 2009, 2011, 2015. Project Director John Bryant, Hofstra University, supported by NEH Digital Humanities Grant

Textual Editor for Harriet Beecher Stowe, *Uncle Tom's Cabin: or, Life Among the Lowly. National Era*. June 5, 1851–Apr. 1, 1852. Electronic Edition. Harriet Beecher Stowe Center. 5 June 2011–1 April 2012. <<http://nationalera.wordpress.com/table-of-contents/>>

Member, Publications Committee, Association for Documentary Editing, Spring 2010–Spring 2012

Guest Lecturer, Technologies of the Text, Professor Ryan Cordell, St. Norbert College, February 13, 2012

Vetter, MLA Committee on Scholarly Editions, *Autobiography of a Pocket-Handkerchief*, by James Fenimore Cooper. Ed. Matthew W. Sivils, AMS Press, Spring 2010

Conference Session Chair, Editing at the Margins, Society for Textual Scholarship, New York, NY, 2009

Member, Evaluation Committee, Nebraska Digital Workshop, University of Nebraska–Lincoln, Spring 2006

### **KENT STATE**

#### **UNIVERSITY, AND NON-DEPARTMENT**

Member, Faculty Advisory Committee, Kent State University Press, Fall 2023–

Member, University Libraries Advisory Committee, Kent State University Libraries, Fall 2023– (Alternate Member: Fall 2022–Spring 2023; Fall 2019–Spring 2021)

Member, Graduate Studies Advisory Committee, Associate Provost Manfred Van Dulmen, Nov. 2019–

Fall 2021

Member, AAUP Council, English Department Representative, Kent State University, Fall 2014–Spring 2016

Member, Racial and Ethnic Concerns Committee, AAUP Council Subcommittee, Spring 2015–Spring 2016

Member, Student Academic Complaints Committee, English Department, Kent State University, Spring 2014; Spring 2011

Reviewer, Summer Academic Year Research Appointments, RAGS, Kent State University, Fall 2012, Fall 2010

Co-Founder, Digital Humanities Reading and Working Group, Fall 2011–Spring 2012.

Reviewer, NEH Summer Stipend Applications, Sponsored Programs, Kent State University, Summer 2012,

Panelist, NEH Regional Workshop, Sponsored Programs, Kent State University, Spring 2012, Sponsored Programs NEH Regional Workshop (FolioWeb)

Volunteer Instructor, First-Year Experience Discussion of *This I Believe*, Opening Weekend, Fall 2011

#### **DEPARTMENT**

Member, Graduate Literature Program Studies (GLPS) Subcommittee (Fall 2020–Spring 2022); (Previous Memberships: Fall 2014–Spring 2015; Fall 2012–Spring 2013)

Graduate Coordinator, English Department, Kent State University, Fall 2017–Spring 2020, and chair (ex-officio, same period), Graduate Studies committee, and member (ex-officio, same period), Faculty Advisory Committee (FAC)

Member, Faculty Search Committee, TT British Literature, Kent State University, Fall 2016–Spring 2017

Member, Library Committee, English Department, Kent State University, Fall 2014– . Chair, Fall 2010–Spring 2014. Member, Spring 2009.

Member, Faculty Advisory Committee (FAC), English Department, Kent State University, Fall 2013–Spring 2014 (Interim appointment, Spring 2011)

Member, Revising the English Major Special Committee, Kent State University, Spring 2015

Member, Undergraduate Studies Committee, English Department, Kent State University, Fall 2011–Spring 2013

Participant, Job Placement Workshop, English Department, Kent State University, Fall 2010

Member, NTT Faculty Search Committee, Business and Technical Writing, Kent State University–Geauga, Spring 2010

Instructor Observation, College Writing Program, Kent State University: Briana Williams (Fall 2010), James Winter (Fall 2010), Michael Parsons (Fall 2009), Barbara George (Spring 2011, Fall 2012), James Sewell (Fall 2013), Kenton Butcher (Spring 2015),

Writing Competition Judge, English Department, Kent State University: DuBois (Spring 2016), Perryman (Spring 2008), Zurava (Fall 2014)

# TEACHING

## KENT STATE UNIVERSITY

### DISSERTATIONS DIRECTED / CO-DIRECTED

Director for Nathaniel Hawlish, “‘60 Million and More’ Black Plantationocenes: Race and Nature in the American South” PhD Dissertation. (Spring 2023– )

Director for Jennine Gleghorn, “Nineteenth Century Sentimental Writing: A Lived Religion, 1830–1900,” PhD Dissertation. (Fall 2019– )

Co-director with Robert Trogdon, Colleen Thorndike, “The Self-Made Woman in American Literature, 1854–1916,” PhD Dissertation. (Defended Spring 2015)

### DISSERTATION AND THESIS COMMITTEE MEMBERSHIP

Reader for Flint Tyler-Wolfe, “To Serve Themselves: The Institutional and Societal Roles of Shawnee Army Volunteering During the Nineteenth Century,” PhD Dissertation (Summer 2022– ), directed by Elaine Parsons, Department of History

Reader for Danara Wallace, “Reconstructing Relationships in Ruined Worlds: The Apocalyptic (Re)Visions of Dick, Piercy, and Butler in the Anthropocene,” PhD Dissertation (Spring 2021– ), directed by Ryan Hediger

Reader for Najwa Alsulobi, “From the Other Side: A Critical Study of Edward Steiner’s Approach to Twentieth-Century Americanism,” PhD Dissertation (Fall 2021–Fall 2023), directed by Babacar M’Baye

Reader for Annie Brust, “Tolkien’s Transformative Women: Art in Triptych,” PhD Dissertation (Spring 2019–Fall 2022), directed by Christopher Roman

Reader for Nicene McNeil, “Representations of Black Autonomy in Selected Work of Black Fiction, MA Thesis (Spring 2019–Fall 2020), directed by Christopher Roman

Reader for Caleb Berkemeier, “Disability Tragedy: Reconceptualizing Disability in the Philosophical and Literary Tradition of Tragedy.” Dissertation. (Spring 2015–Spring 2022), directed by Tammy Clewell

Reader for Betsy Melick, “Four Middle English Roland Romances.” PhD Dissertation. (Fall 2015–Spring 2018), directed by Susanna Fein

Reader for Andrew L. Wyatt, “Interfacing with Reality: Zeno and the Unstable Narrative.” Undergraduate Thesis, Honors College. (Spring 2016)

Reader for Ross Tangedal, “A Most Pleasant Business: Introducing Authorship in Twentieth Century American Literature.” Dissertation. (Fall 2014–Spring 2015)

Reader for Kerry Sutherland, directed by Robert Trogdon, “The Prince of Agents [James Brand Pinker].” Dissertation. (2012)

### QUALIFYING EXAMINATIONS

Ghadeer Ibrahim, Spring 2023, Representations of African American Literature, History, and Culture, 1899–1999, with an Emphasis on Gender and Sexuality (minor)

Nathaniel ‘Nate’ Hawlish, Fall 2022, American Southern Literature, 1860–1960 (major)

Jennine Gleghorn, Spring 2019, American Literature, 1800–1900 (major)

Annie Brust, Spring 2019, Textual Criticism, Editorial Theory, and Bibliography (minor)

Elizabeth H. (Betsy) Melick, Fall 2015, Textual Criticism and Editorial Theory, Bibliography, and Digital Humanities (minor)

Daniel Miller, Spring 2015, United States Literature, beginnings to 1830 (minor)

Caleb Berkemeier, Fall 2014, United States Literature, 1800–1900 (minor)

Colleen Thorndike, Fall 2013, United States Literature, 1830–1930 (major)

### **SUPERVISING INDEPENDENT STUDIES AND RESEARCH ASSISTANTSHIPS**

**Note:** Graduate student names are reported. Undergraduate student project participation is retained in records but only reported if formal publication results. Please contact me to confirm student work.

Independent Study, advanced undergraduate, annotation for *Uncle Tom's Cabin* and research paper on blackface minstrelsy tradition and scriptural allusion in character of "Black Sam" (Spring 2018)

Independent Study, advanced undergraduate, assists in transcribing and proofreading letters of Helen Price and Louisa Van Velsor Whitman (Spring 2015–Summer 2015)

Independent Study, MA student Wandaya Terry, read and report on 4 books on contemporary publishing industry. (Fall 2014)

Independent Study, advanced undergraduate, a project on Modernist Journals (Spring 2014).

Independent Study, advanced undergraduate, assists in developing lists of references and resources for reviews of *Uncle Tom's Cabin*. At end of session, student completed Omeka exhibit on reviews (Fall 2014).

Independent Study, advanced undergraduate, assists in editing-related tasks in annotation, proofreading, and developing lists of references and resources, "Letters of Louisa Van Velsor Whitman" (Fall 2013).

Independent Study, advanced undergraduate, assists in editing-related tasks in transcription and proofreading, *Uncle Tom's Cabin* (Spring 2011).

### **COURSES TAUGHT: FALL 2022–SPRING 2023**

#### **Department of English (ENG 30031, Short Story, Distance Learning and Live): Fall 2022, Spring 2019, Fall 2016, Summer 2016**

The subject matter of this course shall include the short story, its origins, history, and continuing evolution as a literary genre. From antecedents in mythology, fairy tales, and oral tradition, the short story came into its own as a literary genre in the 19th century, with the flowering of periodical culture, i.e., mass-circulation newspapers and magazines. We will review the formal qualities that the short story shares with other narrative genres, and we will examine the fundamental qualities that distinguish the short story as a form. We shall observe a generally chronological approach, with three sections: 19th through early 20th century, 1930s through 1980s, and 1980s through the present.

#### **Department of English (ENG 49091, Senior Seminar, Live and Distance Learning): Fall 2022, Fall 2021, Spring 2012**

Emphasis on iterative paper development (blog commentary, proposal, draft, final, revised) and basic tools for literary study (biographical research and literary criticism databases). **Description 1:** An online-only writing-intensive senior seminar (Spring 2012) on Harriet Beecher Stowe (*Uncle Tom's Cabin* and *The Minister's Wooing*) and Mark Twain (*Huckleberry Finn*, *Connecticut Yankee*, and short stories). **Description 1:** An online-only writing-intensive senior seminar (Fall 2021) on Emily Dickinson's and Walt Whitman's poetry. Assigned texts were *Poems as She Preserved Them*, ed. Christanne Miller (Harvard 2016), and Walt Whitman, *Leaves of Grass and Other Writings*, ed. Michael Moon

(W. W. Norton, 2002). The class emphasized digital resources including the Emily Dickinson Archive (<https://www.edickinson.org/>) and the Walt Whitman Archive (<https://whitmanarchive.org/>). **Description 3:** Harriet Beecher Stowe's *Uncle Tom's Cabin* and Mark Twain's *Huckleberry Finn* as canonical 19th and early 20th-C. White-authored American literature on themes of race, and Black literature as consciously critical challenges and critiques to White racial orthodoxy, especially concepts from Neo-Slavery or Liberatory novels (see Rushdy, Mitchell), including Martin Delany's *Blake, or the Huts of America*, Ishmael Reed's *Flight to Canada*, Toni Morrison's *Beloved*, Alice Walker's *The Color Purple* and Colson Whitehead's *Underground Railroad*

**Department of English (ENG 25001, Literature in English I): Fall 2022, Fall 2014, Spring 2009 and Fall 2009**

**All Sections:** An introduction to knowledge about genres (poems, drama, early prose forms) and skills that serve as a foundation for further study in literature, including identifying and drawing from scholarly database sources, pre-writing, composing drafts, and revising. **Description 1:** A chronological survey, to 1800, that includes selections from the following: *Beowulf*, *Book of Margery Kempe*, Spenser's *Faerie Queen*, *Sir Gawain and the Green Knight*, Chaucer's *Canterbury Tales*, Milton's *Paradise Lost*, Shakespeare's *King Lear* or *Twelfth Night*, several poems and shorter prose works (Calvin, Bacon, Pope, Johnson, Swift, Burney, Montagu, etc.), and one or two of the following: Defoe's *Robinson Crusoe*, Sterne's *Sentimental Journey*, Jonathan Swift's *Gulliver's Travels*, or Equiano's *Interesting Narrative*. **Description 2:** A chronological survey, to 1800, that includes selections from the following: *Beowulf*, *Book of Margery Kempe*, Spenser's *Faerie Queen*, *Sir Gawain and the Green Knight*, Chaucer's *Canterbury Tales*, Milton's *Paradise Lost*, Shakespeare's *King Lear* or *Twelfth Night*, several poems and shorter prose works (Calvin, Bacon, Pope, Johnson, Swift, Burney, Montagu, etc.), and one or two of the following: Defoe's *Robinson Crusoe*, Sterne's *Sentimental Journey*, Jonathan Swift's *Gulliver's Travels*, or Equiano's *Interesting Narrative*. **Description 3:** That some 500 years of literature can have a "theme" is a bit presumptuous, but the works that I have selected were either popular in own day (or are reasonably popular as teaching texts today) and emphasize pride, come-uppance, ruin (moral and/or financial)—and sometimes the possibility of redemption. In first half of the course, most readings are set against the backdrops of biblical themes, albeit in some instances more as window-dressing (*SGGK*, William Shakespeare) and in others by writers deeply engaged in religious polemics (John Milton, John Bunyan). The second half of the class (Aphra Behn, Oliver Goldsmith, Maria Edgeworth) explores the social and cultural consequence of overseas empire and enslavement.

**Course Descriptions, KSU Previous Academic Years**

**Department of English, (ENG 76706, Methods in the Study of Literature, Fall 2020, Fall 2018, Fall 2016, Fall 2013, Fall 2010)**

A doctoral seminar that is intended to prepare students for key tasks in graduate school and early professional career. PhD students will present a conference paper in class and prepare a portfolio of documents: 1) two area designations with reading lists, 2) bibliography and analysis of trends, 3) in-class presentation of conference paper that is supported with slides, 4) article-length paper for journal submission. Four course goals, which will be illustrated with your final portfolio, are the following: 1) Identify research questions and develop coherent view of relevant scholarly frameworks and contexts for your work; 2) Develop methods to acquire evidence and to pursue research in topics relevant for your study; 3) Develop a coherent view of an ambitious but manageable scholarly project; 4) Develop the ability to present scholarship in two typical settings: conference presentation with slides and journal article submission. In support of these, we will review the following contexts: using the library for research, critical theory, and present discussions about the state of the profession. Texts include Harner, *Literary Research Guide* for library research; theory from Leitch et al., *Norton Anthology of Theory and Criticism*; profession from Colón Semenza, *Graduate Study for the 21st Century*; format

from *MLA Style Manual*; and selected readings about profession of literary studies.

**Department of English (ENG 66895 and 76895, Special Topics: Documents and Texts, Spring 2021, Fall 2014)**

A graduate seminar on bibliography, textual criticism, and digital humanities: reviewed formal description of manuscripts and printed documents, reviewed transformation of concept of “book” during Romantic era and digitally inflected present, and studied means that scholars use to identify textual variants and describe those variants in scholarly editions. For PhD students, the three studies led to a formal project that was a prototype print or electronic edition and an article-length essay with reflections on alternate versions of texts or history of its editing and textual transformations. MA students were only required to complete one of those two projects. Assigned texts include (vary per semester) include Neil Fraistat and Julia Flanders. *The Cambridge Companion to Textual Scholarship* (2013); D. C. Greetham, *Textual Scholarship: An Introduction* (1994); Andrew Piper, *Dreaming in Books* (2014); and William Proctor Williams and Craig S. Abbott. *An Introduction to Bibliographical and Textual Studies* (2009).

**Department of English (ENG 76895 and 66895, Special Topics: Documents and Texts, Fall 2014)**

An advanced graduate seminar on bibliography, textual criticism, and digital humanities: reviewed formal description of manuscripts and printed documents, reviewed transformation of concept of “book” during Romantic era and digitally inflected present, and studied means that scholars use to identify textual variants and describe those variants in scholarly editions. For PhD students, the three studies led to a formal project that was a prototype print or electronic edition and an article-length essay with reflections on alternate versions of texts or history of its editing and textual transformations. MA students were only required to complete one of those two projects. Assigned texts included Kathryn Kerby-Fulton, Maidie Hilmo, and Linda Olson. *Opening Up Middle English Manuscripts: Literary and Visual Approaches* (2012); Neil Fraistat and Julia Flanders. *The Cambridge Companion to Textual Scholarship* (2013); D. C. Greetham, *Textual Scholarship: An Introduction* (1994); Andrew Piper, *Dreaming in Books* (2014); Raymond George Siemens and Susan Schreibman. *A Companion to Digital Literary Studies* (2007); Dirk Van Hulle and Sebastian D. G Knowles, *Manuscript Genetics, Joyce’s Know—How, Beckett’s Nohow* (2009); and William Proctor Williams and Craig S. Abbott. *An Introduction to Bibliographical and Textual Studies* (2009).

**Department of English (ENG 76501 and 66501, Narrative Literature—Transatlantic Sentimentalism, Fall 2017)**

Primarily sympathy, sentiment, and sensibility in transatlantic novel, European and American: Charlotte Lennox, *The Female Quixote* (1752), Henry MacKenzie, *The Man of Feeling* (1771), Johann Goethe, *The Sufferings of Young Werther* (1774), William Hill Brown, *The Power of Sympathy* (1789), Hannah Webster Foster, *The Coquette* (1797), Olaudah Equiano, *The Interesting Narrative* (1789), William Godwin, *Caleb Williams* (1794), Susan Warner, *The Wide, Wide World* (1852), George Eliot, *The Mill on the Floss* (1860), Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861), and Henry James, *The Bostonians* (1886). Supplemented by historical readings from sentimental poetry (18th and 19th century) as well as philosophical, economic, and theological treatises on sympathy and sentiment; also supplemented by contemporary theory on Affect.

**Department of English (ENG 76101 and 66101, U.S. Literature to 1865, Fall 2021, Summer 2017, Summer 2015, Summer 2013)**

**Description 1:** Three topics: Revolution-era anxiety about liberal democracy that takes up companionate marriage as a metaphorical reflection on political anxieties, 2) antislavery narratives and Black-authored fictions that contemplate or elaborate rebellion against White Supremacy, and 3) mid-century cosmopolitan novels that recapitulate or critique norms with Sentimental or Gothic forms that echo and reformulate Revolution-era tensions through the lens of urban anxieties about gender and social class. Assigned texts: Charles Brockden Brown, *Ormond*, Sukey Vickery, *Emily Hamilton*, Catharine Maria Sedgwick, *Clarence*, George Lippard, *Quaker City*, Herman Melville, *Pierre; or The Ambiguities*, Fanny Fern, *Ruth Hall*, and Martin Delany, *Blake; or, The Huts of America*.

**Description 2:** Themes of captivity, sentimentalism, and the gothic, with varied affiliations to movements that have shaped the study of American literature, especially narrative. Readings: captivity narrative of Cabeza de Vaca; gothic captivity narrative, Charles Brockden Brown's *Edgar Huntly*; captivity and sentiment narratives, Lydia Maria Child's *Hobomok* and Catharine Maria Sedgwick's *Hope Leslie*; autobiographical slavery narrative, Harriet Wilson's *Our Nig*, and student-selected titles from "Just Teach One" (<http://jto.common-place.org/>), "Just Teach One: Early African American Print" (<http://jtoaa.common-place.org/>), or the newly discovered Whitman novel, *Jack Engle* (<http://ir.uiowa.edu/wwqr/>). We close with the triumphant achievement of sentimental fiction and antislavery activism, Harriet Beecher Stowe's *Uncle Tom's Cabin*, and its near exact contemporary, Nathaniel Hawthorne's *House of Seven Gables*.

**Description 3:** Examination of formative role of print culture in nation formation from Benedict Anderson's *Imagined Communities* (1982) to Trish Loughran's *The Republic in Print*. The course takes up four topics: 1) the rhetoric of New England Puritan colonies as the incipient prototype of the nation, 2) captivity narratives as a threat to the undivided American self, 3) early American fictions that alternately construct metaphors of social cohesion or expose its fissures, and 4) the dream of editorial intervention to restore or newly configure textual bodies into states of archival or editorial union.

**Department of English (ENG 33001, U.S. Literature to 1865, Spring 2022, Spring 2021, Spring 2019, Spring 2018, Spring 2017, Spring 2014)**

A chronological survey that reviews early American literature through the Civil War: literature of encounter, Native American tales, and Puritans (de Vaca, Bradford, Smith, Edwards, Taylor, Bradstreet), later colonial period (Franklin, Jefferson, Equiano, Wheatley) early Republican period (Poe, Irving, Hawthorne, Douglass, Fern, Lincoln, etc.), and poetic innovation (Dickinson, Whitman). Longer works are Child's *Hobomok*, Douglass's *Narrative*, Melville's *Benito Cereno* and/or Stowe's *Uncle Tom's Cabin*. Emphasis on survey coverage, paper development, and basic literary research.

**Department of English (ENG 33010, African American Literature to 1900, Fall 2021)**

African-American Literature and the reform tradition, from activists Elleanor Eldridge, *Memoirs* (1838), selections from *The Colored Conventions Movement* (2020), eds. P. Gabrielle Foreman et al, Frederick Douglass, *My Bondage and My Freedom*, Frances E. W. Harper, *A Brighter Coming Day*, William H. Anderson and Walter H. Stowers, *Appointed*, and Charles H. Chesnutt, *Marrow of Tradition* (1901)

**Department of English (ENG 25004, U.S. Literature to Civil War): Spring 2014 [2 sections], Fall 2013, Fall 2011**

A chronological survey of origins associated with idea of American literature formation and cultural backgrounds for U.S. literature through the Civil War: 1st: early colonial settlement and Native Amer-

ican origin stories (Native American folklore, Columbus, Smith, Bradford, Rowlandson, Edwards, and Puritan Poets). 2nd: Later colonial period and early Republic (Franklin, Equiano, founders [Adams, Jefferson, etc.] and Wheatley). 3rd: belles lettres and antebellum reform (antislavery and women's rights) literature (Irving, Hawthorne, Poe, Child, Fern, Douglass, Melville, Lincoln, etc.). 4th: Mid-century poetic innovation (Whitman and Dickinson). Short and moderate length paper; introduction to skills in locating critical articles (library databases), and paper development (proposal, final draft, revised draft); exams on IDs, quotations, and essay questions. Longer work in full is Melville's *Benito Cereno* or Child's *Hobomok*.

### **Department of English (ENG 25005, Literature in the U.S. II): Spring 2013**

A chronological survey of American literature from the end of the Civil War to near present: 1st: realism and naturalism (Twain, Chesnutt, Chopin, Sui Sin Far, Gilman, and Crane). 2nd: Modernist poetry (Stevens, Eliot, Hughes, Moore, Williams, Hughes). 3rd: American fiction during the inter-war period (Stein, Hurston), and the reinvigoration of narrative in the post-war period (Faulkner, Fitzgerald, Hemingway, Larsen, and Wright). 4th: Postmodernism, with an emphasis on the memoir and the refinement of fiction (Le Guin, O'Connor, Alexie) and with a brief introduction to poets (Lowell, Ginsberg, Plath, Anzaldúa). 5th: Drama, Modernist (O'Neill and Glaspell), and postmodernist (Baraka). Review modernist little magazines on *Modernist Journals Project*, and visit Special Collections for Modernist magazines.

### **Department of English (ENG 39395, Special Topics in Fiction: American Captivity Narrative, Spring 2013)**

For topic in fiction, I selected captivity narrative: four novels that feature a sometimes dizzying sense of dislocation, each written about five decades apart and spanning American history from the Revolutionary era to the 1970s: Charles Brockden Brown's *Edgar Huntly; or Memoirs of a Sleep-Walker* (1799), Herman Melville's *Benito Cereno* (1855), Nella Larsen's *Passing* (1929), and Marge Piercy's *Woman on the Edge of Time* (1976). These novels use forms of captivity (physical, narrative, cultural) to explore questions about freedom, identity, and sanity.

### **Department of English (ENG 22072, Great Books, 1700–present, Fall 2012), 2 sections**

Selection of works in translation and world English literature: Françoise de Graffigny, *Letters from a Peruvian Woman* (1747); Fyodor Dostoevsky, *Notes from the Underground* (1863), Irmgard Keun, *Artificial Silk Girl* (1932), Albert Camus, *The Stranger* (1942); Jorge L. Borges, *Ficciones* (1945), and Chinua Achebe, *Things Fall Apart* (1949). A literature appreciation class with imaginative responses: letter to advice column from character in Dostoevsky's *Notes*, letter to character in Borges's *Ficciones*, annotation of Keun's *Artificial Silk Girl*. Quizzes on basic facts to test reading and essay exams on themes that cross works.

### **Department of English (ENG 76101/66101, U.S. Literature to Civil War, Spring 2012)**

Graduate seminar with an emphasis on early American captivity narrative (Cabeza de Vaca, Mary Rowlandson), slave narrative (Olaudah Equiano, Frederick Douglass), sentimentalism (Susanna Rowson), and the consolidation of these traditions in the middle decades of nineteenth century (James Fenimore Cooper, Maria Sedgwick, Harriet Beecher Stowe, and Herman Melville). Emphasis on development of conference presentation and journal article.

### **Department of English (ENG 33002, U.S. Literature, 1865 to 1945, Spring 2012)**

A chronological survey that reviews Civil War and Reconstruction (Whitman, Dickinson, Winnemucca, Twain, Garland, etc.), local color and dialect literature (Chesnutt, Dunbar, Jewett, etc.), realism and naturalism (James, Wharton, Crane, etc.), modernist poetry and prose (Stevens, Moore, Eliot, Fitzgerald, Faulkner, etc.), and the Harlem Renaissance (DuBois, Larsen, Wright, etc.). Emphasis on alternate publication forms (little magazines, serialization), a visit to special collections, and exercises on basic literary research (article databases).

### **Department of English (ENG 33001, U.S. Literature to 1865, Fall 2011 and Fall 2012)**

A chronological survey that reviews early American literature through the Civil War: literature of encounter and Puritans (de Vaca, Bradford, Smith, Edwards, Taylor, Bradstreet), later colonial period (Franklin, Jefferson, Equiano, Wheatley) early Republican period (Poe, Irving, Hawthorne, Douglass, Fern, Stowe, Lincoln, etc.), and poetic innovation (Dickinson, Whitman). Longer works in full are Douglass's *Narrative* and Stowe's *Uncle Tom's Cabin*. Emphasis on paper development and basic literary research.

### **Department of English (ENG 22072, Spring 2010)**

Great Books II, a survey that includes Voltaire's *Candide*, Shelley's *Frankenstein*, Kafka's *The Trial*, Morrison's *Song of Solomon*, and García Márquez's *100 Years of Solitude*, Chinua Achebe's *Things Fall Apart*.

### **Department of English (ENG 22071, Fall 2009)**

Great Books I, a survey that includes Homer's *Odyssey*, the *Book of Job*, Plato's *Trial and Death of Socrates*, Malory's *King Arthur and His Knights*, and Cervantes's *Don Quixote*.

### **Honors College (HON 10197, Fall 2008; Spring 2009; Fall 2010; Spring 2011)**

Freshman Honors Colloquium, an inquiry into the role of racial and ethnic concepts for American identity. Writers surveyed include Harriet Beecher Stowe, Nella Larsen, Mark Twain, Charles W. Chesnutt, Ishmael Reed, Malcolm X, L. Frank Baum, Gregory Maguire, Gloria Anzaldúa, Richard Rodriguez, Sandra Cisneros, and Maxine Hong Kingston; a survey and investigation of individual memory and cultural remembrance, explored with reference to sesquicentennial remembrance of the American Civil War. Texts on memory included *Eternal Sunshine of the Spotless Mind*, fiction of Jorge Luis Borges, Gabriel García Márquez, George Orwell, and Harriet Beecher Stowe. Authors on Civil War sesquicentennial remembrance included Louisa May Alcott, Walt Whitman, Drew Gilpin Faust, and Albert Race Sample

## **Course Descriptions, Other Institutions**

Rhetoric as Inquiry, an introduction to composition with an emphasis on rhetorical purpose, audience, and context (independent section), Fall 2007, University of Nebraska-Lincoln, Department of English

Accelerated Academic Writing, a theme-based introduction to academic argument on the Little Red Schoolhouse model (independent sections). Themes: Dr. Seuss in 2002, Barbie in 2003 and 2004, Education and/or Big Time U in 2004, and Cruelty in 2005, University of Virginia, Department of English

Shakespeare: Tragedy and Romance (discussion section leader for Prof. Clare Kinney), 2006, University of Virginia, Department of English

Introduction to the English Major, an undergraduate introduction to genres of poetry, fiction, and drama (independent section, team led by Prof. Paul Hunter), 2005, University of Virginia, Department of English

History of Literature in English from English Civil War through American Civil War (discussion section leader for Prof. David B. Morris and Prof. Eric Lott), 2004, University of Virginia, Department of English

Academic Writing, guided writing portfolio on student-selected discourse community, 1994, 1995, 2000, 2001, University of North Texas, Department of English

## **TRAINING AND WORKSHOPS**

“Advanced Digital Editing: Modeling the Text and Making the Edition,” Institute for Advanced Topics in Digital Humanities.” NEH, Pittsburgh, July 2022

“Sustainable DH Centers.” HILT — Humanities Intensive Learning and Teaching. Summer Workshop. IUPUI, Indianapolis, IN, June 2016

NINES: Nineteenth Century Scholarship Online. Summer Workshop. Miami University of Ohio, July 2008

New Faculty Institute. Faculty Professional Development Center. Kent State University, August 2008

## **LANGUAGES AND SKILLS**

Collation with optical device (Linstrand, Hinman) and with transcribed text, CollateX, PC-CASE

Basic Programming in Python, basic scripting with UNIX bash, and formerly some scripting in PERL

Reading proficiency in Spanish and French and basic knowledge of German

Text Encoding Initiative (TEI), eXtensible Markup Language (XML), eXtensible Stylesheet Language: Transformations (XSLT)

## **PROFESSIONAL AFFILIATIONS**

Modern Language Association, 2016–2022; 2012; 2010; 2006–2008

Bibliographical Society of America, 2021–

Harriet Beecher Stowe Society, 2019–

Early American Literature Association, 2019–2020

Society for Textual Scholarship, 2007–2011

Association for Documentary Editing, 2009–2010

Midwest Modern Language Association, 2008–2009

Discussion Groups (LISTSERVs, active only): Society for the History of Authorship, Reading and Publishing (SHARP), Research Society for American Periodicals (RASP), Scholarly Editing Forum (SEdit)