



NOTE FROM THE DEPARTMENT CHAIR

Greetings once again from the Department of English, where we've just completed another very busy year. This issue of the newsletter focuses on the achievements of our current faculty, introduces you to a pair of colleagues who will be joining us this coming academic year, and celebrates some of our finest graduating seniors.

You'll find stories here about Mary DeShazer, and the interdisciplinary conference she helped organize, "HerStories: Breast Cancer Narratives and Counter-Narratives," which brought international experts in the field of medicine and narrative to campus on March 1-2, 2013; Dean Franco and the college Humanities Institute; and Anne Boyle (who is also currently Associate Dean for Student-Faculty Initiatives), who won the Donald Schoonmaker Faculty Award for Community Service. You'll also read about Laura Aull and Zak Lancaster, who are integral to the department's growing Writing Program, and profiles of incoming faculty Sarah Hogan and poet Amy Catanzano. They will be joining us in the Fall in the respective fields of Early Modern literature and creative writing.

You'll also read about the students who graduated this year with Honors in English, and their descriptions of their Honors projects. These students give us a lot about which we can be proud.

One final note: as part of the forthcoming Wake Forest capital campaign, the College is asking alumni to consider making donations to their home department. If you'd like to support the English department, you can now go to our homepage (college.wfu.edu/english/) and click on the "Support our Programs" button. This will take you to a web page that will allow you to make a gift to the program of your choice. We appreciate any gifts, which will help us enhance our students' experiences in the department.

With best wishes,

Scott W. Klein
Professor and Chair

A UNIQUE COLLABORATION CELEBRATES THE POWER OF NARRATIVE AT RECENT INTERDISCIPLINARY SYMPOSIUM: “HERSTORIES: BREAST CANCER NARRATIVES AND COUNTER-NARRATIVES”

Hilary Burns | Class of 2014

It is more than a game of numbers. It is a snake slithering in silently, trying to break the pride, soul and happiness with its poison. It is painful and it is real.

One in eight women is affected by breast cancer at some point in their lives, and while it is easy to describe this disease in numbers and scientific terms, the true challenge is finding the words that can describe its force and impact.

On March 1-2, Wake Forest hosted HerStories: Breast Cancer Narratives and Counter-Narratives. The event, a breast cancer narrative symposium, was sponsored by the Humanities Institute with the Wake Forest University Center for Bioethics, Health and Society, and Women’s and Gender Studies Program. The English Department’s Dr. Mary DeShazer, who has written two books on breast cancer narratives, helped create this two-day conference aimed at bringing the community together to discuss the realities of breast cancer and its effects on real people.

The conference began at the Babcock Auditorium with a historical overview of breast cancer by



Associate Professor of History, Simone Caron. Dr. Rita Charon of Columbia University, a pioneer in narrative medicine, followed with a key-

note address.

Charon told the audience that naming the con-

ference “HerStories” was a bold linguistic decision.

The conference was meant to investigate the words, rather than the scientific numbers, correlated with the disease. Numbers and research are impersonal and daunting, she pointed out. Instead, sharing personal stories will open up a dialogue and allow people to better understand the realities of breast cancer. Charon said that typically people who have not experienced breast cancer firsthand are scared of the disease. Stories engage audiences and leave people with a more powerful impression rather than bombarding them with statistics.

The next day, the conference reconvened in Benson with an audience of students, faculty, health-care providers and members of the Winston-Salem community. Dr. Edward Levine, a physician and Professor of Surgical Sciences-Oncology at the Wake Forest School of Medicine, continued with the theme of narratives versus numbers.

Levine noted that the medical industry’s weakness is the ability to communicate. Doctors have remarkable ways to diagnose diseases today, but often they lack the appropriate communication skills to relay diagnoses to patients. He said communicating with patients becomes an art of knowing how much and what information to tell patients so that they can then make the best decisions for their condition.

Doris Brown, physician and Assistant Professor of Radiation Oncology at the Wake Forest School of Medicine, noted that people dance a fine line between talking about the disease and ignoring it.

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Brown said the medical industry should aim to provide patients with a person who best understands their situation with whom they can talk. Healers should be patient, understanding and gentle while working with patients who are going through the phases of acceptance, treatment and recovery.

“We need to teach the next generation of physicians to focus on the art of medicine,” Brown said. She emphasized that the right words can inspire patients through their darkest days.

For Senior Lecturer of Journalism and English, Mary Martin Niepold, this conference concentrated on a subject close to her heart. Niepold was diagnosed with breast cancer in December of 2011 and is now cancer free. She refers to her doctors and nurses as “her healers.” Niepold turned to family, friends and faith during her journey with breast cancer. She believes that healing works best as a team and that trusting healers is imperative.

“I hope that students took away the idea ‘to be with whatever is’ and learned the difference between pain and suffering,” Niepold says. “You have to continue no matter what.”

For students attending the conference, it was powerful to hear such a personal story from a professor. Senior Kathryn Rohlwing says that Niepold’s story gave her insight into the reality of the disease, and the introduction to Niepold’s book, *The Other Side of the Mirror*, offered interesting perspectives on how individuals deal with the diagnosis and its spiritual impact.

“Professor Niepold captured that heart-stopping fear that comes along with a cancer diagnosis,” Rohlwing says. “It made breast cancer something personal and relatable, not just a disease or a buzz word. I particularly connected to her description, ‘the elephant in the room becomes death.’ As someone who has had family members go through cancer, this, to me, describes exactly the change that that diagnosis brings into relationships.”

Rohlwing also says that Dr. Brown's portion of the conference was particularly thought-provoking. “She said that she treats patients as a person and not as a disease. This, to me, seems to be exactly the right approach to treating cancer, but I think that it is something that we do not often think about. Cancer has become such an intimidating, terrifying diagnosis that setting that fear aside and reminding ourselves that it is actually about the individual people and not their disease can be difficult.”

Dr. Mary DeShazer, one of the four faculty



organizers for the symposium, says that “students have expressed their appreciation for Professor Mary Martin Niepold's powerful testimony about her own breast cancer experience and for Dr. Boesky's discussion of her personal and familial struggles with inherited cancer.”

The organizing committee met every month for a year to plan this conference. DeShazer said that she was especially interested in Dr. Rita Charon's riveting lecture on narrative medicine and Dr. Amy Boesky's moving account of narratives by women who test positive for the BRCA 1 mutation and are thus at high risk for breast and ovarian cancers.

“Such events are important to raise the consciousness of WFU students about issues related to breast cancer and other genetically-driven illnesses and to enhance their awareness of women's writing and gender studies,” DeShazer says. “Interdisciplinary symposia such as this one also give faculty a chance to network professionally and to learn from one another's research and clinical practices.”

This conference gave the Wake Forest community an opportunity to reflect on the realities of

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breast cancer and to open up a conversation about the power of narratives. Once one hears personal stories about breast cancer, the disease is no longer a frightening entity slithering through the body. It is an obstacle in life that is best understood through the power of language.

Hilary Burns is a junior communication major with a minor in journalism from Barnstable, Massachusetts.

FRANCO FOSTERS ATMOSPHERE OF INTELLECTUAL COLLABORATION

Emily Snow | Class of 2013



Searching “Dean Franco” on the Wake Forest website is an indicator—however mundane—of the professor’s approach to education.

“Dean Franco—English Department,” the first result reads.

“Dean J. Franco—Latin American and Latino Studies,” says the next (the middle initial might be misleading; it’s the same Franco.)

“Dean Franco | The Humanities Institute,” the last one states.

“As an English professor, I am primarily a humanist,” Franco says. “I study and write on literature that explores and illuminates the complexities of being human in the world, in [intellectually] global and local ways.”

Franco was an instrumental figure in the establish-

ment of the Humanities Institute five years ago. What began as the simple exchange of ideas between two professors, Franco and Professor of Religion Mary Foskett, has since become a thriving collaboration of faculty, students and scholars.

“Mary Foskett and I were looking at the spectacular junior faculty engaging in interdisciplinary and transnational work who might be the only one in their department” specializing in a certain region or subject, Franco explains. Foskett and Franco soon expanded their conversation to include other faculty, such as Professor David Phillips.

Interest and support grew for Franco and Foskett’s vision: an institute with the goal of fostering interdisciplinary scholarship among Wake Forest faculty. A consortium of faculty gathered together to advocate for what would become the Humanities Institute.

Franco, Foskett, and Phillips submitted a proposal to the National Endowment for the Humanities (NEH) Challenge, a funding opportunity in which the university must match NEH funds 3:1 within five years with new donor contributions.

“It is incredibly unusual for institutions to win funding like this their first time,” Franco says of the Humanities Institute’s sudden success. The university’s innovative foundation was the only organization

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of its kind to receive NEH funding in North Carolina. “We had five years to raise \$1.5 million,” Franco explains, “and we made the match this year.” Wade Murphy, a Wake Forest alumnus (’00), donated \$1 million to the Humanities Institute this year—making him the youngest individual in the university’s history to give such a generous donation.

Today, the Humanities Institute facilitates faculty seminars for approximately five faculty members from different departments, allowing them to focus on specific topics. Additional funds are available in the event that faculty members wish to develop projects further or beyond the seminar.

“The Institute has really changed the culture of humanities research on campus,” Franco says. “The upshot of that kind of work is that people who are thinking about writing a book come out of a seminar with really robust ideas.”

In addition to sponsoring and facilitating these faculty seminars, the Humanities Institute co-funds conferences and guest speakers with other departments. One such guest speaker was Helena Maria Viramontes, fiction writer and Cornell University creative writing professor, who visited in February. Viramontes examined the function of imagination in the face of diversification in her talk, “In the Openness of Others: Sensual Practices, Cultural Specificity and a Movement Towards Tolerance.”

Viramontes’s visit, sponsored by the Humanities Institute and the Office of Multicultural Affairs, prompted the kind of faculty/student collaboration that Franco and his colleagues hoped to engender as

part of the Institute. Franco and student Holly Thayer (’15) coauthored an essay on Viramontes’s visit.

“[Thayer] told me things she got out of the visit that I wasn’t able to say in my own words,” Franco explains.

“The Institute is trying to foster and has successfully fostered faculty and student research collaboration,” he continues. “It allows students to continue learning after class.”

As for Franco, interdisciplinary, collaborative learning is an integral component of his classroom. “In my classes, I tend to prioritize literature, but I look for opportunities to engage other disciplines and to find the connections that students are making with their other classes,” Franco says. “In some ways, students are the most interdisciplinary people on campus.”

In his critical role in the foundation of the Humanities Institute and dedication to student collaboration and interdisciplinary engagement, Franco encourages the development of a rich intellectual atmosphere within the Department of English and with the many different disciplines across campus.

(The English Department’s Dr. Mary DeShazer worked with the Institute to sponsor a two-day interdisciplinary conference in March. Called “HerStories,” the conference focused on medical narratives, specifically breast cancer narratives. Please see article on the “HerStories” conference in this newsletter.)

Emily Snow is a senior English and French Studies double major with a minor in journalism from Greenville, South Carolina.



THE HUMANITIES INSTITUTE

THE NEW WRITING PROGRAM AT WAKE FOREST: FOSTERING A CULTURE OF WRITING

Drew Thies | Class of 2013

Assistant Professors of English Dr. Laura Aull and Dr. Zak Lancaster are part of a larger team of Wake Forest faculty at the forefront of the newly created Wake Forest Writing Program, a project aimed at encouraging and developing a community of writers and writing at the university.

Officially established in 2010, the Writing Program uses a combination of research in the fields of applied linguistics across various styles of academic writing in order to establish broader curricular and pedagogical writing strategies within the university.

Though structurally part of the WFU English Department, the Writing Program works with students and professors from all departments in order to promote an understanding and appreciation of writing tailored to the specific genres of different disciplines.

With many of the professors and faculty officially affiliated with the Writing Program coming from linguistics and rhetoric backgrounds, the Writing Program takes writing itself as its object of study.

Aull explains that the program “is interested in thinking about writing as a broad human activity.”

Aull explains the ultimate aim of the Writing Program: “[It seeks] on a research, programmatical, and curricular level [to] help students and faculty think about what it means to be a successful writer.”

Lancaster states that though the Writing Program has been established relatively recently in Wake Forest’s history, it is “not so new,” as records show pushes for such a program dating back 10 to 15 years, driven by the university’s strong liberal arts background.

“There have been conversations for years,” Aull remarks, “but the last couple of years have seen a real commitment on the part of the institution [and professors] to concretize some of the discussions and the vision for having a writing program.”

“In the past couple of years, especially, [Wake Forest has] been hiring a lot more writing lecturers and tenure track faculty,” Lancaster added.



Aull, who is primarily focused on word-level and language-level analysis of writing, has turned her research background toward incoming freshman and first-year students, highlighting the importance of writing for student success early on.

“Very often, students’ performance in their first year at the university in predictive of how they’ll do in their upper level courses and their GPA more generally,” Aull emphasizes. “Writing is just so tied to student success.”

Using the Writing Program’s newly instituted Directed Self-Placement test as her data set, Aull has created a project which seeks to identify patterns in order to

better understand the strengths and needs of each incoming class.

The Directed Self-Placement test, in which incoming students provide a response to an expository prose piece in the summer before their first year on campus, allows for research such as Aull's, as well as for writing lecturers to see students' work before they ever step foot into a classroom.

Putting her research into practice, Aull incorporates the linguistic and rhetorical patterns that she discovers in order to train students, as she says, "to think in theoretical and sophisticated ways about how each writing task or situation demands certain things."

Though their academic approaches are quite similar in many respects, Lancaster's focus picks up where Aull's ebbs. A proponent and coordinator of the Writing Center's Writing Across the Curriculum Program, Lancaster's role, in his words, does service to the "recognition that no matter what your discipline is, you're going to be doing a lot of writing."



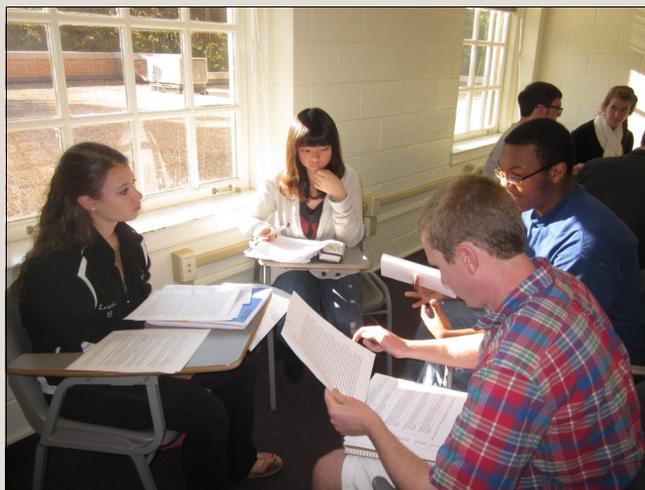
Seeking to eradicate assumptions that writing is only done in the first year of college or by English majors, Lancaster sees writing as ubiquitous regardless of a student's academic track and as a critical tool in the process of enabling both students' and faculties' learning. His mission within the Writing Across the Curriculum Program is to ensure that faculty from Wake Forest's many departments recognize the importance of writing as a pedagogical tool, even within higher level courses.

Drawing upon his background in both linguistics and teaching English in a foreign country, Lancaster meets with many professors and faculty members in order to better identify and assess what qualifies as effective writing within their disciplinary contexts.

In many ways, Lancaster asserts, academic writing is much like a foreign language, inasmuch as it has many unfamiliar and particular stylistic qualities that vary from genre to genre, all of which make providing collaboration and support across disciplines in the field of writing an important feature of any academic institution.

Embodying the core Writing Program goal of seeking to bridge institutional and departmental gaps in the field of writing, both Aull and Lancaster hope their work will give students and faculty a better "metacognitive awareness," in Lancaster's words, of their position as writers, enabling them to relate to all writing situations both familiar and alien.

Drew Thies is a senior English and political science double major from Spokane, Washington.



RENAISSANCE LITERATURE GOES DIGITAL: DR. SARAH HOGAN MAKES IT REAL

Amber Burton | Class of 2015

One of Dr. Sarah Hogan's most recent projects given to students at Drake University entailed Shakespeare and graphic design. She encourages technology in the classroom, and the word "modern" comes to mind when describing her instruction of Renaissance literature in the classroom.

In the fall of 2013, Hogan and her innovative teaching style will join the WFU English Department faculty, specializing in Early Modern Literature. A New York native, she completed her undergraduate and graduate education at Syracuse University and later received her Ph.D. in English at the University of Buffalo (SUNY).

Hogan will make the trip down to North Carolina along with her husband Matt Garite (who also happens to hold a Ph.D. in English) and their "spirited miniature dachshund," Daphne.

Describing her past three years as an assistant professor at Drake University, Hogan recollects a number of assignments others might categorize as out of the ordinary.

"In the past I've had students build course wikis—on Renaissance women writers or on notable landmarks in early modern London—and I've recently had my students reading and collaboratively annotating Social Books editions of digital sixteenth-century texts," she explains.

"Most of my work is on nondramatic Renaissance literature," Hogan says.

She has spent much of her time teaching sixteenth- and seventeenth-century literature, poetry and prose,

focusing upon literary greats such as Edmund Spenser and John Milton. Hogan shared that she is bound to talk about Milton's *Paradise Lost* in a number of her classes.

Hogan says she is excited to teach at Wake Forest for a number of reasons. In addition to moving to a warmer climate, she looks forward to the academically enriching environment of the university.

"I think I can really be at a place where both teaching and scholarship are valued," she says. "I'm particularly excited about Wake Forest's Medieval Studies program and about its opportunities to teach abroad, specifically in the UK."

In addition to teaching Early Modern British literature classes in the fall, Hogan will be revising and adding to her dissertation in Renaissance utopias. Titled *Spatial Dreams, Social Plans: Early English Utopias and the Capitalist Imperialist Imaginary*, Hogan's research investigates the role of utopias in the historical transition from feudalism to capitalism in sixteenth- and seventeenth-century England.

"Basically, the project argues that early modern utopias are far more than imaginary, idealistic fantasies; indeed, these socio-spatial fictions offer us a significant, unique vantage point from which we can understand the experience of capitalism's beginnings," Hogan explained.

Hogan shared that her personal interest, when it comes to general literature, has always revolved around science fiction. She proclaimed the subject not to be a guilty pleasure but instead a genre that has fueled her study of utopian literature.

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“My research and courses seem to be very interdisciplinary,” Hogan remarked.

Asked what she wants to bring to the university’s English Department, Hogan shared that she hopes to complete the Early Modern time period by offering poetry and prose—an aspect of early English literature that is not always covered in depth.

Hogan plans to introduce the daunting topics of Renaissance literature to her students before they have a chance to become frightened of the subject. She describes her approach as “unusual,” fusing both a historicist and presentist interpretation while also adding discussions of contemporary relevance. Hogan strives for all of her students to be able to address the critical question of “what the text means to us in this period of time.”

Hogan paused when asked why a student should consider studying English.

“The study of literature offers students an attempt to make sense and meaning of the world,” she said. “I’d like to offer classes that are jam packed and help students develop in their critical thinking skills... I hope to bring a liveliness to the classroom.”

Amber Burton is a sophomore English major with a minor in journalism from Huntersville, North Carolina.



POETRY BEYOND LIMITS:

Q&A WITH AMY CATANZANO

Brandon Monteith | Class of 2013

*New to Wake Forest, Amy Catanzano is an Assistant Professor of Creative Writing and also teaches in the summers at Naropa University in Boulder, CO. Author of *Multiversal*, her second book of poetry, she loves experimentation and urging students to write “the next poem.” In turn, students love to learn in her classrooms. She says she is happy on two fronts: teaching postmodern writing and joining the Department of English at Wake Forest.*

From Boulder all the way to Winston-Salem, tell me about your career journey and what brought you here.

Most recently I taught poetry and fiction writing in the graduate MFA creative writing program at Chatham University in Pittsburgh. Before that I taught undergraduate BA and graduate MFA poetry writing and literature courses in The Jack Kerouac School of Disembodied Poetics, a creative writing program co-founded by poets Allen Ginsberg and Anne Waldman in 1974 at Naropa University in Boulder. Naropa’s program is aligned with experimental open forms and avant-garde postmodern writing. I continue to teach courses in their Summer Writing Program, which is open to credit and non-credit students as well as to members of the public; in late July this summer I’m teaching a week-long workshop on constructed and imaginary

languages. When I saw the announcement for the Assistant Professor of Creative Writing position at Wake Forest, I applied knowing that I would be thrilled to teach poetry in a tenure-track position with such a committed group of students and faculty and at a top school with resources for both teaching and my own writing. I'm delighted to be joining Wake Forest.

Explain the philosophy behind your literary works. What inspires you?

I draw from many philosophies in my literary works. My thinking is always changing in response to my encounters with the work of others and new poetry and cross-genre fiction that I write. Teaching is a natural way for me to keep growing as a writer, since I teach from the perspective that learning is an exploratory process that happens in conversation. One philosophical framework that inspires me is the examination of the relationship between language and consciousness and the role that creative writing can play in questions about reality. I've always liked the statement in Lyn Hejinian's poem, "Happily," that "poetry is an activity of thinking"; for me, the poem itself is a structure to experiment with thinking and being through the context of language and literary form.

In much of your writing, such as "Quantum Poetics: The Word and its Earthwork," you write across disciplines (poetry as it relates to physics, in this case). What is the significance of this kind of practice?

I'm excited by all of the ways that poetry can transcend the ordinary borders that encompass discipline-specific discourse. Poets have long investigated the concerns of other disciplines—science, art, politics, philosophy—and I see my work operating within this literary tradition. I'm also interested in how poetry

can function in imaginative and rational modes at the same time. Physics, as the study of physical reality, provides a kind of setting for me to explore the relationship between creative and critical language as well as the wonders of physical reality. I think it's useful for writers at all stages to engage with other disciplines. This kind of thinking is not new, of course. The writers of the Harlem Renaissance were responding to improvisation in jazz; the poets of the New York School were responding to developments in visual art such as Abstract Expressionism. From Margaret Cavendish, Johann Wolfgang von Goethe, Percy Bysshe Shelley, Louis Zukofsky and contemporary poets such as Frederick Seidel, Rae Armantrout, Joan Retallack, Will Alexander, and Christian Bök, poets have and continue to respond to the natural sciences, often in metaphor, but occasionally beyond it. Writers, like everyone else, have multiple interests; I encourage my students to incorporate their interests in other disciplines and areas into their creative work.

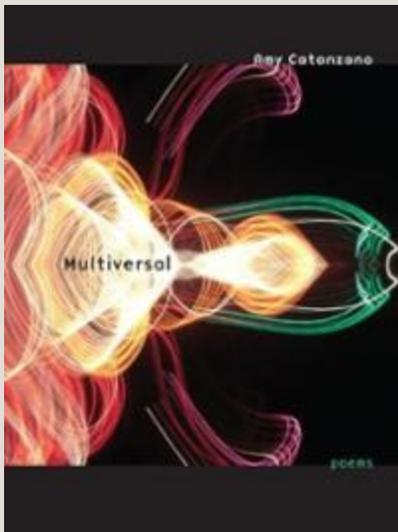
What is it that you've most wanted to get across to your students? What distinguishes someone and makes him or her a great poet?

My aims as a teacher are centered on inspiring students to move beyond their previous limits as writers and readers. I encourage students to work with the textures of language, to make choices in structure and form that correspond to the larger goals of their projects, and to learn both practical and conceptual strategies that will help them cultivate their imaginations and critical thinking. Rather than teaching students to always write toward what they know, I want to teach students to appreciate the powerful choice of also writing toward what they don't yet know: the next poem. What distinguishes someone and makes him or her a great poet? I like many types of poetry and admire all kinds of poets. I particularly value intellectually ambitious poetry that experiments with content,

context, form, process, and procedure. I am attracted to poems that teach me how to read or think in new ways. I think that some of the greatest poets take risks in complicating and extending the definition of poetry. For example, I love how sound poems and visual poems can inspire us to ask: Is this a poem?

From reading a few excerpts and reviews, your second book, *Multiversal*, is probably your most eccentric and 'out-there.' What was your poetic vision for this one? How did you look to separate yourself from other writers in your field?

Multiversal takes its title from a concept found in both theoretical physics and science fiction where our universe is thought to be just one of a wilderness of universes called “the multiverse.” I imagine each poem in the book as one universe in the multiverse, and to speak to this multiplicity, each poem has a distinct form. I’m also playing off of the word “verse” and, in a speculative way, proposing that there can be as many kinds of poems as there are universes. Perhaps this is an eccentric view of poetry, since many poets and schools of poetry—historical and contemporary—argue for privileging a specific kind of poetry. My instincts lead me to approaches that widen rather than narrow what poetry can be and do. This position informs my approach to teaching; I teach historical and contemporary movements, trends, and literary theories about poetry and want students to experiment with numerous strategies—a multiverse of them!—and then make up their own minds about what most speaks to them.



Do you find that there is a lack of emphasis on fine arts and creative outlets on college campuses? If so, how can we combat this?

I think it’s essential to emphasize creative activity on college campuses, and I’m especially excited about working with the students, faculty, and staff of Wake Forest to support and extend such activity. Creating collaborative community space for literary readings (with both established visiting writers as well as student writers) is key, I think. It’s also important to support activities hosted by other departments. I especially enjoy supporting student-led activities and mentoring students in literary publishing endeavors such as literary journals. Another way to cultivate creative activity on college campuses is to collaborate with the local community.

Although writing must consume a great deal of your life, what else do you enjoy doing in your spare time?

I enjoy attending all sorts of events—literary readings, art events, film events. I enjoy hiking and walking. I love spending time in person and on the phone with my family and friends, of course. In addition to writing poetry, I make visual art using found images and my own photographs. In the past, I’ve co-hosted a multidisciplinary literary salon on “topics of expanded literature” at my place where, once a month or so, interested friends, writers, artists, musicians, filmmakers, and others come over to share discoveries and ideas. I’d love to initiate something similar in Winston-Salem.

What is your favorite part of Wake Forest, and Winston-Salem in general?

I have so much admiration for the students, faculty, and staff of Wake Forest. I love how dedicated the students are to their education, and I can tell just how highly committed the faculty are to teaching as well

as their own scholarship. I appreciate the many resources available to faculty and students so that they can thrive. Winston-Salem is in a beautiful part of the country with access to both mountains and the ocean. Also, being from a colder environment, I'm looking forward to the warmer climate!

North Carolina has an extraordinarily active literary legacy, from Wake Forest's own Maya Angelou, John McNally, and many others to the echoes of Black Mountain College in Asheville—a highly influential experimental college and literary school in the 1950s where the major poets Charles Olsen and Robert Creeley taught—to the many practicing writers throughout the state today. In fact, I'd love to develop a course on North Carolina poets that focuses on the rich literary environment. In addition to teaching the work of poets from the past, I would teach the work of contemporary North Carolina poets and invite them to visit my classes to talk about their work with students. Giving students the opportunity for substantive interaction with visiting writers is just one way to demonstrate how alive poetry can be in our contemporary world.

Brandon Monteith is a senior communication major with a minor in journalism from Atlanta, Georgia.

Department of English Honors Theses

Each year, the Department of English invites students at or above a 3.2 overall and a 3.5 GPA in English to write Honors theses under the supervision of faculty members whom students select based on their field of interest. Directed by the faculty adviser and supervised by Dr. Olga Valbuena, Honors students plan their theses beginning in the summer before their senior year. They write independently in the fall and complete their 30 to 40-page theses in the spring. Listed below are titles and descriptions of this year's Honors theses for the Department of English:

Will Boyle

History, Tragedy and Myth: Nietzsche Apollo and Dionysus in the Poetry of William Butler Yeats

My thesis explores the connection between Nietzsche Apollonian and Dionysian drives within the Easter Rising and Yeats's "Easter 1916" and "The Second Coming".

Mackenzie Connollee

Amendments to Sound: Poems

My creative thesis involved the writing of poems which incorporate speech and dialogue as a means of

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returning contemporary poetry to a place of oral tradition.

Cherie Desai

Austen, Her Readers, and Her Heroines: A Lesson on Female Judgment in Pride and Prejudice and Sense and Sensibility

My thesis studies scenes of judgment and the relationship between author, heroine, and reader in *Pride and Prejudice* and *Sense and Sensibility* whilst using Austen's personal letters and reviews to uncover and separate Austen's point of view and the reader's response to the primary texts. Austen's narrative strategies are ultimately a means to an end in her lessons on how to practice good judgment when searching for the ideal male partner.

Gigi Esser

"Why do they live there. Why do they live at all": Dwelling and the Tension between Invisible and Tangible Landscapes in Faulkner's Fiction

Through a concentration on *The Sound and The Fury*, *Go Down, Moses*, and *Absalom, Absalom!*, my thesis examines the relationship between Heidegger's philosophy on "dwelling" and the disorientation that Faulkner's characters experience when their desired "sense of place" contradicts the realities of their environment.

Erica Fedor

'The Heartbeat is a Constant Noise': Matrilineage in Joy Harjo's She Had Some Horses

In her poetry, Joy Harjo writes/re-writes a Native American revisionist history that places motherhood, maternal nurture, and Mother Earth at the core of her work, allowing love, memory, and meaningful moments of connection to create an escape from oppression and suffering, while also showcasing the contemporary hardships facing descendants of cultures scarred by historic trauma. This thesis seeks to illuminate Harjo's poetic representations of these themes in four poems from her volume, *She Had Some Horses*.

Lillis Hendrickson

Understanding Gender Dynamics Through Metafiction: A Revision of Marmion in Jane Eyre and The Tenant of Wildfell Hall

This paper explores the significance of two similar scenes in *Jane Eyre* and *Tenant of Wildfell Hall*, in which the book *Marmion* is presented to each heroine. An argument for revision is made by utilizing Bakhtinian theory, feminist criticism, and theory of influence.

Stephen Langford

Imagination, Beauty, and Unity: The Work of the Soul in James Joyce's A Portrait of the Artist as a Young Man and Ulysses

In this thesis, I examine Joyce's portrayal of the soul in *A Portrait* and *Ulysses* from a philosophical perspective in light of the thought of Aristotle, Thomas Aquinas, and Giordano Bruno. I argue that the soul in Joyce's work develops from the scope of the individual to the universal and plays a central role in the act of creation.

Bailey Pittenger

Postmodern Home Dynamics and Water Depths in Elizabeth Bishop's Verse: A Poetry Analysis Accompanied by a Bishop-Inspired Poetry Portfolio

This thesis begins with an analysis of Elizabeth Bishop's use of postmodernist techniques to figure natural landscape and home imagery in the poems "Seascape," "Song for the Rainy Season," "Sandpiper," and "The End of March" in order to evoke the internal division and conflict that comes with assimilating into the

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external world. The analysis is followed by my own poetry portfolio and a commentary on how and why my poetry relates to Bishop's.

Clare Reeth

"A Series of Substitutions": Wife-Selling and the Matriarchal System of Exchange in Thomas Hardy's The Mayor of Casterbridge (1886)

My thesis uses a brief introduction to wife-selling to examine the nature of mother-daughter relationships in *The Mayor of Casterbridge*.

Emily Snow

Mapping the Other through Uncanny Imagery in African Novellas

My thesis examines the pattern of uncanny imagery in two novellas, Joseph Conrad's 1899 *Heart of Darkness*, set in the Congo, and Tayeb Salih's *Seasons of Migration to the North*, set in Sudan, and how Freud's notion of the uncanny comes to be a central theme in the construction and ultimate dissolution of "otherness" in the postcolonial realities of Africa and England.

Drew Thies

"The Man Upstairs is Dead": Usurping Father, Church, and God in Joyce's Ulysses

My thesis investigates the relationship between Stephen Dedalus and his father, specifically interrogating Stephen's conflation of paternity with religion and its ultimate impact on his aesthetic project.

