Loose Canons

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So Long *by Frances Smith Foster*

(l-r) Dorothy Allison, Frances Smith Foster, Sir Salman Rushdie

"So long! Farewell! *Auf Wiedersehen*! Goodbye!" Whenever I think about writing my final *Loose Canons* column as Chair of the English Department, these lyrics from *The Sound of Music* begin in my head. So I hum along as I think of endings and beginnings, of various roles and responsibilities that I—and all of us—have during our lives. It's not easy being Chair (hum this as Kermit the Frog would), but it certainly is rewarding. These past three years have seen many new and exciting changes in the department. Memories—from words on walls to the biggest and grandest graduation reception ever, from Salman Rushdie and Dorothy Allison visiting to Monique Allewaert, Paul Kelleher, Craig Womack, and Ben Reiss joining us as full time faculty, from a wonderfully supportive external review to the high hopes we have of university support for implementing some of its suggestions—flit among the tuneful lyrics of departure and change. And I smile. So, thanks for the memories, y'all. It's been real. But, I'm happily looking westward to my research leave in San Diego and to finishing my book and to returning as a regular faculty member and being able to teach more first-year seminars and upper-division courses in African American literature.

That being said, I turn now to this issue of *Loose Canons,* which is the brainchild of Walter Reed and me, but the work of the first-year graduate students who enrolled in English 789: The Profession of English. This seminar was for us what teaching is all about. We learned so much! Of course we had started with our plan, objectives, and required readings that reflected what we thought we knew and what we thought the students should know about the profession of English—both as a personal commitment or vocation and as a career and occupation. But we were fortunate enough to have students who were flexible and yet focused, determined to learn more about what concerned them first and foremost. We had

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English as Profession

ALUMNI/AE NEWS

KATHERINE ELLISON (PhD '04) won the Illinois State 2007 University Teaching Award. Her essay on "Cryptogrammatophoria: The Romance and Novelty of Losing Readers in Code" appears in the spring issue of *Eighteenth-Century Fiction*, and she presented "Paratextual Intelligence: Overwhelming Readers in the Name of National Security in Early Cryptography Manuals" at ASECS.

ANDREW SILVER's (PhD '97) new play, *The Disciples*, was produced at Mercer University. The play explores the heresy trials at Mercer in the 1930s.

ANYA SILVER's (PhD '97) book of poetry, *The Ninety Third Name of God*, was recently accepted for publication and is forthcoming from Louisiana State University Press. She had a poem, "Ash Wednesday," published in the Autumn 2007 issue of *Christianity and Literature*.

ANN CAMPBELL (PhD '03) has been awarded tenure and promoted to the rank of Associate Professor of English at Boise State University.

LAURA RUNGE (PhD '93) has published the following books: as editor, *Texts from the Querelle 1641-1701 Volumes 3 & 4*, in *THE EARLY MODERN ENGLISH WOMAN: A facsimile library of essential works, 1500-1750*, series editors Betty Travitsky and Anne Prescott (Ashgate: December 2006); co-author with Sondra Archimedes, Elizabeth Fowler, and Philip Schwyzer, *Teaching with the Norton Anthology of English Literature*, Eighth Edition, (New York: W. W. Norton, 2006); and author, *Teaching with the Norton Anthology of Literature by Women, Third Edition* (New York: W. W. Norton, 2008). She was also promoted to full professor at the University of South Florida in 2007.

ANNIE MERRILL INGRAM (PhD '93)has been promoted to Professor at Davidson College, where she also serves as Coordinator of Environmental Studies. She has recently co-edited *Coming Into Contact: Explorations in Ecocritical Theory and Practice* (Georgia, 2007).

RANDY INGRAM (PhD '94) has been promoted to Professor at Davidson College, where he also serves as Director of the Humanities program and is the E. Craig Wall Distinguished Professor of Humanities. He recently received the Hunter-Hamilton Love of Teaching award, Davidson's highest award for teaching.

KATE MCPHERSON (PhD '96) has been awarded a National Endowment for the Humanities fellowship to attend Shakespeare's Blackfriars: The Study, The Stage, and The Classroom Institute at the American Shakespeare Center in summer 2008. The five-week seminar provides a laboratory that helps literary scholars become comfortable with the process of converting abstractions about the plays into theatre by exploring the playing space and the playing practices in Shakespearean text. The twenty participants work with visiting scholars of early modern performance, rehearse daily with a troupe of Equity actors, and hold a symposium of future research work. The seminar concludes with participants producing a full-length production of *Antony and Cleopatra* (editing, directing professional actors, and acting themselves) on August 1 in Staunton, Virginia.

PATRICK ERBEN (PhD '04) received the Robert Reynolds Excellence in Teaching English Award at the University of West Georgia.

NATALIE K. ESCHENBAUM (PhD '06) was married to Ted

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Loose Canons

Loose Canons is published three times a year by the Department of English at Emory University.

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Eschenbaum in St. Paul, MN, on January 5th, 2008. She currently works as the Freshman and Sophomore Programs Coordinator for the College of Liberal Arts at the University of Minnesota - Twin Cities. She recently accepted a tenure-track faculty position starting this fall in the English Department at the University of Wisconsin - La Crosse.

ELIZABETH KRAFT's (PhD '85) book, *Women Novelists and the Ethics of Desire, 1684-1814: In the Voice of Our Biblical Mothers* has just been published by Ashgate Press.

MARK LEDDEN (PhD '96) took over as CEO of Effigene Pharmaceuticals in December. The company is built on SiRNA knockdown modulation research conducted by Dr. Peng Jing, Assistant Professor in Emory's Department of Human Genetics. Mark is also still doing leadership consulting as a partner in Kenning Associates.

ANTHONY CUDA (PhD '04) has three recent essays to report, (1) "W. B. Yeats and a Certain Mystic of the Middle Ages," in an edited volume called *Julian of Norwich's Legacy*; (2) "The Poet and the Pressure Chamber: T. S. Eliot's Life" in the forthcoming *Blackwell Companion to T. S. Eliot*; and (3) "W. B. Yeats and the Turbulent Lives of Painted Horses," in the most recent *Yeats Annual, Vol. 17*. His review of Helen Vendler's new book on *Yeats, Our Secret Discipline: W. B. Yeats and Lyric Form* appeared in the Washington Post Book World issue on Sunday, April 20, 2008. In January, Tony gave a paper called "By the Light of Virgil's Lantern" at an international conference in Florence, Italy, called "T. S. Eliot, Dante, and the European Tradition."

EVELYN HALLER (PhD '68), Professor of English and Chair of the Fine Arts/Humanities Division at Doane College, will present a paper on Willa Cather's choice of painting reproductions to send to her brother in 1908 at a symposium on Cather's letters at the University of Nebraska, June 4. (According to Cather's will, her letters were not to be published, so scholars exercise caution when they deal with these sources.) Haller will also present a paper on the botanical painter and writer Marianne North in relation to Virginia Woolf's essay, "Walter Sickert" at the 18th Annual Conference on Virginia Woolf, "Woolf Editing/Editing Woolf," at the University of Denver, June 19-22, 2008.

BILL WANDLESS (PhD '02) has recently placed several short pieces of speculative fiction: "Those Awkward Phases" and "The Crossing" will appear in the Winter edition of *Champagne Shivers,* "The Seventh Chamber" will appear in issue 16/17 of *Whispers of Wickedness,* and "Pumpkinjumper" will appear in an upcoming issue of *Realms of Fantasy*. Two of his poems, "Snowfall at Decatur Cemetery" and "Twilight Visitation," were published in the latest issue of *The Potomac Review*, and new verse has been accepted for upcoming editions of *RE:AL* and *Permafrost*. His poem "At the Crawford County Fair" was nominated for a 2007 Pushcart Prize.

JENNIFER MARGULIS (PhD '99) published a feature in *Parents Magazine* recently, has an essay appearing in *Fit Pregnancy*'s 15th anniversary issue, and is working on an on-line encyclopedia for parents, *Parentpedia*, for Family.com. In April she and her 7-year-old daughter Athena went to Cancun, Mexico, on assignment. Her fourth book (and first co-authored collaboration with her husband, James di Properzio) was published in March by Willow Creek Press. It's called *The Baby Bonding Book for Dads: Building a Closer Connection with Your New Baby* and has been hailed by reviewers as "written with good humor ... poignant" and "the absolutely perfect book to bring to a baby shower where dads are too often neglected." She is currently writing a feature on the hippos of Ayorou, Niger for *Wildlife Conservation Magazine* and her piece on Niger's last herd of West African giraffes is tentatively scheduled to appear in one of the fall issues of *Smithsonian Magazine*. She's been in-

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Katie Doubler

Metaphysical Activism

"They call it commencement for a reason," Dr. John Bugge said to me one morning as we discussed undergraduate education. "That's when everything is supposed to start—the life of the mind. I see myself as giving [undergraduates] a taste of literature that they may go back to later." As I am about to undergo the baptism-by-fire experience of teaching undergraduates for the first time, Dr. Bugge's reflections have been reassuring to me, giving me focus as I am both excited and absolutely terrified to step in front of my section of British Literature I students next fall. The advice is all the more encouraging because Dr. Bugge and I share a common interest in the literature of earlier periods. Dr. Bugge studies Medieval literature; I study Renaissance poetry. As I reflect on my initiation into the verse of Donne and Co., I have become increasingly concerned with how I can offer the average nineteen year-old a taste of literature—and the skills it takes to understand that literature—from a historical period that has become gradually more unpopular among students.

My own introduction to Renaissance literature was another baptism-by-fire experience where, like many of Dr. Bugge's students, I was given a taste of content that I would return to again and again. I was enrolled in the first half of the British Literature survey at Butler University with Dr. Marshall Gregory, who also happens to conduct a teaching seminar for faculty at Emory. Dr. Gregory assigned me to lecture on John Donne's "The Ecstasy" for one half hour, and after that I became hooked on "metaphysical" poetry. Naturally I would love it if my future students got just as hooked on George Herbert as I have, but I am aware of the fact that the literature of older periods just isn't that popular with the average American undergraduate student, and even the average undergraduate English major. Dr. Harry Rusche discussed his experiences teaching at Emory with me once, and he noted that a couple of decades ago, he could fill a course on Spenser—he seriously doubts that he could do the same today. Even as I was looking at the graduate student directories of the universities I was applying to for graduate school, I noticed the plethora of students studying nineteenth- or twentieth-century literature—and the paucity of students who were doing research in the Renaissance or Medieval periods. And, with the exception of Shakespeare, some of the major writers of the period are not in print or lack complete editions of their poetry: a complete edition of Robert Herrick's *Hesperides*, a poet I was told to study closely for the GRE literature subject test, is not available. Richard Crashaw, who was ranked with Donne in T.S. Eliot's famous essay "The Metaphysical Poets," has been out of print for decades.

Although I am admittedly a little dismayed at the unpopularity of older literatures, one thing I feel that I have learned about how to approach teaching is to focus on the skills I can give my students, and that maybe it will be those skills that will draw them to a diversity of texts. Dr. Richard Rambuss told me that he tries to train his undergraduates in "the technology of close reading," to which his students have been very receptive, regardless the content of what is actually being read closely.

As I think about the power of what it means to be able to pay sustained attention to a forty-line poem, I remember a recent chat I had with one of my fellow graduate students. She specializes in contemporary poetry, and we've often jokingly bickered over why on earth I'm studying the Renaissance. I showed her a short poem by George Herbert—"Anagram," which plays with the idea that the Virgin Mary presents Christ's Army in her name. "I get it!" my classmate exclaimed, "He plays with

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Jessica Hinton and Karma de Gruy

The Meaning of Marketability

We began to write this article with an interest in how the word "marketability" is understood in the profession of English. Our literary exposure to W.E.B Dubois' concept of double consciousness as well as our previous experiences in the corporate world meant that we were interested in both the psychological and material aspects of the term. Are our chances on the market shaped by savvy moves and sharp tactics? Is the market more like a game of roulette than a game of skill? Does love of one's subject really conquer all? While we did not think an awareness of the market or marketability was necessarily a dangerous thing, we did worry that it could have the effect, for better or worse, of determining or pre-determining one's direction in the profession.

To learn more about this strange thing called "marketability" we interviewed both current PhD students and those seeking or settling in at their first jobs. We hoped to find out how their experiences support, contradict, or complicate our admittedly limited, first-year perceptions of "marketability." Those who made this article possible were "Alicia Smith" and "Jane Howard," a first and fifth-year at a mid-size liberal arts university; "Nancy Caroll," a visiting Assistant Professor at a small liberal arts college; "James Williams," an Assistant Professor in his second year at a large public institution; and "Eric Smith," a first-year Assistant Professor at a small state university. Our newly hired respondents asked to remain anonymous so that they could speak frankly to us about their graduate programs and their new jobs; for the sake of consistency all names have been changed. We asked our participants for their experiences and how they defined, understood, and interpreted "marketability" in the profession.

Despite the frequent use of the word "marketability" within the profession, our interviews revealed that its meaning varies. In their conversations with us, Alicia and Nancy both defined marketability as a highly gendered construct having to do with both substance and packaging. In Nancy's words, "The market has at least as much to do with personality and self-presentation as it does with the candidate's teaching experience or research --especially for women." Continuing with the theme of self-presentation, they both cited the importance of social skills to marketability. In Alicia's view, "Part of marketability is social and interpersonal; it is about knowing how to work with others, how to interview, and how to build worthwhile relationships."

Good mentors, teaching experience, and administrative experience, our interviewees suggest, are important factors in becoming more marketable. Critical to Eric's success on the market was the advice and guidance that he and his cohort received about building "a successful graduate career" that would improve their chances on the job market. On teaching, Nancy notes that her experience in teaching composition was "a major component" of at least 80% of the jobs for which she interviewed. Experience in areas like administration is also important. Eric believes that "administrative experience is highly valued on the market." Furthermore, he says, it is easier to gain administrative experience than it is to publish "in a top journal."

While an awareness of the job market and tactics is important, our respondents all stress that a healthy balance between interests and tactics is key when becoming "marketable." Jane has allowed her interests to guide her tactics in her journey towards the market. In her words, "The key to marketability is having something that you really believe in." James cautions, "the more [the profession of English] becomes just another job, the

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An Open Letter

Dear McNair Scholars Around the Nation,

I am a former University of Minnesota and Augsburg College McNair Scholar, and current PhD student at Emory University. As you transition from undergraduate to graduate student status, I would like to share some things with you. Undoubtedly, your McNair program, wherever you are, will equip you with useful tools that will prepare you for any graduate program and will sustain you in meaningful ways. But there are things that you will not be told. And that's why I am here.

McNair's purpose is to help underrepresented segments of the population get into PhD programs by teaching you how to do original research, perform at conferences, write personal statements and create a curriculum vitae. Graduate school's purpose is to prepare you to be a professional scholar. I am going to talk about the process of professionalizing, specifically the process of relationship-building between you and your cohorts and your senior colleagues, otherwise known as your professors.

After graduating from Augsburg College, I went into a Master's program at the University of Wisconsin–Madison. Not only did it give me a nice transition, but also it introduced me to the world of department politics before coming to Emory. Your graduate department will most likely be small, and you will work closely with the same people and see them very often. In this working relationship there will be mild-to-extreme levels of competition among your cohort. Part of that is normal and healthy. You want to be pushed to do your best, but you don't want it to impede your learning process. And part of that process is being wrong and being corrected. Everyone wants to shine in the classroom and prove his or her right to be there, but don't let the competition get in the way of your learning!

"Whether or not you reach your goals in life depends entirely on how well you prepare for them and how badly you want them. You're eagles! Stretch your wings and fly to the sky."--Ronald E. McNair

As you negotiate healthy competition among your classmates, there is also the matter of how to relate to your professors with whom you are in no way competing. While you strive to engage the material more deeply and enhance your critical voice, they are publishing books, writing articles, and receiving awards. Don't worry. You (we) will be there soon enough, but in the meantime, what does it mean to be a junior colleague? From my experience thus far, it doesn't mean much. As long as you are in a classroom doing coursework you are a student and for the most part treated as such.

Your relationships with professors will change as you progress. However, I advise when dealing with professors to always err on the side of formality. No one is going to be upset if you always address them as Professor or Dr. and sign your emails "sincerely." But addressing your professors as peers may cause a rumble. Let each individual professor set the tone of your relationship. That leads me to my next point. Know the protocol of your department and the graduate school. If you have a grievance or want money for a language program, know who the gatekeepers are. And be mindful what you share and with whom, whether its departmental problems, disappointing grades, or great grant proposal ideas. In graduate school everyone is talented. It is about who is willing to go the extra mile (and that jewel came from a professor I can now call by his first name).

So are you paranoid, dreading lonely nights and ready to consult your graduate student handbook? Good. Then you are ready for the world of graduate school. Seriously, while those issues are real and important to consider, remember to trust yourself and conduct yourself with respect, gratitude, and only a pinch of humility because you will be expected to walk and talk with measured confidence. You will also be expected to provoke and question and engage in bold and brave investigation. And that is the fun part.

With all my love and best wishes,
Keme Hawkins
McNair Scholar and PhD student

Novelist Richard Powers Presents 2008 Writing Awards

The English Department and the Creative Writing Program held their awards night on Wednesday, April 16th. Richard Powers, winner of the 2006 National Book Award for Fiction, presented the awards. This year's winners are as follows:

- The English Department's Annual Competition for Best Essay Written by an Emory Undergraduate was won by Megan Boatright for "Reinterpreting the Other in Robinson Crusoe."

- The English Department's Annual Competition for Best Essay Written by an Emory Graduate Student was awarded to Karma de Gruy for "Desiring Angels: the Angelic Body in Paradise Lost."

- Simon Kress won the Academy of American Poets Prize for Best Poetry Written by an Emory Student for "Three Nocturnes for Lady Day." Samyukta Mullangi received honorable mention for "The Proposal."

- The Artistine Mann Award in Poetry for Best Poetry Written by an Emory Undergraduate was won by Peter Nguyen for "Pinkville." Jennifer Ann Taylor captured the Honorable Mention for "Muerte de la Pinata."

- The Artistine Mann Award in Drama for Best Play Written by an Emory Undergraduate was awarded to Danielle Berman for "Personality Inked." The honorable mention went to Vana Dabney for "One Man, Under Gods."

- The Artistine Mann Award in Fiction for Best Fiction Written by an Emory Undergraduate went to Sarah Wallace for "Perdida." Honorable mentions were awarded to Arielle Medford for "Coloring the Corners and the Floor" and Kelly Alice Bahlke for "Laughing in the Hospital."

- The Artistine Mann Award in Creative Non-Fiction for Best Non-Fiction Written by an Emory Undergraduate was awarded to Whitney Wright for "San Antonio," while Eric Betts received honorable mention for "The White Album."

- Shelby Farrell won the Kikag Screenwriter's Prize for Best Screenplay Written by an Emory Undergraduate for "What You Want," and Ranjit Raju received honorable mention for "El Samurai."

- The Johnston Fellowship for Travel and Research was awarded to Michelle Sims to support study and research at the Library of Congress and the University of North Carolina, Chapel Hill, towards an honors thesis on female storytellers and protagonists in the poetry of Geoffrey Chaucer.

- The Betty and Michael Wolf Prize in American Literature went to Stephanie Berger in recognition of her superior work in the field.

- Whitney Wright received the Grace Abernathy Scholarship in Creative Writing for her prose writing with a strong sense of the past and of place and with an extraordinary promise for the future.

Writing awards are given each year by the English Department for the best essays written in courses offered by the department. The Creative Writing awards are open to all Emory students.

The faculty and staff of both the Creative Writing Program and the English Department extend their congratulations to the winners.

Faculty News

MARK BAUERLEIN was interviewed by *CBS News with Katie Couric*, *CNN Headline News*, *USA Today*, and several other shows and periodicals to discuss his book *The Dumbest Generation: How the Digital Age Stupefies Young Americans and Jeopardizes Our Future; Or, Don't Trust Anyone Under 30* (www.dumbestgeneration.com). His op-eds appeared in the *Dallas Morning News* and *The Guardian* (UK). He published book reviews in *The Wall Street Journal*, *The New Criterion*, *The Weekly Standard*, *The Common Review*, and *Education Next*. Recent articles to appear under his byline include: "The Best Colleague," in *Common Knowledge* and "What We Owe the New Critics" in the *Chronicle of Higher Education*. Mark was also a 'Special Contributor' for *To Read or Not To Read: A Question of National Importance*, a research report by the National Endowment for the Arts.

LAWRENCE JACKSON spoke on a panel called "Historical Representations of Resistance and Transformation" at the National Black Writers Conference in Brooklyn New York on March 29, broadcast on CSPAN. He was awarded the College's advanced associate professor major project completion leave to complete his book *A Renaissance of Indignation: A Narrative History of African American Writers, 1934-1960*. The work will be published by Princeton University Press in 2010. A chapter from his memoir, *Black Like Nobody I Know*, called "The Beginning of Slavery," appears in the spring 2008 *Antioch Review*.

JONATHAN GOLDBERG and RICK RAMBUSS were at the two day conference/celebration of Stephen Orgel's career at Stanford in late March; Rick delivered a paper on Crashaw and Herbert and Jonathan spoke about Tintoretto.

BARBARA LADD gave a talk entitled "'A Gabble of Tongues': The New World Grotesque and the Remains of Empire" for the Department of English at Washington University in St. Louis in November. The introduction to her recently released book, *Resisting History: Gender, Modernity, and Authorship in William Faulkner, Zora Neale Hurston, and Eudora Welty*, has been translated into Japanese by Professor Ikuko Fujihira of Chuo University in Tokyo for the *Faulkner Journal of Japan*. She recently chaired two sessions at the Society for the Study of Southern Literature meeting in Williamsburg: "Hidden Volcano: The Haitian Revolution's Effect on Southern Literature and Culture" and "Revisiting Faulkner and Race."

PATRICIA CAHILL in November 2007 presented a paper, "King Lear, Tactility, and Trauma," for the Emory European Studies program. Elissa Marder, Associate Professor of French and Comparative Literature at Emory, served as a respondent. In March 2008, she presented a paper on John Ford's 1633 revenge drama *The Broken Heart* at the annual meeting of the Shakespeare Association of America in Dallas. In April 2008, she participated in a plenary session on pedagogy at the Center for Teaching and Curriculum faculty teaching retreat at Callaway Gardens. Also, she was recently awarded an Emory University Research Committee grant to support research for her current book project, *Renaissance Tragedy and the Realm of the Tactile*.

RICK RAMBUSS was a featured speaker at this year's Shakespeare Association of America conference in Dallas, where he presented a paper titled "Stanley Kubrick's Shakespearean Juvenilia." Later that month he gave a talk, "Owing Herbert: Crashaw's Steps to the Temple," at a two-day symposium in honor of Stephen Orgel at the Stanford Humanities Center. In April, he spoke at the University of Illinois at Chicago. His lecture was called "The Straightest Story Ever Told." He was also invited to Indiana State University to deliver the Joseph S. Schick Lecture in Language, Literature, and

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Lexicography. There he spoke on the topic of "Sacred Eros and Thanatos: The Baroque in English Poetry and Hollywood Film."

MARTINE BROWNLEY chaired a session on Literature and the Writing of History at the annual South Central Society for Eighteenth-Century Studies (SCSECS) meeting in New Orleans on 21 February 2008, and presented a paper on Behn and Burnet at the American Society for Eighteenth-Century Studies (ASECS) Conference in Portland, Oregon, on 28 March 2008.

The film of JIM GRIMSLEY's novel *Dream Boy* premiered at the Berlin International Film Festival in February and will be showing at the Seattle Film Festival in May. The film has been invited to the Chicago, Atlanta, and Athens film festivals and will be the opening night film at the Milan festival. *Dream Boy* will receive a theatrical release in Germany and France, with the US distribution deal awaiting the film's showing at the major festivals. This October Alyson Books will publish *Jesus Is Sending You This Message*, a collection of short stories that will be his eleventh book. He is also teaching playwriting this summer in San Miguel de Allende in Mexico as part of the University of New Orleans low residency MFA program.

SALLY WOLFF KING participated in a panel on Eudora Welty at the Delta Blues Symposium in Jonesboro, AR, in March, 2008.

RONALD SCHUCHARD gave an invited lecture on Ted Hughes and T.S. Eliot to The Modern School at York University, England, in March.

JOHN JOHNSTON presented the keynote address, "Computational Assemblages and Computer Fictions," at the Conference Erlebnis and Erfahrung: The Aesthetics of Pervasiveness at the University of Copenhagen, Denmark, on Nov. 6, 2007. On August 17, 2007, he presented (by invitation) "Eros cybernétique: Deux délires de Dali" at the conference Dali: sur la trace d'Eros at the Centre Culturel International de Cerisy-la-Salle, France. On April 1, 2008, at the Twenty Years of American Literary History Symposium at the University of Illinois, he presented (by invitation) "The Intuitionist and Pattern Recognition: A Response to Lauren Berlant." His essay, "Network Theory and Life on the Internet" was just published in *Plugged In: Technology, Rhetoric, and Culture in a Posthuman Age*, ed. by Lynn Worsham and Gary Olson.

MARK SANDERS gave a paper at last December's MLA. The title was "Afro-Cuban Autobiography and Nation Narration."

JOSEPH SKIBELL finished a new novel, entitled *A Curable Romantic*. It's currently with his agent. He was also invited to join PEN American Center. Meanwhile, the adaptation of his novel, *A Blessing on the Moon*, into an opera proceeds. Although the composer is the same – Andy Teirstein, a professor at NYU – the librettist is new: Zen Cohen is a dramatist who divides his time between Brooklyn and the Old City of Jerusalem.

DEBORAH ELISE WHITE's essay "Untimely Revolutions: Victor Hugo and the Spectre of the Date" appeared in the April 2008 issue of *Romance Studies*. She recently gave a paper on Carlyle at the annual conference of the American Comparative Literature Association.

PAUL KELLEHER presented a talk entitled "Club and Cabal: The Politics of Queer Sociability" at the annual meeting of the American Society for Eighteenth-Century Studies, which was held this March in Portland, Oregon. He just finished his first year at Emory, and he thanks his new colleagues and friends in the English department for welcoming him so warmly.

DEEPIKA BAHRI published two articles, "Salman Rushdie's Shorter Fiction" in *The Cambridge Companion to Salman Rushdie* and "A World of Difference" in *College English*; two reviews, of "The Namesake" in *Film Quarterly* and of *The Clash Within: Democracy, Religious Violence, and India's Future* by Martha Nussbaum in *The Journal of Commonwealth and Postcolonial Studies*; and co-published an essay on the partition with Jenny Yusin in the

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Interview with Levin Arnsperger and Maureen McCarthy

Non-native Speakers of English as Professors

Maureen McCarthy and Levin Arnsperger, first-year graduate students in the English Department, set out to interview non-native speakers of English, who teach American or English literature in the United States. Maureen and Levin were curious about the challenges faced by non-native speakers in a profession primarily concerned with the intricacies of the English language. Six professors were willing to answer their questions: Patrick Erben (University of West Georgia), Hans-Georg Erney (Armstrong Atlantic State University), Elvira Pulitano (California Polytechnic State University), Reiner Smolinski (Georgia State University), Werner Sollors (Harvard University), and Michael Wutz (Weber State University). They discussed what they learned with Loose Canons.

Loose Canons: Levin, obviously, I can see why you're interested in this subject.

Levin Arnsperger: I think it's interesting that all these people helped me to understand my own role as a German and a non-native speaker, and they gave me good advice on how to deal with this status. I have certain ideas about how I will interact with the students, and how the students will perceive me in the classroom. But I wonder how much of what I feel, what I fear maybe, is actually based in reality. How big a factor is my non-nativeness, my foreignness, whatever you want to call it. Patrick Erben says and, I think, Dr. Smolinski said this too, other teachers and the students have anxieties as well.

LC: So, Maureen, you're the control group.

Maureen McCarthy: I am. I came to the project in sort of a convoluted way. I'm here a little bit by accident, actually. But I'm glad I'm here, and because we're investigating issues of insider/outsider, it was interesting to have the "outside" perspective on the interviews with these foreign scholars.

Before I taught my first section of English 101, at Emory, I was quite worried that there wouldn't be anything I would be able to teach these kids. The first writing samples cured me of that fear. —Hans Georg Erney

LA: The status of non-native professors of English or American literature in the U.S. is something that hasn't really been talked about. We haven't found any articles that deal with this issue. We have found data in the ADE Bulletin that eleven percent of PhD students in our field have permanent or temporary visas and are not U.S. citizens, but these statistics don't show how many of these students are non-native speakers.

LC: Do you have any idea whether the international students who do enter these programs typically go back to their native lands or is it typical for them to stay here?

MM: The responses that we got were all from professors who work in the United States, but almost all of them said that they had not meant to stay. Dr. Pulitano said after she received her PhD she went to work in Switzerland for a while. But because of the nature of the system in Europe, she felt that she could get a better job and a more suitable job in the United States.

LA: But I cannot say how many people who start studying in the U.S. actually stay here and how many go back. I know, though, that many or all of the professors at my American Studies institute in Berlin have studied for a year or more in the U.S. Because that's just what you do in order to pursue a career in

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American Studies. You have to have some exposure to the American system and to American culture. You study and later teach American Studies because you're interested in the U.S. A significant number of the people who stay and do American Studies are Germans. I don't think it's just because I'm German that we have gotten feedback mainly from German professors.

MM: I was thinking about the German Academic Exchange Service (DAAD). There's a structure in place that makes it easier for Germans in particular to do this sort of research, to get a foot in the door in the first place.

LA: And the German-American Fulbright commission is the largest or the second largest commission in the world.

LC: German is the largest ethnic background of Americans. There's something like 40 million or more people who trace their lineage back to German heritage.

LA: In Western Europe in general, and in Germany in particular, American Studies is very strong.

MM: While formulating this project, we actually talked about why American Studies is popular in Western Europe and a lot of other places in the world, and increasingly so. One thing we know is that American culture is global. These days, you watch TV anywhere in the world and see American television shows and movies. It's incredibly pervasive.

I consider questioning a professor's authority central to academic life, especially if it's done on intellectual grounds, and not on the basis of an accent--though idiosyncratic speech rhythms make professors easier to parody for students, which is one very effective way of engaging with a professor's "take" on the world. I have no idea how I was and am "seen inside and outside the classroom as a non-native speaker," but I have been lucky to teach in faculties among whom very colorful accents are not at all uncommon.—Werner Sollors

LC: Our culture is our biggest export.

I would say that the act of writing (I know composition teachers will love me for this, but I feel it is true, even in your native language) is what really forces, or enables, one cognitively to make the decisive step in language acquisition. Listening and speaking are important, too, but the--for me--critical step comes when loose thoughts and cerebral debris need to be articulated in a coherent sequence through the process of writing. It is slow; it is time-consuming; and it is painful and challenging on a cognitive level. But, for me, the writing, in conjunction with good work in the classroom, has these days given me the necessary professional confidence to do my job well and to feel secure doing it.—Michael Wutz

LA: It's interesting looking at how America is viewed from the outside and how outsiders are seen in the U.S. That's one of the questions that we asked: How do American students react when you, as a non-native speaker, teach them American or British culture and literature, and when you tell them how to write in their own language? And I think some of the responses we got were really interesting.

LC: It seemed to me like Professor Pulitano's response was very different from the German responses. She said sometimes the students criticized her accent in evaluations. The other respondents did not share any problems with authority based on language.

MM: Well, German or Italian isn't the only identity marker that these people have. Dr. Pulitano is the only woman that we heard back from. I wonder if her gender has something to do with some of the negative responses she's gotten from students.

LA: I think we have to ask what the answers that we received are representative of. Do they represent the perspectives of German speakers or German teachers or non-native speakers? Or are they representative only of male German professors? There are so many factors that affect the interaction between teachers

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Graduate Student News

LAUREN HOLT MATTHEWS presented a paper entitled "Maintaining the Status Quo: Rochester's Anxiety, Critique, and Conservatism" at the annual Southeastern American Society for Eighteenth-Century Studies conference on February 16th.

EMILY KADER attended the Southern regional meeting of the American Conference for Irish Studies in Savannah, GA, and presented a paper entitled, "Irish Folklore and the Changeling Myth in Bram Stoker's *Dracula*."

MARC MUNEAL presented "Novel Chiaroscuro: Stowe presents Eva and Topsy to the Mid-Victorians" at the Nineteenth Century Studies Association annual conference (Miami Beach, April 2008). Also, Marc presented "Casting off Clock and Calendar: Timelessness and the Question of its Sustainability" at the International Conference on Caribbean Literature, St. Lucia, as well as "The Calypsonian as Caliban: Sparrow at the Hands of Cutteridge, and his Profit On't" at SAMLA in Atlanta.

DOMINIC MASTROIANNI has accepted the position of Assistant Professor of English at Clemson University.

ERIN SELLS presented a paper entitled "'Room of the Infinite Possibilities': James Joyce's *Ulysses* and the Modernist Origins of the Twenty-four Hour Novel" at the Southern American Conference for Irish Studies in Savannah, GA. She also received a SIRE Graduate Fellowship for the 2008-09 academic year.

NICK GIANNINI gave a paper called "The Good Husband: Fatherhood and Heroism in Reign Over Me," at the Society for Cinema and Media Studies National Conference in Philadelphia on March 6-9; and presented "Almost Famous: Queer Masculinity in John Updike's *Terrorist*" at the PCA/ACA National Conference in San Francisco on March 19-22.

MARY CARTER and her husband, James Christian, welcomed their daughter, Chloe Marie, into the world on February 19th. On a more academic front, Mary delivered a paper, "Burney's Evelina: A Young Lady's Reentrance into the Natural World" at the annual meeting of the American Society for Eighteenth-Century Studies in Portland, Oregon, in March. In the fall, Mary will be a Visiting Assistant Professor of Eighteenth-Century Literature and Culture at Saint Louis University in Saint Louis, Missouri.

SIMON KRESS's short story "On The Complete Works of Calliope Fitts (Notes by F. Summers Thimblecraft, PhD)" was selected as one of five finalists for the Agnes Scott Writers Festival fiction award. His poem "Three Nocturnes for Lady Day" was awarded the Academy of American Poets Prize for Best Poetry Written by an Emory Student.

JENNIFER BRADY presented a paper titled "Suspicious Reading, Textual Meddling, Militant Writing: William G. Allen's *The American Prejudice Against Color* and Frank J. Webb's *The Garies and Their Friends*" at the annual MELUS conference at the Ohio State University in March. She was also awarded the MELUS President's Award for graduate student presenters.

RACHEL BOWSER just had an article accepted for publication in *Genre*. The piece is titled, "Shattered Dials and Mute Objects: The Surfaces of *Lady Audley's Secret*."

KERRY HIGGINS WENDT and her husband Erich's son, Stephen Robert Wendt, was born on January 8.

KATHRYN CROWTHER presented a paper entitled "Textual Relics: Memorial and Materiality in the Victorian Novel" at the NAVSA conference in Victoria, BC in October 2007. She has just accepted a Marion L. Brittain Post-Doctoral Fellowship at Georgia Tech for next year.

Amy Hildreth

The Excitement of Meeting in the Middle

The English Department at Emory University is uniquely situated in the world of literary studies. On one hand, we have a world-class archive. The Danowski Collection, curated by Kevin Young, was recently featured in the New York Times for "Democratic Vistas: Exploring the Raymond Danowski Poetry Library." All one needs to do is take the elevator to the tenth floor and everything from Salman Rushdie's archive, the love letters of Ted Hughes and Assia Wevill, first editions of Yeats, and Flannery O'Conner's letters are available. On the other hand, we have a cutting-edge Creative Writing faculty dedicated to undergraduate education. Natasha Trethewey won the 2007 Pulitzer Prize for Poetry for her collection *Native Guard*, Jim Grimsley's novel *Dream Boy* is now a film, and Dorothy Allison recently completed her year as a Distinguished Visiting Professor at our program.

I know this dynamic environment is what drew me to Emory University in the first place. Coming from the University of Iowa, an institution with a history of excellence in creative writing, Emory was the logical next step. I wanted to attend a university that valued writers and wanted to situate itself as a location for the development of the literature of the next century, as well as a place to study the achievements of the past. I also wanted to choose a program that would nurture me as a scholar. As I am interested in twentieth century American poetry, a field that counts the Danowski Poetry Library as an indispensable resource, there was no question that this was the right institution for me. I knew Emory had – pardon me for using the cliché – the best of both worlds. I was overjoyed to learn I had been accepted.

It is one year later, and I feel I have only begun to take advantage of the opportunities now open to me. Shannon Hipp, a second-year graduate student in the English Department, wrote to me of the excitement of taking Young's graduate-level seminar on the long poem using the Danowski Archive. It was an "amazing opportunity" she said. "On the first day, he showed us *Leaves of Grass*, and I didn't think it could get much better. But the range of materials--from rare, inscribed first editions to unimaginable ephemera--proved extremely insightful to our reading and interpretation." Hipp also noted that a highlight of the semester was the chance to curate one display case each. I wish I could have been a student at the time this course was offered, but an increasing number of professors use the archive as a pedagogical tool. For example, we both had the opportunity to take a course on Irish and African American women poets this spring from visiting GSU scholar Dr. Meg Harper, and this upcoming fall Dr. Walter Kalaidjian is offering a class titled "Modernism and Archival Recovery."

Emory's excellence in literature does not just include the strengths of our Creative Writing faculty. The program is dedicated to undergraduate studies, and as a graduate student, I was excited to learn that these majors in creative writing also take and enjoy English courses. Professor Lynna Williams said that majors must take six 300-level literature courses in order to educate them "for a lifetime of writing and reading." Intrigued by this arrangement, I spoke to Magan Rutledge, one of Emory's undergraduate Creative Writing majors who recently read from her "The Ways to Lack Political Correctness" on April 8th at the Senior Writing Project Reading. When I asked her about her coursework, she described her English classes as "so varied and topical" and recognized that, to write well, one needs to have a "comprehensive grasp of both" creating and analyzing texts. After all, she said, "everyone knows that in order to be a good

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Jessie Dunbar

The Neighborhood Watch: What Emory Can Learn from Neighboring Institutions

While a Teaching Assistant at The University of Georgia, I was encouraged to utilize a new technology called EMMA (electronic mark-up management application). Like most TAs I had certain trepidations about teaching college for the first time, so the idea of learning a new program hardly appealed to me. It turned out that EMMA was a godsend. It was so helpful, in fact, that I would like to introduce it to Emory's First Year Composition community.

As the acronym suggests, EMMA has two distinct elements: the mark-up feature and the management capability. The mark-up feature permits students to engage with the composition and revision process in such a way that specific elements of writing, such as argument and sentence structure become visible, and in many ways more comprehensible. One of the first assignments I would give my students was to have them "peer edit" their work by marking one another's thesis statements and supporting evidence in argumentative essays. When they uploaded the documents to the EMMA website from Open Office, the students, their peers, and instructors could see these tags. The tagging process made students much more aware of the structure of their writing, and quite literally highlights the strengths and weaknesses of their papers.

The management capabilities are abundant, and include great teaching and creative devices. Not only are students able to create portfolios of their work, replete with images, autobiographies, and tables of contents, but they can also view the commentaries of multiple peers on a single screen. The department's rubric has also been color-coded in EMMA so that textual issues dealing with unity, evidence, and presentation are highlighted in pink, red, and green. At a glance, students and instructors are able to identify recurring problems in their writing. One of the most exciting developments in EMMA has been the links to relevant passages in the St. Martin's Handbook that appear when instructors tag mechanical errors. Aside from the technological bells and whistles, EMMA provides a practical solution to other obstacles. Because it is a web-based application, students can submit and instructors can view assignments from anywhere at any time. Drafts and peer and instructor comments are preserved in the course archive. I taught at UGA in 2005 and 2006, and I continue to have access to archived documents. EMMA also organizes students' work by assignment and draft number so the evolution of their writing, editing, and revision is clear, and available at a key stroke.

For all its attributes, EMMA is not without its demands. There is some training required in order to become proficient at utilizing the program. It is, however, very intuitive, so the learning curve is far from steep. EMMA functions best at institutions that have dedicated computer labs and wired classrooms for First Year Composition students. The computer labs permit instructors to have hands-on tutorials at the beginning of the semester, so that students are up-to-speed when it is time to submit assignments. Also, labs provide another environment for in-class peer editing assignments. The wired classrooms would ideally include a computer and some type of projection device so that instructors can exhibit and discuss student work. Of course, these are not absolute necessities. Not all the classrooms at UGA are wired to utilize EMMA, and a significant number of instructors have students post assignments to the website and bring in hardcopies on the days they want to con-

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Roopika Risam and Alyssa Stalsberg

A Graduate Student Manifesto on the Relevance and Future of English Studies and Teaching

Manifesto, n. A public declaration or proclamation, written or spoken; esp. a printed declaration, explanation, or justification of policy issued by a head of state, government, or political party or candidate, or any other individual or body of individuals of public relevance, as a school or movement in the Arts. (Oxford English Dictionary)

We are two first-year Emory English graduate students who are moving through a process of professionalization and introspection. Throughout this year we confronted an undercurrent of anxiety about the relevance and purpose of English departments and the nightmarish golem of so-called marginal literatures and "studies." These fears breed an atmosphere of hostility towards the new and a need to fortify the bulwarks of traditional canons. Debates about the traditional English canon, the "culture wars" of the previous decade, and the "crisis in the humanities" are irrelevant and distorting frames for English studies. To dispel these misapprehensions about the current state of English as a discipline and its future contours we offer the following statements.

English Departments are the foundation of the university's educational mission.

Far from being a marginal or outdated discipline, the strength of the English Department signals the vitality of the university as a whole. We teach the skills that provide the passport to success in every other discipline: reading, analyzing, and writing about texts. In our scholarship's malleable contours, we span the divides between the humanities, the social sciences, and the natural sciences. We do not doubt the relevance of English courses, and we insist on the recognition of our discipline's power.

An English education offers students an essential map by which they can navigate the world.

Global dimensions shape every student's life and career. By learning how to read and analyze different types of texts, from novels and plays to films and advertisements, we teach our students how to read the world. Beyond our classes, they will encounter dense legal briefs, complicated medical journal articles, convoluted business memoranda, political rhetoric, and cultural phenomena. Students will draw on their facility in the diverse registers of reading, analysis, and critical evaluation. Our writing and literature courses equip our students for the demands of technology and globalization.

English courses affirm the importance of active civic and political engagement with the complex and compelling issues of our time.

In our teaching, we integrate a flexible interdisciplinary forum that encourages critical questions about cultures, societies, and histories. We can model for our students the ways in which reading and responding constitute the essence of a sustainable and nuanced public sphere. If our teaching emphasizes the intersections between literature and our students' worlds, we can spark their desires to become advocates for causes in which they believe.

Studying cultural products encourages a greater sense of intellectual and cultural histories; consequently, students bear witness to human history as they take part in a new global citizenry that will be the stewards of our world.

To know where we are going, we must know

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Manifesto Continued from Page 15

whence we came. Literature and other cultural products encode legacies of the past, triumphs and mistakes, lessons and advice. Students learn how to locate themselves within these histories, and this knowledge enables them to look forward to a different future and develop greater understandings of the parts they want to play. We offer our students choices, not indoctrination. We do not tell them what to think. Instead, we teach them how to think. We want them to leave our classrooms with critical thinking and reading skills that help them make their own decisions and develop their own opinions and beliefs.

Global Anglophone literatures transfuse the English literature canon with new richness by asking us to reflect on the structures and closures of our discipline's past and grounding our teaching within the global dimensions of our students' experiences and lives.

Whether it is a broad historical survey or a tightly focused seminar, each course we teach is an exercise in selection and exclusion. We draw from an ever-increasing body of literature when we construct syllabi and plan our courses, paying careful attention to the choices we make and the reasons behind these choices. Including Salman Rushdie or Toni Morrison in the English literature canon does not preclude teaching Shakespeare or John Keats. Older Englishes are not under threat, they are only enriched by the texts we teach alongside them. For instance, the "empire writes back" postcolonial strategy formed a new branch in Shakespearean scholarship on *The Tempest*. Just as importantly, new literatures allow our students a larger sampling of authors and works, increasing the likelihood that they find texts that resonate with them. Our students connect with literature in part through its reflection and identification of their worlds, and once this connection is made, it will only stimulate their willingness to read beyond themselves into different historical periods, canons, and questions. Global Anglophone literatures are shaping the future of English, both as a discipline and as a field of teaching.

Roopika Risam and Alyssa Stalsberg are first-year Ph.D. students.

So Long Continued from Page 1

Emory colleagues who accepted our invitations to come and to share. We give special thanks to Donna Harper of Spelman College, Matthew Roudane of Georgia State and Susana Morris of Auburn who did not let Atlanta traffic, Emory parking and high gas prices dissuade them from sharing with our students their perspectives and experiences on the profession. Out of our discussions of its history and of the often startling differences between its reputation and its reality came our concerns and hopes about the future of English as a profession. Out of those conversations came our research and, finally, our contributions to this issue of *Loose Canons*. The ideas and opinions are those of the authors. The style and tones owe a lot to Len Cassamas who tried so very patiently but firmly to get us to eschew jargon, avoid superfluous detail and didacticism, and to write clearly, concisely, and interestingly.

So, so long! Farewell! *Auf wiederdersehen*! Goodbye—or as I will be saying in a few weeks, "Hasta la Vista," folks. Happy Summer. Happy Trails. Come back in August, refreshed and ready for a supercalifragilisticexpialidocious fall semester.

Frances Smith Foster has served the department for the last three years as Chair and is the Charles Howard Candler Professor of English and Women's Studies.

The Circle of Life

Your door is ajar.
Your jar is a key.
Your key is a house.
Your house isn't free.
Your freedom is missing.
Your misses are found.
Your foundation is slipping.
Your slip's on the ground.
Your ground isn't hallowed.
Your hollow's a creek.
Your creek is a river.
Your river's a leak.
Your leak is a problem.
Your problem's a car.
Your car is a voice:
"Your door is ajar."
—LJC

Non-Native Professors Continued from Page 11

and students. Gender plays a role, and personality, experience, age. And most of the teachers we heard back from said that in the beginning of their teaching in the U.S. it was really hard. They felt very anxious. But then, as time went on, they were all able to find their place in American academia and realized, as Dr. Smolinski said, that the freshmen were more scared than they were.

MM: What is that great quote from Dr. Erney? "Before I taught my first section of English 101 at Emory, I was quite worried that there wouldn't be anything I would be able to teach these kids. The first writing samples cured me of that fear."

LC: It's a great quote.

MM: It is a great quote. I think it gets to the heart of what our respondents were saying. Perhaps they are insecure in their ability to communicate perfectly, but these kids can't communicate perfectly either. And, there's a lot that one can teach them as a non-native speaker because you are so intimately aware of the grammar of English, the nuts and bolts that most native speakers of English don't remember.

LA: Dr. Smolinski said in our interview that of course he knows more about his subject than his undergrad students, so he feels confident to teach them how to write about literature and how to read English texts. And Dr. Wutz wrote in an email to us: "The reality is that many students are open to being taught by non-native speakers provided their language skills are adequate to the job." Some of the professors said that their outsider's perspective may give them an advantage because they can offer their students new perspectives on American culture.

Whenever appropriate, I also use my own background, experiences, and knowledge of European/German history to enhance my teaching. For instance, students regularly have difficulties understanding what Hawthorne's "custom House" introduction really has to do with the novel, The Scarlet Letter. In discussing Hawthorne's memorable phrase "But the past was not dead," I ask what role the fictive account of finding the scarlet "A" plays in accessing that past. As an illustration or analogy, I tell my story of finding in our attic my great-grandmother's "Mother Cross" (Mutterkreuz), which she received during the Third Reich for giving birth to 6 children. I emphasize how this "token" (one of Hawthorne's favorite terms in the novel) brought the past--which was already remote for my generation--with renewed vehemence and urgency into the present.—Patrick Erben

MM: I think the best part of the idea about being the outsider is that they use that as a rhetorical strategy a lot of times. Maybe they don't necessarily feel quite as outside as they pretend to. They use that in their teaching to provoke responses from the students.

LA: We talked about that. At the beginning of a semester, Dr. Erben and Dr. Smolinski explain where they are from and that they are non-native speakers. Dr. Smolinski said that he used to say to his freshmen, "I'm nervous and probably you all are as well."

MM: My issue with this was that he kept saying, "You have to make yourself vulnerable." But I wondered if it works for everyone. I don't think that it necessarily would. A woman, for example, may need to have a stronger presence in the classroom in order to keep her authority intact.

LA: What comes to mind is Dr. Sollors's response. He emphasized that every reader brings a different context to a text.

MM: It's the same thing with teaching.

LA: Right. There are so many perspectives. I think we have to be careful that we don't have this reductive approach where we say that non-nativeness is the only kind of otherness there is.

MM: I think that's a really good point. An example: the fact that my classmate Katie and I are both twenty-three year old white women does not mean that we approach a text in the same way. We're going to have completely different reactions because we're

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Non-Native Professors Continued from Page 17
interested in different things, we grew up in different households, we have different religious traditions etc.

LA: The question I also have is: how do we know what the students think about the teacher? What do students think about someone coming in with an accent? Some look of course at completely other aspects of the teacher's character. They want the teacher to be competent, helpful, friendly, organized. There are so many things that students have in mind.

MM: Here again is this notion of identity and difference. The students are all going to be different, too, and all of them looking at different things. They will all have different reactions to an accent. I don't think you can necessarily ask, "What are 'the students' thinking?"

LC: You can always check ratemyprofessors.com (laughs).

MM: Something else I wanted to say. I do think that being a non-native English speaker, teaching English, is a very important marker of difference. So few people in the profession are, and it becomes important because it is such a minority. Especially in an increasingly global world, the language skills and the perspectives that you bring to the table are extremely valuable.

LA: The number of non-native speakers is a pretty small minority. To me, because I'm a non-native speaker, it sounds like I would celebrate myself if I say, "This perspective is really important! We need to have these people!"

MM: I can say it. I think it is. I think it is very important.

As a TA, I did have students at the University of New Mexico (mostly whites of course) questioning my authority and my knowledge of the English language. But I also taught ESL students, and the response of course was very different. I also had a lot of Native American students in my classes (who were/are bilingual), and they felt more sympathetic to my accent and my, at times, nonperfect pronunciation. And I was certainly more sympathetic (than most of my American colleagues) to their struggle with English composition. The Pueblo and Navajo students would often produce amazingly complex, nonlinear essays that my colleagues were ready to fail because the structure did not relect the parameters of what an English essay was/is supposed to look like. Of course, I disagreed. We often quarreled over the structure vs content debate.—Elvira Pulitano

LA: Professor Pulitano said the response of ESL or Native American students to her was much more sympathetic. We have to keep in mind that not all of the students are American. Here at Emory, there are many Asians for example.

MM: Definitely. At Ursinus we had a lot of ESL students as well. I think anywhere you go now, that's another consideration, not just for your scholarship or your teaching; you're not always going to be teaching native English speakers.

LA: Today, as Dr. Erben said, there's a global approach to English. It's very fashionable actually. Translation studies, transatlantic studies, and postcolonial studies are important new strands. These fields often involve reading in two or more languages.

MM: Dr. Smolinski talked a lot about being able to understand the position of being on the edge of two cultures. He said he often feels as if he were on a fence between his German and American identities. Because he's been living in the United States for so long, he feels like an American in Germany, but when he's in the United States he feels very German sometimes.

LA: You reflect on your identity or culture much more when you go abroad. I think it always helps if you bring in your own experience and try to use that to connect to a certain text. In the end, I believe and I hope Patrick Erben is right when he says that American college students crave the difference in perspective and experience that comes with having grown up in a different country.

Levin Arnsperger and Maureen McCarthy are first-year graduate students.

Alumni/ae News Continued from Page 3
vited to speak on a panel about women who leave academe to pursue writing careers at the Association of Writers and Writers Program Conference in Chicago in February 2009.

MICHELLE WALLACE GUNN (PhD '07) was recently named Associate Creative Director at Bennett Kuhn Varner Advertising here in Atlanta. She's been working on national print and broadcast campaigns for an assortment of clients, including Equifax, EarthLink, and AT&T Wireless.

Metaphysical Activism Continued from Page 4
language—he's a language poet! Now I can see why you like this so much!" So I have come to think that the ability to pay close attention to language—to devote the time, humbly, to understanding how a poet's words work—can commence a love of any type of literature: no matter how obscure, how difficult—or how old.

Katie Doubler is a first-year graduate student.

Faculty News Continued from Page 9
collection *Partition and Migration*. She was invited to present a paper on "The Discovery and Creation of the Archive in Postcolonial Studies," at a Symposium on How Do We Keep Knowing? at the Melbern G. Glasscock Center for Humanities Research at Texas A&M University in April 2008.

Marketability Continued from Page 5
more it becomes true that other jobs would probably involve less apprenticeship and a better rate of financial return." He believes that while "keeping a sharp eye on" trends in the market may be helpful, good teaching and scholarship and love for the subject must go hand in hand.

Our conversations revealed that while much of "marketability" may be out of our control, much of it is within our control. As Alicia states, "We are subject to pressures, but there is an internal agency. We can play the game, but we can also change the rules." Through our conversations, we learned that part of our fear or disdain for the word "marketability" came from our misunderstanding of its meaning and place within our doctoral studies and our future possibilities in the profession of English.

Jessica Hinton and Karma deGruy are first-year graduate students.

Meeting in the Middle Continued from Page 13
writer you have to be a great reader."

The enthusiasm of the undergraduates clearly shows that Emory's creative and academic environments inspire students. Jim Grimsley, the director of the Creative Writing Program, wrote to me that "the study of literature takes the text as a given" while "the study of writing takes the text as a flux." Although these "processes begin from different ends of the writing," they wind up meeting "in the middle, in the analysis of the work."

Archival texts and contemporary writers therefore "meet in the middle" in literary studies at Emory. Students are offered the advantages of both and, in the process, their engagement generates an unparalleled atmosphere for academic research. I am proof, for it is now one year later, and I am still as excited as when I began.

Amy Hildreth is a first-year graduate student.

Neighborhood Continued from Page 14
duct revision exercises.

EMMA's demands have not deterred other institutions from familiarizing themselves with its attributes. Although UGA developed EMMA and is its primary user, Ron Balthazor, Emory graduate and Lead Developer of EMMA, observes: "we are steadily acquiring partners in other departments and at other university and college campuses." Schools such as Albany State, Wofford College, Abraham Baldwin, and Columbus State have begun to incorporate this technology into their composition classrooms. Perhaps Emory would consider supplementing (or even replacing) its use of online forums like Blackboard and Learnlink with EMMA. I, for one, am a proponent of making the switch as soon as possible, or at least before I start TAing.

Jessie Dunbar is a first-year graduate student.

The "Profession of English" Seminar Blues

by "Small Walter" Reed

Bessie Smith by Carl Van Vechten

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(to the tune of *So Many Roads*)

Oh Lord, I've got those
"Profession of English" seminar blues;
Yes indeed, I've got those
"Profession of English" seminar blues.
They've tore up all my dreams,
Now I've got nothin' left to lose.

Well they say there ain't no canon,
Even good old Shakespeare's lost his touch;
Yes the canon is all busted,
Mr. Shakespeare's gone and lost that magic touch.
The Dead White Guys are history,
And this new theory stuff is just too much.

They tell me to walk humble,
Not to be a top-tier snob;
I'm supposed to walk real humble,
Not act like I'm a top-tier snob.
But after ten long years of grad school
I still cannot expect to get a job.

So we've made our posts on LearnLink,
Heard lectures till they're comin' out our ears;
Yeah, we've wrote up stuff on LearnLink,
Gone to job talks till they're comin' out our ears.
Only thing that's left to hope for:
Some damn good grades with which to dry our tears.

"Small Walter" Reed is the William R. Kenan University Professor, Director of Graduate Institute for Liberal Arts, and a member of the English Department faculty

Blind Lemon Jefferson