## Florence Dore

Department of English and Comparative Literature

University of North Carolina at Chapel Hill

Greenlaw Hall, CB #3520

Chapel Hill, North Carolina 27599-3520

fdore@unc.edu

# Education:

 1999 University of California, Berkeley, Ph.D. in English

 1987 Wesleyan University, B.A. (English) Phi Beta Kappa

# Academic Positions

Professor (2017-present) Department of English and Comparative Literature, University of North Carolina at Chapel Hill

Associate Professor (2012-2017) Department of English and Comparative Literature, University of North Carolina at Chapel Hill

Assistant Professor (2010-2012) Department of English and Comparative Literature,

University of North Carolina at Chapel Hill

Associate Professor (2005-2010) Department of English, Kent State University

Postdoctoral Fellow (2000-2002) The Draper Program in Humanities and Social Thought,

New York University

Assistant Professor (1999-2005) Department of English, Kent State University

**Professional Activity**

Advisory Board (2018-pres) Institute for Bob Dylan Studies, University of Tulsa

Reviewer (2018-2021) American Council of Learned Societies Diss. Fellowships

Steering Committee (2008-pres) Post45 Group ([www.post45.org](http://www.post45.org))

Founding Co-Editor,

 Post45 Book Series (2009-2014) [Stanford University Press](https://www.sup.org/books/series/?series=POST*45)

Editorial Board (2009-pres) [*Post45 Journal*](https://post45.org/journal/)

Editorial Board (2000-2004) *Studies in Law, Politics, and Society*

Referee *Post45* (2008-pres) *Twentieth-Century Literature* (2008-

pres) *Law, Culture, and Humanities* (2004-2006) *American Historical Review* (2000)

# Honors, Awards, and Grants

Nominee, Board of Governor’s Teaching Award, University of North Carolina (pending)

Nominee, Chapman Award (Undergraduate Teaching), University of North Carolina (pending)

Fellow, Institute of Arts and Humanities, University of North Carolina (2022)

Invited Fellow, The National Humanities Center, Research Triangle Park, NC (2016-2017)

Fellow, Institute of Arts and Humanities, University of North Carolina (2013)

Resident Associate, The National Humanities Center, Research Triangle Park, NC (2011)

Fellow, The National Humanities Center, Research Triangle Park, NC (2008-2009)

Distinguished Teaching Award, Kent State University (2009)

Visiting Scholar, Case Western Reserve University Law School (Spring 2008)

University Teaching Council Teaching Development Grant, KSU (Spring 2003)

National Endowment for the Humanities Summer Stipend (2001)

Postdoctoral Fellow,

 New York University Draper Program in Humanities and Social Thought (2000-2002)

University Fellowship, U.C. Berkeley (1999)

Distinguished Teaching Award, U.C. Berkeley (1998)

Teaching Effectiveness Award, U.C. Berkeley (1998)

Dean’s Dissertation Fellowship (1997-8)

Vice-Chancellor for Research Grant (Spring 1997)

Mellon Dissertation Fellowship (1996-7)

Phi Beta Kappa (1987)

**Publications**

“Rock and Roll Sabbatical: The Public Humanities and Literary Criticism in the Long

Haul.” *Chronicle of Higher Education* (January 2024).

 [*The Ink in the Grooves: Writers and Musicians on Rock and Literature*](https://www.cornellpress.cornell.edu/book/9781501766206/the-ink-in-the-grooves/)*.* Cornell

University Press (October 2022). [Edited Book]

Reviews: *Publisher’s Weekly* July 25, 2022; [*The Daily Beast*](https://www.thedailybeast.com/florence-dore-rocks-out-with-southern-rock-and-southern-lit)(November

4, 2022)

“Needles and Pens: An Introduction to the Ink in the Grooves.” *The Ink*

*in the Grooves: Writers and Musicians on Rock and Literature.* Cornell

University Press (October 2022).

“Bob Dylan and American Literature.” *The World of Bob Dylan.* Cambridge University

Press (2021). [Book Chapter]

Chapter Reviewed: [The Dylan Review](https://thedylanreview.org/2021/07/25/review-of-the-world-of-bob-dylan/)

[*Formalism Unbound*](https://post45.org/sections/issue/formalism-unbound-part-1/), Parts I-2 (Special Issue), co-edited with Timothy Aubry.

*Post45.org* 5.1-5.2 ([Dec. 2020](https://post45.org/sections/issue/formalism-unbound-part-1/), [January 2021](https://post45.org/sections/issue/formalism-unbound-part-2/)).

[Introduction](https://post45.org/2020/12/aubry-dore-introduction/) to *Formalism Unbound,* co-authored with Timothy Aubry. (Special Issue),

co-edited with Timothy Aubry. *Post45.org* 5.1-5.2 ([Dec. 2020](https://post45.org/sections/issue/formalism-unbound-part-1/), [January 2021](https://post45.org/sections/issue/formalism-unbound-part-2/)).

 “[Good for Nothing: Lorrie Moore’s Maternal Aesthetic and a Return to Form](https://post45.org/2020/12/dore-good-for-nothing/)”

*Post45.org* 5.1 (Dec 2020). [Article]

[*Novel Sounds: Southern Fiction in the Age of Rock and Roll*](https://cup.columbia.edu/book/novel-sounds/9780231185233)*.* New York: Columbia

University Press (June 2018). [Book]

Award: Best Regional Non-Fiction (Silver Medal); Independent Publisher

Book Awards (2019).

Reviews: *American Literature* 92.2 (2020): 412-15. *Modern Fiction*

*Studies* 65.4 (2019): 740-742; *Journal of Popular Music Studies*

31.4 (2019): 177-79; *Contemporary Literature* 60.2 (2019): 282-

88; Chapter *16.org* (2019); *Popmatters.com* (2018); *Choice* 56.5

(2019), 612.

“[Rebel Yale: Reading and Feeling Hillbilly Elegy,](https://lareviewofbooks.org/article/rebel-yale-reading-feeling-hillbilly-elegy/)” co-authored with J.D. Connor and

Dan Sinykin. Los Angeles Review of Books (January 10, 2018). [Article]

“[Who Owns the Blues?](https://www.publicbooks.org/who-owns-the-blues/)" *Public Books* (July 2017). [Review]

“The New Criticism and the Nashville Sound: William Faulkner’s *The Town*

and Rock and Roll.” *Contemporary Literature* (Spring 2014: 55.2). [Article]

 “[The Rock Novel and Jonathan Lethem’s *The Fortress of Solitude*](https://nonsite.org/the-rock-novel-and-jonathan-lethems-the-fortress-of-solitude/).”

*Nonsite.org* January 2013. [Article]

 “Psychoanalytic Theory and the Novel.” *Blackwell Encyclopedia of the Novel,* eds.

Peter Logan and Susan Hegeman. London: Blackwell (Jan. 2011). [Encyclopedia

Entry]

“Guilty Reading: Obscenity Law, American Modernism, and the Case for Teaching

Theodore Dreiser’s *Sister Carrie* *Teaching Literature and Law,* eds. Austin Sarat,

Catherine Frank, and Matthew Anderson. Options for Teaching Series. New

York: MLA Press (Jan. 2011). [Book Chapter]

 “Southern Modernism.” *Blackwell Concise Companion to American Literature 1900-*

*1950*, eds. Peter Stoneley and Cindy Weinstein. London: Blackwell (Jan. 2008).

[Encyclopedia Entry]

“Law’s Literature, Law’s Body: The Aversion to Linguistic Ambiguity in Law

and Literature.” *Law, Culture, and Humanities* 2.1 (March 2006), pp. 17-28.

[Article]

“William Faulkner” in *The Encyclopedia of Erotic Literature.* New York: Routledge,

(Aug. 2006). [Encyclopedia Entry]

*The Novel and the Obscene: Sexual Subjects in American Modernism.* Stanford:

Stanford Univ. Press (2005). [Book]

 Reviews: *American Literature* 81.4 (2009): 849-851; *Studies in the Novel*

*39.4* (2007): 506-8; *Modern Fiction Studies* 53.4 (2007): 898-904; *Novel:*

*A Forum on Fiction* 39.3 (2006):446-449. William Carlos Williams

Review 27.2 (2007): 195-199.

*The Historical Roots of Yoknapatawpha County*, by Don H. Doyle *Mississippi*

 *Quarterly* (Fall 2002), pp. 441-44. [Review]

 “Free Speech and Exposure: Obscenity, the Phallus, and William Faulkner’s

*Sanctuary*.” *Narrative* 9.1 (January 2001), pp. 78-99. [Article]

What about the First Amendment?” Response to *Boundaries of Freedom of Expression*

*and Order in American Democracy* (Proceedings of the Symposium on May 4th

Shootings, 30th Anniversary), Ed. Thomas R. Hensley. Kent: Kent State

University Press (2001), pp. 247-250. [Response piece]

*Criminal Conversations: Sentimentality and Nineteenth-Century Stories of*

 *Adultery*, by Laura Hanft Korobkin, *Legacy* 17.1 (Winter 2000), pp. 114-15.

[Review]

**Musical Releases**

[*Highways and Rocketships*](https://open.spotify.com/album/7qB7dbsKG1xS9HY53vKkbx). Propeller Sound Recordings (June 2022). [Album]

 Award: Best Americana Album of 2022 *Lonesome Highway Magazine*

(Ireland 2022)

Select Reviews: [*New York Music Daily*](https://newyorkmusicdaily.wordpress.com/2023/04/04/florence/) (April 2023); [*Rochester Beacon*](https://rochesterbeacon.com/2023/03/24/the-highways-and-rocketships-of-musicianship/)

(March 2023); [*Lonesome Highway Magazine*](https://www.lonesomehighway.com/music-reviews?offset=1680611375224) (October 2022);

[*Daily Beast*](https://www.thedailybeast.com/florence-dore-rocks-out-with-southern-rock-and-southern-lit)(Nov 2022)

Radio/ Promotional: Rough Trade Records: Reading/ Guitar Pull with

Steve Earle, Laura Cantrell (December 2022); Sirius XM’s Steve Earle’s Hardcore Troubadour (December 2022); City Winery New York: Performance/ Reading with Rick Moody (March 2023)

Podcasts: “Frets” (January 2022); “[Journey to the Stage](https://www.journeytothestage.com/ep-48-florence-dore/)” (July 2023);

“Time to Connect” (February 2023)

[*Cover Charge: NC Musicians Go Under Cover to Benefit Cat’s Cradle*](https://coverchargemusic.com/)*.* Creator and co-

executive producer with Steve Balcom, Shawn Nolan, and Lane Wurster. Benefit

Album. Cover Charge Music, July 2020. [Album, Compilation].

Awards: Billboard Charts: #1 in Compliations; #11 Alternative Album;

#12 Independent Record Label; #14 Digital Album; #33

Americana Folk

Reviews: [*Pitchfork*](https://pitchfork.com/reviews/albums/various-artists-cover-charge-nc-artists-go-under-cover-to-benefit-cats-cradle/), August 10, 2020; [*Indy Week*](https://indyweek.com/music/features/cover-charge-cats-cradle-benefit-album/), July 29, 2020; Sirius

XM Steve Earle’s Hardcore Troubadour, July 24, 2020; [*Ditty TV*](https://www.facebook.com/watch/?v=283087336328192)

August 4, 2020; [*CBS 17*](https://www.cbs17.com/news/local-originals/musicians-join-forces-to-raise-money-for-chapel-hill-venue-during-pandemic/): “Local Original” July 14, 2020

 [*Perfect City*](https://open.spotify.com/album/7L9hnqBwMCKPFHwe9oLwqQ)*.* Self-Released (2001); Slewfoot Records (2002).

Select Reviews: *Sound Stage Network* (July 2002); [*All Music*](https://www.allmusic.com/album/perfect-city-mw0000216116) (April 2002); [*No Depression*](https://www.nodepression.com/album-reviews/florence-dore-perfect-city/) (Sept 2001); [*Comes with a Smile*](https://cwas.hinah.com/review/?id=328) (Winter 2002); *Country Standard Time* (2001)

**Public Humanities Programming**

 *Ink Live: A Traveling Public Humanities Program:* Performances and Lectures

Center for Cultural Engagement (Washington, DC); Humanities Center, the Univ.

of Arkansas (Fayetteville); Humanities Center, University of Georgia (Athens, GA); Department of English, Univ. of Memphis (Memphis, TN), The Bob Dylan Center, University of Tulsa (Tulsa, OK); Humanities Center, Wellesley College (Wellesley, MA); Humanities Center, Amherst College (Amherst, MA); with Eric Lott: Centre for the Study of the United States, Univ. of Toronto (Toronto, ON);

Department of English, Hamilton College (Clinton, NY). (Sept 2021-June 2022).

Rock shows: @40 U.S. cities; Toronto (Canada); Kilkenny and Dublin (Ireland)

 Selected Press: [*WXII News*](https://www.wxxinews.org/2023-03-31/florence-dore-comes-to-rochester-with-new-record-and-book-in-tow) (March 31, 2023); [*The Daily Hampshire Gazette*](https://www.gazettenet.com/From-the-classroom-to-the-club-Singer-songwriter-and-literature-professor-Florence-Dore-blends-her-two-worlds-50213610) (March 18, 2023); [The Chicago Tribune](https://www.jaehakim.com/2023/03/go-away-with-florence-dore/) [syndicated] (March 14, 2023); [The Cleveland Scene](https://www.clevescene.com/music/singer-songwriter-florence-dore-talks-about-the-connections-between-literature-and-rock-41550521) (March 10, 2023); [*The Daily Beast*](https://www.thedailybeast.com/florence-dore-rocks-out-with-southern-rock-and-southern-lit)(November 4, 2022); *College of Arts & Sciences UNC* (October 25, 2022);

[*IndyWeek*](https://indyweek.com/music/florence-dore-interview/) June 8, 2022; [*Since I Left You*](https://sinceileftyoublog.tumblr.com/post/666225783691509761/steve-earle-florence-dore-live-show-review) (October 23, 2023)

*Novel Sounds II: American Fiction in the Age of Rock and Roll*. The National

Humanities Center. Research Triangle Park, NC. Keynotes: Steve Earle, Peter

Guralnick, Roddy Doyle. Steve Earle performance in conjunction with Carolina

Performing Arts (March 2017).

*Novel Sounds: American Fiction in the Age of Rock and* Roll. The National Humanities

Center. Research Triangle Park, NC. Keynotes: Greil Marcus, Richard

Thompson, Jonathan Lethem. Richard Thompson performance in conjunction

with Carolina Performing Arts (October 2016).

 *Post45 @ the Rock Hall*. The Rock and Roll Hall of Fame, Cleveland, OH. April 2011.

Keynotes: Steve Earle, Rick Moody, Kevin Young, Jennifer Fleissner.

# Conference Organizing:

 Co-Chair with Timothy Aubry: “Formalism Beyond Surface Reading.” Modern

Language Association: Annual Meetings.Chicago (January 2019).

Conference Chair, Music and Literature. Post45 Conference. University of North

Carolina at Chapel Hill (October 2014).

Panel Chair, “Cool Intellectuals in American Modernism.” Modernist Studies

Association. Vancouver (October 2004).

 Panel Chair, Privatization and Property: Governance and Critique.” Association for the

Study of Law, Culture, and the Humanities: Annual Conference. University of

Connecticut School of Law. Hartford (March 2004).

 Panel Chair, “Faulkner, Free Speech and Identity.” American Literature Association.

Long Beach, CA (May 2000).

 Conference Chair and Coordinator, The Reach of Law Conference. University of

California at Berkeley. Townsend Center for the Humanities. Berkeley, CA

(March 1998). Keynotes: Judith Butler, Wai-Chee Dimmok, and Robert Post

 Assistant Panel Chair, “Hybridity in William Faulkner.” Narrative International

Conference. Northwestern University. Evanston, IL (April 1998).

# Papers and Presentations:

 *Ink Live: A Traveling Public Humanities Program:* [Performances, Lectures]

Center for Cultural Engagement (Washington, DC); Humanities Center, the Univ.

of Arkansas (Fayetteville); Humanities Center, University of Georgia (Athens, GA); Humanities Center, Univ. of Memphis (Memphis, TN), The Bob Dylan Center, University of Tulsa (Tulsa, OK); Humanities Center, Wellesley College (Wellesley, MA); Humanities Center, Amherst College (Amherst, MA); Centre for the Study of the United States, Univ. of Toronto (Toronto, ON); Department

of English, Hamilton College (Clinton, NY). (September 2021-June 2022).

Rock shows: @40 U.S. cities; Toronto (Canada); Kilkenny and Dublin (Ireland)

 Selected Press: [*WXII News*](https://www.wxxinews.org/2023-03-31/florence-dore-comes-to-rochester-with-new-record-and-book-in-tow) (March 31, 2023); [*The Daily Hampshire Gazette*](https://www.gazettenet.com/From-the-classroom-to-the-club-Singer-songwriter-and-literature-professor-Florence-Dore-blends-her-two-worlds-50213610) (March 18, 2023); [The Chicago Tribune](https://www.jaehakim.com/2023/03/go-away-with-florence-dore/) [syndicated] (March 14, 2023); [The Cleveland Scene](https://www.clevescene.com/music/singer-songwriter-florence-dore-talks-about-the-connections-between-literature-and-rock-41550521) (March 10, 2023); [*The Daily Beast*](https://www.thedailybeast.com/florence-dore-rocks-out-with-southern-rock-and-southern-lit)(November 4, 2022); *College of Arts & Sciences UNC* (October 25, 2022);

[*IndyWeek*](https://indyweek.com/music/florence-dore-interview/) June 8, 2022; [*Since I Left You*](https://sinceileftyoublog.tumblr.com/post/666225783691509761/steve-earle-florence-dore-live-show-review) (October 23, 2023)

“Bob Dylan and American Literature.” *Dylan@80 Virtual Conference.* The Tulsa

University Institute for Bob Dylan Studies. University of Tulsa, Tulsa, OK. (May

21, 2021).

“Use and Formalism.” Post•45 Conference. South Bend, Indiana (Sept 2019).

 Book Tour for *Novel Sounds.* with musician Kevin Gordon at Vanderbilt University,

Nashville (April 2019); with musician Will Rigby at Book Culture, New York,

NY (January 2019).Octavia Books New Orleans (October 2018); With Will

Rigby at Regulator Books/ Durham Hotel, Durham, NC (June 2018).

 Respondent: “Formalism Beyond Surface Reading.” *Modern Language Association.*

Chicago (January 2019).

Respondent. Post•45 Conference. Oxford, UK (November 2018).

 “Taping and the Institution: Lead Belly and African American Literature Association for

the Study of Arts in the Present. New Orleans (October 2018).

“Lorrie Moore’s Middles: The Half-Life of the Rock Mother.” Post•45 Conference.

Wesleyan University, Middletown CT (October 2017).

 “Instituting ‘The Daemon Lover in Rock and the Literary.” Modernist Studies

Association Annual Meetings. Pasadena (November 2016).

 “Novel Sounds: William Styron and Lead Belly.” University of Michigan. Ann Arbor

(March 2016).

“Robert Penn Warren and Rock?” Post45 Conference. University of North Carolina,

Chapel Hill, NC (October 2014).

Respondent. Post•45 Conference. University of Chicago, Chicago IL (November 2013).

 “Jonathan Lethem and the Rock Novel.” Post45 Conference. Stanford University, Palo

 Alto CA (November 2012).

Post45 Series Book Launch: “Welcome to Post45.” MLA Annual Convention. Seattle,

(January 2012).

 Keynote Introduction. “Post45 @ the Rock Hall.” The Rock and Roll Hall of Fame,

 Cleveland, OH (April 2011).

“O’Connor and Postmodernism: A Good Author is Hard to Kill.” Post45 Conference.

Brown University, Providence, RI (November 2010).

 “Poetry into Media: William Faulkner’s *The Town*.”Post45 Conference. Univ. of

Missouri at Columbia (Nov. 2009).

“William Faulkner and Modern Criticism: Southern Literature and the Institutionalization

of ‘Difficulty’.” Modern Language Association Annual Convention. San

Francisco (Dec. 28 2008).

 “Re-inheriting Class: Race and New Critical Reading in Robert Penn Warren’s *The*

*Cave*.” Invited Lecture. North Carolina State University, Department of English.

Raleigh, NC (November 18, 2008).

 “Privacy Law and American Literature.” Invited Lecture. Duke University, Department

of English. Durham, NC (Nov. 11, 2008).

 “Not Knowing: Privacy and ‘the South’ in Midcentury America.” Pos45 Conference.

Yale University (November 7, 2008).

 “Privacy Tort, Race, and the Southern Modernist Aesthetic. Case Western Reserve Law

School. Invited Lecture. Cleveland, OH (March 25, 2008).

 “Through the Walls of our Houses: Privacy Law and Portrayals of Southern

Architecture.” Law, Culture, and the Humanities Conference. The University of

California at Berkeley; Boalt Hall, School of Law. Berkeley, CA (March 28,

2008).

 “Modernism Revisited.” Invited Lecture. University of Chicago, Department of English.

Graduate Student Working Group. (March 12, 2008).

 “Flannery O’Connor, Privacy, and the Global South.” Post45 Conference. Harvard

University. Cambridge, MA (October 2007).

 “Blanche Dubois and Humbert Humbert: Culturing Perversion in American Modernism.”

Modernist Studies Association: 6th Annual Conference. Vancouver (October

2004).

“From Dayton, Tennessee to Tennessee Williams: Assessing the Social Origin of Guilt in

the Scopes Trial and *A Streetcar Named Desire.”* Association for the Study of Law, Culture, and the Humanities: Annual Conference. University of

Connecticut, School of Law. Hartford, CT(March 2004).

“Bodily Evils and the Literary: Inversions of the Obscene.” Evil in Literature: An

Interdisciplinary Conference. Georgetown University. Washington, D.C. (April

2004).

 “ ‘Guilty Reading’: Femininity in *Dora*, *Sister Carrie*, and U.S. Obscenity Law.” Guilt:

A Conference on Law and the Humanities. University of New England. Portland,

ME (June 2003).

 “William Faulkner, The Aesthetic, Songwriting.” Invited Lecture and Performance.

California Polytechnic State University, Creative Writing Program. San Luis

Obispo, CA (October 2002).

 “Stillness and the Persistent Subject in *Absalom, Absalom!*” American Literature

Association: Annual Conference. Cambridge, MA (May 2001).

 “Impossible Narration: Unspeakable Subjects in American Law and the U.S. Novel.”

Association for the Study of Law, Culture, and the Humanities: Annual

Conference. Austin, TX (March 2001).

 “Polished with a Gun Rag: Skimming the Surface of Silence in William Faulkner’s *The*

*Sound and the Fury*.” American Literature Association: Annual Meeting. Long

Beach, CA (May 2000).

 “The Glittering Promises of First Amendment Speech and Theodore Dreiser’s *Sister*

*Carrie*.” Association for the Study of Law, Culture, and the Humanities: Annual

Conference. Georgetown University, Law School. Washington, D.C. (March 2000).

Respondent. Ellen Schrecker, “Free Speech on Campus: Freedom and the Corporations.”

May 4th Shootings, 30th Anniversary: Symposium on Freedom of Expression.

Kent, OH (May 2000).

 “Narrative is not a Symptom: Diagnosing Analytic Power in Literary Criticism.”

Association for the Psychoanalysis of Culture and Society: Annual Conference.

Columbia University Teacher’s College. New York (October 1999).

 “Introduction to The Reach of Law: Beyond the Law and Literature ‘Movement’.” The

Reach of Law Conference. University of California at Berkeley. Townsend Center

for the Humanities. Berkeley, CA (March 1998).

 “Counting as Decent: The Inexorable Obscene in William Faulkner’s *Sanctuary*.”

Association for the Study of Law, Culture, and the Humanities: Annual Conference. Georgetown University, Law School. Washington, D.C. (March

1998).

“Obscenity’s Story: Law’s Narrative in Literary Structure.” Narrative International

Conference. Northwestern University (Evanston, IL (April 1998).

“Disappointments of the Rational Subject: Taking Liberties with Memory in Willa

Cather’s *The Professor’s House.*” American Literature Association: Annual

Conference. San Diego (May 1998).

“Techniques of Paternalism: Mothers and Misogyny in the Avante-Garde. Other Cinema.

San Francisco (Nov. 1995).

 “The Flesh-Searing Gaze: James Joyce’s ‘Nausicaa’, Censorship, and Postmodern

Feminisms.” Boundaries in Question. The University of California at Berkeley,

Department of English. Berkeley, CA (May 1992).

 “Authenticity and Textual Censorship.” Guest Lecture for Samuel Otter. The University

of California at Berkeley, Department of English. Berkeley, CA (April 1992).

**Recent Teaching**

Fall 2023

English 152, “Twentieth-Century American Literature”: 35 students

English 408, “Songwriting”: 18 students

2022 Spring

English 152, “Twentieth-Century American Literature”: 150 students

English 847 (Graduate Seminar): “Post-1945 Literature and Formalism”

2021 Spring

English 847 (Graduate Seminar): “Post-1945 Literature and Historicism”

English 124: Contemporary Literature: 150 Students

**Dissertations**

Dissertation Director:

 John Albrite (PhD 2026, projected):

*No Judgment: The Aesthetics of Neutrality in the Postwar American Novel*

 Brendan Chambers (PhD 2026, projected):

*Novel Privacies: Surveillance and Disclosure in Postwar American Fiction*

 Nathan Quinn (PhD, 2028, projected)

Sean DiLeonardi, Asst. Professor of English and Digital Studies, University of

Pittsburgh, Greensburg (PhD 2021): *Improbable Realism: The Postwar American*

*Novel and the Digital Aesthetic*

Elisa Faison (PhD 2021): *Domesticating the Apocalypse*

Lee Norton (PhD August 2019): *Opening the Book of Life*

Scott Dill (Co-Director, PhD 2012): *Virtuous Fictions*

Dissertation Committees: Ben Rogerson, Zackary Vernon, Lina Kuhn, Ben Mangrum,

Benjamin Murphy, James Cobb, Matthew Broaddus, Travis Alexander, Rachel Warner

**Administrative Service:**

University of North Carolina, Department of English and Comparative Literature

Director of Graduate Studies, 2018-2022. streamlined the program to decrease time-to-degree;

established funding and other initiatives with the college to recruit and support more diverse

cohorts; managed unprecedented changes to graduate school funding of both fellowships and tuition support; created and established “early stages” graduate student fellowship to move students from prospectus to first chapter quickly; set up ongoing workshops to support students in reaching program; challenged the administration on inequities in its early COVID-19 classroom plans, which required graduate instructors to attend in person when faculty were encouraged to stay home; organized directors of graduate programs across the college to appeal to the administration for higher graduate student stipends

Abbey Fellow, 2012-2018. Chartered the Alpha Phi Psi chapter of Sigma Tau Delta at the

University of North Carolina at Chapel Hill; ran workshops on applying to graduate school; launched “Professors in Dialogue” series to create an ethos of community in the department, lectures intended to create forums for our faculty to speak personally about their intellectual lives with our majors. “The Book that Made me an English Major” and “How We Write” are two examples: the first focused on the formative experiences of a full professor in her path to the major, the second created dialogue between undergraduates and two faculty, one from creative writing and one from the literature program

Director of Graduate Admissions, 2013-2016. Targeted diversity; raised numbers of students

from under-represented groups, composing higher numbers in incoming classes

Diversity Committee 2013-2015

Head of Curriculum Group (response to external review) 2015-2016

Working Group, the Major (response to external review) 2015

Working Group, the Graduate Program (response to external review) 2015

Graduate Advisory Committee, Spring 2012 (graduate admissions)

Graduate Fellowship Committee (2012)

Honors College, “Scholar Day”; Whitfield Prize Committee (2012)

Admissions High School Teacher Recruitment Day-lecture (2012)

Job Placement Co-Coordinator (2010-2011)