

ENGLISH DEPARTMENT

CAREER DEVELOPMENT GUIDE

FOR PHD STUDENTS

Revised for 2021-2022

Prof. Jen Buckley, English graduate career adviser (jennifer-buckley@uiowa.edu)

Includes material developed by former English Department career advisers Profs. Kathy Lavezzo and Adam Hooks

BUILDING YOUR PROFESSIONAL LIFE: UI ENGLISH AND BEYOND

The day you accepted your offer of admission to the PhD program in English, you began a new phase of your professional life. Some PhD students arrive in Iowa City with plenty of experience working as researchers, educators, writers, editors, or in related positions. Others are commencing the very first stage of their careers. This guide aims to offer useful information for all English PhD students, whether you plan on using your time in the program to build a CV, a résumé, or (ideally) both while devoting years of intensive study to the literature that brought you to graduate school.

This guide will help you understand how to pursue the many career paths that are open to English PhDs. The faculty wants you to know that we fully support students and graduates who are preparing for and seeking many different types of employment, inside and outside the academy. We are fortunate that Iowa PhDs and faculty – including your department's job search adviser – are all able to draw on the expertise and guidance of the UI [Grad Success Center](#) staff, as well as a network of contacts that spans departments, academic institutions, and other types of organizations and businesses.

All of us working in English, in allied departments, and in the Graduate College aim to help you thrive at every stage of your professional life. We know that your success rests not only on access to information about career pathways, but also on solid mentorship. This guide is not intended to substitute for the advice and other forms of feedback that faculty and other mentors must give you directly. Consider your reading of this document as the first step you will take toward defining a career trajectory that is distinctively yours – one that satisfies as many of your intellectual and personal needs as any professional journey could. Your way may not look like that of your faculty advisers, or your peers here or at other institutions. The department aims to support and celebrate a diverse group of students, projects, and program outcomes.

You are the only person who can seek, request, receive, and use the resources you require. If there is more that the department's faculty and its excellent staff can do to help you define and achieve your career goals during your PhD studies or after graduation, we hope that you will kindly ask us for what you need.

DEO: Loren Glass (loren-glass@uiowa.edu)

DGS: Stephen Voyce (stephen-voyce@uiowa.edu)

Academic Coordinator, Graduate Program: Cherie Hansen-Rieskamp (cherie-hansen-rieskamp@uiowa.edu)

PHASE ONE:

GATHERING INFORMATION ABOUT CAREER PATHWAYS AND BUILDING MENTORING RELATIONSHIPS AND COMMUNITIES

During your first years in the PhD program, you will be focused on learning how to perform research and writing at the professional level, and how to teach undergraduate classes. As you develop these capacities, you would be wise to gather as much information as possible about the many different types of academic and non-academic institutions, organizations, and business to which you might bring these skills before and after you graduate. The first steps in the process of planning your professional future are:

- 1) assess the skills you have;
- 2) keep track of those you are gaining in the program; and
- 3) determine those you will need to acquire along the way.

To kickstart this process, the Grad Success Center recommends using the assessment tools offered by Imagine PhD (<https://www.imaginephd.com>). The service is free to you, thanks to UI's subscription. We recommend that you use the assessment not only to help you complete the three steps listed above, but also to prepare you and your faculty mentors for conversations about your professional pathways.

At least one full year before you begin seeking any type of post-graduation employment, make an appointment with the department's career adviser (currently Prof. Jen Buckley) and the staff of the [Grad Success Center](#). They can and will provide you with personalized guidance, information, and expert support.

COURSEWORK AND TEACHING

If you are interested in pursuing a teaching career in colleges and/or universities, you can and should talk with your own professors about designing, preparing for, and delivering courses. Most faculty members have few opportunities to discuss teaching and will be pleased to do so with you. The coursework stage of the program should develop your reading, research, and writing skills, but it also provides a valuable opportunity to learn more about how professional educators work.

There are several very good books that can supplement your pedagogical experiences. To begin with, we recommend:

Germano, William and Kit Nicholls. *Syllabus: The Remarkable, Unremarkable Document That Changes Everything*. [Princeton UP](#), 2020.

Gooblar, David. *The Missing Course: Everything They Never Taught You about College Teaching*. [Harvard UP](#), 2019.

As soon you start teaching your own courses, begin developing your [teaching portfolio](#), which includes a statement of teaching philosophy (see examples below), syllabuses, your most successful assignments, and summaries of student evaluations.

If you wish to gain a greater understanding of, and expertise in, college-level teaching, we urge you to take advantage of the following:

[Grad Success Center Teaching/CIRTL Consultations](#)

RHET5352: Topics in Teaching & Professional Development

You may also wish to consider the [Graduate Certificate in College Teaching](#) (see below), of which RHET5352 may be a part.

You may be interested in and well-prepared for teaching in other types of educational institutions or settings. If you are considering teaching in high schools, start looking at state certification processes as early as possible, and read the [accounts](#) of PhDs who have gone on to teach in public and private schools. If you wish to seek an Iowa teaching license, consult the [Regents Alternative Pathway to Licensure](#) (RAPIL) site for information.

Please also be aware that less than half a mile from EPB is the [College of Education](#), whose faculty can consult with you.

IDENTIFYING AND MEETING WITH POTENTIAL MENTORS

We strongly recommend that you meet with multiple potential mentors – perhaps including professors in other departments and/or people outside the university – during your first two years in the program.

- Prepare a few questions about your work, their work, and topics of mutual interest. Email them, and then attend their office hours at least twice per academic year to establish solid, long-term mentoring relationships.
- Ask faculty about their own career pathways, and about those of the other students they have mentored.
- Ask them to introduce you to people on- and off-campus who may be able to provide you with other forms of academic and non-academic support and guidance.
- Work to establish long-term relationships with faculty, staff, and community members who will advocate for you.

We also suggest that you thoroughly read this excellent [Graduate Student Mentoring Guide](#) produced by the University of Michigan's Rackham Graduate School. Most of the information it provides is highly relevant to English PhD students.

Other well-regarded resources you may wish to consult that offer guidance on mentoring, as well as maintaining research productivity, personal well-being, and other important aspects of academic life:

Calarco, Jessica McCrory. *A Field Guide to Graduate School: Uncovering the Hidden Curriculum*. [Princeton UP](#), 2020.

Grafton, Anthony, Garrett Sullivan, Jr., and Gregory Colón Semenza. *How to Build a Life in the Humanities: Meditations on the Academic Work-Life Balance*. [Palgrave Macmillan](#), 2015.

[National Center for Faculty Development and Diversity](#).

ACADEMIC CONFERENCES

Conferences provide a crucial opportunity for you to present your work publicly. This is a vital skill you will use in almost any position you take after earning your degree. However, conferences also offer you important opportunities for building an intellectual community that will support you and your work for many years to come.

- You can and should apply to participate in local, regional, national, and even international conferences before you begin your thesis or dissertation.
 - Please be aware that many organizations offer financial support for graduate students who apply for it. Check conference websites, note the grant application deadline, and then apply!
- Search the [UPenn CFP listserv](#) and the various literary/professional organization websites to determine which conferences are the best venues for your work.
 - Send in abstracts and proposals that respond directly to the CFP (call for papers). Do not exceed the stated word limit.
- If you are giving an academic talk:
 - Write your presentation, shaping your prose for oral delivery. Do not attempt to read from a seminar paper, article, or dissertation chapter. Write reminders like "PAUSE," "LOOK UP," "TAKE A BREATH" into the script or notes.
 - Write a presentation that is two or three minutes shorter than the allotted time limit. Practice it ahead of time at least twice. Time yourself while practicing.
 - If you are using slides or other tech components, save them in at least two different locations and formats.

- Check the location ahead of time, show up at least fifteen minutes early, test any necessary devices, and try to warm up (and also settle down!) by introducing yourself to everyone.
- Make every attempt to personally introduce yourself and your work to other scholars in both formal (panel, seminar, working group, etc.) and informal (e.g., before-and-after session hallway chats) settings. Do not think of other scholars as competitors, but rather as colleagues. If you are kind, generous, and fortunate, they will become your friends.
- Practice good physical self-care.
 - Bring snacks and water in your bag. If you skip this step, you will get dehydrated and hungry, and no one is at their best when their bodies feel poorly.
 - Eat healthy meals before, during, and after the conference.
 - Reserve adequate time for sleep and rest.
- Apply for English department conference travel funding.

GRADUATE CERTIFICATE PROGRAMS

As you begin your coursework, learn about the graduate certificates that are available for PhD students at UI. Consider whether one of these certificates could enhance your work here and prepare you for post-graduation employment. Visit the [Graduate College's website](#) to learn more about the current offerings.

After reading the Graduate College and the various departments' websites, contact the program coordinators and instructors to determine whether one or more certificates might beneficially shape your research, teaching, and professional preparation.

As of Fall 2021, these are the graduate certificate programs that appear most relevant to English PhDs:

African American Studies

Book Studies/Book Arts and Technologies

College Teaching: Fine Arts and Humanities

Gender, Women's, and Sexuality Studies

Literary Translation

Native American and Indigenous Studies

Online Teaching

[Public Digital Humanities](#)

SUPPORT FOR INTERDISCIPLINARY WORK ON CAMPUS

The [Obermann Center for Advanced Studies](#) offers a range of programming open to graduate students, including the [Humanities 3-Minute Thesis](#), an event that enables you to explain your dissertation in the clear, accessible manner you will have to perfect before interviewing for any position. Some of the interdisciplinary [Working Groups](#) welcome PhD students, and the annual [Humanities Symposium](#) often has 1-credit courses and related opportunities for graduate students.

The OCAS also supports the [Humanities for the Public Good](#) PhD program, which includes internships.

[POROI: Project on the Rhetoric of Inquiry](#) is also housed in the OCAS. POROI offers an interdisciplinary graduate course, "Writing for Learned Journals," that can be very helpful for PhD students seeking to publish articles before searching for academic jobs.

The [Digital Scholarship and Publishing Studio](#) offers 8-week [summer fellowships](#) for graduate students. The Studio also hosts regular, interdisciplinary [DH Salons](#) where students, staff, and faculty can discuss digital projects and methods.

PHASE TWO: SEARCHING FOR OPEN POSITIONS

PREPARE FOR THE SEARCH

Consult with everyone you've met over your years here who might possibly have information on open positions. Do not assume that you and/or your dissertation director will hear about every relevant position in time to apply.

Read a few of these [recommended job search guides](#).

For those seeking jobs outside academia – and we encourage all PhD students to think about doing so – this guide can serve as a good resource:

Caterine, Christopher L. *Leaving Academia: A Practical Guide*. [Princeton UP](#), 2020.

READ THE JOB LISTS

The year before you intend to apply for jobs, start perusing all job posting sites that may be relevant to your objectives:

- Modern Language Association's official [Job Information List](#) (the JIL). UI subscribes to this list; it is free for you to use.
 - The archive of past job lists is available [here](#).
- [Inside Higher Ed](#)
- [The Chronicle of Higher Education](#)
- [H-Net](#)
- LinkedIn
- [Academic Jobs Wiki](#) (use with caution – this is a crowd-sourced list)

Search these lists at least once every other week during your entire job search process. You can set up alerts that will email you when a job advertisement is posted meeting your criteria. Please do also be aware that many kinds of job postings circulate on Twitter.

MEET WITH MENTORS AND DEVELOP AN ONLINE PROFILE

Make **appointments** with all your faculty and non-faculty mentors and the Grad Success Center staff at least one full semester in advance of your job search.

Request **letters of recommendation** from at least three of your most consistently supportive mentors well in advance. An informational email and a meeting six to eight months in advance is ideal; ask for letters no fewer than eight weeks ahead of time.

- Whether or not you are searching for a teaching position, make sure you have asked your faculty mentors to **observe your teaching** at least once. Provide them with a copy of your syllabus and lesson plan before they visit your class. They will be able to write a better, more detailed letter if you give them documents to which they can refer during and after the class period. If possible, complete the teaching observations the semester *before* your mentors will write your recommendation letters.

Build out your [graduate student website](#) by sending updated versions of these documents to Academic Coordinator Cherie Hansen-Rieskamp.

Follow the hyperlinks to read the helpful document descriptions provided by Prof. Adam Hooks and others; see also the examples at the end of this document.

- [CV \(curriculum vitae\)](#)
 - This document lists your professional credentials simply and in reverse-chronological order (that means the most recent item tops every section).
 - A CV does not describe your accomplishments or skills like a résumé does. There should be no bullet points or narrative prose of any kind.
 - The formatting must be extremely simple so reviewers can skim it in less than two minutes.
 - Choose a clean typeface, left-justify all text, and place your section headings in boldface.

- Do not use any graphics, watermarks, boxes, etc.
- list of research interests
- short narrative describing your research and your dissertation
- list of awards or publications with dates
- list of recent courses taught with links, if possible
- professional photo (optional)

If you are searching for academic jobs, prepare the following documents, ideally drawn from the teaching portfolio you have been developing all along.

- [CV](#)
- [cover letter](#)
- [dissertation abstract](#)
- [research statement](#)
- [statement on teaching principles and practices](#)
- writing sample (no more than 25 pages of sparkingly clear prose, probably drawn from your dissertation)

Create an [Interfolio](#) account and upload these documents to the dossier. Provide Interfolio links for every person who will provide you with a letter of reference.

The department encourages you to consider applying positions other than faculty jobs – both inside and outside academic institutions – as well. We suggest that you prepare the following documents, whether or not you initially pursue employment outside colleges and universities:

- [cover letter for positions other than faculty jobs](#)
 - This one-page letter must be customized for every job to which you apply. Write simply, clearly, and in direct response to the job posting.
- [résumé](#)
 - This is not a CV. A résumé does list your credentials, but it also describes your skills and duties – very briefly and very clearly.
 - You may list your work experience in order of relevance to the position for which you are applying.

The hyperlinks above take you to an intermittently helpful site called *The Professor Is In*. Dr. Karen Kelsky, author of a [book](#) of the same title, and her associates offer paid consultations for job-seekers. **Please consult with your dissertation director, the department's career adviser, and/or the DGS before paying anyone to help you do anything job-search related.**

PHASE THREE: APPLYING FOR OPEN POSITIONS

Once you identify job postings for which you think you may be eligible – and we encourage you to think expansively about your eligibility – it is time to customize those application materials. Whether you are applying for academic or non-academic jobs, you must explain in extremely clear and highly readable (even engaging!) prose why your experience and your skills make you an excellent fit for that *particular* position.

This means that you have to do some research, and then customize your application materials for each type of position as well as each individual job. Learn about each employer and determine what they need their new employee to do. (Fortunately, you already are a terrific researcher!) It is now your job to convince them that you can and will be able to do that work well. Research universities differ from small liberal arts colleges, which differ from community colleges, which differ from publishing companies, non-profit organizations, libraries and archives, museums, etc.

Note the posted deadlines. Send in your materials *before* that date.

Advocate for yourself in your application materials. Be honest about the skills and expertise you have at this point, but do not hesitate to assure potential employers that you are willing and able to learn new skills to be able to do the advertised job well.

Send drafts of your application materials to everyone you think may be able to comment intelligently on them, including the department's career adviser. Get as much feedback as possible and give yourself plenty of time to revise your materials based on those comments.

Network (n. and v.). If you have any contacts even loosely associated with potential employers, reach out to them. Do not be ashamed to ask anyone for assistance, guidance, or support.

- If you are pursuing academic positions, continue to present your scholarship at **conferences**. Local and regional conferences can be valuable places to receive feedback on your scholarship, but for networking purposes, national conferences are essential.

Gather letters of reference.

- If you are applying for academic jobs, this process should be completed by October 1.
- Make sure your referees have copies of all your application materials well in advance.
- Send polite reminder emails as the deadlines approach.
- Please note that while you will likely make your letters confidential, you may send the DGS and job search adviser your Interfolio file to have the letters vetted.

PHASE FOUR: INTERVIEWING

Check your email and voice mail at least twice per day after you apply for jobs. (Make sure to check the spam and junk folders, too!) If necessary, create a simple, brief new voice mail outgoing message that includes your full name.

When you receive a request for an interview, reply immediately. In a few pleasant and error-free sentences, express your enthusiasm for the position and ask for clarification regarding possible dates and times for the interview. Include your phone number, even if it's already included in your application materials. If you are interviewing in person, double-check the time and location of the interview. If you are interviewing over phone or video, request the interviewer's phone number ahead of time so that you can call if technical difficulties arise.

Then, contact the DGS, the career adviser, and (if appropriate) your dissertation advisers and schedule a **mock interview** to be held no later than one day before your real interview. Do not skip this step.

Write down comments, points, and questions you want to say in each interview.

Generate and practice a three-minute, very clear, and very accessible description of your research.

Prepare to discuss concrete examples of how you exercise your skills. If you are interviewing for a teaching job, have brief accounts of several innovative lessons and activities ready to deliver.

During interviews:

- Skype or Zoom
 - Set up your computer in a neutral site with nothing visually busy or otherwise distracting in the background.
 - Arrange your computer's camera and a lighting source so that you are lit from the front.
 - Position yourself so that your head and shoulders take up most of the screen. No chin-first or "up the nose" shots.
 - Test your internet connection, microphone, and video ahead of time.
 - Wear comfortable but professional clothing.
 - Consider writing out key points and phrases on post-it notes, and placing them on the wall surrounding your computer screen so you can glance at them during interviews.

- In-person interviews
 - If you need to travel by plane, do not check in the bags containing interview clothes or computers.

- Wear comfortable, well-fitting clothing that makes you look and feel good. Bring multiple outfits, including pairs of shoes, with you. Be prepared for challenging weather.
- Bring a pen and small pad of paper so that you can write down questions and notes during the interview.
- Present yourself and your work with enthusiasm and positivity. Make no negative comments about any professor, peer, school, or previous employer.
- Speak to all the people present. If you can, make eye contact with every person interviewing you.
- Vague and contradictory questions are best managed by transforming them into opportunities to say what you want to say. Ask for clarification if you do not fully hear or understand a question.
- Be direct and concise, and don't give extra information unless you know it will help you.

Send a warm thank-you note to each interviewing committee chair after each round of interviews.

If you are interviewing for an academic position, treat non-faculty workers with respect. Thank them for the work they are doing to make your interview a pleasant experience.

If you do not secure a position, meet with your advisors, career adviser, and/or the DGS to generate a strategy for your search in subsequent application cycles. Most job seekers, especially those aiming to get academic jobs, must apply for two or more cycles.

PHASE FIVE: CONSIDERING A JOB OFFER

If you receive a verbal job offer, express your gratitude, and ask when you will receive it in writing. **Do not agree to accept the job before receiving a written offer and discussing it with your advisers and mentors.** Read the offer carefully, and then ask your advisers, mentors, and the search committee chair the questions that occur to you.

It may be possible for you to negotiate some of the terms of the offer. For academic jobs, salary is rarely negotiable, but teaching loads and “start-up packages” (usually including computers) can often be discussed to some effect. For jobs outside academe, there can be quite a bit of successful negotiation of terms – or none. All attempted negotiations should be undertaken in close consultation with your advisers and mentors. Ask for everything to be put in writing, and request a clear deadline for your response.

If you are able to accept a job offer, celebrate – and let your English department advisers, the DGS, and the Academic Coordinator know about it! We want to

celebrate you, too, while also gathering information on where and how PhD graduates are working after they leave EPB.

SAMPLE JOB SEARCH MATERIALS

The ordering of these materials is not intended to suggest a ranking of any kind. Workers in all these sectors use many of the skills that you are developing during the graduate program. Whichever paths you pursue, you can and should expect the English Department to support you before and after you complete your degree.

- RESEARCH UNIVERSITIES: FACULTY POSITIONS
- RESEARCH UNIVERSITIES: STAFF POSITIONS
- SMALL LIBERAL ARTS COLLEGES: FACULTY POSITIONS
- SMALL LIBERAL ARTS COLLEGES: STAFF POSITIONS
- COMMUNITY COLLEGES
- HIGH SCHOOLS
- NONPROFIT ORGANIZATIONS
- PUBLISHING AND EDITING
- OTHER BUSINESSES



**COLLEGE OF
LIBERAL ARTS & SCIENCES**

Department of English

308 English-Philosophy Building
Iowa City, Iowa 52242-1492
319-335-0454 Fax 319-335-2535
english.uiowa.edu

October 31, 2020

Dear Dr. McNelly and Members of the Search Committee:

I am writing to apply for the position of Visiting Instructor in English at Brigham Young University. With the support of the Huston Diehl Distinguished Dissertation Fellowship, I will complete my Ph.D. in English at the University of Iowa in May 2021. My teaching and research focus on contemporary American literatures, postsecular theory, and American religious literature.

In my dissertation, *No Vague Believers: Postsecular Sensibilities in Contemporary American Fiction*, I present new readings of novels written by Louise Erdrich, Cormac McCarthy, Marilynne Robinson, and Toni Morrison. In contrast to critical responses that reductively define the postsecular American novel as “weak and hybridized” (John McClure), and argue that its authors accept belief in meaninglessness as “a hedge against the inescapable fact of pluralism” (Amy Hungerford), I maintain that Erdrich, McCarthy, Robinson, and Morrison explore and employ religious and spiritual experience in order to demonstrate its strength, value, and meaning—not simply in spite of but precisely *because* of their acceptance of pluralism. For example, part of my argument turns on McCarthy’s and Robinson’s deep understanding of cognitive and physical science. Though science is often viewed as incompatible, at best, with religion, both Robinson and McCarthy remain unfazed. In fact, instead of weakening or eradicating religious experience or questions of meaning from their fiction, their embrace of science seems only to have increased the intensity of their respective inquiries regarding the consequences of religious expression—and of its absence—in the world. That same intensity is reflected in the work of Morrison and Erdrich, whose novels center on a cluster of religious motifs that articulate a specific ethical and moral vision. That vision is not an atavistic return to premodern religious paradigms, but rather a uniquely postsecular sensibility developed in light of both the scientific advancements and the tumultuous cultural upheavals of the past eighty years.

Although Erdrich, McCarthy, Robinson, and Morrison are frequently classified as postmodern writers, my dissertation demonstrates that it is more accurate to place their fiction within a version of the postsecular tradition quite different from the one described by McClure and Hungerford—one that develops alongside, but remains distinct from, literary postmodernism. While such postsecular fiction may respond to similar cultural moods and anxieties and exhibit some of the stylistic elements of postmodernism proper, its response to pluralism does not bend toward belief in meaninglessness. Instead, it embraces complexity, linguistic instability, and scientific advancement without giving up the perspectives and guidance made available through diverse religious traditions.

Thus far, I have presented selections of my work at local, national, and international conferences. I have articles on Robinson published in *Literature and Belief* and in the *Iowa Journal of Cultural Studies* and a book chapter forthcoming in *Marilynne Robinson: Critical Essays*. My essay “‘Someday she would tell him what she knew’: the Nature of Belief in Marilynne Robinson’s *Lila*” has been revised and resubmitted to *Religion and Literature*, and I am preparing an essay on the role of grace in McCarthy’s *The Crossing* for submission to a special issue of *Intégrité* focused on Cormac McCarthy and Theology. I expect to revise the other chapters of my dissertation into scholarly articles and anticipate shaping my project into a scholarly monograph. I also intend to examine authors whose work suggests commitments to nontraditional Christianities or Middle Eastern religions, including, but not limited to, Aviya Kushner, Fatima Farheen Mirza, and Laila Lalami.

My work as a scholar naturally informs and enriches my work as a teacher. For example, I recently converted aspects of my research on the relationship between identity and personhood into a course called “Literary

Inheritances of the American Civil War.” In this course we study novels, letters, sermons, poetry, film and more in order to help students understand the continuing impact of slavery and the Civil War on U.S. culture and politics. In this, as in other courses, I focus on writing and research as collaborative processes, and encourage students to write in various genres with a particular audience in mind. In addition to writing traditional literary criticism and close readings, my students complete at least one multimodal assignment per semester. Such projects have included creating a collaborative newspaper, constructing a visual character map, crafting a documentary poetics presentation, writing a film review, and preparing speech notes for a debate. One popular assignment is a “Find Your Ancestor” activity, for which students use FamilySearch to research an ancestor who lived during the Civil War. The students return to class bubbling with enthusiasm about their discoveries, and finish the assignment with a much clearer understanding of how the past continues to influence the present. After discovering that his great-great grandfather was a preacher in southwest Iowa, one student even drove across the state to visit his ancestor’s church. An African American student, upon writing a film review of *Glory* (1989), expressed surprise that black soldiers had fought for the Union Army. “Nobody ever mentioned it,” she said. “It makes me proud of that part of my history.” These experiences motivate me to continue to find ways to integrate my research into my teaching.

As a result of the time and effort I put into my course creation and lesson preparation, I consistently receive high student ratings and received a University of Iowa Council on Teaching’s Outstanding Teaching Assistant Award. I was also selected as a co-leader for the Rhetoric Professional Development Program, and later as a program associate for the General Education Literature program (GEL), both of which gave me opportunities to mentor new and less-experienced TAs. I am currently the lead TA for the Foundations of the English major course, and am responsible for advising first-year PhD students through course observations, grade norming sessions, and weekly colloquium discussions. In recent years, I have been the sole instructor for introductory courses in rhetoric and composition, survey courses in American literature, and various iterations of Interpretation of Literature.

I am prepared to teach a number of courses BYU offers, including Writing 150 and the proposed 203: Ways of Reading course. I am also very interested in the proposed course on Literature, Ethics, and Values. I took a seminar titled “Art, Ethics, and Justice” which explored representations of what one might call “the literature of oppression” in light of Emmanuel Levinas’s philosophy of ethics. I have tried to model my own courses on this interdisciplinary seminar, and I would be delighted to have the chance to fashion a version of Literature, Ethics and Values that combines my expertise in postsecular studies with a consideration of Native American, African American, or Jewish American perspectives on ethics and values. Additionally, I would be pleased to teach 293 again, as well as upper-division courses in 20th and 21st century American literatures. Given my research interests, I am prepared to teach a course in postsecular theory, or an Author Studies course on perhaps Marilynne Robinson or Toni Morrison. Recent funding from the Huston Diehl Distinguished Dissertation Fellowship facilitated my development of a genre studies course on the religious memoir, which I would love to translate into an English 337R course or a 495 senior seminar.

My research and teaching underwrite my active participation in university and community life. I have worked as a writing tutor, a member of the Rhetoric department’s Graduate Advisory Council, and as the senior editor of *The Iowa Journal of Cultural Studies*. I was also a project coordinator for the Iowa Digital Learning and Engagement initiative and received a fellowship that allowed me to participate in the Andrew F. Mellon “Humanities Without Walls” program in Chicago. Participation in these programs broadened my network with humanities scholars working in non-academic settings and helped me develop skills I can use to effectively mentor English majors as part of BYU’s English+ and Humanities+ initiatives.

As an active member of the Church of Jesus Christ of Latter-day Saints, a past participant in the Defining and Refining the Scholar of Faith symposium at BYU, and a former BYU student, I understand and am fully supportive of the mission and culture of the department and the university. I look forward to talking more with you about how I can contribute. Thank you for considering my application.

Sincerely,

Makayla Steiner

Makayla C. Steiner

University of Iowa, Department of English
308 English-Philosophy Building, Iowa City, IA 52242
makayla-steiner@uiowa.edu

EDUCATION

The University of Iowa, College of Liberal Arts and Sciences May 2021

Ph.D. English

Dissertation: "*No Vague Believers*": *Postsecular Sensibilities in Contemporary American Fiction*

Committee: Lori Branch (Director), Claire Fox, Kristy Nabhan-Warren, John Durham Peters, Tara Bynum, and Elizabeth Rodriguez Fielder

Brigham Young University, College of Humanities April 2013

M.A. English

Brigham Young University, College of Humanities April 2009

B.A. English, Cum Laude

Minor: Marriage, Family, and Human Development

FELLOWSHIPS AND AWARDS

Huston Diehl Distinguished Dissertation Fellowship

University of Iowa English Department, 2019-2020

Summer Dissertation Research Fellowship

University of Iowa Graduate College, 2019 and 2020

Humanities Without Walls Pre-Doctoral Career Diversity Summer Workshop Fellow

Andrew W. Mellon Foundation, 2018

Graduate & Professional Student Government Grant

University of Iowa Graduate College, 2018

Defining and Refining the Scholar of Faith Symposium Fellow

Brigham Young University College of Humanities, 2017

Outstanding Teaching Assistant Award

University of Iowa Council on Teaching, 2017

Graduate Student Senate Grant

University of Iowa, 2016

Parley A. and Ruth J. Christensen Memorial Award

Brigham Young University English Department 2009, 2011-2013

Office of Creative Research Grant

Brigham Young University, 2009

RESEARCH

Peer-Reviewed Publications

"Jewish American Literature: A Scholar's Map." Co-authored with Gloria L. Cronin, *Resources for American Literary Study*, vol. 39, 2017, pp. 81-143.

"Saints in *Gilead*: Robinson's Revisionist Calvinism and John Ames as a Reconciliatory Figure in American Congregationalist History." *Literature and Belief*, vol. 34, no. 2, 2014, pp. 54-73.

"Of Heroes and Humans: Atticus Finch and Modern Disillusionment." *Americana*, vol. 7, Winter 2009, pp. 20-29.

Accepted for Publication

“Souls All Unaccompanied: Enacting Levinasian Feminine Alterity in *Housekeeping*.” *Marilynne Robinson: Critical Essays*. Eds. Rachel Sykes, Jennifer Daly, and Anna M. Elliott. Manchester UP. (In Press)

“‘Someday she would tell him what she knew’: the Nature of Belief in Marilynne Robinson’s *Lila*.” *Religion and Literature*.

“Cormac McCarthy’s Postsecular Faith.” *Intégrité*. (special issue on Cormac McCarthy edited by Darren J.N. Middleton)

Other Publications

“Souls All Unaccompanied: Enacting Levinasian Feminine Alterity in *Housekeeping*.” *Works of Recognition: Proceedings of the 17th Annual Craft Critique Culture Conference*, in *Iowa Journal of Cultural Studies*, no. 17, Spring 2017, pp. 91-98.

PRESENTATIONS

“In Praise of Cloistered Virtue: The ‘Orthodox’ Women of *Kaaterskill Falls*.”

Panel on *Layered Identities: Women Writers and Jewish American Identity*.

Sponsored by the American Religion and Literature Society at the 30th

Annual Conference of the American Literature Association.

The Westin Copely Place, Boston, MA. May 23-26, 2019.

“‘Belief is the Burden of Seeing’: Momaday’s Memoirs and Reimagining the Native.”

The University of Iowa Craft Critique Culture Conference: “Speaking of Violence....”

Iowa City, IA. April 4-6, 2019.

“Rethinking *Herzog*: Notes Towards an Investigation.”

Panel on *New Approaches to Saul Bellow’s Work*,

Sponsored by the Saul Bellow Society at the 29th

Annual Conference of the American Literature Association.

San Francisco, CA. May 24-27, 2018.

Co-presentation with Daniel K. Muhlestein.

“Transcending Modern Justice in Louise Erdrich’s *The Round House* and *LaRose*.”

Panel on *Religion in Multi-Ethnic Literature of the U.S.*

32nd Annual MELUS Conference.

Hosted by the University of Nevada, Las Vegas

Las Vegas, NV. May 3-6, 2018.

“From Elimination to a Broken Hallelujah: Rethinking Stevens’ Strategies for Modernist Secularism in light of Fredric Jameson’s theory of Metacommentary.”

(Post)secular: Imagining Faith in Contemporary Cultures.

Warwick University, Warwick, UK. June 8-10, 2017.

Co-presentation with Daniel K. Muhlestein.

“‘Walk a Step Past the Edge’: Re-Mapping the Sacred in Louise Erdrich’s *The Round House*.”

Indigenous Resources, Literary Territories.

Sponsored by the Association for Study of American Indian Literatures (ASAIL)

28th Annual Conference of the American Literature Association.

The Westin Copely Place, Boston, MA. May 25-28, 2017.

“‘Souls All Unaccompanied’: Enacting Levinas’s ‘Feminine Alterity’ in Marilynne Robinson’s *Housekeeping*.”

Marilynne Robinson Symposium.

Nottingham Trent University, Nottingham, UK. June 10, 2016.

“From Kristeva to Robinson: The Nature of Belief in *Lila*.”

Literature and Belief Symposium: Beauty and Belief.

Brigham Young University, Provo, UT. November 5-6, 2015.

“McCarthy’s Unobservable God: Witness and Imagination in the Ex-Priest’s Tale.”

The University of Iowa Craft Critique Culture Conference: Changes and Exchanges.

Iowa City, IA. April 2015.

“Ordinary Vision: Family Life as Sacred Landscape in Marilynne Robinson’s *Gilead*.”

Southern Methodist University English Department: The Place of Literature.

Dallas, TX. March 2013.

“The Process of Fact and Fiction: Telling the Truth in *In the Time of the Butterflies*.”

University of California-Riverside Hispanic Studies Department, Tales of the Borderland:

Crossing Physical and Textual Borders in the Hispanic World,

Riverside, CA, April 2012.

“Reconciliation in *Gilead*: War, Peace, and Shifting Visions.”

Brigham Young University English Symposium: Crossing Genres, Connecting Centuries.

Provo, UT. March 2012.

ACADEMIC TEACHING EXPERIENCE

THE UNIVERSITY OF IOWA

Undergraduate Courses, Instructor of Record

English 3160 Literary Genres and Modes

Literature, Storytelling, and Life Writing

Spring 2020

English 1200 Interpretation of Literature

Race, Religion, and American Dreams

Fall 2019

Genre Studies in Black and White (Honors Section)

Spring 2019

Literary Inheritances of the American Civil War

Fall 2018

Contemporary Perspectives on American Puritanism

Fall 2017 – Spring 2018

English 1355 Literatures of Native American Peoples

Restoring the Sacred through the Ethics of Care

Spring 2018

Rhetoric 1030 Rhetoric

Fall 2015 – Spring 2017

Writing Tutor, University of Iowa Accounting Writing Program

Accounting 4200 Accounting for Management Analysis & Control

Spring 2018

General Education Literature Program Associate

Colloquium: General Education Literature

Fall 2018

Selected as program assistant to instruct first-time literature teachers on course pedagogy and materials. Responsibilities included weekly consultation meetings with program director, assisting in the creation of orientation for new teachers, consulting on assignment development and course management, completing course observation and evaluation classroom for each member of my group, participating and occasionally presenting in weekly colloquium.

*Project Coordinator***Iowa Digital Engagement and Learning (IDEAL)**

Spring 2016

Assisted students and faculty in designing innovative assignments and course projects that use digital technologies to create work that endures beyond the semester. (ideal.uiowa.edu)

*Professional Development Program Co-Leader***Colloquium: Teaching Rhetoric**

Fall 2016

Selected as graduate co-leader to guide first-time Rhetoric teachers on course pedagogy and materials. Responsibilities included creating lesson plans, consulting on assignments and course management, giving short lectures, and participating in weekly colloquium.

*Undergraduate Courses, Assistant Instructor***English 3226 Literature & Culture of the Middle Ages**

Spring 2015

English 2010 Foundations of the English MajorFall 2020 – Spring 2021
Fall 2014 – Spring 2015**BRIGHAM YOUNG UNIVERSITY-IDAHO***Undergraduate Courses, Online Instructor***English 106 Introduction to Writing**

Winter 2014 – Spring 2014

BRIGHAM YOUNG UNIVERSITY*Undergraduate Courses, Instructor of Record***English 293 American Literary History**

Summer 2013

Writing 150 Writing and RhetoricFall 2011 – Winter 2013
Fall 2009*Undergraduate Courses, Assistant Instructor***English 293 American Literary History**

Fall 2012 – Winter 2013

SERVICE

DepartmentSenior Editor, *Iowa Journal of Cultural Studies*, 2018-2019

Graduate Advisory Committee Member, University of Iowa Rhetoric Department, 2015-2017

Graduate Program Peer Mentor, Fall 2019-Spring 2020

Conferences

Moderator: "Reckoning With Mass Violence and Organized Violence: Consumption or Reclamation," Craft, Critique, Culture Graduate Student Conference, University of Iowa, April 5-6, 2019

Session Chair: "New Perspectives on Saul Bellow's Work," Saul Bellow Society, 28th Annual Conference of the American Literature Association. The Westin Copely Place, Boston, MA. May 25-28, 2017

Panel Chair: Craft, Critique, Culture Graduate Student Conference, University of Iowa, April 8-9, 2016

Moderator: Middle Earth and the Inklings: Celebrating the Worlds of J.R.R. Tolkien, A First-Year Seminar Conference, University of Iowa, October 24, 2015

Panel Chair: Craft, Critique, Culture Graduate Student Conference, University of Iowa, April 10-11, 2015

Panel Chair: English Symposium, Brigham Young University, March 15, 2013

Research

Research Assistant, Garrett Stewart, University of Iowa, 2020-2021
Projects in progress.

Research Assistant, Gloria Cronin, Brigham Young University, 2009-2010, 2012-2013
Assisted in the research and editing process of an introduction of Jews in American history and literature. Published in *Resources for American Literary Study* volume 39.

Research Assistant, Daniel Muhlestein, Brigham Young University, 2008-2009
Assisted in the research and writing process of the article "Transfiguration and Aporia: From *Housekeeping*, to *Gilead*, to *Home*." Published in *Literature and Belief* volume 28, issue 2

PROFESSIONAL MEMBERSHIPS

Modern Language Association (MLA)
American Religion and Literature Society (affiliated with the American Literature Association)

LANGUAGES

Spanish: Superior Rating, 2016

Certified by the American Council on the Teaching of Foreign Languages Reading Proficiency Exam

Makayla Steiner

Statement of Teaching Philosophy

If I have learned one thing in nearly a decade of teaching, it is to expect the unexpected. In my experience, there is nothing more unexpected than teaching students, because students are people, and people are complicated, diverse, and unpredictable. Their beliefs, personalities, and experiences outside the classroom bring to bear a nearly infinite number of possible behaviors and expectations into the classroom, and thus I have only two principles on which my philosophy of teaching depends: the need for flexibility, and the need for consistency.

This paradoxical juxtaposition works because the one thing each person in the classroom needs is personal connection—between student and teacher, among peers, and to the course material. So, I try to create a class environment where personal connection is consistent, and where methods, assignments, and the learning process are flexible. In practice, this means I invest a significant amount of time both in and out of class ensuring that my students have opportunities to collaborate with me and with one another. In addition to a variety of in-class activities that emphasize small group participation, I schedule a 15-20 minute one-on-one conference with each student for every major assignment. These conferences help me build trust with my students as I get to know them better, and they allow me to provide specific feedback on their work. The conferences also allow students to take responsibility for their ideas insofar as I ask them to come prepared with questions about their work, and to be able to identify what they see as the strengths and weaknesses of their draft at that point. After I have modeled how to give constructive feedback in the conference, I give students the opportunity to do the same via peer review. Though students may initially be uncomfortable sharing their unfinished work, or insecure about their ability to offer worthwhile suggestions to their peers, most report that reviewing a peer's work in detail gave them insight into how they might better approach their own.

The consistency of personal interaction in the class is balanced by the flexibility with which it is organized. It is of utmost importance that I am fully prepared to teach the material, and I expect my students will match its rigor with their efforts. However, interests and ability may differ or even fluctuate over the course of the semester, and so I give my students the opportunity to provide course feedback by way of an informal, anonymous midterm evaluation. As an instructor, I believe I have to walk the walk, and revise my own course structure according to the constructive feedback I receive. More often than not, the evaluations improve the quality of the latter half of the semester by helping me craft lesson plans that more adequately meet my students' needs. Of even greater importance, however, is that they allow me the opportunity to show that I value and respect students' ideas and opinions. This, I hope, builds their confidence and encourages them to participate more actively in class.

Class participation is a staple of every course I teach. And I believe that when you expect a lot, you get a lot. Of course not all students are inclined to publicly vocalize their thoughts, and so I try think creatively about what "counts" as participation. It may be commenting in class, agreeing to read aloud from the text, acting as the whiteboard scribe for a large group activity, or participating in an online course discussion board. Regardless of how they participate, I want my

students fully engaged with the material, with each other, and with the world beyond the classroom. To facilitate this, I have had my rhetoric students analyze, discuss, and write about political ads, restaurant websites, music videos, movie clips, social media interfaces, and more. I use the *Big Bang Theory* to teach about topic sentences and episodes of *Ellen* to teach about tone. In my literature courses I give students the opportunity to imitate and build upon the texts we study by writing in different genres and for various audiences. For example, in addition to writing traditional literary analyses, my students have crafted a documentary poetics presentation, composed an elegiac letter to a loved one, produced a collaborative newspaper based on the events of a novel, and written a brief personal memoir. I make a point to offer my students extra credit each semester for attending a community activity related to an issue or course text relevant to our class. One semester after reading Ta-Nehisi Coates' *Between the World and Me* our class attended a play by a local playwright that addressed issues of police brutality and the killing of unarmed black men. The compelling responses my students wrote after that extra credit activity represented some of the best writing I've seen while teaching.

Ultimately, I believe the best kind of teacher is a guide for students as they seek their own answers to difficult questions. Because the issues and the students change, I also have to constantly change with each new class—the reading material, the syllabus structure, the in-class activities, and the extra credit opportunities. I am continually on the lookout for activities or assignments that allow the students to teach each other. This helps them solidify their understanding of the material, improve the depth of their thinking, and develop relationships with their classmates—all of which is necessary in the process of taking responsibility for one's own education. There is no trendy theory or magic button that makes this work. But a little flexibility and a healthy dose of consistency have the potential to shape a classroom where students are willing to trust their teacher, and each other, and rise to the expectations before them.

In his monumental treatise *A Secular Age*, Charles Taylor observes that the accepted histories of the last 500 years have been dominated by what he terms “subtraction stories” (22)—accounts of modernity in which religious belief and practice has gradually given way to advances in science, industry, and technology. Though Taylor acknowledges that secularization has permanently changed the cultural frame in which belief takes place, he rejects the notion that further secularization will shrink religion to nothing. Instead, he argues that secularization has actually produced what he calls a “nova effect”—a situation where the possibilities for belief or unbelief are multiplied seemingly infinitely. While the nova effect certainly allows for adherence to a rigid materialism, it also provides a proliferation of potentially positive and diverse ways of imagining human flourishing.

Building upon Taylor’s work and insights, early postsecular literary critics like John McClure and Amy Hungerford have produced groundbreaking scholarship that reveals the ubiquity of religion and belief in contemporary fiction. In doing so, however, their criticism has tended to embody aspects of the very subtraction story Taylor set out to critique and—in the process—to constrict the diverse approaches to belief made possible by the nova effect. Certainly McClure’s assertion that in contemporary fiction religious experience is virtually always depicted in partial, weak, or hybridized form and Hungerford’s view that contemporary religious literature has exchanged belief in specific content for belief in meaninglessness both fit comfortably within a broader subtraction narrative. Perhaps a better way to think through the complexities of religion and belief in contemporary fiction would be to take the nova effect seriously enough to accept the possibility of living a fully committed faith in a pluralistic society—a possibility my dissertation sets out to explore.

In my dissertation, *No Vague Believers: Postsecular Sensibilities in Contemporary American Fiction*, I reframe definitions of postsecular fiction by focusing my chapters on four seminal American authors—Louise Erdrich, Cormac McCarthy, Toni Morrison, and Marilynne Robinson—whose work signals serious commitments to specific spiritual beliefs and practices while also recognizing and celebrating the diversity inherent in a pluralistic society. Because these authors have frequently been subjects of inquiry for Hungerford, McClure, and other postsecular scholars, I argue that they represent a larger postsecular literary tradition that develops parallel to postmodernism—one that also responds to the cultural mood of “a secular age,” but that frequently comes to radically different conclusions. These authors share what I call a postsecular *sensibility* similar to that of William Faulkner, who repeatedly stated his belief in God, the human soul, and the existence of truth, and whose work retained an element of hope for humankind that many of his contemporaries had lost. It is the postsecular sensibility of Faulkner and his literary progeny that allows them to grapple with the difficulties and pressures people of diverse faiths encounter living in a culture that increasingly demands adherence to secular values while marginalizing the spiritual and religious histories underpinning those values. My research, then, is an effort to counterbalance the perhaps inadvertent tendency of first-wave postsecular scholars to interpret the religious elements of a text in terms of subtraction, and instead present readings that recognize the deep and meaningful religious commitments of some of our most celebrated contemporary novelists—commitments that, while perhaps hybridized, are neither “weak” or devoid of content.

My dissertation begins with a substantial introduction wherein I contextualize the development of what I believe is a literary tradition that develops parallel to postmodernism, and begins with the work of William Faulkner. In his 1950 Nobel speech Faulkner affirmed his belief in the reality of the human soul—a soul that yearns for “the old verities and truths of the heart, the

old universal truths . . . [of] love and honor and pity and pride and compassion and sacrifice.” Though stylistically and thematically modern, the sensibility of Faulkner’s perspective is *postsecular* insofar as it does accept the secular and material realities of modern society without denying the spiritual virtues necessary to human flourishing. A postsecular sensibility allows for almost complete flexibility in form and subject matter, but indicates an acceptance of the soul and other transcendent or non-rational experiences as essential components of reality. The four authors my dissertation engages have all either been compared to or claimed literary kinship with Faulkner, but I maintain that it is his postsecular sensibility that most influences their respective oeuvres. Though the religious commitments of each author are different, the chapters of my dissertation are structured to illustrate how their respective postsecular sensibilities allow them to reinscribe marginalized religious or non-rational concepts back into foundational secular values.

In my first chapter I compare and contrast two of Louise Erdrich’s most recent novels, *The Round House* (2012) and *LaRose* (2016), to demonstrate how secular definitions of justice limit the possibility of actually doing justice for Native peoples, who have for centuries been relegated to the margins of “civilized” society by modern progress narratives that mark their sacred traditions as primitive, savage, and impediments to the goals of government justice systems founded on the principles of rational Enlightenment. In *The Round House* Erdrich delves into the labyrinthine process of seeking legal justice for an intentional crime, and the unsatisfactory result for her characters equalization via punishment. *LaRose*, on the other hand, explores the possibility of seeking justice through acts of mercy. Both novels rely on the reality of transcendent experiences in the quest for justice, but only when justice is born of charity can it be full and complete.

In my second chapter I reposition Cormac McCarthy as an author whose postsecular sensibilities allow him to effectively affirm the possibility of a divine being who acts with intent among human beings in the physical world. McCarthy remains an enigma in American letters, for his work is not, by definition, either modern or postmodern. I argue that a careful reading of *The Crossing* (1994) suggests that McCarthy ultimately understands the divine as accessible, but only in the liminal space where language, spirit, and the material world intersect. Moreover, I argue that it is McCarthy’s respect for and total acceptance of the scientific realities of the material world that permits him to consider the possibility of the immaterial world with such sincerity.

My third chapter interrogates the relationship between identity and personhood in Toni Morrison’s *A Mercy* (2008). Secular notions of identity are typically centered in race, gender, and class—all of which profoundly affect Morrison’s characters. But secular notions of identity pay less attention to the intangible and invisible elements of identity—the spiritual, psychological, and emotional experiences that W.E.B. Du Bois insists constitute the soul. This chapter first addresses how the secular elements of identity influence the spiritual development of the disparate individuals on the Vaark plantation, and then traces the process by which the protagonist—Florens—transforms from a slave into a soul.

My fourth and final chapter analyzes the impact of secularization on the theological meaning of Marilynne Robinson’s fiction. Specifically, I am interested in how Robinson’s resistance to the modern tendency to define human consciousness as fractured, unreliable, and unknowable is made manifest in her characters’ efforts to explain their intangible experiences with other iterations of Faulkner’s “old universal truths”: loneliness, forgiveness, restoration, and love. In sum, this chapter argues that in spite of modern, secular arguments to the contrary, the human mind is a divine gift through which belief, experience, and emotion can be meaningfully processed and expressed.



**COLLEGE OF
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Department of English

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African & African American Studies
College of Liberal Arts and Sciences
202 Catt Hall
Iowa State University
Ames, IA 50011-1301

October 10, 2009

Dear Members of the Search Committee:

I am writing to apply for the position of Assistant Professor of African American Literature and African American Studies at Iowa State University as advertised on MLA *Job Information List*. At the University of Iowa, I specialize in the literature and history of twentieth-century America, with a particular emphasis on African American/Diasporic, postcolonial, multiethnic, women's, and immigrant literatures. On the heels of a University of Iowa Dean's Graduate Fellowship, I am currently completing a dissertation entitled "'In the Same Boat Now': Peoples of the African Diaspora and/as Immigrants: the Politics of Race, Migration and Nation in 20th Century American Literature," which I will defend in May 2010 under the direction of Professor Harilaos Stecopoulos. In the near future, I plan on revising my dissertation for publication, and I have already been contacted by a prominent university press interested in printing my text. A version of my final chapter, "'The wickedness our paw done show us': Race, Family, Immigration, and the Comics Form in Chris Ware's *Jimmy Corrigan: The Smartest Kid on Earth*," is forthcoming in the collection *The Cult of Difficulty: The Comics of Chris Ware*, and reviews of mine have appeared in *MELUS* and *M/MLA*.

In both scholarly milieus and popular imaginaries throughout the twentieth and twenty-first centuries, African Diasporic and immigrant excursions to and experiences in America have been mistakenly and restrictively constructed as unequivocal, incommensurate, and dissimilar phenomena. In fact, the differences in these American experiences have been so exaggerated that of late many American citizens simply cannot comprehend or articulate with any certainty the racial and national identity of their first president of African descent, Barack Hussein Obama. Without a doubt, Obama's background is rich, textured, and cosmopolitan: the son of a Kenyan immigrant and a white Kansan, he was raised not only in the strained post-colonial environment of Hawai'i, but also for a time in Indonesia, where he emigrated as a child with his mother, Indonesian stepfather, an immigrant to America himself at one point, and his Indonesian-American half-sister. In assessing his racial, cultural, and national identities, however, Americans in both academic and mainstream contexts have come to the disparate and contradictory conclusions all at once that President Obama is black, white, mixed-race, Arab, African, Kenyan, Muslim, Christian, American, un-American, non-American, post-American, foreign, alien, naturalized, and non-native. In my dissertation, I argue that such large-scale discrepancies in classification are illustrative of the nation's long-standing inability to define issues of race, nationality, and identity vis-à-vis the issue of immigration and so-called "place of origin." While literary scholars such as Eric Sundquist and Walter Benn Michaels have been particularly attentive to the various intersections of African American and immigrant experiences, there exists a critical gap in the reading of peoples of African descent as immigrants themselves, and in coming to understand their social, political, and cultural relationships with immigrants from other locations outside the Black Atlantic.

In my project, I intervene in and contribute to this discourse by advancing a clearer and more critical paradigm for the mutual (de)construction of African Diasporic and immigrant consciousnesses. Through substantial historicization and literary analysis of novels by William Faulkner, Paule Marshall, James Baldwin, Gayl Jones, and cartoonist Chris Ware, I work to accomplish this goal in three specific ways: first, by reading peoples of the African Diaspora in America as both compulsory immigrants who arrived as slaves in chains, and as independent and uncompelled, though unbidden immigrants from Africa, Europe, the Caribbean, and

Latin America; second, by exploring and re-conceiving the processes of nationalization and socialization of select groups of ethnic immigrants to America in conversation with Diasporic peoples; and finally, by examining the ways in which both groups have been positioned, and have positioned themselves in affiliation with and in contraposition to the other. In chapter three, for example, I explore the ways in which the mid-twentieth century Barbadian immigrants to New York in Marshall's 1959 historical novel *Brown Girl, Brownstones*, worked to emulate and compete with Jewish immigrants, whom they believed had been successful in advancing socially and economically without having to erase or ignore their ethnic heritage, rather than align themselves politically and racially with African Americans for fear of also being exposed to racial stigmatization and economic oppression. My next project will focus on the postcolonial and transatlantic cultural, social, musical, and literary development of punk-rock, through readings of novels by Zadie Smith, Paul Beatty, Sherman Alexie, Jaime Hernandez, and Junot Díaz, and a variety of primary sources ranging from oral histories and fanzines to show flyers and films such as James Spooner's 2003 documentary *Afro-Punk*. In particular, I read punk-rock as a multiform, multiethnic, and multinational subculture which operates on local, regional, national, and global scales, and I explore how and why it has attracted and been employed by subjects as diverse as Millat, the Bengali-British burgeoning punk-rock militant in Smith's *White Teeth*, Margarita Luisa Chascarillo (or "Maggie") and Esperanza Leticia Glass (or "Hopey"), the Latina lesbian punk duo in Hernandez's comic book *Love and Rockets*, and the members of Death, a recently re-discovered 1970's all-black punk band from Detroit, among many others. I have already begun work on the research for this project through my participation in Spooner's documentary, and by going on tour that same year, and again in 2004, with punk bands (including my own, Sergio Leone) to promote and screen the film in the American Midwest, Plains, and South.

As my *curriculum vitae* shows, I have had the exceptional opportunity to teach and design a variety of courses in my areas of interest throughout the course of my graduate studies at Iowa in Rhetoric & Composition, African Diasporic Literatures, American Multi-Ethnic Literatures, and Literary Interpretation. In the spring of 2009, I was honored to receive from the University of Iowa Council on Teaching their most prestigious award for graduate student instructors, the Outstanding Teaching Assistant Award for demonstrated excellence in higher education. In all of my courses I have encouraged my students to become ever more critical readers, thinkers, and writers, and to make much of their own unique perspectives on the literature we read together. My goal is not only to prepare my students to engage in judicious analyses of literary genres, forms, methodologies, and theories, but to enable them to become more aware of the importance of issues in diversity in the world around them, and to appreciate and respect human difference. To that end, my courses are driven by intensive and passionate classroom discussion, detailed close reading, and lively social and cultural interactions with the texts. In particular, I make sure to design my courses around central, provocative, and time-honored themes, thereby enabling my students to place diverse texts in direct conversation with one another. At the moment, I am eagerly anticipating my next Interpretation of Literature course entitled "Reading as Seeing, Seeing as Reading: Literature and the Image" in the spring of 2010, in which, in one section, my students and I will examine visual representations of race, sex, and gender in Marjane Satrapi's comic and film adaptation *Persepolis*, Beto Hernandez's *Palomar*, and Yoshitaka Kiyama's *The Four Immigrants Manga*, alongside the controversial depictions of Muhammad in the Danish *Jyllands-Posten* newspaper in 2005, mid- to late-nineteenth century illustrations of Jim Crow, Uncle Tom, Topsy, and Aunt Jemima, and American anti-immigrant political cartoons from the early twentieth century, as a means to determine exactly what makes racialized renderings work so effectively in either empowering or marginalizing the subjects they symbolize. As a broadly defined Americanist, I am excited to develop courses and surveys, both undergraduate and graduate, in American, African American, Black Atlantic, postcolonial, multiethnic, women's, and immigrant literatures, cultures, theories, rhetorics, and histories.

My letters of reference will be forwarded to you separately. I will be available to interview, at your convenience, at the MLA Convention, but I can also be reached by phone (319.621.2133) or email (joanna-davis@uiowa.edu) before that time. I thank you very much for your consideration.

Sincerely,

Joanna C. Davis-M^eElligatt

Center for Diversity and Enrichment
24 Phillips Hall
University of Iowa
Iowa City, IA 52242

October 24, 2018

Dear Hiring Manager,

I am writing to apply for the Academic Coach position advertised on Jobs@UIowa. As a PhD candidate in English at the University of Iowa (graduating May 2019, available January 2019), I have seven years of experience working with our undergraduate and graduate students as a teacher, mentor, and tutor. I would be thrilled to enhance the experience of underserved students at the university as an Academic Coach in the Center for Diversity and Enrichment.

For the past four years I have been most active in providing tutoring for underserved students and instructional training for graduate student instructors based on Iowa's undergraduate population. Tutoring in the university's main writing center placed me in weekly contact with undergraduate and graduate students who were struggling with issues that ranged from processing a teacher's or fellow student's comments that included identity-based microaggressions, to feeling isolated as a racial or ethnic minority within a predominantly-white institution. Collaboratively, we researched services on campus that provide structured support for such situations, and brainstormed ways to persevere in the interim. Similar conversations stemmed from classroom discussions on how a text presented sexuality, gender identity, or racial identity, which I welcomed. When teaching a play about the murder of Matthew Shepard, a college student in Montana who identified as gay, I would talk about my own experiences with homophobia growing up bisexual in rural Iowa. Because of this shared vulnerability, students often visited my office hours to talk about their experiences, and to think through ways to meet their goals in spite of adversity. Tutoring and teaching also included having frank discussions about performance in particular classes, providing goal-setting tools like calendaring and breaking assignments down into more digestible steps, and helping students assess what behaviors or experiences created barriers to success.

As a program associate for the General Education Literature Program from 2015-2017, I put these conversations in the spotlight to train new graduate student instructors about the university's unique demographics and to ensure that they were ready to serve the diverse students who enter our classrooms. This training, which ran for three days before the fall semester and continued as a regular 16-week course, included how to sensitively diffuse "hot" conversations, how to create a welcoming environment for all students, and how to craft lessons that met the needs of different learners. Additionally, the training offered guidance on working with Student Disabilities Services to ensure that students received necessary accommodations, learning how to assess warning signs for at-risk students and offer appropriate resources, and how to maintain confidential records. I observed class sessions for a small group of instructors each semester to provide performance feedback and suggestions. At the semester's end, I worked with fellow program associates to refine our teacher-training for the coming year using feedback from ACE evaluation forms. For this dedication to undergraduate success, I received the Outstanding Teaching Assistant Award from the Council on Teaching (May 2018), the W.R. Irwin Award for Excellence in Teaching from the Department of English (May 2016), and the Doug Trank Memorial Award for Excellence in Teaching and Mentoring from the Department of Rhetoric (May 2016).

I am dedicated to ensuring student success at the University of Iowa, and I would be thrilled to join the Center for Diversity and Enrichment's team. I can be reached at [REDACTED] or at [REDACTED]. Thank you for your consideration, and I look forward to speaking with you soon.

Sincerely,
Chelsea Burk

Chelsea D. Burk

308 English-Philosophy Building | University of Iowa | Iowa City, IA 52242
[REDACTED] | [REDACTED] | chelseaburk.com

EDUCATION

May 2019, expected **Ph.D.** English, University of Iowa
2014-2017 **Graduate Certificate** in Gender, Women & Sexuality Studies,
University of Iowa
2011-2015 **M.A.** English, University of Iowa
2007-2011 **B.A.** English, Honors Designation, University of Iowa

Thesis: *Poetics of the Document and Documentary Poetics: Documentary Poetry by Women, 1938-2015*
Stephen Voynce (dir.)

ACADEMIC POSITIONS

2014-2018	Instructor of Record	Department of English, University of Iowa
2013-2018	Writing Consultant	Main Writing Center, University of Iowa
2017-2018	Writing Consultant	Writing Center, Kirkwood Community College
2015-2017	Program Associate	Department of English, University of Iowa
2013-2014	Assistant Instructor	Department of Rhetoric, University of Iowa
2012-2014	Instructor of Record	Department of Rhetoric, University of Iowa
2011-2013	Research Assistant	Department of English, University of Iowa
2011-2012	Teaching Assistant	Department of English, University of Iowa

TEACHING & ADVISING

Instructor of Record, General Education Literature 2014-2018
University of Iowa

Taught literary analysis, critical reading, composition, and argumentation in eight 16-week and two 6-week courses for non-majors, addressing individual needs of 300+ students

Program Associate, General Education Literature 2015-2017
University of Iowa

Designed and implemented a 3-day pre-semester orientation and 16-week pedagogy colloquium for 25-30 new graduate instructors of general education literature each academic year; facilitated weekly colloquium meetings surrounding common pedagogical readings for 5-30 graduate student instructors

Assistant Instructor, Rhetoric Professional Development Program 2013-2014
University of Iowa

Facilitated 4-day pre-semester orientation and 16-week course for 30+ new instructors focusing on departmental regulations, course design, and best practices for teaching rhetorical analysis, speaking, composition, and reading

Chelsea D. Burk

Instructor of Record, General Education Rhetoric 2012-2014
University of Iowa
Taught five sections of required first-year general education Rhetoric course to prepare students for college-level critical thinking and argumentation through writing, speaking, reading, and listening

Teaching Assistant, Department of English 2011-2012
University of Iowa
Provided feedback on analytical essays and formal exams for two classes of 50+ students

WRITING CENTER EXPERIENCE

Coordinator, Dissertation Writing Camp 2018
University of Iowa
Collaborated with a small team to create and lead a 2-week dissertation writing program addressing the needs of twenty-five PhDs across the disciplines

Administrator, Writing Center 2017-2018
University of Iowa
Managed writing center operations, including training undergraduate and graduate tutors, providing information, managing tutor schedule, creating tutee accounts, and responding to papers submitted for asynchronous online tutoring

Writing Consultant 2017-2018
Kirkwood Community College
Provided feedback on writing at all stages, tailored tutoring style to individual needs, managed tutor schedule and helped tutees create accounts using WCOonline platform

Writing Consultant, Main Writing Center 2013-2018
University of Iowa
Met with graduate and undergraduate students at all stages of the writing process, designed personalized writing management plans with 60+ graduate and undergraduate students using process pedagogy

Commenting Mentor, Honors Writing Fellows 2014-2016
University of Iowa
Mentored teams of 2-3 undergraduate honors students to ensure their peer feedback aligned with the program's mission to support undergraduate writers and mediated communication between course instructors and fellows

Chelsea D. Burk

RESEARCH & COPYEDITING

Copyeditor & Research Assistant

2016-2017

Freelance

Conducted independent research, copyedited, and obtained copyright permissions for book manuscript

Greyser, Naomi. *On Sympathetic Grounds: Race, Gender, and Affect in Nineteenth-Century North America*. Oxford UP, 2017.

Research Assistant, Department of English

2011-2013

University of Iowa

Edited manuscript and citation format, and obtained copyright permissions for book manuscript

Hill, Lena. *Visualizing Blackness and the Creation of the African American Literary Tradition*. Cambridge UP, 2013.

PUBLICATIONS

“We Are Alive”: (Mis)Reading Joy Harjo’s Noni Daylight as a Yellow Woman

Iowa Journal of Cultural Studies 16.1 (2014): 82-100.

PRESENTATIONS

- 2018 (upcoming) Recovering the Personal Dictionary in Harryette Mullen’s *Sleeping with the Dictionary*, Society for the Study of American Women Writers, Denver, CO
- 2018 Revising the Writing Center: Strategies for Assisting Populations in Need
Midwest Writing Centers Association, Omaha, NE
- 2017 Graduate-level Writing and Research
Seminar: Developing Successful Skills in Scholarly Writing, Iowa City, IA
- 2017 The Body, a Mnemonic Reservoir: Muriel Rukeyser’s Extension of the
Document, Jakobsen Memorial Graduate Conference, Iowa City, IA
- 2017 Negotiation and Adaptation in Peer Tutoring Dynamics
Iowa Writing Centers Colloquium Conference, Pella, IA
- 2016 ‘Writing is an Act of Courage’: The Role of Praise & Encouragement in Peer
Tutoring, Midwest Writing Centers Association, Cedar Rapids, IA
- 2015 ‘Law’ and ‘Order’: The Rape Culture Narrative in Vanessa Place’s *Statement of
Facts*, Midwest Modern Language Association (MMLA), Columbus, OH
- 2015 Guilty Laughter: Performing the Contact Zone in Vanessa Place’s *Confessions
B* Midwest Modern Language Association (MMLA), Columbus, OH

Chelsea D. Burk

- 2014 'We Are Alive': (Mis)Reading Joy Harjo's Noni Daylight as a Yellow Woman
Craft Critique Culture Conference, Iowa City, IA
- 2014 Not/Guilty: A Poetics of Urgent Estrangement in M. NourbeSe Philip and
Vanessa Place, Louisville Conference, Louisville, KY
- 2012 'So Janie Spoke': The Symbolic Flâneuse in *Their Eyes Were Watching God*
Graduate Conference on Comparative Literature at City University of New
York, Manhattan, NY

HONORS & AWARDS

- 2018 **Ballard and Seashore Dissertation Fellowship**
Graduate College, University of Iowa
- 2018 **Summer Research Fellowship**
Graduate College, University of Iowa
- 2018 **Outstanding Teaching Assistant Award**
Council on Teaching, University of Iowa
- 2017 **Best Submission**, Pedagogy Idea Exchange
General Education Literature Program, University of Iowa
- 2016 **W. R. Irwin Award for Excellence in Teaching**
Department of English, University of Iowa
- 2016 **Doug Trank Memorial Award for Excellence in Teaching and
Mentoring**
Department of Rhetoric, University of Iowa
- 2015 **Assignment Submission of the Month**
General Education Literature Program, University of Iowa
- 2012 **Graduate Student Senate Travel Award**
Graduate Student Senate, University of Iowa
- 2011 **Iowa National Education for Women's Leadership Fellow**
Women's Resource and Action Center, University of Iowa

Chelsea D. Burk

SERVICE

- 2018 **Founding Member, Johnson County Community Writing Assistance**
University of Iowa, Kirkwood Community College, Iowa City Public Library,
and Coralville Public Library
- 2017 **Chair: “Gendered Positions: Speaking and Structuring the Self”**
Craft Critique Culture Conference, University of Iowa
- 2015-2017 **Council Member, Council on the Status of Women**
Advisory Council, University of Iowa
- 2016 **Chair: “Inter-medial Poetics On and Off the Page”**
Craft Critique Culture Conference, University of Iowa
- 2012-2015 **Graduate Student Mentor**
Department of English, University of Iowa
- 2014 **Paper Acceptance & Panel Organizer**
Craft Critique Culture Conference, University of Iowa
- 2012-2013 **Officer, Association of Graduate Students in English (AGSE)**
Department of English, University of Iowa

PROFESSIONAL ASSOCIATIONS

International Writing Centers Association
National Council of Teachers of English
Midwest Writing Centers Association
Midwest Modern Language Association
Society for the Study of American Women Writers

REFERENCES

Carol Severino

Professor of Rhetoric
Writing Center Director
University of Iowa
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(319) 335-0179

Stephen Voyce

Associate Professor of English
Dissertation Director
University of Iowa
stephen-voyce@uiowa.edu
(319) 335-0442

Barbara Eckstein

Professor of English
Director: General Education Literature
University of Iowa
barbara-eckstein@uiowa.edu
(319) 335-2789

Claire F. Fox

Professor of English and Department Chair
Dissertation Committee Member
University of Iowa
claire-fox@uiowa.edu
(319) 335-0302



**COLLEGE OF
LIBERAL ARTS & SCIENCES**

Department of English

308 English-Philosophy Building
Iowa City, Iowa 52242-1492
319-335-0454 Fax 319-335-2535
english.uiowa.edu

23 September 2018

Search Committee Chair
Department of English
Central College

Dear Search Committee,

I am writing to apply for the Assistant Professor of English (Global Anglophone & British Literature) position advertised on your website. I will defend my dissertation, “Listening to Reading Aloud: Literacy and the Novel in Nineteenth-Century England,” on April 22, 2019. While I specialize in nineteenth-century British fiction, I have experience teaching British and Global Anglophone literature from the 20th and 21st centuries. In my research and teaching, I specialize in sound and media studies, reading history, and oral culture. My teaching has earned the recognition of four awards and fellowships, and my scholarship has been published in *Victorian Poetry*, *Studies in the Novel*, and *European Romantic Review*. As a graduate of a residential Midwestern liberal arts college, a traveler, and an AmeriCorps alum, I am particularly pleased to apply for a position at Central College—a school that shares my commitments to service and global experiential learning in a liberal arts context.

As a teacher, scholar, and colleague, I maintain an interest in and dedication to listening—not as an inherently passive or obedient act, but rather as an intentional, political praxis. In my classroom, I often call my students to listen quite literally: I make reading and writing loud, embodied, and communal practices. We learn to scan poetry by skipping to rhythms in our “Poetic-Meter Dash.” We visualize different ways of interpreting scenes from *A Passage to India* with *tableaux vivants* and re-enact Charles Dickens’s stage directions for his public reading of *Oliver Twist*’s final scenes. We create a classroom-sized map to help us navigate the complex political geography of Adichie’s *Half of a Yellow Sun*. I teach writing courses with the same attention to voice and embodiment. Students notate their first essays as musical scores, complete with pauses, *crescendos*, and *ritardandos*, before submitting final drafts as both word-processed documents and voice recordings. Through this exercise, students learn to hear their own writing as an expression of a personal voice—while also discovering that reading aloud proves a handy strategy for identifying typos and awkward sentences.

Ultimately, though, I aim to amplify more than just typos and misplaced modifiers: I present literature as a call to listen to oneself and others, to communities both in and outside of our college’s walls. At Iowa, I designed a service-learning course, “Voice and the Storyteller,” in which students participated in weekly “storytelling partnerships” with fourth and fifth graders at a local elementary school. Meanwhile, we studied authors (from Joseph Conrad to Chinua Achebe to Jesmyn Ward) who comment on stories and storytellers historically censored, hushed, ignored, or ridiculed. In this way, we worked to interrogate and unsettle the very power structures that deem some voices—and not others—worth a listen. In recognition of my teaching, I have earned awards from the English department and the Council on Teaching at the University of Iowa, and, in 2016, I was selected to represent the Humanities as one of the campus’s four Graduate Teaching Fellows.

My current research also interrogates these politics of voice and listening. My dissertation, for example, considers the most popular of Victorian evening entertainments, reading aloud, from the perspective of listeners—especially the rowdy and intractable ones. I argue that the unruly audience members that populate the period’s fiction speak volumes about (often failed) attempts to control and supervise the century’s so-called “new readers”: women, children, and workers. Combining sound studies and book history, I study how novelists deploy these listeners as part of a larger campaign to articulate the value of the novel in an era still suspicious of the form and its effects on an increasingly heterogeneous readership. This project has earned a number of honors, including a Huntington award, two conference presentation prizes, and several research fellowships.

My dissertation contributes to the aim of my scholarship more generally: to chronicle how listening practices informed social advocacy in literature. My peer-reviewed articles cover topics from Victorian mesmerism and spiritualism to Jane Austen’s narrative focalization to elocutionary gesture in Thomas Holcroft’s stage melodrama. Yet, all consider how writers portrayed their own literature as listening to those denied political voice. My next book-length project, tentatively titled *Dissonance: Sound and the Fear of Difference in British Imperial Fiction*, will do the opposite: it will consider how writers used figures of listening to justify imperial suppression and control. I will track the ways discourse surrounding sound and sound technology (e.g., telephony, phonography) overlap with the rhetoric of empire and British dominance in *fin-de-siècle* Britain.

Central’s strengths in study abroad and experiential learning make this position an especially exciting one for me. As an undergraduate at Saint Olaf College, I spent a semester studying in Turkey, Morocco, and Egypt, and I ended up minoring in Middle Eastern Studies. At Central, I can imagine designing a course, Literatures of the Middle East and North Africa, featuring authors like Orhan Pamuk, Nawal El Saadawi, and Naguib Mahfouz, that could eventually become the seed of a faculty-led study abroad program. I would also look forward to developing an interdisciplinary course in sound and media studies that incorporates an experiential learning component—like the service-learning course I designed at Iowa. I can envision working with my connections at Iowa Public Radio to design a course culminating in a final project for which students create a podcast on a local gathering place—a coffee shop, a park, a dormitory bathroom—and explore the relationships between sound, space, and community.

I attended a liberal arts college in Minnesota, spent the past five years in Iowa, and am the proud owner of not one, but *two* “Midwest is Best” shirts. This region is my home, and I believe that I am well-suited to work with students in a place like Pella and at a school like Central. I also understand that, in a small department like this one, every faculty member must wear many different hats. For me, this is a welcome opportunity: I am a solution-oriented colleague always looking—or listening, rather—for ways I can contribute to my department and institution. For example, when graduate students at Iowa expressed a need for more placement and professional development support, I co-founded the Summer Placement Collaborative. This week-long boot camp offered daily workshops and info sessions on job documents. Now, the university’s Graduate College plans to adopt our model for an annual university-wide placement program. As its name suggests, collaboration was central to this initiative—as it is to my academic service and leadership more generally. I hope to continue this commitment at Central College.

You can read more about my teaching and research on my website: www.katenesbit.com. Please don’t hesitate to contact me by email at katherine-nesbit@uiowa.edu or by phone at (612) 867-1433.

Sincerely,



Kate Nesbit

Kate Nesbit
Dissertation Abstract

Listening to Reading Aloud: Literacy and the Novel in Nineteenth-Century England

My dissertation considers how listening to reading aloud changed the English novel in the context of rising literacy rates and an accelerating print culture. Traditionally, historians associate mass literacy and cheap, fast print with a shift *away* from communal, oral reading in the nineteenth century. Accounts of the “revolution” in European reading practices at the end of the 1700s posit a turn toward solitary, private, and silent encounters with a wider range of texts. As a rich body of scholarship has shown, however, oral culture was alive and well in nineteenth-century print culture: public speech and speakers—orators, preachers, elocutionists, and storytellers—filled squares, pulpits, and stages (not to mention novel pages) throughout the century. But what about not-so-public speech? Oral delivery in the home? Communal but domestic, oral but routine, “household reading” slips through the cracks of our go-to methods for categorizing and researching the reading experience. Even so, ample evidence—from home entertainment guides, to elocution manuals, to women’s domestic periodicals and recommended reading pamphlets—points to the prevalence of the practice and, as I profile, its central role in period literacy programs. Family-centered and within the domestic sphere, household reading served as a safe literary practice for the century’s so-called “new readers.” Yet, according to the literature of the period, reading aloud was not “safe” at all. My dissertation, the first sustained study of reading aloud in the home, identifies fiction’s unruly listeners: tired laborers who zone out while listening to the Bible, women who fall asleep to their husbands’ Shakespeare delivery, and children who eavesdrop on their parents reading the newspaper’s sex scandals. Combining sound studies and reading history, I argue that novelists deploy these intractable audience members as part of a larger campaign to articulate the value of the novel in an era still suspicious of the form and its effects on an expanding national reading public.

I structure my chapters around texts frequently depicted in scenes of household reading—Shakespeare’s plays, the Bible, and the newspaper—all texts that had safely secured cultural authority and value. These were also texts associated with public speech and performance—texts read aloud in playhouses, churches, or pubs. Yet, each underwent what I call a “reception crisis”: a period when cheaper production and wider circulation brought the text into more households—in short, became affordable and accessible material for home delivery. And, as my chapters discuss, these changes prompted new anxieties about who could access each text and how they would attend (or not attend) to it. The novelists I survey allude to these anxieties in order to demonstrate what their own novels can offer a growing literate public. While the authors I study want to borrow some aspect of another text—to adopt, say, Shakespeare’s cultivation of literary taste, the Bible’s moral instruction, or the newspaper’s candid communication of reality—they also need to articulate fiction’s unique offerings. Here, our unruly listeners come into play. They demonstrate how, where, and with which readers a different text, even a supposed guarantor of truth like the Bible, fails to “work.” These noncompliant listeners, then, function like any advertisement created to distinguish a new product from existing competitors. They showcase the promises of fiction by revealing the shortcomings of another text within the context of the period’s new readers and new ways of reading.

My **first chapter**, for example, uncovers concerns that emerged when publishers increasingly marketed Shakespearean drama for domestic, oral reading in the early nineteenth century. Despite efforts to repackage Shakespeare in family-friendly volumes like the Lambs’ *Tales from Shakespeare*, many still expressed fears regarding the bard’s influence on women and children: while purporting to cultivate literary taste and shed light on human nature, Shakespeare’s plays required listeners to carefully balance emotional sensitivity and critical distance. This chapter pairs

two women, one real and one fictional, who register these concerns: Fanny Price of Jane Austen's *Mansfield Park* (1814) and Anna Larpent, the wife of John Larpent, the Lord Chamberlain's Examiner of Plays from 1778-1824. I consider the how "feeling woman listener" operated both as a guide for the period's censorship programs and as Austen's tool for articulating the legitimacy and propriety of her own novels, written for and by a discerning woman reader.

In *North and South* (1855), Elizabeth Gaskell figures the middle-class woman novelist as a charitable listener, rather than a discerning one. As my **second chapter** chronicles, the 1840s and 50s witnessed the rise of "visiting": thousands of "charitable readers" conducted regular visits to working-class homes, reading scripture in an effort to spread God's Word and "improve" the poor by training them in middle-class values and practices. But, as Gaskell's novel suggests, the conditions of working-class life make it impossible to pay attention. Gaskell presents her novel as the textual agent of a flipped program of improvement, one aimed at reforming the nation's middle and upper classes, rather than the poor. Her heroine Margaret's participation in the Bible mission serves as a model for Gaskell's own "novel mission"—one dedicated to channeling not the word of God, but the words of the worker to England's wealthier classes.

While Gaskell uses the Bible to advertise her novels as vehicles of moral improvement, Thomas Hardy uses the newspaper, the featured text of my **third chapter**, to justify his novels' ostensible affronts to Christianity and bourgeois morality. For Hardy, household reading placed restraints on the English novel: because editors and libraries only accepted literature appropriate for the family circle, the Victorian novelist could not offer frank explorations of his era's most pressing concerns—especially those related to religion and sexuality. Yet, as paper prices dropped, news reading moved from pubs and coffeehouses to breakfast tables and hearth sides: scandals and secrets leaked in and out of the supposedly inviolate home. Why, Hardy wondered, did he have to censor his fiction for the household when the newspapers did not? I read Hardy's *The Mayor of Casterbridge* (1886) as a complaint against this double standard and as a testament to the futility of withholding information, fictional or factual, in the fast and far-reaching circulation networks of modernity.

I close by turning to a rarity in Victorian fiction: scenes of reading novels aloud. The *fin de siècle* fiction I survey in my **fourth and final chapter** celebrates the novel for functioning as nothing more than its own stereotype: as a feminized form of pleasure reading. While anti-novel discourse dismissed fiction as offering vacuous pleasure, late-century literature reminds us that women's reading was frequently anything but indulgent. For the middle-class woman, reading was a duty first and foremost—and often a tedious one. (Just ask Florence Nightingale, who described listening to books as like having "liquid poured down one's throat.") This chapter considers how listening to reading aloud came to be seen as women's work, both in the home and, increasingly, in the office, as middle and lower-middle-class women began to seek employment as secretaries, stenographers, and typists. I read scenes of bored and snoring women listeners in and outside of the home in the context of a wider movement to recuperate personal pleasure as an acceptable motivation for women's reading.

Though I structure each chapter around a focal text, my dissertation follows a chronological arch, one that tells a story about how the novel's perceived purpose evolved in relation to other texts, texts undergoing "crises" of reception in a changing literary marketplace. And, as I argue, these reception anxieties overlapped with concerns about sound's reception as well: about women's impressionable ears, auditory distraction, eavesdropping, or the professionalization of listening in the office. The writers I survey present the novel as both intended for the ear and intended to train the ear—a sound technology capable of transforming how (and if) Victorians listened to the world around them. I offer, then, a history of the audiobook before sound recording—a study of the "talking books" that left impressions not on wax cylinders, but on the novel and its history.

Kate Nesbit

Statement of Research Interests

How did nineteenth-century Britons listen—and how did their techniques of listening influence the form and politics of narrative? While the very term “narrative voice” figures literary expression as the utterance of a single speaker, I study when and why authors adopt listening—not voicing—as their metaphor for narrative construction. I contextualize the narrative ear within what recent work in sound and media studies identifies as the nineteenth century’s rationalization of hearing—the “Ensoniment”—that transformed the era’s attitude toward sound. I forage sound bites from nineteenth-century elocution manuals, audiology textbooks, theatre scripts, and musical scores, working to amplify the hearing habits still audible in Romantic and Victorian literature.

My previous scholarly work established the groundwork for my dissertation: these published articles survey authors who borrow from the nineteenth century’s evolving practices of audition in order to showcase how their own literature listens to those denied political “voice.” For example, in an article published in *European Romantic Review*, I examine how Thomas Holcroft’s stage melodrama employs orchestration and gesture to imitate elocution conventions and, thus, create a voice for those socio-culturally silenced. I identify a similar aim in Elizabeth Barrett Browning’s verse novel *Aurora Leigh*. As I argue in an article forthcoming in *Victorian Poetry*, EBB uses metaphors of shared breath and speech (informed by spiritualism and mesmerism) to inaugurate a collaborative poetic utterance, one that channels the voices not of spirits, but of the disenfranchised. For EBB, however, the receptive and collective “I” of *Aurora Leigh* also serves to revise the lyric “I” of a male-dominated poetic tradition for the purposes of a woman poet. Listening also becomes a tool for figuring women’s authorship in Jane Austen’s *Persuasion*, as I have argued in an article published in *Studies in the Novel*. Austen, who edited her own novels by listening to others read them, features a heroine who uses techniques of listening to evaluate, alter, and eventually craft narrative. Her control of the ear, I argue, subverts traditions of patriarchal control over narrative transmission, alteration, and creation. Each of these articles profiles how everyday listening techniques influenced the gender and class politics of literary form.

As the seed of my first book, my dissertation studies the inverse: instead of considering how shifting listening technologies and practices changed literature, I examine writers who marketed the novel itself as a sonic medium—a sound technology—capable of changing how people listened. *Listening to Reading Aloud: Literacy and the Novel in Nineteenth-Century England* offers the first sustained study of household reading, one of the era’s most popular evening entertainments and a pastime deemed particularly important for the century’s so-called “new readers”: women, children, and the working classes. The portrait of the family circle, gathered round the fireside listening to a wise paterfamilias read from the Bible or another morally improving work, doubled as propaganda for the promises of mass literacy. One *Fraser’s* contributor endorses the practice: household reading hallows the “poor man’s hearth,” he writes, saving him from temptations lurking “behind its charmed circle.” His wife can continue her needlework and listen in awe of her husband’s intelligence; she reverences him “all the more” because she understands so “little of what he reads.” Reading aloud, in short, disciplined the working man and reminded the reverential wife of her intellectual inferiority. I identify, however, the unruly listeners populating the period’s fiction—the dozing, daydreaming, laughing, and questioning auditors who call the authority of both text and orator into question. I claim that writers deploy these intractable audience members as part of a larger project: to portray the novel as a form that does not necessarily speak with authority, but rather listens and guides listening—that transforms how (and if) Victorians attend to the world around them.

Placing reading history in conversation with recent work in sound and media studies, I offer a history of how reading aloud helped define the role of the novel in an era still suspicious of the form and its effects on an expanding readership. In doing so, I work to nuance narratives about the transformations of both sound and reading in the nineteenth century, as I consider how the book-read-aloud changed what it meant to hear and to read in modernity. I have been invited to resubmit a portion

of my second chapter, in article form, to *ELH*. This article considers Elizabeth Gaskell's industrial novel *North and South* (1855) in the context of the Visiting Movement, in which middle-class "charitable visitors" conducted regular visits to distribute and read the Bible aloud in working-class homes. While the Visiting Movement aimed to "improve" the working classes, I argue that Gaskell employs the figure of a charitable *listener* to launch her own improvement project, one aimed at reforming the nation's middle and upper classes, rather than the poor. After defending my dissertation, I will begin writing an additional chapter for the book manuscript, one on reading aloud and empire. Building on an archive of schoolroom readers and textbooks used in late-century colonial India, this chapter considers how oral reading fit into programs of British cultural imperialism. I study the work of Flora Annie Steel, an "Inspectress of Government and Aided Schools in the Punjab." I interrogate how she attempts to adopt reading aloud as a tool for social improvement within a colonial context—and how her anxieties about this method hint at fears lying just under the surface of her pro-imperial fiction. I intend to submit the revised and expanded manuscript to an academic press by early 2020.

In my next book-length project, titled *Victorian Alerts*, I will extend my study of attention and the nineteenth-century ear, focusing this time on the evolution of the period's alarm and alert culture. Building on Alain Corbin's classic study of village bells in rural France, I will follow sound alarms into the urban working-class home. I will track how the dings, shrieks, and clanks of tea kettles, factory bells, and door knockers influenced cultures of waiting, urgency, distraction, and multi-tasking—and, in turn, punctuated the rhythms of working-class writers' poetry and prose. I have already drafted an article on the factory bell in Edwin Waugh's Lancashire dialect poetry. This will serve as a point of departure for a project that asks, in a different way, where and how nineteenth-century regimes of regulated attention remain audible in the period's poetry and prose.

July 2, 2020

Office of Human Resources
Coe College
1220 First Avenue NE
Cedar Rapids, IA 52402

Dear Ms. Bridges:

Since I started working in higher education eight years ago, accessibility has been my primary concern. This is why through various positions in both staff and instructional roles, I have centered student engagement and connection. With a background in both accommodation services and teaching, I hope to continue my career as the Accessibility Services Coordinator at Coe College.

In my positions at Lower Columbia College (LCC) and Boston College I assisted in providing reasonable accommodations. While at LCC I was an instructional aide who provided accommodations in classroom and testing spaces, at Boston College my responsibilities grew into accommodation planning. I met with incoming students, reviewed documentation, worked with ASL interpreters and alternative text publishers (including Learning Ally, Bookshare, Access Text Network, and a Braille publisher), and worked with faculty to facilitate and implement accommodations. An important part of this work at the four-year institution was learning how to communicate with multiple departments to create plans for housing and dining accommodations, ensuring the annual graduation ceremony was compliant and accessible, and purchasing adaptive technology for classroom renovation and construction. As an adept collaborator and communicator this work appealed to my strengths, and it produced tangible results for students, which I highly value.

At the same time that I was learning how to provide accommodations, I began my pedagogical training, which complemented the work of my assistantship. While working with students in the classroom and tutoring center helped me understand the needs of students and instructors when providing accommodations, understanding accessibility helped me build my curriculums and classrooms around concepts of universal design, such as using a desk layout that allows for easy movement and assigning texts that have audio, printed, and—often—performed versions readily available. While these methods seem obvious to me now, I had to learn and grow into them through my work in student services, and I have since been able to teach best practices to new instructors when in mentoring positions at the University of Iowa. Working in instruction and student support has allowed me to empower students to ask for what they need, knowing what each institution can provide and through what channels. It has also encouraged me to continue seeking ways to improve my pedagogy and relationships with students.

In instructional roles, I have focused on accessibility through skill building and personal advocacy. I highlight the necessity of diverse perspectives through a range of authors and artists as well as mediums and approaches. In support roles, I emphasize advocacy through communication and resource connection. Training in both of these areas has uniquely prepared me to invest in students who often feel that they're starting from a different place than their peers. To me, this work is crucial for promoting success in and beyond the classroom and contributes to Coe's mission to

direct students “toward a meaningful and successful life” through their liberal arts education. My combination of skills and experience in student services and teaching make me an excellent candidate for the Accessibility Services Coordinator and I’m excited to demonstrate how I’ll contribute to Coe’s community in this position.

Sincerely,

A handwritten signature in cursive script that reads "Laura Hayes". The signature is written in black ink and is positioned above the printed name.

Laura Hayes

LAURA HAYES

EDUCATION

University of Iowa

Doctor of Philosophy, English, 2021

Boston College

Master of Arts, English, 2015

Western Washington University

Bachelor of Arts, English, 2011

DEMONSTRATED SKILLS

Communicating with individuals and groups

Building productive and responsive learning environments

Organizing and completing multi-step projects

Creating curriculum for diverse audiences

Writing for academic and non-academic contexts

Presenting and public speaking

CONTACT

PHONE:

360-560-1337

EMAIL:

laura-hayes@uiowa.edu

ADDRESS:

1228 Louise St.
Iowa City, IA 52240

ACCESSIBILITY SERVICES

Graduate Assistant, Student Disability Services, Boston College

August 2013 – May 2015

- Organized reasonable accommodations with staff for approximately 200 students
- Worked with various campus departments and outside contractors including academic departments, facilities, dining, housing, student orientation and events, ASL interpreters, CART services, and alt-text publishers
- Built and maintained relationships with incoming students and families through meetings, emails, phone calls, and check-ins
- Organized learning resource accommodations using Learning Ally, Bookshare, Access Text Network, ASL interpreters, tutors, and closed-captioning contractors

Instructional Aide, Student Disability Services, Lower Columbia College

October 2012 – July 2013

- Provided classroom and testing accommodations including note taking, scribing, and reading
- Worked with faculty across departments to implement classroom, furniture, and testing accommodations
- Maintained contact with students using accommodations through check-in and course registration phone calls once per semester

TEACHING & PROGRAMMING

Education Associate Intern, National Czech and Slovak Museum

July – August 2020

- Plan, organize, and teach 9 educational programs for teens and young adults
- Research, write, and present an article on museum project-based learning for K-12 students
- Assist in planning a community conversation on the topic of art, activism, and public health for fall 2020

Graduate Instructor, Departments of English and Rhetoric, University of Iowa

Fall 2015 – Spring 2020

- Create, organize, and build 16-week curriculums for 24-48 students
- Provide extensive verbal and written feedback on student work aimed at skill development and building academic confidence
- Plan assessment schema to communicate deliverables and outcomes to departments and College of Liberal Arts and Sciences

Co-Leader, Professional Development Practicum, University of Iowa

Fall 2018

- Mentored graduate instructors on building inclusive learning communities, designing lesson plans, and creating assignments
- Collaborated with Iowa Digital Engagement and Learning (IDEAL) Studio to promote and plan digital projects and digital storytelling with an emphasis on access
- Collaborated on required departmental curriculum development to promote universal design

STUDENT & INSTRUCTIONAL SUPPORT

Exam Proctor, Distance and Online Education, University of Iowa

August 2015 – present

- Organize and deliver online and paper exams to students across university departments, up to several hundred per day during high testing periods
- Work with instructional specialists and instructional designers in DOE to build and troubleshoot exams
- Communicate with students and faculty via email, phone, and walk-ins on a daily basis

Writing Tutor, University Writing Center, University of Iowa

Spring 2018

- Met individually with students to develop writing skills at all academic levels
- Interpreted instructors' writing practices, assignments, and expectations with students
- Encouraged students in fundamentals of college level writing through creative brainstorming and resource connection

March 10, 2020
Kirkwood Community College
6301 Kirkwood Blvd SW
Cedar Rapids, IA 52404

Dear Members of the Search Committee,

I am writing to apply for the English Instructor position advertised on *Higher Ed Jobs*. Currently an Assistant Professor at Graceland University, I hope to bring my active research agenda in digital and inclusive pedagogy and writing studies, my dedication to equity and inclusion, and my experience and love of teaching composition and literature to Kirkwood Community College this fall.

My early journey on the tenure track has primed me to connect with and serve the diverse learners of Cedar Rapids and beyond, and to nurture their thoughtful engagement with the art and practice of writing and literary studies. In four years, while managing a community collegesque load (5-4), I have designed every level and kind of speaking and writing class, the first-year freshman seminar in Critical Thinking, various topics courses and seminars in Critical Theory, Social Justice Poetry, African American Literature, and the Literature of the Early Americas survey—all while working with colleagues to renovate the English major and devise and implement the overhaul of our composition program to the more robust, multimodal “Discourse” sequence. In the process, I won the [student-nominated Alumni Award for Teaching Excellence](#) while receiving high marks on all [course evaluations](#), specifically in the areas of collaboration, rapport, and student involvement. In all I do, I aspire to embody Paulo Friere’s “teacher-student” and to attenuate the hierarchy assumed to be the natural relationship of education. I foster this egalitarian classroom through active learning, open-ended dialogue, student-driven research, and publicly-engaged writing. As a result, my teaching values and credentials uphold the same commitments to community engagement, equity and inclusion, and lifelong learning that comprise the core of Kirkwood Community College’s mission.

While my current employer is a small private college, we operate primarily as the transformative institution of our southern Iowa region. As a result, every course I have taught here consists of students with a wide range of backgrounds, languages, and kinds of preparation, similar to the open access, two-year college experience. In a radically inclusive, learner-centered classroom, the instructor must engage the unique needs and talents of each individual person. The key strategy I adopt for this task is project-based learning. When teaching academic speaking and writing, for example, I encourage students to critique and intervene in the everyday problems facing their communities. For this reason, I create space in the syllabus to co-develop courses along with students, equipping them with the knowledge and confidence to design their own projects and methods of assessment and to work collectively to achieve those objectives. In my introductory “Discourse” section, we typically read Cathy Davidson’s *New Education*, setting up a shared context to discuss societal understandings of and approaches to learning in our so-called digital age. We encounter this meta-educational content via inclusive, antiracist teaching modalities such as low-stakes, high-feedback writing assignments, structured peer review and dialogue, collaborative active learning exercises, and experiments in self-assessment. After crafting personal stories in response to these ideas, students set out to “make over” freshman comp, deciding collectively on topics for group projects. Last semester, students chose to research, write, and speak about each other’s experiences as students. Seeking out the perspectives of people of different races, regions, classes, nationalities, abilities, and gender and sexual identities on education and learning obliged them to embody the interests of those with markedly different backgrounds. Buttressing these stories with data, students developed research *and* storytelling skills—techniques essential to their intellectual lives in college and beyond. The semester’s work was at last evaluated not as a term paper alone, but with a portfolio and self-reflection letter to demonstrate the metacognitive skills that

lead to the retention of higher order knowledge. In the end, I don't want students to leave with knowledge of syntax and organization only; I want them to be sharper, empathetic thinkers, so that they might convince others to help them bend the world towards fuller equity and justice.

I carry these same aspirations and values into my more recent scholarship in the fields of open and digital pedagogy. And Kirkwood, with its forward-looking mission to provide accessible, quality education and training for the region, finds itself uniquely positioned to leverage the academic and ethical roles of the liberal arts in the service of technological innovation. To the letter of this lofty goal, I was given a course on "Media Writing" in my first year here, which I re-pitched with a theoretical focus on digital scholarship. I then developed and continue to incorporate various digital writing projects using platforms such as Wordpress, Hypothes.is, Storymaps, and Audacity. The course preparation led me to the Digital Pedagogy Lab institute to explore the role and application of digital technology in teaching, and there my career was reborn as an advocate for Open Educational Resources (OER). After, I redesigned my Early American Literature survey as an "Open" research-based seminar where students actively constructed a web-based OER anthology for future course sections. In the interim, I built relationships with various networks and publishers, made contacts with leading OER advocates, and was named lead editor of the [Open Anthology of Earlier American Literature](#), an OER textbook now in development. In the [Guide to Making Open Textbooks with Students](#), my first foray into the scholarship of teaching, I published an essay on OER pedagogy in tandem with an English major who participated in the project, which later [won the "Best Open Textbook"](#) at the Open Education Awards for Excellence. On our campus, I have led [introductory seminars](#) on creating and teaching with OER and I continue to work with library and IT staff to build support. The other critical facet of my open pedagogy involves publicly-engaged writing and research projects, from collaborative Wikis to [curated research exhibits](#). I look forward to seeing what community-engaged projects await at Kirkwood, especially given the incredible learning laboratory that is the Cedar Rapids!

Aligned with the institutional values of Kirkwood Community College, equity is at the back of everything I do in the academy, especially my service to the university and to the community at large. That penchant was recognized early on, as my first official committee assignment was chair of the Equal Opportunity Committee, the group charged with keeping Graceland committed to its core principles of diversity and inclusion. Since then, our committee launched projects to implement diversity training for all faculty and staff and helped with event programming on campaigns like Indigenous Peoples Day and Martin Luther King, Jr. Day and Town Hall meetings on Latinx Immigration in the US. Naturally, I am an avid supporter of student advocacy groups. As a result of my committee efforts and work with Graceland's Black Student Union, I was tapped to be the faculty adviser for a new Black Male housing initiative. In the last year, I supported students in the creation of a new Gay-Straight Alliance group (SAGE), and I have also been the adviser for the campus newspaper and journalism club since my first semester at Graceland. In the realm of academic service, I have advised English majors for an array of careers, in the fields of teaching, publishing, and graduate education, among others, setting me up well to support Kirkwood students in preparation for employment or transfer to an advanced degree program. My wide range of research, service, and teaching experiences has above all prepared me to be versatile. While my current employer eliminated developmental and integrated English courses before I had the opportunity to teach them, I have worked closely with our TRiO support staff to design tutoring sessions for students in need of developmental writing practice. In addition, I trust I can build on my experience teaching ESL Composition while a visiting lecturer abroad to execute a robust writing and speaking curriculum designed specifically for the linguistically diverse learners of Cedar Rapids. Thus, while I would love to put my own spin on sections of ENG 105 and 106, I am also ready and able to design sections of any writing or literature elective, whether in dual enrollment, intensive, face-to-face, online, or blended modes of instruction.

Fresh off a successful pre-tenure review, I am building on a strong portfolio (at timothydrobbins.net), which features glowing recommendations from teaching reviewers. As a

colleague, I am the consummate team player, and I've forged strong working relationships across our small campus—with faculty, administration, and staff—to redesign curriculum, to assess best practices, and to launch a variety of learner-centered initiatives. If I do indeed depart from my current position, I will be leaving behind lifelong friends and colleagues. My reasons for pursuing this opportunity are both personal – as I am seeking to return to the cultural corridor of eastern Iowa – and, *chiefly*, philosophical: a testament to my abiding faith in comprehensive, open access, public education. The social promise to deliver quality higher learning experiences to first-generation, new majority students like myself is at the core of my beliefs. I can connect with the Kirkwood student living off campus, commuting to school and working a full-time job to make ends meet because I was that student. This is why I am committed to joining and extending Kirkwood Community College's tradition of blending community engagement with critical lifelong learning while continuing to grow as a teacher and a scholar along with my students.

Sincerely,

Timothy Robbins

TIMOTHY ROBBINS

timothy.robbins@graceland.edu

timothydrobbins.net*

*email for password protected links

Graceland University
13 Briggs Hall
Lamoni, IA 50140
(319) 331-9272

PROFESSIONAL EXPERIENCE:

Assistant Professor of English (2015-present), Graceland University, Lamoni, Iowa
Graduate Teaching Assistant, Walt Whitman MOOC (2014), University of Iowa, Iowa City, Iowa
Guest Lecturer of American Studies (2013-2014), TU Dortmund University, Dortmund, Germany
Graduate Instructor of Record (2010-2012), University of Iowa, Iowa City, Iowa

EDUCATION:

PhD English, University of Iowa, 2015.

MA English, University of Iowa, 2013.

BA English, CUNY Hunter College, 2008. *Summa Cum Laude*.

HONORS AND AWARDS:

Alumni Award for Teaching Excellence Winner (2019), Graceland University
Alumni Award for Teaching Excellence Nominee (2017, 2018), Graceland University
Presidential Research Fellow (2009-2015), University of Iowa
Best Published Essay, English Graduate Student (2014-2015), University of Iowa
International Exchange Fellow (2013-2014), Technical University of Dortmund
Phi Beta Kappa Honor Society (2008), Nu Chapter

TEACHING EXPERIENCE:

Selected Courses Taught

Graceland University

ENGL 1410: Discourse I [Freshman Comp] (Fall and Spring [2-3 sections] 2015-2020)

ENGL 3100: Discourse III [Advanced Comp: Publicly-Engaged Writing] (2019-2020)

ENGL 3270: Media Writing [Advanced Comp: Digital Writing]

ENGL 2330: Literature of the Early Americas (2015-2019)

ENGL 3240: Poetry and Social Justice (2016-2020)

ENGL 3450: Walt Whitman and Emily Dickinson

ENGL 4150: Senior Project (Spring 2016-2020)

University of Iowa

MOOC Every Atom: Walt Whitman's "Song of Myself" (Spring 2014)

ENGL 134: U.S. Working Class Literature (Fall 2011)

TU Dortmund University

AMST 636: Literature of American Freethinkers (Fall 2013)

AMST 623: Walt Whitman and John Dewey (Fall 2013)

Fields of Specialization: Early US American literature and culture, reception studies, critical race theory, Open Educational Resources, Digital and Open Pedagogy.

RESEARCH AND PUBLICATIONS:

Journal Articles, Book Chapters, Interviews, and Essays

“Poetics of a New Science: 'Song of Myself' as Sociology” in *The New Whitman Studies: Twenty-First Century Critical Revisions*. Matt Cohen, ed. Cambridge University Press (November 2019).

“The Collective Work of Collected Works” in Langille, Donna. *Rebus Community Reports: Insights from OER Project Leads*, Rebus Foundation, 27 Sept. 2019, <https://press.rebus.community/rebuscommunityreports/>

“A “Reconstructed Sociology”: Democratic Vistas and the American Social Science Movement” in the *Walt Whitman Quarterly Review* 36.1 (Summer 2018): 27-71.

“Expanding the Open Anthology of Earlier American Literature.” *The Guide to Making Open Textbooks with Students*. Rebus Community, 2017.

“Emma Goldman Reading Walt Whitman: Aesthetics, Agitation, and the Anarchist Ideal.” *Texas Studies in Language and Literature*. 57.1. (Spring 2015): 80-105.

Review of *In Walt We Trust: How a Queer Socialist Poet Can Save America from Itself* by John Marsh in *Walt Whitman Quarterly Review* 33 (Summer 2015): 63-67.

Public and Digital Humanities Projects

Lead Editor, *Open Anthology of Early American Literature*, Rebus Foundation.

Participant, Digital Humanities Summer Institute Workshop at MLA Convention 2020. Seattle, WA, January 9, 2020.

SELECTED PRESENTATIONS:

“The Poetics of a New Science: 'Song of Myself' as Sociology.” Modern Language Association Convention. Seattle, WA, January 9-12, 2020.

“Walt Whitman, Daniel Garrison Brinton, and the Poetics of American Anthropology.” Walt Whitman International Conference. Huntington Station, NY, August 9-11, 2019.

“The Poetics of a Modernist Science: Robert Park Reading Walt Whitman.” Modern Language Association Convention. Chicago, IL, January 3-6, 2019.

“Walt Whitman, Daniel Garrison Brinton, and the Poetics of American Anthropology.” Midwest Modern Language Association Convention. Kansas City, Missouri, Nov. 15-17, 2018.

“Who Owns the Text in This Class? Open Pedagogy and Literary Studies.” Modern Language Association Convention. New York, January 4-7, 2018.

“*Leaves of Grass* and the Sociology of the South.” Modernist Studies Association Conference. Pasadena, CA, November 2016.

“Ross D. Brown and the Poetic Media of Black Socialism.” Trans/forming Activist Media in the Americas. The University of Kansas, Lawrence, KS, October 2016.

“His Song Of Society’: How Social Scientists Read *Leaves of Grass*” C19: The Society of Nineteenth-Century Americanists, Penn State University, University Park, PA, March 2016.

COMMUNITY ENGAGEMENT:

Graceland Poetry Day (2016-18): collaborative “public poetry” project launched with the cooperation of in local high school instructors and administrators. The campaign culminated in a “poetry day” event, a tribute to National Poetry Month, where thirty students attended a master writing workshop, participated in scholarly discussions, and gave impromptu poetry performances.

Organizer, “Overcoming Social Tension” Symposium, Graceland Campus Ministries, 2016-2018

Delivered sermon at Graceland’s Sunday service “Afterglow” on the #MeToo Movement, 2017

Organized a successful petition to have Graceland University recognize Indigenous Peoples Day every October. Co-developed programming for Indigenous Peoples Week, 2017-present.

Graceland University Football announcer, 2018-present

Lamoni food pantry volunteer, 2018-present.

Lamoni youth soccer coach, 2019-present

SERVICE:

Department

Committee Member, “Communications” Faculty Search, Graceland University, 2017

Committee Member, “Philosophy” Faculty Search, Graceland University, 2017

Committee Member, “British Generalist” Search, Graceland University, 2016

Humanities Representative, Academic Honors Day, Graceland University, 2015-present

Academic Advisor to English majors, 2016-present

University

Chair, Equity, Diversity, and Inclusion Working Group, Graceland University, 2018-present

Chair, Equal Opportunity Committee, Graceland University, 2016-18

Committee Member, Professional Development Committee, 2018-present

Committee Member, “Vice President of Academic Affairs” Search, Graceland University, 2017

Committee Member, Academic Honors’ Council, Graceland University, 2016-present

Committee Member, Enrollment and Persistence Committee, Graceland University, 2016-17

Committee Member, Scholars’ Showcase Committee, Graceland University, 2015-17

Organizer/Presider, Reformation 500 Roundtable, Presidential Inauguration Keynote Event, 2017

Honors Seminar Advisor, 2016-present

Faculty Advisor, The Tower Student Newspaper, Graceland University, 2015-present

Faculty Advisor, SAGE (Sexuality and Gender Equality), 2017-present

Faculty Advisor, Graceland University Young Democrats, 2017-present

Faculty Advisor, African American Brotherhood House, 2018-present

Profession

Co-leader, Critical Pedagogy Reading Group, Graceland University, 2018-present
Representative, Council of Independent Colleges Diversity, Civility, & Liberal Arts Institute, 2019
Organizer, Humanities Lectures, Graceland University, 2015-2019

Professional Affiliations

Modern Language Association
The Transatlantic Walt Whitman Association
American Literature Association

References

Ed Folsom, PhD
University of Iowa
Roy J. Carver Professor of English
ed-folsom@uiowa.edu
319-335-0450

Isaac Pressnell, MFA
Graceland University
Humanities Division Chair, Associate Professor of English
pressnel@graceland.edu
614-314-0659

Cathie Hosie, M.Ed, MS
Graceland University
Director of Student Support Services-TRiO
hosie@graceland.edu
641-784-5211

Walter Grunzweig, PhD
TU Dortmund University
Professor of American Literature
walter.grunzweig@uni-dortmund.de
+49-231-755-2912

Carrie Wade, MLIS
Health Sciences Librarian
University of Wisconsin-Milwaukee
wadecg@uwm.edu
414-229-4279

INDEPENDENT SCHOOLS

Job Listings & Recruiting Services

National Association of Independent Schools: <https://careers.nais.org/jobs>

Carney Sandoe & Associates: <https://www.carneysandoe.com/find-a-job>

Educator's Ally: <https://educatorsally.com/find-a-position/services-for-job-seekers/>

Application tips

By Eric Conrad, PhD, Assistant Director, Columbia Grammar and Preparatory School (New York, NY)

- Independent schools (especially independent schools in major cities) go to great lengths to distinguish themselves from peer schools. The strongest applications demonstrate a thorough understanding of a given school's culture as much as that can be gleaned from the school's website (mission statement, academic program description, signature programs, social media pages, etc.).
- If you have a PhD and are applying for a high school teaching job at an independent school, you'll need to convey that teaching at this level is not a consolation prize or an afterthought. Application materials that are not sufficiently tailored to high school-level instruction – either by maintaining academic CV formatting, a boilerplate cover letter, or even careless file names – can raise red flags.

Cover letters:

- Schools want to see that you understand their general culture and educational philosophy as you describe your own interest and experiences in education.
- While there is no doubt that your research is impressive, independent schools are far more interested in learning about your teaching experience and other instructional opportunities you have had.
- If you demonstrate that you are an expert in your content area, attuned to the social / emotional wellbeing of your students, and are enthusiastic about professional development opportunities, it is not a problem to acknowledge that the challenges of teaching high school are distinct from those of teaching college. Of course there is common ground between the two, but your willingness/ability to convey meaningful differences speaks to your suitability for a high school job more convincingly than downplaying any possible gap in your experience.
- Submit as a PDF for maximum convenience.

Resumes:

- There is a wide range of acceptable styles ranging from a traditional approach to more design driven templates. Since most materials are submitted electronically, you might consider using color (as long as that design is also functional if printed in black and white).
- Your resume should be one page. (This might be a significant departure from your CV, but the condensed form means you need to make meaningful choices that align with the target school.)

- High schools are often looking for coaches, club advisors, and other extracurricular involvement. If you have relevant experience that wouldn't make sense on your academic CV but could appeal to a high school, include it here.
- Submit as a PDF for maximum convenience.

Bottom line: demonstrate that you know the school to which you're applying, and that you are committed to working closely with students in a way that aligns with that school's approach.

Amy Hildreth Chen
[address]

June 11, 2021

Senior Director, Editorial
International Society for Pharmaceutical Engineering
6110 Executive Blvd.
Suite 600
North Bethesda, Maryland 20852

Dear Susan Sandler,

I write to apply for the position of freelance copy editor in the Publications Group of the International Society for Pharmaceutical Engineering.

I have a background in editing technical and scholarly content for the pharmaceutical industry. I am currently employed full-time as the Manager of Medical Publications at JMI Laboratories, which specializes in antimicrobial surveillance and antibiotic/antifungal drug development. I regularly work on writing projects with our internal scientists and clients. JMI's clients include companies ranging from Menarini to Pfizer; please see jmilabs.com for a more comprehensive list. The writing I copy edit ranges from clinical microbiology and pharmaceutical reports for internal use and external reporting to the Clinical & Laboratory Standards Institute, European Committee on Antimicrobial Susceptibility Testing, and the US Food and Drug Administration to presentations at professional and clinical conferences and submissions to peer-reviewed journals like *Antimicrobial Agents and Chemotherapy*. I am willing to take on the job feedback to improve my Engineering subject knowledge.

As I have a full-time job, working as a freelance copy editor with regular assignments suits my availability and interests. I can edit on nights (post-5 PM Central) and on weekends. I am comfortable meeting tight deadlines when required. And, as I want to expand the range of clients for whom I provide medical and scientific editing, I would see this role as a valuable opportunity.

My previous career focused on the humanities. I hold a PhD in English from Emory University, worked as an academic librarian at the University of Alabama and University of Iowa, published a monograph through the University of Massachusetts Press, and served on a variety of editorial boards, most recently at the Council of Library and Information Resources and *Archive Journal*. Due to my time in the humanities, I am very comfortable using Chicago style in addition to the American Medical Association style.

My rate is \$50/hour, which I base on the medical/STEM going rate provided by the [Editorial Freelancers Association](#), but I can discuss my rate further as the [American Medical Writers' Association](#) does state that some clients may prefer alternative compensation schemes.

Sincerely,
Amy Hildreth Chen

Enclosures: CV, Manuscript Example, Poster Example, Report Example

Amy Hildreth Chen

amyhildrethchen.com
amyhildrethchen@gmail.com
[phone number]

Experience

01/2020-

Manager, Medical Publications
JMI Laboratories, North Liberty, IA

- Edited and project managed the composition and submission of 100+ scientific abstracts, posters, and presentations annually for microbiology and infectious disease medical conferences.
- Edited and project managed the composition and submission of 40+ clinical and surveillance microbiology medical articles annually that adhere to either house or American Medical Association styles.
- Copy edited 80+ reports for pharmaceutical and biomedical clients annually on topics ranging from antimicrobial surveillance to drug development.
- Supported pharmaceutical clients through one-on-one communication and by preparing agendas and minutes of monthly meetings tracking the progress of written deliverables.
- Maintained, updated, and provided analytics on the company's website, intranet, and social media properties.
- Partnered with IT to identify and correct programming errors arising from automated data analysis in client reports.
- Managed external graphic design vendors providing scientific posters for conferences, protocol templates for client management, and icons for company promotions and publications.

06/2017-01/2020

English and Communications Librarian
University of Iowa, Iowa City, IA

- Published a scholarly monograph utilizing qualitative and quantitative research methods (*Placing Papers: The American Literary Archive Market*, Amherst, MA: University of Massachusetts Press, 2020).
- Taught humanities and social science research methods, composition, and editing in workshops and classroom sessions at a graduate and undergraduate level.
- Provided individual research support for undergraduate, graduate, and faculty populations for the English and Communications departments.
- Completed weekly in-person and remote reference desk shifts which required answering research questions from the university's scientific and medical communities as well as those from the humanities and social sciences.
- Chaired regional and national committees dedicated to publishing cultural heritage research and creative writing through the Modern Language Association (MLA), Rare Books and Manuscripts Section

of the American Library Association (RBMS/ALA), and the Society for the History of Authorship, Reading, and Publishing (SHARP).

- Spoke at American and Canadian universities on how to succeed in alternative careers with a humanities PhD.

06/2015-06/2017

Special Collections Instruction Librarian
University of Iowa, Iowa City, IA

- Edited the *Archive Journal*, a peer-reviewed online interdisciplinary journal devoted to emerging research in the archival sciences.
- Wrote articles on integrating special collections into undergraduate curricula for peer-reviewed journals and edited volumes.
- Taught archival and rare book research methods to undergraduate and graduate students in the humanities.
- Managed the instruction program on behalf of Special Collections and University Archives, including overseeing sessions taught by 10+ full and part-time staff.
- Created three open educational resource (OER) games to promote open access (OA) pedagogy.

06/2013-06/2015

Council on Library and Information Resources (CLIR) Postdoctoral Fellow
University of Alabama, Tuscaloosa, AL

- Designed and mounted exhibitions related to cultural heritage topics.
- Booked and taught all instruction sessions for W.S. Hoole Library.
- Wrote a digital guidebook to celebrate the depth and breadth of Alabama's largest special collection (*Miracle and Mystery: A Guide to the Wade Hall Collection*, Tuscaloosa, AL: University of Alabama Libraries, <http://purl.lib.ua.edu/172988>).

Education

05/2013

Ph.D. English
Emory University, Atlanta, GA

12/2010

M.A. English
Emory University, Atlanta, GA

05/2006

B.A. English and Political Science (Honors)
University of Iowa, Iowa City, IA



To whom it may concern,

My background as a researcher, educator, and activist makes me a highly qualified candidate for the position of Learning and Talent Development Manager. I hold a PhD in English from the University of Iowa, where I taught courses in argumentation, public speaking, and literary analysis. While at Iowa, I was also a member of several university committees and an active board member of the Coalition to Organize Graduate Students. Currently, I am a Teacher/Mentor at Fusion Academy, a private 6-12 school here in Chicago that offers one-to-one educational solutions for students who do not thrive in traditional classrooms.

As a graduate student at the University of Iowa, I held several positions outside of my dual role as student and instructor. As the Unity Chair for the Coalition to Organize Graduate Students (COGS), one of the first graduate student labor unions in the U.S., I drafted policy recommendations on Transgender affirming healthcare, as well as worked on ensuring our union policies were responsive to the needs of our International Student colleagues. When I stepped into the role of Chief Steward, I trained Stewards in the grievance process, drafted white papers, and appeared in meetings as an advocate for graduate student workers. In both positions, I was a key member of the Executive Committee for COGS, whose major tasks included budget allocation, event planning, communication with our parent union, and holding monthly meetings. My work with COGS was complemented by my roles on various university committees, where I served as both a liaison between the union, graduate student instructors, and faculty.

I also shared my expertise with new instructors as a trainer for the Department of English. Along with acclimating new instructors to the culture of the department, I helped them craft their syllabi, research best practices, and develop their own pedagogical styles. In my position as Managing Editor for the *Iowa Journal of Cultural Studies*, I solicited and edited reviews of new scholarship, while also assisting with the peer review process for new submissions. Additionally, writing content for the Department's alumni newsletter drew on my ability to synthesize information into short, informative narratives. As my own publication record of scholarly and creative work demonstrates, I can manage multiple projects with varying deadlines to successful completion.

My background as an educator and researcher with experience doing community organizing is just the right blend for a role such as the Learning and Talent Development Manager. I look forward to speaking with you more about the important work you do at the AIDS Foundation Chicago to create a world in which the members of our community living with chronic illnesses like HIV can thrive. As a queer, non-binary person, yours is a mission to which I would be honored and humbled to contribute my talents.

Best,
Rachel Walerstein, PhD

Rachel Walerstein, PhD
315-941-9990
walerste90@gmail.com

Educator and community organizer with expertise in DEI curriculum, training, and instruction. Grounded in evidence-based social justice and anti-racist pedagogy. Dedicated to developing diverse and representative communities through high-quality, continuous self-reflective practice. Committed to equitable and actionable social change.

Skills

- Curriculum Development
- Project Management
- LMS (Canvas, D2L, Buzz)
- Culturally Responsive Pedagogy
- Program Development & Evaluation
- In-person and Virtual Training
- Research Writing
- Copyediting
- Microsoft Office
- Cultivating and maintaining relationships
- Wordpress & Wix
- Public Speaking

Education

PhD, English, University of Iowa, 2020
M.A., English, University of Iowa, 2017
Certificate in Gender, Women's, and Sexuality
Studies, University of Iowa, 2016
B.S., English & Secondary Education, State
University of New York at Oswego,
2013

Professional Experience

English Teacher/Mentor Fusion Academy,
Chicago, IL 2020-Present

- Design courses that meet both educational and social-emotional needs of diverse learners.
- Develop culturally responsive curriculum resources to be used campus wide.

Graduate Teaching Assistant (Primary
Instructor): Interpretation of Literature &
Rhetoric, University of Iowa 2014-2020

- Distill complicated rhetorical concepts and strategies into clear, concise messaging for learners with emphasis on audience, speaker, and text.
- Provide timely feedback on submitted work.
- Create and implement formative and summative assessments to produce data on student learning targets.
- Make strategic learning decisions in the classroom in order to monitor and adjust for student achievement.
- Perform qualitative research on trends and areas of growth in education, while attending to needs and values of student/customer base.

Program Associate, General Education
Literature, University of Iowa, 2017-2018

- Developed curriculum plan for use by instructors in GEL courses.
- Trained new employees from diverse backgrounds who had difficulty acclimating to workplace culture on how to effectively interact with academic unit stakeholders.
- Led workshops on managing microaggressions, diversifying the curriculum, and responding to the impact of current events on the classroom environment.

Rachel Walerstein, PhD

315-941-9990

walerste90@gmail.com

Service

Co-Organizer of the Craft, Critique, Culture Conference, 2018-2019

- Managed social media presence.
- Communicated with University partners during fundraising process.
- Scheduled keynote speakers.
- Organized schedule of events and venue.

Association for Graduate Student in English, 2015-2016

- Led monthly meetings.
- Worked with employees and management on initiatives to improve retention and support.

Graduate Advisory Committee, Department of Rhetoric, 2014-2016

- Served as a liaison between management and graduate student workers.
- Developed policy recommendations for supporting early career teachers.

Chief Steward, Coalition to Organize Graduate Students, 2015-2016

- Trained Stewards to mediate between employees and management at a large, Midwestern organization.
- Integrated DEI best practices into the grievance process, including the use of a shared vocabulary for addressing discrimination.
- Advocated for improved workplace protections for employees experiencing housing and food insecurity, harassment, and obstacles to the student visa process.

Unity Chair, Coalition to Organize Graduate Students, 2014-2015

- Utilized expertise of university partners to craft organization-wide policies and best practices.
- Identified areas for organizational growth on DEI initiatives such as Trans Inclusive Healthcare, supporting International Students, and investing in affordable housing.

References

Jeannette Gabriel, PhD

jgabriel@unomaha.edu

402-554-3175

Corey Hickner-Johnson, PhD

cdhickner@gmail.com

Angela Toscano, PhD

angelartoscano@gmail.com

Jennifer Buckley, PhD

Jennifer-buckley@uiowa.edu

319-335-0323

MEGAN EARLY ALTER

www.linkedin.com/in/meganearyalter.com

mearlyalter@gmail.com | (319) 325-3787

OVERVIEW:	Dynamic leader and public speaker possessing a proven record of superior performance in translating strategic objectives into action. I build relationships, foster clear purpose and focus, and merge innovation and practicality to create solutions that make sense to people.	
EXPERIENCE:	ACT, INC.	<i>Iowa City, IA</i>
	Manager - English Language Arts	2015 to Present
<i>Leadership</i>	<ul style="list-style-type: none">• Lead 9 person team to meet goals through professional development, coaching, and training• Identify process inefficiencies and resourcing needs to increase productivity• Spearheaded a cross-functional initiative to help meet volume increases and quality of item development by engaging customers and using qualitative research• Identified intra-department improvements using Lean processes: surfaced efficiencies to decrease sprint times and speed up delivery by 6 weeks• Planned and co-facilitated cross-functional Peer Leadership group, Lean RCA, Process Mapping, and RACI activities• Created and presented business proposal for enterprise change management course series• Chair of Corporate Giving Committee: 120K budget, co-create process improvements, create agendas, serve as point for outside organizations.	
<i>Relationship Building</i>	Manager - Communication Literacies	2013 to 2015
<i>Communications</i>	<ul style="list-style-type: none">• Created road map for 21st-C speaking and listening skills, including conceptualization, project management, and role assignments of team members• Built an expert panel of consultants to verify internal research and strategy• Ensured project alignment with enterprise strategic goals• Led Test Development Advisory sub-group, which instantiated intra-department newsletter• Prepared executive summary of research, prototypes, and recommended best practices• Supervised team member assignments: item development, pre-test scoring activities• Trained new team members to become large group trainers	
<i>Public Speaking</i>	Test Development Associate	2009 to 2013
<i>Change Management</i>	<ul style="list-style-type: none">• Provided training materials for front-facing client relation groups• Provided large group trainings for the MCAT Constructed Response Test	
<i>Process Improvement</i>	BUCKLE DOWN PUBLISHING ELA Project Editor	<i>Iowa City, IA</i> 2008-2009
<i>Practical Innovation</i>	<ul style="list-style-type: none">• Created workflow for freelance and staff writers• Developed grades 3-9 state-standard test preparation workbooks and practice tests	
	THE UNIVERSITY OF IOWA & CORNELL COLLEGE Asst. Professor - English Literature	<i>Iowa City, IA</i> <i>Mount Vernon, IA</i> 2004-2009
	<ul style="list-style-type: none">• Conceptualized/taught literature, cultural studies, and composition courses• Published in professional journals and presented at conferences	

EDUCATION	<ul style="list-style-type: none">• The University of Iowa Ph.D. - English Literature• New York University M.A. - English and American Literature• New York University B.A. - Dance, Women's Studies, English Literature	2004
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PRESENTATIONS	<ul style="list-style-type: none">• Invited Presenter, ACT State Organizations Summit, "Ask the Experts: Fairness in Test Development." 2018• Invited Presenter, 100th National Communication Association Conference, "At the Intersection of Theory and Praxis: ACT's Survey of the Terrain for Speaking and Listening Assessments." Chicago, IL 2015.• ACT Innovation Contest Finalist: "The Itemless ACT: Innovative Item Types" 2015• Faculty Award for Excellence in Teaching: University of Iowa
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TRAINING	<ul style="list-style-type: none">• Lean Practitioner, 2019• Leading People and Teams Certificate, 4 course sequence, University Of Michigan: Coursera 2016
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VOLUNTEERING	<ul style="list-style-type: none">• Candidate for Iowa City City Council: planned and executed 6 month political campaign• Commissioner, Housing & Community Development Commission, City of Iowa City Government• Executive Leadership Team, American Heart Association Johnson County "Go Red for Women" Luncheon (2017, 2018)<ul style="list-style-type: none">- Chair: Community Outreach (2018)• Board Member, Iowa Women's Foundation (2017 to Present)<ul style="list-style-type: none">- Chair: Community Engagement Committee (2015 to Present)- Chair: Advocacy Sub-Committee (2018)• Mentor, Big Brothers Big Sisters of Johnson County (2014 to Present)• Co-chair, Corporate Giving Committee: 120K annual budget (2017-present)• Co-Chair, ACT United Way Fundraising Drive (2018-2019)• ACT United Way Steering Committee (2015-2017)
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Gemma Goodale-Sussen
221 S. Euclid Ave.
Upland, CA 91786

Esri California
ArcGIS Product Engineering
380 New York St.
Redlands, CA 92373-8100

April 16, 2020

To Whom It May Concern:

I am writing to apply for the position of Product Engineer – Writer on the ArcGIS geospatial cloud writing team. I am a writer and editor with a background in humanities and social science content. My years of experience as an educator and editor providing guidance on a wide swath of communications uniquely suit me for the work of communicating the technical and humanistic possibilities of the ArcGIS platform.

My key skills lie in researching and communicating complex information for a range of audiences. Recently, I have applied these skills to a variety of projects: writing lessons about Native American history in Oregon for middle school students, creating content and teachers' guides addressing the COVID-19 pandemic in high school social studies classrooms, and editing a broad range of professional and academic documents for content and clarity. The years I spent earning my doctorate in English convinced me of the simultaneous beauty and utility of language—in my teaching and writing I tried to convey that complicated ideas merit clear and thoughtful explication. My intent is to apply this editorial skillset to ideas worth sharing, and helping people understand the vital capabilities of the ArcGIS software is my current goal.

Like many people, my first real introduction to Esri's technological resources has been through the Johns Hopkins Coronavirus Resource Center, a source of sanity and amazement in a time when information flow has become overwhelming. Perhaps unlike many other people, I have seen the power of Esri's partnerships through my work as a freelancer at National Geographic Learning. As I've learned more about the technical prowess of the platform and the company's strong sense of ethics, my interest in learning from and collaborating with Esri's writing team has redoubled. I hope you will look favorably on my application to be part of your world-changing organization.

Sincerely,



Gemma Goodale-Sussen

Attachments:

1. "COVID-19: A Global Pandemic."
Teachers' guide offering additional information and discussion ideas for use in classrooms to accompany National Geographic Learning's supplemental lessons on the COVID-19 pandemic.
2. "Memory, Personality, Identity: Discussing Toni Morrison's *Beloved*."
PowerPoint presentation using concepts from criminology and neuroscience to offer insight on and prompt discussion of the novel *Beloved*.

Gemma Goodale-Sussen

221 S. Euclid Ave., Upland, CA 91786 • gemmagoodalesussen@gmail.com • (847) 644-8388

Writer, Editor, Educator

13 years of professional experience in technical and academic writing
Expertise in print and web-based formats

Professional Experience

National Geographic School Publishing
Monterey, CA and Chicago, IL

Aug. 2019–present

Content writer and editor

- Researched, wrote, and edited lessons for middle school and high school social studies textbooks on subjects including Native American history and the COVID-19 pandemic
- Adapted California-specific lesson plans for national edition of U.S. history textbooks
- Crafted responses to RFPs from school districts nationwide for textbooks on history, sports medicine, and health sciences

Proofreading Pal
Iowa City, IA

May 2019–present

Proofreader/editor

- Provided grammar editing, including the correction of punctuation, verb tense, spelling, and sentence structure, as well as feedback on writing style, accuracy, and clarity
- Documents encompassed a broad range, including dissertations, business letters, short stories, children's books, academic essays, application statements, and journal articles

University of Iowa, Department of English
Iowa City, IA

Aug. 2010–May 2018

Instructor, teaching assistant, and academic advisor

- Designed and taught eleven General Education Literature courses over four years; responsibilities included creating syllabus, choosing texts, designing assignments, leading class discussion, lecturing on literary history and writing pedagogy, grading assignments, providing written feedback on student work, meeting with students in office hours, and assessing course outcomes
- Served as teaching assistant for four sections of Foundations of the English Major, the introductory course for declared English majors, over two years; responsibilities included lecturing and leading discussion on literary criticism, literary history, and research and writing skills that are essential in the English major
- Acted as academic advisor for present and prospective English majors over two semesters; responsibilities included guiding course selection, assessing degree audits, providing departmental information to prospective Iowa students, and addressing academic challenges

University of Iowa, Tippie College of Business
Iowa City, IA

Aug. 2012–May 2013

Writing tutor

- Provided feedback on written work and oral presentations for students in the business school; responsibilities included assessing grammar, syntax, audience, and writing style
- Worked with groups of students to clarify presentation plans

University of Iowa, Department of Rhetoric
Iowa City, IA

Aug. 2011–May 2013

Instructor

- Designed and taught six introductory college-level composition courses over four years; responsibilities included creating syllabus, choosing texts, designing assignments, leading class discussion, lecturing on academic argumentation and critical thinking, grading assignments, providing written feedback on student work, meeting with students in office hours, and assessing course outcomes
- Participated in professional development program aimed at refining course design, clarifying pedagogical expectations, and troubleshooting classroom interactions

Freelance Editor

Sept. 2009–May 2010

Editor and fact checker

- Proofread and helped adapt lessons for middle school social studies textbooks at National Geographic School Publishing
- Fact-checked science and geography content at Houghton Mifflin Harcourt

Grinnell College, Communications
Grinnell, IA

Feb. 2008–Aug. 2009

Web writer, editor, design assistant

- Researched, conducted interviews, and wrote human interest pieces for the Grinnell College website and the College's alumni publication, *Grinnell Magazine*
- Redesigned the College's Admissions website using a homegrown CMS
- Provided layout support for the College's course catalog using InDesign

Education

University of Iowa
Iowa City, IA

PhD, English

2019

MA, English

2013

Grinnell College
Grinnell, IA

BA, English

2007

Awards and Honors

Next Generation PhD Internship, University of Iowa	Summer 2017
Iowa Campus Compact Engaged Campus Awards, Honorable Mention: <i>Incarcerated in Iowa</i>	2016
Graduate College Summer Fellowship, University of Iowa	Summer 2016
Scholars Studio Initiative Award, University of Iowa Digital Scholarship & Publishing Studio	2016
Outstanding Teaching Assistant Award, University of Iowa Council on Teaching	2016
Graduate College Post-Comprehensive Research Fellowship, University of Iowa	Spring 2016
Graduate College Summer Fellowship, University of Iowa	Summer 2015
Graduate Institute on Engagement and the Academy Fellowship, Obermann Center for Advanced Studies	2014

Service

- Volunteer, Inside Out Reentry Community (Aug. 2017–Oct. 2018)
- Volunteer, Oakdale Voice Newspaper Editorial Board, Iowa Medical & Classification Center (Aug. 2016–Oct. 2018)
- Textbook Committee Member, University of Iowa English Department – General Education Literature Program (Fall 2014 – Spring 2016)
- Volunteer, Pen & Paper Art/Writing Club, Iowa Medical & Classification Center (Sept. 2014–Aug. 2016)
- Conference Founder & Organizer, *Incarcerated in Iowa* (Sept. 2014)
- Volunteer, Oakdale Writers' Workshop, Iowa Medical & Classification Center (Jan. 2012–Aug. 2016)
- Volunteer, Liberal Arts in Prison Program, Grinnell College/Newton Correctional Facility (2006–2007)

Key Skills

Research
Writing and communication
Teaching and lesson planning
Collaboration
Online content creation and management
Digital image creation

References

Andrea Kingman

National Geographic School Publishing

Executive Product Marketing Manager – K12 Social Sciences, Humanities, and CTE Health Science

andrea.kingman@cengage.com

Harilaos Stecopoulos

University of Iowa, Department of English

Associate Professor of English

harilaos-stecopoulos@uiowa.edu

Rachel Williams

University of Iowa, Department of Gender, Women's and Sexuality Studies

Associate Professor of Gender, Women's, and Sexuality Studies; Associate Professor of Art & Art History

rachel-williams@uiowa.edu

Kevin Kopelson

University of Iowa, Department of English

Professor of English, Emeritus

kevin-kopelson@uiowa.edu

Kathy Lavezzo

University of Iowa, Department of English

Professor of English

kathy-lavezzo@uiowa.edu

Shanti Roundtree

Phone: 1.319.431.5285 | Email: shanti.roundtree@gmail.com | LinkedIn: www.linkedin.com/in/shantiroundtree

6 March 2017

Dear Dr. Abdel-Malek, Ms. Gerard, Review Panel

The R&D lifecycle requires ideas exchange, resources, and funding at every juncture. As **Business Development Administrator**, I would eagerly seek new and strengthen existing relationships that link your valuable research, technologies, intellectual property, and innovation in modeling and simulation to potential long-term government and corporate funding sources.


Driving in a NADS simulator in 2010 was my first exposure to the Center for Computer-Aided Design (CCAD). Seven years later, I continue to be impressed by the 18+ laboratories and over 150 scientists, faculty, students that create next-generation technological advancements that increase efficiencies and preserve lives. With my specific background, I am poised to support the seven CCAD research units in the development of strategic partnerships and successful proposals. In my current Senior Proposal Writer role of winning Federal, State, and District contracts for the world's largest educational publishing company: Pearson; I analyze Requests for Proposals (RFPs) and coordinate compliant responses to requirements following best practices of collaborating with various Subject Matter Experts (SMEs) among a variety of internal/external partners.

Of specific value to you will be my eight years of demonstrated experience in analyzing proposal requirements and Freedom of Information Act (FOIA) data, translating bid jargon and evaluation criteria, learning new products and services, gathering metrics, anticipating team needs, collaborating with SMEs (including legal, technology, psychometricians, pricing, creative designers), establishing proposal schedules, and facilitating reviews to produce compelling, concise responses. During my Pearson tenure, I have led District and State efforts totaling over 500 million dollars of captured company revenue. My federal proposal experience includes preparing prime and subcontracting bids for the Department of Defense Education Activity (DoDEA). To better understand the governing rules of federal procurement, I participated in an intensive Government Contract Administration Federal Publications Seminars (FPS) course focusing on the 53 parts of the Federal Acquisition Regulation (FAR).

My efforts as a Diversity and Inclusion (D&I) Mentor continues to raise the level of corporate consciousness so ability, culture, demographics, ethnicity, newcomer/seniority, gender, generations, race, religion, sexual orientation, socio-economic status, and Veterans are respected as valued Pearson assets. Moreover, this volunteer service has helped me understand the business case for relationship building. As **Business Development Administrator**, I would be excited to bring this training to the table in support of furthering program initiatives, winning grants, increasing interdepartmental communications, and expanding the networks that connect CCAD locally, nationally, and globally.

Throughout my Pearson tenure I have successfully presented initiatives to senior leadership, developed strategic plans, assisted in solution design, recommended courses of action—all of which has resulted in process improvements and increased efficacy. I look forward to our ongoing dialogue and, if selected as **Business Development Administrator**, our collaborative success.

Yours sincerely,


Shanti Roundtree, MBA, MA

SHANTI M. ROUNDTREE

shanti.roundtree@gmail.com

245 S. Riverside Court Iowa City, IA 52246

[319.431.5285](tel:319.431.5285)

PROVEN LEADERSHIP

End-to-End Proposal Creation / Relationship Building / Strategic Development / Community Advocacy

RELEVANT PROFESSIONAL EXPERIENCE

PEARSON, Iowa City, Iowa

2009 to Present

SENIOR PROPOSAL ANALYST

2016 to Present

- Directs all aspects of Requests for Proposals (RFP), Requests for Information (RFI), and Grants submission processes for large-scale educational initiatives within the School Assessment group
- Lead analyst responsible for managing, crafting, editing, and compiling persuasive proposal bids for district and state customers amounting to over 500 million dollars in potential revenue for our business
- Establishes and sustains productive relationships with content and program specialists—including psychometricians, product owners, and legal—as resources for accurate, compelling text development
- Provides ongoing training and mentoring to junior Proposal staff, as needed, to accelerate learning for new hires and to confirm consistency of proposal process and response compliance

SENIOR PROPOSAL WRITER

2014 to 2016

COMMUNICATION/DOCUMENTATION SPECIALIST, SOLUTION DESIGN TEAM

2012 to 2016

PROPOSAL WRITER

2009 to 2014

Responsible for capture and relay of solutions for high-stakes RFPs

- Collaborates with functional leads and subject matter experts across Sales, Scoring, Technology, Content, Psychometrics, Creative, Legal, and other internal business units to analyze and address state/district requirements, isolate client demands, and promote selling points for customized products and services
- Appointed member of six-person team responsible for vetting and interviewing twenty-five candidates for term-of-project and full-time departmental hire

DIVERSITY MENTOR, NORTH AMERICA

2015 to Present

DIVERSITY ADVOCATE, IOWA CAMPUSES

2012 to 2015

- Embeds diversity and inclusion (D&I) within the business by mobilizing leadership across Pearson, connecting communities, and spearheading efforts that promote efficacy
- On a quarterly basis, engages the Iowa Leadership and Iowa Management Teams serving as a conduit of D&I resources
- Supports Iowa Campuses D&I page on intracompany website by providing content, creating technological solutions, and opening spaces for meaningful dialogue

SELECT CORPORATE / NONPROFIT / COMMUNITY SERVICE

- **Summer of the Arts Board Member** builds community by advocating free arts and cultural programs
- **Iowa Master Naturalist** creates community awareness about Iowa's environment and natural history
- **Doorway To College Foundation Board President** supports students' transitions into higher education
- **Iowa Women's Foundation Grants Committee Member** nominates organizations for grant funding
- Past **Iowa City Area Chamber of Commerce Pearson Ambassador** grew Chamber through networking
- **Pearson Global Assist Fellow** one of 15 selected for 2 week mission to Vrygrond Township, South Africa

EDUCATION

University of Iowa, Iowa City, Iowa

Master of Business Administration

2011

Master of Arts in English Literature

2003

Wesleyan University, Middletown, Connecticut

Bachelor of Arts in English Literature

1995

References Available Upon Request