

Spring 2018

The Drowning

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4th Annual Literature & Social Justice Graduate Conference March 2 - 3, 2018

On March 3rd, the English Department hosted the 4th Annual Literature & Social Justice Graduate Conference (despite the bad weather!) in Rauch Business Center. The keynote speaker was Dr. David E. Kirkland, who delivered a talk called “The Truth That I Owe You: Understanding the Social Contexts of Race and Gender in Literacy Education.” Dr. Kirkland is the Executive Director of the NYU Metropolitan Center for Research on Equity and The Transformation of Schools.



The theme of the conference was Literature & Intersectionality. Papers covered how literature, pop culture, pedagogy, film, and television address the intersection of racial, gender, economic, and other struggles for justice. Sarah Heidebrink-Bruno led a workshop on restorative practices in higher education.

Bookmark Lehigh University English Department’s website to get ready for next year’s LSJ Graduate Conference.

<http://wordpress.lehigh.edu/lcj/>



Thank you to the committee, (from L to R): Joanna Grim, Sarita Mizin, Cherise Fung, Adam Heidebrink-Bruno, Samantha Sorensen





“The Song Cycles of *Beachy Head*” Weill Recital Hall, Carnegie Hall

On November 4, 2018 Lehigh English department professor Elizabeth (Beth) Dolan and two musicians will perform at Weill Recital Hall at Carnegie Hall, NYC. “The Song Cycles of *Beachy Head*” is a narrated recital of 26 art songs for mezzo soprano and piano. This major work was composed by Amanda Jacobs, and edited by Dolan, who drew the text for the art songs from Charlotte Smith’s epic 731-line poem *Beachy Head* (1807). At the Carnegie performance, Jacobs will play piano, mezzo soprano Shelley Waite will sing, and Dolan will narrate.

Dolan enthuses, “I am incredibly honored to collaborate with the brilliantly creative Amanda Jacobs, and to perform with professional musicians of the caliber of Amanda and Shelley.” Jacobs is an accomplished composer and pianist specializing in art song and Musical Theatre. Her art song projects include award-winning musical settings of Shakespeare’s sonnets, Emily Dickinson’s poems, and Jane Austen’s prayers. Even her musical theater compositions are literary, including the musical *Austen’s Pride*, currently under a Dramatist Guild contract for Broadway. Waite is a vocal performer in opera, oratorio, and jazz, whose solo performances have included numerous appearances at the John F. Kennedy Center for the Performing Arts, as well as solos in concerts at the Washington Cathedral, French and Austrian Embassies in Washington, DC, and Carnegie Hall. She is a featured soloist on *To Hope, A Celebration!* (with Dave Brubeck) and *Russia* (with Paul Hill Chorale). Dolan is a leading expert on Charlotte Smith’s literary works, having edited her children’s books, co-hosted a conference on Smith, co-edited a collection of essays on Smith, co-created a Story Map about Smith’s frequent moves (with our own Gillian Andrews), and published numerous essays on Smith and her family.

The performance and the studio recording that will follow are the culmination of a multi-year collaboration. In Fall 2014, Jacobs and Dolan began to shape key sections of Romantic-era writer Charlotte Smith’s magisterial, 731-line poem *Beachy Head* (1807) into 26 songs. Jacobs then set these pieces for mezzo soprano and piano.

Dolan comments, “A few of Smith’s sonnets have been set to music, but this is the first setting of *Beachy Head*. In fact, very few Romantic-era women’s poems have been set to music, although poems by William Blake, Lord Byron, and other male poets have long been celebrated in this way. Part of the goal of this project is to elevate and publicize Smith’s impressive contribution to the British poetic canon.” The song cycle stands on its own merits as a major piece of music, but also contributes via the medium of song to understandings of Charlotte Smith’s poem and its eighteenth-century setting.

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Stretch'd forth his arm, and rent the hills,
Bidding the impetuous flood rush between
The rifted shores, and
Eternally divided this green isle.

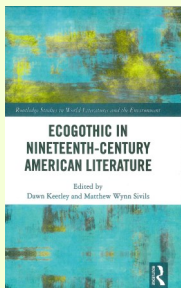


Since 2015, Jacobs and Dolan have performed the piece with vocalists in several venues: at the *Romantic Studies Association of Australasia Conference* in Melbourne (August 2015), at Lehigh University (September 2015), NASSR in Berkeley, CA (August 2016), at the “Placing Charlotte Smith Conference” at the Chawton House Library in England (October 2016), and at the *British Women Writers Association Conference* in Chapel Hill, NC (June 2017). In 2018 they are taking the lecture recital on tour with Waite. They have already scheduled performances at Marshall University in West Virginia (April 2018) and at the University of Nebraska (September 2018) leading up to the performance at Carnegie Hall.

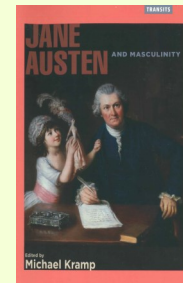
You can follow their progress and donate to their project on their website:

<http://wordpress.lehigh.edu/beachyhead>

FACULTY PUBLICATIONS



Dawn Keetley, *Ecogothic in Nineteenth-Century American Literature* (Routledge Press, 2017)



Michael Kramp, *Jane Austen and Masculinity* (Bucknell University Press, 2018)

Be sure to keep up with the English Department's Graduate Student Blog at <https://lehighgrad.wordpress.com/>

You can also follow us on Twitter @LehighEnglish



Visit the “Lehigh University English Department” on Facebook.



PRESENTATIONS

Caitlin Edwards presented her papers, “The Composition of Material Bodies in the College Writing Classroom” and “‘Latent life streamed and seeded’: Tillie Olsen as Environmental Activist” at the Arts and Activists, MMLA, Cincinnati, OH, November 2017.

Cynthia Estremera was an invited panelist at the “Beyond ‘Transferable Skills’: Expanding Reach of Humanistic Expertise” at the National Humanities Conference in Boston, MA, November 2017.

Cynthia Estremera was an invited speaker for “Connected Academics: Showcase for Career Diversity” at the Modern Language Association Conference in NYC, January 2018.

Joanna C. Grim presented her paper, “Rhetoric, Social Justice, and Abortion Rights” at the 11th Biennial Feminisms and Rhetorics Conference, University of Dayton, Dayton, OH, October 2017.

Adam Heidebrink-Bruno presented his paper, “Structural Violence of Late Capitalism and the Limiting of Radical Imagination” at City Tech Science Fiction Symposium, New York City College of Technology, Brooklyn, New York, Fall 2017.

Sarah Heidebrink-Bruno presented her paper, “(De)coding the Rhetoric of Sexual Assault Policies” at the 2017 Feminisms and Rhetorics Conference at the University of Dayton, Dayton, OH, October 2017.

Dashielle Horn presented her paper, “The Role of Empathy in Teaching & Tutoring LD Students” at the SUNY Conference on Writing of the Onondaga Community College, September 2017.

Dashielle Horn presented her paper, “Spinsterhood & Privilege Among Jane Austen’s Single Women” at the Single Lives: 200 Years of Independent Women in Literature and Pop Culture Conference, University College Dublin, Ireland, October 2017.

Lauren Van Atta presented her paper, “Infertile Pleasur(ers): Exploring the Bodies of Falstaff and Moll” at the University of Massachusetts Graduate Conference at University of Massachusetts, Amherst, MA, October 2017.

GRADUATE STUDENT PUBLICATIONS

Cynthia Estremera published an article, “Connectedness: Mentorship As Advocacy” on *HuffPost*.

Robert Fillman published his poems in *Word Fountain* (“The Cough,” “The Last Words of My Neighbor,” and “The Silence”). He also had poems accepted by *Tar River Poetry* (“Superstition”) and *Hollins Critic* (“House Bird”).

Dana McClain’s article, “Rewriting Republican Motherhood: Mentorship and Motherhood in Susanna Rowson’s *Charlotte Temple* and *Mentoria*” has been accepted for publication in *College Literature*.

UPCOMING IMPORTANT DATES

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| March 26 | Williams Prize Entry Deadline |
| April 9-14 | Graduate Student Appreciation Week |
| April 9-20 | Registration for Summer and Fall |
| April 13 | Last day for May doctoral candidates to deliver advisor approved dissertation drafts to CAS Graduate Associate Dean’s office |
| April 17 | Last day to drop a class with a “W” |
| May 2 | MA Thesis Presentations |
| May 4 | Last day for May doctoral and masters candidates to electronically upload dissertation or thesis and complete final paperwork |
| May 4 | Last day of classes |
| May 7 | Williams Prize Ceremony |
| May 8-16 | Final Exams Period |
| May 20 | Hooding Ceremony |
| May 21 | University Commencement |
| July 2 | Deadline to apply for September degree |