FIRST FRIDAY FACULTY FORUM
Department of English

All talks will take place in Evans 212, on Friday afternoons from 3:00 to 4:00 p.m.

Schedule for the academic year 2012-13:

September 7, 2012

**Abstract:** Katherine Mansfield’s experience of World War I imposed a complex set of gastronomic dynamics which she embedded into her fiction, revealing her personal and political struggle with the culture of war. The manipulated, deliberately visual presence of food in Mansfield’s war literature acts as a narrative strategy encoding the progression of her experience of the Great War.

October 5, 2012
Reuben Sanchez: The Iconography of the Fall: Eve and the Serpent

**Abstract:** I have two general aims: to suggest how the *argument* of a text can be visualized, and to use the term *text* not only in its primary meaning but also in its secondary meaning as *subject* or *topic*. The earliest interpretations of Genesis 3 place much of the responsibility for the Fall on Eve and on the serpent. We find this interpretation—the attribution of blame, which has been described as the feminization of evil—in the works of Paul, Jerome, Tertullian, Bernard of Clairvaux, and Peter Comestor. I am interested in how the text of the Fall and the interpretation and analysis of that text have been visualized in Western art, and in how the visualization has resulted in a variegated iconographic tradition. I will organize the essay around several images intended to trace the development of the tradition specifically as regards Eve and the serpent.

November 9, 2012
Jon Nelson (Rice University): ‘A Godly Thorough Reformation?’: The Anglican Pastorate in Exile

**Abstract:** Eighteenth-century literary studies has witnessed a tremendous reinvigoration in the last thirty years, but in many ways this transformation has obscured the vital influence of Anglicanism on British modernity. I will discuss how Anglicanism fits into the larger picture of British literary modernity, not as the *ancien régime* favored by the neoconservatives of the 1980s and 1990s, but as a genuinely productive force of modernity itself.
February 1, 2013

Brian Blackburne: From the Bazaar to the Cathedral: Understanding Authorship in the Workplace to Mitigate Plagiarism in the Classroom

Abstract:
The research methods used to produce everyday business writing are frequently in direct contrast with those that students learn in academia. Whether Googling for images, copying-and-pasting boilerplate, or otherwise making another author’s work “their own,” writers in the workplace habitually engage in plagiarism. Such practices are both tolerated and condoned within many organizations, and they become conflated with society’s increasing reliance on blogs, wikis, and other socially constructed knowledge sources. These aspects of workplace writing lead us to examine notions of authorship—as perceived by professional writers and students in professional-writing courses. Focusing on a key facilitator of knowledge in the workplace, this study seeks to understand how writers situate themselves in the authorial agora of a corporate wiki. The goal is to articulate an awareness that can better inform students’ understandings of authorship and instructors’ responses to plagiarism.

March 1, 2013

Michael Demson: Thomas Jefferson and the Radical Agrarian Politics of Transatlantic Romanticism

Abstract: The 1790s was a tumultuous decade around the Atlantic; the revolutions in France and Haiti, the Irish Uprising, Yellow Fever epidemics in Philadelphia, and food riots across England all threatened the stability of nations. During that decade, Thomas Jefferson corresponded with George Washington and Arthur Young, the internationally celebrated English author of the Annals of Agriculture and the principal advocate behind the transatlantic trend in agricultural “improvement.” All three of these men firmly believed that the political and economic security of nations rested upon efficiency in agricultural production, a notion that ever since has only become more prevalent. Sharing Jefferson’s vision of republican democracy that prioritized yeoman farmers and plain folk, Romantic authors and artists turned to depict such people in their art. In the process of doing so, however, they discovered that “improvement” often entailed, paradoxically, evictions, enclosures, dispossession, incarceration, or enslavement. As a result, the Jeffersonian vision was most acutely celebrated in Romantic art in its unraveling.