**Will Brantley**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**Department of English, Box 70, Middle Tennessee State University, Murfreesboro 37132

615-898-2593; will.brantley@mtsu.edu

**EDUCATION**

Ph.D. in English, University of Wisconsin—Madison, 1991

Area of concentration: Twentieth-Century American Literature

Minor: Film Studies

# M.A. in English, Georgia State University, Atlanta, 1981

B.A. in English, Georgia State University, 1977

**TEACHING and RESEARCH INTERESTS**

Modern American literature

Southern literature and cultural critique

Film history, criticism, and aesthetics

Writing in the academic disciplines

**PUBLICATIONS**

**Books Authored**

*Feminine Sense in Southern Memoir: Smith, Glasgow, Welty, Hellman, Porter, and Hurston*. Jackson: UP of Mississippi, 1993; paperback editions 1995, 2010; netLibrary.com edition, 2000.

* Awarded the 1992 Eudora Welty Prize for a distinguished work of interpretive scholarship in modern letters.
* Reviewed in *Choice* October 1993; *American Literature* 66.2 (1994); *Southern Quarterly* 32.3 (1994); *Journal of Southern History* 40.3 (1994); *Ellen Glasgow Newsletter* Issue 32 (1994); *Virginia Quarterly Review* 70.3 (1994); *Mississippi Quarterly* 47.2 (1994) and 50.4 (1997); *Florida Historical Quarterly* 73.2 (1994); *South Central Review* 12.1 (1995); *American Studies International* 33.1 (1995); *Southern Literary Journal* 28.1 (1995).
* Chapter Four, “Lillian Hellman and Katherine Anne Porter: Memoirs from Outside the Shelter,” rpt. in *Twentieth-Century Literary Criticism*. Ed. Janet Witalec. Vol. 119. Detroit: Gale, 2002. 197-219.

**Books Edited**

*Conversations with Edmund White*. Co-edited with Nancy McGuire Roche. Jackson: UP of Mississippi, 2017. Reviewed in *Windy City Times*, 20 December 2017.

*Now Is the Time*, by Lillian Smith. Afterword by Will Brantley. 1955. Jackson: UP of Mississippi, 2004. Reviewed in *Kansas History*, Autumn 2004.

*Conversations with Pauline Kael*. Jackson: UP of Mississippi, 1996. Reviewed in *Artforum*, Feb. 1997, and *Sight & Sound*, Feb. 1997.

**Articles, Essay-Reviews, Encyclopedia Entries**

“Carson and Tennessee: The Politics of a Literary Friendship.” In a volume of essays in commemoration of Carson McCullers’s centenary (volume title to be announced). Eds. Carlos Dews and Susan Brannan Walker. Mobile: Negative Capability P. Forthcoming.

“O’Connor Through Her Letters.” *Approaches to Teaching Flannery O’Connor*. Eds. Bruce Gentry and Robert Donahoo. New York: Modern Language Association of America. Forthcoming.

“Letter-Writing, Authorship, and Southern Women Modernists.” *The Oxford Handbook to the Literature of the U.S. South*. Eds. Fred Hobson and Barbara Ladd. New York: Oxford UP, 2016. 344-60.

“Conversing with Kael: Atlanta 1979, and Beyond.” *Talking about Pauline Kael: Critics, Filmmakers and Scholars Remember an Icon*. Ed. Wayne Stengle. Lanham, MD: Rowman and Littlefield, 2015. 239-49.

“From *Streetcar* to *Boom!*: Tennessee Williams on Screen.” Essay-review of *Hollywood’s Tennessee: The Williams Films and Postwar America*, by R. Barton Palmer and William Robert Bray. *Mississippi Quarterly* 65.2 (2012): 321-26.

“Anita Bryant.” *The New Encyclopedia of Southern Culture*. Media Volume. Eds. Allison Graham and Sharon Monteith. U of North Carolina P. 2011. 204-05.

“McCullers, Carson, and Film.” *The New Encyclopedia of Southern Culture*. Media Volume. Eds. Allison Graham and Sharon Monteith. U of North Carolina P. 2011. 304-06.

“*Nashville*” [film by Robert Altman]. *The New Encyclopedia of Southern Culture*. Media Volume. Eds. Allison Graham and Sharon Monteith. U of North Carolina P. 2011. 318-20.

“Autobiography.” *The New Encyclopedia of Southern Culture*. Gender Volume. Eds. Nancy Bercaw and Ted Ownby. U of North Carolina P, 2009. 26-30.

“Carson McCullers and the Tradition of Southern Women’s Nonfiction Prose.” *Reflections in a Critical Eye: Essays on Carson McCullers*. Ed. Jan Whitt. Lanham, MD: UP of America, 2008. 1-17.

“The Hybrid South.” Essay-review of *Look Away: The South in New World Studies*, eds. Jon Smith and Deborah Cohn. *Southern Literary Journal* 38.2 (2006): 138-44.

“Zora Neale Hurston.” *A Companion to the Literature and Culture of the American South*. Ed. Richard Gray. Malden, MA: Blackwell Publishing, 2004; paperback edition 2007. 472-85.

“Lillian Smith.” *The History of Southern Women’s Literature*. Eds. Mary Louise Weaks and Carolyn Perry. Baton Rouge: Louisiana State UP, 2002. 374-78.

“The Surveillance of Georgia Writer and Civil Rights Activist Lillian Smith: Another Story from the Federal Bureau of Investigation.” *Georgia Historical Quarterly* 85.1 (2001): 59-82.

“Evelyn Scott’s Reflections on Modernism: The Nonfiction Prose.” *Evelyn Scott: Recovering a Lost Modernist*. Eds. Dorothy M. Scura and Paul C. Jones. Knoxville: U of Tennessee P, 2001. 201-21.

“Lillian Smith: 1897-1997.” *Southern Quarterly* 35.4 (1997): 7-8.

“O’Connor, Porter, and Hurston on the State of the World.” Essay-review of *Flannery O'Connor and Cold War Culture*, by Jon Lance Bacon; *Katherine Anne Porter: A Sense of the Times*, by Janis Stout; and *Jump at the Sun: Zora Neale Hurston's Cosmic Comedy*, by John Lowe. *Contemporary Literature* 37.1 (1996): 132-44.

“Missives from Macedonia.” Essay-review of *How Am I to Be Heard? Letters of Lillian Smith*. Ed. Margaret Rose Gladney. *Mississippi Quarterly* 47.4 (1994): 661-68.

“In Defense of Subjectivity: The Film Criticism of Pauline Kael.” *New Orleans Review* 19.1 (1992): 38-54.

“Reading Swift as a Modernist: A Polemical Investigation.” *Essays in Literature* 19.1 (1992): 20-35. Reviewed in *The Scriblerian* 25.2 (1993).

“The Force of Flippancy: Edna Millay's Satiric Sketches of the Early 1920s.” *Colby Quarterly* 27.3 (1991): 132-47.

**Reviews**

*Composing Selves: Southern Women and Autobiography*, by Peggy Whitman Prenshaw. *Eudora Welty Review* 4 (Spring 2012): 153-57.

*“Closer to the Truth than Any Fact”: Memoir, Memory, and Jim Crow*, by Jennifer Jensen Wallach. *Biography: An Interdisciplinary Quarterly* 32.4 (2009): 856-58.

*Entitled to the Pedestal: Place, Race, and Progress in White Southern Women’s Writing, 1920-1945*, by Nghana Tamu Lewis. *Journal of Southern History* 74.2 (2008): 788-89.

*Seeking the Region in American Literature and Culture: Modernity, Dissidence, Innovation*, by Robert Jackson. *Journal of Southern History* 73.2 (2007): 484-85.

*Strange Bodies: Gender and Identity in the Novels of Carson McCullers*, by Sara Gleeson-White. *Modern Fiction Studies* 51.3 (2005): 676-78.

*The Undiscovered Country: The Later Plays of Tennessee Williams*, ed. by Philip C. Kolin. *Southern Quarterly* 41.4 (2003): 163-65.

*Advancing Sisterhood? Interracial Friendships in Contemporary Southern Fiction*, by Sharon

Monteith. *Southern Quarterly* 41.1 (2002): 131-33.

*But Now I See: The White Southern Racial Conversion Narrative*, by Fred Hobson. *Southern Quarterly* 38.4 (2000): 148-50.

*Inventing Southern Literature*, by Michael Kreyling. *Modern Fiction Studies* 45.4 (1999): 1023-25.

*Fighting the Current: The Life and Work of Evelyn Scott*, by Mary Wheeling White. *Mississippi Quarterly* 52.1 (1998-99): 198-201.

*Ellen Glasgow: New Perspectives*, ed. by Dorothy M. Scura. *Mississippi Quarterly* 50.2 (1997): 391-93.

*Wunderkind: The Reputation of Carson McCullers, 1940-1990*, by Judith Giblin James. *Southern Quarterly* 35.4 (1997): 161-62.

*Gothic Traditions and Narrative Techniques in the Fiction of Eudora Welty*, by Ruth D. Weston.

*Studies in Short Fiction* 33.2 (1996): 309-10.

*Every Tub Must Sit On Its Own Bottom: The Philosophy and Politics of Zora Neale Hurston*, by Deborah G. Plant. *Southern Quarterly* 35.1 (1996): 128-29.

*Faulkner and Southern Womanhood*, by Diane Roberts. *American Literature* 67.1 (1995): 163-64.

*Uncollected Early Prose of Katherine Anne Porter*, ed. by Ruth M. Alvarez and Thomas F. Walsh, and *Katherine Anne Porter's Artistic Development: Primitivism, Traditionalism, and Totalitarianism*, by Robert H. Brinkmeyer. *Studies in Short Fiction* 32.1 (1995): 124-27.

*The Critical Response to Eudora Welty's Fiction*, ed. by Laurie Champion. *Analytical & Enumerative Bibliography* ns 8.3-4 (1994): 231-34.

*The Female Tradition in Southern Literature*, ed. by Carol Manning. *Southern Quarterly* 32.2

(1994): 152-54.

**Published Panels**

“Williams and His Contemporaries: Lillian Hellman.” With R. Barton Palmer, Deborah Martinson, and Nancy Tischler. *Tennessee Williams Annual Review* No. 8 (2006): 149-74. Rpt. in *Tennessee Williams and His Contemporaries*, ed. by Robert Bray. Newcastle: Cambridge Scholars Publishing, 2007. 96-118.

“Exotic Birds of a Feather: Carson McCullers and Tennessee Williams.” With Virginia Spencer Carr, Carlos Dews, and C. Barbara Ewell. *Tennessee Williams Annual Review* No. 3 (2000): 69-90. Rpt. in *Tennessee Williams and His Contemporaries*, ed. by Robert Bray. Newcastle: Cambridge Scholars Publishing, 2007. 119-45.

## CONFERENCES and FESTIVALS

**Papers Presented**

“Carson and Tennessee: The Politics of a Literary Friendship.” Presented at Carson McCullers in the World: A Centenary Conference., Rome, Italy, July 15, 2017.

“Adapting McCullers: From Zinnemann to Merchant and Ivory.” Presented at Carson McCullers: An Interdisciplinary Conference and 94th Birthday Celebration, Columbus, Georgia, 18 February 2011.

“What Would Lillian Smith Say About . . .?” Presented during the inauguration of the Southern Literary Trail, Clayton, Georgia, 14 March 2009.

“Lillian Smith on Her Contemporaries: Faulkner, McCullers, and O’Connor.” Presented at O’Connor and Other Georgia Writers: A Scholarly Conference, Milledgeville, Georgia, 1 April 2006.

“Oliver Evans: *The Ballad of Carson McCullers*.” Presented during the special panel, “The Biographies of Carson McCullers,” Conference on American Literature, American Literature Association, Boston, Massachusetts, 28 May 2005.

“Lillian Smith and *Now Is the Time*.” Presented at “A Promise to Keep,” the Tennessee Board of Regents’50th Anniversary *Brown v. Board of Education* Faculty Symposium, Nashville, Tennessee, 8 October 2004.

“*A Certain Measure*: Ellen Glasgow's Art of Self-Reflexivity.” Presented during the special session, “Glasgow's Autobiographics,” Conference on American Literature, American Literature Association, Baltimore, Maryland, 23 May 1997.

“Lillian Smith and the FBI.” Presented during the special session, “Politics: The South and Beyond,” Lillian Smith Conference, Georgetown University, Washington, D.C., 8 October 1994.

“Katherine Anne Porter and the Liberal Impulse.” Presented during the special session, “Katherine Anne Porter in the Modern Age,” Conference on American Literature, American Literature Association, Baltimore, Maryland, 30 May 1993.

“Selves Defined: Women of Letters and the Southern Renaissance.” Presented at The Fourth Annual Eudora Welty Writers' Symposium, Mississippi University for Women, Columbus, Mississippi, 16 October 1992.

“Unmasking Style.” Presented during the special session, “Language and Literature at a Technological University,” Conference on College Composition and Communication, Boston, Massachusetts, 22 March 1991.

“Outside the Southern Shelter: Lillian Hellman's *Scoundrel Time* and Katherine Anne Porter's *The Never-Ending Wrong*.” Presented during the special session, “Disruptive Discourse of

Southern Women Writers,” Modern Language Association Convention, Chicago, Illinois, 28 December 1990.

“Carson McCullers and the Tradition of Southern Women’s Nonfiction Prose.” Presented at Reflections: A Carson McCullers Symposium, Columbus, Georgia, 22 October 1987.

**Panel Participation**

“The Women of *Milk Train* and *Sweet Bird*.” Tennessee Williams/New Orleans Literary Festival, New Orleans, Louisiana, 25 March 2017.

“Lillian Smith in the Twenty-First Century.” Lillian Smith Day, Piedmont College, Demorest, Georgia, 30 September 2016.

“Tennessee Williams and His Contemporaries: Capote, McCullers, Vidal, and Windham.” Tennessee Williams/New Orleans Literary Festival, New Orleans, Louisiana, 2 April 2016.

“Running the Tenure Track: Managing and Shaping the Academic Career.” South Atlantic Modern Language Association Conference, Atlanta, Georgia, 8 November 2013.

“Williams’ Sexual Politics.” Tennessee Williams/New Orleans Literary Festival, New Orleans, Louisiana, 24 March 2012.

“Teaching Tennessee: Williams in the Classroom.” Tennessee Williams Scholars Conference, New Orleans, Louisiana, 23 March 2012.

“Williams and His Contemporaries: Lillian Hellman.” Tennessee Williams Scholars’ Conference, New Orleans, Louisiana, 1 April 2005.

“Aren’t I a Woman Too? Southern Ladies for Civil Rights.” Southern Festival of Books, Memphis, Tennessee, 9 October 2004.

“A Conversation with Dr. Virginia Spencer Carr.” Tennessee Williams Scholars’ Conference, New Orleans, Louisiana, 30 March 2001.

“Exotic Birds of a Feather: Carson McCullers and Tennessee Williams.” Tennessee Williams/New Orleans Literary Festival, New Orleans, Louisiana, 24 March 2000.

“Porter Scholarship: Reappraisals and New Directions.” Katherine Anne Porter: A Centennial Celebration, Georgia State University, Atlanta, 10 November 1990.

**Sessions Organized and Chaired**

“New and Re-newed Visions in Southern Writing.” Conference on American Literature, American Literature Association, San Diego, California, 2 June 1996.

“Ellen Glasgow and the Self-Reflective Text.” Conference on American Literature, American Literature Association, San Diego, California, 2 June 1995.

“Southern Women and Narrative Traditions.” International Conference on Narrative Literature, Vancouver, British Columbia, 30 April 1994.

“Hurston and Welty: Points of Intersection.” Third Biennial Conference of the Society for the Study of Southern Literature, New Orleans, Louisiana, 25 March 1994.

**Sessions Chaired**

Tennessee Williams Scholars Conference, New Orleans, Louisiana, 24 March 2017; 20 March 2014; 25 March 2011; 26 March 2010; 27 March 2009; 28 March 2008; 31 March 2007; 26 March 2004; 27 March 2003; 22 March 2002.

Southern Festival of Books, Nashville, Tennessee, 14 October 2012; 10 October 2010; 9 October 2009; 13 October 2007; 12 October 2003.

Conference on American Literature, American Literature Association, San Diego, California, 31 May 1998.

**TEACHING APPOINTMENTS**

Middle Tennessee State University

Professor, Department of English/Honors Faculty, 2002-present

Associate Professor, 1997-2002

Assistant Professor, 1992-1997

University of California, Santa Barbara

Lecturer, Interdisciplinary Writing Program, 1991-1992

Georgia Institute of Technology

Brittain Fellow in Writing, Department of English, 1988-1991

University of Wisconsin—Madison

Teaching Assistant, Department of English, 1984-1988

Dekalb College, Clarkston, Georgia

Adjunct Instructor, English Division, 1981-1984

**COURSES TAUGHT**

**Lower Division**

European Literature, 18th Century to the Present (Dekalb College)

The Experience of Literature (MTSU—Honors)

Freshman Composition (MTSU, UCSB, UW—Madison, Dekalb College)

Intermediate Composition (UW—Madison)

Introduction to 19th Century British and American Literature (UW—Madison)

Introduction to 20th Century British and American Literature (UW—Madison)

Literature and Language I & II (Georgia Tech)

Major Themes in American Literature (MTSU)

Themes in Literature and Culture: The South in Drama and Film (MTSU)

**Upper Division**

American Film in the 1970s: Interdisciplinary Seminar (MTSU—Honors)

Literature and Film (MTSU—Honors)

Southern Literature (MTSU)

Speech (Georgia Tech)

Technical/Professional Writing (MTSU & Georgia Tech)

Writing for Economics, Business, and the Social Sciences (UCSB)

**Graduate**

Film Studies (MTSU)

Major American Writers: William Faulkner and Carson McCullers (MTSU)

Studies in American Literature, 1910-1950 (MTSU)

Studies in Southern Literature: The Modern South (MTSU)

Studies in Southern Literature: Women Writers of the Southern Renaissance (MTSU)

**DISSERTATIONS and THESES**

“Burning Down the House: William Faulkner’s Architectural Deterioration of the Southern Plantation Home,” by Lisa Mitchell. Ph.D. Dissertation, in process. Director.

“The Telltale Narrative: Metacinema Traditions of American Horror Film,” by Savanna Teague. Ph.D. Dissertation, in process. Director.

“Dammit, Toto, We’re Still in Kansas: The Fallacy of Feminist Evolution in a Modern American Fairy Tale,” by Beth Boswell. Ph.D. Dissertation, in process. Reader.

“Reimagining the Frontier: Landscape, Culture, and the Shaping of Masculinities,” by Capron M. Hedgepath. Ph.D. Dissertation, in process. Reader.

“Carson McCullers and the Modernist Aesthetic,” by Margaret Johnson. Ph.D. Dissertation, Fall 2016. Director.

“The Heart of the Matter: Poems Inspired by Civil Rights Photography,” by Starshield Lortie. M.A. Thesis, Fall 2016. Reader.

“’I am a Monster, Just Like She Said’: Monstrous Lesbians in Contemporary Gothic Film,” by Michelle Wise. Ph.D. Dissertation, Spring 2016. Reader.

“’How Cold an Arcadia Was This’: Transcendentalist Communes in *The Blithedale Romance* and ‘Transcendental Wild Oats,’” by Shellie Michael. Ph.D. Dissertation, Spring 2016. Reader.

“Modernist Themes in Margaret Mitchell’s *Gone With the Wind*,” by Emily Ledbetter. M.A. Thesis, Summer 2015. Director.

“Voyeur Creators in Faulkner’s *Sanctuary* and McCullers’s *Reflections in a Golden Eye*,” by Amanda Johnson. M.A. Thesis, Summer 2014. Director.

“Language, Animality, and the Emerging Modern in Spenser, Baldwin, and Cervantes,” by Jessica Szalacinski. Ph.D. Dissertation, Spring 2014. Reader.

“Shifting Ideology in Mildred D. Taylor’s Books,” by Pam Davis. Ph.D. Dissertation, Fall 2013. Reader.

“Ideas in the Raw: American Fiction as a Root of French Existentialism,” by Jonathan Bradley. Ph.D. Dissertation, Summer 2013. Director.

“Cloud of Witnesses: Lynn Nottage’s Continuation of the African American Women’s Literary Tradition,” by Jennifer Hayes. Ph.D. Dissertation, Summer 2013. Reader.

“Representations of Inversion: The Modern Alien in the Works of E. M. Forster, Virginia Woolf, and Djuna Barnes,” by Drew Siler. M.A. Thesis, Summer 2013. Director.

“He’s Gotta Have It All: The Commercial Impulse in the 21st-Century Spike Lee Joint,” by Jesse Williams. Ph.D. Disssertation, Spring 2013. Reader.

“The Feasibility of Using an Electronic Visual Checklist to Enhance Pilot Safety and Performance.” By Leland Waite. Undergraduate Honors Thesis, Spring 2013. Reader.

“Filming the Lost Generation: F. Scott Fitzgerald, Ernest Hemingway, and the Art of Cinematic Adaptation,” by Candace Ursula Grissom. Ph.D. Dissertation, Spring 2012. Director.

“No Justification Required: Cinema, Censorship, and Lars von Trier,” by Kirsten Boatwright. Ph.D. Dissertation, Fall 2011. Reader

“The Spectacle of Gender: Representations of Women in British and American Cinema of the 1960s,” by Nancy McGuire Roche. Ph.D. Dissertation, Fall 2011. Director.

“Norman Maclean and the Problem of Identity: Storytelling, Tragedy, and the Canon,” by Stephen Andrew Calatrello. Ph.D. Dissertation, Summer 2009. Reader.

“Between the House and the Chicken Yard: The Masks of Mary Flannery O’Connor,” by Jolly Sharp. Ph.D. Dissertation, Fall 2008. Director.

“A Long Way Home: The Process of Trauma and Recovery in Tim O’Brien’s Combat Narratives,” by Catherine Rolen. M.A. Thesis, Fall 2007. Reader.

“Dark Dreamer: Dan Curtis and Television Horror, 1966-2006,” by Jeffrey D. Thompson. Ph.D. Dissertation, Spring 2007. Director.

“The Research Paper and the Real World: How Academic Writing Prepares Students for Professional Writing,” by Will Cade. Undergraduate Honors Thesis, Spring 2007. Director.

“39963,” a documentary film by Josh Alexander. Undergraduate Honors Thesis, Fall 2006. Director.

“Intersections: A Marxist Analysis of the American Road Movie—1921-1971,” by John Blumer. Ph.D. Dissertation, Fall 2006. Reader.

“Discriminating Traits: An Analysis of Racial Representations in the Works of Tennessee Williams,” by Jerad Brewer. M.A. Thesis, Summer 2006. Reader.

“The Novels of Elizabeth Bowen: The Search for a ‘Safe Place’ in an Unstable Modern World,” by Raymond Leslie Bell. Ph.D. Dissertation, Summer 2006. Reader.

“Secrecy and Mystery in the Novels of Carson McCullers,” by Melissa Lamb. Ph.D. Dissertation, Fall 2005. Director.

“‘In Flowing Script’: James Still’s Lasting Legacy,” by Claude Lafie Crum. Ph.D. Dissertation, Summer 2004. Reader.

“Syncretic Christianity in *Four Quartets* and *Trilogy*,” by Robert Lawrence. M.A. Thesis, Fall 2002. Director.

“The Common Teilhardian Vision of Lillian Smith and Flannery O’Connor,” by Laura Davis. M.A. Thesis, Spring 2002. Director.

“Walking the Paths of His Own Premise: The Life and Literature of George Scarbrough,” by Randy Mackin. D.A. Dissertation, Spring 2002. Reader.

“Eliminating Barriers and Expanding Borders Through White Trash Literature A Study of Dorothy Allison, Connie May Fowler, and Kaye Gibbons,” by Rebecca Harshman Belcher. D.A. Dissertation, Fall 2000. Director.

“Queers, Freaks, Hunchbacks, and Hermaphrodites: Psychosocial and Sexual Behavior in the Novels of Carson McCullers,” by Judith Russell. D.A. Dissertation, Spring 2000. Director.

“The Moral Crux of Lillian Hellman’s *The Autumn Garden*,” by Derrick Spradlin. M.A. Thesis, Spring 1999. Director.

“A Heart of Darkness in The Beulah Quintet: Joseph Conrad’s *Heart of Darkness* and Mary Lee Settle’s *The Killing Ground*,” by Vickie Riggan. M.A. Thesis, Spring 1998. Director.

“Two Early Feminists: The Lives of Margaret Mitchell and Scarlett O’Hara,” by Cynthia Vaught. M.A. Thesis, Spring 1996. Director.

“Familiar Destiny: The Female’s Archetypal Fate in the Works of Carson McCullers,” by Amy Wright. M.A. Thesis, Spring 1996. Director.

**AWARDS, GRANTS, and HONORS**

Summer Research Grant, College of Graduate Studies, MTSU, 2011; 2000

Outstanding Honors Faculty Award, MTSU, 2004-2005

Faculty Research Grant, College of Graduate Studies, MTSU, Spring 2004; Spring 2002;

Spring 2001; Fall 1999; Spring 1997; Fall 1995

Phi Beta Delta Honor Society for International Scholars, Honorary Member, 2001

*Dictionary of International Biography*, 27th Edition, 1999

Department of English Research Award, MTSU, Spring 1998

*Who'sWho in the South and Southwest*, 25th Edition, 1997-1998

Eudora Welty Prize, 1992 (see "Publications," p. 1)

Brittain Fellowship in Writing, Georgia Institute of Technology, 1988-1991

Georgia Press Association Award, Best Feature Article, Senior College, 1979

Omicron Delta Kappa Honor Society, 1977.

## ACADEMIC SERVICE at MTSU

# Southern Studies—An Interdisciplinary Minor, Co-advisor, Dept. of English, 2016-present

# Virginia Peck Trust Fund Committee, Dept. of English, 1999-present

Search Committee, Dept. of English, 2016-2017, 2001-2002; 1997-1998; 1995-1996; 1993-1994

# Graduate Committee, Dept. of English, 2013-2016; 2001-2008

Search Committee for Chair, Dept. of English, 2013-2014

Tenure and Promotion Committee, College of Liberal Arts, 2010-2013

Peck Awards Committee, Dept. of English, 2001-2013

# Advisory Committee, Dept. of English, 2008-2009; 2005-2006; 2002-2003 (Chair); 2000-2001 (Chair); 1998-1999

Upper Division Committee, Dept. of English, 1996-1999 (Chair, 1997-1998)

Committee on Forming an Interdisciplinary Minor in Writing, Dept. of English, 1995-1996 (Co-chair)

Research Committee, Dept. of English, 1994-1996

Government Liaison Committee, Faculty Senate, 1994-1996

Policy Committee, Dept. of English, 1994-1995

Lower Division Committee, Dept. of English, 1992-1994

Committee on Forming an Interdisciplinary Minor in Film Studies, Dept. of English, 1992-1993

**MEMBERSHIP in PROFESSIONAL ORGANIZATIONS**

Carson McCullers Society—Charter Member

Ellen Glasgow Society

Katherine Anne Porter Society

Modern Language Association—Regional Delegate, 2010-2013

**PROFESSIONAL CONSULTING**

Blackwell Publishers

Broadview Press

*Contemporary Literature*

*Oxford American*

*South Central Review*

*Southern Quarterly*

University of Tennessee Press

University of Virginia Press

University of Wisconsin Press

University Press of Mississippi

W. W. Norton & Company

Complete dossier provided upon request.