

Teaching Transatlanticism Contributor Biographies

Linda K. Hughes, Addie Levy Professor of Literature at Texas Christian University, was led to transatlanticism by her interests in nineteenth-century periodicals, gender, and publishing history, as well as by teaching an undergraduate course in British literature entitled “Imagining America.” Her transatlantic publications include “Between Politics and Deer Stalking: Browning’s Periodical Poetry” (*Victorian Poetry* 52.1 [Spring 2014]); *A Feminist Reader: Feminist Thought from Sappho to Satrapi* (4 vol., Cambridge UP, 2013), co-edited with Sharon M. Harris; “Reluctant Lions: Michael Field and the Transatlantic Literary Salon of Louise Chandler Moulton” (in *Michael Field and Their World*, ed. Margaret D. Stetz and Cheryl A. Wilson, Rivendale Press, 2007); and *Graham R.: Rosamund Marriott Watson, Woman of Letters* (2005, winner of the Colby Prize). She is the co-author, with Michael Lund, of *The Victorian Serial* (1991) and *Victorian Publishing and Mrs. Gaskell’s Work* (1999), and author/(co-)editor of six other books and over one hundred book chapters and articles. Serving on numerous editorial boards, she is the recipient of National Endowment for the Humanities grants, the biennial British Women Writers Association Award for contributions to scholarship and mentoring (2012), and several teaching awards at TCU.

Sarah R. Robbins is Lorraine Sherley Professor of Literature at TCU, where she teaches 19th- and 20th-century American literature, gender studies, popular literature, writing, and transatlantic and cross-cultural studies. She is author of [The Cambridge Introduction to Harriet Beecher Stowe](#) and of [Managing Literacy, Mothering America](#), winner of a Choice Book Award. With historian Ann Pullen, she prepared the award-winning critical edition of [Nellie Arnott’s Writings on Angola, 1905-1913: Missionary Narratives Linking Africa and America](#). She also co-edited [Bridging Cultures: International Women Faculty Transforming the US Academy](#). Before coming to TCU, she served for over a decade as founding director of the [Kennesaw Mountain Writing Project](#), a [National Writing Project](#) site in northwest Georgia, where she earned the [Governor’s Award in the humanities](#) for leading numerous programs in curriculum development. Drawing on those initiatives, she co-edited essay collections on civic engagement, including [Writing Our Communities](#) and [Writing America](#). As co-director of the multi-year NEH project on “Making American Literatures,” she collaborated with teachers from around the US to create new frameworks for teaching. Prior to helping envision *Teaching Transatlanticism*’s online presence, her earlier collaborative work on humanities-oriented websites includes “[Keeping and Creating American Communities](#)” and “[Women’s Work in the Long Nineteenth Century](#).”

Larisa Asaeli is a doctoral candidate at Texas Christian University, where she also teaches composition and literature classes. Her research interests include long nineteenth century transatlantic literature (especially periodicals), reform literature, and social activism. In her composition and literature classes she focuses on the rhetoric of activism and social change in oral and printed texts. Her dissertation research is on women, citizenship, and social activism in 19th-century American periodicals, with special emphasis on the temperance, abolition, and suffrage movements. She is especially interested in how these movements were transatlantic exchanges. You can read more about Larisa’s work by visiting <http://www.larisaasaeli.net/>.

John Cyril Barton is Associate Professor of English at the University of Missouri-Kansas City. He is author of *Literary Executions: Capital Punishment and American Culture, 1820-1920* (Johns Hopkins UP, 2014) and coeditor of *Transatlantic Sensations* (Ashgate, 2012). His essays

have appeared in *Nineteenth-Century Literature*, *Arizona Quarterly*, *Law-and-Literature*, *REAL: Research in English and American Literature*, *Studies in American Fiction*, *Critical Horizons* and the MLA Volume, *Integrating Literature*. In addition to team teaching a course on transatlantic sensation fiction, he uses transatlantic contexts in both his American Literature and African American Literature survey courses and has framed recent graduate courses on crime fiction in terms of the international campaign to abolish capital punishment.

Susan David Bernstein is a professor in the Department of English, University of Wisconsin-Madison. Since 2008 she has taught four courses about transatlantic literary studies: “Transatlantic Print Culture and Popular Literature” (graduate seminar); “Transatlantic Reading and Rights” (undergraduate upper-level course); “Transatlantic Jewish Literature” (undergraduate course cross-listed with the Center for Jewish Studies); and “Transatlantic Networks” (graduate seminar). Recently she has published *Roomscape: Women Writers in the British Museum from George Eliot to Virginia Woolf* and two articles on transatlantic reading: “Transatlantic Sympathies and Nineteenth-Century Women Writing” (in *The Cambridge History of American Women’s Writing*, edited by Dale Bauer) and “Transatlantic Magnetism: Eliot’s *The Lifted Veil* and Alcott’s Sensation Stories” (in *Transatlantic Sensations* edited by John Barton and Jennifer Phegley).

Tyler Branson, Ph.D. candidate at Texas Christian University, is the leader and co-editor of the digital design team for the Teaching Transatlanticism project. His primary research interests are in public sphere theory, composition theory, civic engagement, writing pedagogy, and new media writing. Winner of several awards at TCU, including the Tate Prize in Composition Studies, Branson is the former holder the Radford Fellowship, president of the Winifred Bryan Horner Rhetoric Society, and currently serves as the Lorraine Sherley Research Fellow at TCU. In spring 2015, Branson is slated to defend his dissertation, which investigates how writing and public narratives about writing are shaped and contested.

Alison Chapman (University of Victoria, Canada) has taught numerous undergraduate and graduate courses in the UK and Canada, many of which incorporated transatlantic poetry (and this is often despite overt and implicit institutional pressures to leave American literature to the Americanists). She is completing *Networking the Nation: British and American Women’s Poetry in Italy, 1840-1870*, which partly aims to bring transatlanticism back to the centre of ‘Victorian’ poetry. The essay proposed for this collection is an attempt to ask why so much teaching and research on Victorian poetry and print culture has transatlanticism as its critical blind spot.

Kate Flint is Provost Professor of English and Art History at the University of Southern California. Author of *The Woman Reader 1837-1914* (1993) and *The Victorians and the Visual Imagination* (2000), her last book, *The Transatlantic Indian 1776-1930* (2009) explicitly addressed the importance of Canada to the developing dialogue about the transatlantic. Her current research, on the cultural history of flash photography, is concerned, in part, with how aesthetic and technological information and opinion concerning photography circulated in the transatlantic world in the nineteenth century.

Linda Freedman is a Lecturer in British and American literature at University College London. She is the author of *Emily Dickinson and the Religious Imagination* (CUP 2011) and is

completing a book on William Blake and America. She has published widely on nineteenth and twentieth-century English and American literature and has an on-going interest in teaching and researching transatlantic and interdisciplinary connections.

Christopher Gair is Head of English Literature and Associate Director of the Andrew Hook Centre for American Studies at the University of Glasgow, Scotland. He is the author of *Complicity and Resistance in Jack London's Novels* (Edwin Mellen, 1997), *The American Counterculture* (Edinburgh UP, 2007), and *The Beat Generation* (Oneworld, 2008) and is the editor of *Beyond Boundaries: C. L. R. James and Postnational Studies* (Pluto, 2006). He edited editions of Stephen Crane's *Maggie: a Girl of the Streets* (Trent Publications, 2000) and Jack London's *South Sea Tales* (Random House, 2002). He has published essays in journals including *Modern Fiction Studies*, *Journal of American Studies*, *Western American Literature*, *Studies in the Novel*, and *Studies in American Literature* and is founding editor of *Symbiosis: a Journal of Anglo-American Literary Relations*.

Susan M. Griffin is Professor and Distinguished University Scholar at University of Louisville. She is the editor of the *Henry James Review* (Johns Hopkins University Press) and has published widely on James and on Anglo-American fiction and culture, including *Anti-Catholicism and Nineteenth-Century Fiction* (Cambridge UP, 2004) and, most recently, co-edited *Henry James and Alfred Hitchcock: The Men Who Knew Too Much* (Oxford UP, 2011). She is currently co-editing two volumes of the forthcoming Cambridge Edition of Henry James's fiction. Recent transatlantic seminars include: Scenes of Reading; Hawthorne, Eliot, James; Victorian Ghost Fiction; Nineteenth-Century Things; Fantastic Metamorphoses.

Daniel Hack is Associate Professor of English at the University of Michigan. Author of *The Material Interests of the Victorian Novel* (2005), he is currently writing a book on the uses of Victorian literature in nineteenth and early-twentieth century African American literature and print culture. Work related to this project has appeared or is forthcoming in the journals *Critical Inquiry*, *Novel: A Forum on Fiction*, and *Victorian Studies*, and in several books: *The Blackwell Companion to George Eliot*, *Early African American Print Culture in Theory and Practice*, and *The Oxford Handbook of the Victorian Novel*. Hack has taught transatlantic courses at both the undergraduate and graduate levels, including a graduate seminar on "Race and Transatlantic Print Culture" and an undergraduate course on "Prejudice and the Nineteenth-Century Novel." His essay on teaching Dickens in a transatlantic context appeared in *Approaches to Teaching Dickens's Bleak House*. (MLA, 2009).

Kristin Huston is a doctoral candidate at the University of Missouri–Kansas City, where she also teaches composition and literature classes. Her research interests include gender and sexuality studies, the history of the body, nineteenth century transatlantic literature and art, and periodical studies. In her women's literature classes she encourages students to examine the exchange of ideas across the Atlantic as a means to create a richer context for their study of literature, culture, and women's history. Her dissertation involves the study of representations of Creole women in previously unexamined British and American periodicals of the nineteenth century. She is also co-editor of *Transatlantic Sensations* (2012).

Rachel Johnston is a PhD Student at Texas Christian University, where she has taught first- and second-year composition, intro to literature, and mythology. She is currently working on her dissertation tentatively entitled "Unions in Crisis: British and American Marriage Anxiety and Nation-Building in Art and Novels, 1660-1860." This project explores the portrayal of failed marriages in eighteenth- and nineteenth-century transatlantic art and novels and the ways these failed relationships both influence and challenge emerging gender expectations and British and American national identities. Rachel has presented at CCCC and SWTX APC/PCA, including a paper entitled "From Bluebeard to Darwin: Sexual Selection and the Dangerous Bearded Man in British and American Fiction" and has recently published a collaborative tribute for *Legacy*: "Reading Frances Smith Foster."

Chris Koenig-Woodyard is an award-winning teacher, who read the Master of Studies and the Doctor of Philosophy at Oxford University. A former Doctoral Fellow (Oxford University) and Post-Doctoral Fellow (University of Toronto) of the Social Sciences and Humanities Council of Canada, he teaches at the University of Toronto, and has taught and lectured at Oxford, the University of Western Ontario, Trent University, the University of Guelph, Morgan State University (Baltimore, Maryland), and Wilfrid Laurier University. He is co-editor of *Transatlantic Romanticism: An Anthology of American, British, and Canadian Literature, 1767-1867* (Longman, 2006); "*Sullen Fires across the Atlantic*": *Essays in British and American Romanticism*. (Romantic Circles); and *Romantic Poetry in America: A Bibliography* (forthcoming). He is a contributing editor to *The Broadview Anthology of British Literature: Concise Volume B*; and is managing editor of the *Jackson Bibliography of Romantic Poetry* (<http://jacksonbibliography.library.utoronto.ca>). His work has appeared in *The Wordsworth Circle* and *Romanticism and Victorianism on the Net*. In 2006, he was a recipient of an Undergraduate Teaching Award, Students' Administrative Council-Association of Part-Time Undergraduate Studies, University of Toronto.

Molly Knox Leverenz is an English Studies doctoral candidate at Texas Christian University. Her article, which was largely inspired by Robbins and Hughes' graduate transatlanticism course, illustrating *The Moonstone* in America: *Harper's Weekly* and Transatlantic Introspection, was recently published in *American Periodicals*. Leverenz focuses on print culture and reading communities in her research. She is currently working on her dissertation, which examines narratives of beauty and romance in contemporary Young Adult Fiction.

Marie Martinez, lead manager of the "Commons Workspace" and member of the digital design team for the Teaching Transatlanticism project, is a Ph.D. candidate at Texas Christian University. Her primary research areas include British literature in the nineteenth century and Victorian periodicals. Marie is particularly interested in transatlantic discourses and networks of nineteenth-century periodicals and other literatures as they intersect with and complicate Victorian theories of contagion, travel, industrialization, and sensation fiction. Her dissertation project is entitled "Victorian Outbreak Narratives: The Influence of Cholera on the Nineteenth-Century Literary Imagination." Marie's teaching includes a variety of composition and literature courses. Currently, she is teaching a course entitled "19th-century Contagion" which examines the ways a selection of American and British novels, poems, and short stories represent and conceive of literal and metaphorical contagion.

Meredith McGill edited and wrote the introduction to *The Traffic in Poems: 19th C Poetry and Transatlantic Exchange* (Rutgers, 2008), a collection of eleven essays that trace the ways in which the transatlantic crossing of people and goods shaped Anglo-American poetry. She is also author of *American Literature and the Culture of Reprinting, 1834-1853* (University of Pennsylvania Press, 2007 reprint). She teaches American literature and advises graduate students working on transatlantic projects at Rutgers University.

Scott Challener studies comparative modernisms at Rutgers University.

Isaac Cowell is working on a dissertation in British Romanticism at Rutgers University.

Bakary Diaby works on eighteenth- and nineteenth-century Anglophone literature and philosophy at Rutgers University.

Lauren Kimball is working on a dissertation on the role of verse traditions in nineteenth-century American literary experimentation at Rutgers University.

Michael Monescalchi studies Early American literature and culture at Rutgers University.

Melissa Parrish studies Twentieth-Century American literature at Rutgers University.

Jennifer Phegley, Professor of English at the University of Missouri-Kansas City, is the author of *Educating the Proper Woman Reader: Victorian Family Literary Magazines and the Cultural Health of the Nation* (2004) and *Courtship and Marriage in Victorian England* (2011). She has also co-edited *Reading Women: Literary Figures and Cultural Icons From the Victorian Age to the Present* (2005), *Teaching Nineteenth-Century Fiction* (2010), and *Transatlantic Sensations* (2012). In addition to team teaching a course on transatlantic sensation fiction, she has taught a graduate seminar on transatlantic authorship, organized a course around the pairing of Charles Dickens's *Bleak House* and Harriet Beecher Stowe's *Uncle Tom's Cabin*, and incorporated transatlantic themes in both American and British literature surveys.

Alan Rice is Professor in English and American Studies at the University of Central Lancashire. He was awarded a National Teaching Fellow from the Higher Education Academy in 2007 and holds a PhD in American Studies from Keele University (1997), an MA in American Cultural Studies from Bowling Green State University, Ohio (1990), and an MA in English Literature and History from the University of Edinburgh (1984). He has worked on the interdisciplinary study of the Black Atlantic for the past two decades including publishing *Radical Narratives of the Black Atlantic* (Continuum, 2003). Alan was academic advisor to the Slave Trade Arts Memorial Project in Lancaster, was editor in chief of Manchester's Revealing Histories Website and a co-curator of the Whitworth Art Gallery Manchester's 2007-8 exhibition *Trade and Empire: Remembering Slavery*. His latest monograph is *Creating Memorials, Building Identities: The Politics of Memory in the Black Atlantic* (Liverpool UP, 2010) and his latest edited collection is a special issue of *Atlantic Studies* on the "Slave Trade's Dissonant Heritage" edited with Johanna Kardux (2012). He is also continuing the work on black abolitionists in Britain started in his co-edited *Liberating Sojourn: Frederick Douglass and Transatlantic Reform* (Georgia, 1999) with a new collection in *Slavery and Abolition* (2012) with Fionnghuala Sweeney. He has given keynote presentations in Britain, Germany, the United State and France and contributed to documentaries for the BBC, Border Television and public broadcasting in America as well as appearing on BBC's *The One Show*. He is an advisor to museums in Liverpool, Lancaster and Manchester.

Jarrold Roark researches crime, punishment, and gender performance in nineteenth-century American literature and culture, and specifically in the works of Mark Twain and antebellum writers. He earned a Ph.D. in this field in spring, 2013. Jarrod has taught at the University of Missouri-Kansas City, The Art Institute of Kansas City, and at The Barstow School, where he currently teaches in the Department of English and serves as a Dean of Student Life and Coordinator of the Barstow Speaker Series. Jarrod has presented research at national and international conferences, including the *American Literature Association Annual Conference*, *The Mark Twain Conference* in Hannibal, Missouri, the *Missouri Conference on History*, the *Pop Culture Association / American Culture Association National Conference*, and most recently at *The Seventh International Conference on the State of Mark Twain Studies*. His work has been published in *New Letters Literary Magazine*, *Directions*, *Proceedings: The Image of the Outlaw in Literature, Media, and Society*, and the *Mark Twain Annual*. Currently, Jarrod is revising a book manuscript – a process that was influenced by his dissertation *Beneath Mark Twain: Justice and Gender in Twain's Early Western Writing, 1861-1873* and the collaborative chapter in this collection, "Teaching 'Transatlantic Sensations.'"

Erik Simpson is Professor of English at Grinnell College. He is the author of *Literary Minstrelsy, 1770-1830: Minstrels and Improvisers in British, Irish, and American Literature* (2008) and *Mercenaries in British and American Literature, 1790–1830: Writing, Fighting, and Marrying for Money* (2010), in addition to articles on British literature, Transatlantic Literature, and the use of digital technologies in undergraduate teaching. His current work focuses on the theory and practice of digital pedagogy, as well as developing the physical, institutional, and inter-institutional structures to support such practice.

Marjorie Stone, McCulloch Chair in English, Dalhousie University, Halifax, Canada, has published on Elizabeth Barrett Browning, Robert Browning, literary collaboration, Tennyson, Dickens, Gaskell, Christina Rossetti, Toni Morrison, sex trafficking, cultural citizenship, "retooling the humanities," and other subjects. Most recently, she was Volume Co-Editor for 3 of 5 volumes in *The Works of Elizabeth Barrett Browning* (2010), and recipient of a National Humanities Center Fellowship (2011) for a project on 19th-century literary transnationalism and the cosmopolitan citizenship formations arising out of a number of intersecting or linked movements from the 1830s to the 1880s: abolitionism, the Italian liberation movement, the peace and free-trade movement, the proto-Zionist movement, and the anti-trafficking movement often referred to as the "white slave trade" controversy. Phase one of a digital archive of resources on Elizabeth Barrett Browning that she is constructing with Keith Lawson can be found at www.ebbarchive.org.

Andrew Taylor is a Senior Lecturer in English Literature at the University of Edinburgh. He is the author of *Henry James and the Father Question* (2002) and *Thinking America: New England Intellectuals and the Varieties of American Identity* (2010), and the co-author of *Thomas Pynchon* (2013). He has co-edited *The Afterlife of John Brown* (2005), *Transatlantic Literary Studies: A Reader* (2007), *Stanley Cavell: Philosophy, Literature and Criticism* (2012) and *Stanley Cavell, Literature, and Film: The Idea of America* (2013).

Tom F. Wright is a Lecturer in American Literature at the University of Sussex. He is the editor of *The Cosmopolitan Lyceum: Lecture Culture and the Globe in Nineteenth-Century America*

(2013), and has published essays on Ralph Waldo Emerson, Thomas Carlyle, Bayard Taylor and the painter Richard Caton Woodville. He is currently completing a book on the transatlantic dimensions to nineteenth-century public lecturing.

Sandra A. Zagarell, Donald R. Longman Professor of English at Oberlin College, holds a BA from the City College of New York and an MA and PhD from Columbia University. She has taught American literature and British literature for many years and now also offers an advanced course in transatlantic literature. Her scholarship focuses primarily on nineteenth-century American literature, most recently on formal and rhetorical dimensions of narrative and on intersections between the history of the book and the study of imaginative writing. A senior editor of the *Heath Anthology of American Literature*, she is responsible for Volume C, which covers the period from 1865-1910.