On May 1, Alex Kaufman became the Department’s new Chair, replacing Darren Harris-Fain, who served in the role for over six years. The entire department thanks Dr. Harris-Fain for his unwavering support and leadership, and for his orchestration of a seamless transition of power. His reign as “Dark Lord” came to a smooth end.

Alex Kaufman joined the AUM Department of English and Philosophy in 2006 after earning his PhD from Purdue University. He was tenured in 2011 and became full Professor of English in 2016. He specializes in late-medieval British literature, with particular research and teaching expertise in Robin Hood, historical literature, the chronicle tradition, Chaucer, and Arthuriana. For the past two years, he has also served as the Coordinator and Adviser for the Bachelor of Interdisciplinary Studies. He was enthusiastically elected as Chair, and we are thrilled to have him take on this important leadership role.
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The Year in Review
Darren Harris-Fain, Chair

As always, 2016 was a busy and productive year for the department. In addition to the many terrific things we always do in the classroom and as scholars, we reached out beyond our walls in significant ways. For instance, the English Club, advised by Joyce Kelley, read to children on campus and at a local library, and Elizabeth Woodworth continued to work with officers at Maxwell Air Force Base’s Air War College through our Center for Writing Excellence there. As dramaturg at the Alabama Shakespeare Festival, Susan Willis shared her expertise with hundreds of theatregoers through her program notes and Bard Talks along with the guest speakers she arranges for Theatre in the Mind. Meanwhile, faculty like Robert Klevay continue to be a presence at the Alabama Book Festival, the Mondays of Poetry events organized by Michel Aaij involve local poets in Montgomery, and many of us serve as judges for different local competitions.

English and Philosophy faculty also continued to be active in the College of Arts and Sciences’ Southern Studies conference, and two faculty, Blake Gerard and Alex Kaufman, were instrumental in bringing regional or international conferences to Montgomery in 2017. In addition, I worked with the Association of College English Teachers of Alabama to hold their 2017 conference at AUM, and Shannon Howard (below on right) and Lilian Mina (on left) were the conference’s keynote speakers.

Dr. Mina joined the department in August 2016 and is contributing to the growth of the Master of Teaching Writing program. Another new hire is Shirley Toland-Dix, an expert in American, African-American, and Caribbean literature (right). We also welcomed four new lecturers—Amanda Kaufman, Jason Shifferd, and Donna Smith in English, and Jason Gray in philosophy—and said farewell to Robert Cole, who has begun doctoral studies in Florida.

Two people associated with the department received prestigious year-long grants in 2016. Aaron Cobb (below) received a Moral Beacons grant from the Beacon Project for a research project on exemplary communities, and alumna Deborah Solomon received a grant from the National Endowment for the Humanities to develop her doctoral dissertation into a book. Other faculty also received grants to support their research projects.

On the leadership front, Jeff Moody is now helping Dr. Woodworth as assistant director of composition, Dr. Howard has assumed responsibility for the Master of Teaching Writing program, and Matthew Jordan stepped down as deputy dean for the college and stepped up as director of the University Honors Program. And in May 2017, Dr. Kaufman will step up as chair of the department as I complete my second term.

It has been my honor and privilege to be the chair of English and Philosophy these past six years, and I look forward to being a member of the department for many years to come.
An Interview with Shirley Toland-Dix

Crystie Deuter asks the questions
Shirley Toland-Dix answers the questions

Why did you choose this profession/field?
My dad was a college professor; he taught in the history department at Tuskegee University for 60 years. So, I grew up on a college campus though it wasn’t something that I had originally planned to do. When I started college, I was majoring in Psychology, and I took the Developmental Psychology course and the Intro course. Then, I was told I would have to take a course in Experimental Psychology, which would require me to do experiments on mice and monkeys, and I was like “No way!” I wanted to be a child psychologist, so I [wondered] “What do I do now?” My mother suggested: “You’ve always liked literature. Why don’t you major in English?” So, I did—and [here we are] three degrees later. When I graduated from college, I was not sure what I wanted to do, so I went to grad school and liked it. So, it was not this master plan even though it was something my dad did. It was not something that I saw myself doing, and, actually, it was my grandfather and the guy I was dating at the time (and later married) who suggested to me when I said I was going for a Master’s “Why don’t you get a Ph.D.?” I thought about it, and eventually, I did it.

What is your favorite part of being a professor? Why?
That’s tough. I like the teaching part because you’re always interacting with young people. So, the ways in which students learn and different generations of students think of things [changes]. I keep saying the older I get, I keep using these same examples that I used 20 or 30 years ago, and I have to modify them because students [are constantly changing]. I like both the similarities in the way students respond to literature and the awareness they come to. A lot of students have not been exposed to African American literature or much of African American literature in a lot of places. I’d like them to be introduced to a broader literary perspective. I like student analysis—the ways in which students look at things and the ideas they can give you different ways of seeing things you may have read several times and not thought about. The way they’re seeing it is eye-opening or enlightening. I also like the writing and the fact that part of what, as a college professor, you’re required to do is research and writing. When I first started graduate school, I wanted to be a writer, but I didn’t want to be a starving artist. So, I decided after reading about James Baldwin living in rat-infested apartments while he worked on his first novel, I need to be able to support myself. That’s how it started off, and, again, it became something that I got interested in and-of itself. The type of research and writing you do as a college professor, sharing ideas at conferences, travel and research—I like a lot of it! I think I like the two things equally (teaching and writing), but I like a place where I can do both—y’know, where both the teaching is important and the research, and that’s true at AUM.

How would you describe your teaching style?
I try to do what Paulo Freire in Pedagogy of the Oppressed calls problem-posing education where he has two things he talks about: banking system education and problem-posing education. The banking system is where you’re standing there telling your students everything—you’re lecturing—and they’re taking it in. Like a bank receiving money, you’re depositing information in them, and then they take a test, and they give it back. That’s what I don’t like. What I like is the interchange of ideas—I like discussions—and I actually like classrooms where you can sit in a circle and have these discussions, which there’s not so much of that that goes on in larger universities. But, that used to be something that I would do with classes at Spelman College and with graduate classes when I was at USF (University of South Florida). That circle sort of requires students to get engaged and respond to questions and give their input. I’m very interested in framing things, setting it up in a particular way and having them respond and [provide] their ideas
about discussion questions. For example, with my American Lit students, I have them read two novels in addition to the things in the anthology, and I give them discussion question and have them in discussion groups talk about their response to the questions and lead the class discussion a bit. So, I like to initially frame and provide background information for the conversation and then open it up. I also like discussions about poetry and working with students on learning how to read and understand poetry. Though, we don’t often get a chance to teach a course on just poetry—those don’t go over so well—but that’s something I’d still like to do at some point.

**How did you know AUM was right for you?**

It’s a congenial department. A friend of mine had a person on their dissertation committee who was also on my dissertation committee, and before he would sign off on her dissertation, he made her recite three times “All English departments are snake pits.” I have heard people say that about English departments before—I’ve actually been in a department that was pretty contentious, shall we say. AUM is not—it’s very congenial. People are very welcoming of your ideas, they’re respectful of one another, and they give you space to both pursue your teaching interests and your research interests. And I like the environment of it. I got my Master’s degree at Auburn University, and I was interested in a space that values teaching (because a lot of large universities don’t put as much value in teaching—they really emphasize the research) as well as encouraging to write and do the research. So, it (AUM) fit. It was also near Tuskegee, and it was actually the only place in the area that I wanted to interview for a job because it had those things. I knew someone who had worked here—maybe 10 or so years ago—and she had liked it a lot, so I thought I would check it out. I also like that, in terms of the student body, it’s very diverse. Montgomery is the home of the Southern Poverty Law Center, the Equal Justice Initiative—there’s just a lot of stuff that goes on that makes strong, African American literature courses an important contribution to AUM.

**What do you think is one of your biggest goals while continuing your career here at AUM?**

In terms of classes, right now, in the African American Lit courses that I’m offering are falling under the rubric of a course called “Ethnic Literature.” One of the things that I would really like to see is to have a strong, consistent offering of African American and Caribbean literature. So, I’d like to have the chance at some point to do a Caribbean lit course. I’d like to see the African American lit courses be something that they do consistently—that are not something that happens occasionally, but that are really entrenched in the departmental offerings. That’s the primary thing I’d really like to see—a range of things being offered. I just got on the committee to work with the Southern Studies Conference that they have here, and a friend of mine actually told me about the conference before I had applied to AUM, and I attended it last year when I interviewed and I participated this year, and I really like the possibilities of that and helping that to become a bigger thing and pull in more diverse people. It’s promising. To see it become something that AUM is known for. I want to be a part of helping AUM grow as a place that’s distinctive in its own right as opposed to a branch of Auburn.

**What do you know now that you wished you knew when you were an undergrad or graduate student?**

One of the things that I wish I had known as a graduate student that I figured out eventually is going into courses focusing on what you want to do research on. Of course, pay attention to what you’re being taught, all of that, but also go in clearly establishing from the outset what you want your individual research to be, what you want your seminar paper to be, what you want, and how you want what you’re learning there to contribute and having a consciousness of that all the way through (which I eventually gained). At first, you’re just kind of going in and doing what you’re being told to do. Having a clearer understanding of how what I’m studying—I don’t know if it’s possible to do that as an undergraduate student—but having a clearer understanding of what I could do with this and how it would expand my awareness. Literature expands your awareness of a lot of things. You become aware of historical periods, philosophies that are important during an era, etc. So, having a clearer understanding of that going in and of how to apply that to my own writing and to use it to empower my own writing is something that I would have liked to have had. I came to that eventually, but it was kind of slow. Going into
courses with an awareness of your own voice and how you can enhance your own voice from what you’re learning is something I would have liked to have been aware of a little early.

**What are your current research projects?**

I’m actually doing a revision of a book MS called *Half the Story Has Never Been Told: Black Atlantic Women Novelists, Recovering History and (Re)Imagining Community.* When I say “Black Atlantic writers,” I mean descendants of people who were brought to the New World through the Middle Passage. So, in my case, specifically African American and Afro-Caribbean writers—mostly Anglophone Afro-Caribbean writers. In the MS I sent to the University Press of Mississippi, I’ve got four chapters: one is on a novel that came out in 1962 by Sylvia Wynter who’s Jamaican, but she’s best known as a scholar; the next chapter is on Paule Marshall’s book *The Chosen Place, The Timeless People,* the third chapter is on novels by Michelle Cliff that came out in the 1980s, and she’s Jamaican as well; and the final chapter is on *Paradise* by Toni Morrison. What I’m looking at are the ways in which these women challenge black nationalists and Caribbean nationalist discourses of the era as masculinists—how they’re writing novels about imagined communities or the nation or liberated communities that include women on the same level as men. What happens so often with nationalist movements is women end up relegated to the same, old conservative positions. So, what I was asked to do—because three of the writers are of the generation that was born in the late 20s/early 30s and Cliff was the late 1940s—was expand it and include more novels. I’m expanding it to include a couple of other writers from Cliff’s age-group of the late 1940s, but one of these women was involved in the Revolution in Grenada in the early 1980s and wrote a novel coming out of that, and another one was over Women’s Affairs in Belize when it became independent, and she wrote a novel that came out of that. I’m expanding it to include writers who didn’t just imagine, but actually worked with and experienced [nationalist movements]. That’s what I’m working on revising and bring to conclusion this year.

What I want to do long term, and what I’ve started working on, is contemporary narratives of slavery. I’ve been teaching a course on contemporary narratives of slavery since the mid-90s—I started doing it at Spelman—and novels like *Dessa Rose* by Sherley Anne Williams, *Beloved* by Toni Morrison, or *Kindred* by Octavia Butler show the ways in which contemporary novelists reimagine the experience of enslavement. I’d like to do a book that looks at the differences and how things were done in the 60s compared to the approach now because there have been a lot of these novels coming out since the mid-1960s. I’m constructing another book project that’s going to look at the contemporary narratives of slavery over the past 40 years and how the form has changed.

I’m also interested in Paule Marshall. She’s Barbadian American, and other than the revised MS in which she is included, I’d like to do something else. I have an article coming out next month on *The Chosen Place, The Timeless People,* but I’d eventually like to do a book on her [exclusively]. I’m also really interested in the Haitian American novelist Edwidge Danticat; she has a book called *The Farming of Bones* that I’ve done a presentation on, and that’s the next article I want to do. There’s another article I’m working that’s a comparison of two collections of poetry. One of the collections is by an African American woman poet Nagueyalti Warren and is titled *Margaret,* who is based on the same character, Margaret Garner, who’s the person Toni Morrison bases some of the character of Sethe [from *Beloved*] on. The second collection of poetry is called *I Is a Long Memoried Woman,* and it’s written by a Guyanese poet who also talks about the experiences, based on the history of the enslavement of black women.
EmilyRae Burton, an AUM student double majoring in English and Graphic Design, recounts an experience she had studying abroad during Summer 2016. EmilyRae and seven other students went on a ten-day trip to Oxford, England, as part of a course on the Inklings, a group of authors including C. S. Lewis, J. R. R. Tolkien, and Charles Williams, among others. The trip was organized by Professors Matt Jordan and Elizabeth Woodworth. This was the second study abroad trip on the Inklings organized by Matt and Elizabeth, and they’re planning a third course and trip for Summer 2018.

While studying the Inklings in Oxford last summer, Dr. Jordan gave us an optional scavenger hunt to complete during our open days. The hunt consisted of visiting places pertaining to the Inklings, such as where they lived, work, ate, and so forth. There, we could complete tasks that related to these authors.

Well, I was with three other students when we decided to visit the Holywell Cemetery to see where several of the Inklings are buried. This seemingly ancient cemetery was slightly overgrown and appeared to come straight from an unearthly scene in a Charles Dickens book. In this eerie setting, we were to locate Charles William’s grave and to read aloud a poem by C. S. Lewis about this author.

The time was about nine o’clock at night. We arrived at the cemetery after just finishing a ghost tour around Oxford—a tour all about the horrific murders and sinister, unnatural events that happened there. Let me just say, that probably was not the wisest idea.

After reading the poem, we all respectfully sat in the middle of the path before the dark tombstone and solemnly contemplated William’s life.

Suddenly piercing through the quiet, we heard a ring ring ring. A man peddled on his wobbly bike up the dusky path behind us and screeched in his thick English accent, “Cuse me. Parden mea. Ge’ ou’ ov de waai. Comin’ frough!” We hastily jerked up in surprise. My friend, being the logical person that he is, stopped the stranger to ask if he was crossing through the cemetery to another exit. The man briskly replied he was going to his tent in the graveyard where he had lived for the past three months. My friend balked, and the cyclist resolutely peddled onward.

We were shocked at first. We didn’t expect a homeless man. In a cemetery. At night. After a ghost tour. Consequentially, we quickly decided to evacuate the premises (after taking a selfie to document we had completed a part of the hunt, of course.)
We practically snapped the selfie when behind us another ragged-looking man came slowing loping through the misty gloom. His appearance was manifestly of one tone: grey. He wore a shapeless grey shirt and dingy colorless pants. He lacked several teeth, had greasy grey hair, and dragged a slightly lame leg behind him. (His appearance is forever burned into my memory.) He, too, gruffly declared, “Cuse mea. Godda ge’ frough.” He then haltingly swiveled and started gesticulating widely towards the graves around us and saying, “Dese are miy frien’s. Bea nice to dem. Bea nice to dem!” He repeatedly shouted these haunting phrases as he shuffled through the murky graveyard. His voice reverberated off the tombstones.

Being the cowards we are, we naturally knew he was circling around the perimeter to come tearing towards us on his one good leg to chase us out of the cemetery.

That did it. We frenziedly rushed out of the cemetery and up, by this time, the extremely dark road. We hurtled around the corner at a 45-degree angle as our feet skidded across the cobblestones, and we desperately hoped he wasn’t chasing us. All of us sucked in mouthfuls of air and somewhat expected the ghost of Charles Williams to charge around the corner after us. Thankfully, that didn’t happen.

What is ironic, though, is what we discovered when we came back to the states. We never actually completed that aspect of the scavenger hunt. We read the poem in front of the wrong Charles William’s grave.

The moral of this story, dear reader, is to choose your graves wisely.
The Liberal Arts Graduate Colloquium
Seth Reno, Assistant Professor of English

The Liberal Arts Graduate Colloquium began in 2013 as a venue to highlight the cutting-edge research of leading graduate students in AUM’s interdisciplinary MLA program. Each semester, three students are selected to present their work on a conference-style panel. While all liberal arts disciplines are represented at the colloquium, MLA students concentrating in English have been especially successful. Over the past year, four of the six presenters were MLA students in English.

In Fall 2016, two English students presented their work. In her paper, “Venus’s Place in Roman Religious History: Applied to Lucretius’s *The Nature of Things* and Virgil's *The Aeneid*,” Crystal Weissenberger showed how the historical figure of Venus was used by both authors in different ways to appeal to different audiences. Aphrodite, the Greek goddess of love, is often described as a temptress and a trickster, and most readers are aware that Venus was her Roman equivalent. When this synchronization occurred as the Greco-Roman worlds collided, Weissenberger argues that Venus’s Roman aspects altered, and in this alteration, the Roman epic poets Lucretius and Virgil would apply her to their works. Weissenberger focuses on the Roman tendency to “borrow” foreign gods and goddess and assimilate them into their own religion as well as understanding Venus’s role in their pantheon. The historical insight into Venus as a Roman religious figure allows for a greater textual perception concerning Lucretius and Virgil’s application of her in their Roman epic works. This presentation forms part of Weissenberger’s thesis on the depiction of Venus in literature.

Crystie Deuter also presented at the Fall 2016 Colloquium. In a paper titled “Coleridge and Ecotheology,” Deuter argued that environmental awareness and ecological concerns can clearly be observed in the writings of Samuel Taylor Coleridge, who recognized, lamented, and sought to restore the disconnection between humans and nature. Similarly, the relationship between God, human beings, and nature can be observed through the symbolism and imagery of Coleridge’s poetry, specifically “Religious Musings,” “The Eolian Harp,” and “Frost at Midnight.” Through revisions of his poetry, Deuter locates an evident shift in Coleridge’s Pantheistic and Unitarian ideology towards orthodox Christianity. Despite this change in theological understanding and belief, nature’s presence in Coleridge’s poetry continues to hold irreplaceable importance. Christian discourse and ethics recognizes the interrelationship between humans and nature and encourages the preservation and reverence of the environment. In her thesis, Deuter will develop this ecotheological approach in an analysis of other nineteenth-century authors.

There were also two English students in the Spring 2017 Colloquium: Nikki Headley and Crystie Deuter. Headley presented a paper on “Lavinia and Feminism,” which developed as a comparative analysis of the classical character of Lavinia in both Virgil’s *The Aeneid* and the modern retelling of the story in Ursula K. Le Guin’s *Lavinia*. By bringing the minor character of Lavinia to the forefront, Le Guin, Headley argues, exposes the patriarchal and ideological elements of Virgil’s epic poem and thereby offers a feminist perspective where women can be heroes of their own epic quests. Deuter, on the other hand, continued her ecological research in a paper on the ecotheological elements in Henry David Thoreau’s *A Week on the Concord and Merrimack Rivers*. Deuter argued that Thoreau eschews traditional religion in favor of a spiritual environmentalism more in tune with Native Americans’ relationship to the land, as evidenced in his critique of European settlers.

The next colloquium will be held in Fall 2017. A CFP will go out in late August, and the event will most likely take place in late October or early November.
**AUM in Minneapolis**  
**Deric Sallas, English Major**

Deric Sallas, an AUM English Major, discusses his experience at the 2016 International English Honor Society’s Convention. Each semester, Professor Michel Aaij organizes a trip to the convention with students whose papers are selected for presentation.

For me, the 2016 Sigma Tau convention began at around 3:00 A.M., with a text message informing Matt Johnson and myself that our early morning ride to Atlanta would, in fact, be a little early. We jumped out of bed, threw our bags in the car, and left in a rush...only to come back five minutes later because...ahem...someone had forgotten his glasses. But after that everything ran smoothly. We (being Matt Johnson, Juanita Barrett, Leslie Rewis, and myself) breezed through security and, before we knew it, we were on Southwest Flight 1600, service to Minneapolis, with a flight attendant who excitedly sang both the initial safety instructions and the landing instructions. It wasn’t the flight attendant who held our attention, though; no, it was the fact that the landscape had suddenly turned white instead of its usual brown and green mix. Welcome to Minnesota, southerners.

We arrived at the Hyatt Regency, in the middle of downtown Minneapolis, still waiting for two other members of our group: Matthew Kemp and our fearless leader, Dr. Aaij. So, instead of registering, we decided to venture out and lunch, discovering in the meantime that one of the great joys of the trip would, indeed, be food. We settled on a pub, enjoying shepherd’s pie, fish and chips, bangers and mash, and absolutely no Guinness whatsoever. After lunch, we went back to the hotel, found Matt Kemp and Dr. Aaij, and went to register for the conference—the theme of which was “Finding Home.” Over the next couple of days, we spent our time exploring the city, going to sessions and presenting our work.

Despite all of the insightful scholarship and conversation occurring in the conference, the most memorable experience of the trip occurred in a tiny bookstore twenty blocks away from the Hyatt. On Saturday, we had a light conference schedule, so, being a book collector/bookstore nerd, I looked for the nearest used bookstore for us to peruse. We made the walk up to the James and Mary Laurie Bookstore. As soon as we walked in, we were all overwhelmed. The store was full...
to the brim with books, many of them first editions. One of the first things we noticed was a section dedicated to William Faulkner—and, if you know Matt Johnson, this will come as no surprise—Matt leapt into that section and didn’t leave. The owner, noticing his interest, asked him if he wanted to see a first edition of *The Sound and the Fury*, to which Matt of course responded, “Yes. Of course…” After holding the book and leafing through the pages, Matt noticed and mentioned to the man that the book was missing a page. The owner responded by grabbing the book, looking at Matt, looking at the book again, and said, “Well, I can’t sell it. Do you want it?” Matt, having temporarily lost the ability to speak, simply nodded, grabbed the book, wrapped it in newspaper, put it in his pocket, and didn’t stop holding onto it—making sure it didn’t walk away—the entire trek back to the hotel.

We all left Minneapolis exhausted and holding onto a slight sense of disbelief—the sure signs of a successful Sigma Tau Delta conference.

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AUM in Louisville
Juanita Barrett, MTW Student

Juanita Barrett, AUM English graduate and current MTW student, discusses student participation in the 2017 International English Honor Society’s Convention

From March 29 to April 1, 2017, AUM’s Sigma Tau Delta chapter attended the annual International English Honor Society’s Convention in Louisville, Kentucky. The theme this year was “Recreation.” The three honored speakers were Marlon James, Jamaican author of *A Brief History of Seven Killings* (winner of 2015 Man Booker Prize); Megan Mayhew Bergman, author of *Almost Famous Women*, this year’s common reader; and Jeff Vandermeer, author of the *New York Times* bestselling trilogy, *Southern Reach*. Additionally, this year we celebrated our first annual SigmaCon event, which featured Roland Paris, an inker for Marvel Entertainment.

Caitlin Celka, a senior English major, presented a collection of poetry entitled *Ashby* about her journey from A to B. I presented two papers: a critical essay about Nazi propaganda in children’s literature and a short story about a rogue Elf on the Shelf. Crystal Weissenberger, an MLA student, volunteered as a chair for one of my sessions. Matthew Kemp, AUM’s Learning Center Coordinator and Sigma Tau Delta alumnus, co-presented an informative roundtable on writing centers. Dr. Michel Aaij, our faculty sponsor, also attended the convention.

During the trip, we tasted many of Kentucky’s local flavors in the nearby restaurants. We toured the Highlands area of Bardstown, 4th Street Live! in Louisville, and Mammoth Cave in south Kentucky. We saw the rolling hills of Kentucky bluegrass, the bridge to Indiana (which happens to house a troll), countless horse farms, the Oscar Meyer Wienermobile, and a few derby tracks. We learned the numerous ways “Louisville” is pronounced. We came home enriched with new knowledge, connected with new colleagues from around the globe, and appreciative of our own home here at AUM.

Next year, the Sigma Tau Delta International Convention will be held in Cincinnati, Ohio. The theme is “Seeking Freedom” and will revolve around Cristina Henriquez’s novel *The Book of Unknown Americans*. Cincinnati is the home of Harriet Beecher Stowe, and a landing stage from the South before the northern journey to the promised land of Canada on the Underground Railroad.
**THAT Literary Review**  
Blake Gerard, Professor of English

Working with AUM’s Joyce Kelley, Seth Reno, and emerita Barbara Weidemann, in addition to Huntingdon College’s Jim Hilgartner, Blake Gerard started THAT Literary Review in 2015. The first issue, appearing a year later, included surprising, quirky, and heartfelt work by notable poets and prose writers, helped by well-placed publicity and contacts elsewhere in the literary world, and resulted in a remarkable three Pushcart Prize nominations.

AUM students (and former students) Andrew Blake, Jacob Lambert, and Deric Sallas assisted editorially, while graphic arts majors Shaquille Harris and Nikembe Pierce respectively designed the journal and the website. THAT #1 appeared in PDF form on www.thatliteraryreview.com in March 2016 and is available in print copies through the website.

THAT #2 appeared in March 2017 and included a wide range of international contributors. Further student editorial assistance for this issue was provided by Kim Leifer, Joshua Parish, and Matthew Shoemaker from AUM, in addition to Huntingdon alumna Abigail Bellman, and journal and web layout by AUM’s Blake Atkins and Lyanne Peacock.

Supported by the AUM College of Arts and Sciences, THAT brings attention to Auburn University at Montgomery from around the world and provides professional experience for both undergraduate and graduate students.

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**The 2017 Filibuster**  
Juanita Barrett, Editor

The Filibuster is a student-run publication of student writings, graphic art, and graphic design. It includes poetry, short stories, songs, journal entries, short plays and play excerpts, screenplays, and other miscellaneous genres and forms. Additionally, the publication features artwork, photography, and, on a volunteer basis, a general layout. The Filibuster is published annually in April.

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Support: Kayla Dempsey  
Model: Cason McDermott  
Painters/Artists: Kayla Dempsey

Faculty Advisor: Robert Klevay, Associate Professor of English

Editor: Juanita Barrett

Co-editors: EmilyRae Burton, Caitlina Celka, and Ryan Preskitt

Graphic Designer: LyAnne Peacock
Graduated Students, 2016-17

English Majors

Fall 2016
Michael Breen
Kasey Sonni Gunnels
Ikea Johnson
Erin Mills
Maisha Turner

Spring 2017
Emily Dunning
Shaina Hoffman
Ryan Preskitt
Phou Varner
Derek Wilson

MLA Students with Concentration in English

Summer 2016
Candice Pettaway
Sandra Kay Tippett

Fall 2016
John Lenart
Rebekah Shumack

Spring 2017
Mashael Alharbi
Xandi Andersen
Jacob Lambert
Brittnee Ward
PUBLICATIONS: BOOKS AND EDITED COLLECTIONS


PUBLICATIONS: JOURNAL ARTICLES AND BOOK CHAPTERS


“Mary Peabody Mann’s *Juanita* and Martin R. Delany’s *Blake*: Cuba, Urban Slavery, and the


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CONFERENCE PRESENTATIONS AND INVITED LECTURES


Kaufman, Alex. “Gilbert with the White Hand and the Signifier of the Blank Canvas.” Annual Southeastern Medieval Association Conference, University of Tennessee, Knoxville, October 2016.
_____ “What Were the Middle Ages?” Montessori at Hampstead, Primary Classroom, Montgomery, Alabama, January 2017.
_____ “Who Was Robin Hood?” Auburn University, College of Arts and Sciences Mini College for Adults, June 2016.
Locklear, Amy. “We’ve Got You Covered! Using an Umbrella Approach for Research and BEAM to Build Student Research Papers: How Library Instruction and English Composition Classes Lay the Foundation for Information Literacy and Research Skills.” Georgia International Conference on Information Literacy, Savannah, Georgia, September 2016.


AWARDS, GRANTS, AND HONORS


Havard, John. Awarded Tenure and Promotion to Associate Professor of English, Auburn University at Montgomery, March 2017.

