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EDUCATION

Ph.D. English, University of North Carolina at Greensboro, May 2019

Dissertation: "Staking Out Space: Women's War Poetry, 1780-1840"

Director: Anne Wallace Committee: Jennifer Keith, Anthony Cuda

My dissertation project engages with British women poets between the years 1780 and 1840, a period that saw nearly constant conflict between England and France. I argue that many women poets like Mary Robinson, Felicia Hemans, and Jane Alice Sargant utilized and manipulated popular formal approaches to war, from ballads to elegies, to make space for women during war. In addition to the spaces of public speaking, the battlefield, or the home that dominated war poetry, the space of the printed page was manipulated in order to embody the tension inherent in representing women, particularly active women, during war. Subtle manipulations of the printed page include pairing opposing poems on the same page, relying on mnemonic devices as if print were tenuous, shifting from ballad stanzas to elegiac forms and tropes mid-poem, and blending military terms with familiar domestic scenes. These and other textual transgressions briefly return readers not only to an awareness of the printed page, but to gendered expectations of wartime activity and writing. Along the way, then, my project places these poets in war-torn cultural concepts of authorship and proto-feminism that their poetry helps reveal and reshape throughout the Romantic period.

M.A. Literature, University of New Hampshire, May 2014

Thesis: "Physical and Intellectual Journey in Keats's Poetry and Prose"

B.A. English, Baylor University, December 2011

cum laude

RESEARCH AND TEACHING INTERESTS

Romanticism, poetics, gender studies, materiality, writing pedagogy, travel writing

PUBLICATIONS

Forthcoming

“Remapping the Printed Page in Women’s Post-Waterloo Poetry.” *Material Transgressions: Beyond Romantic Bodies, Genders, Things*. Eds. Kate Singer, Ashley Cross, Suzanne L. Barnett. Liverpool University Press, 2019.

“‘Reader, pause!’ Lessons in mourning by Romantic Women Poets.” *Romantic Textualities: Literature and Print Culture, 1780-1840*. Eds. Anthony Mandal and Maximiliaan van Woudenberg. Cardiff University Press, 2020.

In-House Publications

“Staying on Track with Your Thesis: Considering Written, Visual, and Spoken Arguments.” *Rhetorical Approaches to College Writing*. Ed. Blevins. Plymouth: Hayden-McNeil, 2017. 77-82.

TEACHING EXPERIENCE

Instructor, University of North Carolina at Greensboro, 2014 – Present.

College Writing I, 7 in-person sections, 3 online sections: This first-year course is designed to introduce and challenge students to write at the college level in a variety of genres. Students master and apply rhetorical concepts to written, visual, and spoken assignments. Informal and formal assignments are aimed at strengthening students’ awareness of their presentation and their audience as they are asked to engage in argumentative analysis, public writing, and multimodal creation on issues relevant to their majors or to current events. In addition to much group collaboration, students receive thorough feedback and support from peers and instructor in class, in writing, and in one-on-one conferences. This course has been taught in in-person, hybrid, and online settings, alternating between themes on technology, ethnography, and public and professional writing. In summer 2018, I offered this course in a bridge program for recent high school graduates as they prepare for college study.

Introduction to Narrative, 2 in-person sections, 3 online sections: Focused on the theme of travel writing, this literature course not only provides a foundation for the nuanced genre of travel writing but for short stories, novels, and poetry as well. Because selected texts represent travel broadly, from physical to emotional travel, students are asked periodically to create their own definitions of travel writing, including relevant literary devices. Class meetings are primarily structured around small group and full class discussions as well as informal writing assignments designed to prepare students for longer, argumentative assignments. This course has been taught in person and online.

Introduction to Poetry, 2 in-person sections: The primary question that launched this course was, “What is poetry?” Over time, as forms and devices are mastered, class discussions apply such concepts to the role of poetry today and in a poet’s period. Poems are selected from multiple nations and different time periods in order to expose students to a variety of authors, cultural contexts, and literary theories. In group discussions and presentations, students engage with relevant literary criticism and with other artistic iterations of poems such as songs or drawings. In turn, students construct their own researched or creative arguments.

Romantic Poetry: Beyond the Big Six, 1 in-person section: This seminar adds diversity to the typical British Romantic Literature survey course. Units alternate between a study of a canonical author, such as William Wordsworth, and that of a lesser-known author like Felicia Hemans or

Olaudah Equiano. Not only do students engage with the idea of a literary canon, but master historical contexts and literary techniques. With these foundations, class discussion leads to deep discoveries about the value and transmission of ideas between different genres and authors. Students are challenged to engage with and enact literary scholarship, argumentative writing, academic research, and creative remediation of literature into paintings, comics, poetry, or websites.

Transatlantic Romanticism, 2 in-person sections: Bridging Britain and America in the nineteenth century, this literature course is rooted in historical contexts that identified and at times united these two countries. For instance, reviewing key tenets and events during the American and French Revolutions or the American Civil War leads to enriched, fruitful class discussions of the poetry, memoirs, and stories written on the subject of or during these contentious years. In their writing, students are asked to engage with the significance of the connections or differences observed between the literatures of both countries. The course culminates in a researched presentation on a new author or artist and a relevant historical event to reveal mastery of the period and of research.

Writing Center, University of North Carolina at Greensboro, 2014 – 2015.

Consultant: Tutored university students in a one-on-one setting on a variety of written assignments and projects, from résumés to literary analyses and scientific research reports. Students were asked to provide their key concerns and questions about their work to frame each session.

Instructor, University of New Hampshire, 2012 – 2014.

First-Year Writing, 4 in-person sections: Divided into units on analytical, research, argumentative, and creative writing, this course guided students through rhetorical concepts and choices authors in various genres use. The major writing assignments for each unit were paired with informal work such as weekly journals and bibliographies and strengthened with peer review and revision, both topics that students often discussed in class.

PRESENTATIONS

“‘Reader, pause!’: Lessons in Mourning by Romantic Women Poets.” Romanticism Goes to University Symposium. Edge Hill University, UK. May 2018.

“Remapping the Printed Page in Women’s Post-Waterloo Poetry.” British Women Writer’s Conference. Chapel Hill, North Carolina. June 2017.

“Artist as Exile: Felicia Hemans’s *Modern Greece* and *Habeas Corpus*.” Northeast Modern Language Association Conference. Baltimore, Maryland. March 2017.

“Translating Keats: William Holman Hunt’s Visual Readings of *St. Agnes* and *Isabella*.” South Atlantic Modern Language Association Conference. Durham, North Carolina. November 2015.

“Staking out Space: Felicia Hemans and Romantic War Poetry.” International Conference on Romanticism, Park City, Utah. October 2015.

“Seaside Modernism: Exploring settings and tropes in Eliot and Yeats.” International Symposium on “Time and Place in T.S. Eliot and his Contemporaries,” Florence, Italy. January 2015.

“Physical and Intellectual Journey in Keats’ Poetry and Prose.” International Conference on Romanticism, Oakland University in Rochester, Michigan. September 2013.

“Immortal Wounds: Keatsian Influences in the Work of Robert Frost.” American Literature Association Conference, Boston, Massachusetts. May 2013.

COMPETITIVE AWARDS

Outstanding Graduate Teaching Award, English Department. University of North Carolina at Greensboro, Spring 2019. Competitive, funded award for excellence in teaching.

Keith Cushman Graduate Prize for Scholarly Publications, University of North Carolina at Greensboro, Fall 2018. Competitive, funded award for published, peer-reviewed articles.

Research Capstone Fund, University of North Carolina at Greensboro, Summer 2018. Highly-selective grant to attend an academic conference and conduct primary research at British Universities and Institutions.

Summer Research Assistantship, University of North Carolina at Greensboro, Summer 2016. Provided assistance for primary research pertinent to my dissertation at Harvard University libraries and special collections.

The Class of 1952 Travel Grant, University of North Carolina at Greensboro, Fall 2015. Selective travel grant for attending academic conferences.

Graduate Assistantship in the University Writing Center, University of North Carolina at Greensboro, Summer 2015. Competitive, paid position as Writing Center leader and consultant for summer team.

University of New Hampshire English Department Travel Grant for International Study, Summer 2013. Highly-selective grant that supported two graduate students to study abroad at Cambridge University.

PROFESSIONAL SERVICE

Board Member, North American Society for the Study of Romanticism, Graduate Student Caucus, 2014 – 2017.

DEPARTMENTAL SERVICE

Guest Speaker, New Teaching Assistants Orientation, “Choosing Readings, Open Educational Resources, and Fair Use.” University of North Carolina at Greensboro, Fall 2017.

Guest Lecturer, Graduate Pedagogy Course, "Encouraging Group Work and Class Discussion,"
University of North Carolina at Greensboro, Fall 2016.

Chair of the English Graduate Student Association, University of North Carolina at Greensboro, 2015 –
2016.

Senator to the Graduate Student Association, University of North Carolina at Greensboro, 2014 – 2015.

Co-Chair of the *Lenses* Advisory Budget Committee, University of North Carolina at Greensboro, 2014
– 2015.

Member of the English Graduate Organization, University of New Hampshire, 2012 – 2014.

Member of the Baylor Literary Society, Baylor University, 2008 – 2011.

INTERNATIONAL STUDY

Cambridge University, Summer 2013.

Two courses on Modernism and Shakespeare taught by Cambridge Professors, access to library
special collections for research.

Queen Mary University of London, January – June 2011.

Three courses on British Travel Writing, Narrative Theory, and Literature and the Arts taught
by Queen Mary professors.

LANGUAGES

French: reading proficiency

PROFESSIONAL AFFILIATIONS

North American Society for the Study of Romanticism

Modern Language Association

South Atlantic Modern Language Association

Northeast Modern Language Association

International Conference on Romanticism

College English Association

ADDITIONAL TRAINING

Two Online Teaching Training Workshops, University of North Carolina at Greensboro, 2015 – 2016.

Inclusivity Training, University of North Carolina at Greensboro, 2016.

Research Development Program, University of North Carolina at Greensboro, 2016 – 2017. Selected as one of twenty graduate students to participate in a year-long grant writing program – including seminars, workshops, individual meetings, and quality circle reviews – with outside professor Dave Bauer.

RELEVANT EXPERIENCE

Adult Basic Education Tutor for Reading Connections, 2016 – 2017

Volunteer tutor working with local adults in weekly classes to improve literacy of all forms, such as reading, speaking and technology, and to reach other personal goals. Also planned and taught night classes in English as a second language for immigrant families.

External Essay Reviewer for Johnson Community College, 2014 – present.

Copy Editor, The Pilgrim Press, 2014.

REFERENCES

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