
English Department

Professor Anne Marie Drew
Chair

If you see our departmental photo for this year, you will see us on the “gangplank” of the barge, smiling. Many of us are wearing our departmental t-shirts. When we had our department photograph taken this year, we thought the barge was an appropriate place for the photo shoot, given that the destructive forces of the storm surge of Hurricane Isabel in mid-September 2003 forced us out of our classroom spaces and onto barge APL 61. Our classrooms and our Writing Center sustained major storm damage, with recovery extending well into the academic year. The hurricane marked, for all time, the beginning of this academic year for us.

The end of the year brought with it an unexpected and stunning loss, as our beloved colleague, Professor John Wooten died suddenly on 16 April at the age of 54.

Throughout this painful year, we have continued to be who we are: a congenial, prolific group of teachers and scholars, more than fully engaged in the life of this institution. As the following summary of research indicates, our scholarly interests range widely.

The Naval Academy Research Council (NARC) supported the research of faculty members who pursued such topics as the unpublished journal of a junior officer aboard USS *Yorktown*, the British music trade in the late Eighteenth Century, the invention of the American restaurant, and politics and the Early American theatre.

Independent research continues in topics as diverse as representations of filth and purity in Victorian London; the newspaper coverage of the failed South Pole mission of Robert Falcon Scott, the first day of the Battle of Somme, and the Titanic; and the history of President’s Hill in Annapolis.

The Masqueraders’ successful production of *Chaucer in Rome* challenged both the student actors and audiences. Professor David White’s continued involvement with the Hugh Hewitt radio show gives the Naval Academy English Department national exposure. Professor C. Herbert Gilliland’s book, *Voyage to a Thousand Cares* won the John Lyman Book Prize for “The Best Book in Primary Source Materials.” Assistant Professor Mark McWilliams was an invited speaker to the Sagan National Colloquium Series at the Ohio Wesleyan University. Professor Charles Nolan continued to serve as a nationally-elected delegate to the Modern Language Association Assembly. Both the Writing Center, under the direction of Lieutenant Commander Christopher Crane, USN, and the Poetry Café, with Professor Nancy Arbuthnot as guide, offer the midshipmen sustained opportunities to exercise and hone their writing skills.

We are an energetic and dedicated group of professionals who persevere even when we are standing on a gangplank.

Sponsored Research

Cleansing the City: Filth and Purity in Victorian London

Researcher: Assistant Professor Michelle E. Allen
Sponsor: Naval Academy Research Council (NARC)

This project focused on sites of filth and purity in the nineteenth-century city, both as they were imagined in literature and as they were experienced by urban inhabitants. It analyzed representations from a wide variety of media—journalism, parliamentary reports, maps, novels—in order to highlight the fears and unease associated not just with pollution, but also with purification. Instead of focusing on the aims and achievements of sanitary reformers, the project sought to uncover the wide range of responses to and perceptions of what was essentially a new urban phenomenon—the systematic cultivation of cleanliness.

American Fun: The Pleasures of Risky Citizenry and Radical Democracy

Researcher: Assistant Professor John A. Beckman
Sponsor: Naval Academy Research Council (NARC)

This book-length historicist, literary-critical project compared two stories of popular pleasure from U.S. history – a European-American narrative that spans from the Bay Colony to the Roaring Twenties and an African-American one from early folk culture to the Harlem Renaissance. Insofar as “fun” describes the dynamic enjoyment of play, risk, transgression, and rebellion, it is central to the nation’s best examples of radical democracy. Unlike Mikhail Bakhtin’s famous notion of the “carnavalesque,” American fun is not an insurance policy on social hierarchies but rather a challenge to law and order that pulls marginal groups together. Hence, as dominant, white society often defended its right to “pursue happiness” in self-destructive and venal ways, African-American society did so in self-preserving ways that created a tradition of freedom within an oppressed community.

Narrating Calamity: The Language of Failure in Early Twentieth-Century Britain

Researcher: Professor Allyson A. Booth
Sponsor: Naval Academy Research Council (NARC)

This project dealt with newspaper coverage of the failed South Pole mission of Robert Falcon Scott, the first day of the Battle of the Somme, and the Titanic. The analysis focused on (1) the tension between how we interpret these tragedies now and how British readers and writers interpreted them at the time, (2) tracing the narrative strategies used both to transform bad news into triumph and to disseminate bad news in ways that make it nearly unrecognizable as bad, and (3) ascertaining how newspaper conventions contributed to what feels now like an erasure of disaster. An additional area of interest in this on-going study is an analysis of the verbal borrowing between one calamity and another, and the overlap between fictional and non-fictional accounts of disaster.

Science and the Self: The Scale of Knowledge

Researcher: Professor Bruce E. Fleming
Sponsor: Naval Academy Research Council (NARC)

For many people, scientific knowledge is the “gold standard” of knowledge. If so, can we know things that aren’t scientific? What are they? This is a form of the question that started *Art and Argument*, namely: Does fiction lie to us? If not, what’s it doing? Literature is part of the world, as people are related to science. But how are all these things related to each other? This research project is an on-going attempt to investigate these questions and possible answers.

Voyage to a Thousand Cares: Master’s Mate Lawrence with the African Squadron, 1844-1846

Researcher: Professor C. Herbert Gilliland
Sponsor: Naval Academy Research Council (NARC)

The previously unpublished journal of a junior officer aboard USS *Yorktown*, with additional commentary and supplements, this volume gives what historian David Brion Davis calls “a wholly new perspective” on its subject, the efforts of the American African squadron to suppress the Atlantic slave trade. Touching upon nearly every aspect of the trade, the book climaxes with a vividly detailed account of the capture and disposition of the barque *Pons* and its nine hundred slaves.

Merchants and Friends: Bonds and Bonding in “The Merchant of Venice”

Researcher: Professor C. Herbert Gilliland
Sponsor: Naval Academy Research Council (NARC)

This project, underway since last year, has now produced extensive notes that will be expanded into an essay on Shakespeare’s ingenious, even stressed and extreme melding of noble friendship with heterosexual love and marriage. Most of the commentary on this subject in this play puts the two ties at odds with each other - as they are in many cases elsewhere (see *The Two Noble Kinsmen*) - yet miss the social and emotional ways in which they are brought together by play’s end. Noble friendship becomes the guarantor of married love rather than a competitor with it. The essay itself will eventually form part of a scholarly monograph on love, friendship and politics in Shakespeare. There is a tangled scholarly literature on this play, a literature that does not adequately address the friendship and love conjunction, usually focusing instead on the question of Shylock and on issues of justice and mercy - all of which matter but which basically weave around and through the central drama of Ciceronian friendship and the pursuit of Portia, where Antonio seems to need more from Bassanio than vice versa.

**Charles Rennett and the London Music Sellers in the 1780s:
Testing the Ownership of Reversionary Copyrights**

Researcher: Professor Nancy A. Mace
Sponsors: National Endowment for the Humanities, the Bibliographical Society of America,
and the Naval Academy Research Council (NARC)

This study is an analysis of the connections between the music trade and copyright laws of the time. In 1783 Charles Rennett, an attorney with many connections in the music trade, began to exploit an ambiguity in the first copyright law (1710), which suggested that a composer could reclaim his rights to a musical composition after the first fourteen years of copyright had expired. He agreed with the composers Charles Dibdin and John Garth to purchase their rights to works that had been in print fourteen years to test this provision of the copyright act. Consequently, he sued the original purchasers of these compositions, James Longman and his partner Francis Fane Broderip and Samuel, Ann, and Peter Thompson, to prevent them from printing or selling any more copies of the musical works in questions. The resulting litigation in the Courts of Exchequer and Chancery provided an important test of reversionary rights and defined exactly what terms composers signed over when they executed copyright agreements with music sellers.

An Analysis of Welcker Financial Records

Researcher: Professor Nancy A. Mace
Sponsor: Naval Academy Research Council (NARC)

Over the last ten years, our society has begun to reevaluate the definition of music as intellectual property since internet services like Napster have tested the limits of traditional notions of authors’, performers’, and publishers’ rights to control the dissemination of their work. As a result, music and record companies are reassessing their business practices in order to adjust to the changes in the marketplace. The only other period when a comparable situation existed was in eighteenth and early nineteenth centuries, when British music sellers, composers, and jurists attempted to apply the provisions of the first copyright law (1710) to musical compositions. As informative as this historical example is to the present, however, the business of eighteenth-century music selling has received surprisingly little attention from scholars. Thus, research into the eighteenth-century music trade is significant because it lays the groundwork for an entirely new area of study in the field of publishing history.

In addition, a study of music publishing in the latter part of the eighteenth century appeals to scholars working in other areas of print culture because of its relation to music, the theatre and the book trade. One of the most important firms printing and selling music during the late eighteenth century was that of Peter Welcker and his successors: his wife Mary and his son John. After his and his wife’s deaths in the late 1770s, a dispute broke out among his heirs over his estate, resulting in a lengthy probate suit, which lasted several years. The litigation resulted in over 200 pages of records detailing the operations of the firm in the late 1770s, which now remain in the Public Record Office, London. In addition to other information about the Welckers’ business, the documents contain several lists of individuals who did business with the firm. Thus, this material offers an unprecedented look at the range of customers with whom a typical music seller of the late eighteenth century did business.

The British Music Trade in the Late Eighteenth-Century

Researcher: Professor Nancy A. Mace

Sponsors: National Endowment for the Humanities, the Bibliographical Society of America,
and the Naval Academy Research Council (NARC)

Although music publishing is important in the history of eighteenth-century theatre, music, literature, and the print trade, scholars have virtually ignored this area. Beginning with a collection of thirty lawsuits in the Public Record Office, London, (hitherto unknown to scholars), this on-going project is a study of the music trade in the late eighteenth-century, the relationship between book - and music-sellers, their conflicts over copyright, and their business practices.

The History of the Grammar Patent in the Seventeenth and Eighteenth Centuries and the Forms of Lily's Latin Grammar

Researcher: Professor Nancy A. Mace

Sponsor: Naval Academy Research Council (NARC)

William Lily's Short Introduction of Grammar is significant because of its role in the history of royal patents and the information it provides to scholars studying classical learning in the seventeenth and eighteenth centuries. In particular, it is a useful source of Latin quotations that every schoolboy memorized as he studied the text. As valuable as this book was, however, it presents special problems for a scholar using it as a source of classical quotations familiar to every learned seventeenth- or eighteenth-century reader. Although more than one version of the Grammar existed, scholars have assumed that the text remained unchanged because it was part of a royal patent throughout this period. This study traces the publishing history of the Grammar to demonstrate why more than one version of the text appeared and identifies the differences among the four forms of Lily's Grammar in the seventeenth and eighteenth centuries.

Reversionary Copyright and the Works of John Baptiste Cramer: Birchall, Cramer, and Chappell

Researcher: Professor Nancy A. Mace

Sponsor: Naval Academy Research Council (NARC)

This on-going study is based on a lawsuit filed in the 1800's by Robert Birchall against John Baptiste Cramer, an important pianist and composer. My review of the litigation and background materials reveals that this suit raises important questions about the meaning of copyright assignments; in particular, it highlights a long-standing dispute between music sellers and composers over which rights a composer transferred to a music seller when he signed a copyright assignment. In addition, my review of the Cramer bibliography revealed that the Birchall-Cramer suit offers important new information about editions of Cramer's compositions that should add considerably to the publishing history of his works.

The Human Face of the Age: The Physical Cruelty of Slavery and the Modern American Novel

Researcher: Assistant Professor Mark B. McWilliams

Sponsor: Naval Academy Research Council (NARC)

The mental cruelty of slavery has been evoked in many of the novels I examine in this article, most notably, perhaps, in the remarkable passages on the lack of the freedom to love in Morrison's *Beloved* and in the exploration of slavery's impact on both communal and individual identity in Williams's *Dessa Rose*. Yet while critics have recognized the power of these novels to explore the effects of mental cruelty, few have examined the narrative choices faced by novelists in portraying physical cruelty, even though, as many critics and historians have recognized, the mental cruelty of slavery was everywhere undergirded by the potential - indeed by the certainty - of physical torture. In this project, the imaginative recreation of these acts of physical cruelty is explored. Here the novelist must be careful: too much and the reader may become desensitized, while not enough risks romanticizing away the extent of evil within the system. As Harriet Beecher Stowe famously responded to her critics in *A Key to Uncle Tom's Cabin*, "slavery, in some of its workings, is too dreadful for the purposes of art. A work which should represent it strictly as it is would be a work which could not be read."

Modern American novelists, while often sharing the view that Stowe's portrayal of slavery in *Uncle Tom's Cabin* was romanticized and while generally seeking a more realistic representation of slavery, face the same constraints and, indeed, make similar choices. As Stowe recognized, these constraints concern the reader's capacity both to tolerate tales of the horrors of slavery and to empathize with its victims. If, as Deborah McDowell and Arnold Rampersad argue, depictions of slavery can too easily descend into stereotypical historical romance, the serious novelist must guard against the potential exploitative prurience of even an accurate representation of the horrors of slavery. As Saidiya Hartman maintains, "[t]he impossibility of adequately representing the violence of slavery is due not only to the enormity of the degradation and the unwillingness of the reader to believe the extremity or obscenity of violence but also to the fact that by speaking of these crimes the narrator carries the burden of the indecent and the obscene." In examining the narrative techniques novelists use to bear this burden, the ways theories of representation can help us better understand the costs and the effectiveness of narrative choices are being explored.

Good Women Bake Good Biscuits: Culinary Skill and Self-Worth in Antebellum American Literature

Researcher: Assistant Professor Mark B. McWilliams

Sponsor: Naval Academy Research Council (NARC)

In novels by writers as varied as Fanny Fern, Caroline Howard Gilman, Nathaniel Hawthorne, Augustus Baldwin Longstreet, Harriet Beecher Stowe, and Susan Warner, women who cook well serve as moral exemplars while women who cannot face social stigma. By popularizing this extended metaphor, these authors participate in a much larger cultural response to accelerations in industrialization and urbanization. They join the writers of the booming conduct books, domestic manuals, and cookbooks in an effort to replace support networks being destroyed by the breakdown of the extended family, modernize old workways superseded by new technology, and stress the importance of the domestic sphere in a period when 'work' was increasingly coming to mean something that took place outside of the home. And they can be surprisingly explicit: Sarah Josepha Hale claims, for example, that "the more perfect the bread, the more perfect the lady." Argument is made that the metaphor equating cookery and morality draws on the myth of republican simplicity to become a powerful ideological critique of mid-nineteenth-century society. These novelists' exploration of food's metaphorical possibilities deserves a fuller response from literary critics than currently available in studies of American fiction.

Conspicuous Consumption: Delmonico's and the Invention of the American Restaurant

Researcher: Assistant Professor Mark B. McWilliams

Sponsor: Naval Academy Research Council (NARC)

Delmonico's 1860 meal for the Prince of Wales and several thousand members of New York society, which received front-page coverage in the *New York Times*, marked the beginning of the dominance of haute cuisine that would last until such extravagant displays became unpopular during World War I. But as more people became familiar with French cookery, the wealthy - especially the newly rich - had to reach for new heights of conspicuous consumption to distinguish themselves from the growing ranks dining in the new restaurants. From the Silver, Gold, and Diamond dinners in 1867 to the well-known Swan Banquet of 1873, Delmonico was not adverse to hosting events where the food was not the only attraction. But soon the demands of the nouveau riche for public showcases grew beyond even Delmonico's willingness to comply, and a range of new competitors were eager to host such obscene displays of wealth and (poor) taste as the infamous Stag Dinner and the Horse Dinner. For the modern reader, such listings of restaurant meals can be dangerously misleading. The restaurants in this period differ little from those of our own experience; if they differ at all, it is in scale rather than in kind. But for the contemporary diner these restaurants were of a new type. As Rebecca Spang insists, our own superficial familiarity too often inhibits full recognition of the revolution in dining habits linked to the ascendancy of the modern restaurant. Unlike the eating house or inn common in earlier periods, where a single meal with a fixed price was served at set times at a common table, restaurants offered what Joanne Finkelstein calls a "diorama of desire": a menu of individually priced dishes served at any time at private tables. The implications of these changes are both obvious and wide-ranging. Unlike the eating house, which was a public space in every sense, the restaurant became a strange combination of public and private spheres.

Essential Questions: Keys to Meaning in Hemingway's "The Mother of a Queen"

Researcher: Professor Charles J. Nolan, Jr.
Sponsor: Naval Academy Research Council (NARC)

"The Mother of a Queen," one of a handful of stories in which Hemingway deals with homosexual characters, is especially puzzling. As we read the piece, Hemingway makes us ask and then answer a series of questions that point us toward meaning. "Who is the story about?" "Is the narrator gay?" "How, ultimately, are we to see the piece?" These are but a few of the questions that Hemingway insists we deal with in order to uncover just what he is up to in this relatively early work.

Hemingway's Fathers and Sons

Researcher: Professor Charles J. Nolan, Jr.
Sponsor: Naval Academy Research Council (NARC)

Key scenes in "Fathers and Sons" bear on Nick's relationship with his father, especially with regard to sex and his memories of his own early sexual experiences – this reflection prompted by his son's innocent questions about what it was like to grow up with the Indians. Just as in "The Doctor and the Doctor's Wife," biography is central to this story, particularly when Nick reflects on his father's suicide and on what drove Dr. Adams to it. But it is biography transmuted into art, not merely life transcribed from reality onto the written page. This is one of the most complex Hemingway stories with a large body of criticism dealing with it.

Sikernesse and Fere in Troilus and Criseyde

Researcher: Professor Timothy D. O'Brien
Sponsor: Naval Academy Research Council (NARC)

From: *The Chaucer Review* 38.3 (2004): 276-93, this study of *Troilus and Criseyde* focuses on the way in which Chaucer imbeds his concern with certainty and fear within two sets of words, one revolving around the term *sikernesse* and the other around the term *fere*. Both of these terms are repeated, or echoed, in other words that complicate their apparently stable meaning, and thus the characters' fear of circumstances bleeds into the narrator's fears about the slipperiness of the verbal realm in which he operates. That verbal play, moreover, accumulates to form a deterministic undercurrent, a persistent sense of sympathetic knowing in, to use Iser's term, the "implied reader" of the poem. The verbal play involving each of these words tells a skeletal story that undercuts all the gestures toward autonomy in the surface narrative. Fear and companionship are inextricably linked: fear creates the need for companionship, but within companionship (dependence on a *fere*) is the fear (*fere*) of loss, and thus avoidance of companionship diminishes fear. This double bind is enriched, moreover, by the story of *sikernesse*: all desire for certainty amounts to sickness and leads to sighing, the expression mainly of either loss or a falsely secure feeling of satisfaction.

Frost knots on an airy gauze': The Search for a Name in Frost

Researcher: Professor Timothy D. O'Brien
Sponsor: Naval Academy Research Council (NARC)

The *Robert Frost Review* 13 (2003): 56-75, this article explores the implications behind Frost's description of poetic composition as a process in which a poem "finds its own name as it goes." Not the poem's title and not theme, this name that the poem finds comes closer to being the poet's "signature." The analysis explores some theoretical discussions of naming and signature, discussions by Lacan, Derrida, and Hartman; it examines the poems in Frost's collection that deal with the act of naming; and it analyzes the descriptions in his poetry that display some version of "Frost" being inscribed into the landscape. This last suggestion has so far been treated by scholars as simply an aspect of Frost's playfulness, his tendency to pun on his name. This study claims that the stakes are higher, that the tendency is more complex than that and more centrally concerned with the relationship between identity and language that emerges so often in Frost's poems.

Transatlantic Performances: Politics and the Early American Theatre

Researcher: Assistant Professor Thomas J. Shaffer
 Sponsor: Naval Academy Research Council (NARC)

Although the history of the American theatre as part of an American public sphere has become a popular topic for academic study in recent years, the origins of American performance in the British theatre and the founding era of the colonial theatre have not yet benefited from this revival of interest. The major histories of the colonial theatre are dated, and none consider the full impact of the theatre as a political and commercial, as well as an artistic, institution in the colonies. This project is, in effect, a political history of the colonial and Revolutionary era theatre that traces the theatre's role in shaping both the "British" identities of American creoles during the colonial period and the new, revolutionary identities that attended the founding of the republic of the United States. This project should make a real contribution to the history of the American theatre and to the study of colonial and Revolutionary American culture.

Constructing the Critical Bridge

Researcher: Assistant Professor Christy L. Stanlake
 Sponsor: Naval Academy Research Council (NARC)

Modern Drama, the leading journal in contemporary theatre studies, is interested in developing the article for an independent issue. The researcher is in the final stages of working closely with Ms. Joanne Tompkins, the co-editor of *Modern Drama*, to revise the article in such a way that it argues for a new definition of spatiality in performance. Specifically, "Constructing the Critical Bridge" explains how Native American plays that focus directly on human/land relationships push theatrical definitions of spatiality toward *platiality*. In order to focus on how issues of the land are inscribed within Native American dramaturgy, *platiality* focuses on three thematic concepts: "Rootedness," "Worlds of Existence," and "Language as Landscape." "Rootedness" is concerned with the relationships between identity formation and literal, geographic, places. "Worlds of Existence" contains the idea that one's relationships to the sacred and time are achieved through place. Finally, "Language as Landscape" postures that language, itself, arises from a community's relationship to its physical homeland.

Nations Speaking Nations: Native American Theatre on the National Mall

Researcher: Assistant Professor Christy L. Stanlake
 Sponsor: Naval Academy Research Council (NARC)

This paper is based on interviews conducted with Smithsonian Institution personnel (such as Mr. Howard Bass, Director of Cultural Arts Programming at the National Museum of the American Indian - NMAI), and research gathered over the museum's history, architecture, and events. The study explores the role that the NMAI will play in developing Native American theatre in the United States.

Independent Research

An Edition of the Novel *Lorna Doone* for Penguin

Researchers: Assistant Professor Michelle E. Allen and Professor Robert D. Madison

An edition of the popular Victorian novel *Lorna Doone* by R. D. Blackmore is being prepared. Although later editions of the novel are available, Blackmore's first edition of the text is not currently in print.

An Annapolis Alphabet

Researcher: Professor Nancy P. Arbuthnot

This is a text for an alphabet book designed to introduce the Naval Academy to young readers through descriptions of Academy monuments and memorials. Each of twenty-six monuments or memorials on the Yard (one for each letter of the alphabet) is introduced through a rhyming couplet, as in the first couplet, "A is for anchor as in *Anchors Aweigh!*" An appendix presents a brief prose description of each monument's location and significance.

**Cross, Crypt, Pagoda: A History of Monuments
and Memorials at the United States Naval Academy**

Researcher: Professor Nancy P. Arbutnot

This is a book-length project, underway for several years, that documents the stories behind the monuments and memorials on the Yard of the U.S. Naval Academy. This project first began as a series of brief historical essays on the monuments introducing midshipmen reflections on those same memorials, and it is now being expanded to include primary documents relating to the monuments, such as journals and letters of the figures memorialized and speeches at the unveiling of the monuments. Most of the monuments and memorials to be included in the book have been identified, and numerous midshipmen poems and essays on the monuments have been collected.

At the Bottom of the Waste Land: Essays on the Footnotes

Researcher: Professor Allyson A. Booth

This study investigates the interconnections between T.S. Eliot's poem *The Waste Land* (1922) and its numerous source materials, which range from hit tunes of the twenties to opera and from Dante to Dickens. The book is organized according to Eliot's footnotes so that readers can look up a specific line of the poem and then read an essay explaining how the text cited in footnotes to that line alters the experience of the poem. Designed to be useful for undergraduate teachers who want to feel more sure of their footing when they introduce *The Waste Land* to their classes, it also includes suggestions for class discussion.

**“Now mendys oure chere from sorrow”: The Rhetoric of Humor in
Middle English Drama, Spiritual Instruction, and Chaucerian Religious Comedy**

Researcher: Lieutenant Commander Christopher E. Crane, USNR

This project considers the use of humor in English religious literature and Chaucer from the fourteenth and fifteenth centuries to further the didactic, rhetorical objectives of that literature. The study involves looking at several different genres of Middle English literature and finding patterns in the application of humor in them. The classical, post-classical, and medieval teachings on and attitudes toward humor and laughter are also being considered. A final study, after the discussion and analysis of primary texts, is an exploration of the implications of this study on the fields of rhetoric, comic theory, and medieval literature. (This project is in conjunction with the Ph.D. studies of the researcher in English Literature at The Catholic University of America, Washington, D.C., under the mentorship of Dr. Stephen Wright.)

Food and the American Novel

Researcher: Assistant Professor Mark B. McWilliams

During the nineteenth century food emerges as a dynamic source of metaphor for nascent American identity in both major and popular novels. This study investigates the function of the novel at the intersection of social change and narrative representation. American novels as interventions in the unprecedented changes taking place in American culture during the nineteenth century are discussed. As both technological and social developments change American foodways, novelists join other cultural commentators (including the authors of increasingly popular domestic manuals) to encode these changes with social and even moral meaning. Drawing on the work of cultural critics as diverse as Lionel Trilling and Pierre Bourdieu and on the theoretical approaches of other disciplines, the way narrative representation participates in creating a cultural system that both encourages emulation and demands further refinement as foodways become increasingly central to class identification is examined.

History of Presidents Hill in Annapolis

Researcher: Professor Michael P. Parker

This on-going project charts the development of Presidents Hill off West Street in Annapolis, MD, from fruit orchards in the 1840s to the vibrant downtown neighborhood it has become today. The history is based on extensive primary research in land records and newspapers as well as interviews with nearly one hundred current and former residents. The history also includes a house-by-house building survey of the neighborhood.

An Edition of Edmund Waller

Researchers: Professor Michael P. Parker and Dr. Timothy Raylor, Carleton College

This on-going project presents the first edition of Waller's poetry and prose carried out in accordance with modern critical principles. A copy-text has been established, and the researchers are in the process of collating individual poems. The annotation portion of the work is now largely complete. A tentative contract with Yale University Press (YUP) has been secured to publish the completed edition, with Longman waiting in the wings if YUP passes for any reason.

A New Edition of Thomas Carew

Researcher: Professor Michael P. Parker

Thomas Carew's poems were edited by Rhodes Dunlap for Oxford University Press in 1949; the discovery in the 1980s of substantial manuscript sources unknown to Dunlap have rendered a new edition desirable. Oxford University Press has given a contract to me and to Scott Nixon, an important Carew scholar, to prepare the new edition. My responsibility is the annotation.

An Article on the Evolution of the City Park at the Annapolis City Dock

Researcher: Professor Michael P. Parker

This article traces the history of the city's attempts to create a downtown park from 1885 to the present day. The researcher first became interested in the subject in 1982 when he was chairing the committee that commemorated the anniversary of the Annapolis Charter. His research on Presidents Hill uncovered a trove of material on the subject in the Annapolis *Capital* newspaper. While advising the Kunta Kinte/Alex Haley Committee on their work, the researcher developed a brief six-page sketch of the topic. A planned complete article will cover more material and will chart the efforts of Annapolitans over the years to create "The City Beautiful" on the shores of the Severn River.

Post-Revolutionary Patriotism and the American Theatre: Royall Tyler's *The Contrast*

Researcher: Assistant Professor Thomas J. Shaffer

This study concerns the first great play of the American national theatre written by a native-born American citizen: Royall Tyler's comedy *The Contrast*. My argument proposes a new way of examining this text, which earlier critics have analyzed either as a piece of nationalist propaganda or a poor imitation of a British play. From the perspective of a transatlantic theatre historian, *The Contrast* is a hybrid performance text that reflects the uncertain state of American political identities in the 1780s. The study focuses on various textual connections between this play and other popular British and American plays that were staged in the 1780s as theatre managers struggled to find products that would appeal to the fervent but inchoate patriotism of their audiences. The study also examines the Tyler's theatrical allusions to the history of the American Revolution, which include old snatches of Revolutionary ballads and references to favorite texts of the Revolutionary era like *Cato*.

**Making ‘A Good Die’: Death and Patriotism
in the Propaganda Plays of the American Revolution**

Researcher: Assistant Professor Thomas J. Shaffer

This study explores the process by which propaganda writers for the Patriot cause in the 1770s and 1780s transformed the deaths of American citizens and soldiers into propagandistic dramas during the Revolutionary era. These plays convert contemporary events such as the Boston Massacre, the Death of the American general Richard Montgomery in the American assault on Quebec, and the Battle at Breed’s Hill (Bunker Hill) into heated political dialogue, often displaying a good sense of dramaturgy. Focusing on the plays of Mercy Otis Warren, Hugh Henry Brackenridge, and the anonymous author of *The Fall of British Tyranny*, this essay makes three basic contentions about such propagandistic representations of violence. First, propaganda plays assume an emotional transaction between the suffering hero and the reader in which sympathy is the reward for sacrificial suffering. Second, they treat each death as an inspiration for new heroes to rise from the ashes of the deceased. Third, they place the death of Americans within the context of British history, hearkening back to the memories of British political martyrs like John Hampden or military leaders like General Wolfe, the commander at the 1760 Battle of Quebec.

Midshipman Research Course Projects

Beowulf in Other Times: Changing Cultural Values - Beowulf Translated

Researcher: Midshipman 1/C Brooke Anderson, USN

Adviser: Professor John M. Hill

This independent study involved a careful survey of Beowulf translations since 1800, including locating each translator in a literary, intellectual and sometimes a political context. For a selected six translations the study considered how cultural ideas about Beowulf and its place in an Anglo-Saxon and Germanic past affected the kinds of choices all translators must make - interpretive choices, given more or less (sometimes less in early translations) competence in Old English generally and poetic rhythms, stresses and diction particularly. The study also considered the translator’s stylistic and poetical ends, along with some discussion of just what a “translation” is for different generations of scholars, poets and readers as distinct from, say, an “impression” or even a self-conscious appropriation of the poem for registers quite different from it - - as in prose versions and genre-influenced reshapings (a story version for children or for comic books). Through all of this, given changing cultural values (for example, the status of women) and literary perceptions, the study asked yet another question: Has there been authentic progress in our understanding of the poem, its language, its prosody, its dramatized world over the past 200 years? The answer is ‘yes.’

Reading beyond Words: Faulkner’s Employment of Perspective

Researcher: Midshipman 1/C Robert W. Anderson IV, USN

Adviser: Assistant Professor Mark B. McWilliams

William Faulkner’s extensive use of multiple narrators and complex narrative structure creates a literary environment that places his reader into a state of constant questioning. Forced to examine the multiple perspectives presented through numerous narrators, as well as the meaning of Faulkner’s often non-chronological narration and complex narrative structure, readers of Faulkner’s work must not only piece together all that is Faulkner, but they must do so within their own intrinsic psychological framework. It is this application of the self to William Faulkner’s work that creates an environment of intense self-reflection and enhanced self-awareness. However, this process often goes unnoticed due to its inherently subconscious nature. Thus, through the reading of Faulkner’s work, paired with the conscious evaluation of the researcher’s own reactions to his work, a greater understanding of Faulkner was achieved in this study.

Applied Theatrical Theories

Researcher: Midshipman 1/C Jeremy N. Cox, USN

Adviser: Assistant Professor Christy L. Stanlake

The production of any dramatic work of literature is a monumental undertaking, no matter the size of the cast or the length of the text. However, the most important dynamic of the entire process is the interaction between the cast and the audience. The energy that the cast brings to the performance is felt by the audience, and the audience gives back to the actors. This is most often the scenario experienced in a production, yet if the characteristics of the performance are not tailored to the intended audience, the dynamic between the audience and the cast suffers, and the production as a whole suffers. Hence, the goal of this project was to examine the method of linking a textual analysis of the play, *Chaucer in Rome* by John Guare, to an audience consisting of midshipmen of the U.S. Naval Academy. This process involves every action from the choice of the play to the costumes worn to the way actors portray their characters, and it proved to be detrimental to a production when the process was carried out improperly.

Judith Cofer: A Latin American Author in the United States

Researcher: Midshipman 1/C Shaina N. Flores, USN

Adviser: Professor Fred M. Fetrow

This independent research project focused on the life, education, and writings of Judith Cofer, a highly regarded Latin American author and winner of several prestigious awards for her literature, which can be found in numerous anthologies such as *The Norton Book of Women's Lives*, *The Norton Introduction to Literature*, *The Norton Introduction to Poetry*, and *The Heath Anthology of American Literature*. The researcher studied Cofer's style, diction, and language in comparing her works to that of other poets of Puerto Rican descent, including the researcher's own work in that mode with that ethnic background. While the planned research finally did not include a personal interview with Judith Cofer (currently a professor of English at the University of Georgia), the project did culminate with an analysis of the comparable (at least in mode, tone, and content) works of both the subject (Cofer) and the researcher (Midshipman Flores).

Developing an Authoritative Ethos to Advocate the Naval Academy: A Study of the Published Works of LT Matthew Fontaine Maury, USN

Researcher: Midshipman 1/C Adrian V. Martin, USN

Adviser: Lieutenant John F. Hussey, USNR

Establishing a permanent naval school proved challenging, and forty years of advocacy failed to accomplish the task. LT Matthew Fontaine Maury generated one of the most effective appeals to the people on the U.S. Navy's behalf. Though his arguments did not single-handedly succeed, he generated sustainable interest in his audience and developed substantial credibility for himself. The establishment of such an effective ethos by generating goodwill in his audience and exhibiting both good sense and virtue made him an important figure for the Navy, a major catalyst for the Naval Academy's creation, and a qualified member of the original faculty.

Cervantes and Nineteenth Century Russian Literature

Researcher: Midshipman 1/C Cecil C. McCumber, USN

Adviser: Professor David A. White

The nineteenth century saw the emergence of the novel in Russia as a major literary genre. Many of the foremost Russian novelists were highly influenced by the "father" of the modern novel, Miguel de Cervantes and his classic work of fiction, *DON QUIXOTE*. This study examined the influence of Cervantes on Pushkin, Turgenev and Tolstoy and looked closely at the influence of the character of Quixote in the stories and novels of Nikolai Gogol and the novels of Fyodor Dostoevsky.

Blues Music in American Literature

Researcher: Midshipman 1/C John H. Patterson, USN
 Adviser: Assistant Professor Mark B. McWilliams

In this, the Year of the Blues, an act of Congress called upon all Americans to recognize the influence of the blues in jazz, rock n' roll, country, and even classical music; the act called the blues "the most influential form of American roots music." But the influence of the blues goes far beyond the musical realm. Blues have inspired some of the best American writing of the twentieth century. Writers from Albert Murray to Toni Morrison to Jack Kerouac have been explicit about the important connections between the blues and their own writing. These writers have borrowed structure, rhythm, and theme from various forms of blues music, deeply integrating the blues into their own versions of the American experience. Thus, this study of the blues (perhaps the closest thing we have to a truly American form of expression) became an integral part of a better understanding our literature and our own experiences of American life.

Hemingway and Women

Researcher: Midshipman 1/C Joseph M. South, USN
 Adviser: Professor Charles J. Nolan, Jr.

This independent study focused on the female characters in Ernest Hemingway's work, and consisted of the reading and analysis of works both by and about Hemingway. At the end of the semester, an essay about Pilar from Hemingway's *For Whom the Bell Tolls*, was developed outlining her importance among Hemingway women.

Publications

Journal (Refereed) Manuscripts

FLEMING, Bruce E., Professor, "Why I Love Conservatives," *Antioch Review*, Vol. 62(2), pp.210-244, (2004).

This article offers what it calls a "deep-structural" explanation for the difference between two "world-views," as the article conceives of the liberal and conservative points of view. Disagreements in practice on such topics as the role of the military in society, gay marriage, and abortion can be linked to underlying patterns of thought. The essay sketches the liberal and conservative pattern of thought: it suggests that liberal thought articulates its ethics in terms of actors, conservative thought in terms of actions. Thus absolute rules of actions are intrinsically the ethical currency of conservative, not liberal thinkers.

FLEMING, Bruce E., Professor, "Can Reading Clausewitz Save Us from Future Mistakes?" *Parameters* (U.S. Army War College Quarterly), XXXIV/1, pp. 62-76, (2004).

The article answers the title question in the negative. Still, the classic text of war theory by the Prussian Carl von Clausewitz continues to be cited as justification for completely divergent positions of strategy, both for and against the Second Gulf War for instance. It is used as the basic, framework text in such strategy and policy courses as that of the Naval War College. This article suggests that Clausewitz was himself caught between paradigms and so intrinsically offers conflicting views of the nature of his dicta, such as the famous one to the effect that "war is policy (politics) by other means." Reaching for a Kantlike objectivity, Clausewitz nonetheless admits that the unpredictable reality - what he called the fog of war - ultimately decides the outcome of battles. So what's the point of studying them theoretically? Undeterred by the intrinsic contradictions of the text, a whole generation of U.S. strategists is being brought up to think, erroneously in the view of the article, that reading Clausewitz can save us from making future mistakes.

FLEMING, Bruce E., Professor, "Response to Critics," *Parameters* (U.S. Army War College Quarterly), XXXIV/2, pp. 121-127 (2004).

The above article touched off, unsurprisingly, a firestorm of howls from the people using Clausewitz in their strategy and policy courses. This article responds to some of the more substantive objections, including the most telling, that though Clausewitz might have his disadvantages, there is simply no other text that can be used as a foundation document for a theoretical study of war. Using examples ranging from the Holy Qur'an to the Poetics of Aristotle to the Communist Manifesto, this article argues that not all enterprises require foundation documents in the sense that we are being asked to use Clausewitz. Making war is something people do, and can be studied as an activity. A more fruitful policy course would ask the question, why do they engage in it? What have they, over history, hoped to achieve? Did they achieve it?

McWILLIAMS, Mark B., Assistant Professor. The "Distant Tables: Food and the Novel in Early America," *Early American Literature*, Vol. 38(3), pp. 365-393 (Winter 2003).

Declaration of Independence did not extend to American cookery. In the early republic and indeed well into the nineteenth century, eating habits in the new nation largely followed patterns established by the colonists, who had responded to the abundance of the New World by doggedly recreating British cuisine. Yet after the revolution, there was popular debate over the proper cuisine for a new nation; foodways became one site for expressing late eighteenth-century republican class anxieties. While this debate occurred in newspapers, club literature, and even poetry - Joel Barlow's "The Hasty Pudding" celebrates a kind of culinary nativism - such discussions did not appear in early American novels. In the opening decades of the nineteenth century, however, food becomes much more important in later American historical fiction like Lydia Maria Child's *Hobomok* (1824), Catharine Maria Sedgwick's *Hope Leslie* (1827) and James Fenimore Cooper's *Leatherstocking* tales (1823-1841). In these works, novelists use depictions of food to evoke a sense of distance, of difference between seventeenth-century New England and early nineteenth-century America or between life on the frontier, whether in upstate New York or on the Midwestern prairies, and life in Eastern Seaboard cities. In this paper, it is argued that these fictive representations of colonial and frontier foodways helped develop the myth of republican simplicity that shaped American culture throughout the nineteenth century and became a source of intense nostalgia for American writers and readers in the years before the Gilded Age.

O'BRIEN, Timothy D., Professor, "Traces of Medusa in the Troilus," *Quidditas: Journal of the Rocky Mountain Medieval and Renaissance Association*, 23 (2002), forthcoming.

This study examines the ways in which the figure of Medusa informs Chaucer's representation of love and the dangers of reading in *Troilus and Criseyde*. Though Chaucer neither mentions Medusa nor simply alludes to her, his unusually frequent use of the word *astoned* coupled with a narrative surface that repeats features of Poseidon's rape of Medusa and Athena's punishment of her for that rape strongly suggests that the Medusa figure is an important element in the texture of Chaucer's poem. Chaucer takes Medusa partly from Canto 9 of Dante's *Inferno*, complete with its admonishments about the threat of fear and literal reading of texts and the world in general, and partly from Ovid's extended story about Medusa in *Metamorphoses*. These two versions of Medusa inform especially Chaucer's characterization of Criseyde, who functions simultaneously as sympathetic victim of male aggression (the story in Ovid) and petrifying temptress (the allegorical version in Dante).

Books

ARBUTHNOT, Nancy P., Professor, *From Where the Wind Blows*, English Versions of Vietnamese Poems by Le Pham Le, Sacramento, CA, Vietnamese International Poetry Society, 2003.

From Where the Wind Blows is a bilingual book of poems documenting the joys and hardships of Vietnamese boat refugee Le Pham Le. Working from literal translations provided by the poet and her American-born, Yale-educated daughter, the author composed English versions of the Vietnamese texts. Because many of the poems follow traditional Vietnamese verse forms, the author became immersed in a study of the intricate poetic structures, such as the *cao dai* folk poems and the "6/8" form. She also read all the Vietnamese poetry in translation that could be found, to understand the tradition Le's poems come from. Then, attending to rhyme and sound in English, the author

created poems that follow the original in meaning, and imitate some aspects of the musicality of the Vietnamese. These English versions have been praised by both scholars and poets, such as Dr. Quang Phu Van, Professor of Vietnamese Language and Literature at Yale University, who said that the poems are “enchanting and beautifully translated,” and by poet John Balaban, who said that “bringing these poems to English and America is a gift.”

ARBUTHNOT, Nancy P., Professor, *Wild Washington: DC's Animal Sculpture*, Annapolis Publishing Company, Annapolis, MD, forthcoming 2004.

Originally an illustrated book of poems on twenty-odd well-known as well as unfamiliar animal sculptures in Washington, DC, the book under a new publisher has expanded to include prose descriptions of the highlighted animal sculptures, including biographies of the sculptors and information about the history and provenance of the sculptures, and an exhaustive listing of every major animal sculpture in the city.

FLEMING, Bruce E., Professor, *Art and Argument: What Words Can't Do and What They Can*, University Press of America, Lanham, MD, forthcoming.

This is a book that ties together the two topics of the title. It has worried Western philosophy since Plato that the assertions of literature weren't “real” assertions—Plato didn't want to let poets into his Republic. How do we relate to the sentence that opens Dickens' *David Copperfield*, with the title character telling us the circumstances of his birth? The same way that we react to an argument we get into with someone? Is art argument? Is it communication? This book develops themes from the author's earlier books in aesthetics and applies them to many examples taken from daily life and literature, including works by D.H. Lawrence, the French novelist Stendhal (Henri Beyle), the Japanese Modernist Soseki, and the contemporary American poet Stephen Dunn.

FLEMING, Bruce E., Professor, *Science and the Self: The Scale of Knowledge*, University Press of America, Lanham, MD, forthcoming 2004.

Science and the Self offers a fundamental rethinking of the relationship between science, a specific type of knowledge, and the other types of knowledge which are part of life. Those who practice science typically insist that it is objective; opposing them, emphasizing science's subjective qualities, are philosophers such as Kuhn, Feyerabend, and Foucault. This book explains how a person can reasonably hold either view. Offering an alternative to Robert Nozick's relativism, the book argues that the world is indeed objective. However it is so only because - and to the extent that - we subjective humans banish from scientific language the vast quantity of things which cannot be expressed in its terms. Most of daily life is composed of situational knowledge which, unlike the scientific knowledge we may distill from it, is tied to the specific moment and place it arises in.

FLEMING, Bruce E., Professor, *Sex and Society: Liberal v. Conservative*, University Press of America, Lanham, MD, forthcoming 2004.

Few topics make clearer the chasm between liberals and conservatives than those related to sex. Abortion, homosexuality, marriage: all these cause liberals and conservatives to line up with guns blazing. Why is this? The work begins with a non-Freudian theory of why sexual topics seem so suspect to many people. Its thesis is that sexuality fits neatly into neither of the two main spheres into which we have typically divided the world, the social and the personal. It then turns to the “deep-structural” nature of conservative and liberal thought. Why do liberals react the way they do? Conservatives? Figuring out the structure of these two ways of thinking helps us to predict how arguments will go.

Book Chapters

BECKMAN, John A., Assistant Professor, "Babylon Revisited Redux," in *Wild East: Stories from the Last Frontier*, ed. Boris Fishman., Boston, MA: Justin Charles & Co., pp. 187-213, 2003.

This short story, commissioned for an anthology of new writing on Eastern Europe and the former Soviet Union, gives a nod to F. Scott Fitzgerald's classic story, "Babylon Revisited" (in which the disillusioned narrator returns in the 1930s to the ghosts of Jazz-Age Paris) by fictionalizing James Danforth Quayle's return, ten years later, to Kraskow, to get back into the diplomatic game and have a positive effect on the fledgling economy, the well-meaning official becomes unwittingly embroiled, at the hands of two of his junior fraternity brothers, in a real-estate Ponzi scheme. The anthology received glowing reviews from *The New Yorker* and other such periodicals. The paperback rights have been bought by Random House.

HILL, John M., Professor, "The Social Context of Oral Recitation in Beowulf," in *A Thematic Cluster*, ed. Mark Amodio, *Oral Tradition*, 17, pp. 310-324, (2002).

Through a vocabulary of singing and recitation, the Beowulf poet consistently differentiates between recitations of established story (however varied in the moment of performance) and impromptu composition, on the spot so to speak. These moments are a part of hall joy and also reflect the dramatic tensions of whatever has just transpired - they are not mere indicators of heroic or celebratory coloring. Moreover, tales of bloody crimes are treated as truth not simply as legend or rumor. Song and recitation, finally, while registering social formality in different ways are also inherently a part of changeable, dramatic expression. They can have both hoped-for and unlooked-for consequences (as when Danish creation song draws out Grendel).

HILL, John M., Professor, "Aristocratic Friendship in Troilus and Criseyde: Pandarus, Courtly Love and Ciceronian Brotherhood in Troy," in *New Readings of Chaucer's Poetry*, eds. Robert G. Benson and Susan J. Ridyard, D.S Brewer Publishing, Cambridge, England, pp. 165-82, 2003.

Nearly all commentaries on Pandarus in the previous century move toward at best a mildly negative view of him (while recently the overwhelming number is scathingly censorious). The few analyses that see him as a noble friend can be counted up on one hand minus the thumb and little finger. That image of a maimed appendage is apt for the maimed view we indeed have in Chaucer criticism of this remarkable friend, go-between, and finally hurt and saddened companion for Troilus in his love of and loss of Criseyde. The purpose in this essay is a redemptive one; the author argues that Pandarus, while not always savory in his ruses, is nevertheless noble in his efforts on Troilus's behalf. Chaucer draws upon the obligations of friends in Ciceronian tradition and transposes those obligations from Cicero's political world to a world of Courtly Love in which the young lover is completely, utterly struck - so much so that he truly is in danger of dying. That Chaucer does so creates tensions, of course, but he is far from conforming to the established outlooks of medieval treatises on moral friendship (which warn friends against helping friends enter into secret love affairs - courtly love itself being seen as highly suspect).

HILL, John M., Professor, "The Sacrificial Synecdoche of Hands, Heads and Arms in Anglo-Saxon Heroic Story," in *Naked Before God: Uncovering the Body in Anglo-Saxon England*, eds. Benjamin C. Withers and Jonathan Wilcox, Morgantown, WV, pp. 116-137, 2003.

Anglo-Saxon heroic story focuses on heroic limbs and their functions. Of course bodily force is involved, as is the nearly sacred defense of hearth and home, of territorial boundaries and treasure, and the ending of reigns of terror. But those bodily parts have mythical resonance in Old Norse legend and myth - especially in Tiu's loss of hand to the quickly growing cosmic wolf, Fenris. The summoning of heroic strength and the concentrating of it in the hand or arm is a sacrifice of sorts demanding recompense - the binding of terror in Tiu's case as in every warrior-hero in some way descended from Tiu. Nowhere is the mark of Tiu, in a sense, more powerfully embodied than in the life and deeds of that Geat champion we know as Beowulf. The author extends the argument past the sacral role of the secular hero to the sacred role of the heroic saint - to the efficacy of saintly body parts. The deep force

or spirit of the powerful body is present in both secular and hagiographic contexts. Thus the construction of the Anglo-Saxon heroic body goes from fiercely dedicated hand to sacred relic, from the huge potency of awesome bodily strength and righteous dedication to the healing power of saintly hand, head and blood.

HILL, John M., Professor, "Translating Social Speech and Gesture in Beowulf," in *Beowulf in Our Time: Teaching Beowulf in Translation*, ed. Mary K. Ramsey, Old English Newsletter, Subsidia Vol. 31, The Medieval Institute: Western Michigan University, Vol. 1-13, pp. 97-123 (2002).

Introduced and guest edited by John M. Hill

HILL, John M., Professor, "Violence and the Making of Wiglaf," in *Violence in the Middle Ages*, University of Toronto Press, forthcoming.

Book Reviews

BECKMAN, John A., Assistant Professor, Review of "What the Best College Teachers Do," by Ken Bains, in *Publisher's Weekly*, 29 March 2004.

This book review discusses a wonderful new book from Harvard University Press on the teaching styles, methods, and ethics of some of the nation's best college educators.

MACE, Nancy A., Professor, Review of Ann and Frederick Ribble's *Fielding's Library: An Annotated Catalogue*, *Scriblerian*, pp. 81-82, 38 (2002-2003).

The Ribbles' annotated catalogue of Henry Fielding's library is a valuable reference source for Fielding scholars. Meticulously researched, it offers us the most complete picture available of Fielding's reading and fills out the sketchy information provided by the sale catalogue of a part of his library issued by Samuel Baker after Fielding's death. They also show which books in the library Fielding actually read by listing places in his works where he refers to specific editions and authors.

Internet or Video Publications

CRANE, Christopher E. Lieutenant Commander, USNR, "Just Add Peer Tutors: The U.S. Naval Academy Trains Its First Student Tutors," *Praxis: A Writing Center Journal* 2.1 (Spring 2004). Available at: http://uwc3.fac.utexas.edu/~praxis/Archive/04_spring/04_spring_files/usna_training.html

This article describes the peer-tutor training process developed in the Writing Center over the last year. It covers training and selection of the midshipmen who volunteer for the tutoring and how these tutors fit into our larger staffing by faculty and outside tutors. In addition, the same issue of the journal featured the U.S. Naval Academy Writing Center in a separate spotlight piece, viewable at: http://uwc3.fac.utexas.edu/~praxis/Archive/04_spring/04_spring_files/usna_feature.html

Presentations at Professional Meetings and Conferences

ALLEN, Michelle E., Assistant Professor, "The Obelisk and the Sewer: The Thames Embankment as Imperial Monument," Nineteenth-Century Studies Association, 25th Annual Conference, St. Louis, MO, 12 March 2004.

ARBUTHNOT, Nancy P., Professor, "Translating Rhyme and Meter: Examples from Le Pham Le's *From Where the Wind Blows*," American Literary Translators Association Annual Conference, Boston, MA, 4 October 2003.

BECKMAN, John A., Assistant Professor, "The Risky Fun of Radical Democracy in the Harlem Renaissance," MLA Annual Convention, New York, NY, 29 December 2003.

BECKMAN, John A., Assistant Professor, "Asking, Telling and Other Touchy Subjects in the Literature Classroom," The American Literature Association Annual Convention, San Francisco, CA, 30 May 2004.

BOOTH, Allyson A., Professor, "Halt: World War I and the Frustration of Narrative," The 19th Annual Narrative Conference, Burlington, VT, 24 April 2004.

CRANE, Christopher E., Lieutenant Commander, USNR, "The Unity of Resignation: A Counter Argument," International Congress on Medieval Studies, Kalamazoo, MI, May 2004.

CRANE, Christopher E., Lieutenant Commander, USNR, "Schadenfreude and Sympathy: The Rhetoric of Humor in Chaucer," International Medieval Congress, Leeds, UK, July 2004.

DREW, Anne-Marie, Professor, "Becoming a Virgin: The Love Life of Elizabeth the First," "Off with Her Head: The Six Wives of Henry the Eighth," and "The Ice Queen and the Strumpet: Elizabeth the First and Mary, Queen of Scots." Maryland Humanities Council, several locations and dates in 2003-2004.

FETROW, Fred M., Professor, "Assessment of Student Learning at the United States Naval Academy," American Association of Higher Learning, Seattle, WA, 26 June 2003.

FETROW, Fred M., Professor, "Robert Hayden's Sea Poetry," Southwest/Texas Popular Culture Association, San Antonio, TX, 9 April 2004.

GILLILAND, C. Herbert, Professor, "USS Yorktown and the Slave Trade in the 1840's," Navy Museum, Washington Navy Yard, 12 February 2004.

GILLILAND, C. Herbert, Professor, "The African Squadron and the Capture of the Pons," Patriotic Education Institute, Cambridge, MD, 28 February 2004.

GILLILAND, C. Herbert, Professor, "Emotional Depths: Beneath the Ocean's Surface in Literature and Art," College English Association, Richmond, VA, 2 April 2004.

GILLILAND, C. Herbert, Professor, "Competing with Hawthorne: Lawrence with the African Squadron," Popular Culture Association, San Antonio, TX, 9 April 2004.

GILLILAND, C. Herbert, Professor, "The Slave Trade Confronted: Captain Bell's Voyages," USS Constellation 150th Anniversary Speaker Series, Maryland Historical Society, Baltimore, MD, 15 April 2004.

GILLILAND, C. Herbert, Professor, "USS Yorktown and the African Squadron," Maritime Archeological and Historical Society, Fairfax, VA, 11 May 2004.

GILLILAND, C. Herbert, Professor, "Dan Gallery, TG 22.3, and the U-505: A Celebration," Chicago Museum of Science and Industry, 60th Anniversary of the Capture of the U-505 and Task Group 22.3 Reunion, 4 June 2004.

HILL, John M., Professor, "Pa Gyt and the Problem of Cousins in Beowulf," International Congress on Medieval Studies, Kalamazoo, MI, 6 May 2004.

MACE, Nancy A., Professor, "Legal Records and their Importance in the History of Music," American Society of Eighteenth-Century Studies Conference, University of California at Los Angeles, Los Angeles, CA 3-6 August 2003.

MACE, Nancy A., Professor, "The Perils of Printing Music in the Late Eighteenth Century: Why Longman and Broderip Failed in 1795," East-Central American Society for Eighteenth Century Studies Conference, University of Pittsburgh, Greensburg, PA, 2-5 October 2003.

MACE, Nancy A., Professor, "Stealing Fire," American Society for Eighteenth-Century Studies Conference, Boston, MA, 25-27 March 2004. (Panel Chair)

MACE, Nancy A., Professor, "The King's Printer of Latin, Greek, and Hebrew and the Forms of Lily's Latin Grammar," Society for the History of Authorship, Reading, and Publishing, Lyon, France, 20-24 July 2004.

MADISON, Robert D., Professor, and O'Hara, Michael, "Midsommer's Faeries," Blackfriar's Conference, Staunton, VA, 22-26 October 2003.

MADISON, Robert D., Professor, "The Fate of Franklin," College English Association, Richmond, VA 2 April 2004.

MADISON, Robert D., Professor, "Shakespeare and Music," Community College of Baltimore County, 16 April 2004.

McWILLIAMS, Mark B., Assistant Professor, "Eating Disguises: Food and Class in Early American Novels," Midwest Modern Language Association, November 2004.

McWILLIAMS, Mark B., Assistant Professor, "Competitive Dining in the Gilded Age: Delmonico's and the Invention of the American Restaurant," Sagan National Colloquium Series, Ohio Wesleyan University, November 2003.

O'BRIEN, Timothy D., Professor, "The Problem of 'Brother' in Troilus and Criseyde," Pacific Ancient and Modern Language Association Convention, Claremont, CA, 9 November 2003.

PARKER, Michael P., Professor, "The Circle in the Square: The City Park and the Image of Annapolis," Annapolis History Consortium, Annapolis, MD, 1 August 2003.

PARKER, Michael P., Professor, "Rocking the Cradle of the Navy: The Naval Academy Faculty and Annapolis," Maryland History Lecture Series, Annapolis, MD, 20 January 2004.

SHAFFER, Thomas J., Assistant Professor, "'Over the Hills and Far Away': George Farquhar's The Recruiting Officer and the Politics of the Colonial Theatre," East Central American Society for Eighteenth-Century Studies, Greensburg, PA, 4 October 2003.

SHAFFER, Thomas J., Assistant Professor, "Making 'A Good Die': Death and Patriotism in the Propaganda Plays of the American Revolution," American Society for Eighteenth Century Studies, Boston, MA, 25 March 2004.

SHAFFER, Thomas J., Assistant Professor, "Reinventing a Reinvented Past: A New Approach to the Colonial Theatre," American Literature Association, San Francisco, CA, 29 May 2004.

WHITE, David A., Professor, "Seminar on Shakespeare," President's Club, U.S. Naval Academy, Annapolis, MD, October 2003.

WHITE, David A., Professor, Radio Commentary, Hugh Hewitt Show, KRLA Los Angeles, CA, and over 50 affiliates, Salem Radio Network, twice monthly.

WHITE, David A., Professor, "Shakespeare and the Sea," Lectures at Sea, June 2003.
