

DECLARATION

1. My name is Barbara McCaskill. I am a professor in the department of English at the University of Georgia specializing in African American literature. I have published numerous essays on slave narratives and 19th century African American literature and edited a slave narrative entitled “Running a Thousand Miles for Freedom: the Escape of William and Ellen Craft from Slavery.” A copy of my biographical information describing my education, teaching experience, professional activities, academic honors, and publications is attached to this declaration as Exhibit “A.”

2. In March, 2001, I agreed to assist attorneys from the firm of Kilpatrick Stockton LLP in comparing the novel *The Wind Done Gone* with the novel *Gone With the Wind*. I will comment on *The Wind Done Gone* from the perspective of the literary convention of parody, specifically discussing the comic and ironic elements of the novel. I will also discuss how the novel *The Wind Done Gone* makes a powerful political and social commentary. I have read the novels *The Wind Done Gone* and *Gone With the Wind* and viewed the film *Gone With the Wind*.

3. A parody is a work of literature that references or imitates an earlier literary work in order to ridicule or mock it. *The Wind Done Gone* is a parody of *Gone With the Wind* because it ridicules *Gone With the Wind* and the Southern aristocracy that the book mythologizes, as well as the novel’s portrayal of the social and political climates of slavery, the Civil War, and Reconstruction. *The Wind Done Gone* sparingly alludes to characters and descriptions in *Gone With the Wind* in order

to parody them. In doing so, it also presents a perspective of black Americans on *Gone With the Wind* and what it has come to symbolize.

4. Because parody typically intends to make serious comments on social or political issues, the comic elements contained in it are often subtle rather than obvious. Throughout *The Wind Done Gone*, Randall purposefully employs parodic humor to make serious points about culture, identity, and race relations. Randall demonstrates her view of the restorative effects of laughter when Cynara makes such comments as, “The deep belly laugh cures more than you know that ails you.” (*The Wind Done Gone* at page 157).

5. The comic effect of parody depends in part on irony, which occurs when what happens in literature contradicts what one expects to happen. The ironic elements in *The Wind Done Gone* often derive from readers’ assumptions about Southern, racial, and sexual identities that *Gone With the Wind* has inscribed in popular American culture. The following are a few examples of comic irony in *The Wind Done Gone*:

(a) *The Wind Done Gone*’s portrayal of R. flatly contradicts what one would expect: R. is in love with a former slave, not a pampered white Southern mistress, and it is he who is abandoned and left alone at the novel’s conclusion, rather than being the one who leaves. As such, the portrayal ridicules *Gone With the Wind*’s tacit representation that there was no miscegenation in the antebellum world of the slave master and that Rhett Butler was the ultimate ladies’ man.

(b) The slaves' switching of Mammy's grave with Lady's in *The Wind Done Gone* is ironic because it disrupts readers' expectations about the segregation of blacks and whites on plantations, even in death. Mammy, whose "power" was once limited to the kitchen, now rests in a grave marked by a pink marble headstone in the slaveholders' cemetery. On the other hand, Lady, who the readers learn is descended from a black great-grandmother, is now buried in the slave cemetery.

(c) It is ironic that Tata, which once hosted balls for belles and gentlemen, becomes the residence of slaves like Mammy, who was once a servant there. In addition, it is humorously ironic that Garlic, once Planter's valet, becomes the de facto master of Tata.

(d) The title *The Wind Done Gone* itself is an example of irony. The title *Gone With the Wind* describes the white characters' sadness over the end of slaveholding society. On the other hand, *The Wind Done Gone* celebrates the end of that society from the perspective of those that were oppressed by it. The amusing irony here rests on the readers' surprise at encountering the reversal of Mitchell's title and a reversal of what it implies, and at encountering the shift from standard English to black vernacular speech.

6. *The Wind Done Gone* draws from the slave narrative tradition in 18th and 19th century American literature, which contains humor as a consistent and integral element. The former slaves employed humor for three reasons: first, in order to provide some relief from the incidents of trauma and sorrow that they and others experienced; second, to call attention to the absurdity of being enslaved in a country

that represented freedom to the rest of the world; and third, to demonstrate how the slaves developed humor as a strategy for maintaining their sanity and their humanity in a corrupt and demeaning system. Drawing from this tradition of humor, *The Wind Done Gone* contains comic elements that are conventional to slave narratives, such as slaves tricking their masters, role reversals between slaves and slaveholders, and conversations or events among blacks themselves that contain humor. Specific examples of these comic elements include the following:

(a) *The Wind Done Gone* presents numerous examples of slaves tricking their masters. For instance, at Christmas time, the slaves realize that they do not have to work as long as the Yule log burns in the slave quarters. Cleverly, they take advantage of their distance from the whites' surveilling eyes by secretly replacing the log with other logs so that their holiday is extended. Another example of such subterfuge is the story of how Garlic manipulates a card game so that Planter will win him, which accomplishes Garlic's goal of gaining a powerless master whom he can control.

(b) Numerous conversations or events among blacks in *The Wind Done Gone* contain humor. Cynara and Jeems, for example, joke with each other: when Jeems visits her at her Atlanta home, he sarcastically describes how "upset" he was when learning of a black Union captain's seizure of a Confederate warship. Also, *The Wind Done Gone* constantly depicts Cynara and the black Congressman laughing and joking together.

(c) The foregoing examples of slaves tricking their masters are also examples of how *The Wind Done Gone* humorously reverses the roles of slaves and

slaveholders in *Gone With the Wind* by portraying the slaves as clever and manipulative (instead of docile, bestial, ignorant, and controlled) and the slaveholders as dehumanized or deromanticized.

7. Although *Gone With the Wind* is a fiction, its portrayals of black and white, North and South, and men and women continue to impact contemporary American culture and media in ways that conflict with the accomplishments and ideals of the Civil Rights movement. For many who have not read histories of the South, it is their only frame of reference. Thus, *Gone with the Wind* is more than just fiction: it is a cultural, historical artifact. (Ms. Mitchell, herself, often described the extensive “research” that she had done in writing the book.) *The Wind Done Gone*, like most good parodies, offers a critique of and response to the portrayals not only of a literary work but of a cultural and historical icon.

8. *The Wind Done Gone* makes a strong political and social commentary when it parodies the tacit obsession with racial purity in *Gone With the Wind*, and in the traditional Southern culture it exemplifies. For instance, *The Wind Done Gone* transforms many of *Gone With the Wind*'s white characters by giving them “black” attributes, either by blood or culture.

(a) Some characters in *The Wind Done Gone* are “black” by virtue of bloodlines. For example, *The Wind Done Gone* transforms Scarlett and Ellen, symbols of white femininity, into Other and Lady, who are descended from a black woman. In so doing, *The Wind Done Gone* questions the notion perpetuated in slavery and during the post-Civil War South that having one drop of black blood means being black.

(b) Other characters in *The Wind Done Gone* are “black” by virtue of attitudes and behaviors that are cultural in origin. For example, Planter’s love of the land “had something African in it.” (*The Wind Done Gone* at page 63).

9. In a further example of using parody to make a political statement, *The Wind Done Gone* overturns stereotypes of masculinity and femininity. For example, the novel transforms *Gone With the Wind*’s Ashley Wilkes, the model of a Southern gentleman, into Dreamy Gentleman, a homosexual who sleeps with a slave. Also, the novel challenges *Gone With the Wind*’s notions of femininity by implying that Beauty and the women in her brothel are lesbian. Thus, through parody, *The Wind Done Gone* ridicules *Gone With the Wind*’s confidence surrounding sexual identity.

10. *The Wind Done Gone* is a political response to *Gone With the Wind* because it argues for a history of slavery, the Civil War, and Reconstruction from black perspectives. Through the memories and experiences of its characters, *The Wind Done Gone* introduces themes, viewpoints, and historical figures and institutions that are absent from the thousand plus pages of *Gone With the Wind*. For example, Cynara describes what it means to stand “bare-breasted in the market in Charleston” (*The Wind Done Gone* at page 2) while all around slaveholders inventory her body; and later, Cynara asks the reader of her diary to consider how it feels to “read words on paper saying your name and a price, to read the letters that say you are owned.” (*The Wind Done Gone* at page 35). *The Wind Done Gone* also makes a strong point about the African origins of slave culture, a theme absent from *Gone With the Wind*. For instance, when Mammy dictates a letter to R. asking him to marry Cynara, she places her mark at the end of the correspondence, “a cross in a circle.” (*The Wind*

Done Gone at page 160). Knowingly or not, Mammy uses one version of a mark that is a Congo symbol of life and regeneration. *The Wind Done Gone* also includes numerous references to historical black figures and important African-American institutions either left out of *Gone With the Wind* or portrayed by the novel in demeaning ways: Howard University, the Freedmen's Bureau, Harriet Tubman, Union hero Robert Smalls, Congressman Robert B. Elliott, James Rapier, Benjamin Banneker (designer of Washington, D.C.), Frederick Douglass, the Fisk Jubilee Singers, sculptor Edmonia Lewis, Sally Hemings, and Alonzo Franklin Herndon, a former slave who founded what is now known as the Atlanta Life Insurance Company.

11. Teachers will find *The Wind Done Gone* compelling in both undergraduate and graduate courses on Southern literature, African-American literature, Georgia history and culture, and parody. *The Wind Done Gone* would help students to understand how and why literary classics that purport to tell us what a culture and a people are like can be challenged by the perspective of a different writer.

12. *The Wind Done Gone*, in the course of parodying *Gone With the Wind*, gives a much needed social and political perspective on what some regard as history. Who remembers the stories of the slaves? Not many, because few of those stories were written down. In a world where literacy meant humanity, most slaves risked death, sale, or severe physical punishment if they learned to read and write: consequently, there are few published first-hand accounts compared to the millions who were actually enslaved. Thus, in lieu of first-hand histories, modern readers must

rely on creative and sensitive retellings and recoveries like *The Wind Done Gone*. *The Wind Done Gone* selectively and sparingly references *Gone With the Wind* only to the extent necessary to accomplish its goal of replacing those “silent brown ghosts” (*The Wind Done Gone* at page 26) of slavery in *Gone With the Wind* with expressive, human characters who speak on their behalf, and who describe both enslavement and freedom from perspectives unacknowledged in *Gone With the Wind*.

This declaration (including the information in Exhibit A attached) is true and correct. I make this declaration under penalty of perjury. This 10th day of April, 2001.

A handwritten signature in cursive script that reads "Barbara McCaskill". The signature is written in black ink and is positioned above a horizontal line.

Barbara McCaskill, Ph.D.

CURRICULUM VITAE: BARBARA MCCASKILL

ACADEMIC HISTORY

Ph.D. English, 1988; M.A. English, 1986; Emory University, Atlanta, GA
Dissertation: To Rise Above Race: Black Women
Writers and Their Readers, 1859-1939
Director: Elizabeth Fox-Genovese, Women's Studies and History

B.A. English, 1982; Columbus College; Columbus, GA; Summa Cum Laude

Academic Positions:

Spring 1998-: Associate Professor, Graduate Faculty, Honors Faculty
Department of English, African Studies Program (Affiliated)
The University of Georgia (UGA)

Spring 1992-98: Assistant Professor, Graduate Faculty, Honors Faculty
Department of English, Women's Studies Program (Affiliated), UGA

1989-92: Assistant Professor
English Department, Women's Studies (affiliated)
University at Albany, State University of New York

1988-89: Lecturer
English Department, University at Albany, State University of New York

1984-87: Teaching Assistant
English Department, Emory University

1983-84: Graduate Assistant (English Literature Since 1660) and Composition Tutor
English Department, Emory University

Administrative Positions:

Founding Co-Editor, Womanist Theory and Research (formerly The Womanist), 1994-

Founding Co-Director, Womanist Studies Consortium, 1994-

July 1 – July 31, 1998 Rockefeller Foundation Summer Seminar (Co-Director)
“Womanism as a Model for Social and Technological Problem-Solving”
 Womanist Studies Consortium
 University of Georgia

July 1 – July 31, 1997 Rockefeller Foundation Summer Seminar (Co-Director)
“Coalition-Building”
 Womanist Studies Consortium
 University of Georgia

June 18 - July 15, 1996: Rockefeller Foundation Summer Seminar (Co-Director)
“Feminisms of Color”
 Womanist Studies Consortium
 University of Georgia

Post-Graduate Seminars:

Aug. 21 - Sept. 9, 1997: International Faculty Development Seminar
 "Culture, Democracy, Environmental Protection and Economic
 Development in Southern Africa: South Africa and Zimbabwe"
 The Council for International Education, The Regents Advisory Council
 for Africa, The University System of Georgia

June 17 - July 26, 1991: Ford Foundation Summer Seminar (Dir. John W. Roberts)
 "History, Content, and Method in Afro-American Studies"
 Center for the Study of Black Literature and Culture
 University of Pennsylvania

RESIDENT INSTRUCTION AND CONTINUING EDUCATION

Courses taught and/or developed at UGA:

Freshman Composition and Literature - Honors (ENGL 1060H: Developed topics of Multicultural
 American Literature (including a module in the Teaching and Learning Center of the
 Digital
 Library of Georgia), Contemporary African American and Caribbean Literature,
 Harlem Renaissance, Literature of Passing and Racial Identity)
 American Literature from the Beginnings to 1865 -- Writing Intensive (ENGL 2330)
 Multicultural American Literature and Art/Large Lecture Section (ENGL 2400L)
 Development of African American Literature (AFAM 3230)
 Women in Literature (ENGL/WMST 3300)
 The American Novel to 1900 (ENGL 4730)
 Twentieth-Century American Novel (ENGL 4780)
 Topics in African American Literature (ENGL/WMST/AFAM 4880: Developed topics of Harlem
 Renaissance, 19th-C African American Women's Autobiography, African Diasporic
 Women Writing Slavery)
 Seminar in American Literature (ENGL 6770: Developed graduate seminar on the Harlem
 Renaissance)
 Southern Writing (ENGL 6780: Developed graduate seminar on Southern Women Writers)
 Topics in Multicultural American Literature (ENGL 6850: Developed graduate survey of Asian
 American, Latina, Native, and African American feminist theorists and critics. Counts
 towards Graduate Certificate in Women's Studies)
 Seminar in African American Literature (ENGL/AFAM 8720: Developed seminar on Literature of
 Abolition)

Additionally, in 1996-97 the Department approved a Multicultural American Literature
 Sequence proposed by Timothy Powell and me, adding three new courses to the already existing
 ENGL 1030 (Multicultural English Composition). This sequence intends both to assist
 undergraduates in fulfilling the college's multicultural curriculum requirement and to prepare
 graduate students in English for successful pedagogy in the classrooms of the future. During
 Spring Quarter 1997 and Winter Quarter 1998, I taught the Department's pilot large lecture
 sections (over-enrolling both times) of ENGL 2400. I was assisted by a team of three Teaching

Assistants of record, and I have taught this T.A.-supported course subsequently in Fall Semester 1999, Fall Semester 2000, and Winter Semester 2001. All the courses in the Multicultural American Literature sequence are:

Multicultural English Composition (ENGL 1030), Multicultural Literature in America (ENGL 2400) Topics in Multicultural American Literature (ENGL 4860), Topics in Multicultural American Literature (ENGL 6850)

At UGA I serve on the Advisory Committees of fourteen Ph.D. students, including students in Comp. Lit. (1), History (1), and Reading Education (1). I am Major Prof. of two Ph.D. students.

SCHOLARLY ACTIVITIES

Books:

Running a Thousand Miles for Freedom; Or, The Escape of William and Ellen Craft from Slavery. Athens, GA: The University of Georgia Press, Spring 1999. In addition to a historical and literary introduction, I include ten annotated supplementary readings compiled from British and American authors (pp. 73-108), as well as a bibliography of further readings (pp. 109-12).

Multicultural Literature and Literacies: Making Space for Difference. Co-edited with Suzanne Miller. SUNY Press Series on Literacy, Culture, and Learning, ed. Alan C. Purves. Albany, NY: SUNY Press, 1993. Writers, critics, administrators, and teachers evaluate limitations and advantages of translating multicultural research into pedagogy.

Book Under Revision:

Designs on the Sign of Race: Nineteenth-Century African American Women in the National Imagination. Organizing periodical reports, reviews, and narratives of 19th-C African American women by transatlantic (British and American) abolitionists and reformers, my project analyzes how such writers projected issues of black masculinity, white femininity, and white masculinity upon the canvas of black womanhood.

Chapters in Books (In Print):

“Emma Dunham Kelley.” Dictionary of Literary Biography: American Women Prose Writers, 1870-1920, ed. Sharon M. Harris, Heidi L. Jacobs, and Jennifer Putzi. Detroit: Gale, 2000. 238-45.

“‘Trust No Man!’: But What About a Woman?: Ellen Craft and a Genealogical Model for Teaching Douglass’ Narrative.” Approaches to Teaching the Narrative of the Life of Frederick Douglass, ed. James C. Hall. New York: Modern Language Association, 1999, pp. 95-101.

“William and Ellen Craft in Transatlantic Literature and Life.” Running a Thousand Miles for Freedom; Or, The Escape of William and Ellen Craft from Slavery. Athens, GA: University of Georgia Press, 1999, pp. vii-xxv.

“ ‘To Labor . . . and Fight on the Side of God’: Spirit, Class, and Nineteenth-Century African-American Women’s Literature.” Nineteenth-Century American Women Writers: A Critical Reader, ed. Karen L. Kilcup. Oxford, England: Blackwell, 1998, pp. 164-83.

“We Are All ‘Good Woman’: A Womanist Critique of the Current Feminist Conflict.” Primary author. Written with Layli Phillips. Bad Girls/Good Girls: Women, Sex, and Power in the Nineties, ed. Nan Bauer Maglin and Donna Perry. New Brunswick, NJ: Rutgers UP, 1996, pp. 106-22.

Chapters in Books (In Print):

“Literacy in the Loophole of Retreat: Harriet Jacobs's Nineteenth-Century Narrative.” In Literacy Across Languages and Cultures, ed. Bernardo M. Ferdman, Rose-Marie Weber, and Arnulfo G. Ramirez. SUNY Series on Literacy, Culture, and Learning, ed. Alan C. Purves. Albany, NY: SUNY Press, 1994, pp. 199-220.

“A Stamp on the Envelope Upside Down Means Love; Or, Literacy and Literature in the Multicultural Classroom.” In Multicultural Literature and Literacies, pp. 77-102.

“Introduction: Making Space for Difference” co-authored with Suzanne Miller. In Multicultural Literature and Literacies, ed. McCaskill and Miller (above), pp. 1-17.

Chapters in Books (Accepted):

“Elizabeth Hobbs Keckley.” Dictionary of Literary Biography: Nineteenth-Century American Women Prose Writers, 1820-1870, ed. Amy E. Hudock. Columbia, SC: Brucoli Clark Layman, forthcoming early 2000. 20 manuscript pages.

Chapters in Books (Submitted):

“Anna Julia Cooper, Pauline Elizabeth Hopkins, and the African American Feminization of Du Bois’s Discourse.” Critical Essays on the Souls of Black Folk. Ed. Dolan Hubbard. University of Missouri Press, forthcoming.

Journal Articles (In Print):

“The Folklore of the Coasts in Black Women’s Fiction of the Harlem Renaissance.” CLA Journal 39.3 (March 1996): 272-301.

“ ‘Who’s Schooling Who?’: Black Women and the Bringing of the Everyday into Academe, or Why We Started The Womanist.” Written with Layli Phillips, primary author. Signs: Journal of Women in Culture and Society 20.4 (Summer 1995): 1007-1018.

“ ‘Yours Very Truly’: Ellen Craft -- The Fugitive as Text and Artifact.” African American Review 28.4 (Winter 1994): 509-29.

Notes and Reviews (In Print):

“Jarena Lee.” Reference article for American National Biography. Ed. John A. Garraty and Mark C. Carnes. Cary, NC: Oxford University Press (published under the auspices of the American Council of Learned Societies), 1999. 13: 378-80.

"Sally Hemings" and "Anne Spencer." Reference articles for The Oxford Companion to African American Literature. Ed. William L. Andrews, Trudier Harris, and Frances Smith Foster. Cary, NC: Oxford University Press, 1997. Pages.

Major works of Pauline Elizabeth Hopkins. Cyclopedia of World Authors (Revised Edition). Pasadena, CA: Salem Press, 1997. 994-95.

Notes and Reviews (In Print):

"Quicksand by Nella Larsen." Masterplots: Revised Second Edition. Pasadena, CA: Salem Press, 1996. 5424-27.

"'Everybody Say II': Towards a Womanist Interpretation of Nineteenth-Century Afro-American Autobiography." The Womanist: A Newsletter for Afrocentric Feminist Researchers 1.1 (Summer 1994): 9-14.

"Dessa Rose by Sherley Anne Williams." Masterplots II: American Fiction, Supplement. Ed. Frank N. Magill. Pasadena, CA: Salem Press, 1994. 2095-2100.

Pedagogical and critical analyses of these videotapes: Frida Kahlo, Land of Look Behind, The Life and Poetry of Julia de Burgos, Variety is the Spice of Life, and Sun, Moon, and Feather. In Videos for Understanding Diversity: A Core Selective and Evaluative Guide. Ed. Gregory I. Stevens. Chicago: American Library Association, 1993. 88-90, 116-17, 120-21, 200-201, 185-86.

"Out of the Darkness, There to Write: African American Magazines and the Rise of Women's Autobiography." Abafazi: The Simmons College Review of Women of African Descent 2.2 (Spring 1992): 10-15.

"Measuring the Moment: Strategies of Protest in Eighteenth-Century Afro-English Writing, by Keith A. Sandiford." Cranbury, NJ: Susquehanna UP, 1988. Eighteenth-Century Studies 24.2 (Winter 1990-91): 261-65.

"Long Distance Life, by Marita Golden." New York: Doubleday, 1989. Afro-Americans in New York Life and History 15.1 (January 1991): 85-90. [Invited.]

"Crossing Over and Making Motion Move: Sisterhood in Shay Youngblood's Big Mama Stories." Ithaca, NY: Firebrand Books, 1989. Writers: The Newsletter of the New York State Writers Institute 3.1 (Fall 1989): 3. [Invited.]

"To Tell a Free Story: The First Century of Afro-American Autobiography, 1760-1865, by William L. Andrews." Urbana: U of Illinois P, 1986. The Mississippi Quarterly: The Journal of Southern Culture 41.1 (Winter 1987-88): 89-94. [Invited.]

"Harriet Ann Jacobs's Incidents in the Life of a Slave Girl, Written by Herself, edited by Jean Fagan Yellin." Cambridge: Harvard UP, 1987. Black American Literature Forum 21.4 (Winter 1987): 455-61. [Invited.]

The novels of John Edgar Wideman: A Glance Away, Hurry Home, The Lynchers, Hiding Place, and Sent for You Yesterday. Supplement to the Critical Survey of Literature. Pasadena, CA: Salem, 1987. 378-85.

Revised "Novels of John Edgar Wideman." Critical Survey of Long Fiction (rev. ed.). Vol. 8. Pasadena, CA: Salem, 1991. 3560-69.

"A Wreath for Udomo, by Peter Abrahams." Masterplots II: British and Commonwealth Fiction. Pasadena, CA: Salem, 1987. 1945-49.

Notes and Reviews (In Print):

"Hurry Home by John Edgar Wideman." Masterplots II: American Fiction Series. Pasadena, CA: Salem, 1986. 764-68.

Reprinted "Hurry Home by John Edgar Wideman." Masterpieces of Afro-American Literature, ed. Frank N. Magill. New York: HarperCollins, 1992, pp. 210-13.

" 'Damballah' and 'Tommy,' by John Edgar Wideman and 'A Visit to Grandmother' by William Melvin Kelley." Masterplots II: Short Stories. Pasadena, CA: Salem, 1986. 476-79, 2385-88, 2510-12.

"The Inferior Nature of Women in Three Restoration Comedies." Mind and Nature: A Journal of Interdisciplinary Studies 4 (Fall 1984): 34-8.

Creative Contributions Other Than Formal Publications:

Invited Lecture, "Designing a Web Site for Regional Multicultural Studies." Telemedia Conference Room, University of Nevada-Las Vegas, April 18, 2000.

Invited Lecture, "Multicultural Studies in the American South: The Y2K Initiative." Multicultural Studies Speakers Series. Aderhold Hall, Room 430, College of Education, University Of Georgia, March 14, 2000.

Panelist, "Multiculturalism and the South: Opportunities for Cross-Campus Connections." College of Education 6th Annual Multicultural Education Conference; Georgia Center for Continuing Education, University of Georgia, Athens, GA, April 7 1999.

Panelist, UGA Faculty Forum on "Slavery and Gender: Comparative Perspectives." Tate Center 138; University of Georgia, Athens, GA, April 7, 1999.

Discussant, "Multiculturalism and the South: Opportunities for Cross-Campus Connections." College of Education 6th Annual Multicultural Education Conference; Georgia Center for Continuing Education, April 7, 1999.

"Ellen Craft in Transatlantic Abolition." W.E. B. Du Bois Institute Weekly Colloquium Series. Thompson Parlor Room, Barker Center; Harvard University, October 28, 1998.

Discussant, "Caribbean and American Identities II." Symposium on Slavery in the Francophone World: Literary, Cultural, and Historical Perspectives. University of Georgia, Athens, GA, October 15, 1997.

"Sally Hemings: Fact or Fiction?" Humanities Center Series. Russell Library Auditorium; University of Georgia, Athens, GA, October 25, 1995.

"Facts and Fictions: The 'Georgia Fugitive' Ellen Craft." Women's Studies Series. Russell Library Auditorium; University of Georgia, Athens, GA, May 12, 1995.

"From the Kitchen Table to the Conference Table: Where Are We As Womanists?" Invited talk with Layli Phillips. African American Studies and Women's Studies Departments, Drexel University, Philadelphia, PA, November 3, 1994. Videotaped for local cable.

Creative Contributions Other Than Formal Publications:

Chair with Suzanne Miller of "Literacy and Literature in a Multicultural Society." Fourth Annual Gutenberg Conference; The Marriott, Albany, NY, March 1-2, 1991.

Invited roundtable discussion with Suzanne Miller: "Language, Literacy and Culture: Book Dialogues." National Conference of American Educational Research Association; Atlanta, GA, April 12, 1993.

"'Break Forth into Singing': Letters of Free African Women in the Antislavery Press, 1830-55." Colloquia on Biography, Social History, and African-American Cultures; Schomburg Center for Research in Black Culture/New York Public Library, NY City, February 9, 1993.

"Renouncement and Rebellion: Antebellum Narratives of Afro-American Women." Women, Gender, and Feminist Theory Seminar; Institute for Women's Studies, Emory University, Atlanta, GA, November 17, 1987.

Grants, Prizes, and Fellowships:

External:

Spring 2000: \$4,000 from Texas Women's University for Special Issue of WTR: "Black Feminist Theorizing Across the Disciplines"

Summer 1999: Fellow, Gilder Lehrman Institute of American History (\$3500 for 6 weeks)
Project: "African American Women in Transatlantic Abolition"
To visit Columbia University Rare Book and Manuscript Library and the New York Historical Society.

Fall 1998: Resident Fellow/W.E.B. Du Bois Institute for Afro-American Research, Harvard University
Project: "William and Ellen Craft in Transatlantic Abolition"
To visit Harvard Libraries, the Boston Public Library, and the Massachusetts Historical Society.

- 1995: Rockefeller Foundation Humanities Fellowship (with Layli Phillips; 4 years; \$250,000)
 To publish Womanist Theory and Research.
 To facilitate three annual summer seminars and fellowships (of three kinds) for visiting scholars.
 To organize colloquia and other events for the Womanist Studies Consortium.
- 1992: Scholar-in-Residence/Schomburg Center for Research in Black Culture/ NY Public Library
 (for six months' research)
 Project: Designs on the Sign of Race
- 1987: Dissertation Fellowship (American Association of University Women)
- 1982: Phi Kappa Phi National Honor Society Graduate Fellowship (Declined, to accept offer from Emory University)

Grants, Prizes, and Fellowships:

Internal:

- 2000: \$28,000 for Center for Teaching and Learning of the Digital Library of Georgia
 (\$15,000: VP for Instruction; \$10,000: Dean's Office, College of Arts and Sciences;
 \$3,000: President Michael Adams' Venture Fund)
- 1997: Chancellor's Award, Board of Regents, University System of Georgia
 Project: \$1,000 for summer travel to South Africa and Zimbabwe
- 1997: Office of Instructional Development (OID) Instructional Improvement Grant (\$3,635)
 Project: Using the Internet and Web to Teach Multicultural American Literature and Art
- Fall Quarter 1995: UGA Humanities Center Faculty Research Fellowship
 Project: "The Social Construction of Sally Hemings in Transatlantic Abolition"
- Fall Quarter 1994: Sarah Moss Fellowship
 Project: Designs on the Sign of Race
 To visit Moorland-Spingarn Center, Howard University, and the Library of Congress.
- 1993: Lilly Teaching Fellowship (one course release)
 Project: "Integrating Video into Multicultural Literature Curriculums"
- 1989: SUNY (Albany) Summer Faculty Research Award
 Project: "The Writings of Pauline Elizabeth Hopkins"
 To visit Fisk University and the Boston Public Library.
- 1986: Distinguished Pass, Ph.D. Oral Examination, English Department, Emory University

Visiting Lecturer Grants:

- 2000: Dept. of English (with Tim Powell, Dept. of English)
 \$1500 for visit of Dr. Jace Weaver, Yale University

1997: UGA Humanities Center Visiting Lecturer Grant (with Timothy Powell, Dept. of English)
\$600 for visit of John Lowe, President, Society for the Study of Multi-Ethnic Literatures
of the United States

1996: UGA Humanities Center Visiting Lecturer Grant
\$500 to for visit of Akiba Sullivan Harper, President, The Langston Hughes Society,
May 22, 1996

1992: Affirmative Action Grant (with Mary Galvin, English; and Roberta Bernstein, Art)
\$600 for visit of Gullah poet Rikki Lights; University at Albany, April 30, 1992

Teaching Awards:

1997: Special Sandy Beaver Award for Excellence in Teaching, May 20, 1997

Areas of Research:

Nineteenth- and Early Twentieth-Century African American Literature
The "Georgia Fugitives" William and Ellen Craft
Multicultural American Literature and Film
African American and Caribbean Women's Autobiography
Womanist/Black Feminist Literary Criticism and Theory

Editorial and Online Work:

Editor, Womanist Theory and Research (formerly, The Womanist), 1994-
Listserve Administrator, MSIS-L and STEER-L discussion lists, 1999-
Co-Administrator, Womanist Theory and Research web site (<http://www.uga.edu/~womanist>);
Multicultural Studies web site (<http://parallel.park.uga.edu/~msis>)

Editorial and Online Work:

SGML transcription, The Colored Tribune (Galileo Online Newspaper Database)
Contributing bibliographer on American literature, MLA International Bibliography, 1995-96

Editorial Boards: Bma!: The Sonia Sanchez Literary Review, 1994-
The Langston Hughes Review, 1994-98

Manuscript Reviewer: University of Pennsylvania Press
HarperCollins Press
Collegiate Press

Convention Papers:

"Silence, Restraint, and a New Black Womanhood in the Narratives of Ellen Craft." MELUS 2000
Conference; Tulane University, New Orleans, LA, March 12, 2000.

"American Slaves and Factory Slavery: The 'Georgia Fugitive' Ellen Craft at the Crystal Palace." Nineteenth-Century Studies Association National Conference; Philadelphia, March 19, 1999.

"Problems in Nineteenth-Century African American Autobiography: The Case of the 'Georgia Fugitives' William and Ellen Craft." American Literature Association Symposium on African American Literature; San Jose del Cabo, Mexico, Nov. 14, 1997.

"American Slaves Abroad: William and Ellen Craft in English Abolition." 2nd International Conference of Collegium for African American Research; Liverpool, England, April 26, 1997.

"'To Labor . . . and Fight on the Side of God': Spirit, Sex, and Class in the Short Periodical Fiction of Pauline Elizabeth Hopkins." 6th National American Women Writers of Color (AWWOC) Conference; Salisbury State University, Salisbury, MD, October 13, 1996.

Convention Papers:

"Blackface Acts and American Abolition: The Racial Rituals of 'Georgia Fugitives' William and Ellen Craft." American Literature Association (ALA) National Convention: Session of the African-American Literature and Culture Society; San Diego, CA, May 30, 1996 (read in absentia due to illness).

"Blackface Acts and American Abolition: The Racial Rituals of 'Georgia Fugitives' William and Ellen Craft." 56th National Convention of College Language Association (CLA); Winston-Salem, NC, April 11, 1996.

"To Tell the Truth, Or Dare: Sally Hemings and the Transatlantic Fugitive Narrative Tradition." 16th Annual Conference of Middle-Atlantic Writers Association (MAWA); Towson, MD, October 19, 1995.

"The Coastlands in Black Women's Fiction of the Harlem Renaissance." 15th Annual Conference of MAWA; Baltimore, MD, October 20, 1994.

"Forever to Be Free: Post-Reconstruction Narratives of African American Women." 79th Annual Meeting of Association for Study of Afro-American Life and History (ASALH); Atlanta, GA, October 14, 1994.

"The American Crock: The Project of Race in the Culture of the Academy; Or, Loving Blackness as an Equal-Opportunity Employment." 54th National Convention of CLA; North Carolina Central University, Durham, NC, April 14, 1994.

"Reading the Global African Experience." Ways of Reading Conference; University of Missouri--Kansas City, February 22, 1992.

"Out of the Darkness, There to Write: African American Magazines and the Rise of Women's Autobiography." Langston Hughes Conference on Afro-American Biography and Autobiography; City College, NY City, November 8, 1991.

"A Voice from the Subculture: Diversity and African American Literature, and the Lack Thereof." University at Albany, Albany, NY, May 5, 1990.

"Literacy in the Loophole of Retreat: Harriet Jacobs's Nineteenth-Century Narrative." 3rd Annual Gutenberg Conference; Rockefeller Institute, Albany, NY, March 2, 1990.

"My People! My People!": Dust Tracks in the African American Tradition." 1st Annual Zora Neale Hurston Festival of the Arts; Eatonville, FL, January 26, 1990.

"Somebody's Mothers, Somebody's Daughters: Reports on the Lives of Three Black Women Writers." Creativity and Survival: Reflections and Expressions of African Genius in the Diaspora, 74th Annual Meeting of ASALH; Dayton, OH, October 6, 1989.

"Don't Believe the Hype': Feminist Literary Criticism, Black American Literary Theory, and Their Sound Connections." 11th Annual Conference of National Women's Studies Association (NWSA); Towson State University, Towson, MD, June 15, 1989.

Convention Papers:

"Black Women's Slave Narratives: An Archetype for Contemporary Women's Fiction." Modern Language Association (MLA) Convention; Session of the Society for the Study of Southern Literature; San Francisco, CA, December 28, 1987.

"Power in the Female Slave Narratives." The Black Woman Writer in the Diaspora: Hidden Connections and Extended Acknowledgements; Michigan State University, East Lansing, MI, October 27, 1985.

"The Measure of Money in Ezra Pound's Pre-Cantos Poetry." Conference on Politics, Economics, and Literature; Hamilton College, Clinton, NY, April 21, 1984.

Convention Panels:

Co-Chair, "Feminism, Policy, and Politics in the New Millenium." MLA National Convention; Washington, D.C., Dec. 30, 2000.

Discussant, "The 2000 Report of the Committee on the Status of Women in the Profession: A roundtable Discussion." MLA National Convention; Washington, D.C., Dec. 29, 2000.

Chair, "Representing Immigrants: Literary, Legal, and Social Violence." MELUS 2000 Conference; Tulane University, New Orleans, LA, March 11, 2000.

Chair, "Race-ing Latino/as: Writing Raza/Race." MLA National Convention; Chicago, IL, December 29, 1999.

Chair, "All Work and No Pay?: Women Adjunct Professors." MLA National Convention; Chicago, IL, December 28, 1999.

Discussant, "The Status of Women in the Profession: Pedagogy, Scholarship, and Affirmative Action." MLA National Convention; San Francisco, CA, December 28, 1998.

Chair, "Slavery and Oroonoko." Aphra Behn Society Conference; UGA, October 25, 1996.

Chair, "Caribbean Literature: Danticat and Cliff." AWWOC; Salisbury, MD, October 12, 1996.

Chair, "Reading Naipaul." 7th Annual Contemporary Literature and Writing Conference: Derek Walcott and the Literature of the Caribbean; Kennesaw State College, April 19, 1995.

Chair, "Foundations Which We Build: Texts and Contexts of 19th-Century African American Women." ASALH National Convention; Atlanta, GA, October 14, 1994.

Reader:

Signs, 2000-

Callaloo, 1998-

MELUS (Multi-Ethnic Literature of the United States), 1996-

Women's Studies International Forum, 1996-

The Langston Hughes Review, 1995-98

NWSA Journal, 1990-91

Academic-Related Committee Service:

Professional Organizations:

Modern Language Association, Committee on the Status of Women in the Profession, 1997-2000. Co-Chair, 1998--2000.

Secretary, MELUS Executive Committee of SAML A

College of Arts and Sciences Committees (UGA):

Peer Mentoring and Consulting Team, OISD, 2000-

Program Committee for "The Caribbean After Imperialism," 4th Annual Symposium in the Humanities Center Program for Global Understanding; Mahler Auditorium, The University of Georgia Center for Continuing Education, Athens, GA, January 21-23, 1998.

Program Committee for "Africa, Pan-Africanism, and the New World Order," 3rd Annual Symposium in the Humanities Center Program for Global Understanding; Mahler Auditorium, The University of Georgia Center for Continuing Education, Athens, GA, January 22-24, 1997.

Department of English Committees (UGA):

Student Grade Appeals, 1999-

Post-Tenure Review Committee, 2000

Promotion and Tenure Review Committee, 1999

Search Committees: 2000, 1999, 1998, 1995, 1994
 Multicultural American Literature Area (Chair), 1999-
 Nomination Committee, Hamilton Holmes Chair, 1999
 Undergraduate Committee, 1995-98
 Ad Hoc Subcommittee to Plan Multicultural ENGL 1020 Course, 1995
 Virginia R. Walter Undergraduate Award Committee, 1994

Academic-Related Service to Student Groups:

Faculty Mentor, Graduate Multicultural Student Association, 2000-

"American Slaves Abroad: William and Ellen Craft in English Abolition." London Study Centre, Samford University, Kensington, London, April 21, 1997.

Faculty Advisor, Mandala: Afrocentric Literary Magazine, 1996-98.

Discussion Facilitator, "Ask Before Assuming: Tips on Completing Graduate and Professional School," GAPS (Graduate and Professional Scholars), Memorial Hall 414, University of Georgia, November 4, 1996.

Panelist, "How to Succeed Once You Get There," Black Affairs Council and GAPS (Graduate and Professional Scholars) Undergraduate Forum, African American Cultural Center; University of Georgia, November 7, 1995.

Panelist, "Teaching Minority Literatures," Sigma Tau Delta, Park Hall 265, Department of English; University of Georgia, May 16, 1995.

Academic-Related Service to Student Groups:

"The Many Faces of Feminism Panel," Women's Studies Student Organization, Tate Center; University of Georgia, March 9, 1995.

Participant, African-American Student Visitation Days, Sponsored by Office of Admissions, Tate Center; University of Georgia, January 28, 1995 and February 1994.

"Access on the Large Research Campus," Office of Admissions South Atlanta Spring Reception; University of Georgia, May 12, 1994.

Academic-Related Service to Campus Support Units:

Faculty Outreach Program, 2000-

Publication and Web Site Committee, African Studies Program, 1997-

Student Advisement Committee, African Studies Program, 1997-1999.

Contributing writer for The Black Faculty and Staff News/Habari; University of Georgia, 1993-97

Panelist, "Mentoring: A Key to Success for Faculty of Color at UGA," Black Faculty and Staff Organization and OISD; University of Georgia, May 10, 1994.

Professional Memberships:

Modern Language Association

Southeast Modern Language Association
American Studies Association
Southeast American Studies Association
The Society for the Study of The Multi-Ethnic Literature of the United States
The Society for the Study of American Women Writers
American Literature Association