

Barbara Ching  
Curriculum Vitae

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Department of English  
Iowa State University  
203 Ross Hall  
Ames, Iowa 50011-1201  
(515) 294-2180  
Bching@iastate.edu

## **EDUCATION**

Ph.D. December 1990, **Duke University**, Durham, North Carolina.

Graduate Program in Literature  
Graduate Certificate in Women's Studies.

M.A. June 1985, **New York University**, New York, New York.

Comparative Literature

B.A. May 1980, **Duke University**, Durham, North Carolina.

Honors in Comparative Literature

## **PROFESSIONAL EXPERIENCE**

### **Iowa State University, Ames IA**

Professor of English, 7/2010-

Chair, Department of English, 7, 2010-

### **The University of Memphis, Memphis TN**

Director, Memphis Reads, 5/09--5/2010

Director, The Marcus W. Orr Center for the Humanities, 1/2003--6/2007

Associate Professor of English, 8/01--5/2010

Director of Graduate Programs and Advising, 7/97-5/01

Assistant Professor of English, 9/95-7/01

Visiting Assistant Professor of English, 9/92-4/95

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### **Grants, Honors, and Awards**

CEAH symposium grant for April 2016 symposium “What is the Urban?: Registers of a World Interior. Ross Exo Adams, PI

Dunavant Professorship, College of Arts and Sciences, The University of Memphis, 2007-2009

Thayer Fellowship, UCLA libraries, 2007

Phi Kappa Phi Honorary Member, The University of Memphis chapter, initiation March 2007.

University of Memphis Technology Fellow, 2005-2006

College of Arts and Sciences Distinguished Research Award in the Humanities, 2002-2003: The University of Memphis

State Historical Society of Iowa Research grant, 2001.

Early Career Research Award, 1998: The University of Memphis

NEH Summer Stipend, summer 1992 to research the literary versions and revisions of Cartesianism

### **PUBLICATIONS**

#### **BOOKS**

*The Scandal of Susan Sontag: Public and Private Affairs*, introduced and co-edited with Jennifer Wagner-Lawlor. New York: Columbia University Press, 2009.

*Old Roots, New Routes: The Cultural Politics of Alt.Country Music*, introduced and co-edited with Pamela Fox. Ann Arbor: University of Michigan Press, 2008.

*Wrong's What I Do Best: Hard Country Music and Contemporary Culture*. New York: Oxford University Press, 2001.

*Knowing Your Place: Rural Identity, and Cultural Hierarchy*. Introduced and edited with Gerald Creed. New York: Routledge, 1997.

#### **ARTICLES AND BOOK CHAPTERS**

“The Cow College and Critical Rural Knowledge.” In *Reimagining Rural: Urbanormative Portrayals of Rural Life*, eds. Gregory Fulkerson and Alex Thomas. Lanham, Md.: Lexington Book, 2016: 111-122.

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“Murder Ballads and Hunger Games: Re-Collecting Rural America.” In *Rural America*, eds. Antje Kley and Heike Paul. Heidelberg: Universitätsverlag Winter, 2015:305-325.

Ching, Barbara and Gerald Creed. “Eaten Up: Urban Foraging and Rural Identity.” In *Studies in Urbanormativity: Rural Community in Urban Society*, eds. Gregory Fulkerson and Alex Thomas. Lanham, Md.: Rowman and Littlefield, 2014: 111-128.

“‘If Only They Could Read between the Lines’: Alice Randall and the Integration of Country Music.” In *Hidden in the Mix: The African American Presence in Country Music*. Ed. Diane Pecknold. Durham, NC: Duke University Press, 2013: 263-282.

“Sing with Me, I’ll Sing with You”: 100 Years of South African and American Music, Together and Apart.” Introduction to *Safundi: The Journal of South African and American Studies* 13.3-4 (2012), 209-11. Special [double] Issue: “South African and American Music: Harmonies and Dissonances”, eds. TsiTsi Jaji and Barbara Ching.

“Finding the Hook that Works: A Conversation with Alice Randall on Race, Literature and Music in the American South.” Interview, conducted with Leigh Anne Duck and Ladrica Menson-Furr. *Safundi: The Journal of South African and American Studies* 13.3-4 (2012), 357-71.

“‘Not Even a New Yorker’: Susan Sontag in America.” In *The Scandal of Susan Sontag: Public and Private Affairs*, eds. Barbara Ching and Jennifer Wagner-Lawlor. New York: Columbia University Press, 2009: 52-77.

“‘Unextinguished’: Susan Sontag’s Work in Progress” (introduction co-authored with Jennifer Wagner-Lawlor). In *The Scandal of Susan Sontag: Public and Private Affairs*, eds. Barbara Ching and Jennifer Wagner-Lawlor. New York: Columbia University Press, 2009: 1-20.

“The Rooted Cosmopolitanism of the Bily Clocks: An Episode in Iowa’s Cultural History, 1913-1948.” *Annals of Iowa* 68 (May 2009), 111-136.

“Memphis Pastoral,” *Safundi: The Journal of South African and American Studies* 10.2 (2009), 143-156.

“The Importance of Being Ironic: Towards a Theory and Critique of Alt.Country Music” (co-authored with Pamela Fox). In *Old Roots, New Routes: The Cultural Politics of Alt.Country Music*, eds. Barbara Ching and Pamela Fox. Ann Arbor: University of Michigan Press, 2008:1-27.

“Meeting in the Marketplace: A Taste for Romance in *Songcatcher* and *O Brother, Where Art Thou.*” In *Old Roots, New Routes: The Cultural Politics of Alt.Country Music*, eds. Barbara Ching and Pamela Fox. Ann Arbor: University of Michigan Press, 2008:111-133.

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“Conclusion: New Alternatives” (co-authored with Pamela Fox). In *Old Roots, New Routes: The Cultural Politics of Alt.Country Music*, eds. Barbara Ching and Pamela Fox. Ann Arbor: University of Michigan Press, 2008:222-31.

“Happily Ever After in the Marketplace: The Ballads of the Southern Mountains and the Escape from Old Europe” in *Transatlantic Exchanges: The American South in Europe, Europe in the American South*, eds. Richard Gray and Waldemar Zacharasiewicz. Vienna, Austria: Verlag der Österreichischen Akademie der Wissenschaften, 2007: 519-532.

“They Laughed Unhappily Ever After: Situation Comedy and the Encounter with Nothingness.” In *Master of Its Domain: Revisiting Seinfeld, Television's Greatest Sitcom*, ed. David Lavery with Sarah Lewis Dunne. NY: Continuum, 2006: 58-69.

“Going Back to the Old Mainstream: *No Depression*, Robbie Fulks, and Alt.Country’s Muddied Waters.” In *A Boy Named Sue: Gender, Genre and the Evolution of Country Music*, eds. Christine McCusker and Diane Pecknold. Jackson: University of Mississippi Press, 2004: 178-195.

“Country Music and the South: ‘Old Times There Are Not Forgotten.’” In *The Blackwell Companion to the Literature and Culture of the American South*, eds. Richard Gray and Owen Robinson. Oxford UK: Blackwell, 2003: 203-220. New edition 2007.

“Sounding the American Heart: Cultural Politics, Country Music, and Contemporary American Film.” In *Soundtrack Available: Essays on Film and Pop Music*, eds. Pamela Robertson Wojcik and Arthur Knight. Durham: Duke University Press, 2001, 202-225.

“The Possum, The Hag, and The Rhinestone Cowboy: Hard Country Music and the Burlesque Abjection of the White Man.” In *Whiteness: A Critical Reader*, ed. Mike Hill. New York: New York University Press, 1997: 117-133. Translation in *Die Beute* (April 1998).

“Recognizing Rusticity: Identity and the Power of Place” (co-authored with Gerald Creed). In *Knowing Your Place: Rural Identity, and Cultural Hierarchy*, eds. Barbara Ching and Gerald Creed. New York: Routledge, 1997: 1-38.

"Desublimating the Subject: The Burlesque Deaths of Descartes." *Social Discourse/ Discours Social* 6 (1994): 143-157.

"Acting Naturally: Cultural Distinction and Critiques of Pure Country." *Arizona Quarterly* 49 (1993): 107-125. Reprint in *White Trash: Race and Class in America*, eds. Annalee Newitz and Matt Wray. New York: Routledge, 1997: 231-248.

"Cartesian Cartography and Cultural Distinction: ‘Binding the `Book of the World'.” *Cahiers du dix-septième: An Interdisciplinary Journal* 5.2 (1993): 101-124.

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"*Première journée: Théophile de Viau and the Dawn of Burlesque Narrative.*" *French Studies* XLV (Oct. 1991): 403-416.

"From Screwballs to Cheeseballs: Comic Narrative and Ideology in Capra and Reiner." Co-written with Rita Barnard. *New Orleans Review* 17.3 (Fall 1990): 52-59.

#### **REVIEW ESSAYS**

"Hollywood in the Heartland: A Review Essay." *Annals of Iowa* 74 (Spring 2015), 177-182.

[Books on country music in 2007] *Journal of Popular Music Studies* 20. 4(2008), 424-432.

"High Regard: Words and Pictures in Tribute to Susan Sontag." *American Quarterly* 59.1 (March 2007), 157-164. [Review of *On Photography: A Tribute to Susan Sontag*. Organized by the Metropolitan Museum of Art, New York, June 6–September 4, 2006.]

"Groove Tube: The Revolution as it Was Televised." *American Quarterly* 54.2, 333-339. [Review of Aniko Bodgroghkozy's *Groove Tube: Sixties Television and the Youth Rebellion*. Duke University Press, 2001.]

#### **ENCYCLOPEDIA ENTRIES**

Entry on Susan Sontag in *American National Biography* Oxford UP 2015.

Entry on "Outlaw Country Music." In *Continuum Encyclopedia of Popular Music of the World*, Vol. 8, 362-65. London: Continuum International, 2012.

Entry on "The Nashville Sound." In *The New Encyclopedia of Southern Culture*, Vol. 12, 302-305. Ed. Bill Malone. Chapel Hill, NC: University of North Carolina Press, 2008.

Entry on "Country Music." In *The Encyclopedia of American Studies*. Bethel, Ct: Grolier, 2001, Volume I, 423-28.

#### **NON-REFEREED PUBLICATIONS**

"What about Rob and Laura?: An Interview with Nick Hornby." *Pinch: The Literary Journal of The University of Memphis* 27.1 (Spring 2007): 98-101.

Foreword, *American Popular Music: Country*, Richard Carlin. New York: Facts on File, 2005.

Invited contributor to "Roundtable Discussion on Dylan's *Masked and Anonymous*," ed. Rachel Rubin. *Journal of Popular Music Studies* 16.3 (2004), 242-282

"Honky-Tonk Confessions." *River City* 19.2 (Summer 1999): 201-208.

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**BOOK REVIEWS** in *Men and Masculinities*, *American Music*, *Journal of Popular Music Studies*, *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*, *The Journal of Country Music*, *Cahiers du dix-septième: An Interdisciplinary Journal*

## **PRESENTATIONS**

### **INVITED LECTURES**

Keynote address: "Collecting the American Countryside: Cultural Capital, Urban Values, and Rural Rarities." Deutsche Gesellschaft für Amerikastudien at Friedrich-Alexander Universität in Erlangen, May 31, 2013.

"The Mouth of the Volcano: The Romance of the Woman Writer." Symposium on the Scandals of Susan Sontag at the Center for Humanities at the Graduate Center of the City of New York. 3/4/2011.

"American Ballads: The Dynamics of Songcatching in the Carter/Cash Family Saga." University of Liverpool Institute of Popular Music. 3/27/2007.

"Happily Ever After in the Marketplace: The Ballads of the Southern Mountains and the Escape from Old Europe." Symposium on Transatlantic Exchanges: The South in Europe – Europe in the American South. The Austrian Academy of Arts and Sciences, Vienna, Austria. 10/1/2006.

"From Folk Song to Popular Music: *Songcatcher*, *O Brother*, and the Marketplace." The University of Missouri, Columbia, MO. 2/17/05.

"Metaphorical Rebel Yells: Alternative Country Music and the Southern Roots of Country Music." Colloquium to mark the publication of the *Blackwell Companion to the Literature and Culture of the South*. The University of Essex, Essex UK. 7/13/04.

"The Mystery of Hard Country." Dyersburg State Book Festival. Dyersburg TN. 3/1/02.

"'Old Times There Are Not Forgotten': The Country of Country Music." American Studies Colloquium, the University of Hawaii, Honolulu, HI. 2/1/2002.

"Fields of Stone: the Humanities and the Privilege of Figurative Speech." Germantown Public Library, Germantown TN. 1/12/99. The Marcus W. Orr Humanities Center, The University of Memphis, Memphis TN. 11/7/97.

"Down in the South: Hank Williams and the Country Blues." Presented at Beulah Land: The South in Images and Discourse. The University of Memphis, Memphis TN. 4/23/95.

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"Signifying Rusticity: Country Music and Cultural Distinction." Presented at the Annual Meeting of the American Anthropology Association. Washington, D.C. 11/17/93.

#### CONFERENCES

"The College Campus as World Exterior." What is the Urban?: Registers of a World Interior, Iowa State University, Ames IA, April 5, 2016.

"Rural Social Class and Higher Education: Prestige and Proximity in the Ivy League and the Cow College. Annual Meeting of the Rural Sociological Society, Madison WI, 8/9/2015.

"The Land Grant Underground: Cultivating the Campus in Jane Smiley's *Moo*." *American Circuits, American Secrets* /Canadian Association for American Studies Banff Centre, Alberta, Canada. 9/21/2014.

"The Land Grant University, the Academic Novel, and the Global Reach of Capital," 3/21/2014. American Comparative Literature Association Annual Meeting, New York University, NY, NY. 3/21/2014.

"Widening the University's Embrace: Comedy as a Frame of Acceptance in the Campus Novel," 5/24/2013. Rhetoric as Equipment for Living: Kenneth Burke, Culture, Education. Ghent University, May 22-25, 2013.

"From Flaneur to Forager: Urban Pastoral and the Erasure of Rurality." International Colloquium: Poetics and Politics of Place in Pastoral, University of Orleans, France. 3/31/2012.

Respondent, panel on Real and Simulated Rural Culture. Annual Meeting of the Rural Sociological Society, Boise ID, 7/29/2011.

Participant, Roundtable on Publishing an Edited Collection. Northeast Modern Language Association Meeting, Montreal, 4/10/2010.

Organizer and Participant, "Susan Sontag Studies Reborn: A Roundtable on Sontag's Journals." Annual Meeting of the Modern Language Association, Philadelphia.12/29/ 2009.

"Songcatching, Cyberspace, and the Point of Purchase." International Association for the Study of Popular Music-Canada Annual Meeting, Dalhousie University, Halifax, NS.6/12/2009.

"'This Body You Are Hauling': Johnny Cash, Rick Rubin, and the Body of Work."2009 Pop Conference, Experience Music Project, Seattle WA. 4/17/2009.

Organizer (with Julia Walker) and Participant, Seminar on "Roving Artists and the Reification of Lived Experience." American Comparative Literature Association Annual Meeting, Long Beach, CA. 4/25-26/2008

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Paper: "The Marketplace as Meeting Place in Stories of Songcatchers"

Participant, Roundtable on the Work of Alice Randall. Annual Meeting of the South Central Modern Language Association, Memphis, Tennessee. 11/3/07.

Organizer (with Jennifer Wagner-Lawlor) and Participant, Seminar on "The Sensibilities of Susan Sontag." American Comparative Literature Association Annual Meeting, Puebla, Mexico. 4/19/2007.

Paper: "Sontag's *Magic Mountain*: Women's Voices and the Eruptive Force of History in *The Volcano Lover*."

"Forty Shades of Americana: Johnny Cash's American Balladry." Irish Association for American Studies Conference, University College, Dublin, Ireland. 3/31/2007.

Organizer and Participant: Roundtable: Has Alt. Country Taken the South out of Country Music? Music of the South Conference, University of Mississippi, Oxford Mississippi. 6/2/2006.

"Revivals and Survivals: Raymond Williams Meets Alternative Country Music," co-presented with Pamela Fox. American Comparative Literature Association Annual Meeting, Princeton University, Princeton, NJ. 3/24/2006.

Participant and organizer, "Rockism and Its Discontents: a Roundtable." International Association of Popular Music Annual Meeting (US Branch), Middle Tennessee State University, Murfreesboro, TN. 2/17/2006.

Respondent and Chair, "Country Places: Country Music, Place and Identity." American Studies Association Annual Meeting. Washington, D.C. 11/4/2005.

"Eruption and Collections: Utopic Space in Susan Sontag's *The Volcano Lover*." Society for Utopian Studies Conference, Memphis, TN. 10/28/2005.

"Revisiting 'Sweet Home Alabama': *Southern Rock Opera* and the Redemption of Lynyrd Skynyrd." International Association of Popular Music Annual Meeting (US Branch), The University of California, Los Angeles, CA. 9/20/2003.

Organizer and Moderator, Editors' Roundtable. International Association for the Study of Popular Music Annual Meeting (US Branch). Cleveland, OH. 10/11/2002.

"Going Back to the Old Mainstream: *No Depression* and the Construction of Alt.country." International Association for the Study of Popular Music Annual Meeting (US Branch). Cleveland, OH. 10/11/2002.



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"Bakersfield Backwaters and the Mainstream, or, Country Music and Popularity." "Crafting Sounds, Creating Meaning Conference" of The Experience Music Project. Seattle, WA. 4/12/2002.

"Genre-bending, or Alan Jackson's Hard Country Sound." International Association for the Study of Popular Music, Turku, Finland. 7/6/2001.

"Sad Songs in the Happy Days Era: Hank Williams and the Culture of Failure." American Studies Association. Seattle, WA. 11/21/1998.

"Honky-Tonk Heroes in *Rolling Stone*: How the Country Music Outlaws Got In." International Association for the Study of Popular Music (U.S. Chapter). Los Angeles, CA. 10/18/1998.

"Learning the Hard Way: Duets, Imitations, and Allusion in Hard Country Music." The International Conference on Country Music. Belmont University, Nashville TN. 6/5/1998.

"'No Song That Is Not a Country Song': Buck Owens and the Meaning of Country." International Association for the Study of Popular Music (U.S. Chapter). Pittsburgh, PA. 10/23/1997.

Organizer and Moderator: "The Arts of Sinking: Burlesque, Travesty, Caricature, etc." The American Society for Eighteenth Century Studies' Annual Meeting. Nashville TN. 4/10/1997.

"Curiosity, the Female Pen, and the Colonial Enterprise: Aphra Behn's *Oroonoko* and a New World of Readers." The Annual Meeting of the Aphra Behn Society, Athens GA. 10/25/1996.

"'Country 'til I die': Contemporary Country Music and the Incurable Unease of Class Distinction." Presented at Working Class Lives/Working Class Studies: A Multidisciplinary Conference. Youngstown State University, Youngstown OH. 6/8/1995.

"Rhyme and Unreason: The Comic Undoing of the Cartesian Subject." Presented at the Medieval, Renaissance, and Baroque Studies Symposium on the Comic. University of Miami, Miami FL. 2/18/94.

"Producing Consumers: Food Writing as a Version of Georgic." Presented at the Annual Meeting of the Modern Language Association, Toronto. 12/28/1993.

"Offenbach's *Orfée aux enfers*: Remembering and Dismembering Opera's Foundational Narrative." Presented at the Narrative Theory Conference, Vanderbilt University, Nashville TN. 4/12/1992.

"Cartography and Cultural History: Charting 'Le livre du monde'." Southeast American Society for Seventeenth Century Studies, University of Miami, Coral Gables FL. 10/4/1991.

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"Autobiography Incarnate: Theorizing the (Auto)biographical Body. "The Annual Meeting of the Modern Language Association, Chicago IL. 12/28/1990.

"Monique Wittig's Epic Travesty: *Virgile, Non* and the Impasse of Feminist Quotation." Conference on Feminist Scholarship, Old Dominion University, Norfolk VA.5/19/1990.

"Comedy and Cultural Power: Remaking Frank Capra." Co-written with Rita Barnard. The Florida State University Conference on Literature and Film, Tallahassee.1/27/1989.

"French Feminist Theory, Literary History, and Hélisenne de Crenne's *Les angoysses douloureuses*." The French Literature Conference, University of South Carolina, Columbia, SC. 4/7/1988.

Co-organizer and moderator, session on "Recovering Feminist Voices: Class Politics and Feminist Aesthetics." Southeast Women's Studies Association Conference, University of North Carolina, Chapel Hill, NC.2/27/1988.

"Producing Mrs. Knightley: Jane Austen's *Emma* and the Commodification of Women." Co-written with Rita Barnard. The Annual Meeting of the Modern Language Association, San Francisco. 12/29/1987.

#### **RADIO BROADCASTS**

"Late Night Live with Phillip Adams," Australian Broadcasting Corporation.11/3/2009.

"The Eleventh Hour," RTE 1(Radio Telefís Éireann). Dublin, Ireland. 3/30/2007.

"The Todd Mundt Show," (NPR syndicates). 10/29/2001.

"Live From Prairie Lights," WSUI, Iowa City. IA.9/12/2001.

"Checking on the Arts," WKNO, Memphis TN. 8/21/2001.

#### **BOOK READINGS**

Southern Festival of Books, Nashville TN. 10/13/2001 and 10/10/2009.

That Bookstore in Blytheville, Blytheville AR. 9/21/2001.

Davis Kidd Booksellers, Memphis TN. 8/22/2001.

#### **OTHER RESEARCH/OUTREACH/PUBLIC HUMANITIES WORK**

The Art of the Rural Advisory Board. 1/ 1/2012---

<http://theruralsiteabout.blogspot.com/>

Guest Host, *Beale Street Caravan* (NPR syndicate), "Country Music and the Blues," 10 segments beginning 12/10/2007. (Beale Street Caravan is an internationally distributed radio program that reaches over **2.4 million listeners** weekly.)

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### **ACCOMPLISHMENTS AS ENGLISH DEPARTMENT CHAIR (IOWA STATE UNIVERSITY)**

Raised scholarly standards and achievement measures so that our faculty and department have a stronger national and internal reputation. This focus on achievement required clear messaging, strong mentorship, and empowered review committees.

Recruited a steady increase in the number of English majors in a time of dwindling majors nationwide.

Managed steadily increasing enrollment by staffing 800+ courses per year.

Identified, mentored, and empowered the “next generation” of departmental leadership.

Completed Program on Negotiation and Leadership at Harvard Law School, December 2014.

Served as an AP College Board Reader for English Language and Composition, 2015.

Completed Digital Humanities for Chairs and Deans course, Digital Humanities Summer Institute at the University of Victoria, June 2016.

### **ACCOMPLISHMENTS AS DIRECTOR OF THE MARCUS W. ORR CENTER FOR THE HUMANITIES (THE UNIVERSITY OF MEMPHIS)**

Formed faculty committee to write mission statement for center: The mission of The Marcus W. Orr Center for the Humanities is to facilitate faculty initiatives in collaborative and interdisciplinary research and teaching in the humanities. The center sponsors events to identify and expand areas of shared inquiry, to integrate new faculty into the scholarly community, and to foster public support and understanding of the humanities.

Brought internationally acclaimed scholars and writers such as the ethicist Peter Singer and writer Nick Hornby to standing room only audiences on campus.

Worked with provost’s office and library to establish Faculty Research Week.

Identified significant new sources of funding for Humanities Center events including student activities funding and collaboration with other colleges and universities.

Worked with all the colleges in Memphis to bring NEH chairperson Bruce Cole to Memphis for a workshop on funding opportunities available from the NEH.

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Worked with community leaders and Humanities Tennessee to bring the Southern Festival of Books to Memphis in 2004 and 2006.

Collaborated with the Dixon Gallery and Gardens to sponsor an annual event at the Dixon to spotlight humanities research at The University of Memphis.

Founding member of the Humanities team teaching the Global Experience for first-year Honors Students.

Developed and taught service course for graduate programs in Interdisciplinary Studies: 7001-8001 /WMST 7380 The Public Presentation of Research

**COURSES TAUGHT AT IOWA STATE UNIVERSITY**

English 538: Fiction (2011 topic: Contemporary Regionalism; 2016 topic: Academic Fiction)  
English 335: Studies in Film  
English 250: Written, Oral, Visual, and Electronic Composition  
English 395a: Travel and Study, linked to English 250

**COURSES TAUGHT AT THE UNIVERSITY OF MEMPHIS**

English 2201: Literary Heritage (U)  
English 1102: Composition II (U)  
English 3210: British Literature to 1750 (U)  
English 3214: Literature of the Restoration and 18th Century (U)  
English 3220: British Literature since 1750 (U)  
English 3321: American Literature before 1860 (U)  
English 3404: Studies in Popular Texts (U)  
English 3412: European Literature since the Renaissance (U)  
English 3701: Introduction to Literary Criticism (U)  
English 4001: Senior Honors Seminar (U)  
English 4233: Shakespeare's Comedies and Histories (U)  
English 4241: The British Novel through Jane Austen (U)  
English 4322: Major American Writers since 1860 (U)  
English 4345: Studies in American Fiction (U)  
English 4451: Women and Literature: The Romantic Heroine (U)  
English 4472: Major British Authors (U)  
English 4711: Author, Reader, World, Text (U)  
English 4996: The Honors Thesis (U)  
UNHP 1101: The Global Challenge (U)

English 7000: Methods and Contexts of Literary Studies (G)  
English 7264: British Poetry and Prose, 1660-1800: Irony and Sentimentality (G)  
English 7265: Eighteenth Century British Novel (G)

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English 7412: European Literature since the Renaissance (G)  
English 7451: Women and Literature: Cultural Studies of Domesticity (G)  
English 7451: Studies in Women and Literature: The Perfect Woman (G)  
English 7474: Cultural Texts: Self, Community, Disappointment & Dreams in Popular Song (G)  
English 7474: Cultural Texts: Discerning Taste, 1660-1800 (G)  
English 7474: Cultural Texts: American Culture and Traditional Aesthetics (G)  
English 7476/ 8476 Modern Popular and Literary Tradition (G)  
English 7479/8479: Cultural Figures: Susan Sontag (G)  
Womens Studies 7300: Womens Lives: Theory and Methodology (G)

## SERVICE

### PROFESSIONAL

Chair, Publication Advisory Committee, International Association of Popular Music-US, 2008-2010  
Associate editor, *Journal of Popular Music Studies*, 2007---2010  
Book Review editor, 2009–2010  
Advisor, *Johnny Cash: the Documentary*, Ambrica Productions, 10/2006—  
Panelist, media grant reviews, National Endowment for the Humanities division of public programs, Washington, D.C. 1/6/2006, 1/14/ 2008, 11/10/2009  
Grant review panelist, Humanities Tennessee, Memphis TN. 4/13/2006  
Vice President, International Association for the Study of Popular Music, U.S., 2001- 2002.  
Conference planning committee, International Association for the Study of Popular Music, U.S. Branch 2001-2002 (chair, 2002), 2005  
Book Award Committee, 2003-2004 (chair, 2004)  
Executive Committee, International Country Music Conference 1997.  
Screener, Chester H. Arthur Foundation Poetry Contest 4/1994-99.  
Moderator, National Conference on Undergraduate Research, Kalamazoo MI 4/1994.

Book and article manuscript reviews for Blackwell, Oxford University Press, Duke University Press, Routledge, University of Kentucky Press, University of Massachusetts Press, University of Oklahoma Press, Yale University Press, *American Quarterly*, *Safundi: The Journal of South African and American Studies*, *Journal of Popular Music Studies*, *American Music*, *Women's Studies Quarterly*, *Southern Cultures*.

### UNIVERSITY [IOWA STATE UNIVERSITY]

Chair, CEAH Visioning Group, Spring 2017--

Co-Chair, Arts and Humanities Subcommittee of President's Committee on Enhancing Institutional Excellence, Fall 2013-Spring 2015.

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Planning committee, Iowa Humanities Festival, ISU representative, spring 2013—spring 2014.

Planning committee, signature themes workshops, College of Liberal Arts and Sciences, 2013—spring 2016.

Member, Provost's Task Group on Learning, Research, and Collaboration in the Future – Implications for Facilities, spring 2011.

Member, University's Chairs Cabinet, Fall 2011—Spring 2015.

College of Liberal Arts and Sciences, Associate Dean for Research Search Committee, 2012.

College of Liberal Arts and Sciences Dean Search Committee, spring 2011-fall 2011.

**DEPARTMENT [UNIVERSITY OF MEMPHIS]**

Co-ordinator, Literature and Cultural Studies, F2009–

Representative to the College of Arts and Sciences Undergraduate Council, F2009–

Undergraduate Honors Committee, member F1996, F 2004–

Ad Hoc Committee on cross-listed courses, S2007.

Ad Hoc Committee on T.A. applicants for lecture courses, F2006.

Policies and Procedures Committee, F2006-S2008.

AdHoc Committee on PhD. concentration changes, S2006.

Sigma Tau Delta Lecture, “Nick Hornby and the Role of the Novelist in the New Millennium,” 3/17/2006.

Department representative to College Tenure and Promotion Committee F2003-S2005.

Creative Writing search committee (non-fiction), Chair 2002.

AdHoc Committee on Lecture Courses, Chair F2002.

AdHoc Committee on Undergraduate Literature Curriculum, Co-Chair, F2002.

Graduate Studies Committee, F1997-S2001; F2002--

Ad Hoc Committee on Textual Studies, S2000.

Ph.D. Review Implementation Committee, member F1998.

Editorial Board, *River City*, 1998-2000.

Graduate Advising Committee, Chair F1997-F1999 (disbanded).

Wordsmith Judge, 1993-2001.

Literature Concentration Curriculum Revision Subcommittee, member 1996-97.

Creative Writing Search Committee, member 1996-97; 1998-99.

Graduate Exam Committee, member 1995-96; F 2009, Chair F1996.

Upper-Division Curriculum Committee, member 1995-96.

**UNIVERSITY [UNIVERSITY OF MEMPHIS]**

Freshman Convocation Committee, 5/09--5/2010

Informance for *The Dark of the Moon*. Department of Theater, 4/2010

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Informance for Sarah Ruhl's *Eurydice*. Department of Theater, 11/15/2008.  
Technology Fellowship Program F2005-S2006.  
University Task Force on Interdisciplinary Research and Teaching, S2005-S2006.  
Chair, Steering committee for University of Memphis co-sponsorship of Southern Festival of Books, S2004-F2005.  
Table leader, Great Conversations Dinner, The University of Memphis College of Arts and Sciences, 4/10/2003, 4/7/2005.  
Course development committee, University Honors Program humanities core course F2003-S2004.  
Humanities Representative, University Graduate Council, F2002-S2004.  
Proposal writer for federal earmark, University of Memphis Government Relations Office, F2003, F2004.  
SACS report committee on graduate programs F2003.  
SACS report committee on faculty development F2003.  
Dean's ad hoc committee on barriers to interdisciplinary research (College of Arts and Sciences) F2003.  
Womens Studies Advisory Committee, F2002-S2003.  
Womens Studies Symposium participant. Center for Research on Women. 10/5/2001.  
Informance for Aphra Behn's *The Rover* Department of Theater. 2/24/1994.  
Informance for *The Merry Wives of Windsor*. Department of Theater. 2/24/1993.

#### COMMUNITY

Panelist, "What is the Best Work of American Fiction of the Last 25 Years?" A Dialogue Inspired by the *New York Times Book Review* article, May 21, 2006. Adult Enrichment Series, Memphis Public Library, 1/9/2007.  
Steering committee, Southern Festival of Books, Memphis, TN, 2006  
"So Many Authors, So Little Time." Panel discussion on Southern Festival of Books, Memphis Public Library, 10/5/2006.  
Participant, Dixon Gallery and Gardens, Memphis TN, Long-range educational planning retreat, 9/29/2005.  
Session Host, Southern Festival of Books, Memphis and Nashville TN, 10/10/2004, 10/9/2005, 10/14/2006.  
Panelist, "Sex, Lies, and Country Music," The Country Music Hall of Fame and Museum, Nashville, TN, 4/30/2005.  
Judge, Memphis in May International Festival Student Writing Contest 3/2005.  
Panelist, Memphis Independent Film Festival discussion on "Film and the South," 10/3/2002.

Barbara Ching  
Curriculum Vitae

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**OTHER EXPERIENCE**

Executive Secretary, North American Mycological Association, January 2015-

Contributor, features and photographs, *Norfolk Compass/ Virginian-Pilot and Ledger-Star; The Memphis Flyer*.



**IOWA STATE UNIVERSITY**  
OF SCIENCE AND TECHNOLOGY

Department of English  
203 Ross Hall  
Ames, Iowa 50011-1201  
515-294-4455  
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April 24, 2017

Dear Search Committee:

Thanks to Iowa State University's land grant mission and focus on science and technology, the CEAH director has an exciting opportunity to transform the role of the arts and the humanities in a university setting. Since promoting and advancing the arts and humanities has been a career-long passion for me, I would welcome the opportunity to apply the skills I have built in this area to focus on these goals at Iowa State. My position as a tenured full professor and chair of the English department fulfills the position's requirements for education and experience. As former director of the Marcus W. Orr Center for the Humanities at The University of Memphis (1/2003-6/2007) and director of the university-wide program, Memphis Reads (5/2009-5/2010), I also meet the preferred requirements for significant experience in "promot[ing] and coordinat[ing] interdisciplinary activities within the Arts & Humanities community and with other fields" and "promot[ing] activities for campus and community constituencies." As Iowa State University's English department chair since July 2010, I'm confident that I have the policy knowledge and administrative skills to fulfill the operational responsibilities of the CEAH director.

As chairperson of the CEAH visioning team assembled by the Vice President for Research, comprised of faculty members from both the College of Design and Liberal Arts and Science, I am already collaborating with the Arts and Humanities community on setting transformative goals. I have drafted the following vision statement based on our group discussions:

"Our vision for the Center for Excellence in the Arts and Humanities (CEAH) is to provide empowering support for Arts and Humanities faculty and students so that they flourish and nourish Iowa State University's unique strengths. With support and leadership from CEAH, ISU's artists and humanists will claim the space between creativity and innovation through their own research and in collaboration with scientists, engineers, and social scientists. They will be central to the teaching of, and research about diversity and global citizenship. They will enhance ISU's national and international profile as a leading university. We will ensure that every member of the ISU community, including alumni and external stakeholders, can attest to the valuable role that the arts and humanities play in their lives."

As director of CEAH, I would work to realize this vision by building opportunities for interdisciplinary team teaching, working with the VPR's office to identify interdisciplinary grant opportunities, working more intensively with extension, and continuing to reward high quality research proposals and achievements.

While at ISU, I have already taken steps to make sure that the Arts and Humanities flourish through campus, statewide, and national engagement. In fall semester 2011, at the request of Chitra Rajan, then Associate Vice President for Research, I helped co-ordinate the campus visit of Jim Leach, then Chairman of the National Endowment for the Humanities. As a

member of the planning committee for the College of Liberal Arts Signature Themes workshops, I incorporated humanists and artists into the two workshops in which I had a role—Data-Rich Environments and Biological Structures and Systems. As a co-chair of the Arts and Humanities Subcommittee of the President’s Committee on Enhancing Institutional Excellence, I worked with the librarians Rebecca Jackson and Harrison Inefuku to present a workshop on “Increasing Visibility and Documenting Impact for Faculty in the Humanities.” In 2013 and 2014, I collaborated with the Obermann Center at University of Iowa, Drake University, and Grinnell College to plan the Iowa Humanities Festival. After attending the Digital Humanities Summer Institute at the University of Victoria in June 2016, I worked with CEAH and Dean of the Library Beth McNeil so that Iowa State could become a member of the Institute. Thanks to this group effort, 7 ISU faculty from Parks Library, College of Design, and LAS will attend in summer 2017. In March 2017, I attended the National Humanities Alliance Annual Meeting and Advocacy Day in Washington, D.C., where I took advocacy training along with faculty from University of Iowa and Coe College. As a group, we visited the offices of all 6 of Iowa’s congresspeople to communicate the importance of arts and humanities to Iowa’s students and citizens and to build support for federal arts and humanities funding.

Finally, my research demonstrates my commitment to public outreach, to high impact scholarship, and to interdisciplinary work. In 2007, I scripted and hosted a 10-week series on country music and the blues for the nationally syndicated public radio program *Beale Street Caravan*. This program reaches 2.4 million listeners weekly, and my segments are still being broadcast. My books, such as *Wrong’s What I Do Best* (2001) and the co-edited essay collection *The Scandal of Susan Sontag*, are published by top tier university presses: Oxford and Columbia (2009). Since the beginning of my career, I have collaborated with anthropologist Gerald Creed (currently chair of Anthropology at CUNY Grad Center) on the cultural hierarchies that shape our experience and rhetoric of the urban / rural continuum. As CEAH director, I would continue to model collaborative, high-impact, and public approaches to scholarship.

I have attached my curriculum vitae and contact information for 3 references. Please let me know if I can provide further information.

Sincerely,



Barbara Ching  
[bching@iastate.edu](mailto:bching@iastate.edu) 294-3700

Awards and Honours Questions Do you know when Sir C V Raman was awarded the Bharat Ratna or Sachin Tendulkar won the Rajiv Gandhi Khel Ratna Award? Do you know why the Jnanapith awards are given? Read the below article to know more about the awards and honours the Indian Government bestows upon its accomplished citizens. Check the list of Awards and Honors and their importance. Success is not to be taken for granted. It is earned on the track, on the field. Hence, let us have an insight into the Awards and Honors Section. Awards and Honors Questions GK Awards 2020. Are you enthusiastic to know whether your favourite celebrity, Ideal have won an Award this year nor not? So, Why late? Grand-me™re Honors and Awards is honoring grandmothers and presenting scholarships to graduating high school... See more of Grand-me™re Honors and Awards on Facebook. Log In. or. Create New Account. See more of Grand-me™re Honors and Awards on Facebook. Log In. Forgotten account? TESOL offers numerous awards and grants to honor excellence in service to the field and research, and to enable TESOL members to attend the Annual TESOL Convention & English Language Expo. Apply for these awards and grants yourself and share the information with your students and colleagues. Interested in serving as an awards reviewer? Apply today! The award honors individuals and organizations outside of TESOL who have demonstrated a commitment to English-language instruction, helped TESOL further its mission, and supported education in general. The recipient of the 2020 TESOL President's Award is Dr. Kimberl  Crenshaw. TESOL Outstanding Advocate Honor. When should you include honors and awards on your resume? If you are a recent graduate and have received academic distinctions or achieved outstanding exam results, including them can be a way of making your resume stand out over hundreds of identical resumes. You should also add honors and awards which clearly demonstrate why you are the right person for the job. For example, if you are a hairdresser and received a "Best Young Hairdresser Award", it will clearly help. You have to think whether a professional award is relevant. The same hairdressing award is unlikely to help someone applying f