

CAITLIN CAWLEY

ADVANCED LECTURER • DEPARTMENT OF ENGLISH • FORDHAM UNIVERSITY
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ACADEMIC APPOINTMENTS

Advanced Lecturer of English, Fordham University	2022–present
Lecturer of English, Fordham University	2021–2022
Postdoctoral Fellow of English, Fordham University	2019–2021

EDUCATION

Ph.D. English, Fordham University, 2019
Concentrations: 20th and 21st Century American Literature, Composition and Rhetoric, Critical Theory, Film Studies
Dissertation: “Occupying War: Representing U.S. Militarism since 1989”
Committee: Leonard Cassuto (Advisor), Glenn Hendler, Shoshana Enelow, and Jeffrey Williams

M.A. Literary and Cultural Studies, Carnegie Mellon University, 2011
Concentrations: 20th Century British and American Literature, Critical Theory, Cultural Studies

B.A. English, with honors, Minors, History and Political Science, Lehigh University, 2009
Honors Thesis: “Non-fiction War Narratives as Acts of Nonviolent Resistance”

Institute of European Studies, Barcelona, Spain, Spring 2008
Total Immersion, Homestay Program

GRANTS, FELLOWSHIPS & HONORS

National Endowment of the Humanities Summer Institute Grant	2022
Marion L. Brittain Postdoctoral Fellowship (Declined), Georgia Institute of Technology	2021–2022
Alpha Chi Omicron Teaching Award for Composition	2021
Fordham University Postdoctoral Teaching Fellowship	2019–2021
Fordham University GSAS Summer Fellowship	2019
Fordham University GSAS Senior Teaching Fellowship	2017–2018
Army Heritage Center Foundation Robert L. and Robert C. Ruth Fellowship	2017
Fordham University GSAS Professional Development Grant	2017
Northwestern University Graduate School Critical Theory Cluster Travel Grant	2017
Cornell University School of Criticism and Theory Grant	2016
Fordham University Teaching Fellowship	2014–2017
Dartmouth College Futures of American Studies Summer Institute Award	2013
Fordham University Presidential Scholarship	2012–2018
Graduation Speaker, Carnegie Mellon University English Department Graduation	2011
Carnegie Mellon University English Department M.A. Funding Award	2010–2011
English Departmental Honors, Lehigh University	2009
Fulbright Nominee, Lehigh University	2008–2009

PUBLICATIONS

“Understanding Occupation: Military History, Civilian (Dis)Engagement, and the War Genre in the Age of ‘Forever War’.” *Journal of the History of Ideas Blog*, Aug. 2021.

“The Old Peace of *Absalom, Absalom!*: Interwar Faulkner and the Tradition of Nonviolence.” *The Faulkner Journal*, May 2020.

“Who is the Soldier?: Documenting American ‘Grunts’ from *Dispatches* to *Restrepo*,” *Journal of American Studies*, April 2019.

“Memory and Landmarks: Report of the Burial Database Project of Enslaved Americans,” co-authored with Christy Pottroff, Periwinkle Initiative, Cornell University, Oct. 2016.

Under review. “How to Wage a Non-War: American War Stories in the Age of Occupation,” *PMLA*, Nov. 2022.

Under review. “Remixing the College Essay: Case Studies in Antiracist and Multimodal Assignment Design,” co-authored with Felisa Baynes-Ross, Caroline Hagood, and Mira Zaman, *College English*, Jan. 2023.

CONFERENCES & PRESENTATIONS

"Multimodal Pedagogy for an Antiracist Classroom: New Assignments in First-Year Writing." Conference on College Composition and Communication. Chicago, IL, February 2023.

Co-organizer of “Framing Conflict Zones.” South Atlantic Modern Language Association convention. Jacksonville, FL, Nov. 2022.

Moderator of “Racial Politics and Veteran America: A Conversation with Joseph Darda.” War Studies Collaborative Series. Fordham University, New York, NY, April 2022.

“On Faulkner and Violence(s).” Modern Language Association (MLA) convention. Toronto, Canada (virtual), Jan. 2021.

“What Is It?: Redefining War and Resistance in the Age of ‘Permanent’ Conflict.” Cultural Studies Association Conference. Chicago, IL (virtual), May 2020.

“Iraqi Narratives from America’s Non-Wars: Translating the Violence of Occupation in The Corpse Exhibition and Baghdad Burning.” MLA convention. Chicago, IL, Jan. 2019.

Moderator of the discussion with director Ian Olds. “Documenting America’s Wars: A Conversation With Ian Olds.” Fordham University. New York, NY, April 2018.

“Writing Assignments for Multilingual Students: ‘Lost and Found’ in Theory and Practice.” English Department Writing Pedagogy Proseminar, Fordham University. New York, NY, Feb. 2019.

“Representing America’s Non-Wars: Translating the Violence of Occupation in Redeployment and ‘On Patrol’.” UCI Comparative Literature Graduate Conference. Irvine, CA, February 2018.

“Technology for Comp II: The Pros and Cons of Collaborative Writing on Google.” English Department Writing Pedagogy Proseminar, Fordham University. Bronx, NY, Oct. 2017.

“‘We’re Still In the Desert’: The Time and Space of America’s Military Occupations.” American Comparative Literature Association (ACLA) conference. Utrecht, Netherlands, July 2017.

“Who is the Soldier?: Documenting American ‘Grunts’ in *Restrepo*.” Northwestern University Critical Theory Dissertation Symposium. Evanston, IL, Feb. 2017.

“‘We’re not men ... We’re correspondents’: Identity, New Journalism, and Anti-Vietnam Politics.” Fordham GEA Faculty-Student Roundtables. Bronx, NY, Oct. 2015.

“Addressing ‘You’ After WWII: Paul Celan, Subjectivity, and Postwar Language.” Fordham GEA Faculty-Student Roundtables. Bronx, NY, Oct. 2014.

“The Occupation Occupation: The Un-Laboring of Soldiers in the Iraq Grunt Doc.” ACLA conference. New York, NY, March 2014.

“Classed Soldierhood in the Post-Vietnam War Narrative.” Futures of American Studies Institute at Dartmouth College. Hanover, NH, June 2013.

“The Rhetoric of Modern War: Nonfiction War Narratives as Colonial Travel Writing.” Mid-Atlantic Popular/American Culture Association conference. Pittsburgh, PA., Nov. 2012.

“Tits on a Bull?: Classed Soldierhood in the Post-Vietnam War Narrative.” Mid-Atlantic Popular/American Culture Association conference. Philadelphia, PA, Nov. 2011.

“Why Boxing?: Ideas of Violence and Boxing in the ‘Burgh.” Carnegie Mellon Literary and Cultural Studies graduate conference. Pittsburgh, PA, May 2011.

Introduction to *Neukölln Unlimited* and moderator of the discussion with director Agostino Imondi. *Faces of Migration*: Carnegie Mellon International Film Festival. Pittsburgh, PA, April 2011.

“The Matrix of Meaning: An Argument for the Psycho-Political Reading of National Identity.” MLA convention. Chicago, IL, Jan. 2011.

TEACHING EXPERIENCE

FORDHAM UNIVERSITY

“American Cultures of War” (3000 level) 36 students, Fall 2021 & Fall 2022 (In Person)

Course Description (CD): “We’re still in the desert,” concludes Anthony Swafford, whose Gulf War memoir, *Jarhead*, was adapted to the big screen in 2005. In the decades since Swafford’s deployment, the United States has continued to wage war in the Middle East, making the veteran’s words a prescient warning to Americans today. In this advanced seminar, we will explore contemporary war culture to help answer why, in 2022, we are still in the desert. We will question what counts as “war” with Claudia Rankine and the characters of *The Wire*, trace the archetype of the American soldier in embedded documentaries and Hollywood dramas, and compare how two institutions—the US Army Museum and the Iraqi collective Beit Tarkeeb—have translated the “War on Terror” into visual texts for different publics. We will also analyze scholarship on culture, war, and state-sanctioned violence by Stuart Hall, Nikhil Pal Singh, Judith Butler, and Maggie Nelson, and ask, how do these critiques apply to our personal experiences? And how do our perspectives enrich these interventions? For the final research project, students will identify an event, controversy, or cultural work that illuminates American society’s view on contemporary warfare. Potential topics range from the trial of Robert Bales to Kendrick Lamar’s *To Pimp a Butterfly*.

“From Page to Screen: Literary Adaptations in American Cinema” (3000 level) 36 students, Fall 2019–Fall 2020 (In Person & Online)

CD: In this course, we will study adaptation—an artistic practice as well as an idea with a rich history—in the context of 20th and 21st century American cinema. By analyzing films that adapt literary works from a range of genres, we will answer questions about the technical aspects of adaptation, including who and what is involved in this process? What motivates and defines a filmmaker’s approach to translating a literary text into a cinematic text? What are the characteristics of great adaptations? We will also ask theoretical questions and examine histories that attend this practice. How have critics and the wider public defined and valued the medium of literature in contrast to the medium of film? What values and assumptions underpin these debates, particularly the tendency to treat cinema as a lesser artistic form? How do adaptations enrich concepts such as authorship, interpretation, originality, and translation? And how do each of the six film adaptations conjure a particular problem or development in 20th and 21st century

America? Over the course of the semester—through lectures, in-class discussions, writing assignments, and a group presentation—you will grow as a critical writer and thinker, a scholar of 20th and 21st century film and literature, and a movie goer in America. Students are expected to write two papers, participate in class discussions, contribute to the course blog, and present a group project on a unit of their choice.

“YA Fiction Writing: Independent Tutorial” (3000 level) 1 student, Spring 2022 (Online)

CD: This independent study is an opportunity for undergraduates to work one-on-one (in person or via web conference) with select faculty on a creative writing project. The course is designed to allow students to develop a piece aimed at young-adult readers, and to help them shape a study that meets their needs and interests as a writer. The student and faculty member meet on a weekly basis to workshop various drafts, discuss assigned readings, and study the fields of YA fiction and historical fiction. The tutorial requires students to submit a project and course reflection at the end of the semester.

“What is Love?: Love in Transatlantic Fiction, Film, and Theory” (2000 level) 19 students, Spring 2017, Spring 2022, Spring 2023 (In Person)

CD: What is love? This question has inspired countless artists and thinkers and resulted in some of Western civilization’s greatest (and sloppiest) intellectual inquiries and most innovative (and cliché) works of art. In this course, we will examine how leading writers and filmmakers of the past century have contributed to this legacy and the romance genre. We will study depictions of love in the transatlantic context, including works by Virginia Woolf, Zora Neale Hurston, James Baldwin, Jean-Luc Godard, Jack Kerouac, Michel Gondry, Randa Jarrar, and Barry Jenkins, asking, how do they represent and define *eros*? And what can we learn from these works? To answer these questions, we will trace romantic tropes, themes, narratives, and figures, and explore the contexts that inform the stories we tell and ideas we hold about romantic love, with a focus on how each work intersects with major historic events, social issues, and intellectual movements. Last, we will consider the enduring political, artistic, and social significance of the assembled archive and learn about the popular literary distinctions *modernism*, *postmodernism*, and *contemporary*. This inquiry and the various assignments will help you grow as a scholar of 20th and 21st century film and literature, a critical thinker and writer, and someone “looking for my own peace of mind.”

“(Re)Writing History: American History in Film and Literature” (2000 level) 19 students, Fall 2016, Spring 2020, Fall 2021, Fall 2022 (In Person & Online)

CD: Quentin Tarantino's controversial *Django Unchained* has been attacked for its “historical inaccuracy.” According to critic Harvey Blume, “History seems to dumb Tarantino down, dull his imagination. The revenge, unfortunately, is on history, which in the process gets painfully dumbed down.” Our class will explore the implications of this critique and the long lineage of creative works that, like *Django*, attempt to document, revise, or imagine alternatives to U.S. history. We will study films, fiction, and creative nonfiction that engage in history-making projects and examine how these efforts intersect with major social and political movements following World War II, when the United States grew from a regional power to a global colossus. We’ll ask how Ralph Ellison, Kurt Vonnegut, Stanley Kubrick, Shirley Clarke, Joan Didion, Don DeLillo, Quentin Tarantino, Claudia Rankine, and other leading writers and filmmakers represent figures, events, and periods from the nation’s past and expand our understandings of “history.” To develop an understanding of the latter—of ideas of history and practices of historiography—we will touch on seminal theoretical texts by Walter Benjamin, Michel Foucault, Edward Said, and Fred Moten and draw connections to the popular literary distinctions postmodern and contemporary. This course is also designed to encourage you to read and write critically. In our class discussions, writing assignments, and workshops, we will pay close attention to problems of organization, style, and argumentation in the college essay. Additionally, we will develop methods and a vocabulary for writing about film and literature.

“Reading War: American War Literature and Film, WWI to Iraq” (2000 level) 19 students, Fall 2015–Spring 2016

CD: Over the last century, many of America’s luminary authors and filmmakers have endeavored to represent war. In this survey course, we will examine the haunting, brilliant, and diverse results of these labors, studying works broadly construed as war narratives, including fiction, poetry, films, and creative nonfiction by Ernest Hemingway, Claude McKay, William Faulkner, Orson Wells, Sylvia Plath, Joseph Heller, Michael Herr, Francis Ford Coppola, Phil Klay, and Claudia Rankine. These texts will guide our exploration of the genre and the ongoing history of America’s armed conflicts. We’ll trace major themes, figures, narratives, aesthetics, and ideas and ask, how has this genre shaped the legacy and memory of the First and Second World Wars, the Vietnam War, and the so-called “War on Terror”? And, alternatively, how have these bloody conflicts and their fraught politics influenced American cinema and literature? Toward this goal, we will learn about the popular literary distinctions modernism, postmodernism, and contemporary. This course is open to all students including those with no previous experience in literature.

“Composition II” (1000 level) 16 students, Fall 2014-Spring 2021, Fall 2022, Spring 2023 (In Person & Online)

Based on Fordham’s PCS Core Curriculum and my year-long training in the English Department’s “Graduate Pedagogy Seminar,” this writing-intensive course offers rigorous training in the principles of effective expository writing, with an emphasis on sound logic, correct grammar, and persuasive rhetoric. It introduces research techniques, including use of the library, conventions and principles of documentation, analysis of sources, and ethics of scholarly research. Students do some kind of written work, formal or informal, every class meeting, and their bi-weekly essays serve as the primary texts for class discussions and workshops.

“Composition I” (1000 level) 16 students, Spring 2019, Fall 2021 (In Person)

CD: This class is designed to help you develop your thinking, reading, and writing skills. Together, we will practice constructing sentences and paragraphs; reading and analyzing texts from different disciplines; conducting and integrating research; and using principles of rhetoric, grammar, and mechanics to communicate in clear and compelling ways. The audience for your various assignments will consist of not only me, your teacher, but all of your classmates. In fact, you can imagine yourself writing for the entire Fordham University community, as I hope to submit your work for publication in Fordham’s Rose Hill student journal, *Rhetorikos*. Think of these assignments as opportunities to teach your peers something—about you, a piece of literature, a current issue—and expand their perspective. In class, we will examine excerpts from your writing alongside the assigned texts, so you will need to come to class prepared to discuss the reading or video and to provide constructive feedback to your classmates. Through these efforts and individual guidance, you will develop your writing and communication skills and cultivate strategies for success in future college courses and beyond.

Writing Tutor, Fall 2012–Spring 2014

Provided one-on-one writing tutoring to undergraduate and graduate students; participated in weekly staff meetings as well as short-term and long-term improvement initiatives, including staff training, publicity and website development, and student-faculty outreach; planned and led approx. three undergraduate writing workshops per semester.

TEACHING AT OTHER INSTITUTIONS

“Fundamentals of Communication,” Monroe College, New Rochelle, NY, Summer 2015

This course explores the theories and practice of oral, written, and visual communication. Students hone practical skills such as working in groups, speaking in public, and designing digital presentations. They also study and practice defining an audience, finding and evaluating information for a presentation, selecting an effective structure and medium for presenting research,

and communicating ideas in a clear, concise, and compelling manner. Students develop a digital research project and presentation related to their academic majors.

“English Composition,” Peirce College, Philadelphia, PA, Fall 2011–Fall 2012 (In Person & Online)

This portfolio-based writing course is designed to help students develop fundamental expository skills. In addition to the conventions of written English, students learn about the purposes for writing including sharing experience, exploring cause and effect, informing, analyzing, and persuading. Readings, weekly writing assignments, and discussions are geared to planning, structuring, revising, and documenting college-level essays.

“Introduction to Literature,” Peirce College, Philadelphia, PA, Fall 2011–Fall 2012

This theme-based survey course involves reading, discussing, and writing about significant works of literature from a variety of periods and genres, including the short story, novel, poem, drama, and essay. Students are introduced to literary terminology, thematic devices, and critical interpretations, and the literary works serve as the basis for studying the ways writers use language to express and reflect history, emotion, intellect, and imagination. In addition to submitting a series of essay assignments and reaction papers, students develop a research paper on a text of their choice.

Writing Tutor, Walker Center for Academic Excellence, Peirce College, Philadelphia, PA, Fall 2011–Summer 2012

Provided one-on-one and group tutoring via in-person and phone appointments; participated in diversity and inclusion training with emphasis on serving adult learners, ESL students, and students with disabilities; led workshops on enhancing research, writing, and study skills; worked with faculty to monitor and support individual students.

Teen Educational Director, The Variety Boys and Girls Club of Queens, NY, NY, Fall 2009–Summer 2010

Developed and implemented after school programming for students ages 13-18, including Career Launch, a six-month internship and college-prep program for 25 at-risk high school students; led weekly meetings, reported to DYCD on each participant’s progress, coordinated with Long Island City High School, secured ten funded internships, and provided one-on-one mentorship; worked with the executive director to write grant proposals and budget reports; worked with the chief financial officer to develop, implement, and monitor program budget and meet fiscal objectives.

RELATED SERVICE & EXPERIENCE

Co-Director, War Studies Collaborative Graduate School of Arts & Sciences, Fordham University (FU)	2020–present
Committee Member, Composition Program and Community Engaged Scholarship English Department and Center for Community Engaged Learning, FU	2022–present
Program Coordinator, Teaching Race Across the Curriculum (TRAC) Program English Department and Office of Diversity, FU	2021–2022
Co-Director, Graduate Film Group Graduate School of Arts & Sciences, FU	2015–2018
Editorial Staff, <i>Rhetorikos</i> Undergraduate Writing Journal English Department, FU	2017–2018
Co-Author and Editor, National Burial Database of Enslaved Americans Department of African and African American Studies, FU	2016
Co-Director, Americanist Reading Group English Department, FU	2014–2015

Editorial Staff, <i>CURA</i> Literary Magazine English Department, FU	2013–2014
Research Assistant to Dr. David Shumway Humanities Center, Carnegie Mellon University (CMU)	2010–2011
Production Assistant to Jolanta Lion Carnegie Mellon International Film Festival, CMU	2010–2011

SKILLS & QUALIFICATIONS

COMMUNICATION

Academic advising & mentoring
 Digital teaching & communication (Blackboard, Dropbox, Perusal, Skype, Slack, VoiceThread, Zoom)
 Interviewing and ethnographic fieldwork
 Public speaking
 Reading competence in Spanish
 Social media (Twitter, Facebook, Instagram, LinkedIn, Pinterest, YouTube)
 Strategy development & implementation

WRITING

Content, copy & style editing
 Grant writing & development
 Publicity materials and press releases
 Transmedia storytelling and creative writing

TECHNICAL

Adobe Suite, Blackboard, Blogger, Canva, G Suite, iMovie, Microsoft Office, Submittable, Squarespace, Vimeo, Wix, Wordpress, Zoom

PROFESSIONAL MEMBERSHIPS

American Comparative Literature Association, Cultural Studies Association, Modern Language Association

REFERENCES

Professor Leonard Cassuto, Fordham University, English Department
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Professor Shonni Enelow, Fordham University, English Department
 senelow@fordham.edu / 212-636-6368

Professor Anne Fernald, Fordham University, English Department
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