

Lindsay Tuggle, PhD

Research Associate
Writing and Society Research Centre
Western Sydney University

e: lindsay@lindsaytuggle.com
w: www.lindsaytuggle.com

TEACHING AND RESEARCH INTERESTS

Nineteenth-Century Studies, Literature and Science, Poetry and Poetics, Walt Whitman, Mourning and Melancholia, U.S. Civil War Literature, Trauma Studies, Medical Humanities, the Harlem Renaissance, Sexuality Studies, Literary Celebrity, Transpacific and Transatlantic Literary Exchanges, Nostalgia, Hauntology, Affect and Embodiment, Public Memory

EDUCATION

2006 – 2010

PhD in English Literary Studies, University of Sydney

Thesis: “The Haunting of Unburial: Mourning the Unknown in Whitman’s America”

Supervisor: Associate Professor Kate Lilley

External Examiners:

Professor Peter Coviello (Bowdoin), Associate Professor Adam Frank (University of British Columbia), Dr. Christopher Peterson (Western Sydney University)

2010

Graduate Certificate in Educational Studies (Higher Education), with Merit,
University of Sydney

2003-2005

Bachelor of Arts, First Class Honours in English, University of Sydney

Thesis: “‘A love so fugitive and so complete’:

Recovering the Queer Subtext of Claude McKay’s *Harlem Shadows*”

1995- 2000

Bachelor of Social Work, Magna cum Laude, Murray State University, Kentucky

RESEARCH AND WRITING PROFILE

Books:

The Afterlives of Specimens: Science, Mourning and Whitman’s Civil War
The University of Iowa Press’s Whitman Series (November 2017)

Calenture. First collection of poetry forthcoming with Cordite Books (2018).

The Afterlives of Specimens is already attracting attention within the Whitman community and beyond. This year I've been invited to discuss the book at a diverse range of institutions, including the Museum of Contemporary Art (Sydney), The University of Melbourne Research Seminar Series, and the Transatlantic Whitman Symposium (Paris). *Afterlives* was reviewed by two renowned scholars.

Martin T. Buinicki, Walter G. Friedrich Professor of American Literature at Valparaiso University, praised the originality and breadth of my research:

'This volume is full of new insights and surprising new discoveries. The sheer scope and range of the research are exhilarating. As a work of cultural history, this manuscript is tremendous, but the author also does a fantastic job of using the research to provide new readings of Whitman's writing, as well. It will be a terrific addition to Whitman scholarship and to our understanding of how the Civil War affected attitudes regarding the body. I absolutely feel this work will appeal to a broader audience; readers with a general interest in American history, the history of the Civil War, or in the history of medicine, will find it irresistible.'

Kenneth M. Price, Hillegass Professor of American Literature and Co-Director of the Walt Whitman Archive, wrote:

'This is an exciting book. *Afterlives of Specimens* is arresting in its insights. Well-researched and original, it makes a major contribution to Whitman studies while also contributing to Civil War history and to our understanding of the intersection of science and mourning. *Afterlives* is carefully argued, incisive, eloquent, and at times brilliant. Bravo for this remarkable manuscript!'

Journal Articles:

“‘The Afterlives of Specimens’: Walt Whitman and the Army Medical Museum.” *The Walt Whitman Quarterly Review* 32 (2014): 1-35.

“‘The abyss of a wound’: Elegiac Shamanism in Alice Notley’s *Alma, or the Dead Women*.” *Journal of Poetics Research* 2 (2015): <http://poeticsresearch.com/?article=lindsay-tuggle-on-alice-notley> .

“Encrypting Katrina: Traumatic Inscription and the Architecture of Amnesia.” *(In)visible Culture: The Cultural Visualization of Hurricane Katrina* 16 (2011): https://www.rochester.edu/in_visible_culture/Issue_16/articles/tuggle/tuggle.html .

“‘A love so fugitive and so complete’: Recovering the Queer Subtext of Claude McKay’s *Harlem Shadows*.” *The Space Between: Literature and Culture, 1914-1945* 4.1 (2008): 63-81.

Book Chapters:

“Science and Medicine.” *Whitman in Context*. Ed. Joanna Levine and Edward Whitley. Contracted with Cambridge University Press (forthcoming 2017).

“Unburied Trauma and the Exhumation of History: An American Genealogy.” *Trauma and Public Memory*. Eds. Jane Goodall and Christopher Lee. New York: Palgrave Macmillan Memory Studies Series, 2015. 131-147.

“The Haunting of Unburial: Mourning the Unknown in Whitman’s America.” *Re-Reading Derrida: Perspectives on Mourning and its Hospitalities*. Eds. Judith Seaboyer and Tony Thwaites. Plymouth: Lexington Books, 2013. 61-75.

“‘A love so fugitive and so complete’: Recovering the Queer Subtext of Claude McKay’s *Harlem Shadows*.”

- Reprinted in *Poetry Criticism: An Introduction to Claude McKay*. Vol. 135. Ed. Michelle Lee. Farmington Hills, MI: Gale Cengage, 2013. 156-183.

“‘Specimens of unworldliness’: Walt Whitman and the Civil War.” *Remaking Literary History*. Eds. Helen Groth and Paul Sheehan. Newcastle: Cambridge Scholars Press, 2010. 143-156.

Interviews:

“A Cultural Echo: Walt Whitman and America Today.” *Northerly* (April 2017): 10-11.

- Shortly after the 2016 U.S. Presidential election, I was interviewed by *Northerly* editor Barnaby Smith for this feature article on how and why we read Whitman in the aftermath of Trump.

Teaching and Learning Publications

“‘It’s a practice thing’: The Annotated Bibliography as a Learning Activity for Arts Students.” Co-authored with Briget Berry, Radhiah Chowdhury and Jacinta van den Berg. *Synergy* 31 (2011): 24-33.

Academic Work in Progress:

‘An Unseen Soul: Resurrecting Anne Gilchrist’ (book)

‘Strangers Face to Face: Whitman Celebrity in England and Australia, 1869—1953’ (book)

“‘My Science Friend’”: Walt Whitman, Anne Gilchrist, and the Science of Death’ (journal article)

My next academic book project is titled ‘Strangers Face to Face: Whitman Celebrity in England and Australia, 1869—1953.’ This literary history examines Whitman’s transatlantic and pacific legacies through the lives of two of his most fervent ‘disciples’: the English writer Anne Gilchrist and the Australian poet and radical activist Bernard O’Dowd. In spite of recent interest in the phenomenon of literary celebrity and the culture of ‘Whitman worship’ in America, its international component remains critically neglected. I argue that Whitman’s friendships with Gilchrist and O’Dowd established networks of ‘disciples’ in England and Australia integral to the cultivation of his international celebrity. Grounded in archival exploration of the Melbourne Whitman Society, founded by O’Dowd circa 1889, this project analyses Whitman’s antipodean afterlives through the eyes of a community of his Australian readers. My analysis centres around

the untold story of a strange relic. From 1889 until his death in 1892, Whitman sent O'Dowd twelve letters, eight volumes of his poetry, several photographs and newspaper clippings. To house these treasured objects, O'Dowd commissioned a local carpenter to construct a special cabinet. Designed according to O'Dowd's specifications to survive fire and to withstand a two-story fall from a window, the shelves were perfectly aligned with the dimensions of Whitman's volumes. The cabinet succeeded in preserving these artifacts for well over a century and now resides in the State Library of Victoria. I analyse this object (commissioned shortly after Whitman's death) as an act of legacy creation: a literary tomb designed to ensure the cross-pollination of canonization.

A concurrent monograph, 'An Unseen Soul: Resurrecting Anne Gilchrist,' continues my interest in nineteenth-century links between scientific knowledge and marginal populations, in this case focusing on gender. Anne Gilchrist was one of Whitman's most important correspondents from 1869 until her death in 1885. From 1876 to 1878, Gilchrist relocated to Philadelphia, where Whitman was a daily presence in her home. Although Whitman's letters, diaries, and poems clearly demonstrate the complexity of his feelings for Gilchrist, critics continue to dismiss her influence and mischaracterize her attachment to Whitman as entirely romantic. Her transatlantic passage is portrayed as the flight of a Victorian widow in thrall to the poet's 'magnetism.' My research undermines this longstanding narrative. Gilchrist in fact moved primarily to advance the medical career of her daughter, who could not complete her education in England, where women were not admitted to any hospital for clinical training. This project marshals a large body of archival evidence to articulate the depth and reciprocity of the Whitman-Gilchrist friendship. In doing so, I seek to re-establish Gilchrist's reputation as an important writer and scientific thinker in her own right (Whitman's elegy for her opens with the dedication, 'my science friend'). These interrelated projects are the result of extensive archival research already completed at the State Library of Victoria, the University of Pennsylvania Rare Book and Manuscript Library, and the Library of Congress.

FELLOWSHIPS AND GRANTS

- 2017, 2013, 2012, Wood Institute Travel Grant, Mutter Museum / College of Physicians of Philadelphia Historical Medical Library

Three-time recipient of funding (\$7500 in total) from the College of Physicians of Philadelphia, which holds National Landmark status as the 'The Birthplace of American Medicine.' The Wood grants support projects that promote interdisciplinary work in the medical humanities. I am the first scholar to receive three grants and the first to receive funding dedicated to researching and composing new poetry.

- 2012-2013, John W. Kluge Research Fellow, Library of Congress

\$25,200 residential fellowship awarded in support of my scholarly monograph. The Kluge Centre awards between five and ten highly competitive fellowships annually. The selection committee praised 'the intellectual breadth of this project, [which] touches on issues related to literature, history, science and sanitation, and urbanization, focused by examining the topic through Whitman's writings.' The panel's specialist in American literature observed, 'the use of scientific material and focus on the medical cadaver are interesting developments in the field,' and predicted that 'the resulting book will have ramifications that go far beyond a narrowly conceived literary study.'

- 2012-2013, Eleanor Wood Travel Grant, University of Sydney

\$10,000 grant to fund archival research at the University of Pennsylvania Rare Book and Manuscript Library and the National Museum of Health and Medicine.

- 2012, Australian Academy of the Humanities Travelling Fellowship
\$4000 grant to support archival research at the New York Public Library, Columbia Rare Book and Manuscript Library, and the Bancroft Library (UC Berkeley).
- 2007-2008, Karnaghan, Elgar, and Waldo Research Grant, University of Sydney
\$3000 grant to fund archival research at the New York Public Library (Berg Collection).
- 2007-2008 James King of Irrawang Travel Grant, The University of Sydney:
\$2,500 grant to fund research at the Beinecke Rare Book and Manuscript Library, Yale University.
- 2006-2009, University Postgraduate Award Doctoral Scholarship, University of Sydney:
Tuition waiver and salary (\$19,231 per annum) to support doctoral research.
- 2006-2008, Research Support Scheme, University of Sydney
Three-time recipient of competitive funds (\$6000 total) to assist with conference and research travel expenses.

INVITED LECTURES AND WRITERS' FESTIVALS

Wollongong Writers' Festival, Poetry reading with Michelle Cahill and Caitlin Maling, Wollongong Art Gallery, November 26, 2017.

"Traumatic Memory and Phantom Limb," Q & A with Museum of Contemporary Art Chief Curator Rachel Kent at the screening of Kadir Attia's film *Reflecting Memory*, June 2017.

"What deepest remains": Reconstructing Traumatic Memory in Whitman's War Nostalgia," Transatlantic Whitman Symposium, Université Paris-est Créteil, June 2017.

"Trauma, Nostalgia, and Whitman's Civil War," University of Melbourne, English Department Research Seminar Series, May 2017.

"Walt Whitman, Silas Weir Mitchell, and the Discovery of Phantom Limbs," The Mutter Museum, Philadelphia, January 2017.

"Phantoms of Countless Lost: the Nostalgia of Absent Limbs in Whitman's War Poetry," Whitman and the Civil War Panel, American Literature Association Conference, Boston, May 2015

"The Afterlives of Specimens: Walt Whitman and the Army Medical Museum," The Mutter Museum, Philadelphia, July 2013

"The Afterlives of Specimens: Science and Mourning in Whitman's America," Kluge Public Lecture, The Library of Congress, January 2013:
<http://loc.gov/loc/kluge/webcasts/tuggle-jan2013-feature.html>

"Unburied Trauma and the Exhumation of History: An American Genealogy," Trauma and Sentimentality Symposium, The University of Southern Queensland, February 2011

"Closure Tourism: Missing New Orleans," The Power Institute, Sydney, October 2010

Sydney Writers' Festival, Poetry Reading with the Red Room Company, July, 2010.

CONFERENCE PRESENTATIONS

“The Afterlives of Specimens: Walt Whitman and the Army Medical Museum,” Literature and Technology: Australasian Association for Literature Conference, WSU July 2016.

“Phantoms of Countless Lost the Nostalgia of Absent Limbs in Whitman's War Poetry,”

- War, Medicine and Psychiatry Symposium, Western Sydney University, Sept. 2015
- Transatlantic Whitman Symposium, Munich, August 2015
- Literary Studies Convention, University of Wollongong, July 2015

“Unseen Friends: Walt Whitman, Bernard O'Dowd and Transpacific Intimacy,” Friends, Foes and Other Intimacies: International Australian Studies Association Conference, University of Tasmania, December 2014

“Phantoms of Countless Lost’: Amputation and Affect in Whitman's War Prose,” Literature and Affect, Australasian Association for Literature Conference, University of Melbourne, July 2014

“The uncut hair of graves’: The Ecoerotics of Pastoral in Whitman's *Leaves of Grass*,” Afterlives of Pastoral Conference, University of Queensland, July 2014

“The Word Unsaid’: Swallowing the ‘Untranslatable’ in Whitman's *Leaves of Grass*,” Literature and Translation: Australasian Association for Literature Conference, Monash University, July 2011

“Alice Notley's Contemporary Mythopoetics,” Poetry and the Contemporary Conference, Deakin University, July 2011

“Encrypting Katrina: Traumatic Inscription and the Architecture of Amnesia,” Australia and New Zealand American Studies Conference, University of Adelaide, July 2010

“The Afterlives of Specimens: Walt Whitman and Civil War Medicine,” Literature and Science: Australasian Association for Literature Conference, University of New South Wales, July 2010

“Memorializing Katrina: Diasporic Mourning and Closure Tourism in New Orleans,” Society for the Study of Southern Literature Conference, New Orleans, April 2010

“Closure Tourism and the Architecture of Containment at Ground Zero and New Orleans,” Cultures of Violence Conference, The University of Queensland, July 2009

“Blood in the Ground’: Alice Notley's Poetics of Mourning in *Alma, or The Dead Women*,” Literature and Politics: Australasian Association for Literature Conference, The University of Sydney, July 2009

“Reflecting Absence’: Enclosing the Dead at Ground Zero and New Orleans,” Legacies Conference, Public Memory Research Centre, University of Southern Queensland, February 2009

“‘Specimens of unworldliness’: Walt Whitman and the Civil War,” Literature and History: Australasian Association for Literature Conference, Macquarie University, July 2008

“‘Ghost Flowers’: Traces of Negation in Alice Notley’s *Alma, or The Dead Women*,” Poetry and the Trace Conference, Monash University, July 2008

“‘The abyss of unmaddening’: The ‘Unsong’ of War in Alice Notley’s *Alma, or The Dead Women*,” Australia and New Zealand American Studies Association Conference, The University of Sydney, July 2008

“Spectrality and the Self in Whitman’s *Leaves of Grass*,” Hauntings: Spectres, Spectrality and Spectatorship Symposium, University of New South Wales, September 2007

“Deconstructing the Canonical Closet: Recovering the Queer Poetry of Claude McKay,” Out of the Archive: The Modernist Studies Association Conference, Tulsa, Oklahoma, October 2006

“Death, Decay and Transcendence in Whitman’s “Song of Myself”,” Contemplating the Void Symposium, University of New South Wales, September 2006

POETRY PROFILE

Book: *Calenture*. Forthcoming with Cordite Books (2018).

“Transgressive, elegiac, and baroque in their signatures, Lindsay Tuggle's poems are gorgeous invocations. *Calenture* distils the alchemy of loss, disembodiment and derangement.”
– Michelle Cahill

Prizes:

“Pharmaecological.” Long-listed, University of Canberra Vice-Chancellor’s International Poetry Prize, 2017. Judges: Elizabeth Campbell, Vahni Capildeo, Billy Collins, Sudesh Mishra.

“Anthropodermic.” Short-listed, University of Canberra Vice-Chancellor’s International Poetry Prize, 2016. Selected by Simon Armitage, who wrote: “Anthropodermic’ is lean and enigmatic, perhaps the most sophisticated of the entries in terms of its style.”

“on floating bodies.” Long-listed, University of Canberra Vice-Chancellor’s International Poetry Prize, 2016. Judges: Simon Armitage, Merlinda Bobis, Michelle Cahill, Jack Ross.

“asylum, pageantry.” Shortlisted, Gwen Harwood Poetry Prize, 2015. Judges: Sarah Holland-Batt, Kent MacCarter, Tim Thorne.

“An Elementary Treatise on Human Anatomy.” Third Prize, Val Vallis Award for Poetry, 2014. Judges: Judith Beveridge, Sarah Holland-Batt, Kent MacCarter.

“An Elementary Treatise on Human Anatomy,” Long-listed, University of Canberra Vice-Chancellor’s International Poetry Prize, 2014. Judges: Judith Beveridge, Brook Emery, Jennifer Harrison.

“Anamnesis.” Second Prize, Val Vallis Award for Poetry, 2009. Judges: Grant Caldwell, Claire Gaskin, and Graham Nunn.

Publications:

“Pharmaecological.” *Iris: The University of Canberra Vice-Chancellor’s Poetry Prize Anthology* (2017). Canberra: International Poetry Studies Institute. 88-89.

“asylum, pageantry.” *Mascara Literary Review* 20 (2017) Ed. Michelle Cahill.
<http://mascarareview.com/>.

“Anthropodermic.” *Tremble: The University of Canberra Vice-Chancellor’s International Poetry Prize Anthology*. Canberra: International Poetry Studies Institute, 2016. 15-16.

“on floating bodies.” *Tremble: The University of Canberra Vice-Chancellor’s International Poetry Prize Anthology*. 64.

“An Elementary Treatise on Human Anatomy” (three poems selected from longer suite). *Cordite 55: Future Machines* (2015). Eds. Bella Li and Kent MacCarter

“Rest Cure.” *Hunter Anthology of Contemporary Australian Feminist Poetry* (2016). Eds. Bonny Cassidy and Jessica L. Wilkinson. 41-42.

“Calendar / (After) *Urne Burial*.” Co-Authored with Kate Middleton. *Hunter Anthology of Contemporary Australian Feminist Poetry*. 16-20.

“An Elementary Treatise on Human Anatomy.” *Dazzled: The University of Canberra Vice-Chancellor’s Poetry Prize Anthology* (2014). Canberra: International Poetry Studies Institute. 92-94.

“Dead Letters.” *Rabbit: a journal for non-fiction poetry* 13 (Winter 2014). Ed. Jessica L. Wilkinson. 57-61.

“The Bone House.” *Contrapasso* 3 (2013). Ed. Theodore Ell. Sydney: Samizdat Press. 21-24.

“The Heretics’ Asylum.” *Contrapasso* 3 (2013). Ed. Theodore Ell. Sydney: Samizdat Press. 25-29.

“Anamnesis.” *Mascara Literary Review* 11 (2012). Ed. Michelle Cahill.

“The Arsonist’s Hymnal.” *Mascara Literary Review* 11 (2012). Ed. Michelle Cahill.

“Where Moderns Have No Myths.” *Contrapasso* 1 (2012). Ed. Theodore Ell. Sydney: Samizdat Press. 87-89.

“Inflight Hospitality.” *Contrapasso* 1 (2012). Ed. Theodore Ell. Sydney: Samizdat Press. 90.

“Cloud Seeds.” *Contrapasso* 1 (2012). 91-92.

“Hunting with Dick Cheney.” *Contrapasso* 1 (2012). 93.

“An Accurate Martyr.” Commissioned by The Red Room Company (2012).

See <http://redroomcompany.org/poet/lindsay-tuggle/> .

“Still Lives.” Commissioned by The Red Room Company (2011).

“The Ventriloquist’s Lament.” Commissioned by The Red Room Company (2011).

“The Northern Road.” *Unlocked Anthology* (2010). Ed. Johanna Featherstone. Sydney: The Red Room Company Press, 22.

“The Elephant’s Nostalgia.” *Papercuts Anthology* (2010). Ed. Johanna Featherstone. Sydney: The Red Room Company Press, 1.

“Calenture.” *Dust Poems* (2009). Ed. Johanna Featherstone. Sydney: The Red Room Company Press, 6.

“Aphasia.” *HEAT* 20 (2009). Ed. Ivor Indyk. Sydney: Giramondo Publishing. 220-221.

“Wichita Girls.” *HEAT* 17 (2008). Ed. Ivor Indyk. Sydney: Giramondo Publishing. 150-151.

“Revival.” *HEAT* 17 (2008). Ed. Ivor Indyk. Sydney: Giramondo Publishing. 152-153.

Creative Work In Progress:

Drawing on archival material sourced from my most recent fellowship at the Mütter Museum in Philadelphia, my next poetry project interrogates three medical texts bound in human skin originating from the same woman, Mary Lynch, who died in a Philadelphia asylum in 1869. Lynch’s body was autopsied and her skin appropriated by surgeon and bibliophile John Stockton Hough. Interwoven with poems based on her case history, this speculative biography explores the medical phenomenon of anthropodermic bookbinding and its textual legacies of power, violence, and embodiment. Expanding on the archival poetics that underpinned my award-winning suite, “An Elementary Treatise on Human Anatomy,” this collection imagines the body as host to a haunted palimpsest – a dialogue between male and female, body and soul, doctor and patient—that slips between their century and ours.

TEACHING PROFILE

2016, Sessional Academic, Western Sydney University

My first course at WSU was Methods of Reading, a foundational unit that engages students in close reading and contextual analysis. My student evaluations were excellent. Out of 43 students surveyed, the mean response to the following statement was 8.5 / 9 (strongly agree): “Teacher was enthusiastic, dynamic and energetic while conducting the class.” I was subsequently invited to teach two upper level units: Modernism and Short Fiction in the Americas. I also received excellent feedback in both of these units. Student response to the

statement “Staff member was enthusiastic about teaching the class” was a mean of 8.8 / 9 (strongly agree) in both subjects (65 students surveyed). Several students took the time to write personal commendations on their surveys:

- ‘Wonderful teacher who goes far beyond the content of the book to truly enhance our learning experience. Teacher is so enthusiastic and her delivery really resonates.’
- ‘Very passionate about what she teaches, always has a smile on her face which is very comforting and makes students feel confident around her.’
- ‘Lindsay is an absolutely inspirational teacher. I was amazed and deeply moved by her passion for literature. I love how she gets so excited about the characters in the novels and how show becomes moved by them.’

This year, I took a break from teaching to focus on new writing, research, and travel associated with my forthcoming books. I plan to return to the classroom in 2018.

2014-2015, Lecturer (fixed-term), Writing Hub, The University of Sydney

I coordinated the Unit of Study Writ 1000: Writing Style and Method, and contributed to teaching across the curriculum. Writ 1000 is an interdisciplinary academic research course with an average enrollment of 230 students, for which I was the sole lecturer, tutor, marker, administrator, course website designer and online learning coordinator. This unit cultivated academic writing fluency through teaching and learning methods that view writing as an open-ended process of critical thinking. I designed a new curriculum that incorporated reflective writing projects, peer review partnerships and staged research assessments to encourage intellectual reciprocity, creativity and engagement. In student feedback reports, 98% of 103 students surveyed agreed that I ‘effectively supported their learning.’ 100% of respondents agreed with all of the following statements: ‘The lecturer was enthusiastic about the topic area;’ ‘The lecturer stimulated my interest in the topic area;’ ‘The lecturer taught in ways that stimulated my graduate attributes (e.g. research and enquiry skills, communication skills, and intellectual autonomy).’

2009-2012, Creative Writing (Poetry) Teacher, The Red Room Company

Through the Papercuts Project, I taught poetry workshops in secondary schools, engaging students in the writing, reading, and performance of poetry. As a founding member of the Unlocked Project, I taught writing workshops in Australian correctional facilities. Unlocked explores the transformative force of poetry for those living in incarceration. Teaching in this unique environment requires pedagogical flexibility, creativity and empathy. For further details of both projects, see: <http://redroomcompany.org/poet/lindsay-tuggle/>.

2007-2013, Sessional Academic, The University of Sydney

Throughout my doctoral and postdoctoral research, I taught a variety of subjects in the fields of Literary Studies, American Studies and Academic Writing, as outlined below.

Undergraduate Teaching:

Writing 1000: Writing Style and Method (2014 –2015)

Grounded in rhetorical theory and practice, this course introduces students to the practice of academic writing through critical reading, peer review, research and reflection.

English 1009: Reading English Texts (2013)

This foundational unit introduces students to the conceptualization and practice of close reading, research and academic writing. Authors range from Chaucer to the present day.

English 2613: Literature, Politics and Modernity (2013)

This senior course considers the creative interplay between literature and politics in the modern period (1789-1945). Using an array of forms including novels, poems, essays and film, we explore topics such as revolution, equality, imperialism, the environment and utopias. Students investigate how political power has operated and been challenged at personal, national and global levels.

American Studies 2601: American Foundations (2009-2010)

This core unit in the American Studies major explores literary, historiographical, and visual representations of America, opening lines of interrelation between historical and imaginary forms in the ongoing redefinition of the United States. I delivered six lectures tailored to my research strengths: Whitman and the Civil War, the Harlem Renaissance, passing narratives, and mourning in the aftermaths of 9/11 and Hurricane Katrina.

English 1025: Film, Fiction and Power (2007-2009)

This large first year unit (~600 students) examines the relationship between narrative form and visual experience, analysing the social contexts in which words and images become a form and source of power.

Postgraduate Teaching:

English 6962: Communication in Professional Contexts (2011)

This core unit in the Master of Professional Communication Program highlights the practical benefits of rhetoric and literary studies for a multidisciplinary cohort. Assessments develop students' abilities in close reading, argumentation, cross-cultural communication, digital literacy and critical thinking.

Philosophy of Teaching:

I am committed to the creation of learning communities that welcome diversity and originality, encourage creativity and intellectual curiosity, and facilitate meaningful engagement with textual material. Through interactive lectures and seminars, close readings, research, and analytical writing projects, I teach students to become reflective writers and critical thinkers. I hope that my teaching contributes to the development of lifelong learners who are fluent in analytical enquiry and appreciate literature as a vehicle for transformative intellectual experiences. I value teaching not only for the chance to foster learning, but also for the academic reciprocity it entails. As teachers and learners, we are equal participants in a dialogue on language, literature, and culture that transcends the borders of the classroom.

Teaching evaluations:

Student feedback on my teaching practice has been exceptionally positive. In 2014, out of 103 students surveyed, 97% agreed with the statements: “My teacher maintained a classroom atmosphere conducive to learning.” 98% of respondents affirmed the statement: “Overall, my teacher effectively supported my learning.” Following is a selection of representative comments made voluntarily and anonymously by students from The University of Sydney.

- ‘Open encouragement of all points of view helped me see different perspectives and consider alternate ways of thinking.’
- Lindsay Tuggle’s passion for writing and her dedication to teaching this subject made me very motivated to learn and engaged.
- ‘All lectures were delivered with vigor and passion which can only stem from knowledge and enthusiasm.’
- ‘Lindsay nurtured an environment that was friendly and conducive to learning and asking questions.’
- ‘[Lindsay] really brought the readings to life. Her lectures made some very dense readings interesting.’
- ‘The lectures were interesting and encouraged discussion. I was always disappointed when class ended so that must be a positive sign.’
- ‘Critical thinking – taking a point and expanding on what it could mean – this really pushed boundaries and opened my mind.’
- ‘Interactive discussions broadened thought and raised new ideas related to texts and themes.’
- ‘Open, explorative and comprehensive. Fantastic creative atmosphere!’

Teaching Commendations:

The following quotes are taken from students’ formal and unsolicited letters of commendation to the Institute for Teaching and Learning (University of Sydney):

- Lindsay is an amazing teacher in every sense. Lectures and tutorials were perfectly synchronized with every assessment. She helped us improve our rhetoric and reviewing whilst writing, and I am deeply thankful for having chosen this unit of study. As an international student, it helped me with all the other units of study, as writing is a crucial skill not only for uni, but for life as well. I think everyone should take this unit, it is helpful for every undergrad or postgrad. Thank you Lindsay you are a true inspiration!
- Lindsay is an amazing, helpful and understanding teacher. Her comments and feedback on all tasks were genuine [and] helpful. Lindsay can always bring a smile to your face. She seemed interested in everyone in the class, and encouraged everyone. I never felt lost and felt privileged to be able to learn from Lindsay.
- Lindsay is the most supportive teacher I have encountered at university. Always approachable and keen to answer questions, her teaching style is exemplary. For a science student doing their first Arts unit, she was keen to answer questions for me

and taught things that were not only helpful for the unit, but the wider domains of society in writing for work, for other subjects and future career skills.

- Lindsay always answered my questions and was always there when I needed her help. One of the best things about Dr. Tuggle is her teaching approach in seminars. I found her approach really helpful. Because everyone is different and what might be easy or difficult for me might not be like that for the others.

ACADEMIC SERVICE POSITIONS AND STUDENT SUPPORT PROGRAMS

Research Manager, Widening Participation in the Humanities, University of Sydney (2012)

Working collaboratively with a network of targeted partner schools, this project established a preparatory curriculum designed for secondary students from low-socioeconomic and rural areas. My role entailed curriculum design and delivery, coordination, and networking with teachers and academics to enhance social inclusion in the higher education context.

Research Manager, The Academic Honesty Project, University of Sydney (2010)

Conducted research on teaching practices that foster academic honesty and prevent instances of plagiarism. My responsibilities included writing and submission of ethics applications, facilitation of student focus groups and staff interviews, and the dissemination of results through comprehensive reports to the Institute for Teaching and Learning.

Research Project Officer, First Year Experience Working Group, University of Sydney (2007)

Developed guidelines for cultivating graduate attributes of scholarship, global citizenship and lifelong learning at foundational levels in first year teaching and learning. Results were disseminated at a University-wide forum, which I organized.

Research Project Officer, Cultural Diversity in Learning and Teaching Working Party, University of Sydney (2006)

Under the guidance of the Pro Vice-Chancellor (Learning and Teaching), I developed institutional policies and strategies for accommodating the needs of students from diverse cultural backgrounds. I represented the working party at the Australian Universities Forum on Quality Outcomes and Diversity.

Project Officer, Arts Network Mentoring Program, The University of Sydney, 2006-2009

Organized training programs that prepared senior students to mentor incoming first years. My supervisor on student support projects, Dr. Nerida Jarkey (Director of Student Support Programs), wrote: "I cannot praise Lindsay highly enough for the amazing jobs she did, liaising in a professional and effective way with academic and professional colleagues from across the University and drawing together information and ideas from an extremely diverse range of units and individuals."

RESEARCH ASSISTANCE

Dreams and Modernity: A Cultural History (2011)

This Australian Research Council project, co-authored by Professor Helen Groth and Associate Professor Natalya Lusty, historicizes dreams as a fundamental aspect of identity during the period from 1840-1940. My work involved sourcing and analysing primary and secondary

material, much of which was archival or ephemeral. Professor Groth commended my contribution: “Lindsay has an impressive knowledge of both her own specific field, and the broader context of nineteenth and twentieth-century literary studies. She is a clear communicator, an excellent writer and an innovative researcher. Lindsay is also an excellent collaborator, generous and intelligent in her responses to the work of other researchers working in related fields.”

PROFESSIONAL DEVELOPMENT

Graduate Certificate in Educational Studies (Higher Education), University of Sydney,
Graduated with Distinction, 2010

Principles and Practice of University Teaching and Learning, University of Sydney, 2009

RELEVANT PROFESSIONAL EXPERIENCE

Program Director, Big Brothers Big Sisters of Murray, Kentucky, (2000-2001)

Directorship entailed sole responsibility for grant writing, fundraising, public relations, community involvement strategies, social casework, mentor training, intern supervision and financial planning.

Social Worker (Intern), Murray State University Women’s Center (1998-2000)

Liaised with clients, facilitated working groups and conducted counselling sessions. I organized a University forum on sexual assault awareness and prevention in the higher education context and presented the proceedings at a national conference.

Graduation Office Administrator, Murray State University Registrar’s Office (1995-1999)

Managed graduation data, liaised with students and faculty regarding commencement requirements, served as a delegate on the Academic Appeals Committee.

References available upon request.