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The Visible Scholarship Initiative is a collaboration between the College of Liberal Arts and Human Sciences and the University Libraries that seeks to make visible the stages of research and creative scholarship in the liberal arts and human sciences. Illustrating how faculty address key questions, employ varied methods, and produce significant results makes it possible to acknowledge and encourage research and creative activities that engage challenging questions and demonstrate sophisticated understanding.

Works used in these research and creative processes are displayed on the second floor near the news alcove.

**Paul Sorrentino: Stephen Crane: A life of fire**

With the exception of Poe, no American writer has proven as challenging to biographers as the author of *The Red Badge of Courage*. Stephen Crane's short, compact life—"a life of fire," he called it—continues to be surrounded by myths and half-truths, distortions and outright fabrications. Mindful of the pitfalls that have marred previous biographies, Paul Sorrentino has sifted through garbled chronologies and contradictory eyewitness accounts, scoured the archives, and followed in Crane's footsteps. The result is the most complete and accurate account of the poet and novelist written to date.

**Janet Abbate: Recoding gender**

Today, women hold only a quarter of computer science degrees and technical computing jobs, and the stereotype of the male computer geek seems to be everywhere in popular culture. Few people know that women were a significant presence in the early decades of computing in the United States and Britain—indeed, in the 1950s programming was often considered woman's work. In *Recoding Gender*, Janet Abbate explores the untold history of women in computer science and programming from the Second World War to the late twentieth century.
America

Exemplary ambivalence in late nineteenth-century Spanish America addresses the curiously "bad" examples written into Spanish American creole narratives from the end of the 19th century. Such narratives, authored by the post-independence creole elite, seek to shape their readers by prescribing socio-political ideals for the Spanish American republics. This study interrogates the ideological fissures within postcolonial social and racial mythologies, reading exemplarily as an unintentional narrative of creole writing subjects' social fears.

Max O. Stephenson and Laura Zanotti: Building walls and dissolving borders

Walls play multiple social, political, economic and cultural roles and are linked to the fundamental question of how human beings live together. Globalization and urbanization have created high population density, rapid migration, growing poverty, income inequality and frequent discontent and conflict among heterogeneous populations. The writers in this volume explore how walls are changing in this era, when social "containers" have become porous, proximity has been redefined, circulation has intensified and the state as a way of organizing political life is being questioned. The authors analyze how walls articulate with other social boundaries to address feelings of vulnerability and anxiety and how they embody governmental processes, public and social contestation, fears and notions of identity and alterity.

Matthew Heaton: Black skin, white coats

Black Skin, White Coats is a history of psychiatry in Nigeria from the 1950s to the 1980s. Working in the contexts of decolonization and anticolonial nationalism, Nigerian psychiatrists sought to replace racist colonial psychiatric theories about the psychological inferiority of Africans with a universal and egalitarian model focusing on broad psychological similarities across cultural and racial boundaries.

Corinne Noirot: Entre Deux Airs

Rhétorique et poétique entretiennent à la Renaissance un dialogue fructueux et tendu, qu’éclaire dans cet essai l’examen comparatif et rarement pratiqué de deux poètes traditionnellement opposés. Clément Marot et Joachim Du Bellay font ici l’objet d’un parallèle qui ne raisonne pas en termes d’influence du premier sur le second, les deux projets poétiques restant très contrastés. De part et d’autre du prétendu fossé de 1550, Marot et Du Bellay choisissent chacun à leur manière de rassoucier et de reconverter le style simple (ou bas) de la tradition rhétorique, le genus humile ou subtile. Comment, pourquoi oser ainsi revendiquer le moins lyrique et le plus prosaïque des genres de discours ? Si humanisme,
evangelisme et gallicanisme sous-tendent en