

INTRODUCTION

Welcome to the 17th Annual Belmont Humanities Symposium. “The Present and the Future of the Past” is the title of this year’s Humanities Symposium at Belmont University. The goal of the symposium is to explore how, in our current society, historical and cultural resources are identified, negotiated, presented, interpreted, preserved or dismissed based upon their relevance to our present and our future.

It is a common saying that we should use the narratives of the past to make sense of our world today and to improve our future. Whenever the significance of the past is discussed, questions like, “Why does the past matter?” and “How can we know who we are if we don’t know who we were?” quickly come to mind. Postmodern ideas suggest that the past has no distinctive or definite meaning; it simply offers endless possible interpretations. Others study history mainly to uncover its flaws and weaknesses, focusing on the past as trauma rather than as growth. Still others look at the past with nostalgia, regarding it as more appealing than a frightening future.

By examining and (re)contextualizing the past, presenters will discuss how versions of the past are communicated in society through a multiplicity of institutions and media, including school, government ceremonies, public displays, popular entertainment, art, and literature.

Of the numerous presenters, I would like to highlight our six featured speakers: Dr. James A. Clark will discuss the Appalachian farming community as narrated by poet Byron Herbert Reece. Dr. Gregory Hansen will elaborate on tangible and intangible elements of cultural heritage, while Dr. Martha Norkunas will explore the dynamic nature of the meanings of the past. Dr. Gregory N. Reish will examine the cultural implications of reviving musical styles associated with a gradually distant past. Dr. Paul S. Loeb will talk about Friedrich Nietzsche and his concern to interpret the various ways in which human beings understand and relate to their historical past. Finally, widely acclaimed poet and renowned activist, educator, and author, Nikki Giovanni, will read from her extensive poetry collections.

For the fourth consecutive year, Dr. Maggie Monteverde has organized a pre-symposium international film festival. We hope you enjoy this year’s symposium!

Dr. Francesca Muccini
Chair, 17th Annual Humanities Symposium

MONDAY, SEPTEMBER 17

MONTEVERDE PLENARY ADDRESS

HAUNTED: THE PASTS THAT ARE STILL WITH US

Dr. Doug Murray, English, Belmont University

My favorite academic joke: an experienced history professor sets the same final exam question every year. He was asked if he was ever bored with the answers. “O no,” he replied, “the question might be the same, but the answers are always different.” Through reference to film, gothic fiction and local history, this presentation will explore our culture’s complex relationship with the past.

SAS | 10-10:50 a.m. | JAAC 4094

THE ONCE AND FUTURE HISTORY OF NEOPLATONISM: FROM EARLY MODERNITY TO POSTMODERNITY

Dr. Chance B. Woods, English, Vanderbilt University

The history of Neoplatonic philosophy is one of the great dramas of Western intellectual culture. Beginning in the third century A.D. with Plotinus’ attempt to systematize key insights from the Platonic corpus, the paths of Neoplatonism through the Middle Ages and the Renaissance to early modernity and postmodernity have influenced almost every domain of culture, including literature, art, and politics. One of the most intriguing aspects of this complex evolution is the fact that every epoch has had to reinterpret Neoplatonic philosophy for its own purposes, and this process has almost always involved rewriting the history of Neoplatonism itself. This is true of the 15th century Florentine Platonism of Marsilio Ficino as well as the so-called Cambridge Platonists of the 17th century. This paper charts the complexities of this evolution from early modern Europe to the advent of postmodern philosophy in the 20th century. It attempts to articulate the abiding significance of Neoplatonic philosophy for thinkers ranging from Leibniz to William Blake and Hegel to Nietzsche and Derrida. Moreover, I will demonstrate that these thinkers never viewed Neoplatonism simply as a thought system to interrogate, but also as a tradition of speculation whose history was as important as its content. In this respect, the tradition of Neoplatonism always involves complex meditations on the nature of philosophy as well as its history.

SAS | 12-12:50 p.m. | JAAC 4094

RE-INTERPRETING SOUTHEASTERN INDIANS AND ANDREW JACKSON AT THE NEW TENNESSEE STATE MUSEUM

Rob DeHart, History Curator, Tennessee State Museum

After three years of development, a new Tennessee State Museum will open in Nashville this October that replaces the previous museum housed at the Tennessee Performing Arts Center since 1981. Perspectives on the difficulties of the region’s native populations facing settler encroachment and the policies of Andrew Jackson have shifted dramatically in recent decades. Learn how exhibit curators considered the museum’s audiences and incorporated contemporary scholarship and Indian stakeholder feedback to create an interpretation that includes multiple voices of this crucial period in Tennessee history.

SAS | 1-1:50 p.m. | JAAC 4094

‘WE MUST ESTABLISH INCREDIBLE EVENTS BY CREDIBLE EVIDENCE’: HOLOCAUST DENIAL AND HISTORICAL TRUTH.

Dr. Douglas Bisson, History, Belmont University

The title of my presentation is borrowed from one of America’s forgotten giants, Robert H. Jackson, attorney general under Franklin Roosevelt and appointed by him to the Supreme Court. Justice Jackson was the chief U.S. prosecutor at the International Military Tribunal that tried twenty-four Nazis for crimes against humanity, including the extermination of millions of Jews. Even then there were voices, albeit muted, who claimed that the Jewish Holocaust was a grotesque fiction contrived by the victorious Allies. Today Holocaust deniers negate the facts of the Nazi genocide of European Jewry. These “negationists” or “revisionists” assert that there was no policy or intention to eliminate the Jews; that far fewer than six million perished; that deaths in the camps were the result of disease or starvation; and that there were no gas chambers at Auschwitz. Recently deniers have minimized or relativized the events of the Holocaust in an insidious campaign to gain public acceptance for their side of the “Holocaust debate.” I will examine the varieties of evidence historians have used to demonstrate the Holocaust occurred and the arguments they have deployed to answer the claims of deniers.

SAS | 2-2:50 p.m. | JAAC 4094

HISTORY, PSEUDOHISTORY, AND PROPAGANDA: WHAT HISTORY IS... AND ISN’T.

*Dr. Cynthia Bisson, Dr. Douglas Bisson, Dr. Brenda Jackson-Abernathy,
Dr. Peter Kuryla, Dr. Daniel E. Schafer, History, Belmont University*

During this year’s Humanities Symposium, scholars and thinkers will explore how history and other narratives of the past are communicated in today’s world and used for various political, cultural, and ideological purposes. But what exactly IS history? How is the “history” practiced by professional historians similar to (or different from) the “history” that shows up in popular entertainment, art, literature, schooling, and political discussions? Join the members of Belmont’s Department of History for a rambunctious round table discussion about how we define history, how historians practice historical research, and the ways that history is used and abused.

SAS | 4-4:50 p.m. | JAAC 4094

FEATURED SPEAKER

BYRON HERBERT REECE: WHAT CAN WE IN THE 21ST CENTURY LEARN FROM ‘GEORGIA’S FARMER POET’?

Dr. James A. Clark, English, Barton College

Byron Herbert Reece was born in 1917 in a cabin on a small farm near Choestoe, in Union County, Georgia. From the mid 1940s to the mid 1950s he published four books of poems and two novels, all with E.P. Dutton in New York, and all receiving generally favorable reviews. Syndicated reviewer Edward M. Case in a 1955 review declared, “It seems to me that with the exception of Robert Frost, Reece is our greatest living poet, and even Frost is not so pure a lyricist, nor as strong and lonely a voice.” Reece is unquestionably the bard of the North Georgia Mountains, but his scope and his appeal are much wider. Though Reece was a product of and participant in his tiny community of Choestoe, his solitary nature as a writer, exacerbated by his tuberculosis, along with his wider experience of the world, afforded him a larger and more objective perspective on his community. His poems and novels together comprise a richly detailed narrative of an Appalachian farming community confronting the modern world as seen through the penetrating eyes of an intimate stranger.

SAS | 5-5:50 p.m. | JAAC 4094

TUESDAY, SEPTEMBER 18

DANCING WITH THE VICTORIANS IN A POSTMODERN WORLD

Dr. Annette M. Sisson, English, Belmont University

This presentation discusses the ways in which John Fowles in *The French Lieutenant's Woman* (1969), A. S. Byatt in *Possession* (1990), and Jeffrey Eugenides in *The Marriage Plot* (2011) revisit and rewrite nineteenth-century literary history. It examines how these writers use postmodern and contemporary tropes to explore the ways in which our cultural history mirrors and shapes our present lives and futures. This talk also draws from Rebecca Mead's *My Life in Middlemarch* (2014), a heavily researched personal memoir that details the growth of an individual in relation to the Victorian novel *Middlemarch*, which was, is, and continues to be a profoundly influential text in her life. Ultimately, the presentation argues that, as a people, we can better chart meaningful futures when we understand the ways in which our current lives and cultures are consonant with and distinct from our past—and that this understanding is deepened through postmodernism, which deliberately distorts the cultural mirrors, de-familiarizing and heightening the past as well as the present.

SAS | 10-10:50 a.m. | JAAC 4094

REFINEMENT PRESERVED FOR ETERNITY: A STUDY OF TENNESSEE SAMPLERS

*Jennifer C. Core, Director of Membership and Programs, State Coordinator,
Tennessee History Day, Tennessee Historical Society*

The aim of the Tennessee Sampler Survey has been to identify material culture from 19th century Tennessee and interpret it through additional research of primary sources. Samplers, the work of young girls and adolescents, have been dismissed by some as schoolroom exercises. To the families who inherit these embroideries, the pieces hold emotional relevance. By looking at groups of samplers as representative of the culture of 19th century Tennessee, rather than as individual heirlooms, connections can be made to education, commerce, westward expansion, gender roles, and industrialization.

SAS | 11-11:50 a.m. | JAAC 4094

YOGA: AN ANCIENT PRACTICE IN THE MODERN LANDSCAPE

*Aretha Mckinney, Iyengar Yoga Instructor, Owner and Director
of 12South Iyengar Yoga Center of Nashville*

The earliest references to yoga are found in artistic images of figures seated in meditation dating back almost 4,000 years. Like all great works of art and literature that grapple with the human condition and traverse millennia to find relevance today, yoga is a timeless subject. As a practice it is intended to help shape and give greater purpose to our experience of being human. It is a practical subject and a spiritual subject. Yoga as a disciplined practice in the eastern landscape is well established, but its emergence onto the western landscape during the 20th century has perhaps given it its greatest reach and popular recognition. There are a handful of gurus that have pioneered the practice of yoga as we see it today. We will look briefly at the history of yoga and its emergence into popular culture, giving special attention to several of the foremost modern teachers.

SAS | 1-1:50 p.m. | JAAC 4094

WHEN PROPAGANDA MASQUERADES AS HISTORY: THE CASE OF THE SOVIET UNION

Dr. Daniel E. Schafer, History, Belmont University

Years ago the historian J.H. Plumb reminded us that written history often serves to justify the authority of the state and establish social stability. The past, he writes, "has always been the handmaid of authority." Nowhere does this appear truer than in the Soviet Union, where official Marxist ideology and propaganda about the greatness of the Soviet state, Communist Party, and leaders like Lenin and Stalin were woven into historical narratives, school curricula, and all areas of culture. This talk will explore the distortions and falsification of history in Soviet Russia, explain the social and political conditions that made it possible, and draw some lessons for our own approach to the past today.

SAS | 2-2:50 p.m. | JAAC 4094

THERE'S MORE TO KNOWING THAN SEEING: BELMONT IN ICELAND, A CASE STUDY IN THE VALUE OF STUDY IN STUDY ABROAD

Panel of Program Participants

This past March, fifteen Belmont students and faculty participated in the inaugural Belmont in Iceland Program. Although the trip itself was only a week long, prior to departure the group immersed itself in eight intensive weeks studying the historical, cultural, political and genetic origins of the people of this island nation which only recently was able to return to its democratic roots and which is at the forefront of genetic mapping partly because its founders kept meticulous records of their ancestry. In this panel, students and faculty will discuss some of the ways in which prefacing their trip with exploration of Iceland's past gave them a deeper understanding of what it means to be an Icelander today. It will also discuss how contrasting Iceland's democratic origins with our own developed for us all a fuller appreciation of our own heritage.

GCLDP | 4-4:50 p.m. | JAAC 4094

FEATURED SPEAKER

HERITAGE FRICTION/HERITAGE VALUES AND THE WORK OF FOLKLORE

Dr. Gregory Hansen, Folklore and English, Arkansas State University

In *Museum Frictions*, Ivan Karp, Corinne A. Kratz, and other scholars explore controversies within the exhibition of history and culture. They show how a variety of contentious issues can yield negative consequences, but what these writers term museum friction can also be considered a lively resource for developing creative and cultural responsive displays of heritage. Likewise, the wider discourse on heritage is rife with controversial and contested ideas about history and culture. This multifaceted discourse includes a parallel concept that I term heritage friction. How does the vibrant quality of heritage friction relate to the representation of heritage? What values are at stake in the processes of presenting heritage to the public? In these spheres, a consideration of heritage friction is especially relevant to wider scholarship on heritage values—the ideals that are at play when historical and cultural resources are constructed and presented as heritage. Case studies of public folklore work show how heritage friction as well as heritage values are useful for exploring the vital qualities of preserving and interpreting the past through public programming. Vernacular architecture, folk and traditional music, and an array of expressions of traditional culture all serve as heritage resources within the study of folklore. In researching, documenting, and presenting both the tangible and intangible cultural heritage elements of communities, public folklorists, ethnomusicologists, historic preservationists, and other cultural specialists curate diverse resources, often within the wider rubric of heritage preservation. How these culture brokers manage a variety of curatorial processes and the potential heritage frictions suggests an engagement with key heritage values that are integral to making the past meaningful in the present.

SAS | 5-5:50 p.m. | JAAC 4094

WEDNESDAY, SEPTEMBER 19

FEATURED SPEAKERS PANEL DISCUSSION AND Q&A SESSION

PRESENTING AND REPRESENTING THE PAST

Dr. Gregory Hansen, Dr. Martha Norkunas, Dr. Gregory N. Reish

SAS | 10-10:50 a.m. | JAAC 4094

AMERICAN TRANSCENDENTALISM AND THE HISTORY OF THE FUTURE

Dr. Andy Davis, Philosophy, and Dr. Peter Kuryla, History, Belmont University

On what can speculation about the near future be based but the past? Consideration reveals that discussions of imminent cultural changes expected or anticipated are also a form of history, a kind of story telling that gathers up the purposes and consequences of human action and directs them toward an understanding of the present day. In this session, Dr. Peter Kuryla and Dr. Andy Davis will each discuss how the American Transcendentalists wrote a history of the future. The talks will explore why the transcendentalists rejected dwelling in the past, why they preferred to prognosticate. Both short talks will examine how this attitude is still with us. It is wrong to say Americans do not care about history. We are concerned with the history of the future.

SAS | 12-12:50 p.m. | JAAC 4094

FEATURED SPEAKER

WHO PUT THE OLD IN OLD-TIME? REVIVALISM, NEW ACOUSTIC MUSIC, AND FETISHIZING THE MUSICAL PAST

Dr. Gregory N. Reish, Director of the Center for Popular Music, Middle Tennessee State University

To speak of “modern old-time music” may seem oxymoronic, but “old-time” was new even when the music first began to be commercialized in the 1920s. At the dawn of the roots music recording industry it was among several terms wielded by the music’s early marketers to signal a comforting nostalgia to potential consumers. The folk revival of the mid-to-late 20th century altered this set of meanings, ascribing notions of authenticity to musical styles rooted in an idealized past. Today, “old-time music” overlaps freely with “new acoustic music” in a dizzyingly postmodern blend of cultural contexts and historical references. In this presentation I examine the shifting meanings of the phrase “old-time music” over the last century, and explore the cultural implications of invoking—and modernizing—musical styles associated with an increasingly distant past.

SAS | 1-1:50 p.m. | JAAC 4094

THE ANACHRONISM OF GREEK TRAGEDY - IN ITS TIME AND IN OUR OWN

Dr. Richard Rader, Classics and Foreign Languages, Montgomery Bell Academy

Greek tragedy seems to speak for the ages. From antiquity to the modern day the plays of Aeschylus, Sophocles and Euripides have been staged again and again. What accounts for this continuous appeal? The adaptability of Greek tragedy to various political regimes (tyranny, monarchy, oligarchy, democracy) has been the predominant explanation. Is there something essentially political at the heart of tragedy? The supremacy of cultural poetics, a form of criticism owing its origins to the “thick” sociohistorical interpretations of New Historicism, would suggest so. In this presentation I want to test some alternatives to this orthodoxy. We’ll touch on a handful of canonical plays, as well as some modern popular culture, to see if tragedy contains a deeper, more essential kernel, one that can help to explain its relevance to the past, present and future.

SAS | 3-3:50 p.m. | JAAC 4094

FEATURED SPEAKER

MUTABLE PASTS

Dr. Martha Norkunas, Professor of Oral and Public History, Middle Tennessee State University

This talk explores the dynamic nature of the meanings of the past. Historians can describe what happened in particular pasts, but how does an individual or culture group or a nation understand the meanings of those pasts? Beginning with a reflection on the changing meanings of personal pasts, the talk goes on to explore the fluidity of narrative constructions of the past—autobiographical oral histories—as well as shifting memorial landscapes.

SAS | 5-5:50 p.m. | JAAC 4094

THURSDAY, SEPTEMBER 20

RACE AND THE RISE OF PROFESSIONALIZED COLLECTION METHODOLOGY

Dr. Ashley Bouknight, Curator, Andrew Jackson's Hermitage

The presentation will focus on the rise of pseudoscience in America and its effect on appraisal practices in archives and museums. Studies on race were rooted in pseudo-natural science theories which suggested that race derived from a biological hierarchy. These ideas gave a significant amount of power to those responsible for the care of repositories. Therefore, archivists/curators had two choices: “be passive record keepers risking the loss of critical information by neglect or deliberate destruction or be proactive in documenting history to protect human rights.” After the Civil War, the partnership between Black academics and public historians led to the creation of a new epistemology of history which placed African American history at the center of world civilization narratives. Instructors also incorporated primary materials they saved themselves. In turn, these scholars institutionalized Black history studies while simultaneously creating archives to preserve Black material culture.

SAS | 10-10:50 a.m. | JAAC 4094

NARRATOLOGY: “... IN THE GARBAGE-HEAP OF FINALITY LOOKING FOR LEFTOVERS ...”

Dr. Mélanie Walton, Philosophy, Belmont University

Under the postmodern pen, narratology's quest for the best schema to characterize how the said and its saying effectuate meaning is marked up and annotated, effectively revealing margins full of question marks. Postmodernism's study of narrative is a questioning of the presence of the past's future; it indicates our experience of a problem of meaning. Always too early and too late to call it a crisis of meaning: to sight what is today uniquely felt in this perilous terrain, we trace haunted suspicions of meaning mapped by Plato, Aristotle, Augustine, quivering into harmony, asking how the past figures the future for us here and now. Lyotard declared postmodernism is no pastime scrounging finality's garbage-heaps for leftovers to re-costume superheroes; instead, it necessitates our recognition that historical narrativizing obscures how what remains to be phrased exceeds our present capacities. My presentation will sketch a postmodern narratology on the nature and formation of meaning (the creation of history), its determination of the now and future, and our consequent duties.

SAS | 11-11:50 a.m. | JAAC 4094

ANIMATED ANTIQUITY:

CARTOON REPRESENTATIONS OF ANCIENT GREECE AND ROME

Dr. Chiara Sulprizio, Classical Studies, Vanderbilt University

This presentation will survey a variety of animated features from all over the world, dating from the late 1920s to the present day, that engage with stories and themes from Classical mythology, history and philosophy. After a screening of selected film clips, we will examine how Greco-Roman antiquity came to be a rich source of inspiration to animation producers over the course of the past one hundred years. We will also consider why certain elements of the ancient past resonate and recur in the cartoons produced during this period more than others. Finally, we will reflect on whether these productions render the ancient world more accessible to modern audiences, or whether they further distort and distance them from it. What does the uniquely modern medium of animation, and the representations of Greece and Rome it has engendered, ultimately convey to us about not just the ancient past, but our present understanding of that past?

SAS | 1-1:50 p.m. | JAAC 4094

KNOWING THE PAST:

IT'S NOT ABOUT THE ANSWERS—IT'S ABOUT THE QUESTIONS

Dr. Maggie Monteverde, English, Belmont University

When this year's symposium topic was announced, I immediately said, “Yes, I want to give a talk!” Of course I said that: I'm a medievalist and a linguist—the past is my métier. But then I realized I couldn't easily explain even to myself why I thought knowledge of the past was valuable, indeed necessary. Certainly, knowing something about history helps people from making groundless and even false assertions. And recent studies on the brain show that human beings shape their conceptions of the future on their knowledge of the past. But as I contemplated this question more deeply, I realized that the greatest benefit knowing the past has given me is the ability to ask better questions. In the presentation I will explore some ways I've found that to be true in my own research, teaching, and experience.

SAS | 2-2:50 p.m. | JAAC 4094

FEATURED SPEAKER

NIETZSCHE'S PHILOSOPHICAL UNDERSTANDING OF THE HISTORICAL PAST AND ITS SIGNIFICANCE

Dr. Paul S. Loeb, Professor Emeritus of Philosophy, University of Puget Sound

From the very start of his career, the 19th century German philosopher Friedrich Nietzsche was concerned to explain, evaluate, and transform the various ways in which human beings understand and relate to their historical past. In this talk, I will compare his first treatment of this question in the second essay of his *Untimely Meditations* with his final position in *Thus Spoke Zarathustra*.

SAS | 4-4:50 p.m. | JAAC 4094

LISTENING TO VOICES UNHEARD

Yvonne Kendall, recorder and flute

Sarah Cote, viola

Tammy Rogers King, violin

Deidre Emerson, cello

Angela Carr Forsythe, soprano

Francis Perry, lutes

As the world becomes more global and connections between cultures enrich our lives, it is a perfect time to review the historical record on neglected communities. “Listening to Voices Unheard,” a verbally annotated performance, explores music of the Renaissance and baroque periods that has been overlooked in the canon. Performed by Early Music City in association with the Nashville Early Music Festival, this program includes composers from Scotland and Prussia; women from France and Italy; minorities with roots in African and Spain.

CPA | 5-5:50 p.m. | JAAC 4094

FRIDAY, SEPTEMBER 21

OPEN DISCUSSION: PHILOLOGOI

Moderator: Dr. Mark Anderson, Philosophy, Belmont University

SAS | 10-10:50 a.m. | JAAC 4094

THE ENCYCLOPEDIA IMAGINARY: HISTORY, SYNCHRONY, AND THE ORGANIZATION OF KNOWLEDGE

Dr. Daniel Selcer, Philosophy, Duquesne University

What does it mean to represent, picture, or organize knowledge? In the era of extremely large data, we have become accustomed to visual techniques for presenting information that effectively depict, annotate, and even manipulate it, but these are contextually specific, topically limited, often visually homogeneous, and generally disconnected from the question of what it means to know in the first place. The complexity of knowledge and the plentitude of the limitless fields of data we confront have led us to abandon techniques for systematic and structural representation in favor of local interventions and ad hoc visual constructions. We tend to see the presentation of knowledge, in other words, as merely a technique for communication disconnected from the art of its discovery. Yet we are not the first to confront this sense of being overwhelmed by oceans of knowledge and our responses do not exhaust the field of its possibilities. Looking at early modern techniques for the structural, synchronic, and horizontal disposition and visual presentation of knowledge as well as the philosophical discussions connected with them, this paper investigates a handful of the more fascinating corners of past practices for knowledge organization that may help us critically consider its present and even, perhaps, its future.

SAS | 11-11:50 a.m. | JAAC 4094

EVEN NAÏVE “EXPLORERS” CAN MAKE HISTORY: THE 1931 MATTO GROSSO EXPEDITION

Dr. Eric Hobson, English, Belmont University

Not all expeditions that set out from North America to explore the globe's last “dark corners” in the first decades of the 20th century were staffed by world-class scientists and technical experts; rather, some were staffed by wealthy men whose lack of experience (or academic credentials) was overlooked by their eagerness and bank accounts. Although the Matto Grosso Expedition (1931) typified this type of novice-based expedition, it proved that even naïve explorers can make history. Its documentary film, *Matto Grosso: the Great Brazilian Wilderness* (1933), that recounted the group's year in the Pantanal region of western Brazil is considered the first documentary film made on location with synchronous sound capture (ie., the world's first “talkie” on-site documentary film).

SAS | 12-12:50 p.m. | JAAC 4094

EACH ONE TEACH ONE

Gracie Blaising, student, Belmont University

Each one teach one is an African phrase used to encourage the pursuit of education and the arts. The documentary I am presenting follows a group of students serving the communities of South Africa during my visit to Capetown and Johannesburg, Capitol Hill and Robben Island. During the journey, I learned about a man named Pierre whose life was changed when he met a boy named Nkosi. Pierre's whole view of life was flipped upside down. After my experience, I have come to realize that it is only when we witness to each other that we find ourselves.

GCLDP | 1-1:50 p.m. | JAAC 4094

CONFRONTING RACISM, PAST AND PRESENT

Dr. Marcia McDonald, English, Belmont University and Panel of Belmont students

Racism haunts our past and shatters our present. Zenna Daker (Master's in Education graduate program) examines Colson Whitehead's narration of “living history museums” in *The Underground Railroad* and compares these to contemporary museums that challenge inherited narratives. Max Mason (English major, undergraduate) examines the articulation of racism in Shakespeare's *Othello* by comparison to that in Jordan Peele's film, *Get Out*. Marcia McDonald (Professor of English) considers how walking the Belmont campus can be an act of memory, a way of recovering the enslaved lives that contributed to the shaping of our campus.

GCLDP | 2-2:50 p.m. | JAAC 4094

SATURDAY, SEPTEMBER 22

WRITING WORKSHOP: “WRITING THE PAST”

Dr. Jason Lovvorn and Professor Sue Trout, English, Belmont University

Please join Belmont faculty for a workshop on writing about the past. During this interactive session, we will discuss how writers talk about and construct the past in literature, memoir, personal narrative, and digital media. In addition, participants will compose narratives and experiment with new technologies to “write the past.” This workshop will be limited to 25 participants. To reserve a spot, please contact sue.trout@belmont.edu.

CPA | 3-5 p.m. | JAAC 4094

SUNDAY, SEPTEMBER 23

2018 SANDRA HUTCHINS HUMANITIES SYMPOSIUM WRITING COMPETITION READING AND CELEBRATION OF WINNING ENTRIES

Dr. Susan Finch, English, Belmont University

Join us for a reading of prose and poetry written by winners of the 2018 Symposium Writing Competition. These awards are named in honor of retired Belmont faculty member, Dr. Sandra Hutchins, longtime creative writing professor and advisor to the Belmont Library Journal. A reception follows the reading.

CPA | 4-6 p.m. | JAAC 4094

NOTE: For information about submitting to the competition, contact Dr. Susan Finch at susan.finch@belmont.edu. Submissions must be received by Dr. Finch no later than 12 p.m. on Friday, September 7 to be considered for a prize.

FEATURED SPEAKER

I'M JUST A POET: ALL I HAVE IS WORDS

Nikki Giovanni, Poet

SAS | 7 p.m. | Curb Center

