

# PPC DIGEST

## PERIODICALS & PRINT CULTURE MONTHLY NEWSLETTER



Periodicals and Print Culture Research Group (PPCRG),  
Nottingham Trent University.

### *The Lady's Magazine (1770-1832) and the Making of Literary History*

JENNIE BATCHELOR

Jennie Batchelor's *The Lady's Magazine (1770-1832) and the Making of Literary History* (EUP, 2022):

- Provides the first major study of one of the most influential periodicals of the eighteenth and nineteenth centuries
- Interrogates and revises critical commonplaces and narratives about form, authorship, reading and gender through rigorous archival research on the magazine's authors, readers, printers and publishers
- Maps new directions in eighteenth-century and Romantic studies, women's writing, and media and cultural history by modelling innovative and interdisciplinary methodologies for historical periodical studies
- Moves the women's magazine from the periphery to the centre of eighteenth-century and Romantic print culture

In December 1840, Charlotte Brontë wrote in a letter to Hartley Coleridge that she wished 'with all [her] heart' that she 'had been born in time to contribute to the Lady's magazine'. Nearly two centuries later, the cultural and literary importance of a monthly publication that for six decades championed women's reading and women's writing has yet to be documented. This book offers the first sustained account of *The Lady's Magazine*. Across six chapters devoted to the publication's eclectic and evolving contents, as well as its readers and contributors, *The Lady's Magazine (1770-1832) and the Making of Literary History* illuminates the periodical's achievements and influence, and reveals what this vital period of literary history looks like when we see it anew through the lens of one of its most long-lived and popular publications.

<https://edinburghuniversitypress.com/book-the-lady-s-magazine-1770-1832-and-the-making-of-literary-history.html>

### Digital Feminist Media Today: The Tension between Feminism and Capitalism (INVITED TALK)

PPCRG New Directions Series 2022-23

CLAIRE SEDGWICK

The PPCRG is delighted to welcome Dr Claire Sedgwick (University of Derby) as the first speaker in our **2022-23 New Directions** series. The series focuses on exchanging and developing methodologies across disciplines in periodicals and print culture research. This occasional series of talks is free and open to all. For this first talk in the series, Claire will be drawing on her book, *Feminist Media: From the Second Wave to the Digital Age* (2020), to discuss contemporary forms of feminist media activism and communication. Chaired by Dr Catherine Clay, co-director of the PPCRG, this will be our first Speaker Series event to be held in person. All are welcome!

Date: **Weds, 26 October 2022**

Time: **16.30-18.00 (BST)**

Venue: **Mary Ann Evans Building, Clifton Campus, Nottingham. Room number: MAE008**

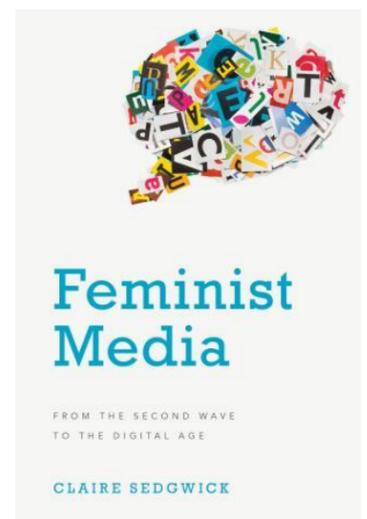
#### Overview:

Digital Feminist Media Today: The Tension between Feminism and Capitalism

Drawing on work published in my book *Feminist Media: From the Second Wave to the Digital Age*, this talk will discuss how contemporary feminists utilise the internet to communicate with each other and communicate feminism to others. The talk will discuss three case studies which explore the complex tensions between feminism and contemporary capitalism. The first case study will explore the way that *xoJane* used the confessional essay. I argue that on the one hand, the confessional essay is an important genre for feminists (Felski, 1998), whilst on the other, the reliance of it within feminist blogging also speaks to an economics of emotion that often commodifies trauma. In the second case study, I look at the way that *Teen Vogue* became increasingly feminist in its rhetoric, especially in the wake of the election of Donald Trump in 2016. Utilising the work of Sarah Banet Weiser (2018) I contextualise *Teen Vogue* in relation to popular feminism and argue that it exemplifies a popular feminist sensibility. Whilst *Teen Vogue* has increasingly utilised feminist discourse, this is also situated within a capitalist publishing industry. Gesturing towards the history of feminist media production, I argue that this reflects an ongoing tension for feminist media producers. In the final case study, I analyse how *gal-dem*, a British magazine and website for women of colour and non-binary people of colour represents an alternative way of producing feminist media today.

#### About the Speaker:

Dr Claire Sedgwick was awarded her PhD in Feminist Media Studies from De Montfort University in 2017. Her thesis on second wave feminist magazines *Spare Rib* and *Ms.* was the basis for her first monograph *Feminist Media: From the Second Wave to the Digital Age* which was published by Rowman and Littlefield International in 2020. Her current research is a BA/Leverhulme Small Research Grant-funded project on stand-up comedy in the East Midlands, with a focus on precarity, gender, race and class. She is an Impact Officer and Researcher at the University of Derby.



## New Work in Modernist Studies 12 (CFP)

Friday 9 December 2022

The twelfth one-day graduate conference on New Work in Modernist Studies will take place at Loughborough University, with some hybrid provision, on **Friday 9 December 2022** in conjunction with the Modernist Network Cymru (MONC), the London Modernism Seminar, the Scottish Network of Modernist Studies, the Northern Modernism Seminar, the Midlands Modernist Network and the British Association for Modernist Studies (BAMS).

BAMS is dedicated to fostering a culture of diversity and inclusion. As in previous years, this conference will take the form of an interdisciplinary programme reflecting the full diversity of current graduate work in modernist studies; it encourages contributions both from those already involved in the existing networks and from students new to modernist studies who are eager to share their work. We particularly encourage proposals from students from global majority ethnic backgrounds, who we recognise are underrepresented in the field. Once papers have been accepted we will be issuing accessibility guidelines for live presentations: please read and follow them.

The physical event is open to all, though we can only offer travel bursaries to students at British and Irish institutions. We encourage PhD students from around the world to apply to present virtually. The conference will be held during the working day in the UK (approx. 9.30am – 5pm, with regular breaks); please let us know if you are attending from elsewhere in the world and need that to be taken into account.

The day will include a plenary session with **Dr Jade French** (Loughborough University) entitled 'Ageing Work in Modernist Studies: Late Styles and Aftermaths'.

For online attendees, we are keen to enable the making of connections that usually happens in the physical spaces between academic papers and panels. We are working on ways of doing so, and welcome your insights on what has worked well in this area over the past few years.

Proposals are invited from registered PhD students, for short (10 minutes max.) research position papers. Your proposal should be no more than 250 words. Please also include a short biography of no more than 50 words. If you are outside the UK and Ireland, please give your location and time difference to the UK.

### DEADLINE:

Proposals for and questions about the event should be sent to [nwims@bams.ac.uk](mailto:nwims@bams.ac.uk).

Deadline for proposals: **9am UK time, Tuesday 18 October 2022.**

Acceptance decisions will be communicated within seven days. Applicants and delegates are encouraged to let us know about any access needs they might have, and if we are able to make adjustments to the application or presentation process, we will endeavour to do so.

Registration will open once we have sent out acceptance emails.

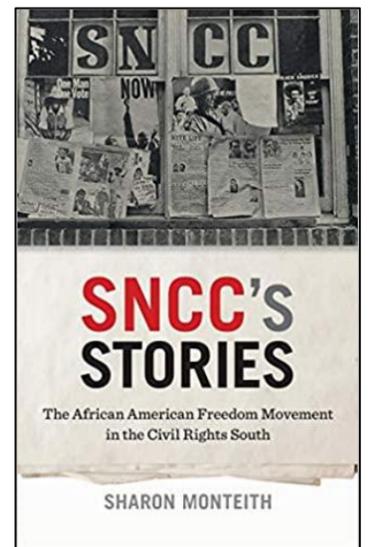
**The physical event will cost £20 for non-members, and £10 for members. Online only attendance will be charged at £10 non-members/ £5 members.**

## PPCRG Member News

SHARON MONTEITH

Sharon Monteith, Distinguished Professor of American Literature and Cultural History, has won the prestigious C. Hugh Holman Award for her book *SNCC's Stories: The African American Freedom Movement in the Civil Rights South*. This is the second international prize awarded to *SNCC's Stories*, after winning the *American Studies Network* book prize earlier this year.

The award presented by the US organisation The Society for the Study of Southern Literature is named for C. Hugh Holman, who taught southern literature at the University of North Carolina at Chapel Hill for three decades and helped to establish the National Humanities Center. Given annually, the award honours the best book of literary scholarship or literary criticism in the field of southern literature during a given calendar year. The Holman Award comes with a plaque and a \$1,000 cheque.



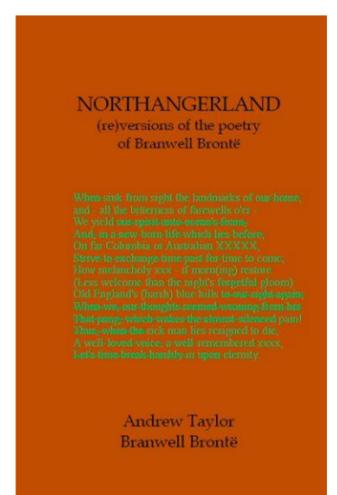
The committee's statement:

Sharon Monteith's exhaustively researched *SNCC's Stories: The African American Freedom Movement in the Civil Rights South* offers a capacious survey of the Student Nonviolent Coordinating Committee's narrative and creative contributions to literary history. Over nine thematic chapters, she addresses a stunning variety of writing, from memoirs, novels, short stories, plays, primers, and poetry, to other creative contributions, such as songs, slogans, field reports, press releases, newsletters, curriculum, cartoons, participant-observer scholarship, and pamphlets. In examining both published and unpublished work, Monteith expands our understanding of the scope and impact of SNCC, situating literary and rhetorical activism as a key component of the movement. Monteith underscores how literature is not only a powerful forum to articulate racial struggle and to envision a new political imaginary, but how it also offers a necessary space for young activists to process trauma, burnout, and disillusionment, to engage in ethical contemplation, and to access reserves of inspiration and self-reflection. In situating the relationship between a political movement and the imaginative process, Monteith persuasively argues for the centrality of storytelling to the movement: "We learn more about the interior dynamics of a social movement," she writes, "through sustained attention to how it forged its narrative and consciously curated a range of storytelling practices" (xix). In telling the stories of activists, *SNCC's Stories* continues their valuable work in our own age. The committee was particularly impressed by Monteith's focus on SNCC's female contributors, such as Jean Wheeler Smith, Denise Nicholas, Dorie Ladner, Sarah E. Wright, and others; the scope of her archival research; the text's detail-oriented compilation of both historical and literary chronology; and her work to position SNCC's print culture in the contexts of Black Power and the Black Arts Movement.

## PPCRG Member Publication: *Northangerland: (Re)versions of the Poetry of Branwell Brontë*

ANDREW TAYLOR

In *Northangerland*, Andrew Taylor has taken the black sheep of the Brontë family and pushed him centre-stage, repurposing Bronwyn's pseudonym as a title. 'Re-versioning', as Taylor dubs his process, is not so much offering a parallel text or a commentary on the original, but effects a distillation of it, isolating its essence, updating. He resembles Basil Bunting deleting and scribbling his way through Shakespeare's sonnets, as he exchanges Brontë's rhetoric for sculpted lines and deft sound-shapes (the rhymes chiming internally across their precise new line-breaks). Taylor is like an architect decluttering the Brontë Parsonage into a modern minimalist and open plan living space: 'forms refuse the real/ & unreal to confuse phantom/ paths of joy'. For all its careful acknowledgement of sources, this is an assured work for our times.





2023 annual conference of the



in partnership with



Friday 23rd & Saturday 24th June 2023



IN-PERSON/HYBRID

# MAKING HISTORIES TOGETHER

at Nottingham Trent University, Newton building, Burton St, Nottingham NG1 4BU

## CALL FOR PAPERS

Oral history is about working together: with interviewees, within projects and across all kinds of partnerships. Co-creation and collaborative dialogue are at the heart of oral history, and the relationships between the interviewer and interviewee can be as fruitful and successful as they can be complex and difficult. Through the dynamic, evolving exchange of questions and responses, there is the potential for interviewer and narrator to 'share power' and ownership of the interview. Equally oral history lends itself to partnership working, across disciplines and sectors, across age groups and specialisms, across cultures and skill-sets.

What are the benefits and challenges of collaborative oral history work, both within the interview encounter and within whole projects? What happens when the interview relationship breaks down or when partnerships are unsuccessful? These challenging questions reveal much about the collaborative potential and dilemmas of conducting oral history.

Collaboration in the planning, collection, analysis, and dissemination of oral histories as a means of democratising historical research has become a common aspect of doing oral history work across settings and disciplines. Yet an exploration of these processes is often left out

of published accounts. This conference aims to explore the knotty issues of collaboration, power and partnership working in oral history.

Community groups, academic research, heritage organisations and many other groups and individuals have worked together to make oral histories. Whatever your background, this conference would like to hear from you.

Potential topics may include:

- Sharing power with interviewees or project partners in the project cycle (planning, collection, dissemination, archiving)
- Combining oral history with other participatory approaches for social change

● Creating, fostering, and maintaining collaborative relationships with stakeholders

● Participatory oral history in archives, libraries, museums, universities, community groups and other institutions and across settings

● Challenges and opportunities of partnership working: the expectations, perceptions and assumptions

● Planning, preparation and project management: best practice and sharing learning, reflecting on successful collaborative elements

● Challenges and exploring (un)successful partnerships

● When is collaboration (not) desirable?

## PROPOSALS

The deadline for submission of proposals is **Friday 6 January 2023**.

Each proposal should include a title, an abstract of 250-300 words, your name (and the name of any co-presenters, panellists etc), your institution or organisation (if applicable), your email address, and a note of any special requirements. Your abstract should demonstrate the use of oral history or personal

testimony related to the conference theme. Proposals that include audio playback are encouraged. You may also wish to submit a proposal for a panel.

We are looking for a wide variety of contributions addressing such issues and questions, delivered in a variety of formats.

We would encourage contributors to submit abstracts summarising their results of co-producing oral history or aspects of collaboration in oral history projects which could be presented as papers,

theatre, photography, art, or other kinds of installations. Alongside the papers, we are calling for short 8-minute 'lightning' discussion presentations from community based and academic oral history researchers to be presented during the day. We also hope to run panel sessions

representing themes and workshops for those in the early stages of an oral history project (for example, live interviews, examples of sharing interpretative authority, doing oral history), so please think about what format might work best for you and your work.

- Proposals should be emailed to our conference administrator, Polly Owen, at [polly.owen@ohs.org.uk](mailto:polly.owen@ohs.org.uk). They will be assessed anonymously by the conference organisers. Presenters will be contacted in March 2023.
- For more details about previous conferences, go to [ohs.org.uk](http://ohs.org.uk).