

Overview

Hope Never to See It is a graphic history of guerrilla violence in Civil War Missouri. In Fall 2020, I submitted a book proposal for *Hope Never to See It* to the University of Georgia Press. I have already received two positive readers' reports, and am awaiting a third. Furthermore, the book is part of a newly-proposed graphic series at the same press entitled *Graphesis*, which I am co-editing with Stephen Berry (Gregory Professor of the Civil War Era, University of Georgia). The series advisory board already boasts commitments from distinguished professors at UCLA, Fisk, Georgia Tech, Arkansas-Little Rock, San Francisco State, and MTSU's own Doug Dabbs (Art & Design). The series proposal has also received two readers' reports, and is awaiting a third.

I have completed research for the project. Additionally, I have produced a script and illustrations for one chapter, which I used as a proof-of-concept in my book proposal to UGA Press. However, I must pay the illustrator (up front) to complete the project. UGA Press has agreed to contribute funds, but will require that I also acquire other sources of funding.

FRCAC funding would ensure I publish this book before going up for tenure in three years, would help establish an on-going book series at UGA Press, and would lead to a NEH Summer Institute Grant (described in my application).

Intellectual Merit

Hope Never to See It makes several contributions to the Civil War field. First and foremost, it answers a 2017 call for Civil War historians to present "a much messier but more accurate synthesis of symmetrical and asymmetrical war ... a more rounded understanding of what the war was really like for the people who lived through it." The book's content shows how the war's regular and irregular aspects interacted with one another; as a result, it argues to conceptualize the Civil War as a war of occupation, as an experiment in nation-building, and as a conflict targeting the southern household and that household's reliance on the system of slavery. Furthermore, it expands the war's scope to include all of its violence from the 1850s to the 1870s and demonstrates how Americans wrestled with themselves as they tried to balance their religion and values of freedom with the war's violence and radically-progressive racial legislation.

Broader Impacts

The book's graphic form targets a public audience to continue academics' revision of Lost Cause vestiges that still plague modern American society: understating early America's reliance on slavery, racist policies inscribed in the justice, education, finance, and housing systems during Reconstruction, and the use of occupational warfare across the globe. *Hope Never to See It* will be only the second major scholarly monograph told in a graphic form in the Civil War field. Furthermore, it will help launch a new graphic series at UGA Press. This series will have wide circulation among university classrooms, with popular audiences, and among academics.

Abstract

Hope Never to See It is a graphic history of guerrilla violence in Civil War Missouri. The book revolves around the case of Union Detective Harry Truman, a hard-drinking spy who waged a two-week-long “reign of terror” against civilians in 1864. Truman’s actions unleashed a local war of retaliation amongst neighbors after his departure, ending in multiple cases of murder and arson. The violence prompted Union authorities to arrest Truman and condemn him to hard labor; alas, a change in command not only secured Truman his freedom but reinserted him into the field a year later with near identical consequences. Ultimately, the book uses this story to conceptualize the Civil War as a war of occupation, as an experiment in nation-building, and as a conflict targeting the southern household and that household’s reliance on the system of slavery. The book’s graphic medium aims to achieve the same goal with a popular audience.

In Fall 2020, I submitted a book proposal for *Hope Never to See It* to the University of Georgia Press. I have already received two positive readers’ reports, and am awaiting a third. Furthermore, the book is part of a newly-proposed graphic series at the same press entitled *Graphesis*, which I am co-editing with Stephen Berry (Gregory Professor of the Civil War Era, University of Georgia). The series advisory board already boasts commitments from distinguished professors at UCLA, Fisk, Georgia Tech, Arkansas-Little Rock, San Francisco State, and MTSU’s own Doug Dabbs (Art & Design). The series proposal has also received two readers’ reports, and is awaiting a third.

Illustrations for the graphic history start at \$200/page (roughly \$30,000 for the entire book, see attached invoice), and illustrators require payment up front, therefore posing a funding problem. UGA Press has agreed to contribute funding to the project, but is requiring that I also bring funding to the table (see attached email with UGA Press’s Executive Editor). FRCAC funding would ensure I publish this book before going up for tenure in three years and would help establish an on-going book series at UGA Press. Furthermore, we plan to apply for a NEH Summer Institute Grant once the series is approved to establish a collaborative process between scholars and artists. FRCAC funding would therefore lead to further grant dollars from the National Endowment for the Humanities.

Project Description – Introduction

The Civil War is heavily romanticized in America’s collective memory. Multi-volume histories written throughout the twentieth century minimized slavery’s role in the war, focused mainly on political and military leaders like Abraham Lincoln or Robert E. Lee, and ignored the postwar occupation that eliminated voting and civil rights for most African Americans.ⁱ

Beginning in the 1960s, Civil War scholars turned their attention away from battles and leaders to histories of the “home front,” the role of women, and the role of African Americans—particularly those who served in the United States Colored Troops (USCT). In the 1980s, historians also studied guerrillas and the violence that took place away from traditional battlefields. However, Reconstruction (1865-1877) still remained a separate entity and analyses of guerrillas suffered from Cold War era fears and stereotypes.ⁱⁱ

More recent scholars (influenced by America’s experience in Iraq and Afghanistan) break free from these shortcomings in important ways. Instead of one-dimensional soldiers, histories showed how regular troops engaged in multiple activities, sometimes fighting other armies, but often attacking guerrillas and the civilians that supported guerrillas. Instead of assuming all guerrillas were bloodthirsty nihilists, historians interpreted guerrilla violence as part of a larger, communal resistance to what southerners saw as foreign and illegal occupation. Rather than

ignore Reconstruction, universities changed the timeframe of their general education history courses to ensure students would never learn about the Civil War without also learning about its complicated legacies. Despite this work, many military historians still minimize the war's effects on society, and more scholarship is necessary to change our perceptions of what war is and who it affects.ⁱⁱⁱ

Hope Never to See It follows the lead of more recent histories; furthermore, it is innovative in being the first to make these historical arguments in graphic form. Academics have proven capable of conveying bits and pieces of these arguments to one another; however, they have been far less successful at entrenching such concepts in popular culture. *Hope Never to See It* capitalizes on recently successful graphic histories and my involvement in MTSU's nationally-recognized Publish History program to produce scholarship for a much wider audience than historians have previously targeted.^{iv}

Project Description – Specific Aims

Hope Never to See It has four distinct goals. First, the book presents guerrilla violence as an inevitable part of conventional war by showing just how much of the war was fought away from battlefields. Historians' best source that catalogues the war's violent events—the Union veteran Frederick Dyer's *Compendium*—categorizes *less than one percent* of those events as “battles.” The other roughly 12,000 events came in the form of occupations, expeditions, scouts, skirmishes, or raids—descriptors often associated with guerrilla actions.^v Nineteenth-century military theorists also acknowledged war's guerrilla elements. Carl von Clausewitz argued that war is “an act of force, and to the application of that force there is no limit. Each of the adversaries forces the hand of the other, and a reciprocal action results which in theory can have no limit.” Although Civil War politicians and generals attempted to limit the war's violence to soldiers and battlefields, guerrilla war flourished throughout the occupied South and operated outside prescribed laws of war and legitimate combatants.^{vi}

Second, the book blurs lines between civilians and warriors themselves, created by categorizations like loyal and disloyal, combatant and noncombatant, soldier and guerrilla, or slave and contraband. *Hope Never to See It's* narrative approach to character development highlights categorization-blurring qualities *within* its actors. For example, Brigadier General Clinton B. Fisk, a devout Christian, aggressively reprimanded and arrested Detective Truman, yet commanded his men to “burn down every house” that harbored guerrillas, to “deal summarily” with the occupants, and approved Truman's reentry into his district a year after Truman's “reign of terror.”^{vii} In developing its characters' religion, substance abuse, internal conflicts, and stressors generated by the war, *Hope Never to See It* portrays the messy synthesis of regular and irregular war's actors and victims.

Third, *Hope Never to See It* questions the war's scope; in particular, the split between Civil War and Reconstruction. Different aspects of the Civil War field already extend the war's scope past 1865 in earnest. Most university survey courses now end or begin in 1877, upper-level Civil War & Reconstruction classes are common, and recent monographs consider military occupation in the postwar era.^{viii} Such scholarship makes the argument that because violence, military occupation, and securing the war's political outcomes in law transcended the Civil War and Reconstruction, those eras should be seen as parts of the same war.^{ix} *Hope Never to See It* continues this trend, following its main characters past 1865. In the final chapter, what should be this story's resolution is a wound left open: Truman still roams Missouri in a state of inebriation while Clinton B. Fisk works as a commissioner for the Freedmen's Bureau and helps endow Fisk

University in Nashville, Tennessee. Fisk's admirable work is countered with the Missouri Democratic Party's successful reassertion of power and maintenance of white supremacy by any means necessary—Missouri contained the most lynchings of any state outside the Deep South.

Finally, *Hope Never to See It*'s graphic form presents its story and interpretation in a modern medium other historians have utilized with (mixed) success and consequently aims to continue bridging a divide between academic and public audiences. Like any new research or interpretation method, graphic histories contain new problems for academics, one of the biggest being the maintenance of academic integrity. The endnote design for *Hope Never to See It* includes analytical writing and citation information. The analytical writing portion contains all the elements necessary to satisfy peer review—dissections of diverse primary sources, the secondary literature, and my decision-making processes for drawing conclusions. The citation information follows all established guidelines of historic monographs. It is my hope that this design will prompt new interest to scholarship and not present a watered-down version of serious scholarship.

Project Description – Methodology

I have gone through a lengthy trial-and-error process of converting one chapter of *Hope Never to See It* into a graphic format for use as a proof-of-concept in the project's book proposal to UGA Press. As a result, I have a very clear idea of how much work is left to complete this project, how much time that work will take, and exactly how much it will cost. The process works as follows as is shown in Figure 1:

1. I write up my research as a script instead of an analytical monograph. (I have already completed research for all seven book chapters.)
2. The illustrator sketches character studies and thumbnails of an entire chapter—much like a storyboard. These thumbnails are done quickly and focus on panel configuration, lighting, and angles.
3. Collaboration between the author and artist exists at this point. We break down every page of thumbnails, making edits to highlight the story's action and dialogue while maintaining historical accuracy.
4. The illustrator creates pencil sketches based on our collaboration.
5. Finally, the art is finalized and inked.

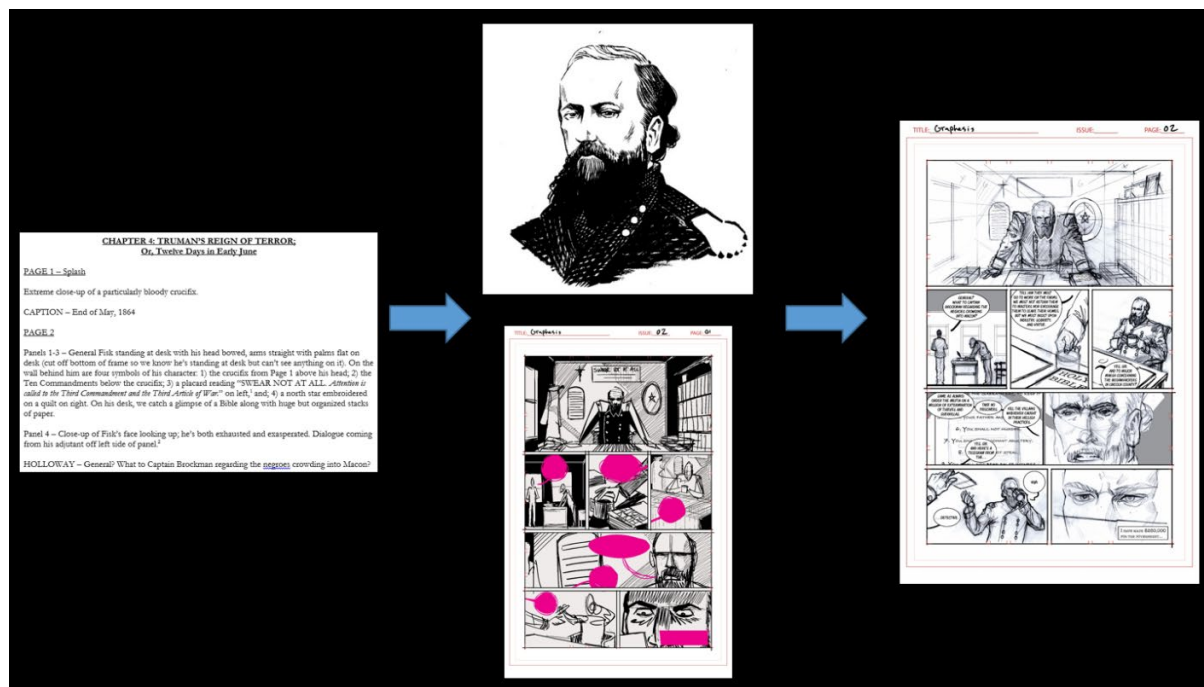


Figure 1. Workflow Process. Author's script > Illustrator's Character Studies and Thumbnails > Pencil Sketches

I have already hired an illustrator, Anderson Carman, who completed this process for one chapter to use as a proof-of-concept in the book proposal. We have established a productive working relationship, he is familiar with the peculiarities of academic publishing at the UGA Press, and he is standing by to complete the rest of the project once I secure the funds to pay him up front (which is standard in his industry).

This is why securing FRCAC funding is so critical at this point in time: *Hope Never to See It* has a chance to be featured as an inaugural title in a new graphic book series and I am a tenure-track faculty member close to going up for my fourth year review. This funding will enable me to complete a book project which is the culmination of almost a decade of research.

Project Description – Milestones and Timeline

If awarded funding, I will be able to resume progress on the project immediately. I will use Summer 2021 to complete scripts for the remaining six chapters (I've already completed a script for one chapter for the book proposal). Carman can immediately begin work finishing pencil sketches for the chapter we started for the book proposal. We can then start the workflow process described above in May 2021.

It takes Carman roughly two weeks to complete thumbnails, we schedule a meeting for collaboration, then he takes another two weeks to complete pencil sketches. Therefore, we can complete all remaining pencil sketches for all chapters in six months' time, before the end of 2021. (Final inking will be contingent on the UGA Press's peer-review process.)

It is important to note that none of this work requires travel or is contingent on COVID-related conditions. I can write anywhere, Carman can complete the artwork at his home/office, and we can collaborate over Zoom.

Project Description – Necessary Resources/Future External Funding

I have a proven track record of completing research projects when awarded research funding. After receiving a fellowship at the Filson Historical Society (Louisville, KY) in 2015, I published “Federal Eyes: How the Union Saw Kentucky’s Civil War” in the Fall 2018 issue of *Ohio Valley History*. After receiving a fellowship at the Kentucky Historical Society in 2015, I published “Guerillas in the Archive: Kentucky’s Irregular War through the Governor’s Eyes” in the Spring 2018 issue of *The Register of the Kentucky Historical Society*. Furthermore, multiple internal research grants I won as a PhD Candidate at the University of Georgia not only translated into my completed dissertation, but two book chapters in Beilein & Hulbert’s *Civil War Guerrilla* (2015) and Myers & McKnight’s *The Guerrilla Hunters* (2017). My dissertation won an honorable mention from the Society for Military History’s prestigious First Manuscript Prize, which I accepted in Fall 2019.^x

For this project, I exhausted my start-up funds developing the workflow process described above. My book proposal to UGA Press was received favorably and prompted the Press’s Executive Editor to put in writing their commitment to contribute funding to pay the illustrator up front (see attached email from the Executive Editor). FRCAC funding would trigger the UGA Press to cover the rest of the illustrator’s costs and enable me to complete the project, ensuring a book publication before I go up for tenure.

Completion of this project will also enable the *Graphesis* book series advisory board to apply for a NEH Summer Institute Grant in 2021. Our proposed institute would bring together teams of authors, artists, and graphic designers interested in publishing with the series with the members of our advisory board. We would then collaborate on the different graphic projects and choose the best to publish in the series. This grant’s maximum award amount is \$235,000. In applying for said grant, we need to demonstrate a proof of concept, and having my inaugural book in the series will be a vital piece to demonstrating the viability of graphic scholarship.

Project Description – Dissemination

The end result is the publication of a graphic history in a new graphic book series at the University of Georgia Press. We expect the books in this series to tap into an expanding market; in 2006, Amazon reported that graphic novels “have enjoyed the fastest-growing sales of any category of book in the U.S. over the last four years.” In 2018, sales of graphic novels to U.S. and Canadian consumers topped \$1 billion, an \$80 million increase over 2017. Graphic novel sales are booming, graphic works continue to expand on K-12 and University syllabi, regular movie blockbusters are based on comic books, and graphic work dominates several recent lists of literature award winners. The American public is increasingly turning to graphic forms for information and entertainment.

Academia is already getting into the graphic history game. Hill & Wang launched its “Novel Graphics” imprint in 2006, Oxford University Press began its “Graphic History Series” in 2015, and The University of Texas Press inaugurated the “World Comics and Graphic Nonfiction” series in 2016. The new series at UGA Press will follow the lead of these others, and *Hope Never to See It* will use existent networks of dissemination already established by the press.

References

Stephen Berry (Gregory Professor of the Civil War Era, UGA) – berry@uga.edu
Mick Gusinde-Duffy (Executive Editor, UGA Press) – mickgd@uga.edu

Biographical Sketches

Andrew Fialka

Fialka earned a B.A. in History along with a Minor in Business at the University of Missouri, a M.A. in History at West Virginia University, and a Ph.D. in History at the University of Georgia. While a graduate student, he published chapters in Joseph M. Beilein, Jr. and Matthew C. Hulbert, *The Civil War Guerrilla* (2015) and Brian D. McKnight & Barton A. Myers, *The Guerrilla Hunters* (2017) along with an article in the *Register of the Kentucky Historical Society*. An Assistant Professor at MTSU since 2018, Fialka teaches courses on the Civil War & Reconstruction and collaborates with the Geosciences Department to offer research methods classes in ArcGIS to humanities graduate students. He has maintained a rigorous research agenda, publishing an article in the *Ohio Valley History*, directing multiple digital history projects housed at the University of Georgia's Center for Virtual History (eHistory.org), presenting his research at Texas A&M, Vanderbilt, and the 2020 National Council on Public History Meeting, and publishing maps for historians in multiple monographs and journals. He also chairs multiple graduate students' thesis/dissertation committees and won the 2019 Outstanding Use of Instructional Technology Award.

Anderson Carman

Anderson earned his B.F.A. in Sequential Art from Savannah College of Art & Design (SCAD). While at SCAD, Anderson won several awards for his work in the student magazine, including best Cover Art and Political Cartoon. He has illustrated three children's picture books and innumerable technical and scientific figures published by Apologia Educational Ministries. He created a 150 page Graphic Novel, *Fear Hunters*, which was funded via a crowdfunding campaign that culminated with 152% of funds raised. He has also created over fifteen different mini-comics and sketchbooks.

Response to Reviewers' Comments

This section will list the weaknesses identified by previous FRCAC reviewers (in italics) and state how I've addressed each weakness.

Not producing new research. This project's overarching contributions to Civil War studies—conceptualizing the Civil War as a war of occupation, as an experiment in nation-building, and as a conflict targeting the southern household and that household's reliance on the system of slavery—are not wholly original, but are still heavily debated among Civil War scholars. Historians use new primary evidence and/or new research methods to put forward interpretations of the past. A debate then ensues as other historians look for similar evidence in other archives or replicate the research method that produced a new interpretation in other geographies. This project uses new evidence—the court martial trial and associated documents that make up the book's content—to lend credibility to one side of this debate. Only after years of debate and an exhaustive weighing of known evidence for both sides of an argument do historians establish conclusions from our collective research.

If the description is accurate, this book will sell very successfully as a graphic novel, which would provide enough incentive to produce this research without additional compensation. Sales funding cannot be used to get this project off the ground as illustrators require payment up front. I exhausted my start-up research funding to pay an illustrator and establish the proof-of-concept chapter used for the book proposal. (This was a lengthy trial-and-error process and I worked with multiple illustrators, inside and outside of academia.)

There are still a lot of questions about continued funding to actually finish the graphic. I was able to get the UGA Press's Executive Editor to put in writing that the press will contribute funding to finish the project. Furthermore, the newly proposed *Graphesis* series' advisory board has agreed to write a NEH Summer Institute Grant to secure outside funding for getting the rest of the series' inaugural titles off the ground.

The book series proposal hasn't been officially approved by the publisher yet. Both my book proposal and the series proposal have received two readers' reports and are awaiting a third. The UGA Press's Executive Editor is confident in both proposals and that we will be able to address any negative feedback should it arise in the third report.

ⁱ Shelby Foote, *The Civil War: A Narrative* (New York: Vintage Books, 1958); Bruce Catton, *Terrible Swift Sword* (New York: Doubleday & Company, 1963); Michael Shaara, *The Killer Angels* (New York: Ballantine Books, 1974).

ⁱⁱ James McPherson, *Battle Cry of Freedom: The Civil War Era* (New York: Oxford University Press, 1988); Drew Gilpin Faust, *Mothers of Invention: Women of the Slaveholding South in the American Civil War* (Chapel Hill: The University of North Carolina Press, 1996). Immediately after the Vietnam era, Americans held strong and often inaccurate views of the Viet Cong, which filtered into their studies of guerrilla warfare in other contexts. See, Michael Fellman, *Inside War: The Guerrilla Conflict in Missouri during the American Civil War* (New York: Oxford University Press, 1989);

ⁱⁱⁱ Stephen V. Ash, *When the Yankees Came: Conflict & Chaos in the Occupied South, 1861-1865* (Chapel Hill: The University of North Carolina Press, 1995); Joseph M. Beilein, Jr., *Bushwhackers: Guerrilla Warfare, Manhood, and the Household in Civil War Missouri* (Kent: Kent State University Press, 2016); Lisa Tendrich Frank & LeeAnn Whites, eds., *Household War: How Americans Lived and Fought the Civil War* (Athens: University of Georgia Press, 2020); Edward L. Ayers, *In the Presence of Mine Enemies: The Civil War in the Heart of America, 1859-1863* (New York: W. W. Norton & Company, 2003); Aaron Sheehan-Dean, *The Calculus of Violence: How Americans Fought the Civil War* (Cambridge: Harvard University Press, 2018).

^{iv} For successful graphic histories, see, Ari Kelman & Jonathan Fetter-Vorm, *Battle Lines: A Graphic History of the Civil War* (New York: Hill and Wang, 2015); Trevor R. Getz and Liz Clarke, *Abina and the Important Men: A*

Graphic History (New York: Oxford University Press, 2015); Andrew G. Kirk and Kristian Purcell, *Doom Towns: The People and Landscapes of Atomic Testing, A Graphic History* (New York: Oxford University Press, 2016).

^v Frederick H. Dyer, *A Compendium of the War of the Rebellion* (New York: Sagamore Press, 1908).

^{vi} Carl von Clausewitz, *On War* (Washington, D.C.: Combat Forces Press, 1943 [original 1832]), 5.

^{vii} *The War of the Rebellion: A Compilation of the Official Records of the Union and Confederate Armies* (Washington, D.C., 1880-1902), Series 1, Vol. 48, Part 1, 485. (Hereinafter cited as *OR*).

^{viii} Victoria E. Bynum, *The Free State of Jones: Mississippi's Longest Civil War* (Chapel Hill: The University of North Carolina Press, 2003); Gregory Downs, *After Appomattox: Military Occupation and the Ends of War* (Cambridge: Harvard University Press, 2015); Andrew F. Lang, *In the Wake of War: Military Occupation, Emancipation, and Civil War America* (Baton Rouge: Louisiana State University Press, 2017).

^{ix} Paul A. Cimbala and Randall M. Miller, eds., *The Great Task Remaining Before Us: Reconstruction as American's Continuing Civil War* (New York: Fordham University Press, 2010). Memory studies in recent years also make this argument. See, David R. Goldfield, *Still Fighting the Civil War: The American South and Southern History* (Baton Rouge: Louisiana State University Press, 2013).

^x Andrew Fialka, "Federal Eyes: How the Union Saw Kentucky's Civil War," *Ohio Valley History* 18, no. 3 (Fall 2018): 6-25; Andrew Fialka, "Guerrilla in the Archive: Kentucky's Irregular War through the Governor's Eyes," *Register of the Kentucky Historical Society* 116, no. 2 (Spring 2018): 209-236; Andrew Fialka, "A Spatial Approach to Civil War Missouri's Domestic Supply Line," in *The Guerrilla Hunters: Irregular Conflicts during the Civil War*, Barton A. Myers & Brian D. McKnight, eds. (Baton Rouge: Louisiana State University Press, 2017); Andrew Fialka, "Controlled Chaos: Spatiotemporal Patterns within Missouri's Irregular Civil War," in *The Civil War Guerrilla: Unfolding the Black Flag in History, Memory, and Myth*, Joseph M. Beilein, Jr. & Matthew C. Hulbert, eds. (Lexington: University Press of Kentucky, 2015).

 Reply  Reply All  Forward

Wed 11/18/2020 10:44 AM



Mick Gusinde-duffy <mickgd@uga.edu>

[EXTERNAL] Re: Four months: First review here

To Andrew Fialka

 You replied to this message on 11/18/2020 11:55 AM.

[Bing Maps](#)

From: Mick Gusinde-duffy <mickgd@uga.edu>

Sent: Wednesday, November 18, 2020 08:31

To: Andrew Fialka <Andrew.Fialka@mtsu.edu>

Subject: Re: Four months: First review here

Thanks Andrew:

Yes, the Press will, of course, be contributing to the costs of an illustrator, but we will likely need help---especially for the more academic/specialized books in the series.

Good luck.

Thanks for the sensible suggestions re readers. We'll get there soon, I promise.

Mick -

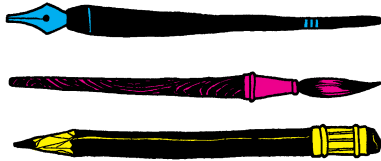
Mick -

Mick Gusinde-Duffy
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he/him

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INVOICE

210313

Date: Mar 13, 2021

Anderson Carman
4944 Williamsport Drive
Norcross, GA 30092

Balance Due: \$29,300.00

Bill To:
Andrew Fialka

Item	Quantity	Rate	Amount
Black and White Inked Sequential Pages	154	\$200.00	\$30,800.00
Penciled Pages for Pitch	-5	\$80.00	-\$400.00
Thumbnailed pages for Pitch	-22	\$50.00	-\$1,100.00

Total: \$29,300.00

Notes:

Sequential Art is for 7 Chapters, 22 pages each.
This invoice accounts for the partially completed pages created for the project pitch.

ANDREW FIALKA

271 Peck Hall
Middle Tennessee State University
Murfreesboro, Tennessee 37130

EMPLOYMENT

Assistant Professor, Middle Tennessee State University (2018 – Present)
DH Project Director & Researcher, University of Georgia – eHistory.org (2014 – Present)

EDUCATION

PhD in History, University of Georgia (2018)
MA in History, West Virginia University (2013)
BA in History, Cum Laude, University of Missouri (2010)
Minor in Business, University of Missouri (2010)

PUBLICATIONS

Book Chapters

- “A Spatial Approach to Civil War Missouri’s Domestic Supply Line,” in *The Guerrilla Hunters: Irregular Conflicts during the Civil War*, Barton A. Myers & Brian D. McKnight, eds. (Baton Rouge: Louisiana State University Press, 2017)
- “Controlled Chaos: Spatiotemporal Patterns within Missouri’s Irregular Civil War,” in *The Civil War Guerrilla: Unfolding the Black Flag in History, Memory, and Myth*, Joseph M. Beilein, Jr. & Matthew C. Hulbert, eds. (Lexington: University Press of Kentucky, 2015)

Articles

- “Federal Eyes: How the Union Saw Kentucky’s Civil War”
Ohio Valley History 18, no. 3 (Fall 2018): 6-25.
- “Guerrillas in the Archive: Kentucky’s Irregular War through the Governor’s Eyes”
Register of the Kentucky Historical Society 116, no. 2 (Spring 2018): 209-236

Maps

- Paula Findlen & Suzanne Sutherland, eds., *The Renaissance of Letters: Knowledge and Community in Italy, 1300-1650* (New York: Routledge, 2020), 274.
- James M. Prichard, “‘Within Her Desolate Borders’: Reflections of Guerrilla Warfare Through Select Documents” *Ohio Valley History* 18, no. 3 (Fall 2018): 63.
- Matthew C. Hulbert, *The Ghosts of Guerrilla Memory: How Civil War Bushwhackers Became Gunslingers in the American West* (Athens: University of Georgia Press, 2016), 18, 21-22.
- Joseph M. Beilein, Jr., *Bushwhackers: Guerrilla Warfare, Manhood, and the Household in Civil War Missouri* (Kent: Kent State University Press, 2016), 7, 9, 33, 52.

Encyclopedia Entries

- “Southern Food,” in *The World of the Civil War: A Daily Life Encyclopedia*
Lisa Tendrich Frank, ed. (Westport: ABC-CLIO, 2015)

DIGITAL HUMANITIES PROJECTS

Project Director or Co-Director

Fugitive Federals: A Digital Humanities Investigation of Escaped Union Prisoners (2018)

<http://www.ehistory.org/projects/fugitive-federals.html>

Of Methods and Madness: A Spatial History Approach to the Civil War's Guerrilla Violence (2015)

<http://www.ehistory.org/projects/of-methods-and-madness.html>

The Woman Suffrage Movement and Progressive Reform in Louisville, Kentucky, 1889-1920 (2019)

<https://www.arcgis.com/apps/MapJournal/index.html?appid=63ca790d23e94978b15247b78113e868>

Researcher

CSI Dixie: The View from the American South's County Coroner's Offices, 1800-1900 (2014)

csidixie.org

COURSES TAUGHT & GRADUATE ADVISING

Graduate Seminars

Civil War; 19th c. U.S.; GIS for Humanists

Undergraduate Courses

U.S. History after 1877; Civil War and Reconstruction; The Historian's Craft

Independent Studies

Advanced Projects in Public History; Selected Studies in American History

Graduate Candidate Chair

William Pruett (PhD, MTSU); Anne-Marie Hawkes (MA, MTSU)

Graduate Candidate Committee Member

Jeffrey Cawood (PhD, MTSU); Edward Beason (PhD, MTSU); Alissa Kane (MA, MTSU); Rebecca Dixon (MA, MTSU); Stefanie Haire (PhD, MTSU)

GRANTS, HONORS, & AWARDS

External Research Grants

Partnership Project Funding, TN Civil War National Heritage Area (2019)

Filson Research Fellowship, Filson Historical Society, Louisville, KY (2015)

Kentucky Historical Society Research Fellowship, KHS Foundation (2015)

Internal Research Grants

Innovative and Interdisciplinary Research Grant, UGA Graduate School (2016)

Willson Center Special Funding Award, UGA Graduate School (2016)

Dean's Award, UGA Graduate School (2016)

Horace Montgomery Graduate Fellowship, UGA History Department (2015)

Willson Center Graduate Research Award, UGA Graduate School (2014)

Gregory Graduate Research/Travel Award, UGA History Department (2013 – 2016)

Teaching Awards

Outstanding Use of Instructional Technology Award, MTSU Foundation (2019)

Outstanding Teaching Assistant Award, UGA Graduate School (2017)

Career Development Award - Undergraduate Teaching, UGA Career Center (2017; 2016)

Carl Vipperman Teaching Assistantship Award, UGA History Department (2016)

Other

Coffman First Manuscript Prize – Honorable Mention, Society for Military History (2019)
Jason Manthorne Memorial Award, UGA History Department (2018)
Three Minute Thesis Competition, UGA Graduate School, Grand Prize Winner (2015)
Harvey Kantor Memorial Scholarship, MU History Department (2010)

PUBLIC HISTORY & EXTRACURRICULAR TEACHING

National Park Service – Seasonal Park Ranger (2012)
 Fredericksburg and Spotsylvania National Military Park, Fredericksburg, VA
University Student-Athlete Tutor & Mentor
 West Virginia Athletics Training Complex, Morgantown, WV (2012 – 2013)
 Missouri Athletics Training Complex, Columbia, MO (2009 – 2011)
Special Education Tutor
 Sequiota Elementary School, Springfield, MO (2004 – 2005)

CONFERENCE PARTICIPATION

“Public History Methodologies in Digital History Projects”
 National Council on Public History Annual Meeting, virtual (COVID), 2020
“Home Is Where the War Is: A Spatial Approach to Civil War Missouri’s Domestic Supply
 Line,” Society for Civil War Historians Biennial Meeting, Chattanooga, TN, 2016
“Controlled Chaos: Spatiotemporal Patterns within Missouri’s Irregular Civil War”
 Filson Historical Society Academic Conference, Louisville, KY, 2014
“War along the Way”
 Society for Civil War Historians Biennial Meeting, Baltimore, MD, June 2014
“Controlled Chaos: Spatiotemporal Patterns within Missouri’s Irregular Civil War”
 University of Alabama-Birmingham Graduate History Forum, Birmingham, AL,
 2014 (*Awarded Best Paper)
“Captain Harry Truman: A Case Study of the Union Military’s Adoption of Guerrilla Tactics
 in Civil War Missouri,” Missouri Conference on History, Jefferson City, MO, 2010

INVITED PRESENTATIONS

“Fugitive Federals with Drs. Lorien Foote & Andrew Fialka”
 H-CivWar video interview series: The Civil War Era & Digital Humanities (2020)
“Using GIS as a Historical Research Tool”
 GIS Day at Vanderbilt, Vanderbilt University’s Center for Digital Humanities (2019)
Digital Humanities Seminar
 University of Arkansas History Department, Fayetteville, AR (2019)
“Fugitive Federals: Institutional Collaboration and Student Research in a Digital Project”
 Center of Digital Humanities Research, Texas A&M University (2018)
“Of Methods and Madness: Historical Applications of GIS,”
 #maptime! Athens, Hendershot’s Coffee, Athens, GA (2017)
 UGA DIGI Colloquium, UGA DigiLab, Athens, GA (2016)
 UGA GIS Day, University of Georgia Main Library, Athens, GA (2016)
“Of Methods and Madness: A Spatial History Approach to Missouri’s Civil War,”
 UGA Office of the Provost digital humanities reception, Athens, GA (2016)
 Georgia Board of Regents annual meeting, Atlanta, GA (2015)

SERVICE

Professional

Southern Historical Association, Assistant Convention Coordinator (2016 – Present)

Southern Historical Association, Public History sub-committee (2021-2024)

Southern Historical Association, Membership Committee (2019-2020)

University

General Education Redesign Committee, MTSU History Department (2020-2021)

Student Activity Fee Committee, MTSU (2020-2022)

Athletic Compliance Committee, MTSU (2020-2022)

Diversity and Inclusion Ad Hoc Committee, MTSU History Department (2020-2021)

Faculty Learning Community – “Navigating the Digital Humanities,” MTSU (2019-2020)

Faculty Advisor, MTSU Climbing Club (2019-Present)

Liaison Committee, MTSU History Department (2019-2020)

Undergraduate Committee, MTSU History Department (2018-2021)

History Graduate Student Association, President, UGA (2017)

History Graduate Student Association, Student Speaker Series Coordinator, UGA (2015)

PROFESSIONAL MEMBERSHIPS

Organization of American Historians

American Historical Association

Southern Historical Association

Society of Civil War Historians

Society for Military History