**CALL FOR CONTRIBUTORS**

**Revisiting Harper Lee: New Essays on *To Kill a Mockingbird* and *Go Set a Watchman***

**Edited Collection**

Harper Lee’s classic, Pulitzer Prize-winning novel and the Academy Award winning movie starring Gregory Peck both enjoyed immediate success and are considered American treasures. Popular in its own time and enjoying a consistently healthy publication record, *Mockingbird* seems secure even in the new millennium.

On July 14, 2016, a significant event in the landscape of Harper Lee’s fiction occurred: the publication of *Go Set a Watchman*. Set twenty years after *To Kill a Mockingbird, Go Set a Watchman* was actually written a decade earlier but set aside when Lee began work on the manuscript that would become her classic. The facts of the “discovery” of *Go Set a Watchman* are in dispute, but that is not the only controversy. *Go Set a Watchman* confronts readers with a very different portrait of the hero of *To Kill a Mockingbird*. Jean Louise (Scout, the narrator of *To Kill a Mockingbird)*, now twenty-six years old, returns home. To her horror, she discovers that her father harbors racist views, including membership in the local white citizen’s council. For readers who have embraced the 1960 text, the publication o*f Go Set a Watchman* raises provocative questions.

In her edited collection *On Harper Lee* (U of Tennessee P, 2007), Alice Petry notes that little scholarly attention has been paid to *To Kill a Mockingbird*. Petry speculates that perhaps because of the book’s integration into middle/high school curricula, the academy collectively regards the text as trite or trivial. And yet, Petry’s collection allows for off-center readings, readings that don’t see Lee’s 1960 text as a heroic epic, smoke and mirrors, or sentimental national myth—or at least not singularly.   
  
On February 19, 2016, the date that Harper Lee died in her hometown of Monroeville, Alabama, an invisible wall may have fallen down. Harper Lee, it seems, has become the talk of the nation amongst popular audiences, high school teachers, *and* academics. With Lee’s death, teachers and scholars alike confront a single reality: Harper Lee deserves to be revisited.

We invite contributions that consider new interpretations or approaches to reading or teaching *To Kill a Mockingbird* and/or *Go Set a Watchman*. You may wish to submit on the following topics, though this is by no means an exhaustive list:

* Race relations or race theory
* Queer readings
* Readings of either or both novels as a coming-of-age story
* Disabilities studies, addiction studies, or health humanities studies (perhaps focusing on Boo Radley or Miss DuBose)
* Film studies (the influence of the film on our reading)
* Pedagogical readings or ideas for teaching (How does *Go Set a Watchman* complicate the inclusion of *To Kill a Mockingbird* in the middle school, high school, or college curriculum? Could we or should we teach both novels together? What is the pedagogical potential of *Watchman*?)

The goal of this collection is to consider, in this game changing moment, how we—scholars and teachers alike—read Harper Lee’s work and how we will talk about and teach it.

**SUBMISSION DETAILS**  
Contributions cannot be previously published. Please send an abstract of 300–500 words and a CV or brief bio to Cheli Reutter (reuttemm@ucmail.uc.edu) and Jonathan Cullick (cullickj@nku.edu) by June 1, 2016.

Notification of acceptance: July 15, 2016

Full essays of 5000–8000 words due: December 31, 2016

Final versions due by: January 31, 2017

Best wishes,

Cheli and Jon

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