

HANDBOOK

for

English Majors

— *at* —

CLARK UNIVERSITY

2020–2021

English Department

950 Main Street

Worcester, MA 01610 USA

PHONE 508.793.7142

FAX 508.793.8892

WEBSITE www.clarku.edu/english



Anderson House

12 Hawthorne St., corner
of Woodland St.

*(home of the English Department
where faculty and students meet)*

When I look back, I am so impressed again with the life-giving power of literature. If I were a young person today, trying to gain a sense of myself in the world, I would do that again by reading, just as I did when I was young.

MAYA ANGELOU

THE ENGLISH MAJOR

CONTENTS

| | |
|---|----|
| Why Study English? | 6 |
| The Department's Goals for English Majors | 8 |
| Core Requirements for English Majors | 10 |
| Areas of Specialization | 14 |
| Special Opportunities | 20 |
| English Minor Requirements | 24 |
| Creative Writing Minor Requirements | 25 |
| English Department Faculty | 27 |

NAME: _____

CLASS: _____

ADVISOR: _____

AREA OF SPECIALIZATION: _____

“If a thing loves, it is infinite.”

2020

— WILLIAM BLAKE

Welcome back, everyone! Please know that in this challenging time, the English Department is here to support and enhance your academic journey. Foremost, I want to highlight our wonderful community in the English Department at Clark.

To nurture our community, our department is fully committed to diversity, inclusion and equity. You will see this commitment in our faculty’s research, our teaching, and our concerns. In scholarship and teaching, our faculty focus on emergent fields that emphasize social justice—Sexuality and Gender Studies; Critical Race Studies; transnational studies; the Medical Humanities and Disability Studies; the Environmental Humanities; and Book History. Some of you may be surprised by the level of cultural and political engagement in our work. Through our research and teaching, we also rethink conventional ways of building the discipline to remake the received canon, the history of the field, and established terms in literary studies.

Many of our recent course offerings foreground this commitment: Queer Modernisms with Professor Elizabeth Blake; Advanced Studies in Shakespeare: Kings, Queens, Tyrants with our newest faculty member Professor Justin Shaw; Fictions of Empire: Studies in Global English Literature with Professor Stephen Levin; Toni Morrison with Professor Kourtney Senquitz; American Print Culture with Professor Meredith Neuman; Contemporary Literary Theory with Professor Jay Elliott; and Traumatic Tales: National Trauma in Romantic Literature with me, Professor Lisa Kasmer.

Our Creative Writing program continues to offer exciting courses taught by professional writers in every genre that allow you to workshop your creative work. This program also has courses that promote diverse viewpoints, such as, *Imagining Place: Writing Health, Science and the Environment* with Professor Michael Carolan and *Utopias/Dystopias: Writing Resistance and Identity* with Professor Mandy Gutmann-Gonzalez.

This academic year we will continue advising and mentoring Honors students online to foster student independent research in the department. All of our majors also carry out a significant individual research project within our Capstone course. Our chapter of Sigma Tau Delta, national English Honor Society, will participate in service projects within the community and assist with scholarly activities in the department.

Our Department will hold our popular events virtually this academic year. Join us for our Open House, where staff and administration who majored in English will speak to the salience of an English major; Chowder Fest, where English major alumni discuss their career paths; and Wassail, our holiday celebration at the end of the semester to relax and unwind. Clark Writes, the student-run Creative Writing group, will continue to hold forums for students' creative work.

We also have a number of exciting writers and scholars who will speak virtually this academic year. We will hold a conference to honor scholar Professor Winston Napier's *African American Literary Theory*. The Poets and Writers reading series will host Benjamin Garcia, author of *Thrown in the Throat*, this fall. And our very own Regie Gibson, poet, performer and *National Poetry Slam Individual Champion* will perform in the spring.

Stop by my virtual office hours if you have questions about the department. Don't forget to check out our e-newsletter *The English Times*, our blog *The Next Chapter*, and Facebook for more news!

All the best,



Lisa Kasmer

Associate Professor and Chair

DEPARTMENT OF ENGLISH

Why Study English?

When hiring recent graduates, employers place the greatest priority on written and oral communication, teamwork skills, ethical decision making, critical thinking, and the ability to apply knowledge in real-world settings (AAC&U's National Surveys of Business and Nonprofit Leaders and Current College Students). Majoring in English is one of the best ways to enhance your communication and critical thinking skills as well as empathy through learning how to critically read and write about literature that brings you into another's world.

Studying English at Clark has many benefits:

- Learn universal skills that are transportable to almost any profession.
- Work with highly respected scholars to develop a sense of literary history and literature, sensitivity to cultural values and the ability to analyze effectively and persuasively.
- Engage in exciting interdisciplinary courses that deepen and broaden your understanding of the world.
- Deepen your studies by writing an honors thesis.
- Apply your critical knowledge of literature, theory and culture to student leadership opportunities like student-led organizations Clark Writes, SPOC (Science Fiction People of Clark), *Caesura* literary magazine, and *SURJ* (Student Undergraduate Research Journal).
- Participate in community service and academic culture through membership in our national English Honor Society, Sigma Tau Delta. Join Clark Writes to help produce their writing blog.
- Gain work experience through internships with local, national and international organizations such as *Worcester Magazine* and Luxembourg's National Museum of History and Art, among others.

Careers of Recent Alumni:

Communications

- Reporter at NPR

Fundraising and Development

- Manager of Financial Capability, Center for Changing Lives

Teaching and Administration

- Program Coordinator, Public School Partnership Program,
Harvard University

Law and Policy

- Counsel, DC Appleseed Center for Law and Justice

Sales and Marketing

- Product Marketing Communications Manager, Facebook

Cultural Institutions

- Project Manager, Jewish Historical Society

Health and Sciences

- Practice Assistant, Brigham and Women's Hospital

The Department's Goals *for English Majors*

Students who navigate through the English major experience the following learning outcomes, progressing in command of critical analytical skills at each level of the program.

Outcomes for English Courses

I Gateway to the major

- The ability to read closely through a variety of critical and theoretical approaches
- The ability to conduct research and engage relevant scholarship
- The ability to write an analytical essay
- The ability to deliver an oral presentation
- The ability to work both independently and collaboratively

II 100-level historical sequence courses

- The ability to analyze a variety of texts and situate them within their historical contexts
- Familiarity with literary terminology
- Beginning knowledge of research skills
- The ability to write a coherent 5 to 7 page essay

III 100-level genre courses

- The ability to identify common structural features
- Close reading skills and using literary terminology
- The ability to write a well-organized, 6 to 10 page essay or creative project that demonstrates an understanding of the genre in question

IV 200-level seminars

- The ability to apply a range of critical, theoretical, and interdisciplinary approaches (such as philological, historical, feminist, deconstructionist, psychoanalytic, or postcolonial) to a variety of texts
- The ability to understand a complex text in great depth
- The ability to develop cogently argued and carefully supported original ideas about a variety of texts
- The ability to write an effectively-documented and extended (10 to 15 pages) research paper
- The ability to deliver an effective oral presentation

V Capstone Seminar

- The ability to apply a broad range of critical and theoretical approaches to a variety of texts
- The ability to design and complete an independent research or creative writing project of 20 pages or more
- The ability to deliver an effective oral presentation
- The ability to work effectively on a team project

Core Requirements for English Majors

A GATEWAY COURSE (1 COURSE)

SEMESTER
GRADE

Each major must take the gateway course to prepare for English courses.

ENG 199 Text, the World and the Critic _____

B HISTORICAL SEQUENCES (2 COURSES)

The two courses used to satisfy this requirement must include one course from 1) and one course from 2).

1) Pre-1850 Course (1 course)

ENG 140 Major British Writers I _____

ENG 180 Major American Writers I _____

ENG 133 Survey of Women Writers I _____

ENG 182 African American Literature I _____

2) Post-1850 Course (1 course)

ENG 141 Major British Writers II _____

ENG 181 Major American Writers II _____

ENG 134 Survey of Women Writers II _____

ENG 165 American Ethnic Writers _____

ENG 183 African American Literature II _____

ENG 222 Black Political Literary Movements
of the 20th Century (*can satisfy B-2
or D-3 but does not double count*) _____

C GENRE COURSES (2 COURSES)

- 1 (c-1) each major must take at least one poetry course, such as:**

| | | |
|---------|--|-------|
| ENG 107 | Creative Writing: Poetry | _____ |
| ENG 110 | Lyric Architectures: Reading Poetry | _____ |
| ENG 123 | Voicing the Verse: Poetry in Performance | _____ |

- 1 (c-2) Each major must also take at least one other genre course, such as:**

| | | |
|---------|---|-------|
| ENG 135 | The Short Story | _____ |
| ENG 139 | Queer Literature | _____ |
| ENG 143 | Terrible Beauty: The Art of Tragedy | _____ |
| ENG 144 | Mona Lisas and Madhatters: The Art of Comedy | _____ |
| ENG 146 | The Epic | _____ |
| ENG 145 | Fabulae: The Genre of Romance | _____ |
| ENG 164 | The Gothic | _____ |
| ENG 239 | Science Fiction: Literature, Theory, Politics (<i>Formerly Aliens and Others in Sci Fiction</i>) | _____ |

D PERIOD REQUIREMENTS (4 COURSES)

- 1 (D-1) Each major must take at least two courses of literature before 1700, one of which must be at the 200-level, such as:**

| | | |
|---------|---|-------|
| ENG 120 | Introduction to Shakespeare | _____ |
| ENG 140 | Major British Writers I (<i>may not double count for B as a pre-1850 Historical Sequence if used for the D-1 requirement</i>) | _____ |
| ENG 150 | Introduction to Medieval Literature | _____ |

| | | |
|---------|---|-------|
| ENG 227 | The Book in the Early Modern World (Formerly “Introduction to Archival Research.” Can satisfy D-1 or E, but does not double count.) | _____ |
| ENG 250 | Medieval Literature Seminar | _____ |
| ENG 253 | Advanced Shakespeare | _____ |
| ENG 255 | Studies in the Renaissance | _____ |
| ENG 284 | Topics in 17th-C and 18th-C American Literature (can satisfy D-1 or D-2, but does not double count) | _____ |
| ENG 285 | Topics in Seventeenth-Century Literature | _____ |

2 (D-2) Each major must take at least one 200-level course of literature between 1700 and 1900, such as:

| | | |
|---------|---|-------|
| ENG 225 | American Print Culture 1700-1900 | _____ |
| ENG 260 | Making Gender through the 18th-Century Novel | _____ |
| ENG 261 | Gender and Genre in the 19th-Century British Novel | _____ |
| ENG 262 | Queer Victorians | _____ |
| ENG 263 | National Trauma: Studies in British Romanticism | _____ |
| ENG 281 | American Literary Renaissance | _____ |
| ENG 283 | Visions of Representation | _____ |
| ENG 284 | Topics in 17th-C and 18th-Century American Literature (can satisfy D-1 or D-2, but does not double count) | _____ |

3 (D-3) Each major must take at least one 200-level course of literature after 1900, such as:

| | | |
|---------|---------------------|-------|
| ENG 230 | Reading Voraciously | _____ |
|---------|---------------------|-------|

| | | SEMESTER GRADE |
|---------|--|-------------------|
| ENG 232 | Modernist Literature | _____ |
| ENG 238 | Contemporary Latino/a Literature | _____ |
| ENG 275 | Fictions of Empire: Studies in Global English Literature | _____ |
| ENG 276 | Ethnic America: Literature, Theory, Politics | _____ |
| ENG 278 | Contemporary British Literature | _____ |
| ENG 279 | Fictions of Asian America | _____ |
| ENG 280 | Studies in Contemporary Fiction: Literary Speculations | _____ |
| ENG 293 | Special Topics in African American Literature | _____ |
| ENG 222 | Black Political Literary Movements of the 20th C. (<i>Can satisfy B-2 or D-3, but does not double count.</i>) | _____ |

E. THEORY (1 COURSE)

Each major must take at least one 200-level course in theory and language, such as:

| | | |
|---------|---|-------|
| ENG 227 | The Book in the Early Modern World (<i>Formerly "Introduction to Archival Research." Can satisfy D-1 or E, but does not double count.</i>) | _____ |
| ENG 243 | Literary Theory and Global Culture | _____ |
| ENG 245 | Mythopoetics | _____ |
| ENG 248 | Contemporary Literary Theory | _____ |

F. CAPSTONE REQUIREMENT (1 COURSE)

Each major must take the Capstone course:

| | | |
|---------|----------|-------|
| ENG 290 | Capstone | _____ |
|---------|----------|-------|

Areas of Specialization

An *Area of Specialization* assists you in focusing your study of literature and in becoming familiar with specific bodies of literature. In planning your Area of Specialization, please consider the following:

- Many courses included in the various Areas of Specialization also satisfy certain English Major Core Requirements, so double-counting of a course is allowed for the Area of Specialization.
- With the consent of your adviser, courses not listed in an Area of Specialization may be accepted.
- An equivalent course from another accredited college or University may be substituted with your adviser's permission.
- With the consent of your adviser, you may propose an individually designed Area of Specialization, which must be submitted to the Department Chair for final approval.
- It is possible to use a second major, a minor in another field or a concentration as an Area of Specialization if links to the English major are established.

The Areas of Specialization are:

- American Literature
- Ethnic Literatures
- British Literature
- Global Literature and Culture
- Early Literature
- Gender and Sexuality Studies

In addition, other possibilities for Specialization are:

- Individually Designed Area of Specialization
- Specialization in Secondary Education
- Specialization in Interdisciplinary Studies

Specialization in American Literature

This specialization allows students to explore many different formulations of American experience through old, new, and non-canonical writers in a range of genres and periods.

Possible courses that fulfill this requirement include:

CORE COURSES *Any two 100-level survey courses in American literature*

- ENG 165 American Ethnic Writers
- ENG 180 Major American Writers I
- ENG 181 Major American Writers II
- ENG 182 African American Literature I
- ENG 183 African American Literature II

ADDITIONAL COURSES *Any two at the 200 level*

- ENG 222 Black Political Movements of the 20th Century
- ENG 225 American Print Culture 1700-1900
- ENG 238 Contemporary Latino/a Literature
- ENG 276 Ethnic America Literature, Theory, Politics
- ENG 279 Fictions of Asian America
- ENG 281 Scribblers and Other Novelists
- ENG 284 Special Topics in 17th- and 18th-Century American Literature

One course outside the English Department

Specialization in Ethnic Literatures

This focus area will be of interest for students interested in comparatively exploring literatures in English by people of ethnic origins in the Americas. It will complement students pursuing programs of study in Africana Studies, Comparative Race and Ethnic Studies, and Comparative Literature.

Possible courses that fulfill this requirement:

CORE COURSES *Any two at the 100 level*

- ENG 165 American Ethnic Writers
- ENG 182 African American Literature I
- ENG 183 African American Literature II

ADDITIONAL COURSES *Any two at the 200 level*

- ENG 238 Contemporary Latino/a Writers
- ENG 276 Ethnic America
- ENG 279 Fictions of Asian America
- ENG 275 Fictions of Empire

One course outside the English Department

Specialization in British Literature

This area of study will focus on the origins of English-language literature from the medieval period to the dissemination of English forms and genres across national borders. Students will consider the literary production of the specific national and regional traditions of Britain, but will also explore the idea of Britain as a contingent formation that becomes salient within particular historical and cultural contexts.

Possible courses that fulfill this requirement:

CORE COURSES *Any two at the 100 level*

- ENG 140 Major British Writers I
- ENG 141 Major British Writers II
- ENG 110 Lyric Architectures

ADDITIONAL COURSES *Any two at the 200 level*

- ENG 250 Medieval Literature
- ENG 253 Advanced Studies in Shakespeare
- ENG 255 Studies in the Renaissance
- ENG 262 Special Topics in 19th-Century British Literature
- ENG 275 Fictions of Empire

One course outside the English Department

Specialization in Global Literature and Culture

This concentration will focus on the study of literature and cultural production within a global context, and within specific local histories and economies that emerge in the modern world. Courses in this area will consider literary texts as well as extra-literary forms such as social movements and everyday life practices. Students may find it useful to combine this concentration with a focus on a particular regional or language tradition, drawing, for example, on offerings in Asian Studies, Africana Studies, or Comparative Literature.

Possible courses that fulfill this requirement:

CORE COURSES *These courses will provide a foundation for the study of the Anglophone world. Any two at the 100 level*

- ENG 140 Major British Writers I
- ENG 141 Major British Writers II
- ENG 110 Lyric Architectures

ADDITIONAL COURSES *Any two at the 200 level*

- ENG 275 Fictions of Empire
- ENG 243 Literary Theory and Global Culture
- ENG 248 Contemporary Literary Theory
- ENG 261 Gender and Genre in the Nineteenth-Century British Novel

One course outside the English Department

Specialization in Early Literature

A specialization in Early Literature not only fosters a nuanced understanding of the past times and places but also deepens your sense of how the present is rooted in long histories, from literary conventions to pressing social and political issues of today.

Possible courses that fulfill this requirement include:

CORE COURSES *Any two at the 100 level*

- ENG 120 Introduction to Shakespeare
- ENG 140 Major British Writers I
- ENG 150 Introduction to Medieval Literature

ADDITIONAL COURSES *Any two at the 200 level*

- ENG 227 The Book in the Early Modern World
- ENG 253 Advanced Studies in Shakespeare
- ENG 285 Special Topics in Seventeenth-Century Literature

One course outside the English Department

Specialization in Gender and Sexuality Studies

This specialization will deepen your understanding of women's writing, as well as your understanding of gender and sexuality as theoretical concepts that have evolved and continue to evolve through time. These courses examine the ways in which differences are produced culturally and emphasize the interrelationships among gender and sexuality, race, class, and nation. This specialization will complement the pursuit of study in Women's and Gender Studies.

Possible courses that fulfill this requirement:

CORE COURSES *Any two at the 100 level*

- ENG 133 Women Writers I
- ENG 134 Women Writers II
- ENG 139 Queer Literature
- ENG 164 The Gothic

ADDITIONAL COURSES *Any two at the 200 level*

- ENG 230 Reading Voraciously
- ENG 232 Modernist Literature
- ENG 260 Making Gender through the Eighteenth-Century Novel

- ENG 261 Gender and Genre in the Nineteenth-Century British Novel
- ENG 293 “Sick and Tired of Being Sick and Tired” Narrative, Medicine, and Ethics in Black Women’s Literature

One course outside the English Department

Individually Designed Area of Specialization

In consultation with your adviser, you may design your own Area of specialization. It should include at least five coherently related courses, one of which can be offered by other departments. After you and your adviser agree on the nature and requirements of the individually designed area, an outline of it should be forwarded to the Department Chair, Professor Lisa Kasmer, for approval.

Specialization in Secondary Education

Courses in the Education Department that are required for Secondary Certification fulfill this Area of Specialization. Students should consult with their adviser in the English Department and an adviser in the Education Department to determine these courses.

Specialization in Interdisciplinary Studies

You may use a second major, a minor in another field, or a University-wide concentration as your area of specialization as long as you demonstrate links between the English major and the other field of study in your Capstone project or in another appropriate course.

Special Opportunities

Special Seminars

Students are encouraged to take advantage of special seminar opportunities offered in conjunction with other departments, as well as the American Antiquarian Society, to fulfill certain D offerings. Recent Higgins Seminars have fulfilled D3, including “In Sickness and In Health—Narrative and the Art of Healing” (English and Psychology), “Race, Genre, and Autobiography” (English and Sociology), “Freedom Dreams: Global Freedom Struggles from Decolonization to the Present” (English and History), and “Science Fiction and the Mind of the Other” (English and Philosophy). Recent offerings for the fall American Studies Seminar at the American Antiquarian Society have included “America’s Environmental Histories,” “History of Sexuality in Early America,” “Dressing Democracy: Clothing and Culture in America,” and “The Nineteenth-Century Networked Nation: The Politics of American Technology, 1776-1876,” all of which fulfilled the D2 requirement. Note: Applications for the AAS program are due in spring. Contact Professor Neuman for more information. Special interdisciplinary seminar topics change every year, so consult your faculty advisor to find out about upcoming offerings.

Book History

Majors and non-majors interested in pursuing Library and Information Sciences and other book related professions after graduation will find useful academic background in coursework related to Book History. Seminars on “The Book in the Early Modern World” and “American Print Culture: 1700-1900” fulfill core English requirements while allowing students to explore the impact that various technologies have on science, art, and literature; culture and society; and law, history and politics. Through an examination of past technologies and systems of knowledge, students gain a better understanding of current ways that

information is created, organized and disseminated today. Throughout, there is as much emphasis on historical continuance as on obvious technological change. Courses as varied as “Printmaking” (Studio Art) and the “American Studies Seminar” (offered through History and held at the American Antiquarian Society) complement English offerings, while directed readings, honors thesis, internships, and summer LEEP projects can allow students to pursue specialization within the larger field and enrich their knowledge base and practical experience. The study of book history at Clark is not vocational training, but those who go on to work and study in the field bring with them confidence with hands-on skills, fluency with theoretical concepts, and understanding of historical contexts from the rise of the printing press to the digital revolution.

Internship Opportunities

In cooperation with the University’s internship office, the English Department supports internships for all majors. Internships are available both in university offices and in venues beyond the campus—for example, newspapers, news departments of radio and television stations, periodical and book publishers, and communication departments. Our Department has connections with local presses, such as *Worcester Magazine* and national organizations, such as Phi Beta Kappa, for internship opportunities. Please consult with Professor Kasmer, Chair, for further information.

Study Abroad

The English Department has a special arrangement with the University of East Anglia in England, the Advanced Studies in English in Bath, England and the London Internship Program. For information, please consult with Professor Kasmer, Chair, or Clark’s Study Abroad Programs.

Honors Program

At the end of their junior year, students in whom faculty have expressed confidence will be invited by the Chair to work on a year-long Honors thesis during their senior year.

- The Honors project must be analytical rather than creative; creative projects are to be completed within the Creative Writing minor and Capstone.
- The Honors project is typically about 75 pages in length, but the exact length and scope of the project should be determined by the Honors advisor and advisee.
- Students who are not invited but would like to write an Honors thesis may apply to the Chair to write an Honors thesis in English.

| DESCRIPTION OF PROCESS | PROPOSED DEADLINE |
|---|---|
| Invitation issued to students. | January, Junior Year |
| Consult with faculty member who has agreed to be the Honors Adviser. | February, Junior Year |
| Provide Chair with brief description of project. | DEADLINE #1: March, Junior Year |
| After receiving project approval from Chair, discuss with Honors Adviser how thesis is to progress. | March, Junior Year |

| DESCRIPTION OF PROCESS | PROPOSED DEADLINE |
|---|--|
| With Honors Adviser's approval, register for ENG 297 Honors in English for both Fall and Spring semesters of Senior Year (Double majors using the thesis as Capstone for both majors register for ENG 297 in one semester and for honors in the other major in the other semester.) | Registration period. |
| Complete several sections of thesis draft and find 2nd Reader. | Dec. 15, Senior Year |
| Continue to write thesis. | Over winter break and start of Spring semester, Senior Year |
| Revise, refine, and polish final thesis. | Spring semester, Senior Year |
| Submit draft of thesis. | DEADLINE #2: After Spring break, Senior Year |
| Give 2nd reader draft. | DEADLINE #3: April 1 |
| Honors Adviser and 2nd Reader meet with student to discuss thesis. | DEADLINE #4: Defense date to be Academic Spree Day; estimated @ 4/22/20 |
| Thesis read by the Honors Adviser and 2nd Reader and Level of Honors determined. | DEADLINE #5: Approximately May 1 |
| Unbound copy of completed and defended thesis due to the English Department Office. | DEADLINE #6: May 7 |

English Minor Requirements

A minor provides a student majoring in another department with a general background in literature, as well as with skills in critical reading and writing. Ordinarily, the Chair acts as adviser to minors. The minor in English requires at least six English courses, at the 100 to 200-level.

1. ONE COURSE IN POETRY (C-1)

2. ONE HISTORICAL SEQUENCE (TWO COURSES) FROM THE FOLLOWING (B)

- ENG 133 Survey of Women Writers I
- ENG 134 Survey of Women Writers II
- ENG 140 Major British Writers I
- ENG 141 Major British Writers II
- ENG 180 Major American Writers I
- ENG 181 Major American Writers II
- ENG 182 African American Literature I
- ENG 183 African American Literature II

3. ONE SEMINAR IN THEORY, SUCH AS (E)

- ENG 227 The Book in the Early Modern Word (*Formerly "Introduction to Archival Research."* Can satisfy D-1 or E, but does not double count.)
- ENG 243 Literary Theory and Global Culture
- ENG 245 Mythopoetics
- ENG 248 Contemporary Literary Theory

4. AT LEAST TWO OTHER ENGLISH COURSES, ONE OF WHICH MUST BE A 200-LEVEL SEMINAR

Creative Writing Minor Requirements

The Creative Writing minor offers courses in poetry, fiction and creative nonfiction taught by professional writers. These courses guide students to examine literary works as a writer to apply what they learn to their own writing. Interactive workshops, moreover, provide the feedback that helps students to develop and refine their work.

The required curriculum for creative writing minors consists of six English courses.

1. ANY TWO INTRODUCTORY CREATIVE WRITING COURSES

- ENG 101 Introduction to Creative Writing
- ENG 106 Creative Writing: Fiction
- ENG 107 Creative Writing: Poetry
- ENG 111 Creative Writing: Nonfiction

2. ONE ADVANCED CREATIVE WRITING COURSE

- ENG 206 Writing the Novel
- ENG 207 Creative Writing: Advanced Fiction
- ENG 208 Writing the Borderlands
- ENG 211 Creative Writing: Advanced Poetry
- ENG 212 Making & Breaking Poetic Style
- ENG 213 Utopias/Dystopias: Writing Resistance & Identity

3. THE CREATIVE WRITING CAPSTONE

- ENG 214 Creative Writing Capstone: Multi-genre Advanced Workshop

4. ONE 100-LEVEL ENGLISH LITERATURE COURSE, EXCEPT FYI COURSES, SUCH AS:

- ENG 120 Introduction to Shakespeare
- ENG 123 Voicing the Verse: Poetry in Performance
- ENG 133 Women Writers I
- ENG 135 The Short Story
- ENG 141 Major British Writers II
- ENG 145 Fabulae: The Genre of Romance
- ENG 164 The Gothic
- ENG 165 American Ethnic Writers
- ENG 180 Major American Writers I
- ENG 183 African American Literature II
- ENG 199 The Text, the World, and the Critic: Narrative and Form

5. ONE 200-LEVEL ENGLISH LITERATURE COURSE, SUCH AS:

- ENG 222 Black Political Literary Movements of the 20th Century
- ENG 225 American Print Culture 1700-1900
- ENG 232 Modernist Literature
- ENG 238 Contemporary Latino/a Literature
- ENG 243 Literary Theory & Global Culture
- ENG 245 Mythopoetics
- ENG 248 Contemporary Literary Theory
- ENG 253 Advanced Studies in Shakespeare
- ENG 260 Making Gender through the Eighteenth-Century Novel
- ENG 263 Traumatic Tales: British Romantic Literature and Nationhood
- ENG 275 Fictions of Empire: Studies in Global English Literature
- ENG 276 Ethnic America: Literature, Theory, Politics
- ENG 281 Special Topics in 19th-C American Literature
- ENG 284 Special Topics in 17th and 18th-Century American Literature
- ENG 293 Special Topics in African American Literature

English Department Faculty



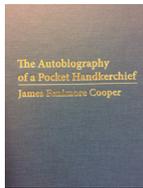
LOUIS BASTIEN, Lecturer, B.A., Clark University, 1977; M.A. Clark University, 1980; Ph.D., University of Connecticut, 1992. Dr. Bastien is a Generalist who teaches a wide variety of courses, from genre courses to seminars in Mythopoetics and Romantic Lyric. His research centers of the concept of myth as it pertains to cultural development. **LBastien@clarku.edu**



ELIZABETH BLAKE, Assistant Professor, B.A. Reed College, 2004; M.A. University of Chicago, 2009; Ph.D. Cornell, 2016. Professor Blake specializes in gender and sexuality studies, food studies, and global modernist literature. Her research focuses on the ways queer pleasure is represented in the literature of the early twentieth century, and how those representations

come to reshape existing literary forms. Her current book project, *In the Mouth: Modernism and the Queering of Eating*, demonstrates that scenes of eating in modernist literature are sites of queerness, depicting and enacting a kind of pleasure that exceeds normative models. She is also interested in the relationship between modernism and popular forms of cultural production, including cookbooks, dinner theatre, genre fiction, and women's middlebrow fiction. Her second book project, tentatively entitled *Against the Love Plot*, traces the ways mid-twentieth century women's fiction resists both normative models of love and normative plotlines that end in marriage. Her teaching interests include Anglo-American and Anglophone modernisms, queer and feminist literature and theory, and food in literature. **EBlake@clarku.edu**

ELIZABETH BLAKE: *Literature offers new ways of seeing the world; it can defamiliarize the objects of our everyday lives, afford us access to lives lived other ways, and open our minds to aesthetic and intellectual possibilities. In my research and in my courses, I treat literature as a space of potentiality, both a site of pleasure and a resource for thought.*



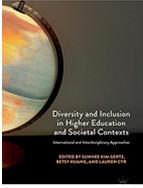
JAMES P. ELLIOTT, Currently serving as Head of the Creative Writing Program, Professor of English, B.A., Stanford University, 1966; Ph.D., Indiana University, 1971. Trained as a Textual Editor in the field of American Literature, Professor Elliott has been the Chief Textual Editor of the Edition of the Writings of James Fenimore Cooper since its inception in 1971. Besides editing *The Prairie* and co-editing *The Spy* and several other later Cooper works, he has contributed much collaborative writing and editing to the project. This scholarship has led to the development of reliable texts of more than thirty of Cooper's works.

He has also developed an interest the short story as a literary form, and in contemporary theoretical concerns as they interact with issues of race, class, gender and historicism in both 19th- and 20th-century American writing and culture. And, his experience as a certified baseball umpire has sparked an interest in baseball writing as it reflects American history and culture. **JElliott@clarku.edu**

JAMES P. ELLIOTT: *As I continue to teach in my fifth decade here at Clark, I am constantly aware of the myriad ways that American writing—poetry, fiction, essays of all kinds—reflects and shapes American culture. Reading our literature is a crash course in understanding the American experience of race, class, gender, sports, politics—indeed, the American Dream itself.*



BETSY HUANG, Currently serving as Associate Provost and Dean of the College, Associate Professor of English, B.A., State University of New York at Buffalo, 1989; Ph.D., University of Rochester, 2004. Professor Huang is an Americanist who studies the intersections of Asian American Literature, American Multi-Ethnic Literatures, Science Fiction, Genre Theory, and Critical Race and Ethnic Studies. Her work focuses on the critical roles different literary and media genres play in the constitution of the “minority,” the citizen, and the human. She teaches literatures on the margins—narratives by and about people living in spaces of social and historical invisibility. Her



aim is to inspire readers to read texts written by those to whom they often profess they cannot relate, and to teach the critical instruments for understanding and theorizing the experiences captured in the texts.

BHuang@clarku.edu

BETSY HUANG: *Reading and studying literature are acts of generosity, because when we read, we devote precious time in our lives to inhabiting the lives of others—those with whom we identify and those with whom we do not. Literary study is foundational to moral decency, social justice, and appreciation of beauty.*



ESTHER JONES, *Currently serving as Associate Provost and Dean of the Faculty. Associate Professor of English, E. Franklin Frazier Chair. B.A., Fisk University, 1998; M.A. The Ohio State University, 2001; Ph.D., The Ohio State University 2006. Professor Jones’s research specializations include race and gender in medical humanities, speculative fiction, and black diasporic women’s literature. Her book, *Medicine and Ethics in Black Women’s Speculative Fiction* (2015 Palgrave MacMillan series in Literature, Science, and Medicine), explores these concerns by examining the historical constructions of black female pathology in medicine. She is*

currently working on a major reference work tentatively titled “Health Humanities in Global Context: Race and Ethnicity Across the World.

Visit her website at wordpress.clarku.edu/esjones for the most current information on research projects and speaking engagements.

EsJones@clarku.edu

ESTHER JONES: *If the test of a writer’s power is their “ability... to imagine what is not the self, to familiarize the strange and mystify the familiar,” then the test of the critical reader is to open oneself to the possibilities that reside in the uncertainty and ambiguity of these processes, and to ask over and again “what is it that I don’t know that I think I already know and how does this text help me know it differently?”*



LISA KASMER, Currently serving as English Department Chair, Associate Professor of English, B.A., University of Connecticut, 1983; M.A., University of Chicago, 1985; Ph.D. University of California, Los Angeles, 2002.

Professor Kasmer specializes in gender, sexuality and trauma studies in Romanticism and in eighteenth-century and Victorian literature and culture. Her work focuses on the constructions of identity through the intersections of gender, sexuality, nationalism, and genre. She has published two books: *Novel Histories: British Women Writing History, 1760- 1830* (Fairleigh Dickinson University Press, 2012) and *Traumatic Tales:*

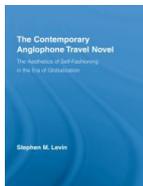
British Nationhood and National Trauma in 19thC Literature (Routledge, 2018). Her current book project brings trauma studies to Romanticism to examine destructive national narratives. She teaches to make clear the ways in which we do and do not inhabit these earlier worlds to reveal the relevance of eighteenth- and nineteenth-century texts to our current experience. **LKasmer@clarku.edu**

LISA KASMER: *“If a thing loves, it is infinite.” —William Blake*

By expanding our empathy, understanding, and knowledge, the study of literature holds the capacity to heal individuals, communities, and the world.



STEPHEN M. LEVIN, Currently serving as Director of Graduate Studies in English, Associate Professor of English, B.A., Wesleyan University, 1993; Ph.D., Emory University, 2005. Professor Levin specializes in contemporary British and postcolonial literature, transnational cultural studies, and critical and literary theory. His research focuses on the ways in which twentieth-century global conditions have shaped contemporary culture and produced new discourses of self and identity. His publications include a book, *The Contemporary Anglophone Travel Novel: The Aesthetics of Self-Fashioning in the Era of*



Globalization (Routledge, 2008), and journal articles on the Scottish writer Ali Smith, the Indian writer Amit Chaudhuri, the aesthetics of contemporary literary prizes, and the status of realism in recent postcolonial fiction. He is currently working on an edited volume that explores humanities approaches to austerity, and a book project that examines plot and narrative structures in the context of global neoliberal culture. His recent courses have included “The World, the Text, and the Critic,” “Fictions of Empire,” “Literary Theory and Global Culture,” and “Webs and Labyrinths: An Introduction to Narrative.”

SLevin@clarku.edu

STEPHEN LEVIN: *Recent research in neuroscience has shown that reading literature leads to the production of new pathways and connections in our brains. Our constant exposure to screens and digital media not only fails to cultivate this electrical dynamism, but in fact reduces the neuronal channels in our brains and hence our cognitive capacities. The moral implications are profound. The means to imagine worlds beyond our own, to wield the prophetic wisdom that is necessary to create a better future, to regard the other with empathy and concern: these capacities are what is at stake when we read a novel, a play, or a poem.*



MEREDITH NEUMAN, *Currently serving as Director of Higgins School of Humanities, Associate Professor of English, B.A., University of Chicago, 1989; Ph.D., University of California, Los Angeles, 2004. Professor Neuman teaches and researches in the fields of early American literature, early modern literature, poetry, and book history. Professor Neuman’s research often focuses on print and manuscript archival sources—ranging from notebooks kept by Puritans when they were listening to sermons, to amateur manuscript poetry, to readers’ marks in print books, to the history*



and context of the Mather family’s vast personal library. Hands-on workshops with materials at the American Antiquarian Society and Clark University’s Special Collections are a common feature of her seminars, and she encourages her students to explore opportunities for original research in the archives at the AAS. Professor Neuman’s

teaching interests include American literature through the Civil War, 17th-century transatlantic literature, early American print culture, and poetry. **MeNeuman@clarku.edu**

MEREDITH NEUMAN: *Research for my first book had me snooping in Puritan sermon notebooks, and my second book project has me hunting down mediocre poems and craps of clumsy verse in obscure 17th- and 18th-century manuscripts. A strange joy comes in discovering in the wonder, personality, and humor in weird, unwieldy old texts.*



Justin P. Shaw, PhD, Assistant Professor, B.A., Morehouse College, 2011, M.A., University of Houston, 2014, Ph.D., Emory University, 2020. Justin P. Shaw is a literary and cultural critic who specializes in early modern (16th and 17th Century) English literature.

He teaches about and researches the intersections of race, emotions, disability, and medicine in early modern literature. His book project, tentatively titled, “White Tears: Race and Melancholy on the Early Modern English Stage,” examines how melancholic attribution influences the emergence of racial categories in the early modern period. Committed to both public and traditional scholarship, his work appears in the peer-reviewed journal *Early Theatre*, in the forthcoming critical volume, *White People in Shakespeare*, and has been discussed on NPR and podcasts. He has consulted on exhibits for the Michael C. Carlos Museum such as, *Desire & Consumption: The New World in the Age of Shakespeare* and *First Folio: The Book that Gave Us Shakespeare*, and has re-developed the massive digital humanities project, *Shakespeare and the Players* (shakespeare.emory.edu). Shaw regularly gives lectures about his work, his pedagogy, and about how to better understand the complexity of race in Shakespeare and in our own world. Professor Shaw’s upcoming courses include “Working My Nerves: Emotions in the Renaissance,” “Seeing Race and Disability in Medieval Literature,” and a rotating variety of quirky Shakespeare courses. **JShaw@clarku.edu**

Visiting Faculty



KOURTNEY SENQUIZ, *Visiting Assistant Professor*, earned her Ph.D. in the W.E.B. Du Bois Department of Afro-American Studies at the University of Massachusetts Amherst. She holds a M.A. and B.A. in Afro-American Studies from the same department. She received a M.A.T. at Elms College and studied at The University of Ghana, Legon. Professor Senquiz's research specialization is in African American literature, culture, and intellectual history. Her dissertation focuses on literary representations of the African American Gothic Double in the work of African American writers of the 19th and 20th centuries. While in Ghana, Professor Senquiz helped launch Madamfo; a program that encourages international students to volunteer their time to tutor and raise educational funds for the children of Medina in exchange for university credits. Professor Senquiz also taught at the University of Massachusetts-Amherst, Holyoke Community College, and serves as Program Supervisor for Springfield College. KSenquiz@clarku.edu

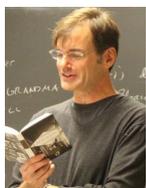
KOURTNEY SENQUIZ: *In my favorite novel, *Beloved*, by Toni Morrison, she writes that "Definitions belong to the definers, not the defined." For me, that quote exemplifies the power of language and the role it can play in our freedom and oppression. By studying African American literature, we can reclaim our identities and free ourselves from feeling confined by the definitions of others.*



NICOLYN WOODCOCK, *Visiting Assistant Professor* S'21, B.A. *Kenyon College*, 2012 M.A. *Miami University*, 2014, , Ph.D. *Miami University*, 2019. Nicolyn Woodcock teaches contemporary American and US multiethnic literature, with specialty in Asian American literature. Her particular interests include the histories of war and empire in Asia since the turn of the 20th century and the intimate relationships that form as a result, both personal and geopolitical. Prof. Woodcock also dabbles in food studies and likes to think about the

influences of space and place in identity formation. Her most recent article is “Narratives of Intimacy in Asian American Literature” in the Oxford Encyclopedia of Asian American Literature and Culture (2019); she is also author of “Tasting the Forgotten War: Korean/American Memory and Military Base Stew” in the Journal of Asian American Studies (2018). Prof. Woodcock has previously taught at Colorado College. NWoodcock@clarku.edu

Creative Writing Faculty



MICHAEL CAROLAN, *Professor of Practice, M.F.A.*

Michael Carolan was born in Kansas City, Missouri. His writing and reporting has been named notable in the Best American Essays series and has received prizes including from the Atlantic Monthly. Among his credits for fiction, journalism, essay, photography and interviews are the Washington Post, Philadelphia Inquirer, National Public Radio, Kansas City Star, Nashville Review, Springfield Republican, Worcester Telegram-Gazette and the Massachusetts Review. He edited *The Mass Deportation of Poles to Siberia* (Classic Publishing, 2009), a collection of wartime memoirs translated from Polish. He teaches literary analysis, fiction and creative nonfiction writing. He lives in Belchertown, Massachusetts, with his wife and children. MCarolan@clarku.edu



MANDY GUTMANN-GONZALEZ holds an MFA in Poetry from Cornell University. Their poetry has appeared in *West Branch*, *Boulevard*, *BLOOM*, *Hobart*, and other literary journals. Their novel in Spanish, *La Pava* (Ediciones Inubicalistas, 2016), follows three children who indirectly experience the trauma of the

Pinochet military dictatorship in Chile. They won the 2018 *Boulevard Emerging Poets Prize* and have received fellowships from the *Lambda Writing Retreat for Emerging LGBT Voices* and the *Bucknell Seminar for Younger Poets*. MGutmannGonzalez@clarku.edu



JOAN HOULIHAN, *Professor of Practice, M.A.* Joan Houlihan is Professor of Practice at Clark University where she teaches intermediate and advanced Creative Writing (Poetry). She is the author of five books of poetry including *Shadow-feast*, (2018), *Ay* (2014), *The Us* (2009), *The Mending Worm*, winner of the 2005

Green Rose Award from New Issues Press and *Hand-Held Executions: Poems & Essays* (Del Sol Press, 2003). Her poetry has been anthologized in *The Iowa Anthology of New American Poetries* (University of Iowa Press) and *The Book of Irish-American Poetry—Eighteenth Century to Present* (University of Notre Dame Press). She has taught at Columbia University, Emerson College and Smith College and serves on the faculty of Lesley University's Low-Residency MFA in Creative Writing Program in Cambridge, Massachusetts. Houlihan founded and directs the Colrain Poetry Manuscript Conference. **JHoulihan@clarku.edu**



PHIL LEMOS holds MFAs in fiction and creative nonfiction from Fairfield and Southern New Hampshire universities, respectively. His fiction, creative nonfiction and reviews have been published in several literary journals, including *Charles River Review* and *Assignment Magazine*. He is also a reader at *Spry*

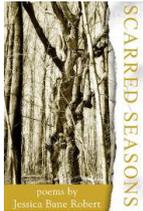
Literary Journal, helping to select fiction, nonfiction and poetry submissions to run in each edition. Lemos teaches at Franklin Pierce and Southern New Hampshire, as well as Clark University. He is currently finishing a novel. **PLemos@clarku.edu**



KAREN OSBORN, *Professor of Practice, M.F.A.* Karen Osborn is the author of four novels: *Patchwork*, a *New York Times* Notable Book of the Year, *Between Earth and Sky*, *The River Road*, and *Centerville*, which won the Independent Publishers Award in 2013. Her poetry and short fiction has been published in literary journals,

anthologies, and magazines, including *The Southern Review*, *Poet Lore*, *The Seattle Review*, *The Wisconsin Review*, *The Montana Review*, *Clapboard House*, *The Hollins Critic*, and *Kansas Quarterly*. Recently, she was the Distinguished Visiting Fiction Writer for Bowling Green University's M.F.A. program and

the Louis D. Rubin, Jr. Writer-in-Residence for the M.F.A. program at Hollins University. She currently teaches in Fairfield University's M.F.A. program, as well as at Clark University. KOsborn@clarku.edu



JESSICA BANE ROBERT, *Currently serving as Director of Prestigious Fellowships and Scholarships, Dean of the College, LEEP Student Success Network.* Jessica Bane Robert earned her M.F.A. in Creative Writing from the Stonecoast Program, University of Southern Maine (2007) with a specialization in Creative Nonfiction and Poetry. Her scholarly thesis and research focused on cross genre works and her creative thesis, a full-length memoir, was crafted with both poetry and prose. She earned her B.A. in English with concentrations in Creative Writing and Education and licensure in teaching English grades 5-12 from Worcester State University (1993). Bane Robert,

a published poet and essayist, has taught English and Creative Writing at the middle, high school, and college levels for over 20 years. She has taught at Clark since 2007 for the English and Interdisciplinary Departments, as well as for the Higgins School of Humanities. In her new position, she specializes in helping students write proposals and personal statements. Some of Professor Bane Robert's current course offerings include: Introduction to Creative Writing, Sense of Place, Expository Writing, and Mindful Choices. Recent years in administration and owning her own business, the Bared Owl Retreat in Leicester, MA, have shifted her focus to mindful reflection and its connection to teaching, writing, and advising. JRobert@clarku.edu

Department Instructors



DIANNE E. BERG, *B.A. Harvard University, 2008; M.A. Clark University, 2010; Ph.D. Tufts University, 2019.* Dianne Berg specializes in late medieval and early modern English literature. Her research focuses on

representations of domestic violence and the literary appropriation of real-life scandals to address contemporary anxieties about treason, obedience, gender, and the state. Professor Berg's work has appeared in *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*; *Out of Sequence: The Sonnets Remixed*; and three edited essay collections: *Treason: Medieval and Early Modern Treachery, Betrayal, and Shame* (Brill); *Medieval and Early Modern Murder: Legal, Literary, and Historical Contexts* (Boydell); and *Shakespeares from Adaptation to Transformation* (forthcoming, Punctum). She has taught classes at Boston College and Tufts University, and recent course offerings include "Elizabethan and Jacobean Drama," "Medieval Women Writers," and "The Arthurian Tradition." DBerg@clarku.edu

BRUCE BOROWSKY is a teacher of literature and composition, with 20 years of experience in colleges in the South and Northeast. He has advanced degrees in English Literature and public policy.

BBorowsky@clarku.edu



TIM CONNOLLY, M.A., teaches News Writing. He was a reporter, editor, sportswriter, reviewer and political columnist at daily newspapers during a 23-year career. For six years he was the communications director for the Massachusetts Department of Revenue. Since 2007, he has been the spokesman for the Worcester

County District Attorney. TConnolly@clarku.edu



REGIE GIBSON, MFA *New England College, 2007*. Regie's interest is in language and how it *means*. He uses fundamentals of performance and poetry as a pedagogical basis to explore human communication. Regie has lectured and presented in the U.S., Cuba and Europe. In Italy, representing the U.S., Regie received both the Absolute Poetry Award (Monfalcone) and the Europa en

Versi Award (LaGuardia di Como). He's also received the Walker Scholarship, a Mass Cultural Council Award, a YMCA Writer's Fellowship, the Brother Thomas Fellowship from The Boston Foundation and two Live

Arts Boston Grants for the production of his first musical “The Juke: A Blues Bacchae” in which he uses the ancient Greek myth to explore African American music and spirituality. Regie has served as a consultant for the NEA’s “How Art Works” initiative and the “Mere Distinction of Color”— an exhibit examining the legacy of slavery and the U.S. constitution at James Madison’s Montpelier home. He is the author of *Storms Beneath the Skin*, and the creator of *The Shakespeare Time-Traveling Speakeasy*, a theatrical, literary-concert focusing on William Shakespeare. He is Poet-in-Residence at Cary Memorial Library and lead-creative on a team of scientists and members of the Red Cross-Red Crescent Climate Center (Hague, Netherlands) formed to craft language regarding issues of climate change. RGibson@clarku.edu



JIN LEE, B.A. *Ewha Womans University*, 2007; M.A. *Clark University*, 2010; Ph.D. *University of New Hampshire*, 2019. Professor Lee specializes in Asian American and U.S. multiethnic literature, trauma studies, and comics studies. Her teaching and research often transcend nation-state boundaries to include trans-

pacific and transatlantic trauma. Her current book project, “Becoming We: Reading Transnational Trauma and the Global in Asian American Novels and Graphic Narratives,” examines how contemporary Asian American novels and graphic narratives foreground underrepresented historical trauma, with a focus on the rhetorical structuring of narratives by various means to encourage readers to recognize silenced histories. Her research has appeared or is forthcoming in *The Comics Grid: Journal of Comics Scholarship*, *American, British, and Canadian Studies Journal*, *Journal of Literature and Trauma Studies*, and *CLCWeb: Comparative Literature and Culture*. Professor Lee is currently an affiliated faculty at Emerson College and UNH. JiLee@clarku.edu



ROSE NOVAK, B.A., *College of William and Mary*, 1995; M.A., *Boston College*, 1998; Ph.D., *University of Connecticut*, 2010. Her dissertation focused on nineteenth-century Irish women writers, politics, and resistance. She has published in *Éire-Ireland* (2008) and *Victorian Pe-*

riodicals Review (2012). She has taught at the University of Connecticut and Eastern Connecticut State University. In 2014, she started teaching Introduction to Literary Analysis for the English Department and Expository Writing for the Writing Program at Clark. She also served in 2017 and 2018 as a Writing Placement Reader for the Writing Program. Recently, in 2019, she completed Clark's Diversity and Inclusion Certificate Program (DICP) and is currently engaged in implementing her DICP Learning into Practice project. RNovak@clarku.edu

NICK SANCHO-ROSI is a Ph.D. student in English at the University of Massachusetts Amherst and a Teaching Associate in the Writing Program. He is a graduate of Clark's M.A. program in English. His research interests fall under the interdisciplinary field of book history, with a focus on manuscripts and the material practices of book making in the early modern period. He has experience working in book and paper conservation. NSanchorosi@clarku.edu



LUCILIA VALERIO, *Lecturer, B.A., University of Massachusetts, Boston, 1981; M.A. Tufts University, 1983; Ph.D., Tufts University, 1996.* Professor Valerio's teaching interests center on contemporary world literature, with a particular focus on Latin@ literatures and cultures and fiction by women writers. Her course sequence Women Writers I and II explores the construction of gender, class, and race in texts by women from 1688 to the present. The themes of her Introduction to Literature and First Year Seminars change each year to reflect research interests: travel literature, border crossings, memoir, and Latin@ literature. LValerio@clarku.edu

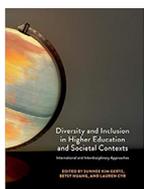
Emeriti Faculty

JOHN CONRON, *Ph.D., Professor Emeriti of English.* Professor Conron is retired from teaching course but not from writing prose designed to

educate. He is now writing the final draft of a book called *Earth Music*, which concentrates on the naturalist landscapes of a painter named Charles Burchfield between 1942 and 1967, the year that death interrupted him. The first change involved his gravitation towards the new picture of the universe offered by energy physics and the earth sciences influenced by it. For Burchfield, that involved the study of meteorology, plant biology, and ecology. His interest here was the narratives of energy-events, especially the atmospheric changes of weather and seasons and their effects on green plants and the animals that adapt to them. Like other second-generation naturalist artists after 1920 (including John Marin, Georgia O’Keeffe, William Faulkner, and Robinson Jeffers), Burchfield began to concentrate his attention on the energies traveling through the atmosphere and colliding with, enveloping, or infusing the material forms when they reach the earth. To adapt his art to the subject of energy-events, Burchfield sought or invented a number of approaches to the art of pictorial narration. Many of these forces were inherently invisible or hidden in the interiors of trees and other opaque life forms. Their invisibility also required an art of abstraction. How, otherwise, could an artist visualize, say, wind or gravity than figuratively, conceptually? Between 1942 and his death in 1967, Burchfield set about painting the landscapes produced by the phenomena. *Earth Music* offers close readings of a number of them.



SUNHEE KIM GERTZ, *Ph.D.*, Professor Emerita of English and Senior Research Scholar, B.A. Carnegie Mellon University, 1973, M.A. State University of New York-Binghamton, 1977, *Ph.D.* University of Chicago, 1983. Professor SunHee Kim Gertz’s research and publications treat western European literature of the late middle ages (12th to 14th centuries). In particular, she works with Old French, Middle High German, Latin, Middle English, and Italian literature, using literary, semiotic, and rhetorical theory (classical, medieval, and modern). Having worked on the structures of history, memory, semiotic theory, and contemplative practice, she has more recently added the narrative structures of power, both medieval and contemporary, to



her research interests. Although retired since June 2017, Professor Gertz continues to mentor students informally, from undergraduates to alums, and also serves formally, as reader for one M.A. thesis and for two Ph.D. dissertations. Her mentoring activities are still guided by two inter-related concepts, the need for real conversations and the importance of citizenship. For example, recent political misuses of power, having propelled her current areas of research and action, have engendered conversations and projects that include students. Beyond four books, twenty articles, and ten shorter pieces, Professor Gertz's recent publications on power include: a chapter on the Black Prince's staging of himself as King Arthur for *Speaking Pictures: The Visual, Verbal Nexus of Dramatic Performance*; an article entitled, "Fame and Politics: The Persuasive Poetics of Leadership," published in the scholarly journal, *Semiotica*; a book, *Visual Power and Fame in René d'Anjou, Geoffrey Chaucer, and the Black Prince*; a chapter on the visualizing of nationhood as captured in Obama's race speech and a film on the German soccer win of 1954, for *Obama and Transnational American Studies*; and an article published in the *Journal of Further and Higher Education*, entitled, "Universities and the Humanities, Then and Now." Most recently, she co-edited a collection of essays, *Diversity and Inclusion in Higher Education and Societal Contexts: International and Interdisciplinary Approaches*, for which she recruited scholars internationally from universities, the art world, the government, professional organizations, and, of particular importance to her, three women Ph.D. students, citizens of the U.S., Turkey, and Germany.

FERN L. JOHNSON, Ph. D., Professor Emerita of English and Senior Research Scholar, B.A., University of Minnesota, M.A., Northwestern University, Ph.D. University of Minnesota. Dr. Johnson's expertise is in the study of language and culture in the U.S. Her work over the years examines gender, race, and ethnicity as manifested in language practices and discourse. Recent work focuses on bilingual education policy in the United States and the European Union, as well as on the language of advertising and its role in circulating norms and values. In addition to numerous articles, she is the author of *Speaking Culturally: Language Diversity in the United States* (Sage) and *Imaging in Advertising—Verbal and Visual Codes of Commerce* (Routledge), and co-author with Marlene Fine of *The Interracial Adoption Option:*

Creating a Family Across Race (Jessica Kingsley). She is currently writing about the difficulties that white people have in talking about race.

SERENA HILSINGER, *Ph.D., Professor Emerita of English, B.A., Douglass College, 1959, Ph.D., University of Connecticut, 1964*. During her decades of teaching at Clark, Professor Hilsinger's primary areas of interest were modernist fiction and fiction by women writers. During those years she published three novels. Retirement to her home on the coast of Massachusetts has given her the freedom to read and write whatever she wishes, without regard to trends or expectations. She is currently writing a series of interrelated poems with the working title 'Civil Twilight.' She finds retirement and coastal living inspiring, and highly recommends both.

VIRGINIA MASON VAUGHAN, *Ph.D., Professor Emerita of English and Senior Research Scholar*. Virginia Mason Vaughan has taught at Clark for thirty-eight years. She is the author of *Othello: A Contextual History* (1994) and *Performing Blackness on English Stages, 1500-1800* (2005), both published by Cambridge University Press. Professor Vaughan also authored *The Tempest* for the University of Manchester Press's Shakespeare in Performance series (2011). She edited *Antony and Cleopatra* for the *Third Norton Shakespeare* (2015) and wrote *Antony and Cleopatra: Language and Writing for Arden Shakespeare* (2016). With Alden T. Vaughan, she co-edited *The Tempest for the Third Arden Series* (1999; rev. ed. 2011) and co-authored *Shakespeare in America* for Oxford Shakespeare Topics (2012). Her latest book project, *Shakespeare and the Gods*, is being published by Bloomsbury's Arden Shakespeare and will be out in January 2019.

Adjunct Faculty

MICHAEL BAMBURG, *Professor, Psychology*

GINO DIORIO, *Professor, Theater Arts*

ROBERT TOBIN, *Professor, Language, Literature and Culture*