

HANDBOOK

for

English Majors

— *at* —

CLARK UNIVERSITY

2022–2023

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

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NAME: _____

CLASS: _____

ADVISER: _____

AREA OF SPECIALIZATION: _____

“If a thing loves, it is infinite.”

2022

— WILLIAM BLAKE

Welcome back, everyone! The English Department is here to support and enhance your academic journey in the 2022-2023 Academic Year. 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 Professor Justin Shaw; Fictions of Empire: Studies in Global English Literature with Professor Stephen Levin; Toni Morrison with Professor Kourtney Senquiz; Traumatic Tales: National Trauma in Romantic Literature with Professor Lisa Kasmer; and American Print Culture with me, Professor Meredith Neuman.

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 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.

All the best,



Meredith Neuman
Associate Professor and Chair
DEPARTMENT OF ENGLISH

English Department's Statement On DEI

Words and stories have the power to shape what we know and what it is possible to imagine. This is a belief that informs the research and teaching of all of the faculty in the Clark Department of English. In naming and recognizing the power of literature, we acknowledge the ways the discipline of literary studies has been complicit in oppressive ideologies. We commit to using our own power as scholars and teachers to resist and dismantle systems of oppression. As a department, we affirm that Black Lives Matter. Asian Lives Matter. Indigenous Lives Matter. Latinx and Undocumented Lives Matter. Trans Lives Matter.

Our approach to literary study is shaped by commitments that include, but are not limited to, anti-racism, disability justice, feminist practice, anti-classism, and the affirmation of LGBTQ+ identity and experience. In ever-evolving ways, these commitments shape the Department's curriculum, as well as faculty syllabi, teaching methods, and approaches to individual texts.

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 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 Major

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	British Literature 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	British Literature 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 (<i>can satisfy B-2 or D-3 but does not double count.</i>)	_____

C GENRE COURSES (2 COURSES)

SEMESTER
GRADE

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	_____

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

ENG 131	Border Crossings	_____
ENG 135	The Short Story	_____
ENG 136	Post-Apocalyptic Fictions and the Environment	_____
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	British Literature 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	_____

		SEMESTER GRADE
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 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 (<i>can satisfy D-1 or D-2, but does not double count.</i>)	_____
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 (<i>can satisfy D-1 or D-2, but does not double count.</i>)	_____

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

ENG 230	Reading Voraciously	_____
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		SEMESTER GRADE
ENG 232	Modernist Literature	_____
ENG 234	Virginia Woolf	_____
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	_____
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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 British Literature I
- ENG 141 British Literature II
- ENG 110 Lyric Architectures

ADDITIONAL COURSES *Any two at the 200 level*

- ENG 234 Virginia Woolf
- 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 British Literature I
- ENG 141 British Literature 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 British Literature 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 231 Queer Modernisms
- ENG 232 Modernist Literature
- ENG 234 Virginia Woolf
- 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 Meredith Neuman, 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, or period requirement, 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 adviser 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 Neuman, 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 Neuman, Chair, or Clark’s Study Abroad Programs.

Honors Program

During 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. Students who are not invited but would like to write an Honors thesis may apply to the Director of the Honors Program. Interested students will be invited to a workshop on thesis proposals during the spring of their Junior year, and will submit a proposal to the Director of the Honors Program in March.

- 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 adviser and advisee.
- The Honors project must be analytical rather than creative; creative projects are to be completed within the Creative Writing minor.

<u>JUNIOR YEAR</u>	
DESCRIPTION OF PROCESS	TIMELINE
Invitation issued to students.	Fall Semester
Attend workshop on thesis proposals	February
Submit thesis proposal to Director of Honors Program.	DEADLINE #1: March 1st
After receiving project approval from the adviser assignment, contact adviser to set up a meeting and discuss the thesis	March

<u>SENIOR YEAR</u>	
DESCRIPTION OF PROCESS	TIMELINE
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.	December 15th
Continue to write thesis.	Winter break and start of Spring semester
Register for ENG 296: Writing the Thesis	Spring semester
Revise, refine, and polish final thesis.	Spring semester
Submit draft of thesis.	DEADLINE #2: After Spring break
Give 2nd reader draft.	DEADLINE #3: April 1st
Thesis Defense	DEADLINE #4: Late April

Present at ClarkFEST	April 26th
Unbound copy of completed and defended thesis due to the English Department Office.	DEADLINE #5: May 7th

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 British Literature Writers I
- ENG 141 British Literature 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 (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

Learning Outcomes for Creative Writing Minors

Outcomes for Creative Writing Courses

I 100-level CRW classes

- Familiarity with the terminology of craft
- The ability to “read as writers” by understanding the role and function of essential elements of poetry, fiction, or non-fiction in short published works and in student’s own writing
- Development of writing practice through weekly writing exercises
- Comprehensive understanding of genre conventions
- The ability to provide constructive and supportive feedback on peers’ writing through workshop
- The ability to produce 8-10 poems or 20 pages of prose that demonstrate an understanding of the genre
- The ability to submit creative work to literary journals for publication

II 200-level CRW classes

- The ability to analyze texts in great depth, using precise craft terminology
- The ability to take creative risks and write original work with a developed aesthetic
- The ability to inhabit one’s own writing voice with confidence and skill
- The ability to provide constructive and supportive feedback on peers’ writing through workshop
- The ability to produce a total of 12-14 poems or 30-40 pages of prose
- The ability to perform substantive revision through guided revision exercises and produce a portfolio of polished creative work
- The ability to submit creative work to journals for publication

III Creative Writing Capstone

- The ability to work one-on-one with faculty to revise the creative work one has produced at Clark
- The ability to contextualize one’s creative work within a larger literary tradition
- The ability to write an annotated bibliography to serve as a “literary family tree” that clearly articulates how certain texts have shaped one’s aesthetic, intellectual, and political concerns
- The ability to write a 20-page critical essay that tracks one’s trajectory as a writer, by articulating aesthetic influence, assessing the creative work’s strengths and limitations, and charting that work’s potential
- The ability to do a formal presentation

IV 100-level English Literature Course

- The ability to analyze a variety of texts
- Close reading skills and familiarity with literary terminology
- The ability to engage in analytical class discussion
- Beginning knowledge of research skills
- The ability to write a well-organized 5-7 page essay

V 200-level English Literature Seminar

- 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

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 202 Imagining Place: Writing Health
- ENG 203 CW Genre Study
- 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
- ENG 215 Publishing + Literary Journals
- SCRN 108 Intro to Screenwriting
- TA 230 Playwriting

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 110 Lyric Architectures: Reading Poetry
- ENG 120 Introduction to Shakespeare
- ENG 123 Voicing the Verse: Poetry in Performance
- ENG 131 Border Crossings
- ENG 133 Women Writers I
- ENG 135 The Short Story
- ENG 139 Queer Literature
- ENG 141 British Literature 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

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 230 Reading Voraciously
- ENG 231 Queer Modernisms
- ENG 232 Modernist Literature
- ENG 234 Virginia Woolf
- 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 264 Queer Victorians
- 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

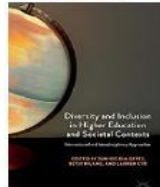


LOUIS BASTIEN, Lecturer, B.A., Clark University, 1977; M.A. Clark University, 1980; Ph.D., University of Connecticut, 1992.. LBastien@clarku.edu



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, *Edible Arrangements: Modernism's Queer Forms*, 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. Professor Blake's courses include: Queer Modernisms; Modernist Literature; Reading Voraciously: Food and Literature in the 20th Century; Queer Literature; British Literature II; and Writing the Thesis. 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.*



BETSY HUANG, *Associate Professor, 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 research 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?"

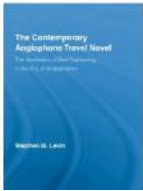


LISA KASMER, *Associate Professor of English, B.A., University of Connecticut, 1983; M.A., University of Chicago, 1985; Ph.D. University of California, Los Angeles, 2002.* Professor Kasmer specializes in transnational Romantic and Victorian literature, gender and sexuality studies, and trauma studies. Her research focuses on the construction of identity through the intersection of gender, sexuality, and genre in nineteenth-century texts. She has published two books: her monograph *Novel Histories: British Women Writing History, 1760- 1830* (Fairleigh Dickinson University Press, 2012) argues British women’s history and historical fiction in the late eighteenth and early nineteenth centuries changed not only the shape but also the political significance of women’s writing; her edited collection *Traumatic Tales: British Nationhood and National*

Trauma in Nineteenth- Century Literature (Routledge, 2018) explores the impact of trauma on nationalism. Her current book project traces the affect of trauma through aesthetic and political engagement in Romanticism. Currently, she is on the editorial board of *Romantic Circles Reviews and Receptions*. She teaches to investigate the transcultural and transhistorical impact of eighteenth- and nineteenth-century literature and culture. Courses she currently teaches are *The Gothic; Making Gender through the Eighteenth-Century Novel; Traumatic Tales: National Trauma in Romantic Literature; and Queer Victorians*. 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 neuron 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 Chair of the English Department, 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 scraps 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, 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



SPENCER TRICKER, Assistant Professor, B.A., New York University, 2009, M.A., University of Central Florida, 2012, Ph.D., University of Miami, 2018. Professor Spencer Tricker specializes in American literature of the nineteenth and early twentieth centuries. While this literature has traditionally been studied in view of transatlantic cultural contexts, Professor Tricker’s work emphasizes transpacific connections among the Americas, East and Southeast Asia, and Oceania. His

manuscript-in-progress, *Imminent Communities: Liberal Cosmopolitanism and Empire in Transpacific Literature*, studies the uses and abuses of cosmopolitan rhetoric and feeling in the work of writers and public figures from the United States, Canada, the Philippines, and Hawai‘i. He currently teaches a seminar called “Transpacific Crossings in Nineteenth-Century American Literature” and is developing another one that will explore comparative conceptions of race in nineteenth-century America, which is too often understood in terms of a simple Black/White racial binary. Other courses include a historical survey of American literature from the mid-eighteenth through early twentieth centuries and a course on the theme of “divided loyalties” in literature and popular culture.

STricker@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 an M.A. and B.A. in Afro-American Studies from the same department. She received an M.A.T. at Elms College and studied at 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 century. 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.*



JEFFREY NOH, B.A., *University of Waterloo, 2009, M.A., University of British Columbia, 2015, Ph.D., McGill University, exp. 2022*. Jeff Noh is a Visiting Assistant Professor of English at Clark University, where he teaches courses on U.S. Multiethnic and Asian American literature. His book project, *Parallel Resistance: Race, Technology, and the Unfinished American Novel, 1982-2006*, examines the unfinished and unfinishable novel projects of racial and ethnic minority writers who experimented with personal computers. His writing has appeared in *Contemporary Literature*, *Harvard Library Bulletin*, *carte blanche*, *The Malahat Review*, and *Best Canadian Stories*. He welcomes e-mails from students interested in 20th and 21st century American literature, critical race and ethnicity studies, and creative writing.

Creative Writing Faculty



MANDY GUTMANN-GONZALEZ, *Currently serving as Creative Writing Coordinator, Associate Professor of Practice, B.A., Knox College, 2010, M.F.A., Cornell University, 2013, Professor*

Gutmann-Gonzalez is a Chilean poet, novelist and translator who specializes in creative writing, hybrid texts, and Latinx literature. They are the author of the novel *La Pava*, published by the Chilean press Ediciones Inubicalistas. Their poetry manuscript, *Edge Beast*, was a finalist for the Omnidawn Book Prize. They hold an MFA in Poetry from Cornell University and are the winner of the 2018 Boulevard Emerging Poets Prize. They founded and run the Clark Poets and Writers Reading Series, which hosts readings by writers of color and queer/trans writers. They are currently working on *Salem Songs*, a poetry manuscript which uses 17th century court records of the Salem Witch Trials as a sounding board to uncover the power and violence residing within the language of the legal system. Professor Gutmann-Gonzalez's courses include: Writing the Borderlands; Writing the Novel; Utopias/Dystopias: Writing Resistance and Identity; and Creative Writing Genre Study: Hybrid Selves - Using Hybrid Forms to Explore Race, Gender, and Sexuality. MGutmannGonzalez@clarku.edu



MICHAEL CAROLAN, *Professor of Practice, M.F.A.* Michael Carolan was born in Kansas City, Missouri. His work was selected as notable for the Best American Essays series by the Pulitzer-Prize Winning Poet Mary Oliver. His writing—a combination of memoir, journalism, history and genealogy—has received prizes, including from The Atlantic Monthly and the New England

Newspaper and Press Association. His work has been published in The Washington Post, The Philadelphia Inquirer and on National Public Radio. He edited the book, *The Mass Deportation of Poles to Siberia* (Classic Publishing, 2009), a collection of wartime memoirs translated from Polish. His commentaries may be heard on New England Public Media on 88.5 FM and he writes regularly for UMASS Magazine. He is a Professor of Practice in Writing in the Department of English at Clark University where, since 2010, he has taught literary analysis; fiction, creative nonfiction and 19th and 20th century literature; and environmental, health and science reporting, writing and editing. He lives in Western Massachusetts. MCarolan@clarku.edu



JOAN HOULIHAN, *Professor of Practice, M.A.T., University of Massachusetts Amherst*. Joan Houlihan is the author of six poetry collections, most recently *It Isn't a Ghost if it Lives in Your Chest* (Four Way Books, 2021), winner of the Julia Ward Howe Award. Her previous collections include *Shadow-feast*, named a must-read by the Massachusetts Center for the Book; *The Mending Worm*, winner of the New Issues Green Rose Award; *The Us*, named a must-read by the Massachusetts Center for the Book; the sequel *Ay*; and *Hand-Held Executions: Poems and Essays*. Her poems have been anthologized in *The Iowa Anthology of New American Poetries*; *The Book of Irish-American Poetry, 18th Century to Present*; *The World Is Charged: Poetic Engagements with Gerard Manley Hopkins*; and *The Eloquent Poem: 128 Contemporary Poems and Their Making*. She currently serves on the faculty of Lesley University's Low-Residency MFA in Creative Writing Program in Cambridge, Massachusetts and is Professor of Practice in Poetry at Clark University in Worcester, Massachusetts. Houlihan is the founding director of 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

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 literary representations of domestic violence, and how disruptions within the family threaten gendered political ideologies equating a “healthy” home with an embodied, thriving state. Her book project, *Pulp Non-Fiction: True Crime and Fake News in Early Modern England*, explores the cultural significance of the enduring popular interest in such narratives and the strikingly consistent rhetoric surrounding them, especially in their portrayal of female victims and perpetrators. Dr. Berg’s work has appeared in *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*; *Out of Sequence: The Sonnets Remixed*; *Treason: Medieval and Early Modern Treachery, Betrayal, and Shame* (Brill), and *Medieval and Early Modern Murder: Legal, Literary, and Historical Contexts* (Boydell). Recent course offerings include “The Arthurian Tradition,” “Medieval Women’s Voices,” and “Chaucer’s Canterbury Tales.”

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. From 2007-2021, he was the spokesman for the Worcester County District Attorney. TConnolly@clarku.edu



REGIE GIBSON, M.F.A., *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 Schol-

arship, 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

JANE DYKEMA, B.A., *University of Michigan Ann Arbor, 2006*, M.F.A., *University of Massachusetts Amherst, 2015*

JACKIE MORRILL B.A., *Worcester State University, 2009*, M.F.A., *Sarah Lawrence College, 2012*. Jacqueline Morrill is an English alum of WSU with a Masters of Fine Arts in poetry from Sarah Lawrence College. Her poetry has been published in a variety of print and online journals such as *The Worcester Review*, *Best Indie Lit New England* and *Radius: Poetry From the Center to the Edge*. In 2014 she was nominated for a Pushcart Prize for her poem "Family Values," inspired by the real life tragedy of Andrea Yates. She also won second place in the 2019 Worcester County Poetry Association Frank O'Hara Contest judged by Rachel McKibbens for her poem "Unhinged." Her first essay "The Hovel Condemned: The Environmental Psychology of Place in Horror" appeared in *Dark Forces at Work: Essays on Social Dynamics and Cinematic Horrors* published by Rowman & Littlefield.



LUCILIA VALERIO**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**

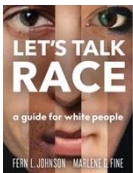
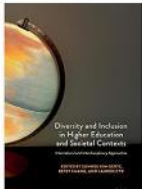
Emeriti Faculty

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 and 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, *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. 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 on the presentation of fame both in processions and political campaigns. Beyond four monographs, 35 articles, shorter pieces, and editorial scholarship, 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, who are citizens of the U.S., Turkey, and Germany. As part of the same trajectory, her work-in-progress includes a chapter, “Politics, Leadership, and Power,” for the medieval volume of the forthcoming 6-volume series *A Cultural History of Fame*.



FERN L. JOHNSON, *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 focuses on language and culture in the US, with emphasis on gender, race, and ethnicity, and on language policy in the US and the

European Union. 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) and *Let’s Talk Race: A Guide for White People* (New Society Publishers).

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 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*, was published by Bloomsbury's Arden Shakespeare in 2019. She currently serves as Senior Editor for the digital resource, *The Literary Encyclopedia*



JAMES P. ELLIOTT, *Professor Emeritus 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 associated with the Edition of the Writings of James Fenimore Cooper for more than 50 years. Besides editing *The Prairie* and co-editing *The Spy*, he has contributed much collaborative writing and editing to the project. His scholarship has resulted in the development of reliable texts of Cooper's works, and the historical/cultural/bibliographical research involved provides contexts for examining 19th-century American literature. He moved toward a more cultural basis in his teaching and writing, looking at how contemporary theoretical concerns

interact with issues of race, class, gender and historicism in both 19th- and 20th-century arenas. Since retirement in 2021, he has continued work on the Cooper Edition and is also transcribing his grandfather's diaries, which record life as a Navy Chaplain beginning in 1918. 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.

Adjunct Faculty

MICHAEL BAMBURG, *Professor, Psychology*

GINO DIORIO, *Professor, Theater Arts*