

HANDBOOK

*for*

English Majors

— *at* —

CLARK UNIVERSITY

2017–2018



## English Department

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## 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:** \_\_\_\_\_

**ADVISOR:** \_\_\_\_\_

**AREA OF SPECIALIZATION:** \_\_\_\_\_

Dear Student,

Welcome to the English Department!

Our English majors not only possess a love of language and literature, they also have an abiding sense of the power of the word that compels meaningful contributions to the larger world. The program encourages the development of a sense of literary history, sensitivity to cultural values, and expansive knowledge of important authors, works and periods of literature in English, as well as the tools to live a life of consequence. Seasoned faculty will guide you as you engage in close reading, analytical reasoning, critical thinking, and cogent writing. In this way, the English major will prepare you for a wide variety of career paths.

Our program offers a range of courses, from traditional areas, such as Shakespeare, Romanticism, and global literature, to cutting-edge fields, such as medical humanities and science fiction. In addition, we have a Creative Writing minor with 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.

We also provide a number of scholarly opportunities, such as participation in our national Honors Society, Sigma Tau Delta, our Capstone in English, and our Honors program. Our connections to a number of internships, such as the London Internship Program, offers positions in the fields of theater and journalism, in addition to internships with local newspapers and journals, as well as national organizations. Our program, moreover, has strong ties with the American Antiquarian Society, which offers seminars and the opportunity to participate in archival research. For those interested in studying abroad, the English Department has a partner program at the University of East Anglia and Advanced Studies in English in Bath, England.

The inviting home of the English Department, Anderson House, encourages students to gather in informal and formal communities of learning. We host social events that highlight student achievement as well as provide information concerning the field, such as our Chowder Fest, in which English Department alumni speak on their employment experiences.

Again, welcome! Please feel free to stop by and speak to any of us in the department about questions you may have.

Sincerely,

A handwritten signature in black ink that reads "Lisa Kasmer". The script is fluid and cursive, with the first name "Lisa" and last name "Kasmer" clearly legible.

Lisa Kasmer

*Associate Professor and Chair*

DEPARTMENT OF ENGLISH

# The Department's Goals *for English Majors*

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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 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

### II 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

### III 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

#### **IV 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

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**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	_____
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**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**

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



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 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 ( <i>Formerly "Introduction to Archival Research." Can satisfy D-1 or E, but does not double count.</i> )	_____

		SEMESTER GRADE
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	Jane Austen in Contemporary Culture	_____
ENG 263	National Trauma: Studies in British Romanticism	_____
ENG 281	American Literary Renaissance	_____
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 232	Modernist Literature	_____
ENG 238	Contemporary Latino/a Literature	_____
ENG 275	Fictions of Empire: Studies in Global English Literature	_____

		SEMESTER GRADE
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

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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 255 Shakespeare and the Pedagogy of Sexual Violence
- 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 164 The Gothic

**ADDITIONAL COURSES** *Any two at the 200 level*

- ENG 255 Shakespeare and the Pedagogy of Sexual Violence
- 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

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## 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.

## Medical Humanities/Health Humanities

Students interested in learning about graduate school and career possibilities that bring together humanities studies (English, History, Philosophy, Art and Music) and science studies are encouraged to connect with Professor Jones for conversation and advising. These conversations may be particularly useful for students double-majoring or major/minoring in Psychology and English, Biology and English, and the PreHealth program.

## 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.
- 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 @ 4/25/18
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

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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

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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 I
- ENG 207 Creative Writing: Advanced Fiction
- ENG 209 Writing the Novel II
- ENG 211 Creative Writing: Advanced Poetry

## **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 205 Culture and the News
- 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 252 Cultural Discourses of Advertising
- 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

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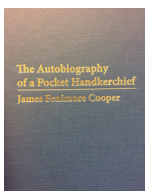


**LOUIS BASTIEN**, *Lecturer. B.A., Clark University, 1977; M.A., Clark University, 1980; Ph.D., University of Connecticut, 1992.* Dr. Bastien is a Generalist who teaches a wide variety of courses, from Major British Writers to seminars in Mythopoetics and Modernist Literature. His research centers of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



**ERIC DE BARROS**, *Assistant Professor of English. B.A., University of Virginia; M.A., University of Illinois at Urbana-Champaign; Ph.D. in English Literature with an emphasis in Renaissance Literature and Education from the University of Illinois at Urbana-Champaign.* His research centers on the politics of embodied subjectivity and specifically examines how Renaissance thinkers confronted the theoretical tension between the body and discourse to work through the period's most pressing concerns. His current book project focuses on, as its working title describes, "Shakespeare and the Pedagogy of Sexual Violence." Framed within recent attempts of colleges and universities to acknowledge and combat sexual violence, this study examines the way in which Shakespeare, like the educational theorists of his time, understood the problem as a cultural one and explored throughout his career whether humanistic educational theory and practice could solve it. As this politically responsive, interdisciplinary project suggests, his teaching interests are broad. Over a 20 year period, he has taught a range of courses including "The Politics of Shakespearean Expression," "Shakespeare and the Pedagogy of Sexual Violence," "Epic Masculinities: From Homer to Milton," "Autobiographies of Black Masculinity," "Literature, Subjectivity, and the 'Age of Discovery'," and, most recently, "Stuck on Stupid: Early Modern Education and the Enduring Problem of Anti-Intellectualism." However, no matter the course topic, Professor De Barros's core pedagogical goal is to help his students begin or continue their development as serious and sophis-

ticated interpreters of the past and the present and, in turn, ethically oriented shapers of the future. **EDeBarros@clarku.edu**

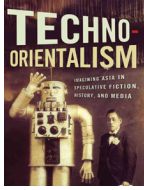


**JAMES P. ELLIOTT**, *Professor of English, Head of Creative Writing Program. B.A., Stanford University, 1966; Ph.D., Indiana University, 1971. Trained as a Textual Editor in the field of American Literature, Professor Elliott has been the Chief Textual Editor of the Edition of the Writings of James 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.* **JElliot@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**, *B.A., State University of New York at Buffalo, 1989; Ph.D., University of Rochester, 2004. Professor Huang teaches literature on the margins: narratives of and by people living on or outside institutional borderlines, asking questions of authorial control, readerly responsibilities, and the complicated relationship between aesthetics and ethics. She works in the intersections of social and genre theories to better understand how institutional definitions and literary representations impact the survival, decline, and evolution of peoples and cultures. More specifically, she*



investigates the affinities between American ethnic literature and science fiction, two bodies of work that, in her view, share similar critical and theoretical aims in their treatments of difference. Professor Huang has published three books: a monograph, *Contesting Genres in Contemporary Asian American Fiction* (2010), and two co-edited essay collections: *Techno-Oriental-*

*ism: Imagining Asia in Speculative Fiction, History, and Media* (2015) and *Diversity and Inclusion in Higher Education and Societal Contexts* (forthcoming). Her work has appeared in *The Cambridge Companion to Asian American Literature*, *Journal of Asian American Studies*, *MELUS*, *Asian American Literary Review*, among others. Her current book project examines plague allegories and racial critique in recent U.S. speculative fiction—how literary deployments of plague critique social “scourges” of racism, colorblindness, and the desire to erase race in imagined futures. **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,** 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 pathology in medicine. Professor Jones teaches both general survey courses in American

and African American literature as well as a range of advanced African American literature, theory, and culture seminars. Visit her website



at [wordpress.clarku.edu/esjones](http://wordpress.clarku.edu/esjones) for the most current information on research and teaching projects. **EsJones@clarku.edu**

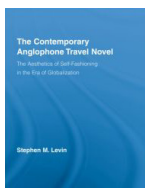
**ESTHER JONES:** *If the test of a writer's power is their "ability... to imagine what is not the self, to familiarize the strange and mystify the familiar," then the test of the critical reader is to open oneself to the possibilities that reside in the uncertainty and ambiguity of these processes, 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, Department Chair, B.A. University of Connecticut 1983; M.A. University of Chicago, 1985; University of California, Los Angeles, 2002. Professor Kasmer specializes in gender studies, women's writing and British nationalism in late eighteenth- and early nineteenth-century British literature and culture. Her first book *Novel Histories: British Women Writing History, 1760-1830* (Fairleigh Dickinson University Press, 2011) considers the new and sometimes subversive ways in which women writers pushed the generic and social limits of narrated history to respond to contemporary national politics.

She also edited the collection *Traumatic Tales: National Trauma in Nineteenth-Century Literature* (Routledge, 2017), which traces the trauma inherent in nation-building within nationalism, colonialism, imperialism and state violence. Her current book project examines the spatial and geographical contexts of national trauma, through, for example, the restrictive geography of the estate and the routes of the exploitive opium trade. She has recently published on Jane Austen, women critics and historical fiction. Some of her recent courses include "Making Gender through the Eighteenth-Century British Novel," "Jane Austen in Contemporary Culture" and "The Gothic." **LKasmer@clarku.edu**

**LISA KASMER:** *"We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time." —T. S. Eliot*  
*To me, this is the purpose of literature—allowing us to re-envision and truly comprehend both quotidian and crucial philosophical and socio-political events.*



**STEPHEN M. LEVIN**, 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**

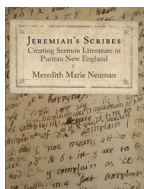
**STEPHEN LEVIN:** *Recent research in neuroscience has shown that reading literature leads to the production of new pathways and connections in our brains. Our constant exposure to screens and digital media not only fails to cultivate this electrical dynamism, but in fact reduces the neuronic channels 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**, 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.*



**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**

## Creative Writing Faculty

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

Michael Carolan teaches Introduction to Creative Writing and Creative Writing: Nonfiction. He has also taught Introduction to Literary Analysis. He has published fiction, creative nonfiction, journalism and poetry. Born in Kansas City, Missouri, he is a graduate of the University of Massachusetts-Amherst MFA Program for Poets and Writers. He has been awarded numerous writing prizes, including from the *Atlantic Monthly* and the New England Newspaper and Press Association. He was a Heritage Fellow at George Mason University in Fairfax, Virginia, and has published in the *Philadelphia Inquirer*, the *Washington Post*, the *Kansas City Star* and the *Massachusetts Review*. He contributes essays to New England Public Radio. Before coming to Clark in 2010, he worked in Washington, DC environmental and health journalism. He has taught writing at Smith College, Marlboro College and the University of Massachusetts-Amherst, where he was nominated for the Distinguished Teacher Award and taught the course, “The Thirsty Muse: Alcohol and Madness in Film and Literature.” He lives in western Massachusetts with his wife, two children, chocolate Labrador, cat and chickens.



**JOAN HOULIHAN**, *Professor of Practice, M.A.* Joan

Houlihan 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.



**MORRIS COLLINS, M.F.A.** Morris Collins received his MFA in Fiction from Penn State in 2008. His first novel, *Horse Latitudes*, came out in 2013 and will be reissued in a second edition by Dzanc Books this year. Other fiction and poetry has appeared in *Gulf Coast*, *Pleiades*, *Michigan Quarterly Review*, and *The Chatterbox Review* among others. His current novel in circulation investigates the relationship between a Boston caddie, a young socialite, and a Passamaquoddy orphan. The novel explores questions of class, New England's history, American identity, and the causes of King Phillip's War. Current research interests include magic realism as a formal response to trauma in 20th century Jewish fiction and the ways many contemporary writers employ hybrid forms to address gender, race, sexuality, and desire. At Clark, he teaches Writing for Modern Media and Writing the Novel I and II, workshops designed specifically for aspiring novelists.



**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.

**JESSICA BANE ROBERT, M.F.A.** Jessica Bane Robert has taught for the English and Interdisciplinary departments, as well as for the Higgins School of Humanities since 2007. She currently is the Assistant Director of the Writing Center and a LEEP Center Staff member. Some of





Professor Robert's course offerings include Expository Writing, Introduction to Creative Writing, Sense of Place: Writings of Place and Nature, and Mindful Choices. Her poems and essays have appeared in numerous journals and have won prizes such as the Rita Dove International Poetry Prize and the International

Merit Award from the Atlanta Review. Her first chap book of poems, *Scarred Seasons*, was published in 2009 by Finishing Line Press and was nominated for a Mass Book Award and a Pen New England Literary Award. Bane Robert owns the Barred Owl Retreat: Center for Writing and Learning in Leicester, MA that provides individual and group retreats for artists and educators.

## Emeriti Faculty

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**JOHN CONRON**, *Ph.D.* Professor Conron is retired from teaching courses 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**, *Ph.D. Professor Emerita of English and Senior Research Scholar*. Professor Gertz's numerous publications are couched in semiotic and rhetorical theory and, for the most part, examine late medieval literature in Old French, Middle English, Middle High German, Italian, and/or Latin. More recently, she has turned her attention to contemporary themes of inclusive diversity, power, and the humanities. While she has thoroughly enjoyed the privilege of pursuing scholarship in a variety of areas, and she has welcomed Clark's culture of faculty citizenship, her most cherished and rewarding role throughout her years at Clark was/is as a mentor, not only to Clark students but also internationally in her capacity as Clark's contact person for partner universities in Germany, Luxembourg, and South Korea; the Fulbright Commission; and the *Deutscher Akademischer Austauschdienst* (German Academic Exchange Service). She continues to mentor students informally, but also, still, formally, as reader for one M.A. thesis and two Ph.D. dissertations. In addition to her mentoring, she will continue her scholarship and her work with the Leir Charitable Foundations.

**FERN L. JOHNSON**, *Ph. D, Professor Emerita of English and Senior Research Scholar*. 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.* 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. She 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).

## Adjunct Faculty

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**MICHAEL BAMBURG**, *Professor, Psychology*

**GINO DI IORIO**, *Professor, Theater Arts*

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