

**THE DEPARTMENT OF ENGLISH**

**LEHMAN COLLEGE**



**THE CITY UNIVERSITY OF NEW YORK**



**2023-2024 SELF-STUDY REPORT**

## Contents

I. Profile of our Students.....	3
II. Departmental Mission and Overview of 2021 Curriculum Revisions.....	8
III. English Major Requirements .....	15
IV. English Minors.....	21
V. English Honors Program (EHP) .....	29
VI. English MA Program.....	30
VII. English Department’s Contribution to CUNY’s General Education Requirements.....	32
VIII. English Department’s Contribution to Special College Programs (Macaulay Honors, College Now, Freshman Year Initiative (FYI) and other academic departments. ....	37
IX. Self-Study.....	40
X. Literature Self-Study .....	41
XI. Creative Writing Self-Study.....	69
XII. Professional Writing Self-Study .....	104
XII. MA Program .....	113
XIII. First-Year Composition and Writing and The English Department at Lehman.....	119
XIV. Summary of Recommendations for Future .....	129
APPENDIX: FACULTY CVs.....	130

## **I. Profile of our Students**

For over 60 years, Lehman College has historically prided itself as an institutional anchor and a Hispanic Serving Institution (HSI) for the Bronx and Upper Manhattan. Foremost, it plays an important role for communities that have had few access points to higher education. The Borough of the Bronx ranks next to last in the state for educational attainment, with only 27.7 percent of residents having an associate's degree or higher. Over 50% have household incomes below \$30,000. Lehman is the only public four-year institution in the Bronx and is on pace to grant 45,000 degrees and certificates by 2030. It has set for itself the ambitious goal of doubling that number to 90,000 degrees and certificates by 2030. That commitment was recognized by the American Council on Education, which ranked Lehman first among U.S. HSI's for promoting the upward mobility of its student body.

The Lehman student body - presently comprised of 12,375 undergraduates and 2,017 graduates - is a diverse community that reflects the ethnic mosaic of New York City and the borough of the Bronx where it is located. In all, 131 cultures are represented on campus among our students. In 2021, the college's office of Institutional Research reports in its most recent statistical survey that 48.0% of undergraduates identify as Hispanic, 32.8% as Black, 8.7% as White, and 7.5% as Asian. At the graduate level, 39.7% of our students identify as Hispanic, 29.4% as Black, 22.4% as White, and 6.2% as Asian. Those same numbers show that 64% of students were female, 36% male.

Statistically we know Lehman students are mostly commuters who live well within a 50-mile radius of campus. A large percentage of Lehman students commute from across the city and nearby Westchester County to classes - over 75% of undergraduates and more than 85% in the graduate-level reside in the five boroughs of New York City. Many of them balance their schedules between family and work. They are often very focused on their studies and home to the exclusion of everything else and often feel pressed for time.

The English department has historically housed the largest number of majors in the School of Arts & Humanities. The table below breaks down the number of English majors according to their sub-areas of concentration from 2018 to 2023:

Term	Total ENG Majors	CW Majors	Honors CW	Total CW
Fall 2018	289	53	10	63
Spring 2019	315	69	10	79
Fall 2019	283	78	8	86
Spring 2020	284	85	9	94
Fall 2020	282	102	7	109
Spring 2021	307	117	6	123

Fall 2021	261	104	6	110
Spring 2022	295	122	4	126
Fall 2022	279	127	2	129
Spring 2023	324	118	5	123

Literature Majors by Term, Fall 2018-Fall 2023

Term	Total ENG Majors	Lit Majors	Honors Lit	Total Lit
Fall 2018	289	178	12	190
Spring 2019	315	185	12	197
Fall 2019	283	154	7	161
Spring 2020	284	150	6	156
Fall 2020	282	141	10	151

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Spring 2021	307	150	10	160
Fall 2021	261	104	6	110
Spring 2022	295	122	4	126
Fall 2022	279	127	2	129
Spring 2023	324	129	5	134

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Professional Writing Majors by Term, Fall 2018-Fall 2023

Term	Total ENG Majors	PW Majors	Honors PW	Total PW
Fall 2018	289	34	2	36
Spring 2019	315	38	1	39
Fall 2019	283	34	2	36
Spring 2020	284	33	1	34

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Fall 2020	282	21	1	22
Spring 2021	307	23	1	24
Fall 2021	261	104	6	110
Spring 2022	295	122	4	126
Fall 2022	279	127	2	129
Spring 2023	324	22	1	23

This data sheds light on several key trends that inform our long-term vision. Overall, the number of English majors altogether has seen an increase of slightly over 10% across our three specializations to 324 as of the Spring semester of 2023, from 289 in the Fall of 2018. The number shows significant resilience even during the upheaval the pandemic brought across the college. We attribute this in part to two causes, (1) our revised curriculum and its focus on contemporary literature and Black and Latino authors and (2) a sizable increase in the number of Creative Writing majors. As of 2023, the number of majors in the Literature specialization is current 134, compared to 190 in the Fall of 2018; at the same point in time, we housed 123 Creative Writing majors above the 63 declared in 2018. Finally, Professional Writing has gone through a marked fluctuation from 36 in the Fall of 2018 to 23 in 2023.

## II. Departmental Mission and Overview of 2021 Curriculum Revisions

Since our last self-study in 2014, the English Department has taken concrete steps to bridge a yawning gap wedged between the college and the Lehman student body that comes to us seeking education. We are proud to report that our efforts are bringing about substantive change both in our curriculum and its relevance to the lives of our students and the composition of a faculty that better reflects the overall demographics of the communities we serve. Today, the English Department stands at the forefront of college-wide efforts to promote diversity, equality and inclusion, even as we acknowledge that more work needs to be done.

By way of background, Lehman - and its parent organization the City of University of New York - have long touted their role in creating upward economic and social mobility for underserved and ignored communities in New York. This mandate has special implications for the English Department and what we do to help Lehman College open opportunities and provide agency to Latinos and Blacks who make up over 50% and 40% of the population of our home, the Bronx ([U.S. Census Bureau QuickFacts: Bronx County, New York](#)). The Bronx faces a wide array of economic challenges: The borough's median household income is some 40% lower than that of New York City as a whole; roughly 27% of the residents live in poverty compared to 16% for the city as a whole ([NYC Neighborhood Economic Profiles : Office of the New York City Comptroller Brad Lander](#)).

In light of these facts and others, we see our role as an educational institution being that of a catalyst, one that helps empower students with the ability to think, create, and work toward success. At the same time, we see a considerable gap between that ideal and current realities at Lehman College. While our student body is overwhelmingly Latino and Black, those groups have historically been underrepresented in our full-time and adjunct faculty - across the college and the department as well. According to the most recent numbers shared by our parent organization, CUNY, in 2020, 17% of Lehman's full-time instructional staff identified as African



American, and 25% as Puerto Rican or Latino. Among part-time and adjunct instructional staff, the corresponding percentages were both 20%, respectively.

Another discouraging disconnect was the department's curriculum. As recently as three years ago, a preponderance of the English Department's courses there were focused on White, male authors to the exclusion of voices in the Latin and African diasporas. In Fall 2021, the English Department began offering a substantially revised curriculum. A central goal was to make the English Department a true home for our students, a celebration of the intellectual, political, and artistic brilliance of the people of color who make up the majority of our college, this continent, and the world. Our first step toward this goal was a new Mission Statement that articulates what it means to teach English studies within a Hispanic Serving Institution in the Bronx:

We are a vibrant department of readers, writers, scholars, critics, editors, digital humanists and engaged community members. As part of a Hispanic Serving Institution situated among the rich cultural, racial, and linguistic diversity of The Bronx and surrounding areas, the English department engages with literatures and cultural material past and present, local and global. Through innovative teaching and inventive scholarship, we practice critical analysis, creative expression, and skills for understanding and contributing to a wide range of communities. Each of our three tracks for the major -- Literature, Creative Writing, and Professional Writing -- prepares students with the skills and knowledge necessary for the many professions available to English majors.

Our revised curriculum stresses engagement with the cultural, racial, and linguistic diversity that our students bring to their study of English literature. Whether we are teaching texts from the distant past or the contemporary moment, our revised curriculum places greater focus on English as a discipline through which our

students can come to terms with the social, racial, and linguistic exclusions that often accompany works of great aesthetic beauty and cultural authority. At the same time, through a range of new and revised courses such as Latinx Literature, Indigenous Literature, Early Women Writers, and LGBTQ+ Literature, our students can understand how strategies of self-representation, community building, and resistance to dominant ideologies can give voice to those who have been excluded from or reductively represented within certain traditional literatures.

The most significant change concerned the required core of courses taken by all English majors. The former core comprised seven courses, mainly broad survey courses designed to provide exposure to canonical British and American authors and texts:

ENG 300: Introduction to Literary Study

ENG 301: English Literature I: Origins through Early Modern

ENG 302: English Literature II: Restoration through Revolutions

ENG 303: English Literature III: Romantic through Modern

ENG 307: The Novel

ENG 308: American Literature

ENG 350: Senior Seminar

Any set of required courses conveys a message about what kinds of knowledge are regarded as essential. The above core conveyed a traditional message about the importance of knowing the long history of British literature through canonical authors and movements; the place of the novel as a dominant literary genre from the eighteenth century to the present; and the development of U.S. literature from the Puritans to today. Of course, many of us continue to believe that these histories, movements, authors, and knowledges are valuable. Nonetheless, we believe that it is urgent for us to communicate to our students that literary traditions that tend to

get marginalized in canonical curricula have value as well. As faculty at Lehman College, we need to communicate that Latinx and African American literatures matter—in short, that our students' histories, communities, and identities matter.

Of all the courses that we might require for our English majors, and for all the reasons we might cite to require them, the five courses that comprise our current core of required courses have a compelling need to be at the core of our students' intellectual experience as English majors at Lehman College:

ENG 300: Introduction to Literary Studies

ENG 399: Writing and Research for English Majors

ENG 349: Latinx Literature

ENG 340: African American Literature

ENG 350: Senior Seminar

We are retaining from the older curriculum the bookended requirements of ENG 300: Introduction to Literary Study—which teaches our majors the basic reading, writing, analytical, and interpretive skills they need to succeed in English courses—and ENG 350: Senior Seminar, the capstone course that provides students a final experience of intellectual rigor and community. We created a new research course, ENW 399, which focuses on composing processes, research methodologies, and rhetorical strategies writers use to participate and intercede in local and global communities, cultural, educational, professional and political spaces. Most significantly, we now require Latinx Literature and African American Literature, formerly electives, for all English majors.

We have also shrunk the core from seven courses to five courses. We believe that a more compact core has several advantages, for our students, our department, and our faculty: 1) a compact core doesn't overburden students with many requirements, especially given the difficulty they sometimes face finding required courses that

fit their schedules; 2) a compact core frees our Creative Writing and Professional Writing students (who comprise a third of our majors) to take more courses in their specific tracks; 3) a compact core relieves some of the pressure on scheduling and allows students to take (and faculty to teach) more innovative, challenging courses as electives; 4) a small core gives a greater role to advising, in that advisers can guide students to courses that would be beneficial to their specific career or scholarly plans.

We have tried to account for some of the apparent disadvantages of a smaller core as well. Although removing courses like ENG 308 and ENG 301 from the core might seem to dilute the teaching of broader historical knowledges that many of us value and believe our students profit from, this knowledge is now provided in other ways. First, ENG 300 has been revised so as to allow us to teach basic methods and skills through content. An early modern specialist might teach ENG 300 with a focus, for instance, on “Shakespeare and Gender.” Second, important texts and documents from American culture usually covered in ENG 308 might also be taught in ENG 339 and ENG 340. In addition, the various topics of sections of ENG 350 frequently focus on historical/early literatures or topics, according to the instructor’s interests. Finally, since students tend to take core courses before electives, it could be a useful intellectual experience for them to take ENG 339 and ENG 340 *before* they take more canonical electives such as ENG 301 or ENG 308. In other words, instead of experiencing Latinx or African American literatures as departures or diversions from the canonical British or American authors that comprise the foundation of “English Literature,” our students will first get a grounding in the values, aesthetics, and traditions provided by writers of color—a set of perspectives with which they can then approach with greater critical insight the traditional literatures that they might choose to study as electives.

In order to better take advantage of the increased opportunity for individuated study resulting from the reduction of required core courses, the department added a significant number of elective courses, many of them expanding on our offerings in literatures by people of color. Because we have faculty strengths in historical

literatures, we have also added courses such as Early Women Writers and Early Modern English Literature (mainly non-Shakespearean), which will teach early literatures through current theoretical lenses such as feminist theory, queer theory, and critical race studies. But the largest shift to the curriculum is a new slate of courses that will bring our literature majors into the most current conversations in English Studies: courses such as Indigenous Literature, Critical Race Studies, LGBTQ+ Literatures, The Black Radical Tradition, Technology of the Book, Fictions of Disability, Topics in Popular Fiction, Topics in Latinx Literature, Topics in Global Literatures, Caribbean Diasporic Literatures, Arab-American Literature, Classics and Us, and Literary Bronx. Descriptions for courses such as Shakespeare and Early American Literature have also been updated to account for recent critical developments in these fields.

The changes made to our Creative Writing track bring our program in line with the best practices of creative writing pedagogy. Within the Creative Writing track, all students are now required to take ENW 310: Principles of Creative Writing, an intensive reading and writing course dedicated to instilling the common fundamentals of creative writing, and to providing majors with a common pedagogical substructure that will inform and support their progression through the rest of their program. ENW 310 is a prerequisite for the three workshops Creative Writing majors must take from among the following genres: poetry, fiction, creative nonfiction, playwriting, or screenwriting. The workshops place increased emphasis on the skill-building, peer-editing, and self-editing promoted by the English Department's updated Goals and Objectives (see below). These goals expect students to develop strategies for working through the writing process, including prewriting, outlining, drafting, peer-review and revision; to build a community of writers; and to prepare for publication. These workshops also reflect contemporary pedagogical best practices in creative writing, including an emphasis on the workshop method of critique employed in higher education and affinity groups, and reflecting the increased importance of co-creativity in professional contexts.

The other significant change in the Creative Writing curriculum is the requirement that students take a revised course, ENW 364: Topics in Creative Writing, at least twice. ENW 364 is not a workshop but a seminar that focuses on the theory and craft of creative writing. Classes can include cross-genre and multi-genre investigation, intensive study of individual elements, and/or an examination of movements in literature from an author's standpoint. This course aligns with the English Department's revised Goals and Objectives, which expect our majors to be able to identify and engage in the relevant conversations, conventions, and meaning-making systems of local and global communities, professions, and academic disciplines. This course also reflects contemporary pedagogical best practices in creative writing, including an emphasis on theory and craft. It differs from the workshop classes in that it focuses on an academic analysis of creative writing from an author's point of view rather than primarily skill-building. Students will be expected to analyze texts as writers, including not only representative authors and major literary periods, but also temporal, social, political, and artistic contexts.

The changes to the Professional Writing specialization provide a stronger foundation for the skills and knowledges our students will need to succeed in more advanced coursework as well as in their chosen professions. In addition to the five core courses, they are required to take three courses: ENW 305: Principles of Professional Writing as an introduction to the major; ENW 318: Writing for New Media; and ENW 315: Editing for Style and Flow. Additionally, a series of courses were created specifically as elective options for Professional Writing students: ENW 327: Human Rights Literature, ENW 328: Storytelling for Professional Writers, ENW 329: The Publishing Landscape; ENW 330: Writing for Prestigious Awards and Graduate Applications; and ENW 365: Special Topics in Professional Writing, providing a greater choice of electives for Professional Writing students with varying interests and needs.

### III. English Major Requirements

#### **Earn at least 40 credits**

Major Requirements - Core Courses

Type: Completion requirement

#### **Earn at least 16 credits from the following:**

- ENG 300 - Unsettling English Studies: Introduction to the Major
- ENG 339 - Latinx Literature
- ENG 340 - African American and Black Diasporic Literatures
- ENW 399 - Research, Rhetoric, and Writing Studies
- ENG 350 - Senior Seminar
- ENG 358 (Topics in Latinx Literature) may be taken instead of the ENG 339 survey.
- ENG 359 (Topics in African American and Black Diasporic Literature) may be taken instead of the ENG 340 survey.

#### Additional Comments:

In addition to the 16-credit English CORE requirements, Literature Majors are expected to take Required and Elective courses within their specialization.

Major Requirements - Literature Specialization

Type: Completion requirement

**Complete at least 1 of the following Courses:**

- ENG 315 - English Literature to 1800
- ENG 318 - British Literature from 1800
- ENG 301 - Early Modern English Literature
- ENG 302 - Eighteenth-Century British Literature
- ENG 305 - History of the English Language
- ENG 311 - Chaucer
- ENG 312 - Shakespeare in Context
- ENG 314 - Milton
- ENG 321 - Early American Literature
- ENG 323 - Early Women Writers

**Literature Electives**

**Earn at least 21 credits**

- Choose from among any ENG 300/400-level courses (including additional pre-1800 courses from the list above). Total credits must add up to at least 21 credits in 7 courses for Literature Majors and at least 22 credits in 8 courses for Honors Literature Majors.
- Students may substitute HUM 470 (Humanities Internship (5 credits) for one ENG elective, or up to two ENW 300/400-level courses (up to 6 credits) for up to two ENG electives.

**Major Requirements - Professional Writing Specialization**

Type: Completion requirement



### **Complete ALL of the following Courses:**

- ENW 305 - Principles of Professional Writing
- ENW 315 - Editing for Style and Flow
- ENW 318 - Writing for New Media

### **Professional Writing Electives**

#### **Earn at least 15 credits**

- Choose courses from 300-400-level ENW Professional Writing courses: ENW 300, 304, 306, 307, 313, 314, 316, 319, 320, 322, 323, 324, 325, 326, 332, 333, 334, 335, 345, 365, 366, 381, 462, 463. Total credits must add up to at least 15 credits in 5 courses for Professional Writing Majors and at least 16 credits in 6 courses for Honors Professional Writing Majors.
- Students may substitute any 300/400-level ENG course or ENW course (3 credits), or HUM 470 (Humanities Internship, 5 credits), for one Professional Writing Elective (3 credits).

### **Major Requirements - Creative Writing Specialization**

Type: Completion requirement

#### **Complete at least 6 of the following Courses:**

- ENW 310 - Principles of Creative Writing
- ENW 301 - Workshop in Poetry
- ENW 302 - Workshop in Fiction
- ENW 303 - Workshop in Creative Nonfiction
- ENW 308 - Workshop in Playwriting

OR THE 308 - Playwriting

- ENW 309 - Workshop in Screenwriting
- ENW 364 - Topics in Creative Writing
- Workshops (9 credits: Choose three; repeatable for credit; must take at least two different genres. ENW 310 is prerequisite for all workshops.
- Choose two; repeatable for credit; no prerequisite.

### **Creative Writing Electives**

#### **Earn at least 6 credits**

- Choose any two 300- or 400-level ENG or ENW courses. Students may take a fourth Workshop and/or a third ENW 364 as electives. Total credits must add up to at least 6 credits in 2 courses for Creative Writing Majors and at least 7 credits in 3 courses for Honors Creative Writing Majors.
- Students may substitute HUM 470 (Humanities Internship, 5 credits) for one ENG or ENW elective.
- Students interested in Digital Storytelling are encouraged to take THE 309 (Digital Storytelling). Note: THE/DNC 225 (Tools of Digital Storytelling) is a prerequisite for THE 309 but does not count toward the English major in Creative Writing.

### **Major Requirements - Honors Literature Specialization**

Type: Completion requirement

#### **Complete at least 1 of the following Courses:**

- ENG 315 - English Literature to 1800
- ENG 318 - British Literature from 1800
- ENG 301 - Early Modern English Literature
- ENG 302 - Eighteenth-Century British Literature

- ENG 305 - History of the English Language
- ENG 311 - Chaucer
- ENG 312 - Shakespeare in Context
- ENG 314 - Milton
- ENG 321 - Early American Literature
- ENG 323 - Early Women Writers

### Literature Electives

**Fulfill ALL of the following requirements:**

**Complete ALL of the following Courses:**

- ENG 371 - Theoretical Approaches to Literature and Culture
- ENG 481 - Honors Tutorial in Literature
- ENG 482 - Honors Colloquium

### Earn at least 14 credits

- Choose from among any ENG 300/400-level courses (including additional pre-1800 courses from the list above). Total credits must add up to at least 22 credits in 8 courses for Honors Literature Majors.
- Students may substitute HUM 470 (Humanities Internship (5 credits) for one ENG elective, or up to two ENW 300/400-level courses (up to 6 credits) for up to two ENG electives.

### Major Requirements - Honors Professional Writing Specialization

Type: Completion requirement

**Complete ALL of the following Courses:**

- ENW 305 - Principles of Professional Writing

- ENW 315 - Editing for Style and Flow
- ENW 318 - Writing for New Media

### **Professional Writing Electives**

**Fulfill ALL of the following requirements:**

**Complete ALL of the following Courses:**

- HUM 470 - Humanities Internship
- ENW 481 - Honors Tutorial in Writing
- ENG 482 - Honors Colloquium

### **Earn at least 6 credits**

Choose courses from 300-400-level ENW Professional Writing courses: ENW 300, 304, 306, 307, 313, 314, 316, 319, 320, 322, 323, 324, 325, 326, 332, 333, 334, 335, 345, 365, 366, 381, 462, 463. Total credits must add up to at least 16 credits in 6 courses for Honors Professional Writing Majors.

Major Requirements - Honors Creative Writing Specialization

Type: Completion requirement

**Complete ALL of the following Courses:**

- ENW 310 - Principles of Creative Writing
  - ENW 301 - Workshop in Poetry
  - ENW 302 - Workshop in Fiction
  - ENW 303 - Workshop in Creative Nonfiction
  - ENW 308 - Workshop in Playwriting
- OR THE 308 - Playwriting

- ENW 309 - Workshop in Screenwriting
- ENW 364 - Topics in Creative Writing
- Workshops (9 credits): Choose three; repeatable for credit; must take at least two different genres. ENW 310 is prerequisite for all workshops.
- Choose two; repeatable for credit; no prerequisite.

### **Creative Writing Electives**

#### **Complete ALL of the following Courses:**

- HUM 470 - Humanities Internship
- ENW 481 - Honors Tutorial in Writing
- ENG 482 - Honors Colloquium
- Choose any two 300- or 400-level ENG or ENW courses. Students may take a fourth Workshop and/or a third ENW 364 as electives. Total credits must add up

## **1V. English Minors**

The English Department offers 12-credit minors in Literature, Creative Writing, and Professional Writing. In addition, the department houses two interdisciplinary minors: the Program for Professional Communications (PPC), which presents students with the opportunity to develop high-level skills in multimedia communications; and the Business and Entrepreneurship for Creative Arts Professionals (BECAP), which provides students exposure to practical and applied business skills such as accounting in addition to professional writing, marketing, communications. Following are the minor requirements:

# Lehman College of the City University of New York



OPEN TO ALL MAJORS (EXCEPT ENGLISH)

## **The Minor in English – 12 credits**

### **Literature Minor (12 credits)**

Students must take one or two 200-level ENG courses (3-6 credits), plus two or three 300/400-level ENG courses (6-9 credits), for a total of four courses (12 credits). One 300/400-level ENW course may be substituted for a 300/400-level ENG course in Literature.

### **Professional Writing Minor (12 credits)**

Students must take ENW 201 and/or ENW 217 (3-6 credits), plus two or three ENW 300/400-level ENW courses in Professional Writing (6-9 credits), for a total of four courses (12 credits). Professional Writing courses include ENW 300, 304, 305, 306, 307, 313, 314, 315, 316, 318, 319, 320, 322, 323, 324, 325, 326, 332, 333, 334, 335, 345, 365, 366, 381, 462, 463. One

300/400-level ENG or ENW course may be substituted for a 300/400-level ENW course in Professional Writing.

### **Creative Writing Minor (~~13~~\* 12 credits)**

Students must take ENW 210 (3 credits) or ENW 310 (3 credits), plus any three 300/400-level Creative Writing courses (9 credits), for a total of four courses (12 credits). Creative Writing courses include ENW 301, 302, 303, 308, 309, 310, 323, 324, 326, 364, 366, 461. Students who take ENW 210 first may take ENW 310 as one of their three 300/400-level Creative Writing courses. Note: ENW 310 is a prerequisite for all Workshops (ENW 301, 302, 303, 308, 309). One 300/400-level ENG or ENW course may be substituted for a 300/400-level ENW course in Creative Writing.



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OPEN TO ALL MAJORS, INCLUDING ENGLISH

## Professional Communications Minor – 12 credits

### Professional Communications Minor (12 Credits)

Students must take four courses, three or four of which are at the 300-level. Prerequisite: ENG 111/113 and ENG 121/123.

#### Writing Skills Core – choose ONE course (3 credits):

ENW 201 Writing Essentials

ENW 217 Editing Essentials

ENW 315 Editing for Style and Flow

#### Professional Writing Elective – choose ONE course (3 credits):

ENW 300 (Business Writing), ENW 304 (Writing for Prestigious Awards and Graduate Schools), ENW 305 (Principles of Professional Writing), ENW 306 (Collaboration and the Writing Process), ENW 307 (Health and Science Writing), ENW 313 (Literary Craft for Professional Writers), ENW 314 (Evidence-Based Writing), ENW 315 (Editing for Style and Flow)\*, ENW 316 (Storytelling for Professional Writers)\*, ENW 318 (Writing for New Media), ENW 319 (The Publishing Landscape), ENW 322 (Design for Writers), ENW 323 (Biography Writing), ENW 324 (The Contemporary Essay), ENW 325 (Arts Criticism: Writing About Popular Culture), ENW 326 (Memoir Writing), ENW 332 (Feature Writing), ENW 333 (Marketing and PR Writing), ENW 334 (Grant and



Proposal Writing), ENW 335 (Technical Writing), ENW 345 (Writing and Social Issues), ENW 365 (Special Topics in Professional Writing), ENW 462 (Seminar in Professional Writing). (\*ENW 315 may only be taken once as part of the Professional Communications Minor.)

**Multimedia Communications Courses – choose TWO courses (6 credits):**

ENW 318      Writing for New Media

ENW 320      Professional Presentations

## BUSINESS & ENTREPRENEURSHIP FOR CREATIVE ARTS PROFESSIONALS (BECAP)

A 15 credit minor designed to provide students with the practical and applied business, professional writing, marketing, communications, and accounting skills necessary to succeed professionally



### DEGREE REQUIREMENTS



#### A: Entrepreneurship in the Discipline (3)

Choose one of the following:

- MSH 280 Entrepreneurship in the Music Industry (3)
- DNC 449/THE 449\* Working in the Performing Arts (3)
- ART 488\*\* Professional Practices in the Visual Arts (3)
- MCS 300\*\* Corporate Communication (3)
- ENW 346 Entrepreneurship for Writers (3)

#### B: Business Practices (9)

- BBA 332\*\* Marketing Management (3)
- ACC 185 Introduction to Accounting for Non-Majors (3)
- BBA 336 Business Law I (3)

#### C: Professional Communications (3)

Choose one of the following:

- ENW 300\* Business Writing (3)
- ENW 334\* Grant and Proposal Writing (3)
- ENW 333/MCS 333\* Marketing and PR Writing (3)
- ENW 318\* Writing for New Media (3)
- MCS 347 Advertising (3)
- ART 334/CGI 334 Digital Media Production: Theory and Practice (3)
- DNC 324/THE 324\* Social Media for the Creative Arts Professional (3)

\*Permission of the department required.

\*\*Pre-requisite course required.

### ABOUT THE MINOR

The Business and Entrepreneurship for Creative Professionals (BECAP) minor is an interdisciplinary program that both introduces undergraduate students to the conventions and requirements of business and trains students to develop the communications and managerial skills they need to succeed as self-employed artist-owners (e.g., recording artist, stage or screen performer, visual artist or designer, or writer).

The BECAP minor is housed in the English department within the School of Arts and Humanities, but the curriculum is built on new and existing courses from the Departments of English, Economics and Business, Music, Multimedia, Theatre, and Dance, and Journalism and Media Studies.

Each student takes five courses: (a) one course in professional practices tailored to their specific discipline; (b) three courses focused on business practices; and (c) an elective in a professional communications discipline.



### DELIVERABLES

- ✓ After completing this minor, students should be ready to manage their own business as an independent artist-owner (e.g., recording artist, stage or screen performer, visual artist or designer, or writer)
- ✓ Knowledge of industry-specific regulations, opportunities, and skills combined with interdisciplinary courses
- ✓ A wide-ranging and career-ready selection of learning opportunities

For more information, please write [matt.caprioli@lehman.cuny.edu](mailto:matt.caprioli@lehman.cuny.edu)

Below is a table of the number of students per minor per term from Fall 2018-Fall 2023 (note: BECAP minor officially approved in Fall 2023; therefore, no data is available on numbers at this time):

Term	CW Minors
Fall 2018	58
Spring 2019	60
Fall 2019	63
Spring 2020	67
Fall 2020	70
Spring 2021	68
Fall 2021	66
Spring 2022	66
Fall 2022	45
Spring 2023	54
Fall 2023	45

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Term	Lit Minors
Fall 2018	45
Spring 2019	44
Fall 2019	39
Spring 2020	38

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Fall 2020	39
Spring 2021	37
Fall 2021	27
Spring 2022	27
Fall 2022	18
Spring 2023	21
Fall 2023	19

Term	PW Minors
Fall 2018	22
Spring 2019	23
Fall 2019	23
Spring 2020	18
Fall 2020	14
Spring 2021	16
Fall 2021	11
Spring 2022	12
Fall 2022	9
Spring 2023	10
Fall 2023	7

Term	PPC Minors
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Fall 2018	39
Spring 2019	42
Fall 2019	41
Spring 2020	36
Fall 2020	31
Spring 2021	33
Fall 2021	27
Spring 2022	28
Fall 2022	27
Spring 2023	26

## V. English Honors Program (EHP)

The English Honors Program offers the Department's most talented, disciplined, and hard-working students an opportunity to push their own critical and creative boundaries. EHP students in literature, creative writing, and professional writing have privileged access to the English Honors Room (Carman 384), participate in a variety of academic and cultural events on and off the Lehman campus, take advantage of exclusive EHP advisement, work individually with a faculty member on an English Honors thesis prior to their graduation, and collaborate in a colloquium and a senior mini-conference. Students who have met EHP requirements graduate from Lehman College as English Honors majors.

EHP seniors take ENG/ENW 481/482 during the academic year of graduation. Depending on their graduation date and thesis project, they may take the thesis writing tutorial (ENG/ENW 481) either once or twice. ENG 482, the one credit honors colloquium with the EHP director, is taken in the Fall semester of the student's final year. The colloquium enables students to stay on top of their thesis-calendar, share work-in-progress and provide peer-feedback in return, and attend presentations on graduate schools, writing contests, and scholarships.

English Honors majors should be enrolled in the English Honors Program by the Spring Term (generally second semester Junior year) prior to the Fall Term in which they plan to take ENG/ENW 481 and 482. ENG/ENW 481 is often repeated in the Spring Term of their senior year in order to provide extended time to edit and collaborate with their mentor.

In the spring prior to their senior year, with the help of the EHP director, students find a mentor and decide on a thesis-topic; fill out a tutorial permission form and get the permission/signature of their mentor, the EHP Director, and the English Chair; and then register online when they receive course permission. Once registration is complete (and before the end of Spring classes), students meet with their mentors to develop a plan for their thesis work based on their project and graduation date (Winter or Spring).

## **VI. English MA Program**

The English Department offers a 30-credit M.A. in English with specializations in Creative Writing—Poetry or Fiction, in Literature, or in Writing and Rhetoric. The M.A. program serves those who wish to expand their understanding of literature, writing and rhetoric, or creative writing, those who wish to prepare themselves for teaching English on the secondary or two-year college level, and those who wish to proceed to the doctorate. All students are eligible to take all courses (meeting any prerequisites). Most courses are either “studies in”

particular themes, genres, historical periods, or critical approaches *or* “workshop” courses devoted to the practice of creative writing; topics may vary and are announced during the preceding semester. All English graduate courses are taught as small seminars, favoring discussion and student–professor interaction, or as individual tutorials.

Requirements for completion of the M.A. degree include a Master’s essay which, for Literature and for Writing and Rhetoric, must be 25–35 pages in length and demonstrate original scholarship suitable for publication in a scholarly journal in the field of English. The Creative Writing thesis comprises 25–35 pages of poetry or 75–125 pages of fiction, each suitable for publication. The Master’s thesis is read by a faculty adviser and a second reader approved by the Graduate Program Director. At the end of the student’s course of study, an oral defense of the Master’s thesis is held by the faculty advisor and the second reader.

The English M.A. program plays an important role in collaborating with the mission of graduate education across the college. Students in the Ms.Ed. Program in English Education, housed in the Department of Middle and High School Education, notably take 3–9 credits in graduate English electives as part of their training. Students pursuing an interdisciplinary degree in the college’s Master of Arts in Liberal Studies (MALS) program are also frequent enrollees in our courses. Our program, moreover, encourages high-achieving undergraduates, who may not initially conceive of themselves as future graduate students in English studies, to try out our graduate course offerings while still pursuing their undergraduate degrees. We find that this inclusive measure can bolster the confidence and resumes of our undergraduates, demonstrating their aptitude for graduate work, while also expanding their intellectual and professional horizons. Over the past three academic years (five semesters, not including Spring 2024), our graduate courses have supplied 63 seats for students in Education Masters programs, 6 seats for MALS students, and 15 undergraduate seats.

## VII. English Department's Contribution to CUNY's General Education Requirements

In 2013, CUNY instituted a [shared, general education program](#) across all CUNY campuses to facilitate students' transfer processes from junior to senior colleges and between colleges within the CUNY system. This program includes a Required Common Core consisting of two semesters of English Composition, one semester of Mathematical and Quantitative Reasoning, and one semester of Life Sciences; and a Flexible Common Core, in which students must take one course from each of 5 categories of courses ("World Cultures and its Diversity," "US Experience in Its Diversity," "Creative Expression," "Individual and Society," and "Scientific World") and then an additional course from any category of their choice.

The English Department is responsible for the Required Core English Composition courses. Writing at Lehman College emphasizes the rich social contexts of writing, and the multilingual and multimodal communication environments we inhabit. Lehman College is a Hispanic Serving Institution (HSI) in one of the most linguistically diverse cities in the world. We value writing that is grounded in students' own experiences and expertise, including their perspectives as multilingual and multimodal learners. Our two-course first year writing sequence (ENG111 and ENG 121) emphasize the rhetorical skills needed to write across a range of workplace, academic, and community contexts that reflect the linguistic and cultural diversity of the Bronx and our student body. In addition, the department offers a small number of ESL courses each semester to freshman who are designated as in need of additional language preparation before starting the composition sequence. The following



table breaks down the number of sections of the composition courses we have offered per term for the last three years:

Course	Course Title	Sections (FA22-SP24)
ENG 111	English Composition I	Fall 22: 71 Spring 23: 24 Fall 23: 68 Spring 24: 22
ENG 121	English Composition II	Fall 22: 14 Spring 23: 53 Fall 23: 14 Spring 24: 54
ESL 103	Eng As 2nd Lang.-Int	Fall 22: 2 Spring 23: 1 Fall 23: 3 Spring 24: 2
ESL 104	Eng As 2nd Lang.-Adv	Fall 22: 3 Spring 23: 2 Fall 23: 2 Spring 24: 3

The majority of the first-year writing courses are scheduled as a key part of Lehman's Freshman

Year Initiative (FYI) a Learning Community program that creates communities of students who take the same block of typically 4 courses each semester in their freshman year. The program thereby provides students with an opportunity to build community with fellow students—with whom they share several classes—and develop a greater sense of a campus community. The program, which has received awards, helps to promote student success and retention.

The English Department offers nine different courses that satisfy the Creative Expression Pathways General Education requirement. The following table lists the nine courses offered by the department and the typical number of sections offered per academic year:

Course	Course Title	Approximate Sections offered per Academic Year (25 students per section)
ENG 222	Literary Genres	16
ENG 223	English Literature	7
ENG 226	Shakespeare Now	4
ENG 227	American Literature	7
ENG 228	Literature and Medicine	New Course: yet to be offered
ENG 229	Contemporary Urban Literature	14
ENG 234	Women in Literature	12

ENW 210	Introduction to Creative Writing	33
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Due to the student demand for these courses, most of the sections that we offer are taught by adjunct faculty members. However, several full-time faculty members also teach one or more sections of these courses each year. The greatest challenge is the increasing demand for sections of ENW 210. Since we have well over 100 students majoring and minoring in Creative Writing, and currently only three full-time faculty members who specialize in CW, staffing necessitates a high percentage of contingent colleagues.

CUNY's shared general education requirements permit individual Colleges to add up to 12 additional general education requirements that are specific to that College. Lehman chose to dedicate 6 of those college-option credits to ground-breaking, *upper-level* general-education requirements intended to integrate transfer students into the Lehman experience—although both existing and transfer students have to take them. The committee that worked on revising Lehman's general education requirements also came to believe that CUNY's new general education categories would dilute the traditional emphasis that Lehman had placed on ensuring students had some background in several core liberal arts areas, particularly the arts, literature, history and philosophy. These areas then became the core categories of a new set of LEH courses (LEH 351-355), including LEH 352 "Studies in Literature," which is the de-facto LEH category for English courses.

The LEH courses are variable topics courses. To teach LEH 352, faculty members submit a form indicating how their proposed course would satisfy the learning objectives for LEH 352 as well as a sample syllabus to the LEH 352 Liaison, and the course topic is approved as a special topic for LEH 352. Once a topic is approved (e.g. "Latinx Comics"), it need not be approved again, even if the course is taught by a different faculty member. For faculty members, one attraction of teaching these courses is that they also permit faculty to design special-topics courses on topics of special interest.

A number of English adjunct faculty teach LEH courses as part of their workload. In addition, the department also manages additional adjunct faculty members who teach exclusively for the LEH program. Full-time faculty members who are teaching courses that may be of interest to both philosophy and non-philosophy majors also sometimes have their courses “meet with” sections of LEH, which provides a class with additional enrollment and the LEH program with needed seats.

### **VIII. English Department’s Contribution to Special College Programs (Macaulay Honors, College Now, Freshman Year Initiative (FYI) and other academic departments.**

The department also participates in providing English literature and writing courses to several special programs within the College, particularly the [Macaulay Honors](#) program, the [College Now](#) program, and the [Freshman Year Initiative](#).

Full-time faculty members may apply to the Macaulay Honors College to teach specialized upper-level honors seminars to honors students. Several of our full-time faculty members have applied and been accepted to teach honors seminars over the last few years. The department also offers a year-long sequence specifically designed for entering honors students: ENG 113 and ENG 123, to fulfill the Pathways English Composition requirement.

College Now is a collaboration between the City University of New York (CUNY) and the New York City Public School system. College Now offers qualified NYC Public High School students the opportunity to enroll in college credit courses while still in high school. The Lehman College Now program is a dual enrollment program

that services over 2000 students annually from predominately Bronx high schools. The Lehman College Now program offers college credit courses taught on the college campus by Lehman College faculty members. Over 75% of the students complete their College Now courses with grades of “C” or above.

A central course offering of Lehman’s College Now program is ENG 111. College Now sections are taught by English Department faculty on the Lehman campus. Below is a chart of the number of CN students and course sections of ENG 111 by fiscal year since Fall 2018:

<b>Fiscal Year</b>	<b>Number of Sections</b>	<b>Enrollments</b>
2019	22	562
2020	23	563
2021	17	449
2022	17	440
2023	14	348
Total	93	2362

In addition, the English department regularly offers one or two sections of 200-level ENG/ENW courses per semester as needed by the CN program.

The department also offers three courses that fulfill requirements for other academic degrees: ENW 300: Business Writing, required by students majoring in the three departments that comprise the School of Business: Accounting, Management and Business Innovation, and Finance, Information Systems, and Economics; ENW 307: Health and Science Writing, required by students majoring in the three departments that comprise the School of Health Sciences, Human Services and Nursing; and ENW 345: Writing and Social Issues, required by students majoring in Social Work. We also offer several courses each semester that are cross-listed to meet with concurrent sections of courses offered by other departments and academic programs, most notably Africana

Studies, Latin American and Latino Studies, Journalism and Media Studies, Linguistics, Theater, and the aforementioned LEH General Education courses.

## **IX. Self-Study**

The following self-study has been tasked by the college with the following:

1. To explore the relation of the English Department's work to the College's vision of *educating, empowering, and engaging* students;
2. To explore the English Department's curriculum in relation to our departmental mission and desired outcomes;
3. To examine departmental faculty's activities in scholarship, teaching, and professional service, including faculty development and pedagogical innovations;
4. To reflect on the department's use of assessment for continuous improvement;
5. To discuss future directions for the program, based on an analysis of the program's current strengths and weaknesses, external opportunities and obstacles, forecasts for the program's field, and changes implemented since the last program review.

The department determined that the best way to complete this task was to create teams to work on reports that focus on each of the following programs: Literature; Creative Writing; Professional Writing; and the Masters of Arts in English Program. In addition, we are including a report on First-Year Composition and Writing and the



English Department at Lehman. While there is some inevitable overlap and redundancies, we believe this approach both exemplified the equity of labor that we strive for as a department, as well as providing voices for a greater number of faculty and students.

## **X. Literature Self-Study**

### **Question One: How do we advance Lehman College’s mission via the Literature Track?**

*A. How do we “recruit, hire, develop, and retain outstanding faculty . . . committed to educational excellence, access, and equity that also model a culture of inclusive excellence”?*

In the last four hiring cycles (since 2018), we have hired eight new faculty members, seven from underrepresented groups. Moreover, as a number of these faculty hold expertise in areas such as Latinx, African American, Indigenous, and Global literatures, these hires represent a real success in recruiting faculty of color who also teach, write, and research about writers of color. Significantly as the department has become more diverse, we have expanded our recruitment of faculty of color, via job advertisements that demonstrate our values to ethnic and race studies, community involvement, and creativity, as well as reaching out to more ethnic studies organizations and listservs such as the Latinx Studies Association, AWP Latinx Caucus, and Latinx track of the Latin American Studies Association Conference.

For example, in the last advertisement for a full-time lecturer in creative writing, the announcement emphasized “engagement with the cultural, racial, and linguistic diversity that Lehman students bring to the study of English,” demonstrating a commitment to the direction of our hiring over recent cycles as well as our 2021 curriculum change requiring that all students take a course in African American and Afro-diasporic literatures and Latinx Literature. Moreover, this vacancy announcement was written in a way to consider and ultimately hire a

candidate outside of traditional higher education pathways with a preference for both “active publication and/or performance history” and “involvement with literary communities in the Bronx and New York City.”

Of the above faculty hired since 2018, one has left pre-tenure, suggesting our need to focus more on retention of faculty of color, who often face higher demands for mentorship, committee representation, and other service tasks than their counterparts.

Our approach to recruitment of new faculty has also influenced our vision of tenure requirements, which we revised in 2021. For tenure and promotion to Associate Professor, we do not require a monograph; instead, a candidate can present a portfolio comprised of traditional academic monographs, journal essays, or book chapters, but that also represents contributions such as publishing a translation, textbook, edition, or collection of stories, poems, or essays; curating websites or databases; obtaining a refereed grant; revising a manuscript that has been submitted for peer review; presenting papers at academic meetings; giving invited talks in academic, literary, and/or community contexts; directing writing programs (e.g., WAC); creating, revising, and reforming curricula; creating curricular or pedagogical resources; regular, successful mentoring of or collaborating with students, including presenting at conferences or readings, co-authoring publications, and engaging in grant-funded research with students. This list is not intended to be exclusive, as equivalent forms of scholarly production are credited as appropriate within particular subdisciplines. In all cases, given the variety of interventions its faculty make into current writing and publication practices, the Department allows leeway in terms of publication: not all essays, articles, poems, or stories need appear in refereed venues.

*B. How do we “build upon areas of cross-disciplinary strength”?*

As English Studies—Composition, Rhetoric, and Literature—contributes so essentially to the mission of the humanities, we understand that it is impossible to abstract and separate our discipline from others.

Composition, Rhetoric, and Literature are as much aesthetic sciences as political acts; they are embedded in historical context and are by nature imbricated in the socio-economic landscape. In this vein, the English department aims to help our students understand the interrelationship of literature and social action through cross-disciplinary research, reading, and writing across genres, modes, historical periods, and contexts.

We promote cross-disciplinary analysis in various ways, including through course offerings, the theoretical and historicist methodologies used to organize individual courses, and innovative assignments. New core classes like ENG 339 (Latinx Literature) and electives like ENG 386 (Critical Race Theory) draw on critical theory paradigms in the manner of cross-disciplinary programs such as American Studies. Across the curriculum, instructors are encouraged to, and often do, include secondary theoretical texts to accompany, explain, and contextualize works of literature. For example, a recent Global Literature course offered readings by Yifu Tuan and David Harvey, Humanist and Marxist geographers respectively, to help students to make sense of colonial attitudes towards space and land rights. Other courses have focused on Distant Reading: a Digital Humanities project by literary theorist Franco Moretti geared towards cataloguing themes, tropes, and general literary patterns across global literary production. As detailed below (in question “C”), many of our instructors have used Digital Humanities techniques to modify coursework and assessment.

As one of the most far-reaching and influential departments at Lehman College, English offers a number of general education courses as well as the two required first-year composition courses, which have a cross-disciplinary focus. Composition One (ENG 111) introduces all students to college writing, with the goals of teaching foundational skills in Composition and Rhetoric; Composition Two (ENG 121), which focuses on writing a research paper, allows students to develop a topic based on their own interests. Many instructors of both courses organize them around themes of broad social relevance to our students. As the capstone project of ENG 121 is a research paper, overall course themes are often broad enough to allow students to produce knowledge in their

intended majors. For example, recent ENG 121 themes have included “Global Migrations,” “Refugees,” and “On Violence,” the latter of which yielded research papers related to Sociology (domestic violence), Urban Education (childhood bullying), and Ethics/Health Sciences (post-surgical trauma). Now that more students are enrolling at Lehman College straight out of high school (as opposed to transferring in by way of a two-year institution), we will reach even more students across the college through Composition courses. Nonetheless, we can build upon our cross-disciplinary approaches by leaning more into the Digital Humanities, collaborating more effectively with other departments in the School of the Arts and Humanities, and having open discussions about the purpose of ENG 300, the introduction to the English major. First, we might consider making a concerted effort to teach Digital Humanities as a field rather than simply as a method within courses. This might involve offering courses *on* Digital Humanities or arranging to have some courses taught through Digital Humanities as a primary method, and not as an afterthought. Second, we could work towards better coordinating cross-listings with other Arts and Humanities departments. We typically cross-list English courses with Africana Studies, but it would benefit both our majors and non-majors if English courses were to be developed and cross-listed with Film, History, or Philosophy. The philosophical novel, for example, has a history going back to the twelfth century. Lastly, more explicitly articulating cross-disciplinary aims and methods for ENG 300 (“Unsettling English”) would lay a stronger foundation for all of our English majors. To this end, we might consider a departmental discussion (or series of discussions) addressing our collective vision for ENG 300, which introduces students not just to literature but to theoretical approaches to the study of literature. For example, should ENG 300 be taught as a historical survey of literary criticism from Plato to Post-Skepticism? Or should we teach only a handful of dominant contemporary approaches, such as Neo-Marxist and Postmodern critique (both cross-disciplinary in essence)? In this course, might we accustom students to engage in anthropology just as anthropologists actively engage in literary studies? As a cornerstone course, ENG 300 promises to shape students’ approach to literary analysis

throughout the entire major; delivering a truly effective cross-disciplinary education through this course would go a long way to addressing our cross-disciplinary goals as a whole.

*C. How do we “achieve recognition as a leader in innovative pedagogy and the adoption of evidence-based practices”?*

The Digital Humanities are increasingly central to literary studies, and since our last departmental self-study, through the hiring of a professor engaged in Digital Humanities and through the dedication of a cadre of faculty engaged in digitally inflected teaching and scholarship, the department has explored and developed innovative teaching and research methods. Our students, as we know, are “digital natives” accustomed to a world of multiple screens and constant access, and technology, even more so since the advent of the pandemic, has served as a common ground for meeting them in the classroom. By bringing the Digital Humanities into the classroom setting through collaborative, team-based projects, we further help our students acquire professional skills in demand. Traditional close-reading methods for evaluating humanistic texts are complemented by learning distance-reading methods that include creating textual corpora and using computer tools for detecting patterns within and across texts. While some of these tools require technical proficiency or coding skills, many, such as Voyant or Wordle, employ easy-to-understand graphical user interfaces that students can readily assimilate and harness in their own research and practice.

The department has facilitated its work in producing and experimenting with innovative digital pedagogy by securing funding for, and developing, in 2017, a multimodal learning lab, a networked smart classroom that opened up possibilities for transformative learning in an urban learning environment where individual student access to technology was previously uneven and far from assured. Since the start of the pandemic, our commitment to digital pedagogy has ramped up through the designation of online learning liaisons in the

department who meet with faculty to teach them new skills and meet the needs for tailored professional development in the areas of learning management systems and other tools. Our faculty have organized and participated in panels on these themes, presenting our work and soliciting feedback at both the CUNY Graduate Center Digital Initiatives lightning talk series and as part of the annual Bronx EdTech Showcase, where we hosted sessions on “Building the Digital Humanities Classroom: English Innovations in Multimodal Teaching and Learning” (2017) and “Going Digital: Teaching Literature and Writing through Technology” (2016). We have also been frequent contributors to the College’s Writing Across the Curriculum series, which, under the co-directorship of English faculty member Jessica Yood, offered a privileged site for thinking about innovative digital writing pedagogy.

The Digital Humanities offer a way to extend traditional humanities inquiry through quantitative methods and empirical confirmation and intersect with the propagation of new online teaching modalities that have flourished at Lehman and elsewhere since 2020. Digital projects we have created offer students the means to develop timely skillsets in demand and create portfolios of digital work that they bring with them as evidence of attainment after graduation. Below, we offer a representative sample of concrete examples of projects that have been developed within the department since the last self-study.

#### Matthew Frye-Castillo

Prof. Frye-Castillo teaches ENW 318: Writing for New Media, which introduces students to compositional techniques, industry dynamics, and ethnical debates across private/public nonprofit/profit-driven institutions and firms in healthcare, business, publishing, and law. Recent lesson plans have included practicing and critiquing ChatGPT, applying big data to analyze novels (after Franco Moretti), and discussing social justice in various

“professional” contexts (focus on *Algorithms of Oppression: How Search Engines Reinforce Racism* by Safiya Umoja Noble”).

### Sophia Hsu

[\*Undisciplining the Victorian Classroom\*](#) (UVC) is a Digital Humanities project that reimagines how to teach Victorian studies through a positive, race-conscious lens. Cofounded by Sophia Hsu (Lehman College), Pearl Chaozon Bauer (The Nueva School), Ryan D. Fong (Kalamazoo College), and Adrian S. Wisnicki (University of Nebraska-Lincoln), the project develops and publishes pedagogical materials that help teacher-scholars apply innovative, interdisciplinary teaching approaches to Victorian-era literatures and cultural objects. By ensuring that awareness and informed reflection of race stays at the forefront of critical engagement in the classroom, UVC seeks to inspire new modes of teaching and to model alternative forms of scholarly engagement that disrupt white privilege, Anglocentric ways of knowing, and established lines of academic hierarchy in Victorian studies.

### Paula Loscocco

This term, Prof. Loscocco has included digital tools at two main points in the semester, first in a mid-semester “creative imitation” portfolio and second in an end-of-term one-on-one oral examination focused on each student’s three formal writing assignments. For the portfolio, students spend a month developing parodies of early texts, both on their own and with guided use of generative AI; these imitations are complemented by a Writer’s Statement in which students evaluate both the body of work they produce and what they have learned from the digitally enhanced writing process. For the individual oral exams, Prof. Loscocco will be using the beta version of a new Stanford app, “Speak on It,” which embraces generative AI as both a necessity and an opportunity by asking students to prove their understanding of the formal work they’ve done – and its relation to course material

– by “speaking on it” (in a gentle version of a graduate student defending a thesis) in an open Q&A session with the professor.

### Bret Maney

In addition to serving in the Lehman English Department, Prof. Maney is a faculty member of the Digital Humanities Program at the Graduate Center, where he was appointed in 2020. One of the most successful digital projects he has initiated at Lehman is the Literary Bronx, an ongoing public humanities research project and platform that he created to help redress the deficit of critical attention paid to Bronx literary culture. To date, the project has published sixteen high-quality multimodal essays and interviews on Bronx writers written by members of the Lehman College community, with another two essays in the pipeline. In addition to being effective in the classroom, the project has been successful in producing public engagement and become part of the literary ecosystem of the Bronx as well as the subject of a popular course at the college.

### Olivia Moy

Prof. Moy is involved in the digitization of Michael Field’s diary, a scholarly community project supported by a team led and funded by a consortium of scholars and universities, including Dartmouth College and King’s College London. Participants include students, scholars, readers, and professors, and range from scholarly experts in nineteenth-century literature to interested novices. This shared work is a pilot and a work in progress. Teams from around the globe (including Lehman undergraduates from ENG 356 and ENG 350) have undertaken the painstaking work of transcribing the diary’s manuscript pages. See [The Diaries of Michael Field website, hosted by Dartmouth College](#). Link: <https://michaelfielddiary.dartmouth.edu/home>. Prof. Moy is also participating in the Keats-Shelley Association of America’s 2023-2024 public outreach initiative [48](https://www.k-</a></p></div><div data-bbox=)



[saa.org/commonplacing-home-1](http://saa.org/commonplacing-home-1). The aim of the project is to connect with teachers and students of all levels, as well as the general public. During the academic year, participants will explore the ancient scholarly practice of commonplace book-keeping along with its vibrant modern descendent, scrapbooking. For Volume 1, “Reading(s), Reading Habits,” see: <https://www.k-saa.org/blog/ksaapubliccmpbook-voll>. For an interactive, searchable star chart—the constellations of commonplaces which are the foundation of the commonplace book—see [here](#). Volume 2 is currently underway.

### Dhipinder Walia

In 2017-2018, Ms. Walia used hypothesis as an in-class tool to reflect on “how we read” in English composition courses. We would pull up an article, annotate based on that week's discussion questions, and reflect on themes that emerged after reviewing everyone's annotations. In 2020, Ms. Walia’s English Composition course worked on crafting zines about community related issues (tunnels under Lehman, staying safe during pandemic, etc.) She wrote an essay about that pedagogical experience: <https://vp.common.gc.cuny.edu/2020/04/01/stop-collaborate-and-zine/>.

### Jessica Yood

Prof. Yood implemented class-wide digital projects in ENG300 and ENW399. After three weeks learning about public-facing, scholarly-focused digital platforms and practicing ethnographic research methods, pairs or groups of students weekly documented the work of the course as it happened in and out of the classroom, posting their reports to Blackboard. Students contributed to and edited the document with the goal of sharing it publicly at the close of the semester.

## English Literature and AI

Ever since it emerged in national news in November 2022, large-language-model / natural-language / generative AI has loomed large in higher education in general and in English and languages departments in particular. The technology dramatically foregrounds existing questions about what universities teach, how they teach them, and how we make students agents in their own education and future careers. How, that is, we make them thoughtful users of digital tools in ways that build on traditional critical and analytical skills, build their metacognitive powers and augment their intelligence (in AI parlance), and ensure their control over the multiple jobs and flexible careers they will build going forward.

In our Fall 2023 courses, we are experimenting not only with how to use generative AI productively (along the lines of other writing/presentation tools already at play in our courses), but also with how to push back against concerns about academic integrity that sidestep the kind of process-oriented, context-building, and critically engaged humanities education we are committed to offering our students.

The August 2023 conference, “AI x Education,” helped us to identify a key set of resources relevant to our Department’s mission and goals. As the [AI x Education Conference Report](#) details in full, this conference was put together by an astonishing group of students urgent about faculty getting on board with AI immediately, it featured over 60 top-flight national speakers, and it was attended very actively (in chats and break-out sessions and follow-up list-serv discussions) by over 5,000 higher education and high school faculty members. Among the resources that we found most useful to English and foreign-language departments are the following:

- Harvard Graduate School of Education’s [Chris Dede gave a plenary talk](#) in which he made the case for human-only “judgment” versus data-only “reckoning,” using the *Next Generation: Star Trek* analogy to argue that

universities need to be training Captain Picards, not Datas. This is a valuable starting point for the uninitiated professor or student.

- The [“Language and Literature in Higher Education” breakout panel](#) featured scholars expert in digital tools, generative AI, and writing, including Marc Watkins (a Writing Studies scholar at the University of Mississippi committed to teaching students to use digital tools effectively and honestly) and Sidney Dobrin (a Writing Studies scholar at the University of Florida whose invaluable *Writing and AI* was published after the conference in September).
- Colorado State University’s Anna Mills identified the [AI wing of the WAC Clearing House](#) as the go-to online resource for materials on the teaching of writing with generative AI. Khan Academy outlined their successes and challenges in using generative AI to develop a [KA tutoring app](#) that holds back answers and instead teaches students to ask targeted questions and develop productive prompts.
- We explored both the model [ASU Library Guide to AI](#) for students and faculty at Arizona State University and the [Stanford University Teaching Commons AI toolbox](#), which included (as many featured universities did) sensible policy-statements regarding AI statements for use on syllabi.
- Post-conference, we returned to Ellen Carillo’s *MLA Guide to Digital Literacy* (second edition), a useful contextualization for the challenges of incorporating digital technologies and literacy into English classrooms and assignments.

The English Department has a long tradition of offering faculty-led pedagogical workshops, “Experts Among Us,” focused on emergent issues, experiments, and collaborations. (These have proven an invaluable way for fulltime and parttime faculty to work together and share expertise.) Discussion is already underway for Spring

2024 workshops on English and AI in Spring 2024, based on this Fall's work, and we expect these workshops to dovetail with larger forums on AI at Lehman and CUNY.

*D. How do we “increase impact on the Bronx community and the NYC region through educational, cultural, and service opportunities”? How do we make Lehman “the foremost center for the arts in the Bronx with an emphasis on Latinx arts and culture” and “community-focused education”?*

Lehman College has the opportunity and in some ways a responsibility to be a center for the arts in the Bronx with an emphasis on Latinx arts and culture. Unfortunately, major capital projects such as the multi-million-dollar Lehman Arts Center have little to no connection with our classrooms. There is a lack of leadership and funding to celebrate Bronx and Latinx authors and artists in a way that authentically integrates them into the classroom and in initiatives across the campus. We suggest the formation of a college committee with a standing budget that can organize quality events, planned properly in advance to enable integration into syllabi and campus life. Another barrier to community engagement has been the closure of campus to the general public during and since COVID-19, despite the dropping of vaccination requirements to enter campus.

Despite these limitations, the English department, often in collaboration with other departments, the Obscura Literary and Arts club, or other clubs, has been able to bring to campus writers who contribute to Latinx culture. In recent years, guest artists with significant connections to the Bronx have included novelist Lilliam Rivera, Nuyorican slam champion and Emmy winner Noel Quiñones, and the first Bronx Poet Laureate Haydil Henriquez. Other Latinx writers who have visited campus for readings, workshops, or classroom visits include Rich Villar, Myriam Gurba, Cleyvis Natera, Carlos Andres Gomez, Elisabet Velasquez, and others. Student surveys demonstrate that our majors are yearning for more of these interactions, especially from the Latinx artists they idolize. Major disappointments were our inability to gain funding to bring East Harlem Afro-Puerto Rican

writer and New York State Poet Laureate Willie Perdomo to campus, as well as Dominican writer Angie Cruz, despite great interest in their work by faculty and students.

**Question Two: How does the Literature Track promote the desired outcomes/mission of the English Program?**

*A. Our commitment to pre-1800 literature and culture*

When the English Department re-invented its curriculum in 2020, it dismantled its overreliance on a narrowly defined European/English tradition: though several Anglophone literature/culture courses remain (in revised form) and several new ones have been added, none are now included in the core requirements for all majors and Literature majors are required to take only one pre-1800 course. What we want to emphasize here is that our new set of early courses play an important role in our revised curriculum, reflecting as they do contemporary scholarship's urgent and now long-standing interrogation of the complex interrelations of diverse cultures, identities, and voices in medieval, early modern, and eighteenth-century Europe and the Americas. This is a diversity that was increasingly devalued and unrecognized (in Charles Taylor's terms) by emerging colonial, capitalist, and racist powers from at least the early modern era onward, but it is a diversity that scholars of early literature and culture from the late 20<sup>th</sup> century to the present have used every means at their disposal – e.g., books, manuscripts, archives, critical fabulation (pace Saidiyah Hartman) – to recover, re-imagine, re-view. And not only scholars, importantly. Creative writers and artists are themselves revisiting the entangled interrelations of past cultures and societies in order to inform the present and envision the future for their audiences. The novelist Zadie Smith's exuberant *Wife of Willesden* re-tells Chaucer's medieval Wife of Bath as part of the Jamaican/immigrant community in eighteenth-century London; the playwright James Ijames's *Fat Ham* is a

Pulitzer-winning reimagining of Shakespeare's *Hamlet* in the 21<sup>st</sup>-century American South; Paterson Joseph's *The Secret Diaries of Charles Ignatius Sancho* offers the (fictional) memoir of one of 18<sup>th</sup>-century London's Black literati; Honorée Jeffers' poetic *Age of Phillis* gives voice to the many-peopled community from which the enslaved poet Wheatley-Peters arose; the painter Kerry James Marshall recently exhibited a trio of "lost" paintings that portray Wheatley as an older woman, her enslaved portraitist Scipio Moorhead as a self-portraitist, and Harriett and John Tubman as newlyweds; Tyehimba Jess reinvents the sonnet tradition in his Pulitzer-prize-winning *Olio*, a spectacular representation of 19<sup>th</sup>-century Black American writers, performers, anti-slavery activists, and feminists. As a department, English is committed to providing students of the 21<sup>st</sup>-century Bronx and environs with the materials they need to read, research, write about, and share with others early texts that shed light on the present and hope for the future.

*B. How does the Literature curriculum compare to comparable programs (e.g., other CUNY English Programs) and/or norms established by relevant professional organizations (e.g., the MLA)?*

In her 2022 essay for *The New York Times*, "What My Students Don't Know About Their Own History," New York University Professor Arlene Dávila writes, "The invisibility of Latinx studies is especially harmful to Latinx students — the fastest-growing demographic in American universities." Despite the growth of Hispanic Serving Institutions (HSI) and the long-standing history of many CUNY colleges as HSI's, the Lehman College Department of English seems to be unique in its requirement that English majors take both Latinx Literature and African and Afro-Diasporic Literatures as part of its English major. Instead, CUNY English Departments usually offer Latinx and African American literatures as electives or, occasionally (e.g., at Brooklyn College, Queens

College, Hunter College, and Baruch College), as an option for fulfilling a required elective in a course on race/ethnicity within a curriculum that emphasizes European and Anglo-American authors. City College has fewer required classes, thus offering more opportunity for electives, but does not require African American or Latinx courses. The same lack of emphasis on diverse literatures can be seen at SUNY English programs where Literature in African American, Latinx or other Ethnic literary studies are electives (if they are even offered). Although not all these schools are HSI's, our curriculum revision was based not on our desire not only to serve our majority minority Latinx and African American student population, but also to bring our requirements in line with the historical and contemporary demographics of the United States.

In reviewing the English curricula of some of the largest HSI's outside of New York State, we discovered the same shortcomings. Major HSI's by enrollment such as Florida International University and UCLA do not require Latinx or African American literatures like we do, but at least offer regular classes in Caribbean writers, Chicane writers, and other related topics. Other universities such as the University of Texas-Rio Grande and Arizona State University continue to emphasize British and American literature surveys with limited offerings in Latinx or Chicane Literature (though perhaps one can hope that the American Literature Survey is not taught traditionally). This canonical approach to the English curriculum is markedly different from HBCU programs at Howard University, Spelman College, and Tuskegee University, for example, which all require African American literature in their English major. In sum, the Lehman College English department is markedly different from its peer institutions in addressing the histories and cultures of Latinx students.

**Question Three: How do we assess student learning in Literature (e.g., in individual courses)?**

Each year, the English Department Assessment Coordinators choose 1–3 departmental outcomes to assess to determine whether or not the English Program is fulfilling its pedagogical and curricular objectives. The annual assessment process begins in the fall semester with the Assessment Coordinators devising an assessment plan, and it ends in the spring semester when the Assessment Coordinators present their findings to the whole department in March or April. The faculty discuss the findings, suggest possible workshops or follow-up actions for the coming year, and determine what outcome(s) it would make sense to assess next.

In our 2020 curricular revision, the English Program also revised our Mission Statement, Department Goals, and Department Outcomes. Originally, as part of this revision, we articulated twelve combined “Goals and Outcomes,” which we subdivided into six rubrics: 1) Reading, Writing, Rhetoric, Engagement; 2) Active Learning; 3) Publication Strategies; 4) Literary Studies; 5) Professional Writing and Writing Studies; 6) Creative Writing [See Appendix A].

In 2020-2021, the first year that we implemented our new curriculum, we assessed one of the Reading, Writing, Rhetoric, Engagement objectives: “Upon completion of a B.A. in English, a graduate will be able to understand the interrelationship of reading, writing, rhetoric, and social action through analytic, critical, and creative expression across historical periods, genres, modes, and contexts.” We chose to assess this outcome in part because we felt that the emphasis on the relationship of academic English study to “social action” was an important element of our new Mission Statement, which stressed the demographics of our student population and our relationship to the Bronx community. Fifty-five student artifacts were collected from a variety of courses (representing different “historical periods, genres, modes, and contexts”): ENG 300, ENG 301, ENG 302, and ENG 350. Depending on the parameters of the individual assignments assessed, the evaluation rubric asked faculty readers to score the effectiveness of student writing through the following criteria: does the student explain how their reading of and writing about a particular text might lead to or inform social action?; *and/or* does the



student demonstrate understanding of the social contexts that might influence their interpretation of texts?; *and/or* does the student write with an audience in mind or to take audience into account when analyzing a text; *and/or* does the student demonstrate understanding of the persuasive function of rhetoric in the context of social issues or actions? Of the fifty-five artifacts, **13** scored a (4)—“exceeds expectations”; **22** scored in the (3) range—“meets expectations (high)”; **16** scored in the (2) range—“meets expectations” (low); and **4** scored in the (1) range—“fails to meet expectations.” In other words, 93% of the artifacts met expectations, with 64% meeting “high” expectations or “exceeding” expectations.

In 2021-2022, we assessed three outcomes, one each from Literary Studies, Professional Writing and Writing Studies, and Creative Writing. Our goal for this assessment was to determine how elements of our revised curriculum were working for each of the three tracks. For Literature, we assessed the following objective: “Students graduating with a B.A. in English should be able to analyze a broad range of literatures, including but not limited to representative authors and major literary periods, recognizing temporal, social, political, and artistic contexts.” Our findings suggested that we were offering a great range of literatures, both canonical and new. At the same time, we realized that we could further diversify our offerings by teaching a wider range and variety of elective courses and by encouraging faculty to include marginalized groups in their syllabi, such as LGBTQ+, Latinx, and Asian authors. In Professional Writing/Writing Studies we assessed the following objective: “Upon completion of a B.A. in English, a student should be able to develop research and reporting skills, evaluate journalistic and academic sources, and analyze and present data for multiple audiences.” We discovered that students had developed good research and reporting skills, but were not writing towards particular audiences as effectively as they might. For Creative Writing, we assessed the following objective: “Students graduating with a B.A. in English should be able to build a community of creative writers sustained through insightful and constructive feedback.” From a faculty survey as well as an examination of syllabi and assignments, assessors

found that Creative Writing courses offered various activities designed to foster peer review; provided feedback through breakout sessions, Discussion Board exchanges, or scaffolded lessons; and gave students ways to be part of a larger writing community through guest speakers, online events, and announcements of in-person events. However, assessors also felt that “building a community of creative writers” was not a quantitatively assessable outcome, and that this outcome should be replaced with one that stressed assessable skills.

For the 2022-2023 year, we revised our “Goals and Outcomes”. Since we had 12 combined “Goals and Outcomes” we decided to subdivide these into 6 Goals—which would not be assessed but which articulated our vision for student engagement, active learning, and professionalization—and 6 Outcomes, which would be assessed at least once in each four-year cycle [Appendix B]. Each of the three tracks in our Program now has two associated outcomes. This division of outcomes into tracks allows us to assess skills particular to these three sub-disciplines. For instance, Literature students should be able to “analyze a broad range of literatures”; Professional Writing and Writing Studies students should be able to “use persuasive writing effectively in the context of fundraising”; and Creative Writing students should be able to “shape a piece of writing according to its genre.” At the same time, the outcomes associated with a particular track are not exclusive to that track. For instance, a student majoring in Literature should also develop research and source evaluation skills (a Professional Writing outcome) and demonstrate the ability to analyze a piece of writing through knowledge of literary contexts, genres, and forms (a Creative Writing outcome). In short, although we have articulated the most salient outcomes for each track, we also expect that English majors will develop a broad range of writing, analytical, and scholarly competencies regardless of their area of specialization.

In 2022-2023, we also revised our Creative Writing outcomes based on the previous year’s assessment findings, in which we determined that “building a community of creative writers” should be replaced by a more quantifiable outcome. The Creative Writing faculty additionally revisited the second Creative Writing outcome—

“students should be able to analyze, produce and learn about avenues for publishing a broad range of creative writing, including fiction, poetry, playwriting, and creative nonfiction”—and decided that this would also be difficult to assess. Ultimately the Creative Writing faculty agreed that the two Creative Writing outcomes should be more skills-based, in line with the outcomes for Literary Studies and Professional Writing and Writing Studies. We therefore revised the Creative Writing Outcomes to focus on students’ knowledge of literary history and structures and their ability to apply this knowledge to their own writing.

Moreover, for the 2022-2023 assessment itself, we chose an outcome that would follow-up on the previous year’s assessment of the Professional Writing/Writing Studies track, in which we examined student artifacts for evidence of the ability to write to particular audiences. Since we wanted to assess how all of our students wrote toward a particular audience, we felt that it would be productive in this case to use the Professional Writing and Writing Studies outcome regarding audience—“a student should be able to . . . analyze and present data about a broad range of topics for multiple audiences”—as a kind of foundation for two “ad hoc” outcomes in Literature Studies and Creative Writing. We therefore tailored that outcome to better fit how students in Literature Studies and Creative Writing might consider issues of audience. So for Literature Studies we assessed the following outcome: “a student should be able to analyze text, present evidence, and make arguments about a broad range of topics for multiple audiences.” And for Creative Writing we assessed the following: “a student should be able to create a vivid imaginative world for an audience, provide an audience what it needs to follow the development of a piece of writing, and create and maintain an appropriate voice or style.” Our flexible approach is consistent with our belief (noted above) that the outcomes associated with a particular track might be most salient to that track, but are not necessarily *exclusive* to that track. We feel that building in this flexibility to the assessment process will enable us to ask and answer the questions that seem most pressing to us in a given year.

Finally, each assessment loop is “closed” through follow-up activities planned during subsequent years. We usually plan professional development workshops that address the topic of the previous years’ assessment. Since the assessment of student effectiveness in addressing a particular audience discovered some weaknesses among Literature students, we plan to offer a workshop this year to help literature professors create lessons and assignments that can make their students more aware of this issue. We also plan to follow up on the 2021-2022 assessment for Literature Studies: “a student should be able to analyze a broad range of literatures, including but not limited to representative authors and major literary periods, recognizing temporal, social, political, and artistic contexts.” The questions we sought to answer via a faculty survey and analysis of syllabi were: Is the English Department offering a “broad range of literatures” for our students to read and analyze? How do we define “broad range”? Do English Department course offerings adequately include “representative authors” and “major literary periods”? Do English Department course offerings go significantly beyond what we consider to be “representative authors” and “major periods”? Although the assessment findings were generally positive, we felt that it would be productive for teachers of earlier literatures to share strategies for “broadening” their courses through a greater diversity of texts and approaches. We hope to offer a workshop on this topic this year. We are also following up on the 2021-2022 assessment this year by encouraging faculty to offer electives from the new curriculum that have not yet been offered. In Spring 2024, the following courses will be taught for the first time, thus giving majors a greater opportunity to analyze texts from a “broad” range of authors and periods: ENG 319: Romantic Literature; ENG 324: Modern British/Anglophone Literature; ENG 342: Studies in Film; ENG 343: Urban Literature; ENG 344: Women Writers; ENG 345: Studies in Gender and Sexuality; ENG 349: Eastern Traditions; ENG 362: Topics in Global Literatures; ENG 368: Arab-American Literatures; and ENG 385: Technologies of the Book.

**Question Four: How do we envision future directions for the track?**

In order to assist in reviewing the critical task of where we need to go moving forward, we elicited responses from faculty addressing the following three questions:

A. *What are the current strengths and weaknesses of the Literature curriculum or track?*

### Strengths

1. **The New Required Core makes key changes.** The new required core shifts Latinx literature to the center of the literature track. Though peculiar for an English program, this focus on Latinx literature manifests Lehman College's distinction as a Hispanic Serving Institution in New York State's most Hispanic county. With ENG 339 as a requirement (and ENG 358, "Topics in Latinx Literature," as an elective) and at least four full-time instructors capable of teaching them, we are able to run Latinx literature classes every semester, proudly making it the keystone of our Program. The revised core also requires ENG 340: African American Literature, which also newly recognizes the demographics of our student body.

The new core requirement "Research, Rhetoric and Writing Studies" (ENW 399) adds a much needed boost to students' intellectual tools and praxis, specifically for those pursuing the Literature track. Though reading is integral to good writing, it does not directly translate into good writing; and the only other composition requirements our literature students have are the general education courses ENG 111 and ENG 121. These two courses are simply not enough to develop competent writers. Without a more formal approach to rhetoric, Literature track students risk falling behind the Professional Writing/Writing Studies track students in compositional skill and competency. Without more formal instruction in research, Literature students who are interested in continuing their intellectual pursuits, in either academia or elsewhere, or those looking to pursue a career that makes use of research skills would be at a disadvantage

compared to graduates of liberal arts institutions which focus on research and theory. ENW 399 addresses erstwhile weaknesses for the benefit of all our majors and particularly for Literature track students

2. **Pre-1800 requirement has been enhanced.** One strength of the program is that we've managed to offer a relatively wide array of pre-1800 courses since the implementation of the new curriculum. We have offered ENG 301 (Early Modern English Literature) and ENG 312 (Shakespeare in Context) most semesters, and at least once a year. We have also offered ENG 302 (Eighteenth-Century British Literature), ENG 314 (Milton) and ENG 323 (Early Women Writers) once each. The only courses we haven't yet offered are ENG 311 (Chaucer), ENG 315 (English Literature to 1800) and ENG 321 (Early American Literature).
3. **The new curriculum provides flexibility, diversity, and breadth while underscoring the relevance of electives.** Unlike the previous curriculum, the new curriculum allows Literature track students the flexibility to create their own major based on their interests. This change is the result of both a reduction in the number of required core courses for all English majors and an opening up of the kinds of electives that Literature students can take. In contrast to the old curriculum, which forced students to choose their electives from certain buckets (e.g., a professional/creative writing bucket and a global/ethnic literatures bucket), students now have the freedom to choose from a wide range of courses in literature, creative writing, and professional writing without restrictions. So, for example, a student who is interested primarily in questions of race and gender can select electives that address those topics. Under the previous curriculum, this wouldn't have been possible; students in the past who wanted to take Latinx Literature and African American Literature expressed that they couldn't because both courses fell under the same elective category. The one requirement that remains for Literature students is that they take an early literature course, which students can fulfill by selecting, again, from an array of courses.

4. **We now offer a greater variety of Courses and Pedagogical Modes.** Students read and write about a wide variety of genres and time periods, and study literature using plenty of new media--films, music, memes, etc.
5. **We have taken steps to add faculty to accommodate the new breadth of our curriculum.** We have a very diverse faculty with tons of both canonical and non-canonical knowledge to meet our students' needs.

### Weaknesses

1. **We have not had a full-time medievalist for two decades.** Moreover, we no longer require an early British Literature survey (English Literature to 1600), which always included a significant medieval component (e.g., *Beowulf*, *Sir Gawain and the Green Knight*, Chaucer, mystery plays). The new curriculum offers only two courses that explicitly include medieval literature, ENG 315 (English Literature to 1800), which can devote only minimal space to medieval texts because of its long temporal scope, and ENG 311 (Chaucer), which we have not yet offered, in large part because we have no medievalist. The only course in which significant medieval content has been taught so far under the new curriculum is ENG 323 (Early Women Writers). It is therefore likely that most English literature majors will graduate without ever having studied a medieval text in college. This is unfortunate not only for students who might wish to continue on to an M.A. or Ph.D. but for all our students, in that medieval scholars have recently been doing pioneering work in transgender studies, queer studies, animal studies, and critical race studies. Students are also familiar with fantasy versions of medieval culture in popular streaming shows such as *Game of Thrones*, *Knightfall*, *Vikings*, and *The Lord of the Rings*. A major film version of *The Green Knight*, based on the medieval poem, was released in 2021. Medieval literature is still relevant to our culture and we do our students a disservice by not offering it more consistently.

2. **The curriculum has scant requirements for any literatures before 1900; the required core courses demand no study of historical texts.** This lack of historical inquiry imbues an intellectually presentist attitude and provides little historical context to socio-political movements including the present landscape. Historical surveys are valuable to orient students, to help them grasp traditions and literary change, and to order the literary information that they acquire.
3. **The core courses require only American Literature.** This Americanist perspective runs the risk of reifying American hegemonic discourses.
4. **Students wish to take courses that are not always offered.** Many of our electives depend on certain faculty being available to teach them. So what might look like a diverse curriculum is actually quite limited since full-time faculty go on leave or have administrative responsibilities that take them away from teaching. A way to address this problem is to offer more professional development workshops to help faculty expand their teaching expertise. However, it would be preferable if we could hire faculty with transdisciplinary interests to help us cover both the required and elective courses.
5. **There is an argument to be made for hiring an early (pre-20<sup>th</sup> century) Latinx Literature scholar to enhance and extend the historical reach of our new curriculum.** A professor with this specialty could teach the required course ENG 339 with an earlier focus and so help our students to understand the many contributions that Latinx people have made in both the U.S. and other global contact zones before the Chicano/a movement in the 1960s. Such a person would also enhance our faculty's existing strength in early literatures (see strengths #2), providing much-needed expertise that goes beyond Anglo-American traditions.
6. **A full-time Asian/Asian-American Literature specialist would also contribute to our emphasis on ethnic American as well as global and non-Western literatures.** While we have offered Asian/Asian



American Literature courses in the past, they have been taught by either adjunct faculty or by non-specialist full-time faculty. Consequently, we have not been able to offer these courses regularly. If one of the goals of the department, given our new Mission Statement, is to recognize the diversity of the Bronx and of our student population, then that entails educating our students about the contributions of Asian/Asian American people, as well as about social and cultural relations between Asians/Asian Americans and other people of color.

7. **A number of courses are still taught in a very traditional way that does not advance anti-racist pedagogy (example: American Literature classes that still focus on white men or white men and women.)** Diverse (particularly Asian American and Latin American) writers could be more consistently included in non-specialized courses, particularly surveys and intro courses; gay, lesbian, and queer voices could also be better integrated into courses that are not focused on gender and sexuality.
8. **Courses should offer consistent and more comprehensive writing instruction focused on literary analysis and notetaking/active reading.** We need more strategies to help students become stronger critical readers.
9. **English majors have a few courses in common but no shared texts or assignments across the major.**

*B. How might we assess the overall effectiveness of the curricular/program changes we have implemented since the last program review?*

In a Fall 2023 Faculty Survey, seven faculty members responded to this question. One common concern was that the shift to online instruction during and since the pandemic have made it hard to really gauge how effective teaching the new curriculum has been. Classes taught online have been plagued by the “black boxes” problem of Zoom: no visuals, low participation, absenteeism, and a significant proportion of the logged-on

students seemingly not there. One faculty member suggested that we could assess the effectiveness of the recent curriculum change by offering optional global assignments, or a low or medium stakes assignment that asks students to recall Core courses in their current courses. Another suggested that, in a department meeting, we might collectively discuss a sample assignment/student paper from one of the required core courses. There was also a recommendation to form a working group comprised of those who have taught the core courses. We might also poll recent graduates about their experiences in the English major. When courses have low enrollment, determining the possible causes might give us insight into student perceptions of the new curriculum.

*C. What are our top priorities for the next five-year period?*

1. Revise individual courses to focus on historical/global/transnational currents, e.g., ENG 311 (Chaucer) could be reconceived as Global Medieval Literatures. Alternatively, we could add a Global Medieval Literatures course to complement ENG 311, thus offering students an author-based course and a broader historical course. We should discuss which other courses with a historical component (as opposed to author or thematic focus) we might add to the curriculum.
2. Literature track students have to take only one pre-1800 course. Given the relevance of historical literatures to the theoretical underpinnings of our new curriculum, there is a case to be made for requiring two early courses for Literature track students, possibly selected from among English, European/Global, and American-focused options.
3. English majors who are not on the Literature track are not required to take *any* literature courses apart from ENG 339 (Latinx) and ENG 340 (African American), which, for the same reasons as above (#2), seems a disservice to their education. We might require one non-core literature elective for our Professional Writing/Writing Studies and Creative Writing track students.
4. We should ensure that each semester at least one global and one ethnic American literature course is offered.

5. We should convene an annual meeting for Literature faculty to share their experiences, concerns, and struggles. Meetings might address one or two specific topics for discussion. For instance, what are we teaching in ENG 300 (Unsettling English Studies)? What do we want our students to know after having completed the required core courses?
6. Public humanities should be the top priority of every Arts & Humanities department in the country. As literature scholars, we should be able to make the case for our areas of expertise first to our students in ways that inspire them to dig in with interest and connection and relevance. At Lehman, literature faculty should work to broadcast the relevance of our scholarship as loudly and widely as possible, in accessible forms and venues, teaching universities to re-value their liberal arts mission.
7. Less teaching online, which is a disservice to students and learning. Other CUNY institutions like Hunter, City, and Baruch pivoted back to face-to-face instruction four or five semesters ago. We need a serious discussion about online education. How many online courses should we offer? How can we address student desire for on-line options and still provide a rigorous education? There should be some balance of hybrid or online teaching, perhaps through a stipulation that in any given scholastic year, a professor can teach a limited number of courses hybrid or online in whatever modality they choose.
8. Honors students receive the one-on-one advising of which all majors are deserving. We should divide majors up in some form across the department and assign them to faculty to do substantial advising that does not replicate fast-food services but actually engages them to their benefit.
9. Hire more FT faculty in areas such as Creative Writing, Writing Studies, Global/Hemispheric Literatures, Latinx Literatures, African American Literatures.
10. Hire a new Director of Composition.

11. Run more Professional Development programs for all faculty. Organize events in a way that helps to support the curriculum and can be integrated into syllabi ahead of time. These events could also help us feel like a more cohesive department. PD should include learning about AI and other technological interventions that will change our teaching.
12. We need a kind of shared curriculum for F-Y writing and, perhaps, for English majors too. It would be great to have a book that all composition classes read and then have that author visit.
13. Pay adjuncts more and/or move persons to a rank that could be more permanent.
14. Stronger writing instruction in the department.
15. Equitable distribution of Department labor and stronger/more expanded department leadership

## **XI. Creative Writing Self-Study**

### **Part 1: Overview of Major and Minor**

Creative Writing is the most popular and fastest-growing specialization in the English Major. It is the largest of the three specializations (see data from tables on p.)

Like the rest of the department, the Creative Writing specialization overhauled our curriculum in 2020 to bring the program in line with best practices in creative writing and anti-racist pedagogy. The previous current curriculum required Creative Writing majors to take a seven-course English core focused on canonical Western literature, followed by Creative Writing electives that were scaffolded from introductory courses in poetry, fiction, or playwriting, to intermediate courses in those genres, and finally to advanced courses in those genres.

On a practical level, scheduling and faculty commitments meant that intermediate and advanced courses were not scheduled separately from introductory courses, and that students often graduated with a specialization in Creative Writing having taken no more than three creative Writing courses.

The new curriculum reduced the core to five courses for all majors, freeing students up to do more in-depth work in their chosen areas of specialization. For Creative Writing students, this means more time to explore and develop their craft.

Within the Creative Writing track, all students take six courses in Creative Writing and two additional electives (which need not be creative writing), beginning with ENW 310 (Principles of Creative Writing), an intensive reading and writing course dedicated to instilling the common

fundamentals of creative writing, and to providing majors with a common pedagogical substructure that will inform and support their progression through the rest of their program. Further, this course not only positions students as writers in a class of their peers, it prepares them for more advanced and frequent workshopping of their own work, public readings, and initial explorations of their particular concentrations, as well as introducing them to their own professional practice. Students learn to read as authors, a separate skill from the literary analysis they are familiar with in pre-major English studies.

Even as this course is foundational, it also endeavors to introduce students to professional skills and practices of the profession. Practices such as editing, organization, research, submission and publication procedures and skills such as curiosity, discipline, attention to detail, openness to feedback, and public speaking, among others, are practiced in numerous ways both in and out of the classroom. Depending on the instructor and need, these professional practices are introduced and/or reinforced in a variety of ways in class and through experiential out of class activities such as individual student conferences, portfolio construction and submission, attending or performing in public readings, or construction of a course collection.

ENW 310 is a prerequisite for the three workshops that Creative Writing majors must select from among the following genres: poetry (ENW 301) fiction (ENW 302), creative nonfiction (ENW 303), playwriting (ENW 308), or screenwriting (ENW 309). (Students must take three workshops, with no more than two in any single area.) These genre-based workshop courses, which are revised versions of existing courses, emphasize the skill-building, peer-editing, and self-editing promoted by the English Department's updated Goals and Objectives. These Goals and Objectives expect students to develop strategies for working through the writing process, including prewriting, outlining, drafting, peer-review and revision; to build a community of

writers; and to prepare for publication. ENW 301 (Workshop in Poetry), ENW 302 (Workshop in Fiction), ENW 303 (Workshop in Creative Nonfiction), ENW 308 (Workshop in Playwriting), and ENW 309 (Workshop in Screenwriting) also reflect contemporary best practices in teaching creative writing by using the workshop method of critique employed in higher education and affinity groups and reflecting the increased importance of co-creativity in professional contexts. Creative Writing majors must also take ENW 364 (Topics in Creative Writing) at least twice. Unlike the genre workshops, ENW 364 does not have ENW 310 as a prerequisite and is not a workshop. Rather, it is a seminar that focuses on the theory and craft of creative writing through a variety of different topics (depending on the instructor). Classes may include cross-genre and multi-genre investigation, intensive study of individual elements, and/or an examination of movements in literature from an author's standpoint. This course aligns with the English Department's revised Goals and Objectives, which expect our majors to be able to identify and engage in the relevant conversations, conventions, and meaning-making systems of local and global communities, professions, and academic disciplines. This course also reflects contemporary pedagogical best practices in creative writing by emphasizing theory and craft. It differs from the workshop classes (ENW 301-ENW 309) in that it focuses on an academic analysis of creative writing from an author's point of view, rather than primarily skill-building. Students will be expected to analyze literary and cultural texts as writers, including not only representative authors and major literary periods, but also temporal, social, political, and artistic contexts. Recent topics have included Collaborative Worldbuilding, Writing Queer Literature, Writing Long Projects, and Writing About Trauma, among others. This class has no prerequisites and is open to all English Majors and Minors without permission, as well as other Majors with permission.

The new curriculum has been well-received by students as evidenced by the survey recently completed (discussed below). The requirement that majors take ENW 310 has fostered community among those beginning the Major. The workshops can assume a shared vocabulary and experience in Creative Writing which allows them to be taught at the intermediate and advanced level. Additionally, the flexibility of ENW 364 allows the course to respond to student and instructor interests and needs.

#### Minor

The Creative Writing Minor offers flexibility for our students and consists of four courses totaling 12 credits. Since many students come to the Minor having taken ENW 210 (Introduction to Creative Writing), either ENW 210 or ENW 310 (Principles of Creative Writing) is a required course. Students must then take any three Creative Writing courses (ENW 364, 301, 302, 303, 308, 309). One 300/400-level ENG or ENW course may be substituted for a 300/400-level ENW course in Creative Writing.

#### General Education Course

Creative Writing's most popular course is ENW 210. Fall 2023 we offered 13 sections across all modalities and could almost certainly fill more. This course fulfills the Creative Expression requirement in the Flexible Core. This excitement for creative writing reinforces its utility for all students at a liberal arts college as a vehicle for self-expression, empathic capacity, and facility of written expression. Due to its popularity, the department might consider adding additional courses at the 200 level which focus on creative writing.

#### Extra-Curricular Events

Extra-curricular events in Creative Writing include inviting visiting writers, most recently Prince Shakur, Courtne Comrie, Cristina Henríquez, Edgar Gomez, John Manuel Arias, Raquel



Guitierrez, Noel Quiñones, Rich Villar, Stephanie Rodriguez, Haydil Henriquez, Mecca Jamilah Sullivan, Angely Mercado, Ludwig Hurtado, Xochitil Gonzalez, and Madison Butler often in collaboration with the LGBTQI+ Consortium and the literary magazine *Obscura*. *Obscura* publishes annually in print form, and throughout the semester organizes popular open mic nights and community service opportunities. More Student Life support for *Obscura* would be helpful—after 14 years of continuous publication, they’ve cut the budget this year; print publication is not assured, and it is difficult to secure honoraria.

Likewise, regular funds for speaker series that enhance Lehman College’s commitment to serving Latinx students as a Hispanic Serving Institution and fully integrate Latinx studies into the Creative Writing, English and larger college curriculum would greatly enhance students educational experience. Unfortunately, requests for this type of standing annual funding have never been granted making it difficult to organize events ahead of the semester and integrate them into curriculum as it is always unclear what, if any, funds will be available. Opportunities to collaborate with other departments, specifically the language departments and the library to sponsor events would enhance our offerings. Additionally, offering more frequent career discussions/panels and information sessions will be helpful for students.

### **Modalities and Scheduling**

The Creative Writing program is taking advantage of the diverse modalities available to us. This semester, at the 200 level 23% of classes are in person, 38% are online asynchronous and 38% are online synchronous. At the 300 level, 40% are in person, 30% of our courses are online synchronous, 10% are online asynchronous, 10% are hybrid asynchronous and 10% are hybrid synchronous.

Fall 2023 is the first semester without a vaccination requirement, so after this semester we'll assess the best modalities for our students by asking for student input and pedagogical recommendations.

The implementation of Navigate has allowed us to accurately predict our class needs, and starting this semester there will be a path to graduate with a Creative Writing specialization by taking evening classes, which will open the major to those students who are unable to take daytime classes. Applying data analytics to scheduling should increase student progress toward graduation.

### **Faculty**

Currently, we have three full-time faculty members who are hired on creative writing lines (two professorial lines and one lecturer line). Seven full-time faculty members have either MFAs or an active creative writing practice, and can theoretically teach Workshops, Topics, or Principles courses, but are needed to teach in their primary Literature or Professional Writing fields, or are joint appointments in other departments. Therefore, additional faculty lines are desperately needed.

### **Awards and Prizes**

The English Department bestows approximately 20 awards and prizes each year. Students submit their entries for the prizes, and all winners receive a modest cash honorarium (honorable mentions receive certificates). The English Department also bestows awards to deserving

students, including an award that offers up to a year of tuition in the MA program, and a significant amount toward a senior going to graduate school.

These are funded by endowments. Going forward, the department will have to replenish some funds as they are exhausted. We hope to find donors with connections to the Bronx, and to name awards after prominent BIPOC authors and luminaries. We also seek to include more students in our awards, as often a few students (usually in the EHP) win multiple awards and prizes. To this end, in 2024, we have created a prize for the best essay to come out of first year English (ENG 111/121) and a Communitarian Award in honor of our returning student and wonderful Lehman citizen Tom Behnke, who passed away in 2021 after graduating with honors.

## **Part 2: How Creative Writing Aligns with Lehman College's Strategic Goals**

The study of creative writing teaches students how to be authors (authorities) within their community and of their own life. It is a powerful tool to intercede in one's community and the global community through creative and critical expressions. In the emerging economy, creative writing teaches individuals how to remain agile, observant, and entrepreneurial, as well as to critique socially inequitable structures.

Below is a summary of how the Creative Writing (CW) Track at Lehman College is deeply committed to aligning with [the Lehman 2025 Strategic Plan](#):

### **Goal 1: Educate, Empower and Engage Students to Participate in a Global Society and Enhance Career Advancement**

Our active faculty lead by example in showing students how to succeed as writers. Within the English Department, we regularly hold workshops in anti-racist writing,

compositional strategies for personal growth, and speaker series and panels on professional success. A small sample includes: Professor Allison Amend's moderation at CUNY Inclusion, Diversity, Equity, and Access Conference 2023; Professor Matthew Frye-Castillo's presentation at Center for Prestigious Awards on job opportunities for English and writing majors; Professor Salita Bryant's work being adapted and adopted in several university courses and artistic projects. The CW track continues to move toward recognition as a leader in both innovative pedagogy and evidence-based practices.

Additionally, CW offers at least 12 sections of *ENW 210: Introduction to Creative Writing* per semester (approx. 264 seats), which continues to gain interest from majors around the college. CW also offers professional experience through operating *Obscura* literary magazine, mentorship on finding work in publishing, numerous prizes and awards, collaborations with *The Meridian* student newspaper, internship guidance through HUM 470, and event access to WAC (Writing Across the Curriculum). Holistically, CW offers a unique, rewarding, and relevant educational experience.

## **Goal 2: Enhance Faculty and Staff Success**

We prioritize the recruitment, hiring, development, and retention of exceptional faculty members who share our dedication to educational excellence, access, and equity. Our commitment to modeling a culture of inclusive excellence is reflected not only in our job advertisements which have recently-emphasized expertise in ethnic studies as well as community engagement but also in our continuous efforts to create a diverse and supportive academic environment with clubs housed in English such as Crystal Queer LGBTQIA+ Club which has a

book club facilitated by faculty. We have representation on the EIARR committee, travel vouchers, and dozens of professional training opportunities.

### **Goal 3: Sustain Growth, Vitality and Institutional Effectiveness**

The CW Track seeks to build upon the College's areas of cross-disciplinary strength by fostering collaboration between students and faculty from various fields. This interdisciplinary approach enriches our creative writing programs and contributes to a more holistic education. CW also frequently collaborates with the Program for Professional Communications, the Women's and Gender Studies Program, and Department of Latin American and Latino Studies.

### **Goal 4: Embrace the Spirit of Community Engagement**

In regards to community engagement, we are dedicated to increasing our impact on the Bronx community and the wider NYC region through educational, cultural, and service opportunities. Initiatives like Obscura, readings, open mics, and bringing renowned writers into our classrooms demonstrate our dedication to community enrichment.

Lehman's vision of becoming the foremost center for the arts in the Bronx with a focus on Latinx arts and culture is something we wholeheartedly embrace. In addition to our existing efforts, we continually explore new ways to incorporate Latinx perspectives into our curriculum and extracurricular activities. This has included numerous workshops, panels, and guest lecturers by BIPOC and LGBTQIA+ writers, editors, scholars, translators, and publishing professionals.

In summary, The Creative Writing Track at Lehman College is excited to actively contribute to the College's Strategic Plan through our commitment to faculty excellence, cross-disciplinary collaboration, pedagogical innovation, community engagement, and the promotion

of Latinx arts and culture. We are dedicated to advancing these goals and ensuring a vibrant and inclusive academic environment for all.

## **CREATIVE WRITING DEPARTMENTAL ASSESSMENT since curriculum change in 2021**

### **2022-2023**

Our 2022-2023 assessment study was designed to examine literature, creative writing and professional writing majors in the English department. The specific goal analyzed this year concerned student's awareness and consideration of audience in their creative writing.

### **Tested Objective**

*Students with a B.A. in English/Creative Writing should be able to:*

create a vivid imaginative world for an audience, provide an audience what it needs to follow the development of a piece of writing, and create and maintain an appropriate voice or style.

### **Scoring Rubric**

Score 4—Exceeds Expectations. The student:

- 1) very effectively creates a vivid imaginative world for an audience through craft elements such as imagery, point of view, dialogue, or character;
- 2) very effectively provides an audience what it needs to follow the development of an image, theme, dialogue, or narrative;

- 3) very effectively creates and maintains an appropriate voice or style for a piece; or very effectively deviates from that voice or style for a particular purpose.

Score 3—Meets Expectations (High). The student:

- 1) effectively creates a vivid imaginative world for an audience through craft elements such as imagery, point of view, dialogue, or character;
- 2) effectively provides an audience what it needs to follow the development of an image, theme, dialogue, or narrative;
- 3) effectively creates and maintains an appropriate voice or style for a piece; or very effectively deviates from that voice or style for a particular purpose.

Score 2—Meets Expectations (Low). The student:

- 1) adequately creates a vivid imaginative world for an audience through craft elements such as imagery, point of view, dialogue, or character;
- 2) adequately provides an audience what it needs to follow the development of an image, theme, dialogue, or narrative;
- 3) T adequately creates and maintains an appropriate voice or style for a piece; or very effectively deviates from that voice or style for a particular purpose.

Score 1—Fails to Meet Expectations. The student:

- 1) inadequately creates a vivid imaginative world for an audience through craft elements such as imagery, point of view, dialogue, or character;

2) inadequately provides an audience what it needs to follow the development of an image, theme, dialogue, or narrative;

3) inadequately creates and maintains an appropriate voice or style for a piece; or very effectively deviates from that voice or style for a particular purpose.



## RESULTS

# of artifacts: 28

Exceeds Expectations: 5 (18%)

Meets Expectations (High): 13 (46%)

Meets Expectations (Low): 10 (36%)

Fails to Meet Expectations: 0 (0%)

*Results: 100% scored 2 or higher*

Assessment 2021-2022

### **Tested Objective:**

*Students graduating with a B.A. in English should be able to:*

*build a community of creative writers sustained through insightful and constructive feedback.*

## RESULTS

Scores: 3 / 4 / 3.1

AVERAGE = 3.3 (between “meets expectations—high” and “exceeds expectations”)

Part 3: How Creative Writing Aligns with the Desired Outcomes and Mission of the English Department

The Creative Writing Department within the English Department plays a crucial role in fulfilling the broader mission of the English Department through its specific focus on fostering creative expression, honing critical thinking skills, and promoting innovative teaching and

scholarship. The Creative Writing Department meets and exceeds the English Department's mission criteria.

### **Innovative Teaching and Scholarship:**

The Creative Writing Department implements a hands-on, hybrid approach to teaching, integrating traditional workshop settings with modern technology and digital platforms. Additionally, the department organizes guest lectures and workshops by renowned authors, literary agents, and publishing professionals, thereby bringing diverse perspectives and experiences into the learning environment. Current plans include a series of professional development panels including current anti-racist workshop best practices, online critique groups, and 1-credit short courses.

### **Practice of Critical Analysis:**

The Creative Writing Department encourages students to critically analyze various literary forms, including novels, drama, poetry, and short stories, both contemporary and classical. It fosters discussions and workshops that dissect the craft elements of successful writing, emphasizing the importance of structure, style, voice, and thematic development. Through this practice, students develop a deeper understanding of the nuances of language and storytelling techniques.

Further, our emphasis on critical analysis is integrated into the creative writing program and fosters a culture of rigorous and insightful critique involving seminars, workshops, and discussions where students can present their works and engage in critical analysis, incorporating

various literary and cultural contexts. Encouraging students to explore diverse perspectives and interpretive frameworks can strengthen their critical thinking abilities within the context of creative expression.

### **Creative Expression:**

The Creative Writing Department leads students to explore various literary genres, forms, and styles by facilitating a platform for diverse and multifaceted reading and creative expression. Here we empower students to explore diverse forms of creative expression, allowing them to experiment with different writing styles and genres, such as fiction, non-fiction, poetry, playwriting, and screenwriting. It fosters an environment that nurtures individuality and encourages students to push creative boundaries, fostering a supportive atmosphere that celebrates diverse voices and perspectives.

### **Skills for Understanding and Contributing to a Wide Range of Communities:**

The Creative Writing Department not only supports the English Department's broader mission but also provides a specialized space for students to cultivate their unique literary voices while contributing to the diverse communities in and beyond The Bronx.

Understanding and contributing to a wide range of communities in a creative writing department at a Hispanic-serving institution (HSI) requires a diverse set of skills: the ability to work collaboratively, creating a respectful supportive and inclusive creative writing community, a deep understanding and appreciation of Hispanic and Latinx cultures' literature, and history crucial for fostering an inclusive and respectful environment.

Further, recognizing the intersection of different identities and experiences, such as race, ethnicity, gender, and socio-economic status, is crucial for understanding the complex needs and challenges of students in a diverse community.

As such the Creative Writing Department creates an inclusive and supportive academic environment and provides guidance and support to students from underrepresented communities that helps foster their growth and success.

We implement teaching strategies such as Liz Lerman's Critical Response Process, Matthew Salesses' theories of classroom management, and community engagement initiatives that incorporate diverse perspectives and cultural references. The variety of sources and approaches help engage students from different backgrounds and ensure that the curriculum is inclusive and relevant.

**Department's Goals & Objectives are as follows:**

**Overall, the English Department's Goals are as follows:**

*Students with a B.A. in English from Lehman College should be able to:*

**Reading, Writing, Rhetoric, and Engagement Goals**

- Understand the interrelationship of reading, writing, rhetoric, and social action through analytic, critical, and creative expression across historical periods, genres, modes, and contexts.
- Identify and engage in the relevant conversations, conventions, and meaning-making systems of local and global communities, professions, and academic disciplines.

**Active Learning Goals**

- Develop strategies for active reading, speaking and listening, including annotating, summarizing, questioning, and synthesizing.
- Develop strategies for working through the writing process, including prewriting, outlining, drafting, peer-review and revision.

### **Publication Strategy Goals**

- Identify target audiences, employ inclusive language, and learn effective publication practices for various media.
  - Develop a facility with and critical understanding of formatting, documenting, and grammatical and linguistic conventions across rhetorical situations and contexts.

**Curriculum Design and Content:** The department designed its scaffolded curriculum to integrate a diverse array of literary works from an array of historical and global literary genres, forms, structures, styles, and traditions and emphasizes an in-depth study of different genres, including poetry, drama, fiction, and non-fiction. By actively engaging students in writing across various genres, our curriculum provides them with the tools to identify the parameters and expectations of each genre. Students gain a holistic perspective that fosters an understanding of the intersections between literature and various cultural and historical contexts; they are able to gain a more comprehensive understanding of the complexities that inform literary production. This includes a comprehensive study of various literary movements and traditions, cultures and styles, thereby ensuring that students are exposed to a wide range of voices and techniques. Through this exposure, students develop a heightened awareness of how historical and cultural contexts shape and influence creative expression.

**Analytical Training:** The department equips students with the necessary tools to critically analyze literary works from the point of view of a writer, emphasizing the importance of understanding the contexts, genres, and forms within creative writing. Through workshops, coursework, and discussions, students learn how to deconstruct texts, identify thematic elements, develop an awareness of audience, and recognize the influence of cultural and historical contexts in the creation and interpretation of literary works. Students are guided through various analytical exercises that require them to critically analyze writing, both theirs and others. By engaging in the practice of writing and reading, students become proficient in critically analyzing and effective in producing creative works that are well-informed, contextualized, and technically adept at utilizing various literary techniques to convey their intended messages and themes in their own work.

**Genre-specific Workshops and Projects:** The department offers specialized workshops and projects tailored to the specific genres of poetry, drama, and memoir, creative nonfiction, playwriting, and screenwriting. Students gain practical knowledge and hands-on experience in crafting literary pieces that adhere to the unique requirements of each genre. By actively participating in these workshops, students learn to effectively shape their writing according to the demands of various literary forms, thus honing their skills in creative writing and interpretation.

**Collaborative Learning and Peer Review:** The department fosters a collaborative learning environment where students engage in constructive workshops, peer reviews and discussions. Through these interactions, students receive valuable feedback on their work, allowing them to refine their understanding of the written word. This process encourages students to develop a deeper understanding of how to employ these elements to achieve specific artistic objectives.

**Active Learning:** Students put their knowledge in practice in editing and producing the literary magazine, *Obscura*. Additionally, field trips to centers of cultural production in the area (both the Bronx and NYC as a whole) center students as part of the community. Going forward, we would like to organize additional outreach projects, including cooperative endeavors with local community centers, and organizations focused on social change.

**Exposure to Diverse Literary Perspectives:** The department encourages students to explore and appreciate diverse literary perspectives, both within their own cultural context and beyond. By studying works from different cultural backgrounds and historical periods, students broaden their understanding of the interconnectedness of literature and culture, fostering a more comprehensive and inclusive approach to their creative writing practice. Our curriculum ensures that students take a multi-genre introduction course, as well as workshops in at least two genres. Further, by employing activities such as workshops, critiques, and analysis of works by established and emerging authors, as well as by encouraging students to experiment with different forms, styles, and structures, the department enables students to develop the skills necessary to achieve specific artistic or communicative ends.

**Faculty Expertise and Research:** The faculty members are accomplished writers and scholars with expertise in various literary traditions, genres, and historical periods. Their research contributions and creative works contribute to the depth and breadth of knowledge that students can access. Faculty guidance and mentorship play a crucial role in helping students develop their own writing styles while understanding the broader literary and historical contexts that inform their work. Creative Writing faculty regularly attend conferences and residencies, and maintain active publication of their scholarship and creative work.

By integrating these strategies into its educational framework, the Creative Writing Department effectively enables students to meet the outlined objectives, thereby cultivating a well-rounded understanding of the complex interplay between literary, cultural, and historical contexts and the art of creative expression, all of which contribute to a student's understanding of artistic their own creative expression.

#### **Part 4: Five-Year Plan**

Crafting a five-year plan for Creative Writing in the English Department is both an exciting and challenging prospect. The severe lack of creative writing faculty (only three full-time faculty hired on creative writing lines out of 27), coupled with the tremendous increase of creative writing majors (now the most popular track with 46% of students) makes building the track difficult as giving adequate support and mentorship to students is unfeasible. There is currently a student major to faculty ratio of 45 to 1 which is even greater if minors are taken into account. Although a critical need for full-time faculty can not be overstated, here are some of our priorities given our current resources and staffing:

- 1) **Faculty Development:** In addition to continuing to advocate for more full-time faculty in creative writing, we would like to be more active in terms of staffing and support of the part-time faculty who at this time necessarily teach the majority of our classes. We need to both strive for the best possible part-time faculty for our students as well as better support current part-time faculty via feedback, as well as open forums in which content guidelines and best practices are shared between all faculty. New part-time faculty should



receive some sort of orientation and all should have some regular dialogue as a group as we continue to grow not just in numbers but in terms of our pedagogical practices, departmental values, and understanding of serving students at a Hispanic Serving Majority Minority institution in the Bronx, NY.

- 2) **Pedagogical Innovation:** We are committed to continuing to study and gather data, and implement anti-racist pedagogies that serve our diverse student body. We believe Creative Writing helps students from historically underserved communities reframe mainstream narratives as well as write counter narratives and are committed to pedagogies that create spaces for experimental, mixed genre, popular genres (horror, fantasy, dark romance, etc), and other creative innovations that better reflect those realities. As part of this goal, we also will assess and discuss modalities and best practices in creative writing pedagogy while also taking into account the student preferences and needs. We will also develop one credit courses in practical topics like publishing, finding employment in publishing and related industries, reading and performing, creating a platform, practicing literary citizenship, and others. We also plan to further student attrition and retention to understand how to better assist students meet their educational and professional goals. We would love to have funding for students to travel to attend at least local conferences.
  
- 3) **Greater Visibility:** Given the growth of student interest in Creative Writing at Lehman, we aim to raise the visibility of the track as an important site of student innovation and cultural production. This would be possible through a greater online presence about the

program and its successes and events, as well as more support for the work of Obscura as a place to explore creative practices and as an accessible window into the professional writing world. Ideally, we would like to have a speaker series that is open to the entire campus and public as a way to connect creative writing curriculum to real life author visits, creative writing as a practice to the entire campus, and connect our department to the local community. However, we do not currently have funding for this initiative.

- 4) **Community Building:** We hope to continue to build community across our creative writing majors, minors, faculty (both full-time and part-time) and community. Beyond events, we plan to create more spaces where we can all share space such as town hall gatherings, retreats, or a physical space like a lounge where writing can be shared and discussed in an informal manner.

## **Part 5: Creative Writing Major/Minor Survey and Analysis**

### **Introduction**

In the academic realm, student feedback surveys have increasingly become a vital assessment tool for educators, departments and institutions. Leveraging digital tools, student surveys enable the collection and analysis of both quantitative and qualitative data needed to better access our programs and course offerings. They also open windows which heighten our awareness of the obstacles our students face. Beyond their evaluative function, student feedback surveys prove to be highly effective tools in strategic planning, curriculum development, programming and building a culture where students have a voice.

## **Objective**

Lehman's Creative Writing Committee (LCWC or CW team) met and discussed ways to assess students' preferences and interests, as well as the challenges they face on the path towards graduation. LCWC agreed that a digital student feedback survey is a useful tool to gather data and simultaneously support our students in having a voice in the future design and development of The Creative Writing Program at Lehman College.

Evidence-based research shows that educators and institutions can improve teaching, planning and programming by the deployment of student feedback surveys to give students a voice. The practice of asking students for input can help schools create a culture of feedback which "sends a strong signal to students that [institutions] care about their point of view while also creating opportunities to model how to productively receive and respond to feedback" (Shafer). Beyond seeking ways to improve student performance LCWC is committed to the growth and development of the Creative Writing track into a competitive flagship Creative Writing Program.

## **Methodology and Design**

The LCWC met several times in the early part of the Fall 2023 semester to discuss the design of a student survey. The team considered that the language used in a student feedback survey can bear substantial weights in swaying or influencing responses. Rhetorical considerations were discussed to flag and change questions that could be considered persuasive or leading questions. Drafts of the survey were reviewed by the CW team and adjusted, in a concerted effort to ensure that the language employed in the survey was neutral.

The goal was to design a student feedback survey that would encourage candid responses. For this reason, the survey was anonymous, to encourage honest feedback and consisted of 12 questions to allow for students to complete it in 10 to 15 minutes

The survey incorporated inquiries pertaining to scheduling, preferred learning modalities, and genre preferences. Likert scale questions were used to determine the level of difficulty on the path toward graduation. Tick-box questions which allowed multiple choice options were used to assess scheduling preferences which included days of the week and times of course offerings, as well as modalities. One benefit of this approach to data gathering is the ability to visualize and present the data through visually engaging graphs such as pie charts (See Index section).

32% of students prefer morning classes, 45% prefer afternoons, and 17% evenings. Other students expressed that preferences for class times were contingent on their schedule.

An essential component of the survey included questions intent to gather important qualitative information. Inquiries included the following questions:

What else would you like us to know or consider in planning for the future? What else would you like to see offered?

This allowed the LCWC to gather students' creative interests and information related to career aspirations, and creative interests.

### **Deployment of Student Feedback Survey**

In the Fall 2023, the English Department's Creative Writing Committee conducted outreach to all Lehman students majoring and minoring in Creative Writing. Outreach was conducted by instructors in the classroom. Additional outreach via the English Department's List serve, went out to professors and lecturers, with a request that they share the survey and encourage

their students to fill it out. Obscura Magazine also posted the survey on their Instagram page and in Insta Stories. Flyers were printed and posted outside of the English Department. Due to high volume in email inboxes, which can cause emails from professors to go unnoticed. Publicly posting flyers to capture the attention of students with the use of a QR code which directed students to the survey.

LCWC members used a portion of class time or incorporated the survey into the end of lessons, to allow students time to fill out surveys. The implementation of a QR code allows students the ability to access the survey quickly.

### **Response Rate**

Out of 136 Creative Writing Majors and 46 Creative Writing minors, in the English Department, 65 students responded to the Creative Writing Feedback Survey. 65 students out of a total of 182 students who are either majoring or minoring in English indicates a response rate of 37%. Although, a 70% response rate is ideal, 37% is much higher than the average student survey rate which can be as low as 10 - 20%, according to research.

Almost 60% of students who did respond, have taken 3 or more creative writing courses offered by the English Department at Lehman College, thus representing a demographic with substantial experience of Creative Writing course offerings.

### **Benefits and Challenges**

The student feedback survey has proven to be a powerful digital tool, yet it can be flawed. Bias, as well as respondents skipping over certain questions can skew outcomes and generate inconclusive or conflicting results.

## **Quantitative Feedback**

### **Scheduling and Modality Preferences**

Quantitative and qualitative responses indicate that a schedule that offers a variety of times and multiple options for specific required courses, is desired. 30% of respondents voiced a desire for in-person courses, 27% of respondents expressed a desire for multimodal hy-flex / hybrid courses and 24% selected online synchronous courses as their preferences. 14% of students expressed online asynchronous. 5% expressed that it depends on their schedule.

## **Qualitative Feedback**

### **Course Offerings**

Students voiced a shared enthusiasm in Creative Writing course offerings that will allow them to explore different literary genres which encompass diverse poetry styles, forms, fiction-genres, non-fiction, playwriting and screenplay writing. Students also expressed keen interest in interdepartmental collaborations, such as ventures into the world of graphic novels, playwriting, songwriting and other forms of cultural production. In the realm of fiction writing, students requested specific classes related to plot structure and character development.

Students eagerly expressed a desire for Creative Writing courses that offer a robust exploration of various literary genres, encompassing diverse poetry styles, forms, fiction-genres, non-fiction, playwriting, screenplay writing and genre blending. Students also voiced a keen interest in inclusive literatures, comparative literature and courses in the art of translation. The desire for queer literature, queer studies in literature and historical fiction were included in the qualitative feedback section of the survey.

In the qualitative section of the survey, students expressed a desire for multiple options for required courses. Students expressly stated that this flexibility will allow them to plan more effectively. This can also accommodate work schedules and potentially increase retention rates and accelerate graduation rates. Students also expressed a desire to be assigned asynchronous and synchronous work. The desire for hybrid courses and for asynchronous course work to be assigned in courses suggests that students who have jobs and familial responsibilities would welcome this flexibility.

### **Career Concerns**

Students expressed wanting more guidance in career planning, as well as information, guidance and advice on securing a job after graduations. Personal branding and development of creative style, aesthetic and niche were other noteworthy areas of interest. Students expressed a desire to learn about the publishing world, the art of book making and careers within the publishing field.

### **Programming / Events**

Students collectively voiced interest in cultural, literary and creative writing based events held at Lehman College. Recommendations also reveal a shared enthusiasm among students for interdepartmental collaborations, such as ventures into the realms of graphic novels, theatrical plays, photography and songwriting. The wish for interdepartmental collaboration was echoed in a meeting which took place in early October. Creative Writing majors and minors who participated

in the survey affirm a collective eagerness in the student body at Lehman College, for rich, multidisciplinary and cross-departmental student engagement.

Student recommendations include the English Department hosting writers conferences and special readings and talks. The list of desired guest writers include the following: Elizabeth Acevedo, Tony Medina, Charles Rice-Gonzalez, Colleen Hoover, Nina Lacour, R.F. Kuang, Gregory Maguire, Adam Silvera, Samantha Thornhill, and emerging writers.

### **Community Building**

Student recommendations for fostering connection and nurturing the creative writing community at Lehman College, include book clubs, as well as more funding and support for student publications such as *Obscura*. Students voiced a desire for collaborations with The Wellness Center and the Counseling Center in the facilitation of creative writing circles for healing and wellness, as well as creative writing sessions to address trauma.

### **Conclusion: Student Voices Matter**

Student feedback surveys can contribute to the cultivation of a participatory culture where student voices are not only heard but actively amplified. Student feedback can help to foster a learning environment of continuous improvement that benefits students, as well as faculty. The incorporation of ideas suggested by students can lead to an increase in a culture of support where students feel that their input matters.

The challenge in the way of gathering accurate data includes a low response rate. This can be mitigated by making surveys a part of the culture, and by creating incentives. Adding digital



surveys to lessons and providing incentives for students to fill out surveys in real time and using QR codes to simplify and speed up the process, can help.

A desire for “fun, immersive, challenging and rewarding” workshops were voiced by students and cited the instructional style of Professor Chet Kozlowski who teaches Introduction to Creative Writing and Business Writing. One conclusion that can be drawn is that Faculty members who teach Creative Writing courses, could share and exchange best practices. Such sharing as in the type of pedagogical exchange that takes place in Writing Across the Curriculum, can benefit the program.

Students collectively expressed a need and desire for increased programming and the English Department is delivering. In February 2023, legendary award-winning poet Nikki Giovanni visited the Lehman College campus for a Black History Month event co-sponsored by the English Department and the Department of Media, Dance, Theater and the Arts. In a conversation titled from Baldwin and Beyond, moderated by Lecturer, Mariposa Fernandez. The event was highly attended and was recorded. This semester the English Department is collaborating with the CUNY Hip Hop Commission. Fernandez is serving as the point person for a special event to commemorate the 50th Anniversary of Hip Hop scheduled to take place on November 20, 2023.

Fernandez is also teaching ENW 364: Topics in Creative Writing as part of the CUNY Climate Justice Hub Project, a learning partnership with the City University of New York and the New York Environmental Justice Alliance funded by a 4 Million dollar grant from the Waverly Foundation and directed by the Center for the Humanities at the CUNY Graduate Center. Lehman Creative Writing majors and minors are invited to attend a private creative writing workshop with Alexis Pauline Gumbs, Black Queer Radical feminist writer and independent scholar, on Thurs,

November 9, 2023. Creative Writing workshops led by guest writers and events in collaboration with CUNY-wide initiatives and the CUNY Graduate Center will help expose students to noteworthy writers, graduate programs and a plethora of opportunities and resources.

The English Department is diligently working to deliver a Creative Writing Program, which centers the inclusion of student voices and student input, based on qualitative and quantitative data. The English Department would benefit from additional funding for cultural programming and special events. Committed to using the resources on hand, administrative support for the Creative Writing track in English would enable the further development of our Creative Writing program.

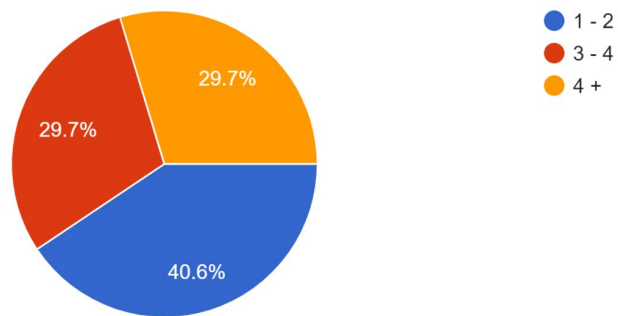
**Key Recommendations:**

- Course Schedule with multiple options for specific required courses, will allow students to plan, accommodate work schedules and accelerate graduation rates.
- Course Offerings which include a variety of literary genres

## Index:

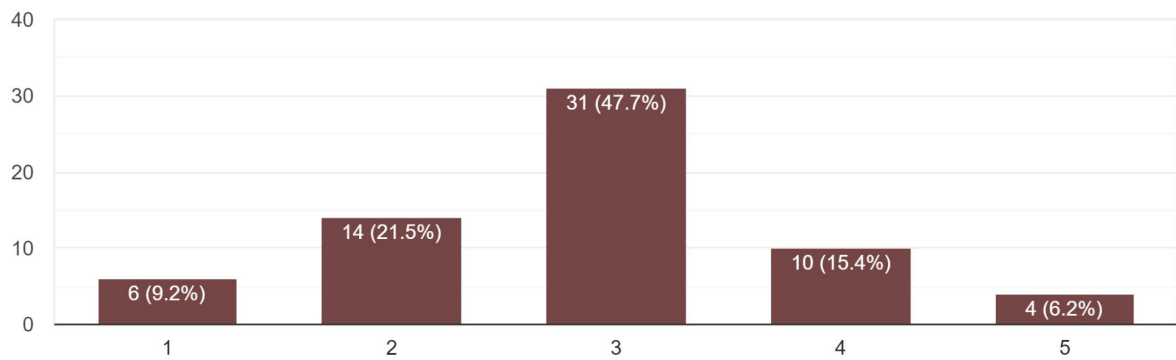
1) Including any current classes, how many Creative Writing classes have you taken at Lehman?

64 responses



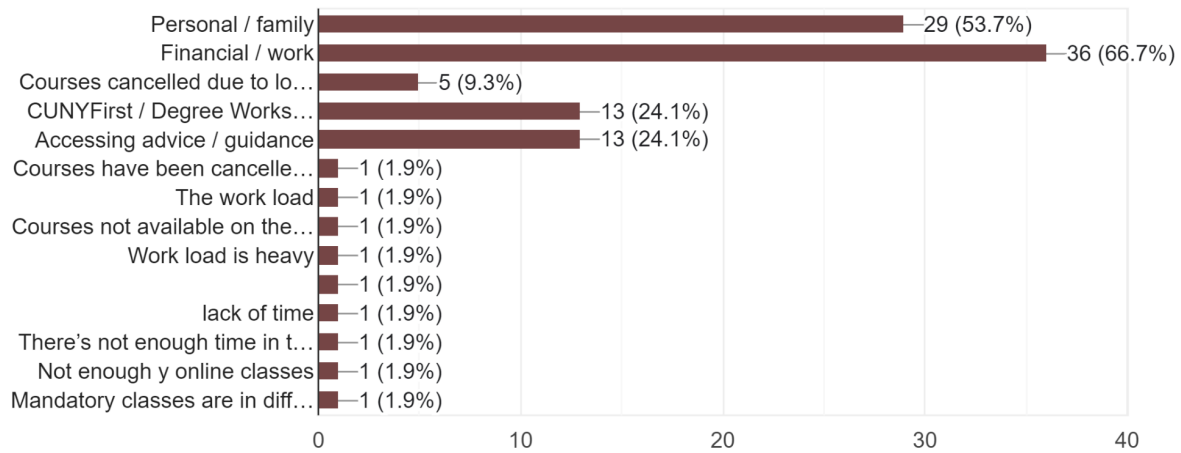
2) How would you rate your progress towards graduation, on a scale of 1 - 5, 1 being Easy, 5 being Difficult?

65 responses



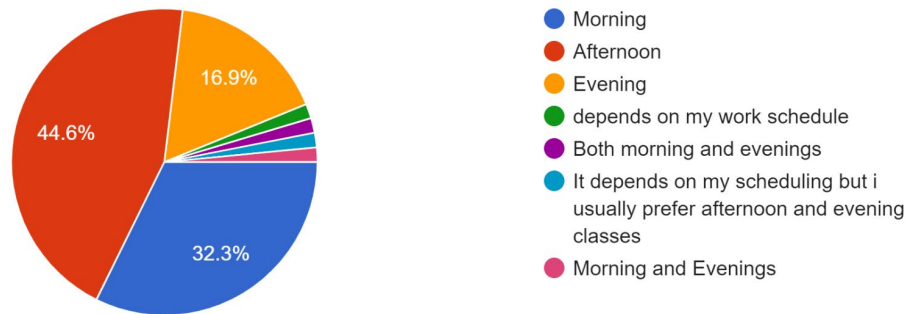
### 3) If progress towards graduation is difficult, why? What are the greatest obstacles?

54 responses



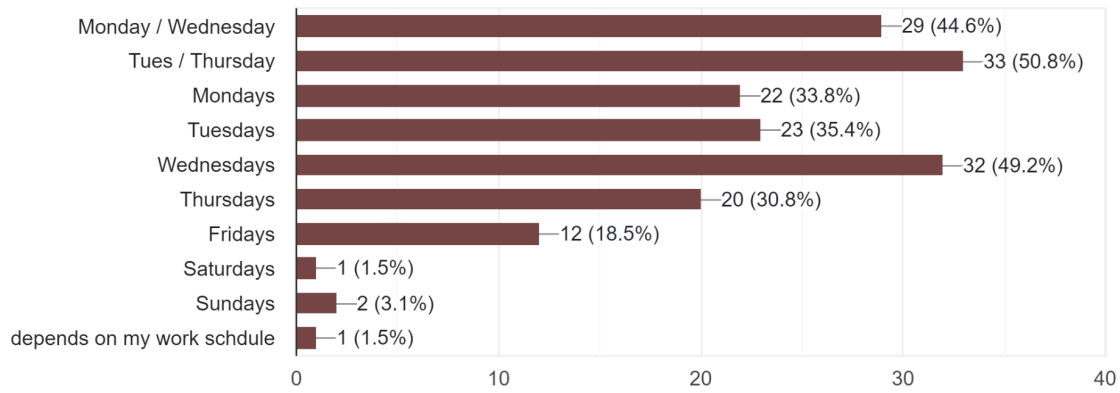
### 4) What times do you prefer?

65 responses



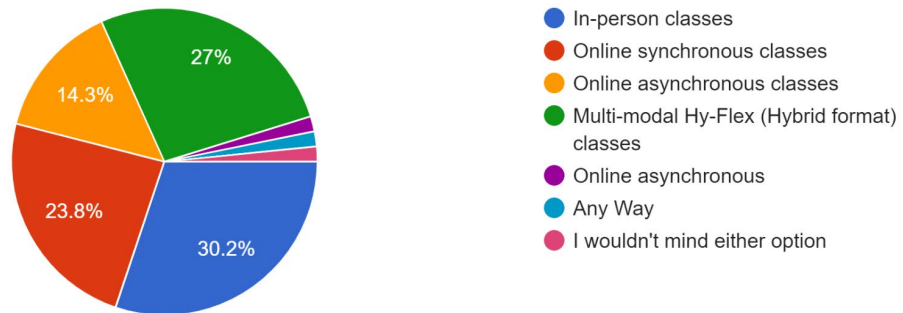
### 5 a) Which days of the week do you prefer?

65 responses



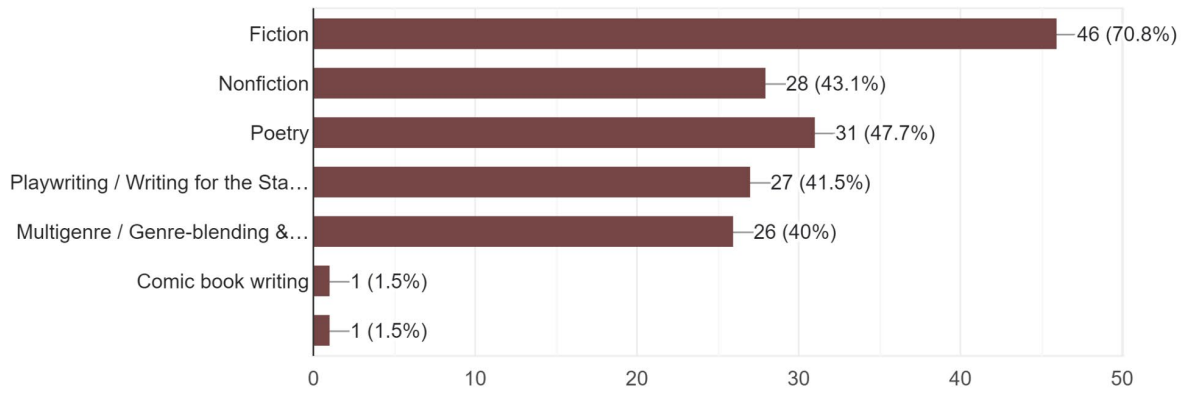
### 5 b) Which modality do you prefer?

63 responses



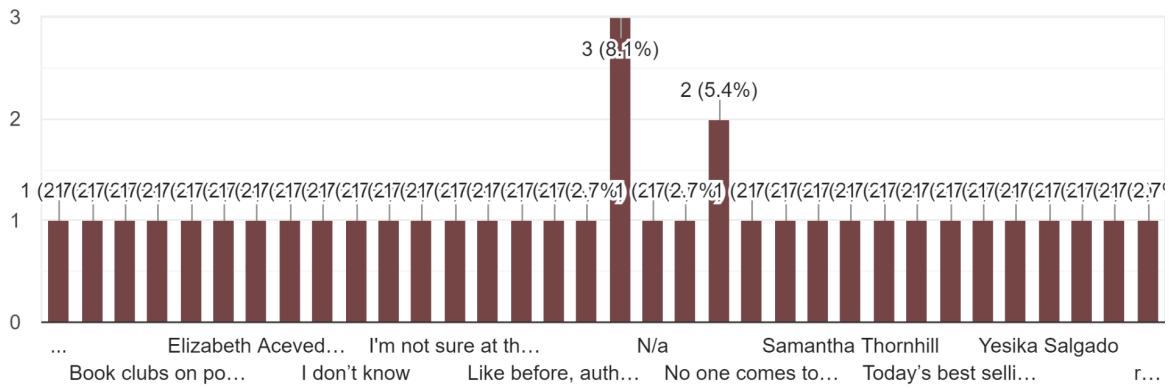
### 6) What are your interests in terms of genre?

65 responses

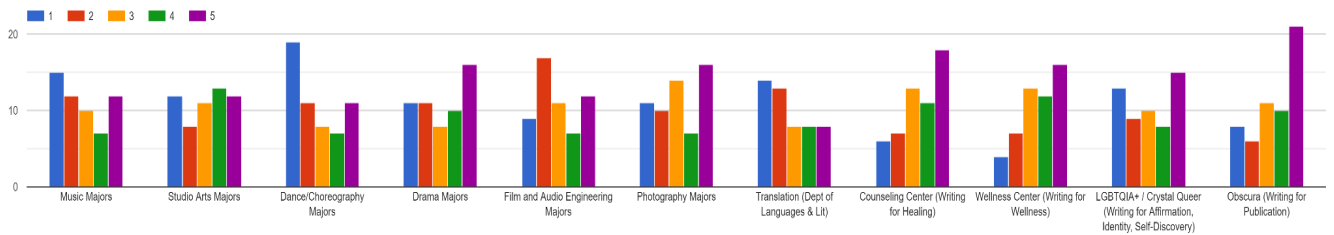


### 8) Who would you like us to invite for a special event, lecture series or in-house conference?

37 responses



11) Lehman's SGA held a campus-wide meeting to get student & faculty input about interdepartmental collaboration. Who would you like to collaborate with? Please rate in order of your range of interest (1 not interested, 5 very interested)



**Sources:**

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Minero, Emelina. “Improving Teaching with Expert Feedback-from Students.” *Edutopia*, George Lucas Educational Foundation, 14 June 2016, [www.edutopia.org/practice/student-surveys-using-student-voice-improve-teaching-and-learning](http://www.edutopia.org/practice/student-surveys-using-student-voice-improve-teaching-and-learning).

Shafer, Leah. “Making Student Feedback Work.” *Harvard Graduate School of Education*, [www.gse.harvard.edu/ideas/usable-knowledge/17/11/making-student-feedback-work](http://www.gse.harvard.edu/ideas/usable-knowledge/17/11/making-student-feedback-work). Accessed 2 Nov. 2023.

## **XII. Professional Writing Self-Study**

The Professional Writing curriculum serves both students in the English Department and those studying other disciplines in several critical ways. The major and minor sequences provide instruction in the skills, methods and tools graduates will need to succeed in either the real or virtual workplace either as writing or publishing professionals or as leaders in business, industry, foundations and nonprofit organizations. More specifically, the Professional Writing major is structured as an introduction to editorial careers in textual or electronic publishing. The minor, meanwhile, is designed as a versatile companion to Lehman's various professional degrees - nursing, business, data science, social work and others - one that improves our graduates' job prospects and upward mobility toward managerial-level employment where writing skills, preparation and communication strategies are of paramount importance.

The curriculum for both the major and minor covers a broad range of topics starting with a foundation in nonfiction writing. Courses in the program start from a base of the very same writing and research skills that journalism established as the de factor standard in nonfiction writing during the 20th Century. Our courses show students the best ways to gather compelling information, present it in a clear, concise manner, and to make their writing accessible to the broadest possible audience. Our graduates master an understanding of what editors, professional colleagues and other readers expect from high level text whether it appears on paper, a computer screen, or a mobile device.

From the starting point, Professional Writing's curriculum branches off into more specific skills and applications used in editorial positions such as publishing, the blogosphere, and promotional writing for the private sector. Specialized courses focus on the composition of



grant writing and other report formats. Still others center on the development of a range of in-demand writing skills that are in once applicable in the academy and all manner of professions such as those in the STEM disciplines, finance, business, data analysis and social work. These include the research and preparation of personal documentation for job searches (personal statements, cover letters, resumes), the composition of appropriate correspondence, in addition to on-the-job writing skills such as the ability to tracking developments within a company or project, chronicling case histories, or formulating long-range plans.

The Lehman Professional Writing program underwent changes at the same time that the English Department took steps to update its curriculum overall. Our current curriculum enables students to establish a more consistent, structured foundation and opens more options for in-depth studies among their electives. Students pair four required courses with four free electives. The required courses include a revised version of ENW 305 (Principles of Professional Writing), which serves as an introduction to the major. Also required is ENW 3100 (Writing for New Media); the new course ENW 307 (Editing and Proofreading), which teaches the copyediting skills and conventions fundamental to any writing profession; and the new course ENW 311 (Style and Rhetoric: Literature for Professional Writers), a course where students examine literary texts to effectively illustrate figurative language, impactful descriptions, and narrative strategies. Additionally, students are required to complete two core literature courses, a way of providing them exposure to rigorous textual analysis and critical thinking that are essential to the craft of profession writing.

The revised Professional Writing specialization now offers several new courses including ENW 326 (Memoir Writing), ENW 327 (Human Rights Literature), ENW 328 (Storytelling for Professional Writers), ENW 329 (The Publishing Landscape), ENW 330 (Writing for Prestigious

Awards and Graduate School), and ENW 366: Special Topics in Writing and Rhetoric. Together with existing courses such as ENW 323 (Biography Writing), ENW 324 (The Contemporary Essay), ENW 325 (Arts Criticism), ENW 333 (Marketing and PR Writing), ENW 335 (Technical Writing), ENW 3070 (Health and Science Writing), and ENW 3200 (Professional Presentations), these electives will provide maximum choice of electives for Professional Writing majors and minors.

Additionally, students have the option to enroll in two specialized minors offered through the Professional Writing program. The Program for Professional Communications (or PPC) is an interdisciplinary minor that presents students with the opportunity to develop high-level skills in multimedia communications. The courses cover a range of relevant skills in professional writing using both traditional formats and new media platforms, with a special emphasis on the preparation and delivery of in-person and web-based presentations. Topics include grant writing, writing for marketing and public relations, business writing and technical writing. The Business and Entrepreneurship for Creative Arts Professionals (or BECAP) provides students exposure to practical and applied business skills such as accounting in addition to professional writing, marketing, communications. BECAP looks to prepare students for success in the current job place. Courses cover industry-specific regulations, opportunities, and skills paired with classes across a variety of disciplines to offer a wide-ranging and career-ready selection of learning opportunities. After completing this minor, students should be ready to manage their own business as an independent artist-owner (e.g., recording artist, stage or screen performer, visual artist or designer, or writer). \_

## **Looking ahead**

Today, professional writing is a very important discipline given radical changes that have taken place across all forms of nonfiction writing in the nonprofit and private sector alike. Artificial intelligence and before it the Internet have in tandem brought nothing short of an upheaval to the research and preparation of the written word. To remain relevant professionally and ethically, our students will have to first learn the use, the power and finally the breadth of innovation. It will be equally important for them to understand how to use incredible tools such as ChatGPT in a way that upholds professional integrity and intellectual honesty.

A concurrent challenge is helping developing writers reach large numbers of people with compelling and persuasive arguments. More often than not, our students start as newcomers, outsiders who know little about the craft or how writing skills will shape their future. The program's mission therefore is to show students how basic tenets and practices are not only easy to assimilate, but are at the same time tools that make the work of research and writing considerably easier to complete well. Ultimately, student success is anchored to a skillset that editors of mine have repeated incessantly – declarative sentences, compact, organized paragraphs, structured text, and finally an understanding of grammar and syntax.

The English Department's vision of the ongoing development of Professional Writing for the department is two-fold. Firstly, we will continue to strive to define the goals of the major in terms that render it distinct from the work of the Journalism department. An example of this work is our ongoing collaboration with the Office of Diversity, Equity, and Inclusion of Simon and Shuster designed to prepare our majors for internships and jobs in the publishing field. This collaboration will take a huge step forward in Fall 2024 with the scheduling of our pilot course

ENW 319: The Publishing Landscape, which will incorporate visits from several professionals in the publishing field as they work with students on their various professional areas of practice within the field.

The second projected area of growth involves working on expanding our relationships with other departments and schools to develop courses that focus on the professional disciplinary writing needs of their students. While many baseline skills are applicable across a wide array of disciplines, we believe Professional Writing can better serve the college by tailoring courses to align with the very specific compositional requirements of specific professions. Business majors, for instance, directly benefit from a curriculum that touches upon job search documents (resumes, cover letters, personal statements) as well as experience writing longer-form reports such as business plans. Students in nursing, social work, and health sciences, on the other hand, improve their viability on the job market by learning the structure and format of two forms of reports - case studies that track the origin and course of patients' progress and documents molded around a thematic outline that summarize studies and long-term initiatives. Drawing upon our existing successful courses designed for Business majors (ENW 300), Health Professions majors (ENW 307), and Social Work majors (ENW 345), we have reached out to other schools and departments to develop similar courses for them. This past Fall, our department began talks with administrators in the college's new Data Science Department to create a writing course for their students. We see additional possibilities throughout the college as a way to benefit students but also open a portal for students to our expansive curriculum in writing, critical reading, and creativity.

There is also the question of staying current with the times and rapid change. Our Professional Writing faculty has witnessed firsthand how innovation has disrupted and upended

conventional thinking about composition, research, and writing. Our professors can call on experience to show students how they can successfully apply what they have learned in composition and language arts to the contemporary workplace, whether they are looking to become nonfiction writers or seeking to polish writing skills. At the same time, both the major and minor tracts focus on the pillars of sound writing: research, organization, paragraph structure and declarative sentences.

The underlying goal in all our endeavors is to not only convey the greatest amount of knowledge I can to the broadest possible audience, but to also present ideas and research in a simple format that is practical, concise, and most importantly easy to absorb. Our professors, meanwhile, have created classwork that replicates real-world circumstances and exigencies as best as possible. Students work on researching and composing grant applications, mock business plans, instructions, or media releases in my classes. Often, we scaffold assignments in steps to help students build the confidence and master concepts that at first seem abstract. In order to build on this work, we believe that more opportunities for faculty teaching the professional writing courses to meet and share best practices will be very valuable.

Our professional writing courses are only one expression of the English Department's deep commitment to help our students find fulfilling and desirable employment opportunities upon graduation. Since January 2022 we have been the academic home of one of two CUNY Liberal Arts departments that has been awarded funding for the CUNY Inclusive Economy Initiative (CIE). CIE is a public-private initiative designed to facilitate connections between industry and students and with long-term sustainability in mind. Its bold goal is to accelerate CUNY's ability to ensure that 80% of CUNY students who earn a bachelor's degree are employed shortly after graduation. This commitment seeks to expand opportunities through

external partnerships for applied learning and career engagement that assures pragmatic experiential learning as a signature component of a Lehman education. The CIE Initiative embeds experiential learning opportunities deeply in the college’s culture by locating an Industry Employment Specialists (IS) and Academic Career Advisors (HA) within the English department. Currently 200 students majoring in English as well as other Arts and Humanities degree programs have been placed in paid internships through the program. Below is a list of some of the organizations where CIE students have found internships:

<b>Teaching/Education:</b>	
SEEK	Learning Tutor
ACE Writing Center	Writing Tutor
Speech Language Hearing Sciences	Literacy Tutor
CASES - Family Court (OPA)	Academic Tutor & Office Assistant
The Bronx Institute	SAT Tutor
Let's Get Ready	Tutor
BYST Tutoring	Tutor
County Children's Center	Pre-K Teaching Assistant
Bright Side Academy	Pre-K Teaching Assistant
Esperanza Prep Academy	Office Assistant Frances Saez, Assistant Principal
Community Word Project	TATIP Intern
CUNY Murphy Institute	Leap to Teacher Program Tutor

Writopia Lab	Intern
CIS 303	Teaching Assistant
Mott Haven Academy	Teaching Assistant
PS 32	Teaching Assistant
DOE	Paraprofessional
Happy Tots Childcare	Teaching Assistant
PS 103	Teaching Assistant
PS 5x	Teaching Assistant
Jumpstart for Young Children	Teaching Assistant
YMCA-NYC - Youth and Family	After-School
Bronx Better Learning	Elementary Teaching Assistant
<b>Non-Profit Organizations:</b>	
Lower Manhattan Cultural Council LMCC	Arts & Culture worker
Alliance for Downtown New York	Communications Intern
Theatre Development Fund / PXP Magazine	Reviewer
Citywide Nursery (CUNY Service Corps)	Gardener
VONA (Writers of Color) Arts Foundation	Intern
Tethered by Letters (religious)	Youth Pastor
	Education Dept Public Programming
The Bronx County Historical Society	Intern
Bronx Latino Oral History Project	Oral History Intern

CENTER FOR FICTION (12/1 app)	Events Production Interns; Web-Design intern; Events/Photos; Library
Brooklyn Museum of Art (12/1 app)	Internship Program
The Met Museum (mid-Jan deadline)	Internship Program for College & University Students
Center for Communication	Editorial & other internships
The Immigrant Health and Cancer Disparities Center (IHCD)-Memorial Sloan Kettering	Immigrant Health Inter
Reparative Reading Consultancy	Intern
The Hastings Center Bioethics Program	Intern
<b>Businesses:</b>	
Fortier Public Relations	Office Assistant
Giles Communications	Intern
Regal Hoffmann & Associates	Lit Agency Intern
Macmillan Publishing	Intern
Bedford St. Martins Publishing	Intern
Hachette Publishing	intern
Columbia University Press	intern
[Urgent Care Center]	Receptionist
NGSCSports.com / Top of Form	
Greenwich Village Restorations	
Old Navy	Store Assistant Manager



Dollar Power	Assistant/Manager
Simon and Shuster	Assitant Editor

This program builds upon the success of our HUM 470 course. The HUM 470 Humanities Internship operates under the joint aegis of the English Department and the City and Humanities, is open to students in the School of Arts and Humanities, and counts an approved English Major elective. The course’s dual structure – an academic framework built around hands-on experience in a particular field of work – is designed to support students as they participate in pre-professional experiences that connect their educational foundation in the arts and humanities to real-world experiences and responsibilities. Students intern at publishing houses, museums, schools, foundations, non-profits, and businesses throughout NYC, at various Lehman or CUNY departments or programs or offices, and at the various student publications and multimedia productions operating on the Lehman campus. HUM 470 works with CUNY, Lehman College, employers, and students to develop internship experiences that are paid (if at all possible) and/or that encourage students to explore possible career directions.

## **XII. MA Program**

The English Department offers a 30-credit M.A. in English with specializations in Creative Writing—Poetry or Fiction, in Literature, or in Writing and Rhetoric. The M.A. program serves those who wish to expand their understanding of literature, writing and rhetoric, or creative writing, those who wish to prepare themselves for teaching English on the secondary or two-year college level, and those who wish to proceed to the doctorate. All students are eligible to take all courses (meeting any prerequisites). Most courses are either “studies in”

particular themes, genres, historical periods, or critical approaches *or* “workshop” courses devoted to the practice of creative writing; topics may vary and are announced during the preceding semester. All English graduate courses are taught as small seminars, favoring discussion and student–professor interaction, or as individual tutorials.

Requirements for completion of the M.A. degree include a Master’s essay which, for Literature and for Writing and Rhetoric, must be 25–35 pages in length and demonstrate original scholarship suitable for publication in a scholarly journal in the field of English. The Creative Writing thesis comprises 25–35 pages of poetry or 75–125 pages of fiction, each suitable for publication. The Master’s thesis is read by a faculty adviser and a second reader approved by the Graduate Program Director. At the end of the student’s course of study, an oral defense of the Master’s thesis is held by the faculty advisor and the second reader.

The English M.A. program plays an important role in collaborating with the mission of graduate education across the college. Students in the Ms.Ed. Program in English Education, housed in the Department of Middle and High School Education, notably take 3–9 credits in graduate English electives as part of their training. Students pursuing an interdisciplinary degree in the college’s Master of Arts in Liberal Studies (MALS) program are also frequent enrollees in our courses. Our program, moreover, encourages high-achieving undergraduates, who may not initially conceive of themselves as future graduate students in English studies, to try out our graduate course offerings while still pursuing their undergraduate degrees. We find that this inclusive measure can bolster the confidence and resumes of our undergraduates, demonstrating their aptitude for graduate work, while also expanding their intellectual and professional horizons. Over the past three academic years (five semesters, not including Spring 2024), our

graduate courses have supplied 63 seats for students in Education Masters programs, 6 seats for MALS students, and 15 undergraduate seats.

While we are justifiably proud of the inclusive orientation of the program and the multiple constituencies it serves, it has also faced enrollment challenges in recent years, in keeping with similar trends across the nation. A Spring 2022 internal report produced by then-graduate program director Deirdre Pettipiece notes that enrollment in the program has declined by one-third, exacerbated by the loss of a funded cohort of Middle and High School Education teaching fellows who took courses in our department. These lower enrollments have made it more challenging, in recent years, to staff and run courses in our program's four tracks, which has resulted in the need to offer more one-on-one tutorials or selectively use course substitution mechanisms to assist students in making adequate, timely progress through their degrees.

Faced with such challenges, the program has implemented changes in recent years to promote access, and is in the process of undergoing a redesign to better serve our students and faculty and re-energize the program's enrollment and graduate-student culture. To promote access, we have suppressed the foreign-language requirement and the GRE requirement, previously a self-reported barrier to entry for many applicants, especially those from underrepresented backgrounds, and seen today as a poor predictor of student success.

The program's broader redesign grows out of an internal assessment that was conducted in 2020, and which was subsequently reviewed by an internal ad hoc graduate studies committee in 2021 formed by five faculty members representing the three primary areas of concentration—Creative Writing, Writing and Rhetoric, and Literature. The committee's recommendation resulted in a graduate program curriculum-change proposal that sought to reduce the number of tracks within the M.A. from four to one and the core courses to three, granting students greater

flexibility to develop individually designed programs of study in their chosen areas of concentration in concert with the graduate program director and their faculty mentors. Enlisting student involvement in designing their course of study was intentional. It would require, to quote the report, “a student to not simply check off a series of requirements, but to evaluate their interests, define their priorities, demarcate their goals and objectives, and, under the guidance of the department’s faculty, to more fully understand, and to experience, the agency required of genuine scholarly work.” The redesign further sought to facilitate ease of scheduling in the context of lower overall student enrollments and open up more paths to graduation. This curriculum change proposal was rejected by the Graduate Studies Committee (GSC) in 2022 over a concern about the reduction in the required core. During academic year 2023–2024, the proposal is being revised by the new graduate studies director, Bret Maney, in collaboration with other departmental stakeholders, for resubmission to the GSC in Spring 2024.

Even amid the challenging landscape for graduate studies in the humanities, our recent internal review highlighted many successful features of the M.A. program on which the department can continue to build:

1. When surveyed informally, English graduate students expressed complete confidence in English faculty and the program itself. Four students self-identified as having left other CUNY programs to join ours specifically because of our great student-to-faculty ratio (10:1 on average overall) and our one-on-one graduate advising.
2. Willingness of ENG faculty to serve as thesis advisors and mentors resulted in zero students having to ask more than one faculty member to serve in this capacity.
3. Coursework offered met with high student completion.

4. Students who took graduate course online have reported both high levels of satisfaction with the synchronous online experience.
5. A recruitment/advertising video and online information sessions have met with genuine interest and have been deployed on social media. Wider recruitment efforts, including revised website materials, are needed.

### **Relationship to the CUNY Ph.D. Program**

Lehman M.A. candidates may conclude their graduate studies with the Master's degree in English or they may decide to pursue doctoral study. The first 25 graduate credits in the Literature or Writing and Rhetoric concentrations at Lehman College may be counted toward the Ph.D. in English at the CUNY Graduate Center.

### **Departmental Awards for Graduate Students**

For a small program, the department boasts numerous awards and fellowships to support our graduate students, including:

- The Dr. Alice Griffin Graduate Fellowship for the strongest graduate student after 15 credits in the MA program, designed to cover tuition and fees for a student's last 15 credits. The most recent award, given in 2023, was in the amount of \$8,000.
- The John W. Wieler Award Best Shakespeare scholar for a graduate or undergraduate. \$500.
- The Alice Minnie Hertz Heniger Prize for Graduate Creative Writing. \$50.

- The William C. Hess Memorial Prizes for Literary Criticism for the Best critical essay in the field of English, American, or English-language literature involving scholarly research and/or literary theory. Open to graduate & undergraduate students: one prize each. \$50 each.
- Further, in promotion of graduate education, we have two scholarships (\$1200 & \$600) for graduating seniors enrolling in any graduate school in the Fall.

### **Current Status & Future Directions**

This is a moment of transformation for the English M.A. program. Through the curricular redesign in progress, we are refocusing our pedagogical attention on core offerings in literature and writing and a flexible path through the M.A. for our graduate students. Since 2020, we have witnessed noteworthy growth in creative writing students, who now represent the majority of our graduate-student population, something we want to nurture. To serve creative writers, and all our constituencies, we plan to offer more courses on contemporary literature as well as courses engaging with interdisciplinary issues and approaches, such as race and ethnic studies, sexuality and gender studies, Bronx literature, and film (The School of Arts and Humanities lacks a film-studies program; this is one of many niches the Lehman M.A. in English fills.) During academic year 2023–2024, we offered courses in film studies, Bronx literature, a course in writing studies called “Writing, Teaching Writing, and the Future of the Humanities,” a fiction writing workshop, a literary theory course, and, for the first time, a course in comics studies.

Increasingly, our coursework looks outward to publication opportunities, public scholarship, and engagement with the borough, an approach that is consonant with the college’s mission to be an “economic and cultural catalyst in the Bronx.” For example, students in the Bronx literature course have the opportunity to contribute to [The Literary Bronx](#), an ongoing

digital public humanities project based at Lehman College designed to redress the deficit of critical attention paid to Bronx literary culture. In keeping with shifts in knowledge production and the birth of new digital genres, we are examining ways to reimagine the M.A. thesis in order to embrace alternative formats and new forms of scholarship, such as digital projects, portfolios, and multimodal theses.

By modernizing and streamlining our M.A. Program, redesigning publicity materials, and reinforcing our outreach and recruitment strategies, over the next five years, we aim to increase by one-quarter the number of students enrolled, thereby restoring and enhancing Lehman English's graduate-program culture, renewing it as a vibrant destination for advanced study of literature and writing serving the Bronx and its surrounding communities.

### **XIII. First-Year Composition and Writing and The English Department at Lehman**

Writing at Lehman College emphasizes the rich social contexts of writing, and the multilingual and multimodal communication environments we inhabit. Lehman College is a Hispanic Serving Institution (HSI) in one of the most linguistically diverse cities in the world. We value writing that is grounded in students' own experiences and expertise, including their perspectives as multilingual and multimodal learners. Our two-course first year writing sequence (ENG111 and ENG 121) and upper-division writing-intensive courses emphasize the rhetorical skills needed to write across a range of workplace, academic, and community contexts. As a

department, we are committed to creating writing assignments and reading lists that reflect the linguistic and cultural diversity of the Bronx and our student body.

We believe that writing isn't a solitary practice. Students write as part of their communities and many of our assignments invite students to explore writing as forms of activism and advocacy. Students also create writing communities through their studies at Lehman. Writing groups, discussion groups, and peer support are key parts of our classrooms. In conversation with other writers and with varied audiences, students learn to use revision and research as essential practices for creating memorable writing.

We believe writing is the responsibility of the entire academic community, and our approach to writing in the English Department at Lehman has been shaped by our ongoing involvement with the Writing Across the Curriculum (WAC) program on campus. Our courses employ a range of low-stakes writing activities, including freewriting, prewriting, outlining, and reflective writing. Through learning logs, digital notetaking tools, informal writing to make sense of course material, and reflective writing (to take stock of the learning process), students also learn to use writing as a tool for thinking. English faculty were involved in the creation of guidelines for Writing-Intensive courses and have co-facilitated seminars for faculty across the disciplines focused on innovative writing pedagogy. Faculty assess and respond to students' writing in a range of ways (including discussion boards, portfolio reflections, and conferencing) and we are committed to developing anti-racist assessment practices. Through collaboration with Writing across the Curriculum, we have cosponsored several workshops on anti-racist approaches to assessing student writing, including ungrading and student-generated rubrics.

## **I. Comparative Study of Writing Programs: Structure, Administration, Assessment**



## Structure

Horizontal: A “horizontal” writing program concentrates its program’s learning outcomes on the first year or first semester requirements. Two colleges that are similar to Lehman and operate horizontal writing programs are City College CUNY and The University of Maryland at Baltimore County (UMBC). Both programs see their two-semester first-year writing requirements as foundational to the college General Education requirement. Horizontal writing program FYC courses can be linked to a Writing major or WAC program. However, they are firmly grounded in the mission of general education at the institution. For example, the description of the First-Year Writing Program at [City College](#) addresses the language diversity of the undergraduate population at City College and the role that writing courses play in promoting rhetorical awareness and linguistic justice. The [UMBC](#) writing program focuses on language diversity and the importance of a multimodal approach to communication.

Vertical: A “vertical” writing program emphasizes shared learning outcomes for writing instruction throughout the curriculum, from the first-year through upper level classes designated as “writing in the discipline,” “writing in the major,” and “writing in the professions.” Often, such programs see their writing programs as integral to the mission of the college or university (rather than to the English major or the General Education requirement). Two colleges that are similar to Lehman and operate vertical writing programs are John Jay College of Criminal Justice and Appalachian State University. Like City College, [John Jay’s](#) First-Year Writing program emphasizes language diversity. The two FYC courses focus on rhetoric and research and promoting learning in a “writing community largely comprised of English-as-second language and English-as-second dialect students who need extended periods of instruction and

practice to master composition skills.” [Appalachian State University](#)’s Writing program details how the first-year composition courses contribute to the Writing Across the Curriculum program and college-wide capstone courses; this is detailed in the description of their [vertical writing model](#).

Independent: There is no one definition of an “independent” writing program model. But in general, these programs place their first-year requirements as part of a college-wide writing program or writing major. Many of these programs are influenced by the research on “writing transfer”--the importance of teaching skills and knowledge that can transfer across many rhetorical contexts and media– and the research on multimodal, translingual, global approaches to literacy. The mission statements for many independent writing programs/writing majors align with the mission statements for the college. Most of these independent programs operate not as disciplines but as programs within English. The Department of Writing and Language Studies at [The University of Texas Rio Grande Valley](#) is an interesting outlier, in that it is not connected with English but with linguistics, ESL, and the Spanish and French departments. More common is a program of writing and rhetoric housed in English but acting as a separate program. Examples of this model are the College Composition/Writing Program at [Florida State](#) and [Arizona State University](#). Both of these universities have writing majors and minors housed in the English department. They contextualize their FYC courses as introductions to Writing Studies. Additionally, these programs use FYC outcomes created by national organizations in the field of Writing Studies, such as the [College Composition and Communication Convention](#) (CCCC) and the [Council on Writing Program Administration](#) (CWPA).

## **Administration of Writing Programs/First-Year Composition Programs (WPA/FYC)**

How writing and FYC programs are administered varies greatly across institutions. We surveyed two dozen institutions that resemble Lehman's demographics. The majority of these programs are administered by a team of full-time, tenure track faculty members along with an administrative staff. Most FYC or WPAs rose to the position of director after earning tenure. Some served as associate directors or directors of smaller programs prior to earning tenure (i.e. coordinator of the Writing Center or WAC). About half of these WPAs are members of the English department, and their compensation package most resembles that of a department Chair. Some of these WPAs are members of the English department but report directly to the Provost or Dean and not to the Chair of English (see "Independent" structure, above). Some are "Chairs" of a department in Writing and Rhetoric. Most WPAs serve three to five year, renewable terms and have degrees in Writing Studies or related fields. The work of WPAs is not considered academic "service" in the traditional sense; it is part of the research/scholarly work of faculty members with specific criteria for evaluation detailed in the WPA [Statement on "Evaluating the Intellectual Work of Writing Administration."](#)

### **Assessment**

There are four common approaches to writing program assessment:

- to assess students by course using teacher-created outcomes;
- to assess by program, using department or program-wide-created outcomes;
- to assess by institution, using college or university-wide outcomes or national outcomes, such as the WPA's [Framework for Success in Postsecondary Writing.](#)

Most of the programs we surveyed favor a holistic, program-wide portfolio-based assessment, rather than a one-time writing artifact, such as a timed essay exam, and conduct institutional assessment every three-five years. Some programs do periodical institution-wide studies and longitudinal studies of student writing, collecting student writing at the start of a first-year writing course and at the end of the one, two or four year writing requirement. Two CUNY FYC programs we studied relied on the [CCCC Position Statement on Writing Assessment](#).

## **I. Recommendations for Lehman**

### **Structure**

Given the size, demographics, curriculum, and faculty strengths at Lehman, we believe that the FYC program belongs as an integral part of a vertical program housed in the English department and administered by scholars and teachers in the field of Writing Studies, English and related disciplines. To center literacy development and student-centered learning, we believe all writing classes, but especially first-year composition courses, should not exceed eighteen students and that faculty should receive ongoing compensated professional development in pedagogy, assignment creation, and assessment.

### **Administration**

We believe that new and existing English department faculty can serve in administrative roles in writing and FYC, leading in curricular, professional development, and assessment initiatives in all areas of writing. There are at least two options for administering FYC and Writing as we see it:

- a. College-Wide WPA: Lehman might hire or appoint a single full-time faculty member to serve as Director of all writing programs at Lehman: FYC, WAC, The Teaching and Learning Center (T&LC). Compensation for a college-wide WPA, at most colleges at CUNY and elsewhere, is equivalent to a department Chair or Dean. (note: we are currently conducting a search for just such a faculty position!!)
- b. English Department Team of WPAs. Lehman might hire or appoint English department faculty members who would be Chair/Associate Chair of FYC working within the English department and collaborating with the Chair of English. The FYC Chair(s) would also collaborate with the WAC and T&LC coordinators. Each position would receive compensation equivalent to the compensation offered to department Chairs. This team of FYC coordinators would work on a rotating basis, serving 3-5 years.

## **Assessment**

We suggest that Lehman move from a single-artifact, single-genre, single-mode, print-based assessment to a multi genre and purpose, multimodal, outcomes-based, program-wide portfolio assessment. The [research](#) on portfolio assessment, especially on e-portfolios, reveals the importance of program-wide assessment in creating shared expectations and outcomes and promoting linguistic diversity and innovation. Many CUNY campuses have adopted portfolio assessments, including the program-wide digital portfolio assessment used at City College, which publishes its [expectations](#) and [sample](#) student work on the CUNY Commons.

Transitioning to this form of assessment will require inquiry into current practices, learning outcomes, and assignment criteria. We would need to pilot this model and offer professional development for faculty. We suggest a three-year period to enact the transition to portfolio-based assessment.

At present, Lehman designates assessment by the academic department. We suggest that Lehman fund three English department assessment coordinators to evaluate courses in the major (literary studies, professional writing/writing studies, and creative writing) and to undertake a pilot assessment of FYC courses, in preparation for initiating a portfolio-based program.

The current English department assessment coordinators have already begun to generate an initial FYC assessment. Their plans include the following:

- a. Survey faculty who teach FYW and ask what their goals are/how they assess them. Suggest specific questions for survey might include:
  - \*What are your course goals? Which of these goals do you think are most important?
  - \*What kinds of writing assignments (formal and/or informal, traditional and/or multimodal) do you use in your class?
  - \*What are the different ways that students write in your class?
  - \*How does your FYW course use class time or assignments to meet your course goals?
- b. Review existing Goals & Objectives for FYW
  - \*Communicate effectively and persuasively by taking into account audience, genre, purpose, and context.
  - \*Understand the interrelationship of reading, writing, and thinking.
  - \*Become comfortable with writing as a process and learn strategies for working through that process.
- c. Assess student artifacts in the first semester composition course

## Sources

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“The Writing Program Administration (WPA) Outcomes Statement for First-Year Composition 3.0.” *The Council of Writing Program Administrators*. Web. 2019.

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Chavez, Felicia Rose. *The Anti-Racist Writing Workshop*. Haymarket Books, 2020.

Finer, Bryna Siegel and Jamie White-Farnham. Editors, *Writing Program Architecture: Thirty Cases for Reference and Research*. Utah State UP, 2017.

Downs, Doug and Elizabeth Wardle. "Teaching about Writing, Writing Misconceptions:(Re)envisioning "First-Year Composition" as "Introduction to Writing Studies." *College Composition And Communication* 58.4 (2007)552-584.

Grabill, Jeff. "INFRASTRUCTURE OUTREACH AND THE ENGAGED WRITING PROGRAM." *Going Public: What Writing Programs Learn from Engagement*, edited by SHIRLEY K ROSE and IRWIN WEISER, University Press of Colorado, 2010, pp. 15–28, <https://doi.org/10.2307/j.ctt4cgpfh.4>.

Horner, Bruce, Min-zhan Lu, Jacqueline Jones Royster, and John Trimbur. "Language Difference in Writing: Toward a Translingual Approach." *College English* 73.3 (Jan 2011): 303-21.

Ianetta, Melissa. "Absence and Action: Making Visible WPA Work." *WPA: Writing Program Administration* 38.2 (Spring 2015): 141-158.

Reiff, Mary Jo et al. Editors. *Ecologies of Writing Programs: Program Profiles in Context*. Parlor Press, 2015.

Inoue, Asao B. *Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom*. University Press of Colorado: 2019.

Rhodes, Keith. "Seeing Writing Whole: The Revolution We Really Need." *JAEPL* 25 (2019-2020): 47-57. <https://trace.tennessee.edu/cgi/viewcontent.cgi?article=1362&context=jaepl>

Rose, Shirley K., et al. "Directing First-Year Writing: The New Limits of Authority." *College Composition and Communication*, vol. 65, no. 1, National Council of Teachers of English, 2013, pp. 43–66, <http://www.jstor.org/stable/43490806>.

Wardle, Elizabeth. "'Understanding 'Transfer' from FYC: Preliminary Results of a Longitudinal Study.'" *WPA: Writing Program Administration* 31.1-2 (2007): 65-86.



#### **XIV. Summary of Recommendations for Future**

- Continue ongoing revision of curriculum informed by assessment of the new curriculum in practice.
- Work to ensure that courses are scheduled in a way that maximizes the strengths of the curriculum.
- Publicize what we are doing as a department.
- Work our way back to more face-to-face instruction.
- Implement a more equitable advisement policy that ensures that all students receive faculty guidance and mentorship.
- Hire more FT faculty in areas such as Creative Writing, Writing Studies, Global/Hemispheric Literatures, Latinx Literatures, African American Literatures.
- Hire a Director of Composition on a professorial track (this has been approved and the search is taking place this semester).
- Run more Professional Development programs for all faculty.
- Implement portfolio-based assessment to Freshman Year Composition courses.
- Pay adjuncts more and/or move persons to a rank that could be more permanent.
- Stronger writing instruction in the department.
- Equitable distribution of Department labor and stronger/more expanded department leadership
- Continue to build relationships with other departments and academic programs.
- Strengthen the department's work to help students and graduates obtain quality employment and opportunities in post-secondary education.

## **APPENDIX: FACULTY CVs**

**SIRAJ DEAN AHMED**

501 W. 123rd St, 5A, New York, NY 10027 / 917-535-8302 / sdahmed26@gmail.com

**CURRENT POSITIONS**

Associate Professor, Ph.D. Program in English, The Graduate Center, City University of New York, 2014–.

Associate Professor, English and Comparative Literature, Lehman College, City University of New York, 2013–.

**PREVIOUS POSITIONS**

Director, Comparative Literature, Lehman College, City University of New York, 2011-15.

Assistant Professor, English and Comparative Literature, Lehman College, City University of New York, 2011-13.

Chair, Comparative Literature and Transnational Studies, Mount Holyoke College, 2009-11.

Assistant Professor, English and Critical Social Thought, Mount Holyoke College, 2004-11.

Assistant Professor, English and Comparative Literature, Texas A&M University, 1999-2003.

**EDUCATION**

Ph.D., English and Comparative Literature, Columbia University, 1999.

B.A., English, Philosophy, and the Biological Basis of Behavior, University of Pennsylvania, 1990.

**BOOKS**

*Politics of the Refugee: Extraterritoriality and Exodus* (in progress).

*Archaeology of Babel: The Colonial Foundation of the Humanities* (Stanford: Stanford University Press, 2018).

*The Stillbirth of Capital: Enlightenment Writing and Colonial India* (Stanford: Stanford University Press, 2012).

**ESSAYS**

'Postcolonial Theory,' *A Companion to Literary Theory*, ed. David Richter (Oxford: Blackwell, 2018), 261-74.

'Criticism and Catastrophe,' *The Immanent Frame: Secularism, Religion, and the Public Sphere*, a digital forum of the Social Science Research Council (August 2017).

'The Colonial Intellectual: Prototypes and Paradigms,' *Postcolonial Studies* 20.2 (June 2017), 237-43.

'Thinking at the Enlightenment's Limit,' *Cultural Critique* 96 (Spring 2017), 235-60.

'Dispossession and Civil Society: The Ambivalence of Enlightenment Political Philosophy' in *The Dispossessed Eighteenth Century*, ed. Jordana Rosenberg and Chi-ming Yang (Philadelphia: University of Pennsylvania Press, 2014), a special issue of *The Eighteenth Century: Theory and Interpretation* 55.2-3 (Summer/Fall 2014), 153-74.

'Notes from Babel: Toward a Colonial History of Comparative Literature,' *Critical Inquiry* 39.2 (Winter 2013), 296-326.

'Orientalism and the Permanent Fix of War' in *The Postcolonial Enlightenment: Eighteenth-Century Colonialism and Postcolonial Theory*, ed. Daniel Carey and Lynn Festa (Oxford: Oxford University Press, 2009; paper, 2013).

'The Theater of the Civilized Self: Edmund Burke and the East India Trials,' *Representations* 78 (Spring 2002), 28-55.

Reprinted in *Edmund Burke*, ed. Iain Hampsher-Monk (Burlington: Ashgate, 2009), a volume in the International Library of Essays in the History of Social and Political Thought.

""The Power to Lend Money without Extracting Interest': Renegade Capitalism in Late Eighteenth-Century British India' in *Interpreting Colonialism*, ed. Byron Wells and Philip Stewart, a volume in the Oxford University Studies in the Enlightenment series (Oxford: Voltaire Foundation, 2004).

'The Pure Soil of Universal Benevolence': the Rule of Property and the Rise of an Imperial Ideology in the 1790s,' *Eighteenth-Century Ireland* 15 (2000), 139-57.

## AHMED VITA

Reprinted in *Nineteenth-Century Literature Criticism*, Vol. TBD, ed. Lawrence Trudeau (New York: Gale, 2015).  
“An Unlimited Intercourse’: Historical Contradictions and Imperial Romance in the Early Nineteenth Century’ in  
*The Containment and Re-Deployment of English India*, ed. Daniel O’Quinn, a volume in the Romantic Circles  
Praxis Series (College Park: University of Maryland, 2000).

### REVIEWS

Review of *Imperial Babel: Translation, Exoticism, and the Long Nineteenth Century* by Padma Rangarajan, *South Asia: Journal of South Asian Studies* 39.4 (2016), 909-911.  
Review of *From Little London to Little Bengal: Religion, Print, and Modernity in Early British India, 1793-1835* by Daniel White, *Modern Philology* 113.2 (November 2015), E104-107.  
Review of *Eighteenth-Century British Literature and Postcolonial Studies* by Suvir Kaul, *Modern Philology* 111.4 (May 2014), E426-30.  
Review of *Enlightenment Orientalism: Resisting the Rise of the Novel* by Srinivas Aravamudan, *MLQ* 74.4 (December 2013), 541-5.  
Review of *Indian Angles: English Verse in Colonial India from Jones to Tagore* by Mary Ellis Gibson, *Nineteenth-Century Literature* 67.5 (June 2013), 122-7.  
Review of *The Travels of Dean Mahomet: An Eighteenth-Century Journey through India* by Michael Fisher, *Passages: Journal of Transnational and Transcultural Studies* 2.1 (2000), 104-8.  
Review of *Visionary Fictions: Apocalyptic Writing from Blake to the Modern Age* by Edward Ahearn and *Blake’s Altering Aesthetic* by William Richey, *The Wordsworth Circle* 28.4 (Autumn 1997), 211-2.

### READER/REFEREE

Oxford University Press.  
*Postcolonial Studies* (Routledge).  
*Political Theory* (Sage Publications).  
*Comparative Critical Studies* (Edinburgh University Press).  
*Eighteenth-Century Studies* (Johns Hopkins University Press).  
*Nineteenth-Century Literature* (University of California Press).

### EXTERNAL FELLOWSHIPS

National Endowment for the Humanities Award for Faculty, 2015-16.  
Mayers Fellowship, Huntington Library, 2009.  
Three-Month Fellowship, Clark Library and UCLA Center for 17th & 18th-Century Studies, 2009.  
National Endowment for the Humanities Fellowship, 2005-06.  
National Endowment for the Humanities Summer Stipend, 2004.  
Whiting Fellowship, Whiting Foundation, 1997-98.  
CFD Fellowship at Colorado College, Consortium for Faculty Diversity in Liberal Arts Colleges, 1997-98 (declined).  
President’s Fellowship, Mellon Foundation, 1991-96.

### INTERNAL FELLOWSHIPS

PSC-CUNY Research Award, City University of New York Research Foundation, 2018, 2017, 2013, 2012.  
Book Completion Award, City University of New York Office of Research, 2017.  
Provost Office Faculty Travel Award, Lehman College, City University of New York, 2015.  
Scholar Incentive Award, Lehman College, City University of New York, 2015.  
Shuster Award, Lehman College, City University of New York, 2014.

## AHMED VITA

Faculty Fellowship Publication Program, City University of New York, 2013.
William Stewart Travel Grant, City University of New York, 2013.
Faculty Grant, Office of Sponsored Research, Mount Holyoke College, 2011, 2010, 2009, 2008, 2007, 2006, and 2005.
Literature & Global Studies Curriculum Grant, College of Liberal Arts, Texas A&M University, 2003.
Scholarly & Creative Activities Grant, Vice-President for Research, Texas A&M University, 2003, 2002, and 2000.
English Faculty Fellowship, Glasscock Humanities Center, Texas A&M University, 2002-3 and 2000-01.
Curriculum Development Grant, University Honors Program, Texas A&M University, 2002, 2001, and 2000.
Comparative Literature Faculty Fellowship, Glasscock Humanities Center, Texas A&M University, 2001-02.
Interdisciplinary Curriculum Development Grant, Liberal Arts Honors Program, Texas A&M University, 2001.
Faculty Mini-Grant, Vice-President for Research, Texas A&M University, 2001.
Faculty Research Grant, Race and Ethnic Studies Institute, Texas A&M University, 2001 and 2000.
International Curriculum Development Grant, International Programs, Texas A&M University, 2001 and 2000.

### HONORS

Baccalaureate Speaker (selected by 2007 senior class), Mount Holyoke College, May 2007.
Visiting Research Fellow, Institute for English Studies, University of London, Spring-Summer 2006.
Visiting Fellow, Institute of Commonwealth Studies, University of London, Spring 2006.
Teaching Excellence Award, International Studies Program, Texas A&M University, 2000.
Finalist, Newcombe Fellowship Competition, 1997-98.
Magna Cum Laude, University of Pennsylvania, 1990.
Phi Beta Kappa, University of Pennsylvania, 1988.
General Honors, Benjamin Franklin Scholars Program, University of Pennsylvania, 1988.
Benjamin Franklin Scholar, University of Pennsylvania, 1984-88.

### PRESENTATIONS

' <i>Shari'a</i> and the <i>Mu'allaqat</i> , 1782 A.D.-550 A.D.,' Conceptions and Configurations of the Arabic Literary Canon Workshop, Columbia University Global Center Paris, June 2019.
Book talk for <i>Archaeology of Babel: The Colonial Foundation of the Humanities</i> , Clemson University, Spring 2019.
'The Colonial Foundation of Philology,' Multifarious Philology Special Session, MLA, Chicago, January 2019.
Book talk for <i>Archaeology of Babel: The Colonial Foundaton of the Humanities</i> , Leonard Lief Library Book Discussion Series, Lehman College, December 2018.
Workshop and book talk for <i>Archaeology of Babel: The Colonial Foundation of the Humanities</i> , Comparative Literary Studies Speaker Series, Northwestern University, November 2018.
'Politics of the Refugee,' Refugee Between Aesthetics and Politics Seminar, NEMLA, Pittsburgh, PA, April, 2018; Public Intellectuals Seminar, ACLA, UCLA, March 2018; Faculty Plenary, English Graduate Conference, CUNY Graduate Center, March 2018.
'Philology—Colonial Law—Emergency,' Emergency Legal Cultures: British Imperial Legacies Conference, Duke University, February, 2018.
'Interstate Systems,' Comparative Literary and Cultural Studies Eighteenth-Century Forum, MLA, New York, January 2018.
'The Problem of the University and of its Critique,' Critical University Studies Roundtable, The Graduate Center, City Univeristy of New York, October 2017.
'The University and its Alternatives,' Liberalism in Crisis Seminar, ACLA, Utrecht University, Netherlands, July 2017.

AHMED VITA

‘Archaeology, not Archival Recovery,’ Recovery, Rereading, and Hesitation Roundtable, CUNY Graduate Center, March 2017.
‘The Imperial University,’ Technologies of Empire Roundtable, American Society for Eighteenth-Century Studies Annual Meeting, Pittsburgh, March, 2016.
‘The Imperial University,’ Imperial Publics Seminar, ACLA, Harvard University, March 2016.
‘A Genealogy of Emergency,’ Postcolonial Redux: Reactivating Methods and Materials Seminar, ACLA, Seattle, March 2015.
Faculty Membership Talk, Department of English, The Graduate Center Center, City University of New York, November 2014.
‘Lost Language,’ Rewriting English: Gauri Viswanathan’s <i>Masks of Conquest</i> at 25 Conference, The Heyman Center for the Humanities, Columbia University, November 2014.
Roundtable Paper, Romanticism after <i>Enlightenment Orientalism</i> Roundtable, North American Society for the Study of Romanticism Annual Meeting, Washington, DC, July 2014.
‘Comparative Literature and Colonial Philology,’ Erich Auerbach and Non-Western Literatures Seminar, ACLA, New York University, March 2014.
‘Archaeology of Babel,’ Orientalism, Philology, Literary History Roundtable, Maison Française, Columbia University, February 2014.
‘Imperial Wars, World Literatures,’ Late Eighteenth-Century Division Roundtable, MLA, Chicago, January 2014.
‘Colonial Genealogies/Postcolonial Critique,’ ICLA, University of Paris-Sorbonne, July 2013.
‘Literature, Language, Power,’ Faculty Research Conference, Lehman College, City University of New York, April 2013.
‘Violence and Judgment (1771 to 1389 AD)’ and ‘War Machines and State Model (1782 to 600 AD),’ Faculty Fellowship Publication Program, City College, City University of New York, April 2013.
‘Criticism and Colonialism,’ Prehistory of the Postcolonial Seminar, ACLA, University of Toronto, April 2013.
‘The Earth and Sovereign (1789 to 375 AD),’ Faculty Fellowship Publication Program, City College, City University of New York, March 2013.
‘Archaeology of Babel,’ Arts & Humanities Lecture Series, Lehman College, City University of New York, February 2013.
‘Archaeology of Babel,’ Joint Meeting of the the Eighteenth-Century Studies Group and the Postcolonial Studies Group, Department of English, University of Pennsylvania, February 2013.
‘Tradition, Territory, Transmission,’ Joint Meeting of the Eighteenth-Century Studies Group and the Postcolonial Studies Group, Department of English, The Graduate Center, City University of New York, October 2012.
‘Colonial Law and the Destruction of Tradition,’ Transdisciplinary Approaches to Law and Culture Seminar, London Conference in Critical Thought, Birkbeck College, University of London, June 2012.
‘Historicism and Colonialism,’ Historical Poetics Seminar, ACLA Brown University, March 2012.
‘Colonialism and Comparatism,’ Enlightenment in a Global Frame Seminar, ACLA, Vancouver, April 2011.
‘Eighteenth-Century Historical Models I: Armitage, Oceanic Space, and the Atlantic,’ The Claremont Colleges, February 2009.
‘Eighteenth-Century Historical Models II: Farge, Urban Space, and Paris,’ The Claremont Colleges, February 2009.
‘Non-State Literature,’ Dipartimento di Lingue, Letterature e Studi Interculturali, Università degli Studi di Firenze, May 2008.
‘The Economies of the Indian Ocean and the Form of the Enlightenment,’ Permanent Seminar on Indian Studies, Universidad de Córdoba March 2007.
‘Capital or Barbarism: the East Indies and <i>The Wealth of Nations</i> ,’ University of London School for Advanced Study, September 2005.
‘Globalization’s Ghosts,’ EACLALS, Sliema, Malta, March 2005; Critical Social Thought Faculty Colloquium,

## AHMED VITA

Mount Holyoke College, November 2004.
'The Second Empire's Global Vision: Scott and Improvement,' Indiana University, May 2004.
'Private Affect & Global History,' University of California, Santa Barbara, February, 2004.
'Dryden, Cato, and Imperial War,' Yale University Mellon Centre for Art, London, April 2003.
'Defoe's Indian Origins,' SUNY Binghamton; University of New Hampshire; Mount Holyoke College; Adelphi University, February 2003; Florida State University, January 2003.
'Sentiment/Capital,' Literature and Globalization Roundtable, SCMLA, Austin, November 2002.
'Circulating Things,' Texas A&M University, October 2002.
'A Hoard of Other Mens Goods': Piracy, Empire, Civil Society,' Glasscock Humanities Center, Texas A&M University, April 2002.
'The Inhuman Dictatorship of Machines': Marx, Fanon, Sembène,' American Comparative Literature Association Annual Meeting, San Juan, PR, April 2002; SUNY Stony Brook, February 2002; Carnegie Mellon University, January 2002.
'Ngugi, Postcolonial Agitprop, and the People,' Universidad Nacional Autónoma de México, Mexico City; Texas A&M Mexico City Center, May 2001.
'The Theater of the Civilized Self in Burke's Prosecution of Hastings,' University of California Los Angeles, August 2000.
'Private Passions: the Imperial Merchant and Enlightenment Writing,' University of Southern California, January 1998.
' <i>The Missionary</i> and Romantic Anticolonialism,' McMaster University, October 1997.
'Empire and Metropolitan Political Society in Burke's India Speeches,' Midwest American Society for Eighteenth-Century Studies Annual Meeting, Chicago, October 1997.
'The Nabob in the Novel and Anti-imperialist Polemic,' Vanderbilt University, April 1997.
'The Rhetoric of Reform in British India,' Colorado College, June 1997; University of California Berkeley, February 1997.
'Publicity and Edmund Burke's India Speeches,' Georgetown University, November 1996.
'Lady Morgan's <i>The Missionary</i> and the Native Body in Colonial Discourse,' Midwest American Society for Eighteenth-Century Studies Annual Meeting, Indianapolis, October 1996.
'Revolution and Colonial Reform: Hamilton's <i>Hindoo Rajah</i> ,' Holy Cross College, September 1996.
' <i>Hartly House, Calcutta</i> and the Hastings' Trial,' Holy Cross College, September 1996.
'The Anthropology of Early British India,' South-Central American Society for Eighteenth-Century Studies Annual Meeting, New Orleans, February 1996.

### TEACHING

'Politics/Violence/Terrorism,' CUNY Graduate Center, Spring 2019.
'Politics of the Refugee,' CUNY Graduate Center, Spring 2018.
'Imperialisms, Past and Present,' CUNY Graduate Center, Spring 2017.
'Studies in Eighteenth-Century Literature,' Lehman Masters Program, Spring 2017.
'The Politics of Freedom,' Fall 2016.
'Curriculum of Counterinsurgency: Revolutions, Empires, Universities,' CUNY Graduate Center, Spring 2016.
'Critical Method and Colonial Law,' CUNY Graduate Center, Fall 2012.
'Postcolonial Literatures,' Spring 2014, Fall 2014, 2012, and 2011.
'The Long Eighteenth Century: Restoration to Revolutions,' Fall 2011, Spring 2016.
'Introduction to Comparative and Transnational Studies,' Spring 2011.
'Enlightenment,' Spring 2011.
'The Idea of World Literature': The roots of <i>Weltliteratur</i> reach back to 18 <sup>th</sup> -c Britain, when non-European works

AHMED VITA

<p>began to enter European studies. This course studies 18<sup>th</sup>-c aesthetic theory, British 18<sup>th</sup>-c translations from Persian, Arabic, and Indian sources, and comparative literary theory, Spring 2010.</p>
<p>‘Postcolonialism/Poststructuralism’: theorists who share a common project, to identify the conceptual limits of ‘Western’ thought and to think beyond those limits: Cesaire, James, Sartre, Fanon, Levi-Strauss, Althusser, Foucault, Deleuze, Derrida, Said, Spivak, Guha, Arendt, Chakrabarty, Hardt &amp; Negri, Spring 2010.</p>
<p>‘Topics in Postcolonial Studies: Literature and Statelessness’: fiction and philosophy on those who live outside the state, including Khoury, Djebbar, Coetzee, Ghosh, Devi and Galeano, as well as Agamben, Badiou, Chakrabarty, Said, Spivak, Guha, Adorno, and Benjamin, Fall 2009 and 2007.</p>
<p>‘Global Diversity/European Modernity’: Juxtaposing eighteenth-century and post-Enlightenment texts concerned with historical difference, this class reconsiders what actually constitutes the peculiar modernity that still shapes our lives, Spring 2008 and 2007.</p>
<p>‘Globalization’s Ghosts: Neoliberalism and Literature’: Polanyi, Eqbal Ahmad, Ellen Wood, David Harvey, Mamdani, Agamben, Virilio, Devi, Marcos, Coetzee, Ondaatje, Rushdie, Darwish, Aeschylus, Shakespeare, <i>Life and Debt</i>, <i>The Fog of War</i>, <i>The Trials of Henry Kissinger</i>, <i>A Place called Chiapas</i>, Spring 2008; Fall 2006 and 2004.</p>
<p>‘Postcolonial Studies: Alienation Revolution Creativity’: fiction: Sembène, Salih, Devi, Coetzee; film: Pontecorvo, Sembène, Tlatli, Mehta; theory: Marx, Fanon, Nkrumah, Che, Foucault, Guha, Djebbar, Mbembe, Hardt &amp; Negri, Spring 2005 and 2004.</p>
<p>‘Enlightenment &amp; Modernity’: Locke, Rousseau, Diderot, Smith, Kant, Bentham, Sade, Edgeworth; Marx, Nietzsche, Weber, Benjamin, Horkheimer, Blanchot, Arendt, Foucault, Spring 2005.</p>
<p>‘The Long Eighteenth-Century: Empire’s Origins’: John Dryden, Aphra Behn, Daniel Defoe, Laurence Sterne, Samuel Foote, Adam Smith, Edmund Burke, Lady Morgan, and Walter Scott, Spring 2004.</p>
<p>‘Literature and Empire in the Eighteenth Century’: a graduate course on Enlightenment literature about British India and on theories of global modernity’s emergence, Spring 2003.</p>
<p>‘Cultural Revolution’: an interdisciplinary honors course on Marx, Lenin, Gramsci, Mao, Fanon, Che, Kate Millet, and Angela Davis and fiction, drama, and film from Italy, Germany, Senegal, Kenya, and South Africa, Spring 2002.</p>
<p>‘Neorealism’: a junior-level honors course on Rossellini, Visconti, de Sica, Pasolini, Antonioni, Fellini, Wèrtmuller, Pirandello, Fo, and Rame, with visual and film theory from Debord and Irigaray to Deleuze and Virilio, Spring 2002 and Fall 2001, Santa Chiara Study Center in Castiglion Fiorentino, Italy.</p>
<p>‘Italian Marxist Fiction’: a sophomore-level survey of Silone, Pratolini, Vittorini, Ginzburg, and Calvino, Fall 2001, Santa Chiara Study Center in Castiglion Fiorentino, Italy.</p>
<p>‘Comparative Postcolonial Studies’: a graduate comparative literature course on postcolonial literature, film, critical theory, and film theory, Spring 2001.</p>
<p>‘The Postcolonial Novel’: a sophomore-level survey from Tagore and Pramodya to Djebbar and Rushdie, Spring 2001 and 2000 (honors) and Fall 2000.</p>
<p>‘Enlightenment Critique’: a graduate course on Enlightenment (e.g., Hume, Rousseau, Goethe, Sade, Wollstonecraft) and revaluations thereof (e.g., Bataille, Horkheimer &amp; Adorno, Foucault, Deleuze, Zizek), Fall 2000.</p>
<p>‘The Enlightenment Global’: an honors course including Behn, Defoe, Voltaire, Rousseau, Diderot, Adam Smith, and the Oriental Tale, Spring 2000.</p>
<p>‘Cultural Theory’: a senior seminar from Marx, Nietzsche, and Freud to Fanon, Barthes, and Foucault, Fall 1999.</p>
<p>‘Rise of the Novel’: Behn, Defoe, Swift, Richardson, Fielding, and Sterne, among others, Fall 1999.</p>
<p>‘Reinventing Literary History’: a great books course: Homer, Sappho, Euripides, Virgil, Dante, Kemp, Chaucer, Shakespeare, Madame de Lafayette, Behn, Fall 1998 at Barnard College.</p>
<p>‘Introduction to British Literature’: Chaucer, Spenser, Shakespeare, Milton, Pope, Wordsworth, Dickens, George Eliot, Conrad, T.S. Eliot, Achebe, Fall 1995 at Columbia University.</p>



## AHMED VITA

### REFERENCES

Madeleine Dobie, Associate Professor of French, Columbia University.
Janet Sorensen, Associate Professor of English, University of California, Berkeley.
Chandan Reddy, Associate Professor of English, University of Washington.
Anna Neill, Associate Professor of English, University of Kansas.
Tim Watson, Associate Professor of English, University of Miami.
Michael Dodson, Associate Professor of History, Indiana University.
Timothy Alborn, Professor of History, Lehman Collge and The Graduate Center, City University of New York.
Jonathan Lamb, Mellon Professor of the Humanities, Vanderbilt University.
Suvir Kaul, A.M. Rosenthal Professor of English, University of Pennsylvania.
Lynn Festa, Associate Professor of English, Rutgers University.
Maximillian Novak, Distinguished Professor Emeritus, University of California Los Angeles.
Sanjay Krishan, Associate Professor of English, Boston University.
Michael Seidel, Siegal Professor in Literature Humanities, Columbia University.
Gauri Viswanathan, Class of 1933 Professor in the Humanities, Columbia University.
James Basker, Olin Professor of English, Barnard College.
Donald Weber, Lucia, Ruth, and Elizabeth MacGregor Professor of English, Mount Holyoke College.
Karen Remmler, Professor of German Studies and Critical Social Thought, Mount Holyoke College.
Robert Shandley, Professor of German, Film Studies, and Comparative Literature, Texas A&M University.



CURRICULUM VITAE

Name: Allison Amend

**RECOMMENDATION FOR:**

APPOINTMENT \_\_\_\_\_ PROMOTION \_\_\_\_\_  
REAPPOINTMENT \_\_\_\_\_ REAPPOINTMENT WITH TENURE \_\_\_\_\_  
OTHER (Sabbatical Leave, Designation ECP, etc.) \_\_\_\_\_  
TITLE \_\_\_Professor\_\_\_\_\_ DEPARTMENT \_\_\_English\_\_\_\_\_  
EFFECTIVE DATE \_\_8/27/2019\_\_ SALARY RATE \_\_\_\$124,656.00\_\_\_\_\_  
Initial Appointment Date \_\_8/1/2012\_\_ Tenure Date \_\_\_\_\_9/1/2019\_\_

**HIGHER EDUCATION**

Institution	Dates Attended	Degree & Major	Date Conferred
University of Iowa Writers Workshop	8/97-5/99	MFA Fiction	5/99
Stanford University	9/92-5/96	BA with Honors in Comparative Literature	5/96
Université de Paris the Sorbonne	9/93-6/94	Coursework in French Literature	N/A

**EXPERIENCE** (in reverse chronological order)

**A. Teaching**

Institution	Dates	Rank	Department
Lehman College	2019-present	Professor	English
Lehman College	2014-2019	Associate Professor	English
Lehman College	2012-2014	Assistant Professor	English
University of Pittsburgh	2010-2012	Visiting Assistant Professor	English
Eugene Lang, The New School	2009	Adjunct	English
Manhattanville College	2004-2008	Lecturer	Academic Writing
International School of Florence	2009	High School IB Instructor	History
University of Pittsburgh	2010-2012	Visiting Assistant Professor	English
Teachers and Writers Collaborative	2000-2010	Teaching Artist	
University of Iowa	1997-1999	Teaching/Writing Fellow	English

Name: Allison Amend

Lycée Ampere Saxe, Lyon, France	1996-1997	Assistante de Langue	English
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**B. Others**

Institute	Dates	Rank	Department
Oklahoma City University Red Earth MFA	2012-present	Manuscript consultation	English
Random House Children's Books (Spanish)	2003-2010	Freelance Copyeditor	
International Herald Tribune online	2000-2002	Web Producer/Wall Street Report Editor	
School Year Abroad	1999-2001	Assistant Director of Admissions	
Blue Cross and Blue Shield Olympics Events	1992, 1996	Hostess and Executive Liaison to the Games	

**ACADEMIC AND PROFESSIONAL HONORS**

(since last personnel action, with dates received, in reverse chronological order)

Fellow. Civitella Ranieri. Umbertide, Italy (Jun. 2023).  
 Featured Author. Scissortail Writing Festival, East Central University, Ada, OK (2023).  
 Fellow. BAU at Camargo. Cassis, France (Jul.-Aug. 2022).  
 Invited Participant. Assoc. of Public & Land-Grant Universities Disciplinary Communities of Practice: Equity and Inclusion. (2021-2022).  
 Fellow. Bogliasco Foundation. Bogliasco, Italy (Nov., 2021).  
 Featured Author. Springfield College Simpson Arts Series. Springfield, MA (2021).  
 Alumni in Residence. Writers Omi International Writers' Residency. Omi, New York (Sept.-Nov. 2020).  
 Expert. *New York Times* Journeys. Galapagos Cruise, 2018, 2020 (Cancelled Covid-19).  
 Resident. Sangam House Writers' Residency. Bangalore, India (Nov., 2019).

**ACADEMIC AND PROFESSIONAL HONORS**

(prior to last personnel action, with dates received, in reverse chronological order)

Resident. Villa Concordia. Bamberg, Germany, (Jul.-Aug., 2018).  
 Longlist. International Dublin Literary Award. *Enchanted Islands* (2018)  
 Invited Author. Sandburg Literary Awards. Chicago (11 Oct. 2017).  
 Inaugural Alumni-in-Residence. Ledig House. Omi, NY (Sept.-Oct., 2016).  
 Resident. Ledig House International Writers' Residency. Omi, NY (Oct.-Nov., 2016; Mar., 2015; Sept., 2009).  
 Resident. Swatch Peace Hotel Residency. Shanghai, China (2015) (declined).  
 Participant. Annual Celebration of CUNY Women Scholars. (May 2013).  
 Resident. Hawthornden International Retreat for Writers (Jun., 2012).  
 Finalist and Institute Fellow. Sami Rohr Prize. *Stations West* (2011).

Name: Allison Amend

Finalist. Oklahoma Book Award. *Stations West* (2011).  
Fellow. Lower Manhattan Community Council Fellowship (declined) (2010-2011).  
Invited storyteller. The Moth. Pittsburgh, Pennsylvania (2010).  
Bronze IPPY Award. *Things That Pass for Love*. Independent Publisher Book Awards.  
Short Story Fiction (2009).  
Glenna Luschei Award Winner. "Dominion Over Every Erring Thing." *Prairie Schooner*  
(2009).  
Walter A. Dakin Fellowship. Sewanee Writers' Conference. University of the South.  
Sewanee, Tennessee (2009).  
The Edward F. Albee Foundation "The Barn." Montauk, New York (Aug. 2008).  
First Runner-Up. *Things That Pass for Love* (then titled *From A to A*). Prairie Schooner  
Short Fiction Award (2007).  
Resident. Gibraltar Point Centre for the Arts. Toronto, Canada (Jun. 2007).  
Resident. The Corporation of Yaddo. Saratoga Springs, New York (Dec.-Jan. 2006-2007;  
Aug., 2003).  
Resident. Fundación Valparaíso. Mojácar, Almería, Spain (Jun., 2005).  
Semi-Finalist. *Things That Pass for Love* (then titled *From A to A*). Iowa Short Fiction  
Prize. University of Iowa Press (2004).  
Tin House Summer Writers' Conference Full Scholarship. Reed College, Portland,  
Oregon (2003).  
Resident Djerassi Resident Artists Program. Woodside, California (Oct. 2003).  
Resident. Saltonstall Foundation. Ithaca, New York (May 2003).  
Finalist. *Things That Pass for Love* (then titled *From A to A*). G.S. Sharat Chandra Prize  
for Fiction. BkMk Press, University of Missouri-Kansas City (2003).  
Resident. Vermont Studio Center Full Fellowship. Johnson, Vermont (Jan. 2002).  
Pushcart Prize Nomination. "Stations West." ed. Hannah Tinti. *One Story Magazine* 13  
(2002).  
StoryQuarterly Scholarship in Fiction. Sewanee Writers' Conference. University of the  
South. Sewanee, Tennessee (2001).  
Teaching-Writing Fellowship and Maytag Fellowship. University of Iowa Writers'  
Workshop (1997-1999).  
Cash Award. *The Atlantic Monthly* Student Writing Contest (1998).  
Fulbright Teaching Fellowship. Lyon, France (1996-1997).

### **PUBLICATIONS/CREATIVE WORKS**

(since last personnel action, in reverse chronological order)

Peer-Reviewed/Non-Peer-Reviewed: **Creative Writing does not designate Peer-Review and non Peer-Reviewed**

*Enchanted Islands: A Novel*. Anchor Books, 2017. Paperback.

### **PUBLICATIONS / CREATIVE WORKS**

Name: Allison Amend

(prior to last personnel action, in reverse chronological order)

Peer-Reviewed/Non-Peer-Reviewed:**Creative Writing does not designate Peer-Review and non Peer-Reviewed**

#### BOOK PUBLICATIONS

*Enchanted Islands: A Novel*. Nan A. Talese/Doubleday, 2016. Hardcover.  
*A Nearly Perfect Copy: A Novel*. Anchor Books, 2014. Paperback.  
*A Nearly Perfect Copy: A Novel*. Nan A. Talese/Doubleday, 2013. Hardcover.  
*Stations West: A Novel*. Louisiana State University Press (Yellow Shoe Fiction Series), 2010.  
*Asian-American Writers (Multicultural Voices)*. Chelsea House Publications, 2010.  
*Hispanic-American Writers (Multicultural Voices)*. Chelsea House Publications, 2010.  
*Things That Pass for Love: Stories*. OV/Dzanc Books, 2008.

#### STORY PUBLICATIONS

Excerpt from *Enchanted Islands*. *LitHub.com*, Jun. 2016.  
“Army of Dust.” *Garro Station*, June 2016.  
“Sounds of Peace.” *Medium.com*, Oct. 2013.  
“The Stench.” *TheRumpus.net*, June 2013.  
Excerpt from *A Nearly Perfect Copy*. *Printer’s Row Journal*, May 2013.  
“From Now On Only Lasts.” (Excerpt from *A Nearly Perfect Copy*). *The Nervous Breakdown*, Apr. 2013.  
“All the Little Angles.” *Five Chapters*, Apr. 2013.  
“They Come to Me.” *Underwater New York*, Apr. 2013.  
“And Then There Was Claire.” *Knock Magazine*, Fall 2012.  
“And Then There Was Claire.” *Men Undressed: an Anthology*. Edited by Gina Frangello, Stacy Bierlein, Cris Mazza and Kat Meads, OV Books, 2011.  
“The Athens of the West, 1894.” Excerpt from *Stations West. This Land*, 2.2, 2010.

#### NONFICTION PUBLICATIONS

“In the Footsteps of Charles Darwin.” *New York Times*, 25 Jun. 2017. (Named one of the top five *New York Times* Travel articles of 2017).  
“Transcending Worlds: How Travel Can Benefit Writers.” *Signature*, 18 Apr. 2017.  
“Spies—In the Galapagos Islands?” *TheProsenPeople*. Jewish Book Council, Jul. 2016.  
“Here’s What I Know About the Real Frances Conway.” *TheProsenPeople*. Jewish Book Council., Jul. 2016.  
“Writing Tips from Allison Amend.” *The Perch*, 2016.  
“Floreana or Bust: On the Conundrum of Galapagos Tourism.” *Signature*, 8 Jun. 2016.  
“Traveling the Camino de La Muerte.” *Public Books*, May, 2016.  
“Can an Imaginary Boyfriend Fix Your Problems?” *Oprah.com*, 24 May 2016.  
“Lending a Library a Hand in Colorado.” *New York Times*, 27 Apr. 2016.  
“14 Inspirational Books for Women.” *RealSimple.com*, Feb. 2016.  
“Celebrating Those Whom History Has Forgotten.” Knopf/Doubleday, June 2016.

Name: Allison Amend

- "Method Acting in Sagaponack." *The Coachella Review*, Apr. 2014.
- "Not So Safe." *WSQ: Solidarity*. The Feminist Press, CUNY, 2014.
- "A Clotheshorse Is Born." *The Dressing Room Diaries: An Anthology about Women and Shopping*. Edited by Kerry Cohen. Seal Press/Perseus, 2014.
- "Saturday Morning Cartoon." *Talk Show: On the Couch with Contemporary Writers*. Ed. Jaime Clarke. PFP, 2013, pp. 257-264.
- "Stunning Nazi-Looted Art Find Reignites Question of German Restitution." *The Forward*. 20 Nov., 2013.
- "A Kvetchy Conversation." *Jewish Book World*, 31.2, Summer, 2013.
- "Dear Younger Writing Self." *Glimmer Train Bulletin*, Apr. 2013.
- "Five Ways to Be a Good Literary Citizen." *WritersDigest.com*, Apr. 2013.
- "This Is a Really Serious Piece." Blog, 2011-2013.
- "Screening Room: How I put my TV habit in its place." *Stanford Magazine*, Mar./Apr. 2011, p. 104.
- "Introduction to 'Conversation: Amy Hempel and Adam Braver from Post Road 14.'" *No Near Exit*. Edited by Jaime Clarke and Mary Cotton. Dzanc Books, 2011, p. 40.
- "Introduction." *Kinder, an Anthology*. University of Pittsburgh Book Center, 2010.
- "Instructions for a Do-It-Yourself Book Tour." *Glimmer Train Bulletin*, Mar. 2010.
- "Alone on a Path Shared by Many." *The New York Times*, 31 Jan. 2010.

#### **List of Reviews of *Enchanted Islands***

- |   |  |
|---|--|
| <u><i>Kirkus</i></u> , 3 Mar. 2016.                     | <u><i>Kansas City-Star</i></u> , 5 Jun. 2016.            |
| <u><i>Publishers Weekly</i></u> , 25 Mar. 2016.         | <u><i>Raleigh News &amp; Observer</i></u> , 6 Jun. 2016. |
| <u><i>Booklist</i></u> , 15 Apr. 2016.                  | <u><i>New York Journal of Books</i></u> , 8 Jun. 2016.   |
| <u><i>Shelf Awareness</i></u> , May 3, 2016.            | <u><i>Fiction Writers Review</i></u> , 9 Jun. 2016.      |
| <u><i>Chicago Tribune</i></u> , 19 May 2016.            | <u><i>Cosmopolitan</i></u> , Jul. 2016.                  |
| <u><i>BookPage</i></u> , 24 May 2016.                   | <u><i>Jewish Week</i></u> , 22 Jun. 2016.                |
| <u><i>Bustle</i></u> , 24 May 2016.                     | <u><i>Minneapolis Star-Tribune</i></u> , 24 Jun. 2016.   |
| <u><i>Chicago Review of Books</i></u> , 25 May 2016.    | <u><i>Electric Literature</i></u> , 27 Jun. 2016.        |
| <u><i>Popcorn Reads</i></u> , 26 May 2016.              | <u><i>Oprah.com</i></u> , 5 Jul. 2016.                   |
| <u><i>Everyday Ebook</i></u> , 31 May 2016.             | <u><i>San Francisco Chronicle</i></u> , 5 Jul. 2016.     |
| <u>Book of the Month Club</u> , 1 Jun. 2016.            | <u><i>BookRiot</i></u> , 6 Jul. 2016.                    |
| <u><i>National Book Review</i></u> , 2 Jun. 2016.       | <u><i>Cedar Rapids Gazette</i></u> , 10 Jul. 2016.       |
| <u><i>About.com</i></u> , 3 Jun. 2016.                  | <u><i>Historical Novels Review</i></u> , 2 Aug. 2016.    |
| <u><i>Brooklyn Rail</i></u> , 3 Jun. 2016.              | <u><i>Stanford Magazine</i></u> , Sep. 2016.             |
| <u><i>New York Times Book Review</i></u> , 5 Jun. 2016. |  |

#### **Best-of Lists, Round-ups, and Editors' Choice for *Enchanted Islands***

- |   |  |
|---|--|
| <u>Publishers Lunch Buzz Books</u> ,<br>15 Jan. 2016. | <u><i>New York Times Book Review</i></u> ,<br>Editors' Choice, 12 Jun. 2016. |
| <u><i>Travel + Leisure</i></u> online, 22 Jan. 2016.  | <u><i>New York Post</i></u> , 4 Jun. 2016.                                   |
| <u><i>Tulsa World</i></u> , 1 Jun. 2016.              | <u><i>BuzzFeed</i></u> , 29 Jun. 2016.                                       |
| <u><i>San Francisco Chronicle</i></u> , 9 Jun. 2016.  | <u><i>The Week</i></u> , 11 Jul. 2016.                                       |

Name: Allison Amend

National Geographic, 12 Jul. 2016.

San Francisco Chronicle 13 Apr. 2017.

### **Print Interviews and Profiles for *Enchanted Islands***

LA Review of Books, 25 Apr. 2016.

Salon.com, 18 May 2016.

Interview Magazine, 24 May 2016.

Chicago Tribune, (also ran in the *LA Times*) 24 May 2016.

Midwestern Gothic, May 2016.

Book of the Month Club, 1 Jun. 2016.

Shelf Awareness, 3 Jun. 2016.

Fiction Writers Review, 13 Jun. 2016.

Tulsa World, 5 Jul. 2016.

Vail Daily News, 18 Jul. 2016.

### **List of Reviews of *A Nearly Perfect Copy***

Publishers Weekly, starred review, 7 Jan. 2013.

Buffalo News, 17 Mar. 2013.

Booklist, 1 Apr. 2013.

Kirkus Reviews, 2 Apr. 2013.

Washington Post, 3 Apr. 2013.

The Seattle Times, 4 Apr. 2013.

San Francisco Chronicle, 9 Apr. 2013.

Mid-American Review, 9 Apr. 2013.

People, 22 Apr. 2013.

BookPage, Apr. 2013.

Fredericksburg Free Lance-Star,  
Apr. 2013.

Good Housekeeping, Apr. 2013.

Shelf Awareness, Apr. 2013.

Chicago Tribune, Apr. 2013.

Kansas City Star, Apr. 2013.

Everyday ebook, Apr. 2013.

Popcorn Reads, Apr. 2013.

Library Journal, Apr. 2013.

Jewish Book World, 20 Apr. 2013.

Cleveland Jewish News Apr. 2013.

NPR, All Things Considered,  
10 May 2013.

Stanford Magazine, Shelf Life,  
May 2013.

The Dallas Morning News, May 2013.

St. Louis Post-Dispatch, 16 Jun. 2013.

Book Reporter, Jan. 2014.

### **Interviews and Profiles *A Nearly Perfect Copy***

Braddock Books Double Take.  
7 Aug. 2013.

Fiction Writers Review 29 Aug. 2013.

Iowa Now, 15 Apr. 2013.

Lehman Today, (page 7) Spring 2013.

Vail Daily, 21 Jul. 2013.

Pittsburgh Post-Gazette, 4 Sep. 2013

### **PRESENTATIONS** (since last personnel action, in reverse chronological order)

#### **Presentations and Readings in CUNY**

BCC and Lehman College Creative Writing Faculty/Student Reading, 2018 “BCC and Lehman College Creative Writing Joint Student/Faculty Reading.” Bronx Book Fair event, 27 Apr. 2018.

City and Humanities. *Enchanted Islands*, 2017.

#### **Presentations and Readings Outside CUNY Universities and Schools**

Name: Allison Amend

Hawaii Pacific University,  
Honolulu, HI, Jan. 2019.  
Punahou School.  
Honolulu, HI, Jan. 2019.  
University of Pittsburgh, Rowan  
Awards, Pittsburgh, PA, Apr. 2018.

Oklahoma City University,  
Oklahoma City, OK, 2017.  
Francis Parker School,  
Chicago, IL, 2017.

### **Bookstores**

Lehman-Morgan Gallery, New York, NY, 2017.  
Book Smart, Tulsa, OK, 2017.

### **Reading Series**

Writer Omi at KGB, New York, 2018.  
East End Temple, New York, 2018.  
KGB Reading Series,  
New York, 2016; 2018.  
Jewish Book Council, New York, 2018.  
Volume Reading Series,  
Hudson, NY, 2017.

Jewish Festival of Books.  
Monrovia, CA, 2017.  
Paragraph Reading Series,  
New York, 2017.  
Oklahoma City University Red Earth  
MFA Reading Series, Jan. 2017.

### **Presentations at Conferences** (in reverse chronological order)

Panelist. "Bridging the Gap: How & Why Historical Writers Build Bridges to the Past."  
AWP Conference. Portland, OR, Mar. 2019.  
Moderator. "I'm for Real: Minority Instructors in the Majority White Classroom." AWP  
Conference. Tampa, FL, Mar. 2018.  
Panelist. "Past as Present: Writing Historical Fiction," AWP Conference. Tampa, FL,  
Mar. 2018.  
Sami Rohr Institute for Jewish Literature. Stowe, VT., Jun. 2017.

### **Invited Lecturer:**

Invited Guest. *The 7AM Novelist*. Podcast, Oct. 2022.  
Expert. *New York Times Journeys*. Galapagos Cruise, May, 2020 (Cancelled).  
Guest Author. East Side Temple. New York, April 2018.  
Featured Author. Rowan Festival for Literature. Pittsburgh, PA., Apr. 2018.  
Expert. *New York Times Journeys*. Galapagos Cruise, Apr., 2018; May 2020 (cancelled).  
Turner Syndrome Society, New Jersey, 2017.

### **PRESENTATIONS** (prior to last personnel action, in reverse chronological order)

#### **Presentations and Readings in CUNY**

Humanities Works in Progress. "The Role of Research in Fiction," 24 Feb. 2016.  
Experts Among Us. "In-Class Scaffolding for Strong Student Writing," 2015.  
City and Humanities. *A Nearly Perfect Copy*, Mar. 2015.  
Lehman College, Bookstore reading from *A Nearly Perfect Copy*, 2013.



Name: Allison Amend

**Presentations and Readings Outside CUNY****Universities and Schools**

West Virginia University, Morgantown, WV, 2011.  
Tulane University, New Orleans, LA, 2011.  
Fresno State University, Fresno, CA, 2010.  
Grand Valley State University, Grand Rapids, MI, 2010.  
Florida Southern College, Lakeland, FL, 2010.  
Stonecoast Writers' Conference, University of Southern Maine, 2010.  
Stanford University, Stanford California, 2009.  
University of California Riverside at Palm Desert, Palm Desert, CA, 2009.  
Grub Street Seminar, Boston, MA, 2009.

**Bookstores**

The Bookworm of Edwards, Edwards, CO, 2016.	Brazos Book Store, Houston, 2010.
Book Passage, Corte Madera, CA, 2016.	Stanford Bookstore, Stanford, CA, 2010.
The Strand, New York, NY, May 2016.	Prairie Lights Bookstore, Iowa City, IA, 2010.
The Booksmith, San Francisco, 2016.	Olsson's Books, Washington DC, 2009.
The Book Stall at Chestnut Court, Winnetka, IL, 2016.	Shaman Drum, Ann Arbor, MI, 2008.
The Book Cellar, Chicago, IL, May 2016.	Dog Eared Books, San Francisco, 2008.
Newtonville Books, Cambridge, MA, 2011.	University Bookstore, Seattle, 2008.
Bookcourt, New York, 2013.	Book Soup, Los Angeles, 2008.
	McNally Jackson Bookstore, New York, 2008.

**Reading Series**

Women's Athletic Club, Chicago, IL, Jun. 2016.  
Minor Memorial Library, Roxbury, CT, Jun. 2016.  
Writers Against Austerity. CUNY. New York, 2016.  
Fiction Addiction, New York. 2015.  
Behind the Book, New York, 2013.  
Hadassah Nassau Region, New York, 2013.  
Hadassah Brandeis of Westchester, Scarsdale, NY, 2012.  
Hadassah Brandeis of Stamford, Stamford, CT, 2012.  
One Story New York, 2011.  
RUI Reading Series, Chicago, 2011.  
Synaplex Shabbat, White Plains, NY, 2011.  
Hadassah Brandeis of North Shore, Boston, MA, 2011.  
Reading Series, New York, 2010.  
Mixer Reading Series, New York, 2010.  
The Nervous Breakdown, New York, 2009.  
FIXX Reading Series, Chicago, 2009.

Name: Allison Amend

Flatfile Galleries, Chicago, 2008.  
Happy Ending Reading Series, New York, 2008.  
Sunday Salon, Chicago, 2008.  
Utter Reading Series at Book People, Austin, TX, 2008.  
Trumpet Fiction, New York, 2008.  
Teachers and Writers Collaborative Reading Series, New York, 2008.  
Gist Reading Series, Pittsburgh, PA, 2009.  
Dire Literary Series, Cambridge, MA, 2008.  
Brotherhood Synagogue, New York, 2003.  
JCC of Atlanta, Atlanta, GA, 2013.

### **Festivals**

Congregation Neve Shalom's *Donald and Ruth Kahn* Book & Author Event, Metuchen, NJ, 2016.  
Texas Book Festival. Austin, TX, Nov. 2016.  
Brooklyn Book Festival. Panel: "History Threatens," Sep. 2016.  
Festival of Jewish Books, Mandel JCC of Cleveland, 2013.  
Austin Jewish Book Festival, Austin, TX, 2012.  
Wisconsin Book Festival, Madison, WI, 2009.  
Wordstock Festival, Portland, OR, 2009.

### **Television and Radio Appearances**

"Leonard Lopate Show." WNYC, 15 Aug. 2016.  
"MPR News with Kerry Miller." Minnesota Public Radio, Jul. 2016.  
"30 Days, 30 Authors." The Prosen People, Jewish Book Council Website,  
"John Bachelor Show." WABC-AM, 1 May 2013.  
"Books & Authors" Lawrence Community Access Television, Apr. 2013.  
"Book Talk" Sirius Radio, Apr. 2013.  
"Good Morning Vail" TV8, 2010, 2013.  
"The Handsell" with Ron Hogan, Jul. 2013.  
"WordSmitten." Jul. 2013.  
"Bat Segundo Show" Ed Campion, 2010.  
"848" WBEZ (NPR Chicago) interview, Jul. 2008.

### **Presentations at Conferences (in reverse chronological order)**

Sami Rohr Institute for Jewish Literature. Florham Park, NJ, Jun. 2016.  
Moderator. "Writing the Hyphen: How to Explore, Not Exploit, Your Ethnicity." AWP Conference. Los Angeles, CA, Mar. 2016.  
Panelist. "Women Writing Darkness." AWP Conference. Minneapolis, MN, Feb. 2015.  
Sami Rohr Institute for Jewish Literature. Tarrytown, New York, Jul. 2014.  
Panelist. Council of Literary Magazines and Presses Literary Writers Conference. New York, Nov. 2008.  
Associated StudySMART Publications. Book Expo America, May 2006.  
Representative. *One-Story Magazine*. AWP Conference. Vancouver, Canada, Feb.

Name: Allison Amend

2006.  
Panelist. *Other Voices Magazine*. Council on Literary Magazines and Presses, 6 Jun. 2005.
2005.  
Panelist. "Ten Years Later." Associated Writing Programs Conference. Vancouver, Canada, Feb., 2005.

**Invited Lecturer:**

Lecturer. NYC Board of Education. "Incorporating Creative Writing Activities into the Common Core Curriculum," 24 Nov. 2015.  
Storyteller. "Not So Safe." *The Moth*. Pittsburgh, PA, 2010.

**PH.D. DISSERTATION/THESIS TITLE:**

*From A to A: Stories* (1999). (Later published as *Things That Pass for Love*)

**UNPUBLISHED WORK**

(Supported by evidence, including unpublished Ph.D. or Master's Thesis)

- a. Works accepted for publication/Exhibition/Production
- b. Works submitted for publication, exhibition and production  
    "Single and Not Willing to Mingle" an essay
- c. Works in progress
  - Manuscripts in preparation

*Credence*, a novel out on submission, is an exploration of the impact of a hate crime on two very different faith communities. When Noa's ex-husband's family is murdered in an anti-Semitic hate crime, she seeks to understand the motivations of the white supremacists responsible. Simultaneously, the novel follows the murderer, examining the repercussions of his actions. Based on the 2005 real-life murder of the family of a federal judge in Chicago, this fictional exploration of notions of gender, identity, faith, and community revolves around themes similar to those I have explored in my prior works of fiction: how women navigate the space between public and private lives; ways in which individuals succumb to roles imposed on them by history, nationality, and faith; and the embracing or rejecting of feminine roles within the context of modern communities. The book asks: What does it mean to be an American? How are citizenship and patriotism used for nefarious ends, and to whom does "our country" belong?

*Dark Muse*. Set in 1930s Barcelona, just before the Spanish Civil War, *Dark Muse* is the story of the daughter of the world's most famous modernist, inspired by the life of James Joyce's daughter Lucia Anna Joyce. A gifted but troubled dancer, the

Name: Allison Amend

novel's fictional protagonist Lucidity (Lucy) Felix struggles with her relationship with her renowned writer father, his acolytes, and her own creativity, which ultimately destroy her sanity.

In this novel in progress, I examine in the ways in which neurodiversity in women has been discounted as mental illness, and the silencing of women in history who chose non-conventional paths. Though the novel takes place in the previous century, it addresses themes which resonate today: how language affects and expresses culture, society's fear of women's sexuality, the demonization of mental health disorders, and the disastrous power of unrequited love.

- Research in progress

Nonfiction essay collection

A modern retelling of Wilkie Collins' *The Woman in White*

- Exhibitions / Productions in preparation

### **GRANTS**

- Current
- Completed

Dean's Travel Award 2021-2022.

Cycle 52 PSC-CUNY Research Award, Spring 2021.

Cycle 51 PSC-CUNY Research Award, Fall 2020.

Faculty Leave, Fall 2019; Fall 2020.

Cycle 50 PSC-CUNY Research Award, Spring 2020.

Cycle 49 PSC-CUNY Research Award, Spring 2019.

Scholar Incentive Award (declined), 2018-2019.

Dean's Travel Award, 2017-2018.

Scholar Incentive Award (declined), 2018-2019.

Shuster Award, 2017-2018.

Scholar Incentive Award (declined), 2017-2018.

Cycle 48 PSC-CUNY Research Award, Spring 2017.

Dean's Travel Award, 2016-2017.

Shuster Award, 2016-2017.

Cycle 46 PSC-CUNY Research Award, Spring 2016.

Scholar Incentive Award (declined), 2016-2017.

Dean's Travel Award, 2015-2016.

- Applied but not funded

Name: Allison Amend

### **SERVICE TO DEPARTMENT**

Curriculum Committee. Developer of new creative writing curriculum. 2019-present.  
English Department Senator. Faculty Senate. Lehman College, 2012-present.  
Chair. Creative Writing Awards Committee, English Dept, 2016-present.  
Co-Host. Creative Writing Awards, English Dept. Honors Ceremony, 2013-present.  
Evaluator. Faculty Observations (24 classes observed), 2013-present.  
Academic Advisor. Lehman College, 2015-present.  
Awards Committee Chair. Lehman College, 2013-present.  
Speaker. "Experts Among Us: Promoting Creative Writing in the Classroom," 2015.  
Assessment Committee Member. English Department. Lehman College, 2012-2014.  
English Department Library Liaison. Lehman College, 2013-present.  
Evaluator. Comprehensive Masters Examinations, 2013-present.  
Evaluator. English Honors Theses, 2012-present.  
Member. Assessment Committee, English Department. Lehman College, 2012-2014.  
Panel/Events Organizer. Brought guest writers to speak: Courtne Comrie, Prince Shakur, JP Infante, Ernesto Quiñonez, David Galef, Fred D'Aguilar. Skype conversation with authors Laura Van Den Berg and Josh Weil.  
English Department Library Liaison. Lehman College, 2013-2019.

### **SERVICE TO LEHMAN COLLEGE**

LGBTQIA+ Consortium Book Club Leader. *Detransition, Baby*. Dec. 2022.  
English Department Senator. Faculty Senate. Lehman College, 2012-2017, 2020-present.  
Faculty Advisor. *Obscura Literary Magazine*. Lehman College, 2013-2019.  
Bronx Book Fair Faculty Advisor. Kingsbridge Library, 2016-2019.

### **SERVICE TO CUNY**

Reading Artist. Writers Against Austerity. CUNY. New York, 2016  
Judge. Labor Arts Fiction Contest, 2014.  
CUNY Representative. Underwater New York, Bronx Arts Council Reading, Apr. 2013.

### **SERVICE TO THE PROFESSION**

Admissions Panel Member. Writers Omi Ledig House, 2016, 2020, 2022.  
Admissions Panel Member. Bogliasco Foundation, 2022.  
Host. Writers Omi International Reading, 2018.  
Mentor. Sami Rohr Institute, 2017-present.  
External Examiner. Sami Rohr Prize, 2016-present.  
Committee Member. Words Without Borders Fall Gala, 2017-2019.  
Mentor to several emerging writers. (Nichole Leigh Huff, Jen Lue, Carter Sickels, DovBer Naditch, Katie Coyle, Matthew Landsburgh, and others)  
Teaching Artist. Teachers and Writers Collaborative, 2000-2010.  
Judge: Rowan Literary Awards; Sami Rohr Prize longlist; Admissions for Ledig House (2016); Turow/Kinder Award, University of Pittsburgh (2014); University of Southern Maine Writing Awards (2014); Taube Fiction Award, University of Pittsburgh (2012); Western Michigan University (2011); *Hot*

Name: Allison Amend

*Metal Bridge* Fiction Contest (2011); Manhattanville College Writing Awards (2006-2007); Scholastic Writing Competition Judge, High School Division (2003).

Contributing Fiction Editor. *StoryQuarterly Magazine* (2002-2004).

### **COMMUNITY SERVICE**

Board Member. BeWellBeHere 2022-present.

Behind the Book, volunteer 2019-2021.

Tutoring of First Responders' children during Covid 2020-2021

New York Peace Institute—donation of editing services, 2016-present.

Mentor of a Bronx middle schooler (now Lehman Macaulay student!) (2015-Present)

Class Correspondent. Stanford University Class of 1996, 2016-present.

Class Correspondent. School Year Abroad Class of Spain 90, 2012-2018.

Race Buddy (run with inner-city youth at New York Road Runner races). New York Road Runners Youth and Community Services. (2000-2014)

Ride Leader (lead community rides). New York Cycle Club. (2005-2014)

Guide Dog Weekend Trainer. Puppies Behind Bars. (2005-2010)

Tutor. East Harlem Tutorial Program. (2000-2002)

### **MEMBERSHIP IN PROFESSIONAL SOCIETIES**

The Wing (2017-2020)

PEN American Center (2012-present)

Sami Rohr Literary Society (2010-present)

The Writers Room and Paragraph Writing Space. New York (2001-2017)

Associated Writing Programs (2003-present)

Modern Language Association (2007-present)

### **FACULTY DEVELOPMENT ACTIVITIES**

Invited Participant. Assoc. of Public & Land-Grant Universities Disciplinary Communities of Practice: Equity and Inclusion. (2021-2022).

WAC (2021-2022)

OER Workshop (2018)

CUNY SPS Preparation for Teaching Online (2017)

VoiceThread Bootcamp (2017)

Teaching & Learning Commons New Faculty Seminars (2012-2013)

New Faculty Orientation (2012)

Name: Allison Amend

**TEACHING**
**A. COURSES TAUGHT**

Course Code	Course Title	Semester First Taught	Lehman or GC
ENG 111	English Composition (FYI Block)	Fall 2018	Lehman
ENG 123	Honors English Composition	Spring 2021	Lehman
ENG 307	The Novel	Spring 2016	Lehman
ENG 350	Senior Seminar	Fall 2016	Lehman
ENG 782	Independent Study	Fall 2014	
ENW 201	Advanced Expository Writing	Spring 2013	Lehman
ENW 210	Introduction to Creative Writing (online and in person)	Spring 2013	Lehman
ENW 302	Intermediate Fiction	Fall 2012	Lehman
ENW 302	Fiction Workshop	Spring 2020	Lehman
ENW 310	Principles of Creative Writing	Fall 2021	Lehman
ENW 312	Advanced Fiction Writing I	Spring 2013	Lehman
ENW 329	Advanced Fiction Writing II	Spring 2013	Lehman
ENW 364	Topics in Creative Writing: Forms	Fall 2021	Lehman
ENW 364	Topics in Creative Writing: Worldbuilding	Fall 2022	Lehman
ENW 381	Tutorial in Creative Writing	Spring 2013	Lehman
ENW 481	Honors Thesis Supervision	Fall 2013	Lehman
ENW 701/702	Graduate Fiction/Poetry Workshop	Spring 2017	Lehman
ENW 702	Graduate Fiction Workshop	Spring 2014	Lehman
ENW 712	Graduate Forms of Fiction	Fall 2013	Lehman
ENW 791	Graduate Readings in Creative Writing	Fall 2012	Lehman
ENW 795	Graduate Thesis Supervision	Spring 2014	Lehman
LEH 352	Forms and Genres	Fall 2021	Lehman

**B. STUDENT EVALUATIONS (since last personnel action, in reverse chronological order; excerpts of representative comments may be attached as a separate document)**

Course	Semester	SETL 5.1 mean	SETL 5.1 median	SETL 5.2 mean	SETL 5.2 median	# of responses/ # of students
ENW 302	Spr. 23	1.14	1	1.14	1	7/15
ENW 702	Spr. 23	1.67	1	1.67	1	3/3
ENW 310	Spr. 23	1.17	1	1.33	1	12/17
ENW 310	Fall 22	1	1	1	1	8/16
ENW 210	Fall 22	1.55	1	1.64	1	11/17
ENW 364	Fall 22	1.13	1	1.27	1	15/22
ENW 210	Spr. 22	1.56	1	1.56	1	9/20
ENW 302	Spr. 22	1.07	1	1.14	1	14/20
ENW 310	Fall 21	1.27	1	1.2	1	15/18
ENW 302	Fall 21	1.19	1	1.19	1	16/18
ENW 364	Fall 21	1.57	1	1.57	1	7/12



## CURRICULUM VITAE

Name: Allison Amend

LEH 352	Fall 21	1	1	1.33	1	3/5
ENG 123	Spr. 21	1.14	1	1.21	1	14/15
ENW 702	Spr. 21	1	1	1	1	6/9
ENW 712	Spr. 21	1	1	1	1	4/6
ENG 350	Spr. 19	1.5	1	1.64	1	14/18
ENW 210	Spr. 19	1.69	1	1.56	1	16/18
ENW 302	Fall 18	1	1	1	1	4/5
ENW 312	Fall 18	1.5	1.5	2	2	4/4
ENW 329	Fall 18	2.2	2	2.2	2	5/6
ENW 210	Fall 18	1.42	1	1.5	1	12/21
ENW 111	Fall 18	1.47	1	1.65	1	17/17
ENW 312	Spr. 18	1.5	1	1.5	1	10/12
ENW 329	Spr. 18	1.4	1	1.2	1	5/6
ENW 210	Spr. 18	1.73	2	2.36	3	11/18
ENW 307	Spr. 18	1.3	1	1.5	1	18/23
ENW 302	Fall 17	1.6	1	1.6	1	20/24
ENW 210	Fall 17	1.5	1	1.58	1	12/15
ENG 307	Fall 17	1.69	1	1.75	1	16/24



# James Albert Anderson

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Lehman College of the City University of New York  
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718-960-8380 (office)

## EDUCATION

M.S., Journalism, Columbia University School of Journalism, 1990  
A.B. Economics and Russian, Washington University in St. Louis, 1983

## ACADEMIC POSITIONS

**Lehman College of the City University of New York**  
Associate Professor of English 2001-Present  
Assistant Professor of English 1997-2001  
Substitute Assistant Professor of English 1996-1997

## PUBLICATIONS

### Books

*The Black Enterprise Guide to Investing*. John Wiley & Sons. New York.  
2001.

### Articles 2010 to 2018 (Selected)

#### **Next City Magazine**

Anderson, James A. "Paying and Scraping in Pursuit of Zero Waste. The promise of composting and pay-as-you-throw in part two of Next City's zero-waste feature." *Next City Magazine*, 22 April, 2019. <<https://nextcity.org/features/view/can-cities-ever-reach-absolute-zero-waste>>

Anderson, James A. "Can Cities Ever Reach Absolute Zero (Waste)? In part one of Next City's two-part feature on the state of Zero Waste programs, we dig into where cities are falling short, and look at Austin's experiments that convert materials from the waste stream into marketable products." *Next City Magazine*, 15 April, 2019. <<https://nextcity.org/features/view/can-cities-ever-reach-absolute-zero-waste>>

Anderson, James A. "Rethink, Retool, Then Recycle? Last year, China cracked down on recycling imports, forcing cities to get cleaner and more creative with their trash. A look at what's working and what's not in the U.S. recycling market." *Next City Magazine*, 28, January 2019. <<https://nextcity.org/features/view/rethink-retool-then-recycle>>

Anderson, James A. "Much to Do About (Vacant) Lots. Mowing-to-own in St. Louis. Installing trees and picket fences in Philly. How sweat equity and community engagement improves the economics of vacant-land reuse." *Next City Magazine*, 10 September, 2018 < <https://nextcity.org/features/view/much-to-do-about-vacant-lots>>

Anderson, James A. "Stormwater Greening Is Good for Business. Digging into the successes and stumbles of Philly's ambitious 25-year stormwater mitigation plan." *Next City Magazine*, 5 November, 2018 < <https://nextcity.org/features/view/much-to-do-about-vacant-lots>>

## **NACEDA**

Anderson, James A. "Scale & Accountability: How can our field achieve scale while maintaining accountability to local community? Can our field achieve scale and local and accountability?" *NACEDA: Talking Values. Soulful Conversations Within Community Economic Development*. September, 2018.

## **Barron's Magazine**

Anderson, James A. "Hunters and Gatherers. Talking with Michael Hyman and Matt Brill of the Invesco Corporate Bond fund." *Barron's Magazine*, 25 September, 2017. Pg. 28-29.

Anderson, James A. "Back to Basics. Talking with Bernard R. Horn, Jr. and Sumanta Biswas, Pear Tree Polaris Foreign Value Small Cap." *Barron's Magazine*, 19 May 2017. Pg. 17-18.

Anderson, James A. "Hidden Catalysts. Nuveen Small Cap Value's Karen Bowie finds undervalued companies primed for a turnaround." *Barron's Magazine*, 11 February 2017.

Anderson, James A. "An Eye for Real Estate. Cohen & Steers' Cheigh expects apartment, hotel,

storage and selected shopping-center REIT's to gain in 2012." *Barron's Magazine*, 2 January 2012.

Anderson, James A. "Strumming Right Along. Why top performing emerging market bond fund managers favor Brazil, Russia and Indonesia." *Barron's Magazine*, January 15, 2011.

Anderson, James A. "More Vigor, Same Values. Why famously contrarian money manager Wally Weitz has been buying big tech stock and is short small- and midcap names." *Barron's Magazine*, December 4, 2010.

Anderson, James A. "Finishing in the Money. MFS International Value is using cheap developed markets to pay more volatile emerging markets." *Barron's Magazine*, September 11, 2010.

Anderson, James A. "Pushing Boundaries. Top-performing portfolio manager Robert Levy thinks the stock market is attractive right now. His picks." *Barron's Magazine*, August 21, 2010.

Anderson, James A. "Back in Business. Talking With Chris Davis, Ken Feinberg, Portfolio Managers, Davis New York Venture Fund." *Barron's Magazine*, March 1, 2010.

Anderson, James A. "Trusting in Dividends. Talking With Don Kilbride, Portfolio Manger, Vanguard Dividend Growth Fund." *Barron's Magazine*, February 8, 2010.

### **Dream Fearlessly (Website)**

Anderson, James A. "Managing Cash Flow: Understanding Your Business's Operating Cycle." *Dream Fearlessly.com* (5/21/17) <https://www.dreamfearlessly.com/resource/managing-cash-flow-understanding-your-businesss-operating-cycle/>

Anderson, James A. "Small Business Loans: What Lenders Look For. Insight into the lending process from finance expert Bob Coleman." *Dream Fearlessly.com* (3/12/17) <https://www.dreamfearlessly.com/resource/small-business-loans-what-lenders-look-for/>

Anderson, James A. "How to Determine Your Social Media Budget. Focus your efforts on these four areas." *Dream Fearlessly.com* (3/12/17). <https://www.dreamfearlessly.com/resource/how-to-determine-your-social-media-budget/>

Anderson, James A. "Three Quickbooks Features to Put to Use Now." *Dream Fearlessly* (3/12/17) <https://www.dreamfearlessly.com/resource/3-quickbooks-features-to-put-to-use-now/>

## **Egon Zehnder**

Anderson, James A. *CEO Roundtable Indonesia: Boosting Innovation the Indonesia Way*. 15 March 2018.

## **Fidelity Viewpoints**

Anderson, James A. "Looking for Income? Consider REIT's." *Fidelity Viewpoints*, 2/29/2012.

Anderson, James A. "What's Driving Oil Prices Up?." *Fidelity Viewpoints*, 3/2/2012.

## **Kite Global Advisors**

Anderson, James A. (Ghostwriter for Anne-Gabrielle Heilbronner, director Publicis Groupe). "We can't do it alone – unlocking the wisdom and passion of all generations." *LinkedIn Series for International Women's Day for the Women's Forum for the Economy & Society*. 27 March, 2018. (<http://www.linkedin.com/pulse/we-cant-do-alone-unlocking-wisdom-passion-all-heilbronner/>)

Anderson, James A. (Ghostwriter for Anne-Gabrielle Heilbronner, director Publicis Groupe). "We can't do it alone – unlocking the wisdom and passion of all generations." *LinkedIn Series for International Women's Day for the Women's Forum for the Economy & Society*. 27 March, 2018. (<http://www.linkedin.com/pulse/we-cant-do-alone-unlocking-wisdom-passion-all-heilbronner/>)

## **Shelterforce Magazine (National Housing Institute)**

Anderson, James. "Connecting Companies to Business. A Chicago organization is bringing together local businesses and large institutions to promote economic growth." *Shelterforce Magazine*. October 20, 2016.

[http://www.shelterforce.org/article/4651/connecting\\_companies\\_to\\_business/](http://www.shelterforce.org/article/4651/connecting_companies_to_business/)

Anderson, James. "Above the Fray? As the school reform debates rage on, community groups struggle to stay out of the politics and yet keep influencing the quality of education in their neighborhoods." *Shelterforce Magazine*, February 4, 2016.

[http://www.shelterforce.org/article/4382/above\\_the\\_fray/](http://www.shelterforce.org/article/4382/above_the_fray/)

Anderson, James. "Learning to Stretch. Community development corporations find ways to embrace new immigrant communities and new challenges." *Shelterforce Magazine*, September 1, 2015. [http://www.shelterforce.org/article/4114/learning\\_to\\_stretch/](http://www.shelterforce.org/article/4114/learning_to_stretch/)

Anderson, James A. "Capital Catch-up. Community Lenders try to address the capital crunch faced by small businesses of color." Mary 29, 2015. *Shelterforce Magazine*.

[http://www.shelterforce.org/article/4122/capital\\_catch-up/](http://www.shelterforce.org/article/4122/capital_catch-up/)

## **Frommer's: AARP Destinations**

Anderson, James A. "Annapolis." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=266380&locationId=144912>).

Anderson, James A. "Branson." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=258161&locationId=145787>).

Anderson, James A. "Calgary." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=261071&locationId=146025>).

Anderson, James A. "Haifa." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=353989&locationId=148098>).

Anderson, James A. "Hanoi." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=251914&locationId=148162>).

Anderson, James A. "Hilton Head." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=252123&locationId=148323>).

Anderson, James A. "Krakow." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=276032&locationId=149050>).

Anderson, James A. "Montana." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=265805&locationId=143689>).

Anderson, James A. "Moscow." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=268032&locationId=150379>).

Anderson, James A. "Nicaragua." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=276516&locationId=143176>).

Anderson, James A. "Ocean City." *AARP: Destinations*. Frommer's. February 8, 2011.

(<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=266447&locationId=150873>).

Anderson, James A. "Panama." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=272890&locationId=143189>).

Anderson, James A. "Russia." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=255709&locationId=143203>).

Anderson, James A. "St. Barts." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=251712&locationId=144470>).

Anderson, James A. "St. Louis." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=251818&locationId=152921>).

Anderson, James A. "Samoa." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=271389&locationId=143206>).

Anderson, James A. "San Sebastian." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=260569&locationId=152315>).

Anderson, James A. "Santo Domingo." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=254987&locationId=152401>).

Anderson, James A. "Tortola, British Virgin Islands." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=254702&locationId=144514>)

Anderson, James A. "Trinidad." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=267721&locationId=144524>).

Anderson, James A. "Vail.." *AARP: Destinations*. Frommer's. February 8, 2011.

(<http://destinations.aarp.org/sisp/index.htm?fx=article&guideStructureId=250908&locationId=153724>).

Anderson, James A. "Virginia." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=254125&locationId=143886>).

Anderson, James A. "Virginia Beach." *AARP: Destinations*. Frommer's. February 8, 2011. (<http://destinations.aarp.org/sisp/aarp/index.htm?fx=article&guideStructureId=271659&locationId=153949>).

### **Ghostwriter (Miscellaneous publications)**

Anderson, James A. (Ghostwriter). Davis, Stephen. "Why All Advisers Need to Be in the Retirement Business. Three reasons why all benefit consultants need to get into the retirement business." *Employee Adviser*. 29 May 2013. (<http://eba.benefitnews.com/news/why-all-advisers-need-retirement-business-2733445-1.html>)

Anderson, James A. (Ghostwriter). Dubitsky, Douglas. "Annuities: Resilience, Guarantee & Traction." *Life & Health Advisor*. 23 December, 2013. (<http://www.lifehealth.com/annuities-resilience-guarantee-traction/>)

Anderson, James A. (Ghostwriter). Flemm, Kim. "Tips for Implementing a Customer-Focused Approach in Your Practice." *Financial Advisor*. 7 May, 2013. (<http://www.fa-mag.com/news/tips-for-implementing-a-customer-focused-approach-in-your-practice-14197.html?section=68>)

### **PwC (2016 Davos conference publications)**

Anderson, James A. (Editor) "2016 US CEO Survey: CEO Interview. Hamid Moghadam (Prologis)" *PwC*. PwC, 1 Jan. 2016. Web. 31 May 2016. <<http://www.pwc.com/us/en/ceo-survey/ceo-interviews/hamid-moghadam-prologis.html>>.

Anderson, James A. "2016 US CEO Survey: CEO Interview. Ajay Banga (Mastercard)" *PwC*. PwC, 1 Jan. 2016. Web. 31 May 2016. <<http://www.pwc.com/us/en/ceo-survey/ceo-interviews/ajay-banga-mastercard.html>>.

Anderson, James A. "2016 US CEO Survey: CEO Interview. Arne Sorenson (Mastercard)" *PwC*. PwC, 1 Jan. 2016. Web. 31 May 2016. <<http://www.pwc.com/us/en/ceo-survey/ceo-interviews/arne-sorenson-marriott.html>>.

Anderson, James A. "2016 US CEO Survey: CEO Interview. Greg Becker (Silicon Valley Bank)" *PwC*. PwC, 1 Jan. 2016. Web. 31 May 2016. <<http://www.pwc.com/us/en/ceo-survey/ceo-interviews/greg-becker-silicon-valley-bank.html>>.

Anderson, James A. "2016 US CEO Survey: CEO Interview. Ajay Banga" *PwC*. PwC, 1 Jan. 2016. Web. 31 May 2016. < <http://www.pwc.com/us/en/ceo-survey/ceo-interviews/ajay-banga-mastercard.html>>.

Anderson, James A. "2016 US CEO Survey: CEO Interview. Ajay Banga" *PwC*. PwC, 1 Jan. 2016. Web. 31 May 2016. < <http://www.pwc.com/us/en/ceo-survey/ceo-interviews/ajay-banga-mastercard.html>>.

## **Investment News**

Anderson, James A. "Marketing Through Connections." *Investment News*. 8 September 2013.

## **Your Business Matters Newsletter**

Anderson, James A. "Sorting It Out: Now that the dust has settled on new tax legislation, here are a few talking points to take up with your financial advisor or accountant." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume I, 2013.

Anderson, James A. "The Countdown to Healthcare Reform: Your Survival Guide Ready or not, healthcare reform's brave new world is headed your way. Here are a few tips." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume I, 2013.

Anderson, James A. "Making Your Mark: Your company's identity is built on three important things: Your name, your web presence and finally your trademark." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume I, 2013.

Anderson, James A. "Rush Hour. Boosting website traffic is doable with a concerted effort and a few steps." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume I, 2013.

Anderson, James A. "Investor in the Mirror: Guardian's new website uses a personality profile as a first step to a better retirement portfolio." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume II, 2013.

Anderson, James A. "Say Ah . . . : The months leading up to health care reform are a great time to think about you, your employees and ways to save." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume II, 2013.

Anderson, James A. "Storm Shelter: There's no hiding from the weather and other disasters. The reight preparation, however, can literally save your business." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume II, 2013.



Anderson, James A. "The Anatomy of an Advertising Campaign: Gather up what you need to get the right message out." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume III, 2013.

Anderson, James A. "Looking for Leaders: A managing partner might be what you need to take your firm to the next level." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume III, 2013.

Anderson, James A. "A Treasury of Ideas, Dreams and Actions: Four key documents pave your way to success. Put in the time to work them up and keep them updated." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume III, 2013.

Anderson, James A. "Assessing Assets: They're the key to growth, but new businesses need to be mindful about building them up." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume III, 2013.

Anderson, James A. "Wrapping Up 2013: Make a checklist to close out 2013 on solid footing." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume IV, 2013.

Anderson, James A. "Financial Planning for a loved-one's disability is difficult, but possible with the right steps." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume IV, 2013.

Anderson, James A. "Beneficial for One and All: Voluntary benefits are a win-win through the ranks of your company. Here's what to consider." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume IV, 2013.

Anderson, James A. "E-Smarts: A number of websites offer an unexpected big emotional and intellectual boost to small company entrepreneurs." *Your Business Matters Newsletter*, The Guardian Life Insurance Company. Volume IV, 2013.

## **Investopedia**

Anderson, James A. "Seven Considerations When You Negotiate Severance," *Investopedia.com*, 22 May, 2014. (<http://www.investopedia.com/articles/personal-finance/052214/seven-considerations-when-you-negotiate-severance.asp>)

Anderson, James A. "Disability Insurance for Business Owners," *Investopedia.com*, 22 May, 2014. (<http://www.investopedia.com/articles/personal-finance/052214/seven-considerations-when-you-negotiate-severance.asp>)

Anderson, James A. "Five Tax Strategies for a Bonus or Windfall," *Investopedia.com*, 22 May, 2014. (<http://www.investopedia.com/articles/personal-finance/062014/five-tax-strategies-bonus-or-windfall.asp?view=print>)

Anderson, James A. "Four Ways to Maximize Your 401(k)," *Investopedia.com*, 22 May, 2014. (<http://www.investopedia.com/articles/personal-finance/070814/4-ways-maximize-your-401k.asp?view=print>)

## **Mellon Foundation**

Anderson, James A. "From Theory to Practice: Learning How to Teach the Humanities" *Andrew W. Mellon Foundation*. Andrew W. Mellon Foundation, 8 Feb. 2018. Web. 12 May 2018. <<https://mellon.org/resources/shared-experiences-blog/learning-how-to-teach-the-humanities/>>.

Anderson, James A. "Can a Seminar Bridge the Gap Between Humanities and Sciences on a Campus? "Making the Mississippi" Brings Together Disciplines at the University of Minnesota Through The Sawyer Seminars." *Andrew W. Mellon Foundation*. Andrew W. Mellon Foundation, 23 Feb. 2016. Web. 5 May 2016. <[mellon.org/resources/shared-experiences-blog/can-seminar-bridge-gap/](https://mellon.org/resources/shared-experiences-blog/can-seminar-bridge-gap/)>.

## **Works in Progress**

I am currently working on a feature article for *Next City*, a nonprofit publication that focuses on urban planning and development. The story will examine what U.S. recycling programs are doing in response to new stringent standards China, one of the world's largest markets for recyclable materials, has placed on what it is willing to import.

## **Teaching (Selected Courses)**

ENW 300: Business Writing

ENW 303: Introduction to Professional Writing

ENW 305: Technical Writing

ENW 217: Editing & Proofreading

LEH 343: Jazz Music: Structures and Freedoms in an American Art Form

ENW 304: Nonprofit Grant Writing

ENW 333: Public Relations and Market Writing

ENW 207: Introduction to Journalism

ENW 333: Magazine & Featuring Writing

ENW 365: Special Topics in Professional Writing: Featuring Writing

## Service to the College

**Annual Awards - English Department.** Serves as a member of the English Department's Prizes and Awards Committee. Previously in charge of gathering up entries, finding judges, and hosting the English Department's award ceremony held every Spring. Current facilitates how endowment and scholarship funds are transferred to deserving English majors.

**Department of English, Summer Executive Officer, Summer 2000, 2016.** Served as the English Department's Summer Executive during the 2000 session. Helped process student registration, advised students on course choices and declarations of majors, reviewed grade disputes. Worked an additional month as department advisor for transfer students.

**Internships.** Worked actively on establishing one or more internships for Lehman College students with the online news site Act-TV.

**Grant writing – the Emerging Scholars (Beyond the Bachelor's) Program.** I have begun work on grant proposal texts for the Emerging Scholars program. I have focused a spring grant writing class on the program, its work and its needs. Additionally, I have started composing stock text that the director Alice Augustine will be able to draw from in order to approach grant funders in the coming year.

**Grant writing – the Lehman College Library.** I have begun work on grant proposal texts for the library in connection with a makerspace administration would like to build and equip there.

**Editing, writing.** Worked on texts for the Lehman College library for Robert Farrell, including a 1000-word Q&A explaining the library's work and steps to update its technological capabilities.

**The Strategic Planning Committee.** Participated in a college-wide effort to review the school's image, direction, focus and public relations with the Bronx community. Was member of the Community Relations subcommittee.

**Lehman College Faculty Senate, Subcommittee on Academic Freedom.** Was elected to the post in 1999 and served on a subcommittee that monitored the school's relationship to faculty and ability for professors to express their views openly.

**Curriculum Committee – English Department.** Chair of the English Department Curriculum Committee from 1998 to 2001. Reviewed course changes and new course proposals. Prepared forms and submissions for Lehman Curriculum Committee. Monitored changes of the Professional Writing program.

**New Curriculum and Revisions of the Professional Writing Specialization, Department of English.** Reviewed course offerings and requirements for the English Department's Professional Writing Program. Examined journalism and publishing programs offered by

colleges nationwide. Offered up recommendations to reshape and redirect current courses. Proposed course changes and course number changes. Created new courses for the major and recommended changes in credit requirements for the specialization. Wrote, edited and submitted forms to the Lehman Curriculum Committee.

***The Bronx Journal.*** Named Editor of a community newspaper first published by Lehman College's Multilingual Journalism Department in May of 1997. Duties include conception of story ideas, assigning articles to student writers, editing pieces and designing the paper's monthly 24-page English section. In the Spring of 1997, assigned pieces suitable for publication in the paper and began preparation of the monthly's edition, scheduled for 9/97. Worked with Professor Patricio Lerzundi, Director of the Multilingual Journalism B.A. Program. Worked school years and summers for the paper, and received release time until the Spring Semester of 2001. Afterward, continued to coordinate copy for the paper and supervised student submissions.

***The Lehman Lightning, On Campus (in-house publications) the Meridian (Lehman's student newspaper).*** Acted as an advisor to students submitting work for campus publications by the Office of College Relations or the school newspaper. Assigned articles for the students to write, revised those pieces, and edited final copy prior to submission.

***Contributing Editor of Black Enterprise Magazine.*** I regularly assigned freelance pieces to Lehman students, working closely to provide contacts and guidance toward the completion of articles for the magazine.

***Department Representative: Lehman College Open House, 1999.*** Attended the College's Open House to help recruit students and advise them on course choices and majors. Helped explain the English Department, its offerings and career paths for prospective students.

***Submission, CUNY Matters, Summer 1997.*** Wrote and submitted an article to the CUNY-wide publication describing the Multilingual Journalism Program at Lehman and Director Patricio Lerzundi. Interviewed students, collected data on the Program and contacted broadcast industry sources for quotes in the article.

## **Community Service**

***Third Annual Harlem Book Fair and Uptown Arts Festival.*** Attended the book fair. Spoke to attendees on investing, while signing copies of my book and speaking with festival-goers for the day.

***Radio interview, KJLH, Los Angeles, California.*** A 90-minute interview conducted on May 29<sup>th</sup>, 2001 on an FM talk radio station targeting African-Americans in the Los Angeles area. I briefed the audience on the financial markets and the economy on the station's Front Page

Show. I am also scheduled to take calls from the audience and then point out ways for African-Americans to invest within their community.

**2001 Newspaper and wire service interview. Interview with Frank Green, staff writer for the San Diego Union-Tribune on African-Americans and investing.** Mr. Green's article cited me as an expert and provided a review of my book, *The Black Enterprise Guide To Investing*. His article appeared in the San Diego Union-Tribune on February 25, 2001 and was carried by the Copley News Service on March 5, 2001.

***The Bronx Journal*.** As editor of the newspaper helped to direct students towards officials, government- and private-sector sources throughout the Bronx. Advised students on pending articles and suggested ways to improve their coverage of the borough. Contacted community leaders to help find photographs, sources and material for Bronx Journal pieces. Edited and fact-checked pieces to ensure that their Bronx content was accurate and objective.

**1998 Appearance on *Funding Your Dreams*, a financial planning program produced by Los Angeles PBS affiliate KCET.** Discussion of new retirement programs and tax incentives. The program was aired on PBS stations nationwide over the next year.

**1998 Television appearance (4/3/98) on CNNfn's *In Play*, a show covering the stock market.** Spoke with host John Metaxas on the state of the equity market and predictions for 1998.

1997 Radio appearances (10/17/97) on ABC Radio's Urban News Beat hosted by Norman Hall. Discussion of African-Americans' investment tendencies and the emergence of new African-American mutual funds.

**1997 Televised appearance on CNNfn's *In the Game*, a show hosted by Valerie Morris and John Metaxas (11/3/97).** Discussed how African-Americans invest and recent surveys on blacks and their familiarity with stocks and bonds.

**1997 Televised appearance on CNNfn's *Take It Personally Show* hosted by Valerie Morris.** Discussion of African-American mutual funds (10/31/97)

**1997 Televised appearance on CNNfn's *In the Game*, a show hosted by John Metaxas and Lauren Thierry (7/22/97).** Discussed stock screening and Internet software that helps investors choose stocks.

**Appearance 11/16/97 for "Hearthside Reading and Writing" series, Wave Hill.** I held a reading and workshop at the public garden's auditorium.

## References

Paula Loscocco, Chair & Professor of English, Lehman College of the City University of New York, Bronx, NY

Bob Arnold, Senior Editor, BusinessWeek Online, New York, New York

Helen Benedict, Professor, Graduate School of Journalism, Columbia University, New York, NY

Stephen Casmier, Professor, Saint Louis University, St. Louis, Missouri

Vito Racanelli, Reporter/Columnist, Barron's Magazine, New York, New York

Dr. David Rubin, Dean, Newhouse School of Journalism, Syracuse University, Syracuse, NY

Ron Stodghill II, Senior Writer, Time Magazine, New York, New York

## Editorial/Professional Experience (Selected)

**Next City Magazine** 2018-Present. Freelance Writer

**Shelterforce Magazine** 2014-Present. Freelance Writer

**Barron's Magazine** 2002 – 2017. Freelance Writer

**Dream Fearlessly** 2016-Present. Freelance Writer

**Investopedia.com** 2013-2014. Freelance Writer

**Guardian** 2008-2013. Freelance Writer/Editor

**Black Enterprise Magazine** 1998 – 2013. Contributing Writer

**Black Enterprise Magazine** 1996 – 1998. Editor

**Savoy Magazine** 2002-2003. Columnist

**BusinessWeek Online** 1998 – 2002. Columnist

**Smart Money Magazine** 1994-1996. Staff Reporter

**Dow Jones News Service** 1991 – 1994. Staff Reporter

**Fortune Magazine** 1990 – 1991. Reporter

**United Nations International Children's** 1988. Editorial Assistant  
Emergency Fund (UNICEF)

**Creation Magazine** (Paris, France) 1987. Editorial Assistant

**St. Louis Globe-Democrat** 1979 Freelance Correspondent

## Academic and Professional Honors

**No Crystal Stair: A Booklist on the Black Experience.** The Black Enterprise Investing Guide appears in the 2001 edition of No Crystal Stair, a bibliography of the most influential books by African-American authors compiled by the New York Public Library.

**Black Enterprise Magazine.** Nomination for the National Magazine Awards, Category: Outstanding Issue. For coordination, editing and writing in the October 1997 Investment issue.

**Black Enterprise Magazine.** Nomination for the National Magazine Awards, Category: Outstanding Series. For conceiving, editing and rewriting the Lifetime Investment Guide Series.

**NBC Fellowship, 1989 - 1990.** Full-tuition minority fellowship for journalism studies at the Columbia University Graduate School of Journalism.

**Scripps-Howard Scholarship, 1989 - 1990.** Minority fellowship for journalism studies at the Columbia University Graduate School of Journalism.

## Articles (Prior to 2010)

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Anderson, James A. "The Tale of Half-Court Hamlet: A Tragedy in Three Acts, by William "Shake 'n Bake" Speare." *Savoy*, October 2003. Pgs 74-76.

Anderson, James A. "Biracial Profiling: Sure, writers who are of mixed race do a great job penning and selling fascinating books, but there's a more important role they and their multiethnic brethren can fill: peacemaker." *Savoy*, September 2003. Pgs 34-35.

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Anderson, James A. "Torched: When Lloyd Ward took over as CEO of the U.S. Olympic Committee, people thought he was a one-man reform movement who would redeem the embattled organization. So why did he go down in flames? A veteran business journalist weighs in." *Savoy*, June/July 2003. Pgs 72-74.

### Barron's

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Anderson, James A. "A Small Price for Growth. Jim Stratton's green thumb applies to both his evergreens and his hybrid fund. His formula now favors energy stocks." *Barron's*. 9 June, 2008.

Anderson, James A. "Quant Power: As the hot air whooshed out of the market, this small-capfund prospered." *Barron's Magazine*, September 30, 2002. Pgs F4-F5.

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Anderson, James A. "No Clowning: Boss of BlackRock international fund has racked up serious returns." *Barron's Magazine*, August 12, 2002. Pgs F4-F5.

Anderson, James A. "Boston Brahmin: Shy, but not retiring, Wellington oversees many of the funds you know." *Barron's Magazine*, July 22, 2002. Pgs F4-F5.



Anderson, James A. "At the Helm: The new captain of the WM Equity Income Fund has steadied it." *Barron's Magazine*, July 15, 2002. Pgs F4-F5.

Anderson, James A. "Cheeky Blend: This manager's mid-cap picks are as daring and diverse as her hobbies." *Barron's Magazine*, May 13, 2002. Pgs F4-F5.

Anderson, James A. "Being Edgar: The real name behind this successful value fund isn't Lomax, but Eley." *Barron's Magazine*, April 1, 2002. Pgs F4-F5.

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Anderson, James A. "Eaton Vance's Healthy Fund Formula: Its Worldwide Health Sciences Fund has concocted a winning elixir by combining smart biotech and pharmaceutical buys." *BusinessWeek Online*, November 20, 2001: <<http://www.businessweek.com/print/bwdaily>> (May 13, 2002)

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glorious 2000 so far – and the fun may be just beginning.” BusinessWeek Online, June 19, 2000: <<http://www.businessweek.com./today.htm>> (April 10, 2001)

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## **Earthpost**

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### Education

Advanced Psychoanalytic Candidate	Harlem Family Institute	NY, NY	2011–present
MFA Poetry	New York University		2007
Ph.D. American Literature	University of Mississippi Fields: Early American to 1840, Narrative Theory, Cultural & Feminist Criticism, Creative Writing—Poetry		2004
M.Ed. Guidance & Counseling	University of Mississippi Emphasis in Clinical Counseling		1998
M.A. British Literature	University of Mississippi		1994
B.S. Sociology & Psychology	Georgia Southern University		1984

### Professional Appointments

Interim Associate Dean  
School of Arts & Humanities, Lehman College–CUNY, 2016–Present.

Associate Professor  
Department of English, Lehman College–CUNY, 2014–2016.

Graduate Director  
Department of English, Lehman College–CUNY, 2012–2015.

Assistant Professor  
Department of English, Lehman College–CUNY, 2007–2014.

Language Lecturer  
Expository Writing Program, New York University, 2006–2007.

Instructor  
Department of English, University of Mississippi. 2003–2004.

Assistant Director of Freshman/Sophomore English Writing Program.  
Writing Program, University of Mississippi, 1999–2000.

University of Mississippi Writing Assessment Team Member.  
General Education Assessment Program 2000 and 2001.

Independent Study Faculty  
Department of Independent Study, University of Mississippi, September 1996–2004.

Writing Director—P.A.C.E. Faculty  
Honors College, University of Mississippi, Summer 1997.

### Teaching

Lehman College—CUNY, 2007–Present.  
Department of English  
Intermediate, Advanced & Graduate Poetry Writing Workshops  
Individual Tutorials—Undergraduate, Honors, Masters

Teaching College English—Graduate Practicum	
Business Writing	Professional Writing
Women in Literature	The Novel
Am. Minority Literature	Special Topics Poetry
Seminar	American Literature
Literary Theory	Freshman Composition

New York University—2004-2007.

Expository Writing Department

Introductory Composition, “Writing the Essay”

Advanced Composition, “Business and its Publics,” Stern College

Pre-College Summer Writing Workshop, “The Writer’s Vision”

Creative Writing Department

Introduction to Creative Writing—Poetry and Fiction

Intermediate Poetry

Psychology Department—Writing Across the Curriculum Consultant

Junior Statistical Methods

Senior Honors Thesis

Lab in Clinical Research

University of Mississippi, September 1996–2004 Independent Study Faculty.

Taught through correspondence:

Introductory Writing I & II (September 1996–2004)

Introduction to Literature (September 1996–2001)

American Masterworks (September 1996–2001)

Major Authors in American Literature (June 2001–2004)

University of Mississippi—1991–1994, 1996–2004.

English Department, 65+ Course Total Developed and taught.

Introductory Composition I & II (narrative and literature-based courses, as well as special topics courses)

Introduction to Literature

British Masterworks

American Masterworks

Women in Literature

American Literature to 1865

American Literature from 1865

Survey of Southern Literature

Creative Writing, Poetry

Junior Seminar, Major American Authors

Liberal Arts Freshman Seminar: “Once Upon a Crime”

Advanced Composition (literature and professional/business based)

## Awards and Honors

Winner of the Gradiva Award for 2013, for “Anatomy Lesson.” NAAP—National Association For The Advancement Of Psychoanalysis, 19th Annual Gradiva announced & presented at annual scientific conference, New York, October 2013.

Keynote Speaker, Upper Delaware Writers Collective 20<sup>th</sup> Anniversary Gala. April 2013.

First Place and honorable mention, The Midwest Writing Center’s 2012 *Off Channel* Mississippi Valley Poetry Contest, Chad Parmenter, judge.

Mary Ballard Poetry Chapbook Prize, semi-finalist, 2012, “Mal de Mère.”

Cultural Center of Cape Cod National Poetry Competition, Finalist, 2012, Naomi Shihab Nye, judge.

Summer Literary Seminars Fellowship, 2012 Unified Literary Contest Finalist, Concordia University, Quebec, Canada.

Finalist, *The Broad River Review*, The Rash Award in Poetry, 2012.

Finalist, *Dogwood: A Journal of Poetry and Prose*, Poetry Prize, 2012.

Cultural Center of Cape Cod National Poetry Competition, Finalist, 2012, Maxine Kumin, judge.

“Featured Author,” Finishing Line Press, www.finishinlinepress.com, April, 2011.  
“Spotlight on Research” feature, Lehman College Newsletter, February 2011.  
Finalist, Palettes & Quills Chapbook Contest 2010, “The Disposition of Shadows.”  
Dorianne Laux, judge.  
Finalist, Finishing Line Press Chapbook Contest 2010, “Addie Bundren is Dead.”  
First Place 2010 Connecticut Poetry Award. Dana Sonnenschien, judge.  
2010 Pushcart Prize Nomination, “Three Poems,” *Boulevard*.  
*South Carolina Review* 2010 Poetry Contest, Honorable Mention.  
First Place 2009 Emerging Poets Award, *Boulevard*, Richard Burgin, judge.  
First runner-up *New Letters* Poetry Award, 2009, Kim Addonizio, judge.  
First runner-up *Alimentum* Poetry Contest, 2009, Dorianne Laux, judge.  
*Atlanta Review*’s 2009 International Poetry Competition, Finalist.  
Cultural Center of Cape Cod National Poetry Competition, Finalist, 2009, Maxine Kumin, judge.  
*The MacGuffin* Poetry Contest, Finalist, 2009, Thomas Lynch, judge.  
*Third Coast* Poetry Contest, Finalist, *Third Coast*, 2009, David Rivard, judge.  
2006-2007 Starworks Teaching Project Fellowship, Starworks Foundation, New York.  
2005 Pushcart Prize Nomination, “First Spring in New York.”  
*Spoon River Poetry Review* Editors’ Prize, First Place & Honorable Mention. 2005.  
*Nimrod/Hardman Pablo Neruda Prize*, Finalist, *Nimrod International Journal of Prose & Poetry*,  
2005.  
2005 Discovered Voices Award, First Place, *Iron Horse Literary Review*.  
Teaching Fellowship—New York University, 2004–2006.  
Outstanding Teacher of Sophomore Literature, University of Mississippi, 2004.  
Porter Fleming Writing Competition, Second Place, Greater Augusta Arts Council, 2003.  
Graduate School Research Fellowship, University of Mississippi, Summer 2003.  
Lucy Somerville–Howorth Graduate prize for outstanding research paper, University of  
Mississippi, Spring 2003.  
Bondurant Prize in Poetry, First Place, University of Mississippi, Spring 2003.  
Gilder Lehman Foundation Travel Grant, Institute of American History, Society of Early  
Americanists, Spring 2003.  
Graduate School Dissertation Fellowship, University of Mississippi, Spring 2003.  
*Dogwood* Award for Poetry, Finalist, *Dogwood*, Spring 2002, Dana Gioia, judge.  
The Ventress Prize, First Place, University of Mississippi, 2002.  
*The Marlboro Review* Poetry Prize, Finalist, *The Marlboro Review*, Fall 2001, Stephen Dobyns,  
judge.  
Ella Somerville Award for Poetry, First Place, University of Mississippi, 2001.  
James Hearst Poetry Prize, Second Place, *The North American Review*, University of Northern  
Iowa, March 2001, Yusef Komunyakaa, judge.  
Ella Somerville Award, University of Mississippi, Second Place Poetry, 2000.  
Best of Conference, First Place Poetry, Sigma Tau Delta International Convention, Savannah,  
Georgia, March 2000, Mark Doty, Judge.  
Outstanding Teacher of Freshman English, University of Mississippi, 1999.  
Ella Somerville Award for Poetry, First Place, University of Mississippi, 1998.  
Outstanding Teacher of Freshman English, University of Mississippi, 1997.  
Teaching Fellowship—University of Mississippi, 1996–2003.  
Aids Awareness Poetry Competition, First place, University of Mississippi, 1995.  
Ella Somerville Award for Poetry, Second Place, University of Mississippi, 1993 & 1994.  
Ella Somerville Award for Poetry, First Place, University of Mississippi, 1992.  
Teaching Fellowship—University of Mississippi, 1991–1994.  
*Mississippi Magazine*’s High Cotton Reader’s Series, 1991–1992 Reader.  
Sigma Tau Delta Award, First Place Fiction, 1990.  
Georgia Southern Writer’s Award, third place Fiction, 1983.

## Publications

### Books

*Addie Bundren is Dead.*

Chapbook of original poetry, August 2011, Finishing Line Press.

*Liberties Captives: Narratives of Confinement in the Print Culture of the Early Republic.*

June 2006. University of Georgia Press. Associate Editor.

Editor, Dr. Daniel E. Williams, Associate Editors, Christina Riley Brown, Salita Bryant, Dixon Bynum, Randy Jasmine. Anthology of narratives and critical introductions.

“Mal de Mère.”

Collection of original poetry currently in circulation.

“Corpus Delicti.”

Collection of original poetry currently in circulation.

“Once Upon A Crime: A Reader For Critical Thinking and Writing.”

This 500+ page reader/rhetoric is designed primarily for the freshman composition classroom and is centered around crime and violence in America.

Co-Edited with Katherine Keller. Currently in Revision

### Anthologies

*Writing on the Moon: Creativity: Artist Within the Analyst.* Collection of the best poems and short stories of *Psychoanalytic Perspectives* over the past 14 years. Fifth-Grade Sex Ed,”

Editor, Bonnie Zindel, Karnac Books, London. March 2017, pp. 89–90.

*Houston Poetry Festival 2015 Anthology*, “First Spring in New York,” Editor, Gary

Rosin. October 2015.

*The Body Electric.* “Anatomy Lesson: A Poem,” Editor, Aimee Herman. Ars Omnia Press, New

York, May 2013, pp. 132-138.

### Poetry

“Manuel de l'enfant trouvé—mémoire,” *International Body Psychotherapy Journal: The Art and Science of Somatic Praxis*, Vol. 14, Issue 2, Fall 2015, pp.11.

“Cinderella Finally Speaks to Her Mother About Her Mother,” *Psychoanalytic Perspectives: A Journal of Integration and Innovation*, December, 2013, p. 81.

“Prayer, at Nine and a Half,” *Psychoanalytic Perspectives: A Journal of Integration and Innovation*, December, 2013, p. 83.

Fifth-Grade Sex Ed,” *Psychoanalytic Perspectives: A Journal of Integration and Innovation*, December, 2013, p. 84.

“A Spacious Life,” *International Body Psychotherapy Journal: The Art and Science of Somatic Praxis*, Vol. 12, Issue 1, Spring 2013, p. 27.

“Anatomy Lesson,” *International Body Psychotherapy Journal: The Art and Science of Somatic Praxis*, Vol. 11, Issue 2, Fall/Winter 2012, pp. 119–127.

“Persephone in Love” The Midwest Writing Center’s 2012 *Off Channel*, p. 3.

“Near the River Where Water Is Born,” The Midwest Writing Center’s 2012 *Off Channel*, pp. 11–14.

“The Memory of Forgetting,” *Dogwood*, Vol. 11, Spring 2012, pp. 10–12.

“Where They Were,” *Rio Grande Review*,” Issue 38, Fall 2011, p. 39.

“Rain on a Strange Roof,” [www.pineappleandmilk.com](http://www.pineappleandmilk.com), Nov. 2011.

“Near Sleep,” National Poetry Month Celebration, April 10, 2011

<http://jdbrecords.blogspot.com/2011/04/poem-by-salita-bryant.html>

- "Asking for a Divorce," *South Carolina Review*, Vol. 43, No. 2, Spring 2011, pp. 9–10.
- "The true scale of terror," *Connecticut River Review*, Fall 2010, p.31.
- "The Country Cousin's House," *The Village Pariah*, Vol.1, Issue. 1, Summer 2010, pp. 12–13.
- "Before I tell him that I am leaving our home," *Alimentum*, Issue 10, Summer 2010, pp. 29–30.
- "Cinderella Finally Speaks to her Analyst about her Mother," *Boulevard*, Issue 25, Spring 2010, pp.217–222.
- "In Strawberry Time," *Boulevard*, Issue 25, Spring 2010, pp.217–222.
- "The Art of Dying Well," *Boulevard*, Issue 25, Spring 2010, pp.217–222.
- "Ars Poetica." *Agenda*, UK, Vol.41, Nos.3-4, Autumn/Winter 2005, pp. 215, 238–239.
- "First Spring in New York," *Spoon River Poetry Review*, Vol. 30, Summer/Fall 2005, pp. 82–83.
- "*Lepisma Saccharina*." *Spoon River Poetry Review*, Vol. 30, Summer/Fall 2005, p. 89.
- "Fifth Grade Sex Ed," *Nimrod International Journal of Prose & Poetry*, Vol.49, No.1, Fall/Winter 2005, p.108.
- "Aviary," *Iron Horse Literary Review*, Vol.6, No 2, Spring 2005, p.38.
- "Prayer at nine and a half," *Iron Horse Literary Review*, Vol.6, No 2, Spring 2005, p. 39.
- "Monogamy Box." *Iron Horse Literary Review*, Vol.6, No 2, Spring 2005, p. 40.
- "Scheherazade," *Wind*, Issue 92, Spring 2005, p.77.
- "Falling," *Wind*, Issue 92, Spring 2005, p.78.
- "Mother and Pears." *Wind*, Issue 92, Spring 2005, pp.79–80.
- "Well Water," *Snake Nation Review*, Issue 19, Fall 2004, p.167.
- "On The Turning Away," *Dogwood*, Vol. 2, Spring 2002, p.48.
- "Torso," *Enculturation*, Purdue University, [www.uta.edu/huma/enculturation](http://www.uta.edu/huma/enculturation), vol. 3, No. 2, Fall 2001.
- "Damage," *The North American Review*, Vol. 286, No. 2, March/April 2001, p.4.
- "Fallow Daughter," *The Rectangle*, Vol. 74, Spring 1999, p.21.
- "Summer," *The Rectangle*, Vol. 74, Spring 1999, p. 20.
- "All but this, father," *Oxford Town*, Issue 300, May 13, 1999, p.9.
- "Falling," *Jefferson City Broadside Series*, Issue 7, Spring 1999.
- "Nighttime Religion," *The Yalobusha Review*, Vol. 3, Spring 1997, p.34.
- "Incantation," *The Yalobusha Review*, Vol. 2, Spring 1996, p.82.
- "Daughters of the Storm," *Surfacing*, Vol. 2, Spring 1991, p.8.
- "Against Reason," *Surfacing*, Vol. 1, Fall 1990, p.4.

### Essays

- "Bathsheba Spooner: The result of a wicked and licentious appetite on the life expectancy of husbands," *Famous American Crimes and Trials: Volume I 1607-1859*, Praeger-Greenwood P, Frankie Bailey and Steven Chermak, Eds, (November 2004) pp. 103–124.
- "Here she hangs a strangling/by her neck a dangling: Reading the Murderess in the New Republic." *Literary Interpretation Theory*, 15.3 (September 2004) pp. 253-276.
- "Fat Girls Don't Dance: Sexual Desire and Denial In Mary Leader's *Red Signature*," in circulation.
- "Autobiography of the Mythic-Self: Rage in Angelou's *I Know Why the Caged Bird Sings*," in circulation.

### Libretto

- "Lady Killers," with *The Figaro Project*, New York & Baltimore, Fall 2013.

### Broadsides

- "When I was a Fish," Artwork and text. Kavita Broadside Society Imprint, 2012.
- "It was like God's Love," Artwork and text. Kavita Broadside Society Imprint, 2012.
- "Falling," *Jefferson City Broadside Series*, Issue 7, Spring 1999.

### **Reviews, Reference, and Occasional:**

- “Introduction,” *Obscura*, Vol 3, Spring 2012, pp. vii.
- “Louise Glück,” “Linda Hogan,” “Mark Strand,” *Biographical Essays, A Companion to Twentieth-Century American Poetry*, Facts on File, Inc., Burt Kimmelman, Ed. 2005.
- “Evaluating Student Writing.” *Statewide Basic Writing Workshop: Revising Essential Methods*. Selected conference proceedings. Itta Bena: Mississippi Valley, 2000.
- “Interviewing the Sexually Abused Child,” *The Advocate*, Vol. 1, Spring 1994, pp. 1–2.

### **Editorial Work**

- Editor, *If It's Tuesday....* Starworks Foundation, May 2007.
- Associate Anthology Editor. *Liberties Captives: Narratives of Confinement in the Print Culture of the Early Republic*. Editor, Dr. Daniel E. Williams. July 2006, University of Georgia Press.
- Managing Editor, *Yalobusha Review*, University of Mississippi, 2000–2001.
- Editorial Assistant, Jefferson City Broadside Society, University of Mississippi, 2000.
- Yalobusha Review*, General Manager and Co-Editor, University of Mississippi, 1999–2000.

### **Presentations**

#### **Selected Poetry/Fiction Readings:**

- “Mad Women: Voices from the Margins,” Society of Early Americanists National Convention, Tulsa, OK, March 2017.
- Juried Poet, Houston Poetry Fest 2015, Houston, Tx, October 2015. Invited.
- “Word for Word reading series,” Bryant Park Reading Room, New York, NY, May 2014. Invited.
- “Poetry,” Lehman College, City and the Humanities Reading Series, Bronx, NY, April 2014. Invited.
- Talk Poetry to Me, *Psychoanalytic Perspectives* Creative Salon, National Institute for the Psychotherapies, NYC, March 2014. Invited.
- Body Electric Anthology* Reading—“Anatomy Lesson,” Blue Stocking Bookstore, NYC, November 2013. Invited.
- Libretto: “Lady Killers,” with *The Figaro Project*, stage production of two world-premiere songs by Peabody doctoral students James Young and Natalie Draper set to poetry by Salita Bryant. New York & Baltimore, October 2013.
- “Selected Works,” Cornelia Street Café, October 2013.
- Keynote Speaker, Upper Delaware Writers Collective 20<sup>th</sup> Anniversary Gala. May 2013.
- “New Works,” Lehman College, City and the Humanities Reading Series, Bronx, NY, March 2013.
- “Selected Poetry,” Cornelia Street Café, New York, November 24<sup>th</sup>, 2012.
- “Dysfunctional Families: A Survival Guide for the Holidays,” A poetry reading with Laurel Kallen, Lehman College, City and the Humanities Reading Series, Bronx, NY, November 2012.
- Night of Poetry,” Ceneclé Retreat Center, Chicago, IL., April 2012.
- “A Reading from “Mal de Mère, with Billy Collins,” Lehman College, City and the Humanities Reading Series, Bronx, NY, March 2012.
- “Two Poets Dreaming,” with Karen Morris, The Medicine Show Theatre, New York, NY, March 2012.
- “A Reading from *Addie Bundren is Dead*,” Lehman College, City and the Humanities Reading Series, Bronx, NY, September 2011.
- “Readings from *Addie Bundren is Dead*,” Lehman College, selected courses, Fall 2011.
- “What is Poetry? A Lecture and Reading of Original Poetry,” Lehman College, City and the Humanities Reading Series, Bronx, NY, March 2011.

- “The Memory of Forgetting,” selected poems, Lehman College, Arts in the Humanities Reading Series, Bronx, NY, April 2010.
- “The Writers of WOM-PO,” sponsored by Poets In Nassau, Stewart Manor, NY, December 2009.
- “Giving Sorrow Words: Poetry, Rapture, and Psychoanalysis,” International Forum for Psychoanalytic Education, Seattle, WA, November 2009.
- “The Memory of Forgetting,” selected poems, Happy Ending Lounge, Southern Writers Reading Series, New York, NY, July 2009.
- “Still Stranger Than Fiction: Historically Inspired Creative Writing,” Society of Early Americanists National Convention, Hamilton, Bermuda, March 2009.
- “The Memory of Forgetting,” selected poems, Lehman–CUNY Women’s Studies Program, Fall Lecture Series, Bronx, NY, September 25, 2008.
- “MFA Graduate Reading,” New York University, New York, NY, April 27, 2007.
- “Emerging Writers’ Reading Series,” Mo Pitkins House of Satisfaction, New York, NY, November 19, 2006.
- “Finally with Women,” Cornelia Street Cafe, New York, NY, August 9, 2006.
- “Selected Poems,” Bowery Poetry Club, New York, NY, November 2005.
- “Silly, Sexy, and Serious,” NYU Creative Writing Department, New York, NY, October 2005.
- “Selected Poems,” NYU Writing Faculty Reading, New York, NY, April 2005.
- “Stranger than Fiction: Contemporary Creative Writers and Historical Inspiration,” Society of Early Americanists National Convention, Alexandria, Virginia, March 2005.
- “Selected Poems,” Sterling University, Sterling, Scotland, July 2004.
- “Well Water,” Greater Augusta Arts Council, Augusta, Georgia, September 2003.
- “Companions of the Flame: A Reading by Contemporary Poets,” American Literature Association, Cambridge, Massachusetts, May 2003.
- “Watershed, and other Poems,” The Association for the Study of Literature and Environment, regional conference, Oxford, Mississippi, October 2001.
- “Performance of voice, body, and poetry,” Selected Poems, The Association for the Study of Literature and the Environment Conference, National, Flagstaff, Arizona, June 2001.
- “Selected Poems,” College English Association, Memphis, Tennessee, April 2001.
- “Selected Poems,” South Atlantic Modern Language Association, Birmingham, Alabama, November 2000.
- Selected poems from “Love, and Do What You Will,” Sarah Isom Center for Women’s Studies Brown Bag Lecture Series, University of Mississippi, October 9, 2000.
- “Selected Poems,” Thacker Mountain Radio Show, Featured Poet, Oxford, Mississippi, April 13, 2000.
- “Selected Poems,” Sigma Tau Delta International Convention, Savannah, Georgia, March 2000.
- “Selected Poems,” Relay for Life, American Cancer Society, Oxford Mississippi, May 1999.
- “Selected Poems,” Twentieth Century Literature Conference, Louisville, Kentucky, February 1999.
- “An Evening of Poetry and Jazz,” Featured Reader, Oxford, Mississippi, January 1999.
- “Southern Writers’ Poetry,” Conference on Southern Writers/Southern Writing, University of Mississippi, July 1997.
- “Nature Poetry,” Conference of the Association for the Study of Literature and the Environment, Missoula, Montana, July 1997.
- “Poetry at the Bistro,” Featured Reader, Oxford, Mississippi, January 1997.
- “Southern Writers’ Poetry,” Conference on Southern Writers/Southern Writing, University of Mississippi, July 1996.
- Sigma Tau Delta Reader’s Series, Oxford, Mississippi, Fall 1994.
- Potlatch* Presentations, Oxford, Mississippi, Fall and Spring 1992–1993.
- Mississippi Magazine’s* High Cotton Reader’s Series, Oxford, Mississippi, Spring 1991–1992.
- Georgia Southern University, Statesboro, Georgia, March 1984.

**Critical Papers:**

- Panel: The Art and Craft of Writing,” Upper Delaware Writers Collective 20<sup>th</sup> Anniversary Gala. May 2013.
- “Resolving Trauma: Writing Workshops in the Mental Health System,” National Association for Poetry Therapy, Chicago, March 2012.
- “Still Stranger Than Fiction: Historically Inspired Creative Writing,” Panel Coordinator, Chair and Reader, Society of Early Americanists National Convention, Hamilton, Bermuda, March 2009.
- “Stranger Than Fiction: Historically Inspired Creative Writing,” Panel Coordinator and Reader, Society of Early Americanists National Convention, Alexandria, Virginia, March 2005.
- “*Parents Provoke Not Your Children: Plotting Murder and Familial Ideology in the New Republic*,” American Society for Eighteenth-Century Studies National Convention, Boston, Massachusetts, March 2004.
- “Wicked Women: Sexual Murder Narratives in the Early Republic,” Society of Early Americanists National Convention, Providence, Rhode Island, April 2003.
- “Captive to Vice and Natural Wants: David Lewis’ Noble Game of Highway Robbery,” American Society for Eighteenth-Century Studies National Convention, Colorado Springs, Colorado, April 2002.
- “‘Putting my mouth in the dust’: Criminals, Visible Saints and the Search For Miraculous Conversions in Patience Boston and Joseph Moody,” South Central Society for Eighteenth Century Studies, South Padre Island, Texas, March 2002.
- “The Mythic-Self: autobiography and creation of self-image,” American Literature Association Conference, Cambridge, Massachusetts, May 2001.
- “Inexplicability of Evil: Gothic Conventions of Horror and Mystery in Late Twentieth-Century American Reality-based Television,” Popular Culture Association National Convention, Philadelphia, Pennsylvania, April 2001.
- “Good for the Soul: Confession in Criminal Narratives,” South Central Society for Eighteenth Century Studies, Fayetteville, Arkansas, March 2001.
- “Evaluating Student Writing.” The Department of English and Foreign Languages of Mississippi Valley State University, Statewide Basic Writing Workshop: Revising Essential Methods, Itta Bena, Mississippi, April 2000.
- “And The Dust Returns to the Earth as it Was: Four Seasons in a Small Town Cemetery,” American Studies Association National Convention, New Orleans, Louisiana, April 2000.
- “Autobiography of the Mythic-Self in Angelou’s, *I Know Why the Caged Bird Sings*,” Society for the Study of Southern Literature National Convention, Orlando, Florida, April 2000.
- “In the Dirt Like Hogs: *Tristram Shandy* and the Struggle for Gynecological Control,” South Central Society for Eighteenth Century Studies, Baton Rouge, Louisiana, March 2000.
- “Once Upon A Crime: Research and the Composition Student, Effects and Ethics,” Conference on College Composition and Communication, Chicago, Illinois April 1998.
- “Once Upon a Crime: Language as Moral Action,” National Council of Teachers of English National Convention, Detroit, Michigan, October 1997.
- “(De)Constructing Textbooks: Constructing Our Own,” Sigma Tau Delta National Conference, Savannah, Georgia, March 1997.

**Workshops (led, selected):**

- “Designing Effective Assignments: An Assessment Workshop,” Lehman College Teaching & Learning Commons, Lehman College, October 2012.
- “How to do a Public Reading,” Workshop for *Obscura* authors. Lehman College, April 2011.
- Business Course Construction Strategies—WAC Workshop, Lehman College, April 2011.
- “On the Ground Activities,” Roundtable Chair and Presenter, Provost's Assessment Council Workshop—March 2011.



Therapeutic Writing. Lead weekly creative writing workshop. Volunteer. New York State Psychiatric Institute In-patient Eating Disorder/Depression Research Clinic. Columbia Presbyterian Hospital. New York City. 2007–2011.

Starworks Teaching Project Fellowship, Stuyvesant High School Special Education Program, New York City, 2006-2007.

“The Art and Craft of Poetry,” Oxford High School Arts Fair, Oxford Mississippi, April 2001.

“Teaching Students to Write Effective Introductions and Conclusions,” University of Mississippi Graduate Instructor’s Workshop, August 2000.

“Preparing High School Students for College Writing,” Day-long paid workshop for Tupelo, Mississippi School District Staff Development Program, Tupelo, Mississippi, May 2000.

“Demystifying Poetry,” University of Mississippi Writing Center Series, November 1999.

University of Mississippi Graduate Instructor Workshop, organized and ran 5–day, 28-session Graduate instructional workshop, Oxford, Mississippi, August 9–13, 1999.

“Writing Poetry,” Oxford High School Arts Fair, Oxford Mississippi, May 1999.

“Commenting on Student Writing: The 5 W’s,” University of Mississippi Graduate Instructor’s Workshop, August 1998.

“Plagiarism,” University of Mississippi Graduate Instructors’ Workshop, August 1997.

“To Theme or Not to Theme,” University of Mississippi Graduate Instructors’ Workshop, January 1997.

“Writing Poetry,” Oxford High School Arts Fair, Oxford Mississippi, May 1997.

“Plagiarism,” University of Mississippi Graduate Instructors’ Workshop, August 1993.

“Training to Help,” Rape Crisis Services Volunteer Training Seminars, Oxford, Mississippi, Fall, Summer and Spring 1992–1994.

“The Writing Portfolio,” University of Mississippi Graduate Instructors’ Workshop, August 1992.

From 1996–2004 I also facilitated numerous one-day poetry workshops at the University of Mississippi for colleagues teaching composition and literature courses.

**Invited Session Chair:**

“Bugs, Dogs, Mushrooms: Writing About the South,” Chair, The Association for the Study of Literature and Environment, regional conference, Oxford, Mississippi, October 2001.

“Southern Poets,” Chair, Conference on Southern Writers/Southern Writing, University of Mississippi, July 2000.

“Southern Poets,” Chair, Conference on Southern Writers/Southern Writing, University of Mississippi, July 1998.

**Curriculum and Program Development**

Graduate Director, Department of English, Lehman College. Participated in construction of an MA in Creative Writing—Poetry & Fiction. 2011-2012.

Co-developed and taught “Murder 102,” a research-intensive course for English 102 based on the solving of crimes and murders. Fall 1992, Spring 1993, Fall 1993, Spring 1994, Fall 1996, Spring 1997, Fall 1998, Spring 1999, Fall 1999, Fall 2001, Spring 2004.

Assistant Director of Freshman/Sophomore English Writing Program.  
Writing Program, University of Mississippi, 1999–2000.  
Daily running of program, i.e. including Graduate Instructor and adjunct faculty course scheduling (ave.125 classes, 50 instructors), planning and running of the fall and winter workshops, textbook/handbook selections, textbook orders, serving as liaison between GIs, faculty, students and the Director. Duties also included the coordination of assessment activities to meet SACS guidelines.

- Freshman English Program. Development of first year writing course for first time instructors with Director of Writing, 1999–2000.
- Developed and implemented the “Once Upon A Crime: Evening Lecture Series.” This series brought six (6) speakers to the University of Mississippi for four (4) freshman composition classes, Spring 1997, Fall 1998, Spring 1999, Fall 2001.
- Developed and taught “Training to Help,” Family Crisis Services Volunteer Training Seminars. Interviewed and screened potential volunteers, secured location and amenities, coordinated speakers and developed 300+ page manual. This 15 hour, course trained approximately 120 volunteers. Fall, Summer and Spring 1992–1994. Cofounder RCS.

## Grants

- The City University of New York, PSC–CUNY, 2010-2011.
- Dean of Humanities, CUNY Compact Funding, Lehman College, 2010–2011.
- Dean of Humanities, CUNY Compact Funding, Lehman College, 2009–2010.
- Dean of Humanities, CUNY Compact Funding, Lehman College, 2008–2009.
- The City University of New York, PSC–CUNY, 2008-2009.
- Writing Across the Curriculum Faculty Grant, Lehman College, 2007-2008.
- Graduate School Research Fellowship, University of Mississippi, Summer 2003.
- Gilder Lehrman Foundation Travel Grant, Institute of American History, Society of Early Americanists, Spring 2003.
- Graduate School Dissertation Fellowship, University of Mississippi, Spring 2003.
- Co-Founder, Family Crisis Services, 1992. Grants from 1992–1995, Principle Author:  
U.S. Department of Health and Human Services, Department of Justice (DOJ), Court Appointed Special Advocates (CASA), Mississippi Department of Public Safety, Mississippi State Department of Human Services, Mississippi State Department of Health
- Sumner Educational Grant, 1991–1995, 1996–2003.

## Service and Committee Work

### Department and College:

- Student Research Advisory Board, Lehman College, 2016–present.
- Faculty Research Advisory Board, Lehman College, 2016–present.
- Arts Committee, School of Arts & Humanities, Lehman College, 2016–present.
- Experiential Learning Committee, Lehman College, 2016–present.
- Technology Fee Committee, Lehman College, 2016–present.
- Lehman College Working Group, Middle States Commission on Higher Education Accreditation Report, 2016–Present.
- Student Evaluation of Teaching and Learning [SETL] Committee, Lehman College, 2014–present.
- Integrative Learning Council [ILC], Lehman College, 2013–Present.
- DOE Audit Review Committee, Lehman College, 2015–present.
- Promotion and Budgeting Committee, Department of English, 2015–2016.
- Acting Summer Chair and Advisor, Department of English, 2012, 2013, 2014, 2015, 2016.
- Assessment Coordinator, Department of English, 2009–2016.
- Poetry Judge, Lehman College English Department Awards, 2008–2016.
- Assessment Council, Lehman College, 2009–2016.
- Syllabus Review Committee, Chair, 2009–2016.
- Created *Lending Library* & solicit publishing houses & individual contributions. Library is designed for Lehman College students to check out individual poetry texts and to supply poetry anthologies to entire classes, 2009–2016.
- Graduate Studies Committee, 2013–2016.
- President's Positioning Group for Branding and Marketing, Lehman College, 2014–2015.
- AAC&U Centennial Symposium and meeting on equity and inclusion in liberal education,

Washington, D.C., January 2015.  
Graduate Director, Department of English, 2012–2015.  
General Education Council, Summer Research Study on General Education, Pathways curriculum and e-portfolios, Lehman College, 2015.  
Prioritization Study—Wrote Graduate Program Response, 2015.  
Faculty Co-Chair of the Periodic Review Report Committee, Lehman College, 2013–2014.  
AAC&U Institute on Integrative Learning and Departments—Faculty Leadership for the 21<sup>st</sup> Century, Fullerton, CA. July 2014.  
Provost’s Branding Task Force, Lehman College, 2013-2014.  
Staffing and coordinating English Department Tutoring Center, 2012–2015.  
Liberal Arts MA Exploratory Committee, Lehman College, 2013–2014.  
Chair, Provost’s Assessment Council, Lehman College, 2012–2013.  
Department Five-Year Self-Assessment Study—Wrote Graduate Program and Departmental Assessment Responses, 2013.  
Grade Appeals Committee, English Department—Lehman College, 2007–2014.  
Faculty Sponsor of Ink, Lehman Poetry Club, 2008-2012.  
Moderator “Billy Collins and Friends,” Lehman College, City and the Humanities Reading Series, Bronx, NY, March 2011.  
Divisional Curriculum Committee, Lehman College, 2009-2010.  
Developed new Classroom Observational Report, Lehman College, 2010.  
Lehman Faculty Senate, 2007–2010.  
Lehman English Department Awards Committee, 2007–2009.  
Event coordinator, John Grisham Visiting Writers Series, Spring 2001.  
Mentor Coordinator for the Freshman English Composition Program, University of Mississippi, 1992–1993, 1993–1994, 1997–1998, 1998–1999.  
Associated Graduate Student Body Liaison, University of Mississippi, 1997–1998.  
Freshman English Committee, University of Mississippi, 1997–1998.  
English Graduate Student Association, Treasurer, 1997–1998.  
English Graduate Student Association, Ad-Hoc Committee, and Planning Committee, 1997–1998.  
Scheduling Coordinator—Southern Writers/Southern Writing Conference, July 1997.  
Charter member, English Graduate Student Organization, 1998.  
Undergraduate English Advisor, University of Mississippi, 1996–1998.  
Scheduling Coordinator—Southern Writers/Southern Writing Conference, July 1996.  
Graduate Studies Committee, University of Mississippi, 1993–1994.  
Freshman English Committee, University of Mississippi, 1993–1994.  
Sophomore Literature Textbook Committee, 1993-1994.  
Freshman English Committee University of Mississippi, 1992–1993.  
English Graduate Student Association, University of Mississippi—President, 1991–1992.

**University:**

CCCR CUNY Pathways Committee, 2015–2016.  
Mentoring and coordinating CUNY Center Graduate Teaching Fellows, 2013-2016.  
Fiction Judge, City University of New York, LaborArts.org and The Shelley & Donald Rubin Foundation Writing Contest, 2011, 2012, 2013.  
Supervised and Mentored CUNY Graduate Teaching Fellow serving as a Teaching Assistant in English 307—The Novel. Spring 2011.  
Review Panel Chair, PSC-CUNY’s Grant Proposal System, Creative Writing & English Review Panel, 2009-2010.  
Review Panel Member, PSC-CUNY’s Grant Proposal System, Creative Writing & English Review Panel, 2008-2009.

### **Community:**

Psychoanalytic Child Psychotherapist, Volunteer, Harlem Family Institute, 2011–Present.  
National Association for the Advancement of Psychoanalysis, student representative on NAAP Analyst-in-Training Committee, 2012–2014.  
Therapeutic Writing. Lead weekly creative writing workshop. Volunteer. New York State Psychiatric Institute In-patient Eating Disorder/Depression Research Clinic. Columbia Presbyterian Hospital. New York City. 2007–2011.  
Starworks Teaching Project Fellowship, Stuyvesant High School Special Education Program, New York City, 2006–2007.  
University of Mississippi Counseling Center Advisory Board, 2000–2001.  
Therapist, Volunteer Therapist, University of Mississippi Counseling Center, 1998–2002.  
Domestic Violence Shelter of Northwest Mississippi, Inc.–Board of Directors, 1997–1999.  
Family Crisis Services of Northwest Mississippi, Clinical Internship, 1994.  
Family Crisis Services. Volunteer Coordinator, 1992–1994.  
Co-Founder, Family Crisis Services, 1992.  
Altamaha-Ogeechee Domestic Violence Council, Client Advocacy Volunteer, 1984.  
Georgia Legal Services—Internship, January 1984 - May 1984.

### **Judging:**

Fiction Judge, City University of New York, LaborArts.org and The Shelley & Donald Rubin Foundation Writing Contest, 2011, 2012, 2013.  
Poetry Judge, Lehman College English Department Awards, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015.  
Poetry Judge, New York University, The Thomas Wolfe Prize in Poetry, New York, March 2006.  
Poetry Judge, Oxford High School Arts Fair, Oxford, Mississippi. April 1999, 2001, 2002, 2003, 2004.  
Poetry Judge, 32<sup>nd</sup> and 33<sup>rd</sup> Annual Mississippi Literary Competition for High School Students. March 1998, and March 1999.  
Poetry Judge, Lafayette County Elementary, Spring 1996.  
Poetry Judge, Oxford High School, Yoknapatawpha Arts Council, Spring 1995, and 1997.  
Fiction Judge, Oxford High School, Yoknapatawpha Arts Council, Spring 1990.

### **Affiliations**

The Academy of American Poets	Modern Language Association
American Psychological Association	Society of Early Americanists
National Council of Teachers of English	Associated Writing Programs
American Society for Eighteenth Century Studies	National Association for Poetry Therapy
National Association for the Advancement of Psychoanalysis	

### **References**

Dr. Daniel E. Williams	Professor of English Director TCU Press Texas Christian University	d.e.williams@tcu.edu 817-257-5907
Dr. Lynnell Edwards	Associate Professor School of Liberal Studies Spalding University	ledwards02@spalding.edu 502-873-4429
Dr. Walter Blanco	Professor of English Lehman College (ret.)	walter.blanco@lehman.cuny.edu 917-566-3484

## MELISSA A. CASTILLO PLANAS

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Melissa.castilloplanas@lehman.cuny.edu • (646) 712-1082 • www.melissacastilloplanas.com

### ***ACADEMIC APPOINTMENTS***

- Associate Professor, English PhD Program, Graduate Center, City University of New York (2022 –
  - Specialist in Latinx Literature & Cultures
  - Member, Curriculum Committee, Admissions Committee, Prizes Committee
- Associate Professor, Department of English, Lehman College, City University of New York (2021—
  - Specialist in Latinx Literature & Cultures
  - Faculty Affiliate, CUNY Mexican Studies Institute
  - Director, English Honors Program (2022 – )
  - Member, Personnel & Budget Committee (2022— )
- Assistant Professor, Department of English, Lehman College, City University of New York (2018 – 2021)
  - Specialist in Latinx Literature & Cultures
  - Faculty Affiliate, CUNY Mexican Studies Institute
  - Lead Organizer, Hispanic Heritage Month (2019, 2020)
- Postdoctoral Fellow, Charles Warren Center for Studies in American History, Harvard University (2017 – 2018)
  - Founder and Organizer, Latinx Poetry Reading and Workshop Series

### ***EDUCATION***

- Ph.D., American Studies & African American Studies, Yale University, 2017
  - Dissertation: “A Mexican State of Mind: New York City and the New Borderlands of Culture.”
  - M.Phil., African American Studies, 2015
  - M.A., American Studies, 2014
- M.A., English / Creative Writing, 2011
  - Thesis: “Boricua City” (Novela)
  - Advanced Graduate Certificate, Latin American and Latino Studies
  - Graduate Assistantship with Writing Center (2009-2010) and American Studies program (2010-2011)
- B.A., Journalism and Latin American Studies, *summa cum laude*, New York University, 2007
  - College of Arts and Sciences Full Tuition Scholarship

### ***RESEARCH***

#### *Books & Special Journal Issues*

- Co-Editor with Debra A. Castillo. *Scholars in COVID Times*. Ithaca: Cornell University Press (September 15, 2023).

- *A Mexican State of Mind: New York City & The New Borderlands of Culture*. New Brunswick: Rutgers, UP, Global Race & Media Series, 2020. Honorable Mention, International Latino Book Awards Best Political/ Current Affairs Book.

*Reviews:*

- Nelson Santana, "Review: Melissa Castillo Planas's *A Mexican State Of Mind: New York City And The New Borderlands Of Culture*." *The Gotham Center for New York City History*, July 13, 2021.
- Angela Pitassi, "Book Review: Planas's *A Mexican State Of Mind: New York City And The New Borderlands Of Culture*." *Latino Studies*, 19, pages 405–407 (2021).
- Editor *¡Manteca!: An Anthology of Afro-Latin@ Poets*. Houston: Arte Público Press, 2017.
- Co-Editor with Jason Nichols. *La Verdad: The International Reader of Hip-Hop Latinidades*. Columbus: Ohio State University Press, Global Latino/a Series, 2016.
- Guest Editor, "The Brazil Issue." *Words. Beats. Life: The Global Journal of Hip-Hop Culture*, Fall 2016.

*Peer Reviewed Articles*

- "Superheroine Latinidad: The Diasporic Identities of America Chavez & La Borinqueña." *The Journal of Popular Culture* (Oct. 1, 2021).
- "It's her Goooaallll!!!!!!: Centering Latina Athletes in Yamile Saied Méndez's *Furia*." *Lable Me Latina/o* (June 7, 2021).
- "Latino Enough?: Whiteness, Latinidad and Identity in Memoirs of Finding "Home." *Prose Studies*, 41:2 (Fall 2020).
- "Yo Soy Hip Hop: Performing an Authentic Mexican Hip Hop in New York." *Words. Beats. Life: The Global Journal of Hip-Hop Culture*. 6.1 (Spring 2015).
- "La Lucha Sigue: The Legacy and Lessons of Gloria Anzaldúa for Latinas in Academia." *Border – Lines*. Journal of the Latino Research Center, University of Nevada, Reno. Vol VIII (Fall 2014).
- "Embranquecimento: Whitening in the Harlem Renaissance and The Brazil Solution." *Lengua y Literatura*. 8.1 (2013).
- "The Art of Tormenting: Violent Humor and the Grotesque as a Feminist Challenge to 18th Century English Narratives." *Women's Studies: An Interdisciplinary Journal*. 42.3 (March 2013).
- "The Legacy of Gloria Anzaldúa: Finding a Place for Women of Color in Academia." *The Bilingual Review*. 31.1 (Jan. 2012-April 2013)
- "Representing the Streets: Space and Place in Urban Literature." *Magazine Americana*. March 2012. <[http://www.americanpopularculture.com/archive/bestsellers/street\\_lit.htm](http://www.americanpopularculture.com/archive/bestsellers/street_lit.htm)>
- "Authenticity and Ghetto Realism in Donald Goines' Inner City Hoodlum." *Words. Beats. Life: The Global Journal of Hip-Hop Culture*. 5.1 (2012).
- "Robbing the Mother: A Brazilian Woman's Response to the Female Body as a Creative Source." *Lengua y Literatura*. 6.1 (2011).

*Book Chapters*

- "Cristela Alonzo's Subversive Humor: Sitcoms, Nostalgia and the New Latino American Dream" (Book Chapter): *LatinxTV in the Twenty-First Century*, Frederick Aldama ed. University of Arizona Press, 2022.

- “Somos Guerreras: Queer Feminisms in Latin American Hip Hop” (Book Chapter): *Transitions in Latin American Literature Series* (1980-2017), Mónica Szurmuk and Debra Castillo editors, Cambridge University Press, 2022.
- With Audry Funk, “Towards a Decolonial Feminist Hip Hop” (book chapter): *Entre El Sur y el Norte: Decolonizing Education through Critical Readings of Chicana and Latinx Music*. Marco A. Cervantes, Ph.d. and Lilliana P. Saldaña, Ph.d. ed., Peter Lang Publishing, 2022.
- “The Atlantic Borderlands: Container Politics, Social Death and the Countercultures of Mexican Migrants” (Book Chapter): *Centering Borders: Explorations in South Asia and Latin America*. Kavita Panjabi, Debaroti Chakravorty and Debra Castillo editors, Routledge UP, 2022.
- “Mexican Manhattan: Mexican Literary Migrations through New York City and Latinx Literature” (Book chapter): *Communicative Spaces in Bilingual Contexts: Discourses, Synergies and Counterflows in Spanish & English*. Jessica Retis and Ana Sanchez Muñoz editors, Routledge UP, 2022.
- “Blurring Genres, Blurring Borders: Contemporary Poetic Memoirs of Afro-Dominicanas in the United States” (Book Chapter): *AfroLatinas/LatiNegras: Culture, Identity, and Struggle from an Intersectional Perspective*. Concetta Bondi and Rosita Scerbo editors, Lexington Books, 2022.
- “‘Somos Mujeres Somos Hip Hop’: Feminism and Hip Hop in Latin America.” *Routledge Companion to Gender and Sexuality in Latin America*. Frederick Luis Aldama, editor. Routledge, 2018.
- “Afro-Latin@ Nueva York: Maymie de Mena and the Unsung Afro-Latina Leadership of the UNIA.” *Afro-Latinos in Movement: Critical Approaches to Blackness and Transnationalism in the Americas*. Petra R. Rivera-Rideau, Jennifer A. Jones, Tianna S. Paschel, editors. Palgrave Macmillan, May 2016.
- “Hermandad, Arte y Rebeldía: Mexican Popular Art of NYC.” *The Routledge Companion to Latino/a Popular Culture*. Frederick Luis Aldama, editor. Routledge, June 2016.
- The Legacy of Gloria Anzaldúa: Finding a place for women of color in Academia.” *Gueras y Prietas : Celebrating 20 Years of Borderlands/la Frontera*. Norma Cantu, editor. San Antonio: Adelante Project, 2009.

#### *Book Reviews & Encyclopedia Articles*

- Book Review of José Olivarez's *Citizen Illegal* (Invited). *Aztlán: A Journal of Chicano Studies*. 44.2 (Fall 2019), p. 251-254.
- “Aiken, Maymie (Madame de Mena).” *Dictionary of Caribbean and Afro-Latin American Biography*. Editors in chief Henry Louis Gates, Jr. and Franklin K. Knight. London: Oxford Press, 2016.
- Book Review of Derek Pardue, *Ideologies of Marginality in Brazilian hip-hop*. New York: Palgrave MacMillan, 2008. 224 pp.” *Anthropological Quarterly*. 84.3 (Summer 2011), p. 769-772.

#### *Essays*

- “Why the Work.” *Women in Higher Education*, June 21, 2023.
- “English Departments Can Thrive, if They Are Culturally and Socially Relevant.” *Women in Higher Education*, April 20, 2023.
- “Re-Training My Writing Muscles.” *Women in Higher Education*, March 17, 2023.
- “It’s Not My Job to Fix Your Diversity Issues.” *Women in Higher Education*, Dec. 22, 2022.
- “Running into Fall 2022 with New Goals.” *Women in Higher Education*, Sept. 14, 2022.
- “Being ‘First’ isn’t Something to Celebrate.” *Women in Higher Education*, June 13, 2022.

- “The Bronxicans: Experiences of Mexicans in the Bronx”: Article based on Research in the Classroom oral histories by Lehman Students, Fall 2019. CUNY Mexican Studies Institute Archives and Library. [https://academicworks.cuny.edu/msi\\_pubs/](https://academicworks.cuny.edu/msi_pubs/)
- “Serving Students of Color at Hispanic-Serving Institutions and Beyond.” *The Latinx Project*, Jan. 12, 2021.
- “Beyond Labor: Mexicans As Migrant Creatives in NYC.” *The Latinx Project*, Feb. 6, 2020.
- “The genesis of ‘Into the snowstorm’ by Debra A. Castillo & Melissa Castillo-Planas.” *Altre Modernità*. 22 (Nov. 2019), pp. 163-164.
- “Latinx Poetry of NYC.” *The Charles River Journal*. Nov. 2018.
- "Life with a Hyphen." *Cartographies of Affect: Across borders in South Asia and the Americas*. Debra Castillo and Kavita Punjabi, editors. Kolkata: Worldview, 2011.
- “Opinion: What not to love about Latinas on TV.” *CNN.com* (Nov. 22, 2011). <https://www.cnn.com/2011/11/22/us/the-sadly-sexy-legacy-of-latinas-on-tv/index.html>
- “Taming the Wild Tongue: A New Call for Young Latina Writers.” *The Ethnic Reporter*. Newsletter of the National Association for Ethnic Studies. Vol. 33, No. 3 (Winter 2010).

## CREATIVE WRITING

### Books

- *Chingona Rules*. Poetry Collection. Finishing Line Press, September 2021. Gold Medal Winner, The Juan Felipe Herrera Best Poetry Book Award (Single author, English), International Latino Book Awards (2022)
- *Coaticue Eats The Apple*. Poetry Collection. VerseSeven, June 2016.
- *Pure Bronx*. Co-authored with Professor Mark Naison, Fordham University. Augustus Publishing, November 2013.

### Poems

- “#BoycottFlorida.” *La Libreta*, May 30, 2023.
- “January 6, 2021”; “This is not a poem about trauma” and “Not Another Love Poem.” *La Libreta*, Sept. 30, 2022.
- “Fourth of July” and “Yo Nací Aquí.” *Antología Poética Vol 1*, Feria Internacional Del Libro Ciudad de Nueva York, 2020.
- “Yo Nací Aquí.” *Tule Review*. 2020
- "I am Gloria." *The Journal of Latina Critical Feminism*. February 2020.
- "Toolkit." *Riza Press*. December 2019.
- "My body is a scar." *Acentos Review*. November 2019.
- "09.27.18." *The Charles River Journal*. January 2019.
- “She asks me how in 2018 there is a first Latinx Anything” and “Letter to the young black man who road the bus with me from Posdam NY to New York City.” *Acentos Review*. November 2018.
- "Tu", "Cuando Sueño con Arizona", "Poem to the White Man who asks me after overhearing me speak Spanish where to find the best Mexican food and then is shocked to find out I am Mexican". *Two Countries: U.S. Daughters and Sons of Immigrant Parents*. Red Hen Press, October 2017.
- "All the presidents tweets, a collaboration with President Trump." *Oddball Magazine*, September 2017.
- "Limonada." *Latin American Literary Review*. 44(87): 67-72 (2017)



- “Are You Sure You are Ready to Be Mexican.” *Pittsburgh Poetry Review*. March 2016.
- “The Lovers of the Poor.” *Scapegoat Review*. Winter 2015
- “Zero.” *Mojave River Press and Review*. July 14, 2014.
- “El Paso, 1917”, “Frida.” *Acentos Review*. May 15, 2014.
- “Little Girls.” *Off the Coast*. Spring 2014.
- “Diagnosis,” “Unspeakables II.” *Kalyani Magazine*. Spring 2014.
- “Xochi Fields.” *ellipsis... literature & art*. April 2014.
- "Unspeakable Silences", "When Poetry Ceases to be a Luxury", "Black Tulips", "My Eggs." *PORTAL: Journal of Multidisciplinary International Studies*. 10.2 (2013): “Edible Alterities: Perspectives from La Francophonie” (Australia).
- "Poem to the Man who asks me after overhearing me speak Spanish where to find the best Mexican food and then is shocked to find out I am Mexican." *Huizache Magazine*. Fall 2013.
- "Looking for Maud" and "Portrait of a Frida Kahlo on a Wallet." *Hinchas de Poesia*. March 2013.
- “Nevermind” and “Rupture.” *Conveyor Magazine*. Nov. 2011
- "Cuando Sueño con Arizona." *Off the Coast*. Spring 2011.
- "La Facultad" and "Hispanics Threaten to Make America a Bilingual Country?" *The Pacific Review*. Spring 2011.
- "1968": *Hispanic Culture Review*. Spring 2011.
- "Tu": *The Broad River Review*. Spring 2011.
- "Colima": *Acentos Review*. Feb. 2011.
- "The Memory of Family Lobster": *2Review View*. 15.2 (Winter 2011).

#### *Short Stories*

- “Talisman,” “The Day Ernesto Sanchez walked in on Mario Sanchez in black leggings, a hot pink micro-mini, black tank top and leather bomber jacket,” “Unspeakable Silences.” *Basta! 100 Latinas Write on Violence Against Women*. University of Nevada Press, Spring 2016.
- "Start Anywhere." *Florida English*. 2013. Winner of Sonoran Prize for Outstanding Creative Writing, ASU (2009) and Finalist in the 2009 Charles Johnson Student Fiction Award.
- "Orchard Beach." *The Observer*. April 20, 2011.
- “Habla Maricón.” *Acentos Review*. Feb. 15, 2011.
- “Broken Stop.” *Shaking Like a Mountain: Literature About Contemporary Music*. April, 7, 2010.
- “The Day Jaime Escalante Came to Dinner.” *A Daughter’s Story: An Anthology*. July 2010.

#### *Theater*

- “Tropicana Dreams.” Adaptation of play “STUFF” by Nao Bustamante and Coco Fusco for Teatrotaller Theatre Group. Performed in Ithaca, NY, May 5, 2012.

#### *Media Commentary/ Highlights*

- Interviewee, CUNY Graduate Center (April 1, 2023): “Reasons to Love Poetry This Poetry Month.” <https://www.gc.cuny.edu/news/reasons-love-poetry-poetry-month>
- Feature Article, *The Riverdale Press* (Dec. 6, 2021): “Professor seeks to redefine 'chingona' through poetry,” <https://www.riverdalepress.com/stories/professor-seeks-to-redefine-chingona-through-poetry,76878>

- Interviewee, Fordham English News (May 2021): “Melissa Castillo Planas GSAS ‘11: Poet and Professor,” <http://fordhamenglish.com/news/2021/4/26/melissa-castillo-planas-gsas-2011-poet-and-professor-talks-about-her-time-in-the-fordham-ma-program-and-navigating-the-academic-job-market>
- Featured Book, Arizona Republic (Sept. 15, 2020): “42 must-read books for Hispanic Heritage Month, recommended by Arizona experts,” <https://www.azcentral.com/story/entertainment/books/2020/09/15/hispanic-heritage-month-recommendations-best-books-by-latino-authors/3461921001/>
- Interviewee, Fordham Magazine (May 27, 2020): “The New Migrant: 7 Questions with Melissa Castillo Planas,” <https://news.fordham.edu/fordham-magazine/the-new-migrant-7-questions-with-melissa-castillo-planas/>
- Media Commentator, NBC News (Feb. 5, 2020): “Where Things Stand on the ‘American Dirt’ Book Controversy,” <https://www.nbcnewyork.com/news/national-international/where-things-stand-on-the-american-dirt-book-controversy/2279530/>
- Interviewee, The Riverdale Press (Oct. 13, 2019): “Latin students find themselves at Lehman,” <https://www.riverdalepress.com/stories/latin-students-find-themselves-at-lehman,70197?>
- Interviewee, Lehman News (Sept. 30, 2019): “A Latinx State of Mind: Q&A with Poet, Author, and Professor, Melissa Castillo Planas,” <https://lehman.edu/news/2019/A-Latinx-State-of-Mind-QA-with-Poet-Author-and-Professor-Melissa-Castillo-P.php>
- Interviewee, CBS News (Sept. 20, 2019): “National Hispanic Heritage Month Celebrations Underway Across NYC,” <https://newyork.cbslocal.com/2019/09/20/national-hispanic-heritage-month-celebrations-2019/>
- Interviewee, “BronxTalk with Gary Axelbank” (Aug. 12, 2019): “Hate Speech, Immigrants, Racism,” <https://www.thisisthebronx.info/bronxtalk-hate-speech-immigrants-racism/>
- Interviewee, Lehman News (April 23, 2019): “Latinx Writers Featured at Lehman for National Poetry Month,” <https://www.lehman.edu/news/Latinx-Writers-Featured-at-Lehman-for-National-Poetry-Month.php>
- Featured Book, Remezcla (2019): “From Comics to Poetry: 7 Anthologies That Explore a Range of Latino Experiences,” <https://remezcla.com/lists/culture/latino-latin-american-anthologies-to-know/>
- Interviewee, The Boston Globe (March 5, 2018): “‘Our lives are not dictated by their confusion.’ DACA activists rally amid uncertainty over status,” <https://www.bostonglobe.com/metro/2018/03/05/harvard-activists-gather-immigration/QkQVOZN8CIFLX8eTjAIIIO/story.html>
- Featured Book, Houston Public Media (April 26, 2017): “Arte Público Press April 2017 Author Of The Month: Melissa Castillo-Garsow,” <https://www.houstonpublicmedia.org/articles/arts-culture/2017/04/26/197807/arte-publico-press-april-2017-author-of-the-month-melissa-castillo-garsow/>
- Featured Book, NPR Music (Feb. 1, 2017): “‘La Verdad’: The Truth Of Latin American Hip-Hop,” <https://www.npr.org/sections/latino/2017/02/01/512448432/la-verdad-the-truth-of-latin-american-hip-hop>
- Featured Poet, The Somerville Times (Aug. 18, 2017): “From the Bloc 11 Cafe: Doug Holder interviews novelist, poet, scholar-Melissa Castillo-Garsow,” <https://www.thesomervilletimes.com/archives/77940>

#### *Podcasts, Television & Video*

- Words on the Wire with Daniel Chacon (Dec. 21, 2020): “Melissa Castillo Planas”

- Assiduous Dust #14 with Joshua Corwin (Dec. 4, 2020): “Jubi Arriola-Headley + Melissa Castillo Planas,” <https://www.youtube.com/watch?v=cVZEtSCTYol>
- Stone Soup Virtual Poetry Feature (Aug. 12, 2020): <https://www.youtube.com/watch?v=jEwxxlfGPPE>
- Latinish with Hector Luis Alamo (May 15, 2020): “Poetry for the People (Melissa Castillo Planas),” <https://www.youtube.com/watch?v=f5ApvJEKnEE>
- Guest Speaker, BronxNet (Aug. 12, 2019): “Bronx Talk with Gary Axelbank,” <https://www.bronxnet.org/watch/videos/7785/?showType=EPISODE>
- Guest Host, BronxNet (May 24, 2019): “Mexican Studies Oral History: Audry Funk,” <https://www.bronxnet.org/your-bronx/articles/mexican-studies-oral-history-audry-funk/>
- Cave Canem: Poets on Craft at The New School (Feb. 28, 2019): <https://www.youtube.com/watch?v=gSkySHcErYQ>
- I Mix What I Like with Dr. Jared Ball (May 10, 2017): “La Verdad! A Look at Hip-Hop Latinidades and Identity,” <https://imixwhatilike.org/2017/05/10/la-verdad-look-hip-hop-latinidades-identity/>

### **WORKS IN PROGRESS**

- “A New Latinx Narrative: Borders, Bilingualism and Queer Desire in Juliana Delgado Lopera’s *Fiebre Tropical*” (in progress).
- “Yo Tambien?: Sexual Assault Narratives in Chicana Memoirs” (Book chapter): Routledge Companion to Latinx Life Writing (forthcoming/in preparation)
- “The Haunted Patria: Horror and Patriarchy in Silvia Moreno-Garcia’s *Mexican Gothic*” (peer reviewed article): *Hispanic Issues* special issue, “Horror and the Supernatural in Latin America” (forthcoming / in preparation).
- *Y Yo Tambien: Latinas Respond to #MeToo* (edited volume): Rutgers University Press (in progress).
- *Lost Generation* (book): Supported by Spring 2021 CUNY Faculty Fellowship Publication Program (in progress).
- *The Blackness of Latinidad: Afro-Latinas at the Borderlands of New York City* (book): Supported by Cycle 50 PSC-CUNY Research Award (in progress).

### **INVITED LECTURES**

- “Blurring Genres, Blurring Borders: Contemporary Poetic Memoirs of Afro-Dominicanas in the United States.” Northwestern University (May 12, 2023).
- “Somos Guerreras: Queer Feminist Hip Hop in Latin America.” University of Chicago (May 4, 2023).
- “What is Hispanic/ Latino/ Latina/ Latinx identity?” US Embassy in Paris (Oct. 11, 2022).
- “Titi: An Oral History of Dr. Evelina Antonetty” (Guest Moderator). The Bronx County Historical Society (Sept. 16, 2022).
- “Wellness, Care & Compassion for Students & Faculty.” Writing Across the Curriculum Workshop, Lehman College (April 6, 2022).
- “Critically Engaging Language across the English Curriculum.” Experts Among Us Workshop, Lehman College (April 4, 2022).
- “A Mexican State of Mind: New York City and the New Borderlands of Culture.” CUNY Graduate Center (Feb. 18, 2022).

- “Somos Guerreras: Feminisms Across Latin American and Diasporic Creatives.” Program on Latin America and the Caribbean, Syracuse University (Feb. 7, 2022).
- “A Mexican State of Mind: New York City and the New Borderlands of Culture” (Book Release)
  - Leonard Lief Library, Lehman College (Sept. 15, 2020).
  - The Latinx Project, New York University (Oct. 7, 2020)
  - Humanities Institute, Wake Forest University (Nov. 13, 2020)
  - Cornell University (March 23, 2021)
  - Hudson River Museum (April 3, 2021)
  - University of Arizona (Nov. 4, 2021)
- “Diversifying your Curriculum and Writing Assignments.” Writing Across the Curriculum, Lehman College (Nov. 4, 2020).
- “Cafecito: Touchstones of Cultural Identity.” Presentation for Univision (Oct. 13, 2020).
- “Somos Guerreras: Queer Feminisms in Latin American Hip Hop.” Women Studies Program, Lehman College (March 4, 2020)
- “The Impact of Latinx Culture on U.S. Culture.” 2018 Culture Series Presented by the Notre Dame Club of New York and Fordham University Latin American & Latino Studies Institute, Fordham University Lincoln Center Campus (Dec. 5, 2018).
- “Combative, Compassionate or Complicit: A Conversation on the #MeToo Movement with Contemporary Latinx Writers.” Mosaic Literary Conference, Bronx NY (Nov. 17, 2018).
- “A Mexican State of Mind: New York City and the New Borderlands of Culture.” University of California – Los Angeles (May 8, 2018).
- “A Mexican State of Mind: New York City and the New Borderlands of Culture.” Global American Studies Postdoctoral Fellow Presentations, Harvard University (Sept. 29, 2017).
- "Mexican Radical Diaspora in NYC." Freedom School, Bronx Beer Hall (July 26, 2017).
- "Mexican Art Collectives in NYC." Freedom School, Brooklyn NY (June 21, 2017).
- "Yo Soy Hip Hop: Transnationalism and Authenticity in Mexican New York." Institute of Latin American Studies, Seoul National University (September 2016).
- "Yo Soy Hip Hop: Performing an Authentic Mexican Hip Hop in New York." Long Island University-Brooklyn (April 20, 2016).
- “The Atlantic Borderlands: Mexican American Countercultures of New York City.” Centering Borders: Narrative Explorations in South Asia and Latin America, Center for Studies in Latin American Literatures and Cultures (CSLALC) at Jadavpur University, Kolkata, India (January 7-8, 2015).
- “Afro-Latin@ Nueva York: Maymie de Mena and the Unsung Afro-Latina Leadership of the UNIA.” University of Notre Dame (October 31, 2014); University of Chicago (October 30, 2014).
- “The New Urban Aesthetics: The Black Arts Movement, Revised.” Harlem Book Fair Invited Panelist (July 12, 2014). Broadcast Live on C-SPAN 2.
- “A Commitment to Rap: A Brazilian answer to mainstream Hip Hop.” Syracuse University (Oct. 11, 2010).
- "Brazil: The Other Latino Immigrants." Guest lecturer for "History Makers" (July 2010): Three hour lecture and class given at summer program for gifted High School students, Fordham University, July 2010.

### ***CONFERENCE PARTICIPATION***

- Latin American Studies Association, Vancouver, Canada (May 24-27, 2023): Chair & Session Presenter: “US immigration policy and child migrant mental health through undocumented writers narratives.”
- American Studies Association, New Orleans, LA (Nov. 3-6, 2022): Session Presenter & Organizer: “Latinx Studies on Fire: Art, Scholarship in a Time of Crisis.”
- Latin American Studies Association, VIA ZOOM (May 26, 2021): Session Presenter: “Covid Across Borders.” Session Chair: “Afro-Latinidades: Past, Present, Future.”
- Latin American Studies Association, VIA ZOOM (May 14, 2020): “Across Borders: Rap Poetics from New York to Guadalajara.”
- American Studies Association, Honolulu, Hawai’i (Nov. 7-10, 2019): “Somos Guerreras: Queer Feminisms in Latin American Hip Hop.”
- Latin American Studies Association, Boston, MA (May 24-28, 2019): “The Cultural is Political: Latinx Creative Communities Engaging Contemporary Social & Political Realities.”
- American Studies Association, Atlanta, GA (Nov. 8-11, 2018): “Dejamos una huella: Claiming Space in a New York City Borderlands.”
- American Studies Association, Denver, Co. (Nov. 17-20, 2016): “Yo Soy Hip Hop: Transnationalism and Authenticity in Mexican New York.”
- Latin American Studies Association, New York, NY (May 27-30, 2016): “Hermandad, Arte & Rebeldia: Mexican Popular Art in New York City.”
- Latin American Studies Association, San Juan, Puerto Rico (May 27-30, 2015): Session Chair: “The Hip-Hop Borderlands: Aztec Identity, Black-Brown solidarity, and Puerto Rican Spiritualities.” Session Presenter: “Words, Beats, Life Presents The Brazil Issue: New Approaches in Brazilian hip-hop.”
- Words, Beats & Life 2013 Teach-In: Remixing the Art of Social Change, Washington DC (Nov. 3-5, 2016): Session Chair: First Glance: The Brazil Issue; Session presentation: “Hermandad, Arte & Rebeldia: Mexican Popular Art in New York City.”
- Latino/a Utopias: Futures, Forms and The Will of Literature, John Jay College of Criminal Justice, New York, NY (April 23-25, 2015): “The Atlantic Borderlands: Mexican American Countercultures of New York City.”
- Latino Studies Association, Chicago, IL (July 17-19, 2014): “The Atlantic Borderlands: Container Politics, Migrant Melancholia and the Post Modern Countercultures of Mexican Americans.”
- Latin American Studies Association, Chicago, IL (May 21-24, 2014): “A Black Nueva York: Afro-Latinos and The Spanish Section of The Negro World.”
- American Studies Association, Washington, DC (Nov. 21-24, 2013): “Sólo Queremos El Respeto: Racialization of labor and hierarchal culture in the US Restaurant Industry”
- Association for the Study of the World Wide African Diaspora Conference, Santo Domingo, Dominican Republic (Oct. 30-Nov 2, 2013). “Afro-Latin@ Nueva York: Afro-Latinas and the UNIA”
- Words, Beats & Life 2013 Teach-In: Remixing the Art of Social Change, Washington DC (July 12-14, 2013): “Mexican hip-hop in New York”
- American Studies Association Conference, San Juan, Puerto Rico (Nov. 15-18, 2012): "The Blackness of Latinidad: Afro-Latinos and the United Negro Improvement Association"
- Latin American Studies Association, San Francisco, CA (May 23- 26, 2012): “A Postnational Mexicanismo: Mexican Hip Hop in New York”

- Association for the Study of the World Wide African Diaspora Conference, University of Pittsburgh (Nov. 3-6, 2011): “Fiery and Spellbinding: Maymie de Mena and the Unsung Afro-Latina Leadership of the UNIA.”
- American Culture Association/Popular Culture Association National, San Antonio, TX (April 20-24, 2011): "Not Chicano Rap: Mexican Hip Hop in New York."
- Association of Writers and Writing Programs National Conference, Washington DC (Feb. 2-5, 2011): “Creative Online” - projects that explore the intersections between creative writing and new media.
- Latin American Studies Association, Toronto, Canada (October 6-9, 2010): “A Commitment to Rap: A Brazilian Answer to Mainstream Hip Hop.”
- National Association for Ethnic Studies National Conference, Washington, DC (April 8-10, 2010): “Representing the Streets: Space and Place in Urban Literature.”
- American Culture Association/Popular Culture Association National Conference, St. Louis, Missouri (March 31-April 4, 2010): “Donald Goines and Ghetto Realist Fiction: Authenticity and Biography in Street Literature.”
- El Mundo Zurdo: First International Conference on the Life and Death of Gloria Anzaldúa, University of Texas – San Antonio (May 15-17, 2009): “More than Spanglish: Academic Boundaries and Code Switching in the Gloria Anzaldúa’s “Nueva Mestiza.” Work Selected for publication in “El Mundo Zurdo Selected Works from the Meetings of The Society for the Study of Gloria Anzaldúa, 2007 & 2009, published by Aunt Lute, *Edited by Norma E. Cantú, Christina L. Gutiérrez, Norma Alarcón, and Rita E. Urquijo-Ruiz* (2011).

### **GRANTS, FELLOWSHIPS & AWARDS**

- Dean’s Office Travel Award: Awarded for travel to 2022 American Studies Association Conference, New Orleans, LA (\$1,369).
- Gold Medalist, International Latino Book Awards, Juan Felipe Herrera Best Poetry Book Award (Single author, English) 2022: *Chingona Rules*.
- Finalist, International Latino Book Award Best Political/ Current Affairs Book 2020: *A Mexican State of Mind: New York City and the New Borderlands of Culture*.
- Faculty Fellowship Publication Program, CUNY: One of 45 fellows selected across CUNY in support of book project, “Lost Generation.”
- Dean’s Office Travel Award: Awarded for travel to 2020 Latin American Studies Association Conference, Guadalajara, Mexico (\$500).
- Dean’s Office Travel Award: Awarded for travel to 2019 American Studies Association Conference, Honolulu, HI (\$1,000).
- Cycle 50 PSC-CUNY Research Award: Awarded \$8,426.00 to support book on Afro-Latinx New York City literary history in the 1920s and 1930s.
- Dean’s Office Travel Award: Awarded for travel to 2019 Latin American Studies Association Conference, Boston, MA (\$400).
- William Stewart Travel Award: Awarded for travel to 2019 Latin American Studies Association Conference, Boston, MA (\$150).
- Research in the Classroom Award: Awarded \$7,500 to implement course, “Bronx Mexican Oral Histories” in the Fall 2019.
- Lehman Scholars Program Seminar: Proposal approved for course “The Boogie Down: Immigration, Race and Hip-Hop Culture in the Bronx.”

- 2018 PSC/CUNY travel award: Awarded for presentation at 2018 American Studies Association Annual Conference.
- Provostial Fund for Arts and Humanities, Harvard University: Awarded Spring 2018 to implement the first Latinx Poetry and Workshop Series.
- Yale Conference Fellowship: Awarded to present at Centering Borders: Narrative Explorations in South Asia and Latin America, Center for Studies in Latin American Literatures and Cultures (CSLALC) at Jadavpur University, Kolkata, India (7-8 January 2015).
- A. Bartlett Giamatti Memorial Graduate Fellowship in the Humanities: Awarded for 2013-2014 academic year.
- John F. Enders Fellowships and Research Grant (Summer 2013): Awarded \$1,500 for summer research in the National Archives, Washington DC.
- Winner, Dartmouth College, Future of American Studies Fellowship (Spring 2010): Awarded by Fordham University.
- Elected Alpha Sigma Nu (April 2010): National Jesuit Honor Society.

### ***TEACHING EXPERIENCE***

- CUNY Graduate Center PhD Program in English (2022 - )  
ENG 85400: Afro-Latinx Literatures and Cultures
- Lehman College, CUNY (2018 – )  
ENG 776: Special Topics in Literature and Language: Latinx Literature & Theory  
ENG 358: Special Topics in Latinx Literature: Latinx Creative NonFiction  
ENG 358: Special Topics in Latinx Literature: Contemporary Latina Writers  
ENG 358: Special Topics in Latinx Literature: Contemporary Latinx Poetics  
ENG 339: Latinx Literature in English  
LSP 351: Honors Seminar in the Humanities: Boogie Down Bronx; Immigrants Under Threat: Detention, Deportation and Narratives of Resistance.  
LSP 351: Honors Seminar in the Humanities: Immigrants under Threat: Detention, Deportation and Narratives of Resistance  
ENW 301: Poetry Writing  
ENW 311: Advanced Poetry Writing  
ENW 328: Advanced Poetry Writing II  
ENG 308: American Literature  
ENG 355/ LSP 351/ LTS 360: Special Topics In Literature: Bronx Mexican Oral History  
ENG 343: Urban Literature  
ENG 482: Honors Colloquium  
ENG 229: Contemporary Urban Literature  
ENG 227: American Literature  
ENG 121: English Composition II  
ENG 111: English Composition I  
ENW 481: Honors Tutorial in Writing  
ENG 481: Honors Tutorial in Literature  
ENW 381: Individual Tutorial in Writing  
ENG 381: Individual Tutorial in Literature
- Harvard University (Spring 2018) / Postdoctoral Fellow

LIT 90DA: From Rock and Roll to Rap en Espanol: Urban Youth Cultures in America (original course)

- Tufts University (Spring 2018) / Lecturer  
HIST-0082/ LST-0094: Special Topics: Introduction to Latino/a History
- Yale University (Aug. 2014 – Dec. 2016) / Teaching Fellow  
HIST 184/AFAM 160 /AMST 160/ AFST 184: The Rise and Fall of Atlantic Slavery, 1500 to 1888  
ERM 200: Introduction to Ethnicity, Race and Migration  
AMST 191: The Formation of Modern American Culture, 1919-2015
- Fordham University (April 25, 2014) / Guest Lecturer  
Lectured on “Women & Latino Civil Rights: The Chicano Movement and The Young Lords” for HIST 1100: Understanding Historical Change: American History
- Fordham University (Aug. 2010-Dec. 2010 and Sept. 2013-Dec. 2013) / Teaching Assistant  
AFAM 3134: From Rock and Roll to Hip Hop.
- Syracuse University (Oct. 11, 2010) / Guest Lecturer  
Taught class on Street Literature to SPA 600: “Literatura, iconos y cultura popular en América” Latina.
- Rose Hill Writing Center (Sept. 2009 – May 2010) / Graduate Assistant  
Worked with undergraduate and graduate students to develop tools to become better writers.

## **SERVICE**

### *University*

- Graduate Center Admissions Committee (Spring 2023 –).
- Phd Program in English Mentoring Cluster (2022-2023, 2023-2024)
- Graduate Studies Committee, CUNY Graduate Center (2022 -- )
- PSC-CUNY Grant Awards Comparative Literature Review Panel (2022, 2023)
- PSC-CUNY Grant Awards English Review Panel (2022, 2023)
- University Faculty Senator (May 2021 – May 2024)
- Advisory Board, Feria Internacional del Libro de la Ciudad de Nueva York, 2021-2023 (International Book Fair of New York City).
- University Faculty Senate Alternate (May 2020 – May 2021)
- CUNY Mexican Studies Institute Search Committee, Administrative Coordinator (Nov. 6- Dec. 13, 2019).

### *College*

- Faculty Advisor, *Obscura*, Lehman’s Literary Arts Journal (2019-2023)
- Faculty Advisor, Latinx Student Alliance (2019 –2021)
- Lead Organizer, Hispanic Heritage Month (2019, 2020)
- Committee Member, Presidential Task force on Campus Climate (July 2020- Dec. 2020)
- Committee Member, Provostial Social Justice Committee (2019-2020)

### *Department*



- English Honors Program Director (2022 – )
- Personal & Budget Committee (May 2021-May 2024)
- Self-Assessment Committees on Creative Writing and Literature tracks (Fall 2023)
- Search Committee Member, Creative Writing Lecturer (February – May 2023)
- Search Committee Chair, English Lecturer Line (February-May 2022)
- Committee Member, MA in English program (2022 --)
- English Awards Committee (Spring 2019, 2020, 2021, 2022, 2023)
- English Department Creative Writing Awards Judge (2019, 2020, 2021, 2022, 2023)
- Academic Advisor (Spring 2019 – March 2022)
- English Honors Thesis Reviewer (2019, 2020, 2021, 2022)
- English Honors Mentor: Yenick Gonzalez (Poetry, Fall 2019), Davaughn Riley (Professional Writing, Fall 2019); Ariana Hernandez Carrasco (Literature, Fall 2020), Sonia Gonzalez (Literature, Fall 2020), Rafiana Martinez (Poetry, Fall 2021), Jasmine Gonzalez (Literature, Fall 2021)
- Independent Study Mentor: Alondra Vasquez (Poetry, Spring 2019); Belarmino Ortega (Fiction, Fall 2019); Lily Hooks (Afro-Latina Studies, Spring 2021); Ariana Hernandez, Jose Hernandez Lozano (Chicanx Studies, Spring 2021)
- Committee member, Curriculum Committees on Creative Writing, Core Curriculum, Goals and Objectives, Literature (2020)

#### *Professional*

- Track Co-Chair, Latinx Studies Section, Latin American Studies Association (2023-2024)
- Reviewer, University of New Mexico Press, *Borderland Brutalities: Violence and Resistance along the U.S.-Mexico Borderlands in Literature, Film, and Culture* (Spring 2023)
- External Reviewer, Tenure & Promotion Dr. Tyesha Maddox, Fordham University (Fall 2022)
- Reviewer, Routledge Press, *The Afrodescendant Woman in Latin American Diasporic Visual Art* (Fall 2022)
- Reviewer, NYU Press, *Healing Movements: Possibility, Palabra, and Cultural Healing in California* (Summer 2022)
- Reviewer, Oxford University Press, *Handbook of American Street Literature* (Summer 2022)
- Reviewer, *Words. Beats. Life: The Global Journal of Hip-Hop Culture* (Fall 2020 --)
- Reviewer, *Diaspora Studies* (Fall 2021 --)
- Reviewer, *Latino Studies* (Summer 2021 --)
- Co-Chair, Latino Studies Section, Latin American Studies Association (2020-2021)
- Reviewer, Brill Academic Publishers, *Critical Storytelling from Global Borderlands* (Fall 2021)
- Reviewer, Oxford University Press, *A Place Called Hip Hop: Brown in the LA Underground* (Fall 2021)
- Reviewer, Oxford University Press, *From Radiotron to La Raza: The Rise of Latino Hip Hop in Los Angeles?* (Fall 2020)
- Reviewer, *Life Writing* (Winter 2020)

#### *Community*

- Director, Bronx Latino Oral History Project, Bronx County Historical Society (June 2021 --)

- Co-Organizer, Mexican Voices in New York City: A Community and Networking Event (May 6, 2022).
- Community Poetry Workshop, Oye Group (March 25, 2021)
- Community Poetry Workshop, Lehman College (April 22, 2020)
- Community Poetry Workshop, School of Poetic Arts at the Nuyorican Café (Nov. 17, 2018)

### ***COMMITTEES & MEMBERSHIPS***

- Modern Language Association (2018 – )
- Latin American Studies Association (2010 – )
- American Studies Association (2010 – )
- Latino Studies Association (2010 – )

### ***LANGUAGES***

- Spanish (Fluent)
- Portuguese (Proficient)



**LEHMAN  
College**

School of Arts & Humanities

**CURRICULUM VITAE**

NAME: **Jane K. Cleland**

COLLEGE: **Lehman College**

**LECTURER**

DEPARTMENT: **ENGLISH**

EFFECTIVE DATE: **AUGUST 27, 2012**

SALARY RATE: Subject to financial  
ability

**HIGHER EDUCATION**

**A. DEGREES**

<b>Institution</b>	<b>Dates Attended</b>	<b>Degree &amp; Major</b>	<b>Date Conferred</b>
Western Connecticut State University	January 2010 to May 2011	<i>M.F.A.</i> in Creative & Professional Writing	May 20, 2011
Babson College	September 1976 to August 1978	<i>M.B.A.</i> in Management & Marketing	September 1, 1978
University of Denver	September 1972 to May 1975	B.A. in Theatre	May 31, 1975

**B. Additional Higher Education and/or Education in Progress**

University of Massachusetts      Summer Semester, 1972      *English Prose Fiction*  
Boston Conservatory of Music      September 1970 to May 1971      *Theatre*

**EXPERIENCE**

**A. Teaching**

<b>Institution</b>	<b>Dates</b>	<b>Rank</b>	<b>Department</b>
Lehman College	August 2012 to present	Lecturer	English
Western Connecticut State University	September 2011 to present	Mentor	Graduate School/English
Manhattanville College	Spring semester 2012	Adjunct Professor	Graduate School/English
Baruch College	Spring semester 2012	Adjunct Professor	International Business
LIM College	January 2010 to May 2012	Adjunct Professor	Professional Communications
Massachusetts Bay Community College	September 1984 to May 1986	Adjunct Professor	Business

**B. Other**

<b>Institution</b>	<b>Dates</b>	<b>Rank</b>	<b>Department</b>
<i>Writer's Digest</i> Magazine	2018-present	Contributing Editor	



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Lehman College	January 2013 to present	Director, Program for Professional Communications	English
Lehman College	January 2013 to 2022	Director, BALA/BECAP	English
Stonecoast MFA in Creative Writing	Summer 2012	Guest Author/Workshop Facilitator	Graduate School/English
LIM College	January 2010 to May 2012	Writing Center Faculty Coordinator	Writing Center
Massachusetts Institute of Technology/Endicott House	Annually, each January, 2011 to 2016	Course Designer/Guest Author/Facilitator, "Aspiring Writers Weekend"	
Massachusetts Institute of Technology/Endicott House	Periodically, from 2011 to 2016	Visual lectures on topics relating to lost and stolen art, antiques, and artifacts	
Westport Writers Workshop	September 2010 to May 2012	Course Designer/Guest Author/Facilitator, "Writing Killer Fiction"	
Manhattanville College	2009, 2010, 2011, 2018, 2019, 2020	Guest Author, Writers Week	Graduate School/English
Manhattanville College	2010	Curriculum Developer/Guest Author, "The Practical Writer"	Graduate School/English
Manhattanville College	2011, 2018	Curriculum Developer/Guest Author, "Crafting Popular Fiction"	Graduate School/English
Manhattanville College	2019, 2020, 2022	Curriculum Developer/Guest Author, five-part workshop "Novel Writing"	Graduate School/English
Self, for clients including American Express, PriceWaterhouse Cooper, Pfizer, the University of Ulster (Northern Ireland), the University of Toledo, et al.	1984 to 2011	Instructional Designer/ Curriculum Developer/ Corporate Trainer on various topics relating to Business Communications for corporate, non-profit, and university clients worldwide.	

**ACADEMIC AND PROFESSIONAL HONORS:**



CURRICULUM VITAE

NAME: Jane K. Cleland

COLLEGE: Lehman College

- “How to Write a Cozy Mystery” webinar, selected as one of twelve mystery/thriller digital items, promoted in *Writer’s Digest Magazine*.
- Blurb given for Zac Bissonnette’s book, *A Killing in Costumes*, (Crooked Lane Books)
- Blurb given for Trish Esden’s book, *The Art of the Decoy* (Crooked Lane Books)
- *Mastering Plot Twists*, winner, Agatha Award Best Nonfiction, May 2019
- Starred Review, for *Antique Blues*, from *Library Journal* magazine, April 2018
- Feature article, *Mystery Scene* magazine, April 2018
- *Mastering Suspense, Structure & Plot*, winner, Agatha Award Best Nonfiction, 2016
- *Mastering Suspense, Structure & Plot*, finalist Macavity Award Best Nonfiction, 2016
- Blurb given for Paula Munier’s book, *Writer’s Guide to Beginnings* (Writer’s Digest Books)
- Article, *Meridian*, October 2016; page 8.
- *Mastering Suspense, Structure & Plot*, #1 Best Seller in its category, Amazon, for 18 months; in the top ten from its publication for another six months; it remains in the top 50.
- Half-page ad taken out in *Writer’s Digest Magazine*, for *Mastering Suspense, Structure & Plot*.
- *Ornaments of Death*, selected as a Top Pick for January 2016 from LibraryReads [[www.libraryreads.org](http://www.libraryreads.org)], a list compiled from public library staffs’ recommendations, one of only ten adult titles selected each month.
- *Ornaments of Death*, Starred Review [an important demarcation in the fiction world], from Shelf Awareness [<http://www.shelf-awareness.com/readers-issue.html?issue=465>], a top site for librarians.
- Nominated, David Award for Best Novel; *Ornaments of Death*, St. Martin’s Minotaur (2016)
- Nominated, David Award for Best Novel; *Blood Rubies*; St. Martin’s Minotaur (2015)
- Nominated, David Award for Best Novel; *Lethal Treasure*; St. Martin’s Minotaur (2014)
- “Excellence Award,” in recognition of commitment to individual and institutional professional advancement, from the Lehman Teaching & Learning Commons (2013)
- Winner, David Award for Best Novel; *Dolled Up for Murder*; St. Martin’s Minotaur (2013)
- Article, *Lehman Today*, spring 2013; page 7.
- Mentee in the Off-Broadway Alliance Mentorship program; working with Adam Hess, general manager for Broadway producer, Daryl Roth Productions, 2013-2014
- Western Connecticut State University MFA in Professional and Creative Writing; Thesis: *Women Who Love Men They Hate: A Theatrical Examination of Female Frailty*, awarded the program’s highest honor, “Distinguished Thesis.” (2011)
- Nominated, David Award for Best Novel; *Silent Auction*; St. Martin’s Minotaur (2010)
- Barnes & Noble, online book club, Featured Author, spring 2010; “Agatha Christie Month” essayist, September 2010; and Rex Stout essayist, multiple dates.
- Nominated, David Award for Best Novel; *Antiques to Die For*, St. Martin’s Minotaur (2008)



CURRICULUM VITAE

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- Nominated, Agatha Award, for Best Short Story, “Killing Time,” *Alfred Hitchcock Mystery Magazine*. (2008)
- Nominated, Anthony Award for Best Short Story, “Killing Time,” *Alfred Hitchcock Mystery Magazine*. (2008)
- Selected, Best Short Stories of 2008 by critic and scholar, Michael E. Grost, “Killing Time,” *Alfred Hitchcock Mystery Magazine*. (2008) .
- Winner, David Award; *Deadly Appraisal*; St. Martin’s Minotaur (2007)
- Nominated, Agatha Award for Best First Novel, *Consigned to Death*; St. Martin’s Minotaur (2006)
- Nominated, Macavity Award for Best First Novel, *Consigned to Death*; St. Martin’s Minotaur (2006)
- Nominated, David Award for Best First Novell, *Consigned to Death*; St. Martin’s Minotaur (2006)
- *Consigned to Death*; St. Martin’s Minotaur (2006) selected as a *Reader’s Digest* Book Club selection.
- *Consigned to Death*; St. Martin’s Minotaur (2006), selected by the New Hampshire State Library as a Book of the Week.
- *Consigned to Death*; St. Martin’s Minotaur (2006) selected by *Library Journal* as a “Core Title” when building a cozy collection, one of only 22 titles listed, along with novels by Agatha Christie & Dorothy L. Sayers.  
<https://web.archive.org/web/20111126064444/http://www.libraryjournal.com/article/CA6724627.html>
- Second place, Haiku contest, “Wolfe and His Concubines,” *The Gazette*, The Journal of the Wolfe Pack, Vol. XVI, No. 2
- Honoraria, from multiple libraries, literary societies, and associations, as guest author, including the Portland, Maine library; the Jane Austen Society; Romance Writers of America; and the Long Island Booksellers Association, et al, 2006-present.
- Blurbs featured on novels from authors Paula, Munier, Frankie Bailey, Michael Nethercott, and Reba White Williams

PUBLICATIONS: (since last action)

Novels in the Josie Prescott Antiques Mystery series

- *Antique Blues*. Harlequin paperback edition. (2022).
- *Glow of Death*. Harlequin paperback edition. (2022).
- *Blood Rubies*. Harlequin paperback edition. (2022).
- *Jane Austen’s Lost Letters*. St. Martin’s Minotaur. (2021)
- *Ornaments of Death*. Harlequin paperback edition. (2021).



LEHMAN  
College

School of Arts & Humanities

## CURRICULUM VITAE

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COLLEGE: Lehman College

- *Hidden Treasure*. St. Martin's Minotaur. (2020)
- *Antiques Blues*, large print edition. Thorndike. (2019)
- *Antiques Blues*. St. Martin's Minotaur. (2018)
- *Glow of Death*, large print edition, Thorndike (2017)

### Nonfiction books

- *Mastering Plot Twists*, Chinese edition. (2022)
- *Mastering Plot Twists*, Japanese edition. Film Art Sha. (2019)
- *Mastering Plot Twists* Writer's Digest Books. (2018)
- *Mastering Suspense, Structure & Plot*, South Korean edition (2018)

### Short Stories

- "The Witch." *Alfred Hitchcock Mystery Magazine*. (November-December 2022)
- "I Am a Proud American." *Alfred Hitchcock Mystery Magazine*. (May-June 2018)
- "Night Flight to Bali"; *Alfred Hitchcock Mystery Magazine*. (2017).

### Essays & Blogs

- Jungle Red, "Jane Austen and Me," December 12, 2021
- Mystery Lovers Kitchen, December 12, 2021
- Miss Demeanors, interview, December 12, 2021
- Poisoned Pen, interview, December 13, 2021
- Career Author, interview, December 12, 2021
- Crime Reads, "Jane Austen and Me," December 13, 2021
- Writer's Digest Spotlight: Author Interview, January 17, 2021.  
<https://www.writersdigest.com/be-inspired/jane-k-cleland-on-writing-the-successful-long-running-series>

### Reprints

- "The Art of Distraction," included in the reference book, *Novel & Short Story Writer's Market*, 2017. Writer's Digest Books. (2017)
- "Adding Surprise—Sparingly," *Writer's Digest Magazine*. (November-December 2017)

### Articles



**LEHMAN  
College**

**School of Arts & Humanities**

**CURRICULUM VITAE**

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COLLEGE: **Lehman College**

- “Thematic Writing.” *Writer’s Digest Magazine*. (January 2024)
- “Structure at the Chapter Level.” *Writer’s Digest Magazine*. (July-August 2023)
- “Know Your Genre” *Writer’s Digest Magazine*. (March 2023)
- “Mastering Plot Twists” *Writer’s Digest Magazine*. (January 2023)
- “Lessons Learned.” *Writer’s Digest Magazine*. (November-December 2022)
- “Plotting with an Unreliable Narrator.” *Writer’s Digest magazine*.(March-April 2022).
- “The Art of Revealing Backstory.” *Writer’s Digest Magazine*. (September-October 2021)
- “Foreshadowing: A Literary Workhorse.” *Writer’s Digest Magazine*. (November-December 2021)
- “Mastering Story Structure.” *Writer’s Digest Magazine*. (November 2020)
- “Find Your Niche in Crime.” *Writer’s Digest magazine*.(May/June 2020)..
- “Openings that Kill It.” *Writer’s Digest magazine*.(January 2020)..
- “A Window to the Past.” *Criminal Elements*, St. Martin’s Minotaur (May 2020)
- “Subplots Aren’t Secondary.” *Writer’s Digest magazine*.(September 2019).
- “On an Island.” *Writer’s Digest magazine*.(January 2019).
- “The Final Twist: How to End Your Stories With a Wallop.” *Writer’s Digest magazine*.(October 2018).
- “Fear No More: Overcoming Writer’s Block” *Writer’s Digest magazine*, (September 2018).
- “Whisper Sweet Somethings.” *Writers Digest Magazine*. (February 2018).
- “The Metaphor Machine” *Writers Digest Magazine*. (September 2017).

**Webinar Tutorials**

- *Mastering Plot Twists*. *Writer’s Digest 5th Mystery & Thriller Virtual Conference*. April 14, 2019
- *Create Edge-Of-Your-Seat Suspense: Increase Tension by Getting into Your Readers’ Heads* to accompany the 2017 edition of *Writer’s Market* [Writers Digest] (2017)

**PH.D. THESIS TITLE:**

Ph.D. N/A

M.F.A. thesis entitled: *Women Who Love Men They Hate: A Theatrical Examination of Female Frailty*

**PUBLICATIONS:** (prior to last action)





CURRICULUM VITAE

NAME: Jane K. Cleland

COLLEGE: Lehman College

Novels in the Josie Prescott Antiques Mystery series

- *Glow of Death*; St. Martin's Minotaur. (2016).
- *Ornaments of Death*, St. Martin's Minotaur (2015)
- *Ornaments of Death*, audio edition, Listen Up (2015)
- *Deadly Appraisal*, Japanese edition (2015)
- *Blood Rubies*, U.K. large print edition. (2015)
- *Lethal Treasure*; Harlequin Book Club edition (2015).
- *Blood Rubies*, St. Martin's Minotaur (2014)
- *Consigned to Death*, Japanese edition (2014)
- *Lethal Treasure*; U.K. large print edition. (2014)
- *Dolled Up for Murder*; Harlequin Book Club edition. (2014)
- *Dolled Up for Murder*; U.K large print edition.(2013)
- *Lethal Treasure*; St. Martin's Minotaur (2013)
- *Dolled Up for Murder*; U.K large print edition.(2013)
- *Dolled Up for Murder*; St. Martin's Minotaur (2012)
- *Deadly Threads*; Harlequin Book Club edition.(2012)
- *Deadly Threads*; St. Martin's Minotaur (2011)
- *Deadly Threads*; U.K. large print edition (2011)
- *Silent Auction*; Harlequin Book Club edition (2011)
- *Silent Auction*; St. Martin's Minotaur (2010)
- *Silent Auction*; U.K. large print edition (2010)
- *Killer Keepsakes*; St. Martin's Minotaur (2009)
- *Killer Keepsakes*; Harlequin Book Club edition (2010)
- *Killer Keepsakes*; U.K. large print edition (2009)
- *Antiques to Die For*; St. Martin's Minotaur (2008)
- *Antiques to Die For*; Harlequin Book Club edition (2009)
- *Antiques to Die For*; U.K. large print edition (2010)
- *Deadly Appraisal*; St. Martin's Minotaur (2007)
- *Deadly Appraisal*; U.K. large print edition (2007)
- *Consigned to Death*; St. Martin's Minotaur (2006)
- *Consigned to Death*; Reader's Digest Book Club selection. (2006)
- *Consigned to Death*; Russian edition (2006)
- *Consigned to Death*; Hungarian edition (2006)
- *Consigned to Death*; U.K. edition (2006)
- *Consigned to Death*; large print edition (2006)



**CURRICULUM VITAE**

NAME: **Jane K. Cleland**

COLLEGE: **Lehman College**

**Novella**

- “Booked for Death”; *Alfred Hitchcock Mystery Magazine*. (2015).

**Short Stories**

- “Last Supper”; *Alfred Hitchcock Mystery Magazine*. (2011).
- “Designed to Kill”; *Alfred Hitchcock Mystery Magazine*. (2009).
- “Killing Time”; *Alfred Hitchcock Mystery Magazine*. (2008). Nominated, Agatha Award for Best Short Story; nominated, Anthony Award for Best Short Story; selected, Best Short Stories of 2008 by critic and scholar, Michael E. Grost.

**Nonfiction Books**

- *Mastering Suspense, Structure & Plot*; Writer’s Digest Books (2016).
- *Business Writing for Results*; originally published by McGraw Hill; e-book. (2014).
- *Putting First What Matters Most*; originally published by NAL/ Penguin; e-book (2014).
- *Business Writing for Results*; McGraw Hill. (2003).
- *Putting First What Matters Most*; NAL/Penguin Putnam. (2001).
- *How to Create High Impact Newsletters*; Career Track. (1996).
- *How to Create Eye-Catching Design*; Career Track. (1995).

**Audio Books**

- *Blood Rubies, Lethal Treasure; Dolled Up for Murder* audio books, Listen Up (2016)

**Articles**

- “The Perception Gap: How to Use Your Characters’ Views of the World to Build Compelling and Twisty Plots.” *Writer’s Digest Magazine*. (July-August 2017)
- “Killer Cozies: The Art of the Traditional Mystery.” *Writer’s Digest Magazine*. (January 2017)
- “The Art of Distraction: Using Red Herrings”; *Writers Digest Magazine*. (February 2016).

**Essays**



**LEHMAN  
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**School of Arts & Humanities**

## **CURRICULUM VITAE**

NAME: **Jane K. Cleland**

COLLEGE: **Lehman College**

- “Some Buried Caesar: 75 Years of Rex Stout’s High-ground Gal, Lily Rowan”; *CriminalElement.com* (December 4, 2014)
- “A Day in the Life of Josie Prescott”; Dru’s Book Musings (December 4, 2014)
- “Archie Goodwin, Mystery’s Quintessential Hunk”; *CriminalElement.com* (June 6, 2013)
- “Killer Antiques: What’s It Worth?”; *CriminalElement.com* (June 26, 2013)

### **Chapter**

- “Avoiding Saggy Middles,” in *Now Write! Mysteries, Suspense, Crime and Thriller Fiction Exercises from Today’s Best Writers and Teachers*, by Laurie Lawson; Penguin. (2012)

### **Introductions**

- For *Obscura*, (Lehman College’s literary journal) (2016)
- For Ruth Chessman’s classic short story, “Poor Sherm,” in *Alfred Hitchcock Mystery Magazine*. (2016)
- For Georgette Heyer’s classic short story, “Night at the Inn,” in *Alfred Hitchcock Mystery Magazine*. (2012)

### **Interview**

- “Nero Wolfe Redux: A Conversation With Robert Goldsborough”; *CriminalElement.com* (May 10, 2016)

### **Newsletter**

- *First Draft*. Excerpt, *Mastering Suspense, Structure & Plot*. [Sisters in Crime] (2016)

### **Videos**

- *How to Create High Impact Newsletters*; Career Track. (1997).
- *How to Create Eye-Catching Design*; Career Track. (1996).

### **Web Tutorials**

- *Mastering Plot Twists* [Writers Digest] (2019)
- *The Art of Distraction: Using Red Herrings* [Writers Digest] (2016)



CURRICULUM VITAE

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- *Mastering Story Structure with Jane's Plotting Road Map* [Writers Digest] (2016)
- *How to Write a Cozy Mystery* [Writers Digest] (2016)
- *Writing Crime Fiction* [Writers Digest] (2016)
- *Increase Suspense: Whisper, Don't Shout* [Writers Digest] (2016)

Writing Guides

- *Start a Blog, Earn a Career*; LIM College. (2011).
- *How to Research Fashion*; LIM College. (2011).
- Book Club discussion questions for the Josie Prescott Antiques Mysteries [St. Martin's Minotaur] (2011-present).
- Book Club discussion questions for the Josie Prescott Antiques Mysteries [St. Martin's Minotaur] (2006-2010).
- *How to Solve a Case Study*; LIM College. (2010).
- *How to Structure an Essay*; LIM College. (2010).
- *How to Get Published*; LIM College. (2010).
- One City, One Book Discussion Questions: *Some Buried Caesar*, City of Indianapolis, Indiana. (2010).

UNPUBLISHED WORK: (Supported by Evidence.)

- Works accepted for publication

Nonfiction Book:

- *Beat the Bots*. Regalo Press. 2024.

Chapter

- "A Quintessential American Novel: Allen Drury's *Advise and Consent*"; for an anthology entitled *The Guide to Pulitzer Prize Winning Fiction*, edited by Connecticut Muse; accepted for publication in 2013; edition pending.

Articles:

- "Escalating Conflict" *Writer's Digest Magazine*. (May/June 2024)

- Works submitted for publication

n/a



CURRICULUM VITAE

NAME: Jane K. Cleland

COLLEGE: Lehman College

- b. Work in progress
- *Hot Spot*, a novel

PRESENTATIONS, PROFESSIONAL PERFORMANCES, EXHIBITS:

- Presentations, workshops, and panels:
  - Numerous presentations, workshops, and panels, including free monthly webinars, online and in-person events from Sisters in Crime, New Jersey Liberty Festival, California Writers Association, Romance Writers of America, among scores of others.
  - Romance Writers of America, San Antonio Chapter, “Mastering Plot Twists.” March 19, 2022.
  - “Subplots Aren’t Secondary.” Webinar. March 12, 2022.
  - Sisters in Crime, Ann Arbor Chapter. “Mastering Writing Mysteries.” February 19, 2022
  - “Raise the Stakes.” Webinar. February 12, 2022.
  - “A Conversation with Paula Munier.” Webinar. January 22, 2022.
  - California Writers Club, Berkeley chapter. “Writing Dialogue that Sings.” January 16, 2022.
  - Sisters in Crime, Houston chapter. “Mastering Plot Twists.” January 15, 2022.
  - Jane Austen Society of North America, Saratoga Springs chapter. “Jane Austen and Me.” December 12, 2021.
  - “Writing Characters that Resonate with Emotional Truth.” Webinar. December 11, 2021
  - California Writers Club, Marin chapter. “Mastering Plot Twists.” November 17, 2021.
  - Valley of the Sun Romance Writers Association. “Subplots Aren’t Secondary.” November 16, 2021.
  - “Plotting with an Unreliable Narrator.” Webinar. November 13, 2021.
  - Hilton Head Island Writers Association. “Mastering Plot Twists.” November 1, 2021.
  - California Writers Club, San Francisco chapter. “Mastering Plot Twists.” October 16, 2021.
  - Jane Austen Society of North America, New Jersey chapter. “Jane Austen and Me.” October 13, 2021.
  - “Openings that Kill It.” Webinar. October 9, 2021.
  - Sisters in Crime-Ann Arbor, MI. “Mastering Suspense, Structure & Plot.” October 2, 2021.
  - “What Did You Say? Writing Dialogue.” Webinar. September 18, 2021.
  - Bouchercon Mystery Conference, Panel. “Armchair Detective.” August 26, 2021. New Orleans. Canceled due to pandemic.
  - “Find Your Path to Publication.” Webinar. August 14, 2021.



**CURRICULUM VITAE**

NAME: **Jane K. Cleland**

COLLEGE: **Lehman College**

- Western CT State University. “Crafting Evocative Prose.” Week of August 2, 2021.
- Sisters in Crime. “Crafting Evocative Prose.” Webinar. July 13, 2021.
- “Mastering Story Structure.” Webinar. July 10, 2021.
- Manhattanville College. “Mastering Plot Twists.” Webinar. June 22, 2021.
- Guest Host, Poisoned Pen Books, A conversation with Carrie Berry, June 14, 2021.
- “You’re Writing Crime Fiction, Even if You Don’t Think You Are.” Webinar. June 12, 2021.
- “Whisper, Don’t Shout.” Webinar. May 15, 2021.
- Tanio McCallum Writing Workshops. “Navigating the Editorial Process.” May 7, 2021.
- Rhode Island Romance Writers Association. “Overcoming Writer’s Block.” May 1, 2021.
- “The Art of Backstory.” Webinar. April 17, 2021.
- Western CT State University. “Conversation with Paula Munier: Editor, Agent, Author.” April 15, 2021.
- Valley of the Sun Romance Writers Association. “Mastering Plot Twists.” March 16, 2021.
- “The Perception Gap.” Webinar. March 13, 2021.
- “Thematic Writing How to Use Figurative Imagery, Atmosphere, and Allegories to Add Richness and Depth to Your Writing.” Webinar. February 20, 2021.
- “Mastering Plot Twists.” March 16, 2021. Hosted by Valley of the Sun Romance Writers.
- *Hidden Treasure*. Book Discussion. January 26, 2021. Hosted by Ridgewood Woman’s Club.
- “Set the Stage: Using Setting to Create Intrigue and Suspense.” Webinar. January 16, 2021
- Western CT State University. MFA Residency week; workshop: “A Writing Life.” January 5, 2021.
- Western CT State University. MFA Residency week; panel, moderator: “The Agent Panel.” January 3, 2021.
- “If Antiques Could Talk.” Jungle Red Writers Blog. Guest Author. January 2, 2021.
- “Four Things I Wished I’d Known at the Start of my Writing Career.” Sisters in Crime-New York Chapter. December 16, 2020.
- “Crafting Evocative Prose.” Webinar. December 12, 2020. Murder by the Beach.
- “Four Things I Wished I’d Known at the Start of my Writing Career.” Webinar. December 12, 2020.
- Author’s Talk: Central Booking (an online interview show, hosted by John Valeri) December 9, 2020.
- Author’s Talk: “The Anatomy of Writing Antiques-themed Mysteries.” Ridgewood Woman’s Club. December 9, 2020.



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COLLEGE: Lehman College

- *Hidden Treasure* launch event. Author’s Talk: A Chat with Barbara Peters. Poisoned Pen Books. Scottsdale, Arizona. December 8, 2020.
- Author’s Talk: “The Anatomy of Writing Antiques-themed Mysteries.” Eastchester (NY) Library. December 2, 2020.
- Guest Blogger, Dru’s Book Musing. “20 Questions from Josie Prescott, about Hidden Treasure.” December 2020.
- Guest Blogger, Mystery Lovers Kitchen. “Dijon Chicken from Josie's Mom’s.” November 29, 2020.
- Career Author 11 Blog: “11 Questions.” November 23, 2020.  
<https://careerauthors.com/career-authors-11/>
- California Writer's Club, Mount Diablo branch. “Mastering Plot Twists.” November 14, 2020.
- “Four Things I Wished I’d Known at the Start of my Writing Career.” Webinar. November 14, 2020.
- “Foreshadowing: A Literary Workhorse.” Webinar. October 17, 2020.
- “Crafting Evocative Prose: Part Two: The Metaphor Machine.” Webinar. September 12, 2020.
- “Crafting Evocative Prose: Part One: Tools of the Trade.” Webinar. August 15, 2020.
- Western CT State University. MFA Residency week; workshops: “Get a Job: How to Land a Professional Writing Job” and “Mastering Plot Twists.” August 2 and 4, 2020.
- “The Art of Distraction: Using Red Herrings.” Webinar. July 18, 2020.
- Manhattanville College Summer Writer’s Week, Guest Author, “Mastering Suspense, Structure & Plot.” June 23, 2020.
- “Openings that Kill It.” Webinar. June 20, 2020
- Washington D.C. Romance Writer’s Association, Intensive Craft Workshop, “Mastering Suspense, Structure & Plot.” June 6 & 7, 2020.
- “Mastering Plot Twists.” Sisters in Crime. Webinar. May 19, 2020
- “Writing with a Through-line Plot.” Webinar. May 16, 2020
- “Overcoming Writer’s Block.” Webinar. April 11, 2020
- Manhattanville College. Guest author. A five-part workshop. “Write Your Novel.” February through April 2020
- Story Expo, March 7-8, 2020, New York City, presentation topics TBD; postponed;
- Story Expo; September 27-28, 2019. Pasadena, CA. Four workshops: “Mastering Plot Twists”; “The Double Cross: Red Herrings Reimagined”; “The Secret of Complex Plots—Be Careful Who You Trust”; “Overcoming Writer’s Block.”
- Bouchercon, three panels: “The Postman Always Rings Twice,” “Nominees for Best Nonfiction Work,” and “The Wolfe Pack Howls,” and host, the Nero Wolfe Banquet; Dallas, TX; October 31-Nov 2, 2019.



**CURRICULUM VITAE**

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- Writer's Digest Conference, Guest author, August 23-24, 2019. "Openings that Kill It"; "Overcome Writers Block & Release Your Inner Muse."
- Western CT State University. MFA Residency week, August 7 & 8, 2019. A conversation with Wendy Corsi Staub; a lecture on "Find Your Inner Muse: Overcoming Writer's Block."
- Deadly Ink. "Mastering Plot Twists." Parsippany, NJ. August 2, 2019.
- Manhattanville College Writer's Week: "Mastering Story Structure," June 17, 2019.
- Sisters in Crime, Master Class. NorCal chapter, San Francisco. "Mastering Suspense, Structure & Plot." June 1, 2019.
- CrimeConn, Stamford, CT Ferguson library, panel, May 18, 2019
- Malice Domestic Conference, Bethesda, MD, panel on Agatha-nominated nonfiction books; May 1-3, 2019.
- Writer's Digest University: "5th Annual Mystery & Thriller Virtual Conference." Webinar: "Mastering Plot Twists." April 14, 2019
- Story Expo, March 23, 2019. POSTPONED. Four workshops: "Mastering Plot Twists"; "The Double Cross": "Red Herrings Reimagined"; "The Secret of Complex Plots—Be Careful Who You Trust"; "Crafting Crime Fiction."
- Manhattanville College. Guest author. A five-part workshop. "Write Your Novel." February through April 2019
- Florida Romance Writer's Association. "Mastering Plot Twists." February 9, 2019.
- Western CT State University. MFA Residency week. January 3, 2019. Workshop on "Plotting with Unreliable Narrators." Moderate panel on "Writing Crime Fiction" with Linda Landrigan, editor in chief of *Alfred Hitchcock Mystery Magazine*; Neil Nyren, former associate publisher and executive editor of Putnam Penguin; and Chris Knopf, author of a dozen award-winning novels and co-publisher and editor of Permanent Press.
- Manhattanville College. Guest author. Workshop. "Plot Your Novel." October 6, 2018.
- Bouchercon, two panels, Tampa, FL September 6-9, 2018.
- Writer's Digest Conference, Guest author, August 10-12, 2018. "The Final Twist"; "Plotting with an Unreliable Narrator"; "Secrets of Mystery Writing."
- Florida Writer's Academy. Guest author. Workshop. "Mastering Plot Twists." June 30, 2018.
- CrimeConn, Ferguson Library, Stamford, CT, panel, "Using Facts to Write Crime Fiction." June 23, 2018.
- 2018 Writer's Week. Manhattanville College. Guest Author. Workshop on "Writing Commercial Fiction." June 18, 2018.
- 2018 Writer's Week. Manhattanville College. Guest Author. Reading: "Spooky Night." June 18, 2018.
- Cozy Con. Featured author. Poisoned Pen Books. Scottsdale, AZ. May 5, 2018.





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NAME: **Jane K. Cleland**

COLLEGE: **Lehman College**

- Malice Domestic Conference. Bethesda, MD. Panel: “Antiquities.” April 27-29, 2018.
- 2018 Write Stuff Writer's Conference, Lehigh Writer's Conference. Master Class Instructor & Guest Author, “Mastering Suspense, Structure & Plot,” “The Metaphor Machine: Using Metaphors to Add Richness and Texture to Your Writing,” and “The Art of Distraction: Using Red Herrings.” March 22-24, 2018.
- Story Expo New York City. “The Final Twist: How to End Your Stories With a Wallop.” March 18, 2018.
- Story Expo New York City. “The Perception Gap: How to Use Your Characters' Views of the World to Create Compelling and Twisty Plots.” March 18, 2018.
- Story Expo New York City. “13 Tips for Mastering Suspense, Structure & Plot.” March 17, 2018.
- Hartford Stage. Talkback following the production of Agatha Christie's *Murder on the Orient Express*. February 25, 2018.
- New England Crime Bake, Master Class Instructor, November 10, 2017, “Mastering Suspense, Structure & Plot.”; panel: “The Seventh Month: Rocking the Middle,” November 11, 2017.
- Bouchercon conference, “Twisted Panel.” October 14, 2017; hostess, the Wolfe Pack banquet, October 13, 2017; Toronto, 2017; guest moderator, “Continuous Panel,” September 16, 2016; panelist, “Sign o' the Times,” New Orleans, September 17, 2016; “Do You Plot or Not,” Raleigh, NC, October 11, 2015; “The Fine Art of Murder in the Art and Museum World,” Long Beach, CA November 15, 2014; “Keeping Readers' Attention,” Albany, panel, 2013 and “Wolfe at the Door: The Legacy of Rex Stout,” Cleveland, panel, 2012. Other panels 2007-2011.
- Permian Basin Writers Workshop, Midland, TX, “Mastering Plot Twists” and “The Art of Distraction: Using Red Herrings,” September 16, 2017
- Mystery Writer's of America, New York Chapter, Writing Conference: “Mastering Suspense, Structure & Plot,” Stamford, CT, June 3, 2017.
- Malice Domestic Conference, Bethesda: “Just the Facts,” panelist. April 28- 30, 2017; in 2016: “Malice Go-Round,” participant; “Small Town Murders,” panelist; May 29 – May 1, 2016; in 2013: “Suffering for Their Art: What Authors Endure for Their Research,” panel, Bethesda, May 3-5, 2013.
- Yeshiva of Flatbush, “Writing Crime Fiction,” for the school's One Book, One School event, February 28, 2017.
- *Sleuthfest Conference*, February 23-26, 2017. Guest Author. Workshops on “Mastering Story Structure With Jane's Plotting Roadmap” and “The Art of Distraction: Using Red Herrings to Create Suspense.” Panel with Guest Authors.
- *Poisoned Pen Books*, December 10, 2016. Guest Author. Workshop on “Mastering Story Structure With Jane's Plotting Roadmap.”



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- Writer's Digest University, September 10, 2016. "Traditional Mysteries: How to Create Fair Play Puzzles that Sell."
- *Obscura* (Lehman College's literary journal) publication party; a reading: of the Introduction written for the 2016 edition.
- Writer's Digest Conference, Guest Author, 2014 - 2017. "Mastering Plot Twists" and "The Art of Distraction: Using Red Herrings," plus the panel, "Secrets to Succeed as a Mystery Writer" (2017); "Creating Suspense: 13 Techniques to Make Your Readers Sweat" and "Writing the Killer Crime Novel." (2016); "Crafting Crime Fiction" and "Writing the Truth" (2105); "A Baker's Dozen Tips: How to Create Suspense" and "The Art of Distraction: Using Red Herrings" (2014).
- Florida Authors Academy, Guest Author, June 11, 2016. "Mastering Story Structure."
- American Library Association annual conference, June 2015; June 2014 "Women in Mystery;" guest author panel and signing; Macmillan Booth; "How to Host a Successful Author Event"
- Deadly Ink Conference; August 2016 pre-conference "University" Workshop on "Creating Suspense,;" August 2015, pre-conference "University" Workshop on "The Art of Distraction: Using Red Herrings;" and served as a moderator on "Amateurs vs. Pros" and a panelist for "Rigged from the Headlines" and "Why We Write and Love Mysteries;" August 2014, pre-conference "University" Workshop on "Writing Plot-Driven Fiction." August 2013, Deadly Ink Conference "Academy," Workshop on "The Art of Distraction;" moderated panel, "Subplots;" and served as panelist for "Bookends" and "Cozy Mysteries."
- Massachusetts Institute of Technology/Endicott House; visual lectures: "Finding Stolen Art: The Truth Behind the Isabella Stewart Gardner Museum," May 13, 2016; "Smuggling Dolls," January 7, 2016; "Finding Stolen Art: Lost Artifacts from the Lewis & Clark Expedition," January 8, 2015; "Finding Stolen Art: The Truth Behind the Isabella Stewart Gardner Museum," January 9, 2014 & May 15, 2014; "Finding Stolen Art: A Detective Takes on the Nazis"; January 10, 2013; Aspiring Writer's Weekend, workshop, January 11-13, 2013; January 10-12, 2014; and May 13, 2016.
- Lecture: Michele A. Panossian's "American Literature" class, December 4, 2014, "Writing Short Stories."
- Lecture: Yoon Sun's "College Now Literary Genres" class, March 19, 2014: "Writing Genre Fiction."
- Mystery Writers of America, New England Chapter, January 8, 2014; lecture: "Lessons Learned: Four Things I Wish I'd Known at the Start of My Mystery Writing Career."
- Pelham Manor Women's Club, lecture: "Antiques: The Foundation of My Mysteries," May 5, 2015. "Finding Stolen Art: A Detective Takes on the Nazis" May 6, 2014 and "Deadly Antiques: The Anatomy of Writing Antiques-Themed Mysteries," Dec 3, 2013.



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- Bronxville Senior Center, lecture: “Smuggling Dolls,” December 8, 2015; “Deadly Antiques: The Anatomy of Writing Antiques-Themed Mysteries” May 13, 2014.
- Association of Writers and Writing Programs (AWP) annual conference, attendee, 2013; moderator, “Women in Jeopardy,” 2012
- Poisoned Pen’s July Conference 2013, featured author;.Cozycon Conference, guest author, Scottsdale, 2005-2015.
- LIM College, Friends & Family Weekend, “Deadly Threads: The Anatomy of Researching a Fashion-based Mystery,” visual lecture, New York, 2012
- Stonecoast MFA in Creative Writing, University of Southern Maine, Guest Author, 2012.
- Western Connecticut State University guest author at the low residency Masters of Fine Arts in Creative & Professional Writing, Danbury, CT; workshop on “Mastering Plot Twists,” January 2018; “The Perception Gap,” August 2017; workshop on “Mastering Story Structure With Jane’s Plotting Roadmap,” workshop on “Landing a Professional Writing Job,” January 3, 2017; workshop on “Do You Outline or Follow the Muse?” August 2016; workshop on “Communicating Professionally in a Creative World,” January 3, 2016; workshop on “Marketing to Authors,” August 5, 2015; workshop on “A Baker’s Dozen Tips: How to Create Suspense,” and the lecture: “Writing the Truth,” August 5, 2014; workshop: “Crafting Plot-driven Fiction,” 2013; workshop; “Differentiation in Corporate Communications,”2012.
- Jane Austen Society, New Jersey chapter, “Jane Austen and the Traditional Mystery,” lecture, 2012.

**Performances:**

- National Academy of Television Arts & Sciences/New York Chapter: “Back to Jack” play reading, December 2012; “Killing Time” play reading, October 2013.
- National Academy of Television Arts & Sciences/New York Chapter: “Memories”

**CURRICULAR MATERIALS:** List programs and courses developed.

● **Programs Developed:**

- *Business for Entrepreneurs* (BECAP), an interdisciplinary minor, part of the Committee. (Approved by the Chancellor’s Office, 2022)
- *Program for Professional Communications* (PPC); an interdisciplinary minor (Approved by the Chancellor’s Office, April 2014). The 13-credit minor in Professional Communications (now 12 credits) includes:
  - **Writing Skills Core (4 credits, now 3 credits):**
    - ENW 201: Advanced Expository Writing (4)



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Now Writing Essentials (3)

▪ **Professional Writing Elective (3 credits) Choose one:**

- ENW 300: Business Writing (3)
- ENW 304: Non-Profit Grant Writing I (3)
- ENW 3070: Health and Science Writing (3)
- ENW 333: Marketing and Public Relations Writing (3)
- ENW 335: Technical Writing (3)

▪ **Multimedia Communication Courses (6 credits):**

- ENW 3100: Writing for New Media (3)
- ENW 3200: Professional Communications and Presentations Seminar (3)

- *Master's in Professional Writing.* Prepared an assessment of New York University's M.S. in Professional Writing Program (a competitive analysis), and wrote a proposal for a Lehman College Master's in Professional Writing program, currently under review in the English Department.

• **Courses Developed & Taught:**

- ENG111 English Composition I
- ENG121, English Composition II
- ENG776, Masters in Writing special topic: "Principles of Professional Writing."
- ENG350, Senior Seminar "Crafting Popular Fiction: The Anatomy of Suspense"
- ENW3200, Professional Communications and Presentations Seminar
- ENW3100, Writing for New Media, online
- ENW201 Advanced Expository Writing, both in-person and online (Now Writing Essentials)
- ENG350 Senior Seminar—Crafting Popular Fiction: The Anatomy of Suspense
- ENW303 Creative Non-Fiction Writing
- ENW305 Professional Writing, both in-person and online
- ENW300 Business Writing
- ENW304 Writing for the Humanities Workplace
- ENG788 Writing and Rhetoric in the Digital Age

**GRANTS RECEIVED**

N/A



**LEHMAN  
College**

**School of Arts & Humanities**

**CURRICULUM VITAE**

NAME: **Jane K. Cleland**

COLLEGE: **Lehman College**

**PROFESSIONAL DEVELOPMENT**

- Webinar, Experts Among Us: “Critically Engaging Language across the English Curriculum,” featuring professors Cecilia Espinosa, Sophia Hsu, Melissa Castillo-Planas, Jessica Yood, and Tyler Schmidt. Lehman College. April 4, 2022.
- Webinar, The Equity Project, “Introduction to Diversity, Equity & Inclusion.” Sisters in Crime. March 22, 2022.
- Webinar: Experts Among Us Workshop: Even More Strategies for Responding to Grammatical Concerns. Lehman College. May 10, 2021.
- Webinar: Experts Among Us: Grammar Roundtable. Lehman College. November 13, 2020.
- Webinar: Experts Among Us: Online Course & Blackboard Design. Lehman College. October 2, 2020.
- Webinar: Digital Projects for Greater Student Involvement. CUNY. April 11, 2019
- Experts Among Us: Creative Business Writing. Lehman College. April 3, 2019
- Experts Among Us: Teaching Critical Approaches. Lehman College. March 13, 2019
- CUNY SPS Preparation for Teaching Online Workshop. CUNY. December 2018
- Experts Among Us: Plagiarism Busters! Lehman College. February 17, 2016
- Writing Across the Curriculum; Lehman College. September 2015 to May 2016
- Quantitative Reasoning Workshop. Lehman College. August 2014 to May 2015
- Lehman Faculty Hybrid and Online Workshop. 2014-2015
- Blogs and Wikis. Lehman College. March 2015
- Conference attendee: Bronx EdTech Showcase. CUNY. May 9, 2014
- iClicker workshop. Lehman College. January 2014
- Designing Effective Assignments Workshop. Lehman College. 2012.
- Lehman Teaching & Learning Commons, New Faculty Seminars, fall 2012 (10 of 11)
- Lehman Teaching & Learning Commons, Cognitive Research & Best Instructional Practices Workshops, hosted by the Assessment Council, “Junior Faculty Research Planning,” 2012
- Lehman Teaching & Learning Commons, Cognitive Research & Best Instructional Practices Workshops, hosted by the Assessment Council, “Designing Effective Assignments.” 2013.

**SERVICE TO THE DEPARTMENT**



CURRICULUM VITAE

NAME: Jane K. Cleland

COLLEGE: Lehman College

- **Assessment**, assisting the Assessment Coordinator in developing Professional Writing assessment metrics and procedures.
- **Deputy Director, Undergraduate Studies**, 2020-present
- **Workshop Facilitator**: Co-facilitated with Professor Matt Caprioli: Experts Among Us: Using PowerPoint to Enhance Online Learning—Beyond the Basic; October 19, 2020.
- **Workshop Facilitator**: Career Conversation: How to Land a Professional Writing Job; October 14, 2020.
- **Workshop Facilitator**: Co-facilitated with Professor Matt Caprioli: Experts Among Us: Using PowerPoint to Enhance Online Learning—the Basic; September 22, 2020.
- **Faculty Meeting, Minutes**. August 26, 2020.
- **Produce PowerPoint slides: Graduate Program Recruitment**, May 2020.
- **Guest Lecturer**. “Valuation of Rare Books,” for Professor Olivia Moy's class, LSP 351/ENG 356: Special Topics in the Humanities, Technology of the Book. April 30, 2020.
- **Guest Lecturer**. “Valuation of Rare Books,” for Professor Olivia Moy's class, LSP 351/ENG 356: Special Topics in the Humanities, Technology of the Book. April 29, 2020.
- **Workshop Facilitator**: Career Conversation: How to Land a Professional Writing Job; October 2, 2019.
- **Chair, Search Committee, Professional Writing Lecturer**, 2019-2020.
- **Search Committee, African American Assistant Professor**, 2019-2020.
- **Search Committee, Early American Assistant Professor**, 2019-2020.
- **Assist Chair in developing a Professional Writing Lecturer job description**, 2019.
- **Workshop Facilitator**: Career Conversation: How to Land a Professional Writing Job; October 2, 2019.
- **Workshop Facilitator**: Co-facilitated with Dr. Vani Kannan: Experts Among Us: How to Overcome the Curse of Knowledge in Writing Assignments; February 19, 2019
- **Grade Dispute Committee**: Review materials and make recommendations regarding student grade appeals, 2018-present.
- **Assessment Associate**: Assist Assessment Coordinator in reviewing all departmental syllabi. 2016-present (excepting spring 2020).
- **Faculty Observer**. October 2013-present. Observe one to two members of the faculty and/or graduate teaching fellows per semester, completing an evaluation form to assess their teaching abilities and provide constructive feedback.



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- **Advisor**, August 2015-2020
- **Wrote promotional email for department courses**, “How to Overcome the Curse of Knowledge in Writing Assignments,” 2019; “Write Like a Pro,” 2017
- **Developed and Wrote Event Guide**, “How to Run and Promote an Event,” 2015
- **Judge, Department of English Scholarships and Awards**, 2013-present
- **Reader, Department of English Senior Honors Theses**, 2013-present
- **E-Portfolio Essay**: “Integrating an Emotional Component in a Research-based Writing-Intensive Course”; essay posted for use by faculty seeking to help writers improve by addressing the question: “Why is writing hard?” [<https://lehmanedu.digication.com/>]. Log in with the Username “lehmanwac2011” and the Password “writing123.” One can either look on the home screen for my portfolio or do a search for it]
- **Department of English, Assessment Committee**, 2013
- **Major & Minors Recruiting**, sponsored by the Department, October 8, 2014
- **Facilitated Guest Author for the Fall 2013 Course**: Senior Seminar—Crafting Popular Fiction: The Anatomy of Suspense; Wendy Corsi Staub, *New York Times* bestselling author of 75+ novels, December 4, 2013
- **Facilitated Guest Editor for the Fall 2013 Course**: Senior Seminar—Crafting Popular Fiction: The Anatomy of Suspense; Linda Landrigan, Editor in Chief, *Alfred Hitchcock Mystery Magazine*, October 23, 2013
- **Curriculum Development**, Program for Professional Communications, April 2013 to present
- **Curriculum Development**; Masters for Professional Writing; prepared an assessment of New York University’s M.S. in Professional Writing Program (a competitive analysis), and wrote a proposal for a Lehman College Master’s in Professional Writing program, currently under review in the English Department. (2015)
- **Major & Minors Recruiting**, sponsored by the college, October 20, 2014
- **Workplace Conversations: A Q&A Series for Students about Careers in Professional Writing**: “Social Media & Web Content Writing,” September 18, 2015; “Technical Writing & Marketing/Ad Copywriting,” October 14, 2015; “Healthcare & Pharma Writing,” November 16, 2015.

SERVICE TO THE COLLEGE

- **Committee Member**: Curriculum revision, BALA minor to BECAP, November 2020, ongoing



CURRICULUM VITAE

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COLLEGE: Lehman College

- **Workshop Facilitator**: Center for Student Leadership Development: The Speaker Center: Peer Mentoring: How to Deliver Constructive Feedback, September 4, 2019.
- **Workshop Facilitator**: Presentation Skills, a three-part series for The Speakers Center: October 23, 2019, October 30, 2019, and November 6, 2019.
- **Workshop Facilitator**: “Professional Communications Skills,” at their fall retreat, September 22, 2019
- **Workshop Facilitator**: “Professional Presentation Skills,” September 23, 2018.
- **Workshop Facilitator**: “Professional Presentation Skills,” March 20 and 22, and April 26, 2017.
- **Workshop Facilitator**: “Professional Presentation Skills,” September 28 and October 5, 2016.
- **Workshop Facilitator**: “Professional Communications Skills,” at their fall retreat, October 1, 2016
- **Workshop Facilitator**: “Business Etiquette,” March 30, 2016.
- **Workshop Facilitator**: “Writing Like a Leader,” November 4, 2015.
- **Workshop Facilitator**: “Writing Like a Leader,” April 1, 2015.
- **Workshop Facilitator**: “Writing Like a Leader,” November 3, 2014.
- **Workshop Facilitator**: “Writing Like a Leader,” April 9, 2014.
- **Workshop Facilitator**: “Professional Presentations & Writing Skills: Leadership in Communications,” April 29, 2013.
- **Workshop Facilitator**: “Keys for Effective Written Communications,” February 23, 2014.
- **Workshop Facilitator**: “Managing Multiple Priorities,” February 24, 2013 (Please see “Presentations.”)
- **Writer and Editor**, assisting the Chair of the Middle States’ Self-study Steering Committee in preparing the Committee’s report, 2018
- **Advisory Board Member**, Digital Humanities, August 2014 to present
- **Chair, Advisory Board**, Program for Professional Communications (PPC), April 2013 to present
- **Advisory Board Member**, Business and Liberal Arts (BALA), April 2013 to present
- **Faculty Advisor**, Business and Liberal Arts (BALA), April 2013 to present
- **Faculty Advisor**, Program for Professional Communications (PPC), April 2013 to present
- **Facilitated Guest Editor for City & Humanities**: Kate White; author of bestselling fiction and nonfiction and the former editor in Chief, *Cosmopolitan* magazine, April 19, 2018.





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COLLEGE: Lehman College

- **Workshop Facilitator, Association of Latino Professionals For America - Lehman College chapter**, October 18, 2017. “The Art of Conversation: How to Speak to Individuals With Confidence and Poise.”
- **Workshop Facilitator, Undergraduate Research and Scholarship Club, sponsored by the Office of Research and Sponsored Programs** “Research in the Humanities,” conducting mock interviews, March 30, 2016
- **Meet the Author, Opening of the new Lehman College Bookstore**, December 6, 2012 (Please see “Presentations.”)
- **Presentations, The City and Humanities Program**; “Writing Crime Fiction,” December 1, 2016; “Writing Crime Fiction,” May 5, 2016; “Smuggling Dolls,” December 3, 2015; “Blood Rubies: Secrets of the Fabergé Eggs,” December 4, 2014; “Writing the Truth,” April 3, 2014; “Using Facts to Write Fiction,” September 26, 2013; “Finding Stolen Art: A Detective Takes on the Nazis,” April 4, 2013 (Please see “Presentations.”)
- **Preparing Students to be Professionals**, panel “How Lehman Students Are Prepared to Succeed in a Competitive Job Market,” February 8, 2013 (date changed due to snow storm) See “Presentations.”
- **Assisted Associate Director, Office of Online Education, Alyson Vogel** in creating a faculty and student Blackboard training exercise: The Scavenger Hunt, August 2012.

SERVICE TO THE UNIVERSITY

- **Survey Participant**: Professor Claire Wladis’ National Science Foundation-sponsored research on Improving Online Course Outcomes. May 2017.
- **2016 Bronx EdTech Showcase**, May 6, 2016 “Celebrating the Individual in a Virtual Community: Digital Stories Connect Classmates on Blackboard”
- **CUNY Best Practices in Academic Technology Toward a Liberatory Pedagogical Practice**, September 18, 2015. Facilitated a workshop on: “Creating a Virtual Community: Using Digital Stories to Connect Classmates on Blackboard”
- **2015 CLASP Conference**, April 21, 2015, round table conference for an audience and a live Internet radio broadcast via [www.radio568.com](http://www.radio568.com) at John Jay College. “Public Speaking and the Communications Classroom in the Networked Age.”
- **2015 Bronx EdTech Showcase**, May 8, 2015 “Creating a Virtual Community: Using Digital Stories to Connect Classmates on Blackboard”
- **CUE Conference**: “Professional Communications for the Real World,” May 2, 2014

SERVICE TO THE PROFESSION

- **Mystery Writers of America**, 2016-present, participate in panels and symposia



**CURRICULUM VITAE**

NAME: **Jane K. Cleland**

COLLEGE: **Lehman College**

- **“We’re All in this Together,”** a series of free monthly webinars designed to bring writers together to work on their craft. April 2020; to present.
- **The Writer’s Room**, co-produced by Lehman College and BronxNet; a series of author and industry professional interviews, 2012-2016  
<http://www.bronxnet.org/tv/writersroom/viewcategory/60/writers-room>
  - Wendy Corsi Staub, *New York Times* bestselling author of more than 75 women’s suspense, young adult paranormal, and romance novels.
  - Annamaria Alfieri, author of historical novels.
  - Rosemary Harris, author of the Dirty Business mystery series
  - Jonathan Santlofer, author of the *New York Times* bestselling author of six novels
  - Linda Landrigan, editor in chief of *Alfred Hitchcock Mystery Magazine*
  - Cristina Concepcion, literary agent
  - Trevor Quachri, editor in chief of *Analog*
  - Steve Hamilton, *New York Times* bestselling author of the Alex McKnight novels

**SERVICE TO THE COMMUNITY**

- **Wolfe Pack, Member, Steering Committee**, 2004-present
- **Chair, Black Orchid Novella Award**, 2008 to present, a prestigious award granted by the Wolfe Pack in partnership with *Alfred Hitchcock Mystery Magazine*.
- **Library & Cultural Centers Book Discussions:**
  - Sun Valley (AZ) Public Library (December 13, 2014)
  - Westport Public Library, Westport, CT (December 7, 2014 & October 21, 2012)
  - Eastchester (NY) Public Library (December 3, 2014)
  - Walker Cultural Center, Cary, NC. (November 18, 2013).
  - North Regional Library, Raleigh, NC. (November 18, 2013).
  - Halle Cultural Center, Apex, NC. (November 17, 2013).
  - McIntyre’s, Fearington, NC. (November 16, 2013).
  - West Regional Library, Cary, NC. (November 16, 2013).
  - Cameron Village Library, Raleigh, NC. (November 15, 2013).
  - Tomball Library, Tomball, TX. (June 30, 2013).
  - Murder by the Book, Houston, TX. (June 29, 2013).

**MEMBERSHIP IN PROFESSIONAL SOCIETIES (last five years only)**

- Mystery Writers of America
- Sisters in Crime
- Association of Writers and Writing Programs
- Wolfe Pack, the literary society that celebrates all things Nero Wolfe



**LEHMAN  
College**

**School of Arts & Humanities**

**CURRICULUM VITAE**

NAME: **Jane K. Cleland**

COLLEGE: **Lehman College**

**REFERENCES** (List name, title and affiliation only. Excerpts from letters may be attached as a separate document.)

- Alyson Vogel, former Associate Director, Office of Online Education
- Deirdre H. Constant, Academic Advisor, Department of Economics & Business, Lehman College
- Dhipinder Walia, Lecturer, Department of English, Lehman College
- Esther Wilder, Professor, Department of Sociology, Lehman College
- G.D. Peters, Adjunct Lecturer, English Department, Lehman College
- Joseph McElligott, Lecturer, Department of English, Lehman College
- Linda Landrigan, Editor, *Alfred Hitchcock Mystery Magazine*
- Michele A. Panossian, Adjunct Lecturer, English Department, Lehman College
- Nora Slonimsky, Graduate Fellow, CUNY Graduate Center
- Suzette Ramsundar Associate Director, Office of Campus Life, Lehman College



**CURRICULUM VITAE**

NAME: Jane K. Cleland

COLLEGE: Lehman College

**Summary of Student Evaluations/Teaching Load  
Lecturer Jane Cleland**

Semester	Question 5.1		Question 5.2		Number of Students
	Mean	Median	Mean	Median	
<b>Spring 2023</b>					
ENG121.10F	1.33	1.00	1.67	1	3
ENG121.F401	1.75	1.50	1.50	1	4
-ENW305.A01	1.86	1.00	1.86	1	7
<b>Spring 2022<sup>1</sup></b>					
<b>Fall 2022<sup>2</sup></b>					
<b>Spring 2021</b>					
ENG350.A01	1.5	1.0	1.5	1.5	4
ENW305.A01	1.91	1.0	1.73	1.0	11
ENW3100.A01	1.81	1.5	2.0	1.5	6
<b>Fall 2020</b>					
ENG 121.A09	1.4	1.0	1.4	1.0	5
LEH352.A04	1.38	1.0	1.38	1.0	8
ENW305 A01	1.83	2.0	1.92	2.0	12
ENW3100.A01	1.75	1.0	2.00	1.0	4
<b>Spring 2020<sup>3</sup></b>	n/a	n/a	n/a	n/a	n/a
<b>Fall 2019</b>					
ENG111-I401	1.13	1.00	1.13	1.00	8
ENW305-K301	1.70	1.00	1.70	1.00	10
ENW3100-A01	2.00	2.00	2.20	3.00	5
<b>Spring 2019</b>					
ENG121.11FY	1.88	1.50	1.63	1.00	8
ENW305.A01	1.42	1.00	1.67	1.00	12
ENW.305.A02	1.67	1.00	1.58	1.00	12
ENG.788.XW81	1.17	1.00	1.33	1.00	6
<b>Fall 2018</b>					
ENW201.J401	1.00	1.00	1.14	1.00	7
ENW3100.A01	1.50	1.00	1.40	1.00	10

<sup>1</sup> On leave.

<sup>2</sup> On leave.

<sup>3</sup> Student evaluations were not administered in spring 2020 due to COVID.



**CURRICULUM VITAE**

NAME: Jane K. Cleland

COLLEGE: Lehman College

ENW305.K301	1.60	1.00	1.80	1.50	10
<b>Spring 2018</b>					
ENW201.J401	1.14	1.00	1.29	1.00	7
ENW3200.K301	1.00	1.00	1.00	1.00	7
ENW305.XW81	1.56	1.00	1.67	1.00	9
& LEH352.K301	1.00	1.00	1.00	1.00	2
<b>Fall 2017</b>					
ENW201.01W	1.00	1.00	1.00	1.00	3
ENW3100.A01W	1.33	1.00	1.44	1.00	9
ENG776.XW81	1.00	1.00	1.00	1.00	2
<b>Spring 2017</b>					
ENW201.01W	1.13	1.00	1.00	1.00	8
ENW3200.01W	1.00	1.00	1.11	1.25	8
ENG350.81W	1.00	1.00	1.00	1.00	10
<b>Fall 2016</b>					
ENW201.01W	1.10	1.00	1.20	1.00	10
ENW305.01W	1.00	1.00	1.00	1.00	10
LEH352.07W	1.40	1.00	1.60	1.00	5
ENW481.03W	1.00	1.00	1.00	1.00	1
ENW3100.A01W	1.00	1.00	1.18	1.00	11
<b>Spring 2016</b>					
ENW201-01W	1.21	1.00	1.36	1.00	14
ENW381-02W	1.00	1.00	2.00	2.00	1
ENW3200-01W	1.33	1.00	1.22	1.00	9
<b>Fall 2015</b>					
ENW201-01W	1.25	1.00	1.75	1.00	12
ENW305-01W	1.07	1.00	1.20	1.00	15
ENW481-03W	1.00	1.00	1.00	1.00	1
ENW3100-A01W	1.30	1.00	1.30	1.00	10
<b>Spring 2015</b>					
ENW201-01W	1.50	1.00	1.44	1.00	9
ENW201-A01	1.91	2.00	2.00	2.00	11
ENW365-01W	1.00	1.00	1.00	1.00	6
ENW3100-A01W	1.17	1.00	1.00	1.00	6
<b>Fall 2014</b>					
ENW201-01W	1.00	1.00	1.00	1.00	10
ENW305-01W	1.13	1.00	1.38	1.00	8
<b>Spring 2014</b>					
ENW201-01W	1.80	1.00	2.00	1.50	8
ENW365-01W	1.00	1.00	1.00	1.00	4
ENW201-81W	1.00	1.00	1.00	1.00	9



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School of Arts & Humanities

**CURRICULUM VITAE**

NAME: **Jane K. Cleland**

COLLEGE: **Lehman College**

<b>Fall 2013</b>					
ENW481-01W	1.00	1.00	1.00	1.00	1
ENW305-01W	1.11	1.00	1.22	1.00	9
ENW201-01W	1.18	1.00	1.35	1.00	17
ENG350-XW81	1.29	1.00	1.14	1.00	7
<b>Spring 2013</b>					
ENW201-02W	1.50	1.00	1.57	1.00	8
ENW201-03W	1.20	1.00	1.60	1.50	10
ENW303-81W	1.36	1.00	1.50	1.00	14
<b>Fall 2012</b>					
ENW300-H301	1.17	1.00	1.33	1.00	18
ENW788-XW81	4.00	4.00	4.00	4.00	5
ENW201-H01W	1.27	1.00	1.27	1.00	15
ENW304-I301	1.86	2.00	2.08	2.00	14

## Mario DiGangi

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### Education

COLUMBIA UNIVERSITY, New York, NY  
Department of English and Comparative Literature  
M.A. in English, 1989; M.Phil. in English, 1991  
Ph.D. in English, 1994

COLUMBIA COLLEGE, New York, NY  
B.A. in English, 1988  
*Summa cum laude, Phi Beta Kappa*

### Books

Co-editor, with Amanda Bailey, *Affect Theory and Early Modern Texts: Politics, Ecologies, Form* (Palgrave-Macmillan, 2017).

*Sexual Types: Embodiment, Agency, and Dramatic Character from Shakespeare to Shirley* (University of Pennsylvania Press, 2011).

Editor, *The Winter's Tale: Texts and Contexts* (Boston: Bedford-St. Martin's, 2008).

Editor, *A Midsummer Night's Dream* (New York: Barnes & Noble, 2007).

Editor, *Romeo and Juliet* (New York: Barnes & Noble, 2007).

*The Homoerotics of Early Modern Drama*, Studies in Renaissance Literature and Culture Series, ed. Stephen Orgel (Cambridge: Cambridge University Press, 1997).

### Chapters in Books

"Early Modern Bodies that Matter," *The Routledge Companion to Women, Sex, and Gender in Early Modern Anglophone Literature*, ed. Kim Coles and Eve Keller (Routledge, forthcoming). 5600 words.

"Affective Entanglements and Alternative Histories," *Affect Theory and Early Modern Texts: Politics, Ecologies, Form*, ed. Amanda Bailey and Mario DiGangi

(Palgrave-Macmillan, 2017), 47-66.

"Introduction" (co-written w/ Amanda Bailey), *Affect Theory and Early Modern Texts: Politics, Ecologies, Form*, ed. Amanda Bailey and Mario DiGangi (Palgrave-Macmillan, 2017), 1-23.

"Entangled Agency: The Assassin's Conscience in *Richard III* and *King John*," *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race*, ed. Valerie Traub (Oxford: Oxford University Press, 2016), 385-99.

"Shakespeare after Queer Theory," *The Book in History, The Book as History: New Intersections of the Material Text*, ed. Heidi Brayman Hackel, Jesse M. Lander, and Zachary Lesser (New Haven: Yale University Press, 2016), 65-86.

"Competitive Mourning and Female Agency in *Richard III*," *A Feminist Companion to Shakespeare*, 2<sup>nd</sup>. ed., ed. Dymphna Callaghan (Oxford: Blackwell, 2016), 428-439.

"Rethinking Sexual Acts and Identities," *Shakespeare in Our Time: A Shakespeare Association of America Companion*, ed. Suzanne Gossett and Dymphna Callaghan (London: Bloomsbury-Arden Shakespeare, 2016), 31-35.

"Civic Affect and Female Political Agency in *Sir Thomas More*," *Historical Affects and the Early Modern Theater*, ed. Ronda Arab, Michelle Dowd, and Adam Zucker (New York: Routledge, 2015), 169-81.

"Gender and Sexuality," *Ben Jonson in Context*, ed. Julie Sanders (Cambridge University Press, 2010), 339-347.

"Wounded alpha bad boy soldier," *Shakespeareer: A Queer Companion to the Complete Works of Shakespeare*, ed. Madhavi Menon (Duke University Press, 2010), 130-138.

"'A Beast So Blurred': The Monstrous Favorite in Caroline Drama," *Localizing Caroline Drama: Politics and Economics of the Early Modern English Stage, 1625-1642*, ed. Adam Zucker and Alan B. Farmer (London: Palgrave, 2006), 157-181.

"The Social Relations of Shakespeare's Comic Households," *A Companion to Shakespeare's Works, Volume III: The Comedies*, ed. Richard Dutton and Jean E. Howard (London: Blackwell, 2003): 90-113.

"How Queer Was the Renaissance?" *Love, Sex, Intimacy, and Friendship Between Men, 1550-1800*, ed. Michael O'Rourke and Katherine O'Donnell (London: Palgrave-Macmillan, 2002): 126-145.

"Sex Matters," *Approaches to Teaching English Renaissance Drama*, ed. Karen Bamford and Alexander Leggatt (New York: Modern Language Association, 2002): 150-57. Reprinted in *Shakespearean Criticism: Shakespeare and Homosexuality* (Gale, 2014).



"John Ford," *A Companion to Renaissance Drama*, ed. Arthur Kinney (London: Blackwell, 2002): 567-83.

"'Male Deformities': Narcissus and the Reformation of Courtly Manners in *Cynthia's Revels*," *Ovid and the Renaissance Body*, ed. Goran Stanivukovic (Toronto: University of Toronto Press, 2001): 94-110.

"'My Plentie Makes Me Poor': Linguistic and Erotic Failure in *The Affectionate Shepherd*," *The Affectionate Shepherd: Celebrating Richard Barnfield*, ed. Kenneth Borris and George Klawitter (Selinsgrove: Susquehanna University Press, 2001): 149-73.

"Shakespeare's Sexuality: Who Needs It?" *Lesbian and Gay Studies and the Teaching of English: Positions, Pedagogies, and Cultural Politics*, ed. William J. Spurlin (Urbana, IL: National Council of Teachers of English Publications, 2000): 147-67.

"'Love is Not (Heterosexual) Love': Historicizing Sexuality in Elizabethan Poetry," *Approaches to Teaching Shorter Elizabethan Poetry*, ed. Patrick Cheney and Anne Lake Prescott (New York: Modern Language Association, 2000): 173-78.

"Marlowe, Queer Studies, and Renaissance Homoeroticism," *Marlowe, History, and Sexuality: New Essays on the Life and Writings of Christopher Marlowe*, ed. Paul Whitfield White (New York: AMS Press, 1998): 195-212.

## Articles

"Sibling Affection and Domestic Heterosexuality in Lodovick Carlell's *The Deserving Favorite*," *English Literary Renaissance* 47.2 (2017): 301-323.

"Forum: Disciplines, Institutions – and Desires," with Ruth Mazo Karras and Melissa E. Sanchez, *The Journal for Early Modern Cultural Studies* 16.2 (Spring 2016): 106-30.

"Shakespeare's 'Bawdy,'" *Shakespeare Studies* 43 (2015): 131-153.

"Queer Theory, Historicism, and Early Modern Sexualities," Review Essay, *Criticism* 48 (Winter 2006): 129-142.

"Double, Double, Toil and Trouble" [critical essay on *The Comedy of Errors*], *Guide to the Season's Plays, 2005-2006 Season*, Shakespeare Theatre Company, Washington, D.C.: 27-31.

"Sexual Slander and Working Women in *The Roaring Girl*," *Renaissance Drama* 32 (2003): 240-288.

"Shakespeare and Gender," *Shakespearean International Yearbook* 2 (2002): 272-289.

"Queering the Shakespearean Family," *Shakespeare Quarterly* 47 (Fall 1996): 269-90. Reprinted in *Shakespeare: The Critical Complex*, ed. Stephen Orgel and Sean Keilen (New York: Garland, 1999): 67-88. Reprinted in *Shakespearean Criticism* 46 (1999): 142-56.

"Asses and Wits: The Homoerotics of Mastery in Satiric Comedy," *English Literary Renaissance* 25 (Spring 1995): 179-208.

"Pleasure and Danger: Measuring Female Sexuality in *Measure for Measure*," *ELH* 60 (Fall 1993): 589-609. Reprinted in *Shakespearean Criticism 1993 Yearbook: A Selection of the Year's Most Noteworthy Studies of William Shakespeare's Plays and Poetry* 25 (1994): 23-33. Reprinted in *Critical Essays on Shakespeare's Measure for Measure*, ed. Richard P. Wheeler (New York: G.K. Hall, 1999): 178-96.

"Reading Homoeroticism in Early Modern England," Review Essay, *Textual Practice* 7 (Winter 1993): 483-97.

## Encyclopedia Articles

"Characters: *As You Like It*" (500 words), "Characters: *A Midsummer Night's Dream*" (500 words), "Criticism: Gender and Sexuality" (1500 words), "Cuckoldry" (2000 words), "Favorites and Favoritism" (1000 words), "Friendship" (2500 words), "Homoeroticism" (3000 words), "Jealousy" (2500 words), "Homosocial Bonds" (1000 words), "*A Midsummer Night's Dream*" (4500 words), "The Public Theater" (750 words), *The Stanford Global Shakespeare Encyclopedia*, ed. Patricia Parker (Stanford University Press, forthcoming).

"Christopher Marlowe," *Encyclopedia of English Renaissance Literature*, ed. Garrett Sullivan and Alan Stewart (Chicester: Blackwell, 2012): 641-649.

"William Shakespeare" (1000 words), *The Encyclopedia of Sex and Gender*, ed. Fedwa Malti-Douglas (Farmington Hills, MI: Macmillan, 2007).

"Cuckoldry" (400 words), *International Encyclopedia of Men and Masculinities*, ed. M. Flood, et al. (London: Routledge, 2007).

"James I of England," *Reader's Guide to Lesbian and Gay Studies*, ed. Timothy F. Murphy (Chicago: Fitzroy Dearborn, 1999): 314-15.

## Reviews

Michael G. Cornelius, *Edward II and a Literature of Same-Sex Love: The Gay King in Fiction, 1590-1640* (London: Lexington, 2016), *Renaissance Quarterly* (forthcoming), 700 words.

Ania Loomba and Melissa E. Sanchez, eds., *Rethinking Feminism in Early Modern Studies: Gender, Race, and Sexuality* (London: Routledge, 2016),

*Shakespeare Studies* 45 (2017): 280-85.

Katie Knowles, *Shakespeare's Boys: A Cultural History* (New York: Palgrave Macmillan, 2014), *Shakespeare Quarterly* 66.3 (2015): 343-346.

Ann Baynes Coiro and Thomas Fulton, eds., *Rethinking Historicism from Shakespeare to Milton* (Cambridge: Cambridge UP, 2012), *Renaissance Quarterly* 67.2 (2014).

Judith Haber, *Desire and Dramatic Form in Early Modern England* (Cambridge: Cambridge UP, 2009), *Renaissance Quarterly* 63.1 (2010): 316-318.

Alan Shepard, *Marlowe's Soldiers: Rhetorics of Masculinity in the Age of the Armada* (Aldershot: Ashgate, 2000), *Early Theatre* 8.1 (2005): 136-139.

Valerie Traub, *The Renaissance of Lesbianism in Early Modern England* (Cambridge: Cambridge UP, 2002), *Seventeenth-Century News* 61 (2003): 316-321.

Mary Bly, *Queer Virgins and Virgin Queans on the Early Modern Stage* (Oxford: Oxford UP, 2000), *Shakespeare Quarterly* 53 (Fall 2002): 405-7.

Celia R. Daileader, *Eroticism on the Renaissance Stage: Transcendence, Desire, and the Limits of the Visible* (Cambridge: Cambridge UP, 1998), *Shakespeare Quarterly* 51 (Fall 2000): 382-84.

Jonathan Dollimore, *Death, Desire and Loss in Western Culture* (New York: Routledge, 1998), *Shakespeare Studies* 28 (2000): 308-10.

Sara Munson Deats, *Sex, Gender, and Desire in the Plays of Christopher Marlowe* (Newark: U of Delaware P, 1997), *Renaissance Quarterly* 52 (Spring 1999): 82-83.

Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge: Cambridge UP, 1997), *Journal of English and Germanic Philology* 98 (1999): 91-93.

Alan Stewart, *Close Readers: Humanism and Sodomy in Early Modern England* (Princeton: Princeton UP, 1997), *Marlowe Society Newsletter* (1997): np (4 ms pages).

Peter J. Smith, *Social Shakespeare: Aspects of Renaissance Dramaturgy and Contemporary Society* (New York: St. Martin's P, 1995), *Shakespeare Quarterly* 48 (Spring 1997): 94-95.

George Klawitter, *The Enigmatic Narrator: The Voicing of Same-Sex Love in the Poetry of John Donne* (New York: Peter Lang, 1994), *Renaissance Quarterly* 50 (Spring 1997): 339-40.

Michael Shapiro, *Gender in Play on the Shakespearean Stage: Boy Heroines and*

*Female Pages* (Ann Arbor: U of Michigan P, 1994), *Shakespeare Yearbook* 7 (1996): 438-41.

Jonathan Goldberg, ed., *Queering the Renaissance* (Durham: Duke UP, 1994), "Premodern Sexualities" Special Issue of *GLQ: A Journal of Lesbian and Gay Studies* 1.4 (1994): 467-73.

Jonathan Goldberg, *Sodometries: Renaissance Texts, Modern Sexualities* (Stanford: Stanford UP, 1992), *Shakespeare Bulletin*, 11 (Fall 1993): 45-46.

**Interview**

"A Talk with Eve Kosofsky Sedgwick," (co-authored with Sarah Chinn and Patrick Horrigan), "Queer Rhetoric" Special Issue of *Pre/Text: A Journal of Rhetorical Theory* (Fall/Winter 1992): 79-96.

**Program Notes**

*'Tis Pity She's a Whore, A King and No King, Philaster, The Duchess of Malfi, Timon of Athens, A Jovial Crew, Women Beware Women, The Malcontent, The Silent Woman, Edward II, The Changeling*, Red Bull Theater, New York City, 2007-2015.

**Theater Lectures and Talk-Backs**

*Born With Teeth*, Epic Theater Ensemble, New York City, 2013; *A King and No King, The Witch of Edmonton, Philaster, The Duchess of Malfi, A Jovial Crew, Women Beware Women, The Malcontent, The Silent Woman, The Cardinal, The Changeling, The Revenger's Tragedy*, Red Bull Theater, New York City, 2006-2012; *Cymbeline, Measure for Measure, Hamlet, Othello, Coriolanus*, Theater for a New Audience, New York City, 2005-2011; "Shakespeare in Progress: Queen Margaret," New York University Tisch School of the Arts Graduate Acting Program, New York City, December 2009.

**Talks and Conferences**

Chair, Seminar on "Queer Affects," Shakespeare Association of America, Los Angeles, March 2018.

"Affective Entanglements and Political Agency in the English History Play," MLA, Philadelphia, January 2017.

Speaker, Symposium on Early Modern Theater and Conversion, Folger Institute, Washington, DC, November 2016.

"Mirthful Misprision and Political Critique in *Edward IV*," Seminar on "Sexuality from Below," Shakespeare Association of America, New Orleans, March 2016.

"Affective Entanglements and Alternative Histories on the Early Modern Stage," University of Texas, Austin, October 2015.

"Affective Entanglements and Alternative Histories on the Early Modern Stage," Renaissance Colloquium, Yale University, October 2015.

Speaker, "The Shaping Fantasies of Historicism," The Futures of Historicism: A Symposium in Honor of David Scott Kastan, Yale University, October 2015.

Respondent, Seminar on "Queer Shakespeare," Shakespeare Association of America, Vancouver, April 2015.

Speaker, "Desiring History and Historicizing Desire: Sexuality in Early Modern England," The Huntington Library, Los Angeles, CA, September 2014.

"Shakespeare's 'Bawdy,'" Panel on "Shakespeare's Not Bawdy," Shakespeare Association of America, St. Louis, Missouri, April 2014.

"Affective Politics and Alternative Histories in Rowley's *When You See Me You Know Me*," Panel on New Approaches to the English History Play, Renaissance Society of America, New York, March 2014.

Speaker, "Practicing the Future of Shakespeare Studies," Columbia University, New York, March 2014.

"Affective Agency and Embodied Knowledge in *Richard III* and *King John*," English Department Lecture Series, University of Pennsylvania, Philadelphia, PA, December 2012.

Keynote Speaker, "Affective Agency and Embodied Knowledge in *Richard III* and *King John*," Tenth Annual Meeting of the Massachusetts Center for Interdisciplinary Renaissance Studies, University of Massachusetts at Amherst, Amherst, MA, October 2012.

"Affective Agency and Political Knowledge in Shakespeare's *Richard III*," Panel on "Affective Masculinities in the Shakespearean History Play," Shakespeare Association of America, Boston, April 2012.

Respondent, Seminar on "*The Winter's Tale*," Shakespeare Association of America, Bellevue, Washington, April 2011.

"Queer Historicism and the Limits of Mercantile Affect in *The Merchant of Venice*," Panel on "Queerly Affected: Desire's Histories in Early Modern England," UCLA Mellon Sawyer Seminars/Homosexualities, UCLA, Los Angeles, February 2010.

"Shakespeare Globe Day," Panelist, Pace University, New York City, December 2009.

"Medieval and Early Modern Merchants," Panelist, Medieval Club of New York, CUNY Graduate Center, New York City, October 2009.

“‘Unlawful Company’ / ‘Good Fellows’: Sodomitical Crimes and Urban Communities in 1607,” Seminar on Women and Culture in the Early Modern World, Harvard Humanities Center, Cambridge, MA, November 2008.

“‘Unlawful Company’ / ‘Good Fellows’: Sodomitical Crimes and Urban Communities in 1607,” *Processing Gender in Law and Other Literatures*, UCLA Center for Medieval and Renaissance Studies, Los Angeles, May 2008.

“Approaches to Shakespeare: Performing Shakespeare with Young People,” New York City Department of Education Office of Arts and Special Programs, New York City, November 2007.

“Marlowe and Gender,” *The Marlowe Symposium*, Shakespeare Theatre Company, Washington, DC, November 2007.

“Friction and Friction: Gender, Agency, and Taxonomies of Female-Female Desire in Early Modern England,” Columbia University Early Modern Seminar, New York City, September 2006.

“Teaching Sexuality in Shakespeare,” Workshop Chair, Shakespeare Association of America, Bermuda, March 2005.

“Queer Shakespeare and *The Comedy of Errors*,” Yale Repertory Theatre, Yale University, February 2005.

“‘A Beast So Blurred’: The Monstrous Favorite in Caroline Drama,” Seminar on “Localizing Caroline Drama,” Shakespeare Association of America, New Orleans, April 2004 (invited participant).

“Reading against the Taxonomies of Female-Female Desire in Early Modern England,” Group for Early Modern Culture Studies, Irvine, October 2003.

“Sexual Slander and Working Women in *The Roaring Girl*,” Early Modern Studies Working Group, University of California, Berkeley, April 2003.

“Sexual Slander and Working Women in *The Roaring Girl*,” University of Connecticut, April 2002.

“Taxonomies and Typologies,” Seminar on “Lesbianism in the Renaissance: Questions of Methodology and Purpose,” Shakespeare Association of America, Minneapolis, March 2002 (invited participant).

“How Queer Was the Renaissance?” Medieval and Renaissance Studies Group, University of Pennsylvania, January 2002.

“Un-Queering the Renaissance,” *Queer Men: Historicizing Queer Masculinities, 1550-1800*, University College, Dublin, July 2001.

Respondent, Seminar on “Domesticity and Difference,” Shakespeare Association

of America, San Francisco, March 1999.

Moderator, Panel on "Class Formation, Capitalism, and Gender in Early Modern England," Shakespeare Association of America, San Francisco, March 1999.

"Feminist Transformations/Transformations of Feminism," Division on Shakespeare, Sessions on "Feminism and the Changing Face of Shakespeare Studies," Modern Language Association, San Francisco, December 1998.

"'Male Deformities': Narcissus and the Reformation of Courtly Manners in *Cynthia's Revels*," Columbia University Shakespeare Seminar, New York City, October 1998.

"Pricking Out a Living: Eroticizing Women's Work in Early Modern England," Seminar on "Domesticities/ Sexualities/Work," Shakespeare Association of America, Cleveland, March 1998 (invited participant).

"Queer Studies, Renaissance Homoeroticism, and Marlowe's *Edward II*," Purdue University, April 1997.

Co-Chair, Seminar on "Public and Private Spaces in Early Modern England," Shakespeare Association of America, Washington, D.C., March 1997.

"Parasites and Sodomites: The Body Politics of *Edward II*," Marlowe Society of America, Panel on "The Other in Marlowe: Oriental, Jew, Sodomite," Modern Language Association, Washington, D.C., December 1996.

"Effeminate Humors and Mad Love," Panel on "Where the (Queer) Boys Are: Male Homoerotic Communities in the Plays of Beaumont and Fletcher," Group for Early Modern Culture Studies, Pittsburgh, September 1996.

"Shakespeare's Sexuality: Who Needs It?" Forum on "Whose Shakespeare? Some Twentieth-Century Agendas," International Shakespeare Association, Los Angeles, April 1996.

"'Incaged in so small a verge': Homoerotic Intimacies in Royal Household Drama," Seminar on "Household Dramas," International Shakespeare Association, Los Angeles, April 1996 (invited participant).

Moderator, Panel on "Playing It (Un)Safe: Homoeroticism on the Early Modern Stage," Renaissance Society of America, Indiana University, April 1996.

"Who Wants an 'Open Arse'?" Seminar on "Problematic Alliances: Feminism and Queer Theory in Early Modern Studies," Shakespeare Association of America, Chicago, March 1995.

"The Politics of Penetration: Jonson's *Sejanus*," Seminar on "The Politics of Pleasure and Renaissance Drama," Shakespeare Association of America, Albuquerque, April 1994.

"Queer Outsiders inside the Renaissance Family," Division on Literature of the English Renaissance, Excluding Shakespeare, Panel on "Renaissance Outsiders," Modern Language Association, Toronto, December 1993.

"Asses and Wits: The Homoerotics of Mastery in Satiric Comedy," Wesleyan University Renaissance Studies Seminar, September 1993.

"The Homoerotics of Mastery in Satiric Comedy," Seminar on "Shakespeare and Unauthorized Sexual Practices," Shakespeare Association of America, Atlanta, April 1993.

"'Love's Ushering Fire': Homoeroticism and Service in Renaissance Drama," Session on "Eliciting Service: Servingmen and Servingwomen in Early Modern Culture," Modern Language Association, New York City, December 1992.

## Employment

THE GRADUATE CENTER, CUNY, New York, NY

Professor, Ph.D. Program in Comparative Literature (Spring 2017-present)

Professor, Ph.D. Program in English and Renaissance Studies (Spring 2009 - present)

Associate Professor, Ph.D. Program in English (Spring 2003 - Fall 2008)

Assistant Professor, Ph.D. Program in English (Fall 2001 - Fall 2002)

LEHMAN COLLEGE, CUNY, New York, NY

Professor, English Department (Spring 2009 - present)

Associate Professor, English Department (Spring 2003 - Fall 2008)

Assistant Professor, English Department (Fall 1998 - Fall 2002)

COLUMBIA UNIVERSITY, New York, NY

Visiting Professor (Fall 2011-Spring 2012, Spring 2015, Spring 2016)

Visiting Associate Professor (Spring 2005 - Spring 2007, Fall 2008)

INDIANA UNIVERSITY, Bloomington, IN

Assistant Professor (Fall 1994- Spring 1998)

## Other Teaching Experience

Co-Instructor, Theater for a New Audience *Shakespeare Teachers' Workshop*, NEH Faculty Humanities Workshop, August 2017. Topic: "Debating the Nation: Imagined Communities in *The Merry Wives of Windsor*, *Macbeth*, and *King Lear*."

Co-Instructor, Theater for a New Audience *Shakespeare Teachers' Workshop*, NEH Faculty Humanities Workshop, August 2016. Topic: "Family Values: Marriage, Friendship, and Authority in Shakespeare's Households."

Co-Instructor, Theater for a New Audience *Shakespeare Teachers' Workshop*, NEH Faculty Humanities Workshop, August 2015. Topic: "Politics and Persuasion in



*As You Like It, Julius Caesar, and Macbeth.*"

Instructor, Seminar on "Sexuality, Theory, History, Drama," Folger Institute, Washington, D.C., Fall 2012.

Co-Instructor, Theater for a New Audience *Shakespeare Teachers' Workshop*, NEH Faculty Humanities Workshop, August 2011. Topic: "Becoming a Man in Shakespeare."

Co-Instructor, Theater for a New Audience *Shakespeare Teachers' Workshop*, NEH Faculty Humanities Workshop, August 2008. Topic: "The Development of Love."

Co-Instructor, Theater for a New Audience *Shakespeare Teachers' Workshop*, NEH Faculty Humanities Workshop, August 2007. Topic: "Tragedy and Romance."

Co-Instructor, Theater for a New Audience *Shakespeare Teachers' Workshop*, NEH Faculty Humanities Workshop, August 2006. Topic: "The Slandered Woman in Shakespeare."

Lead Instructor, *Shakespeare Teaches Teachers*, Brooklyn Academy of Music (Spring 2001).

## **Honors and Awards**

Lehman College Fellowship Award, Fall 2004, Fall 2012, Fall 2013

Lehman College Excellence in Research, Scholarship, and Creative Works Award, 2012 (awarded annually to one Lehman College faculty member)

PSC-CUNY Award, 2004-2005

George N. Shuster Faculty Development Program Award, Lehman College, Spring 2004

George N. Shuster Fellowship, Lehman College, 2003

Feliks Gross Award (for "outstanding scholarly achievement"), Academy for the Humanities and Sciences of the City University of New York, 2002

George N. Shuster Fellowship, Lehman College, 2001

PSC-CUNY Award, 2000-2001

PSC-CUNY Award, 1999-2000

Teaching Excellence Recognition Award, Indiana University, 1997

Whiting Fellowship, 1993-1994

Judith Lipsey Fellowship, Columbia University, 1992-1993

Mellon Fellowship for Summer Research, 1992

Columbia University President's Fellowship, 1988-1992

Phi Beta Kappa, Columbia College, 1988

**University  
Service**

LEHMAN COLLEGE

Personnel and Budget Committee, English Department, 2000-2008, 2016-

Steering Committee Member, Elizabeth I exhibit, Lehman College Library, 2006

Graduate and Named Scholarship Committee, 2003-2004

Campus Representative, Jeannette K. Watson Foundation Summer Fellows Program, 2002-2004

Graduate Program Coordinator, English Department, 2000-2004

Graduate Studies Committee, 2000-2002

Graduate Studies Advisory Committee, 1999-2004

Faculty Elections Committee, Chair, 1999-2003

Curriculum Committee, English Department, 1999-2000

Lehman College Representative, CUNY Forum, 1998-2000

THE GRADUATE CENTER, CUNY

Outcomes Assessment Committee, 2014-2017

Renaissance Studies Advisory Committee, 2013-2016

Executive Committee of the Council of Executive Officers, 2011-2012, 2015-2017

Executive Officer, Ph.D. Program in English, Fall 2010-Spring 2017

Acting Executive Officer, Ph.D. Program in English, Spring 2009

Campus Representative, Folger Shakespeare Library, 2006-present

Deputy Executive Officer, Ph.D. Program in English, 2004-2010

Chair, Admissions Committee, Ph.D. Program in English, 2004-2010

Chair, Financial Aid Committee, Ph.D. Program in English, 2004-2010

Graduate Center Dissertation Awards Committee, 2004

Faculty Membership Committee, Ph.D. Program in English, 2001-2004, 2009

Curriculum Committee, Ph.D. Program in English, 2001-2004

Examinations Committee, Ph.D. Program in English, 2001-2004

#### INDIANA UNIVERSITY

Gay, Lesbian, Bisexual Student Support Services Office Advisory Board, 1997-1998

Undergraduate Studies Committee, English Department, 1997-1998

Graduate Admissions Committee, English Department, 1997-1998

Practice Interview and Awards Committee, English Department, 1994-1996

#### **Professional Service**

President, Shakespeare Association of America (2015-2016)

Vice President, Shakespeare Association of America (2014-2015)

Editorial Board, *Renaissance Drama* (University of Chicago Press)

Tenure and promotion reviewer for Appalachian State University (2017); Fordham University (2017); University of North Carolina, Greensboro (2013); Ohio State University (2012); Miami University (2012); University of Maryland (2012); University of Connecticut (2011); Clemson University (2011)

Application Review Committee, Folger Institute, 2013-2016

Juror, Alan Bray Memorial Book Award, GL/Q Caucus of the Modern Language Association, 2010

Editorial Board, *The Stanford Global Shakespeare Encyclopedia*, ed. Patricia Parker (Stanford University Press, forthcoming)

Book Referee and Consultant for University of Pennsylvania Press (2017), Northwestern University Press (2017), Fordham University Press (2015), Palgrave (2009, 2013), Norton (2012), Broadview (2007), Ashgate (1999-2000, 2006, 2010), Cambridge University Press (2003-2004), University of Delaware Press (2002), University of Wisconsin Press (2002), Columbia University Press

(1997-1999), Bedford/St. Martin's Press (1997, 2002, 2012), University of Illinois Press (1997), Blackwell (1996, 2009)

Journal Essay Referee for *Shakespeare Quarterly* (2017), *SEL: Studies in English Literature, 1500-1900* (2017, 2010), *Exemplaria* (2016), *PMLA* (2013), *Literature Compass* (2011), *Criticism* (2007), *Modern Philology* (2007), *Studies in Gender and Sexuality* (2004), *The Journal for Early Modern Cultural Studies* (2002, 2014), *Renaissance Drama* (2000, 2012, 2014-2015)

Open Paper Submissions Committee, Shakespeare Association of America, 2004

Member, Delegate Assembly, Modern Language Association, 2002-2004

Executive Committee Member, Lesbian and Gay Caucus for the Modern Languages, Modern Language Association, 2000-2004

Program Committee Member, Shakespeare Association of America, 1999

## **Memberships**

Lesbian and Gay Caucus for the Modern Languages

Marlowe Society of America

Modern Language Association

Renaissance Society of America

Shakespeare Association of America

Society for the Study of Women in the Renaissance

## **Other Creative Work**

Member, The Canby Singers (*a cappella* chorus), New York City, 2002-2013.

Featured Singer, *The Road from Valencia*, New York Consort of Viols, Indigo Productions, 2011.

Guest Soloist, The Rockland Camerata, Nyack, NY, May 2010, May 2008, January 2007.

Guest Singer, The Queensborough Chorus, Queens, NY, December 2004, May 2004, December 2003.

## I. Augustus Durham, PhD

University of Maryland | 2119 Tawes Hall, College Park, MD 20742 | [iadurham@umd.edu](mailto:iadurham@umd.edu)

### EDUCATION

PhD | English, Duke University, Durham, NC (2018)

Dissertation: “**Stay Black and Die: On Melancholy and Genius**”

Certificate Programs: African & African American Studies and Feminist Studies

MA | English, Duke University, Durham, NC (2014)

MDiv | Religion/Theology, Princeton Theological Seminary, Princeton, NJ (2011)

BA | Architecture—Design Concentration, University of Pennsylvania, Philadelphia, PA (2007)

### CURRENT ACADEMIC APPOINTMENT

President’s Postdoctoral Fellow | English, University of Maryland, College Park, MD (2018-20)

### FELLOWSHIPS, PRIZES, AND HONORS

#### FELLOWSHIPS

President’s Postdoctoral Fellowship, University of Maryland, College Park (2018-20)

Julian Price Graduate Fellowship, Duke University Graduate School (2017-18)

Professor Robert S. Rogers Summer Research Fellowship, Duke University Graduate School (2016)

Bologna-Duke Summer School Graduate Student Travel Fellowship, John Hope Franklin  
Humanities Institute, Duke University (2015)

Anne T. & Robert M. Bass Summer Research Fellowship, Duke University Graduate School (2015)

Duke Talent Identification Program (TIP) Summer Fellowship Award, Duke University Talent  
Identification (TIP) Program (2013) (<http://www.tip.duke.edu/node/1494>)

#### SCHOLASTIC

Graduate Student Teaching Award, African & African American Studies Department, Duke  
University (2018, 2017)

Gender and Race Research Award, Gender, Sexuality & Feminist Studies Department, Duke  
University (2017) (<http://gendersexualityfeminist.duke.edu/gender-and-race-research-award>)

Edler Garnet Hawkins Memorial Award for Scholastic Excellence, Princeton Theological Seminary (2011)

The Matthew Anderson, Jonathan C. Gibbs, John B. Reeve Award, Princeton Theological Seminary (2010)

Participant, Fulbright-Hays Zulu Group Project Abroad (GPA) Program for Zulu Studies at the University of KwaZulu-Natal, Pietermaritzburg, South Africa (2006)

John Edgar Wideman Prize in Africana Studies for the best essay in literature or the fine arts, Africana Studies Department, University of Pennsylvania (2006)

Scholar/Participant, Ronald E. McNair Post-Baccalaureate Achievement Program, University of Pennsylvania (2005)

## PUBLICATIONS

### MONOGRAPH

*Stay Black and Die: On Melancholy and Genius.* (in progress)

### PEER-REVIEWED ARTICLES

“U, (New) Black(?) Maybe: Nostalgia and Amnesia in *Dope*.” *Black Camera: An International Film Journal*, 8:2 (Spring 2017): 165-182.

“A Loving Reclamation of the Unutterable: Patricia Hill Collins, Hortense J. Spillers, and Nina Simone as Excellent Performers of Nomenclature.” *Palimpsest: A Journal on Women, Gender, and the Black International*, 2:1 (2013): 28-46.

“Richard Pryor: Melancholy and the Religion of Tragicomedy.” *Journal of Religion and Health*, 50:1 (2011): 132-144.

“The Death of a Concept: Music Industry Albums and Lackluster Messages.” *Res: A Journal of Undergraduate Research and Writing*, 3:1, “Digital Culture” Issue (2006): 82-85.

### BOOK CHAPTER

“‘Certainly no clamor for a kiss.’: When Black Men Touch.” In *The Expressive Art of Tarell Alvin McCraney*. Eds. Sharrell Luckett, David Román, and Isaiah Wooden. Evanston: Northwestern University Press, 2020. (forthcoming)

### BOOK REVIEWS

“C. Sharpe Grammar or: How I Learned to Stop Worrying and Love *the Wake*.” *Syndicate*. <https://syndicate.network/symposia/literature/in-the-wake/>. (forthcoming)

*Speculative Blackness: The Future of Race in Science Fiction* by andré m. carrington. *CAA Reviews*. 20 April 2018, 3-4. <http://www.caareviews.org/reviews/3336#.Wtolti-ZP8N>.

## INTERVIEWS

“Interview Series: Andrew Flory, *I Hear a Symphony*.” *International Association for the Study of Popular Music—U.S. Branch*. 15 Feb 2018. <http://iaspm-us.net/interview-series-andrew-flory/>.

“Samuel Daly: How African History Helped Shape the Modern World.” *Duke Today*. 5 Dec 2017. <https://today.duke.edu/2017/12/samuel-daly-how-african-history-helped-shaped-modern-world>.

“Little Corner Tête-à-Tête: A Conversation with Safiya Sinclair.” *the invisible bear* 3 (2017): 40-45. [https://issuu.com/theinvisiblebear/docs/invisible\\_bear\\_2017\\_pdf\\_proof\\_final/40](https://issuu.com/theinvisiblebear/docs/invisible_bear_2017_pdf_proof_final/40).

“Little Corner Tête-à-Tête: A Conversation with Tyrone Williams.” *the invisible bear* 2 (2016): 32-36. [https://issuu.com/theinvisiblebear/docs/invisible\\_bear\\_2016\\_pdf\\_proof/32](https://issuu.com/theinvisiblebear/docs/invisible_bear_2016_pdf_proof/32).

## SELECTED PRESENTATIONS

## INVITED LECTURES

“Untitled.” Invited Respondent for “2019” Panel, *The Legacy of 1619: The 2019 Callaloo Conference*, University of Pennsylvania, October 2019

“I Scream; You Scream; We All Scream: The Spirituals and the Sublime.” Invited Guest Lecture for *Balm in Gilead: The Spirituals as a Homiletical Resource* Fall Graduate Seminar, Department of Black Church Studies, Duke Divinity School, September 2019

“A Gaye Reading of Hortense; or, Spillers’s Residence in Marvin’s Room.” “Gender & Radical Politics” Panel, *Genealogies & Futures of Black Aesthetics: a conference honoring the work of Mary Helen Washington*, University of Maryland, College Park, April 2019 (<http://www.english.umd.edu/BlackAesthetics>)

“Nina Simone’s Oracular Spectacular.” Invited Guest Lecture for *Soundtrack to Revolution: Black Protest Music from the Slave Ship to SoundCloud* Fall Undergraduate Honors Seminar, American Studies Department, University of Maryland, College Park, October 2018

“Womanish Thurman.” Invited Guest Lecture for *Deep River: Howard Thurman, Spirituality, and the Prophetic Life* Fall Graduate Seminar, Department of Black Church Studies, Duke Divinity School, October 2018

“Digesting Religion, Anticipating Er(ykah/ica); or, The Wonder in the Waiting.” Invited Respondent for Duke on Gender Colloquium—*Black Muslims and the Black Arts Movement*—sponsored by the Department of Gender, Sexuality & Feminist Studies, Duke University, September 2018

“‘Certainly no clamor for a kiss.’: When Black Men Touch.” Invited Guest Lecture for *African-American Literature: African American Literary Culture from 1945 to the Present* Spring Undergraduate Seminar, English Department, University of Maryland, College Park, May 2018 (<https://www.english.umd.edu/events/35136>)

“A Voice Cast Out to Talk Us In: The Visitation of a ‘Bloodchild.’” Invited Guest Lecture for *Race, Gender & Sexuality* Fall Undergraduate Seminar, Department of Gender, Sexuality and Feminist Studies, Duke University, December 2017

“Name Calling and Its Entanglements: Blackness and Interpellation.” Invited Guest Lecture for “Entangled Materiality & Music” Symposium, *Entanglement: The Art of Between and Beyond*, Department of Religious Studies, Duke University, December 2016  
(<http://humanitiesfutures.org/events/entangled-materiality-music/>)

“Sporting Cotton in the South: Lost and Found.” Introduction for Dr. Saidiya Hartman’s Keynote Address “An Intimate History of Slavery and Freedom” at *Global Slaveries | Impossible Freedoms: The Intellectual Legacies of John Hope Franklin*, The John Hope Franklin Centenary Symposium, Duke University, November 2015  
(<https://jh100.duke.edu/global-slaveriesimpossible-freedoms/>)

Invited Panelist, Ethics Film Series: *Beasts of the Southern Wild*. “Spring 2014: The South—*Navigating the Past, Carving out a Future*”, The Kenan Institute for Ethics, Duke University, April 2014

“Weighing the Abyss Apocalyptic on an Eschatologically Earthen Scale.” Invited Respondent to Dr. Matthew A. Taylor’s “The Scale of Criticism”, *The Novel and the Anthropocene* Conference, co-sponsored by the journal *Novel: A Form on Fiction*, Duke English Department and Duke University Press, Duke University, October 2013

#### CONFERENCE/SYMPOSIUM PAPERS

“I Love Lucy, I Think?: The Makings of Kendrick Dinkinesh.” *Black Portraiture[s] V: Memory and the Archive | Past. Present. Future*. New York University, October 2019  
(<https://www.blackportraits.info/event/archival-noise-black-women-sonic-remains-and-afterlives-in-transatlantic-slavery-archives/>)

“Donny Hathaway’s *Liebestraum*.” “Reimaginings and Resuscitations” Panel, “*Only You and Your Ghost Will Know*”: *Music, Death and Afterlife*, Annual Museum of Pop Culture (MoPOP) Pop Conference, MoPOP, Seattle, WA, April 2019 (<https://www.mopop.org/popcon>)

“She did crawl backwards ’til she walked.: On Punctuating Nola Darling, Musical Notation, and Enjoying the ‘It’ You Cannot Have.” “The Urgency of Aesthetics: Portrayals of Black Women in a Time of Emergency” Panel, *States of Emergence*, 2018 Annual Conference of the American Studies Association, Atlanta, GA, November 2018

“I Love Lucy, I Think?: The Black Feminism of Lamar’s Pimped *Butterfly*; or, the Making of Kendrick Dinkinesh.” “Black Male Interiority” Panel, *What Difference Does It Make? Music and Gender*, Annual Museum of Pop Culture (MoPOP) Pop Conference, MoPOP, Seattle, WA, April 2018 (<http://sched.co/DqPZ>)

“Troubling Schwa: Insertion-Deletion and the Politics of Pronunciation in William Melvin Kelley’s *dem*.” “Worrying the Line: Black Talk/Black Being” Panel, *Pedagogies of Dissent*, 2017 Annual Conference of the American Studies Association, Chicago, IL, November 2017



- “He Touched Me.” “Coloring Queer Theory/Queering Critical Race Studies” Panel, *ASAP/9*, The 2017 Annual Conference for the Association for the Study of the Arts of the Present, Oakland, CA, October 2017
- “When Marvin Meets Gershwin: The Operatics of ‘Trouble Man.’” “Soul Politics in the 21<sup>st</sup> Century” Panel, *Sign o’ the Times: Music & Politics*, Annual Museum of Pop Culture (MoPOP) Pop Conference, MoPOP, Seattle, WA, April 2017 (<http://sched.co/9tX2>)
- “Enqu(ee)r(y)ing Minds Want to Know: Is You Gay?!; or, An Episodic Moment in a *Single Ladies*’ Life.” “‘Oh, that’s Fierce’: The Ethics and Aesthetics of Black Queer Performance” Panel, *The (Re)production of Misery and the Ways of Resistance*, 2015 Annual Conference of the American Studies Association, Toronto, Ontario, Canada, October 2015
- “‘Curse God and die.’: The Black Male Author as Womanist (or is He Womanish?).” *Twisted Intersections: Race, Gender, and Religion*, 2015 Koinonia Forum Conference, Princeton Theological Seminary, April 2015
- “Call the Law: Before and After the Call and Response; or, The Sojourn to the Truth.” *Resisting Arrest: Black Artfulness and Survival—A One-Day Symposium on Art and Resistance*, Duke University, February 2015
- “The Interpreter of a Dream (Variations): Frederick Douglass, the (Pan-)African Machinist.” “The Future of Black Studies: Past and Present” panel, 45<sup>th</sup> Annual Northeast Modern Language Association (NeMLA) Conference, Harrisburg, PA, April 2014
- “Troubling Schwa: Insertion-Deletion and the Politics of Pronunciation in William Melvin Kelley’s *dem.*” *New Directions: African American Literature in the 21<sup>st</sup> Century*, Seventh African American Literature Symposium, North Carolina Central University, November 2013
- “Enqu(ee)r(y)ing Minds Want to Know: Is You Gay?!; or, An Episodic Moment in a *Single Ladies*’ Life.” *Queer Urbanity: A Black Queer Sexuality Studies Graduate Student Conference*, Black Queer Studies Collective, Princeton University, October 2013
- “The Secrets an Autobiographer (Never) Tells: The Literate Similitude of Frederick Douglass and Black Elk.” *The Phenomenology of Reading: Experiencing Literature Today*, Temple Graduate English Association (GEA), Temple University, October 2013
- “A Cultural Preoccupation with *PenManShip*: Black Male Authors’ Maritime Incorporations as Melancholic Modalities of Crossing.” “Sea Literature, History and Culture II: Outsiders” Panel, 43<sup>rd</sup> Annual Popular Culture Association-American Culture Association (PCA/ACA) Conference, Washington, DC, March 2013
- “Going to Meet the (Conjure) Man: W. E. B. Du Bois’s Chance Encounter with a Southern Church.” “African American Spiritual Traditions” Panel, *The Changing Landscape of American Multiethnic Literature Through Historical Crises*, 27<sup>th</sup> Annual MELUS Conference co-sponsored by MELUS: Society for the Study of Multi-Ethnic Literature of the United States, and Indiana University of Pennsylvania, Pittsburgh, PA, March 2013
- “Enqu(ee)r(y)ing Minds Want to Know: Is You Gay?!; or, An Episodic Moment in a *Single Ladies*’

Life.” *Alien Bodies: Race, Space, and Sex in the African Diaspora*, African American Studies Collective (AASC), Emory University, February 2013

“A Body of History Blued Hot: (African-)American Literary Zeitgeist and the History of the Book.” *14<sup>th</sup> Annual Conference in African American History*, Graduate Association of African American History at the University of Memphis, November 2012

#### PUBLIC ENGAGEMENTS AND COLLABORATIONS

“Blackness and Consciousness in the Music of Donny Hathaway.” A Public Discussion of *Twisted Melodies*, a play by Kelvin Roston, Jr. (dir. Derrick Sanders), Mosaic Theater Company of DC, Atlas Performing Arts Center, Washington, DC, July 2019  
(<https://www.mosaictheater.org/twisted-melodies>)

“Keynote Message.” Ronald E. McNair Post-Baccalaureate Achievement Program Awards and Recognition Luncheon in honor of the Summer Research Institute, Class of 2019, Academic Achievement Programs, University of Maryland, College Park, July 2019

“Richard Wright in His Own Words: How Bigger Was Born.” A Public Discussion of *Native Son*, a play by Nambi E. Kelley, based on the novel by Richard Wright (dir. Psalmayene 24), Mosaic Theater Company of DC, Atlas Performing Arts Center, Washington, DC, April 2019  
(<https://www.mosaictheater.org/native-son>)

Co-Coordinator, 2018 Spring Symposium—*Black Women, Black Studies, Knowledge Production*—sponsored by the Department of African & African American Studies, Duke University, April 2018 (<https://sites.duke.edu/dcore/2018/04/26/co-creating-knowledge-an-intellectual-reunion-of-duke-alumnae/>)

“*Black Panther*, Wakanda & Liberation.” A Panel Discussion sponsored by the Department of African & African American Studies; the Duke Council on Race and Ethnicity; and the Center for Arts, Digital Culture, and Entrepreneurship, Durham, NC, March 2018  
([https://youtu.be/uxHRgKO\\_xqw](https://youtu.be/uxHRgKO_xqw))

“Black and Yellow; or, A Cousin from Another Aunt and Uncle: A Response to Kita Douglas’s “Museum in Exile”: Martin Wong and New York City Graffiti Writing.” Gender, Sexuality & Feminist Studies Graduate Scholars Colloquium, Gender, Sexuality & Feminist Studies Department, Duke University, January 2018

“A Tale of Two Butlers.” “Beyond Colonial Legacies: Theory and Discipline in an Age of Political Unrest” Fall Workshop, The University of North Carolina, Chapel Hill, September 2017

“If racing against mere men makes you tired, how will you race against horses?”: A Response to Jess Issacharoff’s ‘Domesticating Women: “The Female Prisoner” and the 19<sup>th</sup> Century Home.’” Gender, Sexuality & Feminist Studies Graduate Scholars Colloquium, Gender, Sexuality & Feminist Studies Department, Duke University, March 2017

Co-Coordinator, 2017 Spring Symposium—*Black Is, Black Will Be: On Black Futures*—sponsored by the Department of African & African American Studies, Duke University, February 2017  
(<https://blackfuturessymposium.wordpress.com>)

“A Gaye Reading of Hortense; or, Spillers’s Residence in Marvin’s Room.” Department of African & African American Studies Fall Chapter Workshop, Duke University, November 2016

Panel Chair, “Rethinking Slavery in the 21st Century: Representing Slavery”, 2016 Fall  
Symposium—*Rethinking Slavery in the 21st Century: Images and Archives*—co-sponsored by the Departments of African and African American Studies and Art, Art History & Visual Studies; the Forum for Scholars and Publics; and the Franklin Humanities Institute, Duke University, November 2016 ([https://youtu.be/9AEk\\_exgTQU](https://youtu.be/9AEk_exgTQU))

“All the Things a Negro Slave Could Be by Now If He Were a Domesticated Woman: Psychoanalysis and Race—A Post-Date.” “Towards a Non-Eurocentric Academia: Border Thinking and Decoloniality From Asia to Africa and from Europe to the Americas”  
Summer Institute at the University of North Carolina, Chapel Hill, May 2016

“How Ralph Got His Groove Back: Ellison, Women, and Basements.” Hurston-James Society Evening Workshop, Duke University, March 2016

Facilitator, African & African American Studies (AAAS) Hip-Hop Film Series—*Dope*. Duke University, February 2016

“The Crown Archive: Basquiat and the Aesthetics of Surrealism.” Arcana Arts Talk/Make Series, Arcana, Durham, NC, January 2016

## TEACHING/PEDAGOGICAL EXPERIENCES

### INSTRUCTORSHIPS

*Reading and Writing about Texts: African American Literary Masculinities* (month-long replacement coverage for Dr. Keith Clark)—Adjunct Professor, English Department, George Mason University (Spring 2019)

*20<sup>th</sup> Century African American Literature through 1946* (month-long replacement coverage for Dr. Keith Clark)—Adjunct Professor, English Department, George Mason University (Spring 2019)

*The Politics of Spike Lee* (Undergraduate Writing Seminar in English)—Instructor of Record, English Department, Duke University (Fall 2015): This survey examined Lee’s work, alongside critical analyses by scholars and artists alike, to consider how his corpus has shaped black American culture, and American visual culture writ large, over the past three decades.

*Constructing a Short-Story Space* (Architecture Seminar)—Instructor, Duke Talent Identification Program (TIP), Davidson College (Summer 2013): This course introduced gifted and talented secondary school students to college-level architectural design concepts during a four-week summer intensive; it coupled visual and literary sources with on-site experiences.

### ASSISTANTSHIPS

*Introduction to African American Studies: Black Women, Knowledge Production* (Undergraduate Seminar)—Teaching Assistant for Dr. Mark Anthony Neal, African & African American Studies Department, Duke University (Spring 2018)

*Deep River: Howard Thurman, Spirituality, and the Prophetic Life* (Graduate Seminar)—Teaching Assistant for Dr. Luke Powery, Program in Black Church Studies, Duke Divinity School (Spring 2018; Fall 2015; Spring 2014)

*James Cone (or, Christianity in the Age of Black Lives Matter)* (Graduate Seminar)— Teaching Assistant for Dr. J. Kameron Carter, Programs in Black Church Studies and Christian Theology, Duke Divinity School (Spring 2017)

*History of Hip-Hop* (Undergraduate Seminar)—Teaching Assistant for Dr. Mark Anthony Neal & 9<sup>th</sup> Wonder (Patrick Douthit), African & African American Studies Department, Duke University (Spring 2017; Spring 2016; Spring 2015)

*Language in Immigrant America* (Undergraduate Writing Seminar)—Teaching Assistant for Dr. Dominika Baran, English Department, Duke University (Fall 2016)

*Michael Jackson & The Black Performance Archive* (Undergraduate Seminar)— Teaching Assistant for Dr. Mark Anthony Neal, African & African American Studies Department, Duke University (Fall 2014)

*Race in American Art* (Undergraduate Seminar)—Teaching Assistant for Dr. Gwendolyn DuBois Shaw, Art History Department, University of Pennsylvania (Fall 2006)

#### TUTORSHIPS

Writing Tutor | Duke University Athletics Department, Duke University, Durham, NC (2013-14)

Athlete Mentor | Duke University Athletics Department, Duke University, Durham, NC (2012-13)

Tutor/Director | Writing Center, Princeton Theological Seminary, Princeton, NJ (2009-11; 2010-11)

#### UNIVERSITY SERVICE

Graduate Student Liaison | Department of African & African American Studies, Duke University, Durham, NC (2017-18)

Writing Teaching Assistant | Ralph Bunche Summer Institute, Duke University, Durham, NC (2019, 2018, 2017) (<http://sites.duke.edu/bunche/>)

Staff Assistant | Ralph Bunche Summer Institute, Duke University, Durham, NC (2017, 2016)

Graduate Student Assistant | Duke University Executive Committee for Arts & Sciences Council (ECASC), Duke University, Durham, NC (2013-15)

#### FIELD EDUCATION

Yearlong Intern | CHORDS—Chaplain's Office, University of Pennsylvania, Philadelphia, PA (2009-10) (<http://www.upenn.edu/chaplain/interfaith/chords/>)

Summer Intern | Calvary Community Development Corporation (CCDC), Calvary Baptist Church, Morristown, NJ (2009)

## CONTINUING EDUCATION

- Participant, Black Thought Collective, Georgetown University, Washington, D.C. (2018-19)
- Participant, ADVANCING Faculty Diversity (AFD) Cohort, ADVANCE Program for Inclusive Excellence, University of Maryland, College Park (2018-19)
- Participant, Carolina Seminar: “Afrofuturism, Black Optimism, and Afropessimism,” The University of North Carolina, Chapel Hill (2017-18)
- Participant, “Beyond Colonial Legacies: Theory and Discipline in an Age of Political Unrest” Fall Workshop, The University of North Carolina, Chapel Hill (2017)
- Participant, “Towards a non-Eurocentric Academia: Border Thinking and Decoloniality from Africa and Asia to Europe and the Americas” Summer Institute, Duke University and The University of North Carolina, Chapel Hill (2016)
- Participant, Christian-Jewish Seminar Program on Israel and the Israeli-Palestinian Conflict in Jerusalem & Bethlehem, Israel, a program of Auburn Theological Seminary and the American Jewish Committee (NY) (2010)

## ARTISTIC ACHIEVEMENTS

- Content Editor | The Invisible Bear (2014-17) (<http://www.theinvisiblebear.com>)
- David Allan Weadon Award, Princeton Theological Seminary (2011)  
(This award is given for excellence in Sacred Music.)
- Executive Producer, *Rhapsody No. 4* by The Inspiration, University of Pennsylvania (2007)  
(*Rhapsody No. 4* is an acapella music CD recorded during my senior year of college. I was chosen the musical director of The Inspiration, Penn’s only co-ed acapella group specializing in music written and/or performed by members of the African Diaspora, at the conclusion of my junior year. Thus, as a way of leaving a legacy from my duration as a musician with the group, I undertook the executive production of this CD. It was completed and released in August 2007.)
- Paul Robeson and Marian Anderson Award for Outstanding Artistic Achievement, Makuu Black Cultural Center Senior Awards, University of Pennsylvania (2007)
- Black Student League Award for Artistic Achievement, University of Pennsylvania (2007)

## PROFESSIONAL MEMBERSHIPS

- American Studies Association (ASA)
- Association for the Study of the Arts of the Present (ASAP)
- Modern Language Association (MLA)

National Postdoctoral Association (NPA)

## REFERENCES

Nathaniel Mackey, PhD  
Reynolds Price Professor of Creative Writing, English Department  
Duke University  
[send.Mackey.3AB750DD3A@interfolio.com](mailto:send.Mackey.3AB750DD3A@interfolio.com)  
919-684-2741

Maurice Wallace, PhD (dissertation chair)  
Associate Professor of English, Department of English  
Rutgers University  
[send.Wallace.D87E8B71F7@interfolio.com](mailto:send.Wallace.D87E8B71F7@interfolio.com)  
848-932-7571

Mary Helen Washington, PhD  
Distinguished University Professor, Department of English  
University of Maryland, College Park  
[send.Washington.7B54BD2F2F@interfolio.com](mailto:send.Washington.7B54BD2F2F@interfolio.com)  
301-405-7634

## **Eve Eure**

University of Pennsylvania Department of English  
3340 Walnut Street, Philadelphia, PA 19104  
eveeure@sas.upenn.edu

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### **EDUCATION**

#### **University of Pennsylvania**

2014 Ph.D. Candidate in English (June 2020)

#### **University of Illinois at Urbana-Champaign**

2009 MFA, Creative Writing (Fiction)  
Advisor: Richard Powers

#### **University of Chicago**

2002 MA, Latin American and Caribbean Studies  
Advisor: Claudio Lomnitz

#### **Smith College**

2000 BA, Portuguese and Brazilian Studies  
Advisor: Charles Cutler

#### **Dissertation:** “The Grammar of Kinship: Black and Native Intimacies in the Nineteenth Century”

Committee: David Kazajian (Chair), Saidiya Hartman, Chi-ming Yang  
Nancy Bentley

This project explores the literary and legal effacement of Black and Native bonds and the new forms of kin-making and literary production that accompanied that effacement. Examining texts by Catharine Maria Sedgwick, Lydia Maria Child, Dion Bouicault, Harriet Jacobs, and E. Pauline Johnson, this dissertation seeks to demonstrate how enslaved and formerly enslaved Afro-Cherokees, African American and Indigenous writers produced radical responses to the reorganization of their kinship networks.

#### **Conference Presentations**

- 2018 “Testimonies of Intergenerational Kinship: Afro-Indigenous Literary Practices of Family and Belonging in the Cherokee Nation.” To Be Black and Brown All Around: Afro Indigenous/Latinx Coalitions. States of Emergence. American Studies Association (ASA) Annual Meeting. Atlanta, Georgia. November 8-11.
- 2018 “Becoming to a Place: Afro-Cherokees in Nineteenth-Century U.S.” Black Lives/Black Deaths: Dispossession, Disappearance, and Enclosure. Tepoztlán Institute for the Transnational History of the Americas. Tepoztlán, Morelos, México. July 18-25.
- 2018 “What Will We Be in this New Place: Black Enslaved Peoples in the Cherokee West.” Foundational Violences. Critical Insurrections: Decolonizing Difficulties,

- Activist Imaginaries, and Collective Possibilities. Critical Ethnic Studies Association Conference. Vancouver, Canada. June 21-24.
- 2018 “How Does It Feel to be a so-called Indian/Negro Problem?” Climate. C19: The Society of Nineteenth-Century Americanists. Albuquerque, New Mexico. March 22-25.
- 2017 “Reading Family Photographs in Caroline Bond Day’s Archive.” Questions of the Archive. The Bavarian American Academy. Nuremberg, Germany. May 20-June 3.
- 2017 “Memory, Migration, and Imagining the Time of Belonging in Tejo Cole’s novel *Open City*.” Southern American Studies Association. Williamsburg, Virginia. March 2-4.
- 2013 “World and American English Vernaculars: Assets Not Deficits.” The Public Work of Composition. Conference on College Composition and Communication (CCCC). Las Vegas, Nevada. March 13-16.

## Teaching

### Literature

- 2017 Arts of Photography & Fiction, University of Pennsylvania

### Creative Writing

- 2018 How a Story Works: The Art of Fiction, University of Pennsylvania

## Honors & Awards

- 14-19 Fontaine Fellowship, University of Pennsylvania
- 2018 Research Student Travel Grant, University of Pennsylvania
- 2018 SAS Dean’s Travel Grant, University of Pennsylvania
- 2017 Stuart Curran Research Fund, University of Pennsylvania
- 2017 Dalglish Chew Graduate Research Fund, University of Pennsylvania
- 2008 Archie D. and Bertha H. Walker Scholarship, Fine Arts Work Center
- 06-07 Barksdale Fellowship, University of Illinois Urbana, Champaign
- 04-05 Graduate College Fellowship, University of Illinois Urbana, Champaign

## Volunteerism & Service

### To the University

- 18-20 Communication Fellow, Baruch College, The City University of New York
- 15-16 Co-coordinator of the Black Cultural Studies Collective, University of Pennsylvania
- 12-13 Academic Coordinator, Curriculum Review, Barnard College

### To the Community

- 11-12 Curriculum Coach, Student Press Initiative, Teachers College, Columbia University



### **Professional Memberships**

American Studies Association (ASA)  
Modern Language Association (MLA)  
C19: The Society of Nineteenth-Century Americanists  
Native American and Indigenous Studies Association (NAISA)

### **References**

David Kazanjian (advisor), University of Pennsylvania  
Professor of English and Comparative Literature  
Email: [kazanja@english.upenn.edu](mailto:kazanja@english.upenn.edu)

Saidiya Hartman, Columbia University  
Professor of English and Comparative Literature  
Email: [svh2102@columbia.edu](mailto:svh2102@columbia.edu)

Nancy Bentley, University of Pennsylvania  
Professor of English  
Email: [nbentley@english.upenn.edu](mailto:nbentley@english.upenn.edu)

Chi-ming Yang, University of Pennsylvania  
Associate Professor of English & Associate Chair  
Email: [cmyang@english.upenn.edu](mailto:cmyang@english.upenn.edu)

# María Teresa Fernández *a.k.a. Mariposa Fernández* (she/her)

[maria.fernandez6@lehman.cuny.edu](mailto:maria.fernandez6@lehman.cuny.edu) | <https://www.linkedin.com/in/mariposafernandez> | (732) 259-9352

## **EDUCATION**

Master of Arts, Education, Bilingual Special Education  
New York University  
Steinhardt School of Culture, Education and Human Development

Bachelor of Arts, Women, Gender & Sexuality Studies  
Minor: English and American Literature  
New York University  
College of Arts & Science

**LANGUAGES:** English and Spanish

**FIELDS:** Creative Writing, Women's and Gender Studies, Africana / Black Studies

## **FELLOWSHIPS, AWARDS & HONORS**

The Center for the Humanities Faculty Fellow, Jan 2023 – present (ongoing)  
NYC Climate Justice Hub, a 4 million dollar learning partnership between  
NYCEJA and CUNY; CUNY Core Implementation and Leadership team member

Letras Boricuas Mellon Fellowship, 2021 – 2023, awarded and funded \$25,000  
by The Flamboyant Foundation and the Andrew W. Mellon Foundation

Invited to construct the Mariposa Fernández Papers, a physical and digital archive at The  
Bronx County Archives, The Bronx County Historical Society Research Library, 2021 –  
present (ongoing)

City Artist Corps Grant, 2021, awarded by the NYFA and NYC Department of Cultural  
Affairs

CUNY Adjunct Incubator Grant, 2020 – 2021, awarded by The Center for the Humanities  
and the Gittell Urban Studies Collective

Women Who Made a Difference 2020, awarded by the Teachers and Students of P.S. 48,  
Hunts Point, BX, NY

El Maestro Award 2018, Recognition for Her Commitment to the Puerto Rican Community  
and Puerto Rico Post Hurricane Maria work, awarded by El Maestro Inc., Cultural and  
Educational Center, BX, NY

Poet of the Year 2012, Puerto Rican Heritage Statewide Parade of New Jersey

Madrina of the Three Kings Day Parade 2009, El Museo del Barrio

El Maestro Award 2006, Recognition for Her Effort to Our Center and Community, awarded by El Maestro Inc., Cultural and Educational Center, BX, NY

Lo Mejor de Nuestra Comunidad Award, 1997, Recognition for the poem, "Ode to the Diasporican", El Comité Noviembre, New York City

The Van Lier Fellowship for Artists Under 30, awarded and funded by the Edward and Sally Van Lier Fund of the New York Trust and The Bronx Council of the Arts, 1997

## **PROFESSIONAL EXPERIENCE / TEACHING**

### **Herbert H. Lehman College, CUNY**

**Spr 2023**

*Adjunct Assistant Professor, The School of Arts and Humanities*

*Africana Studies Department*

African American Literature | Studies in Literature, \* Anchored in the Liberal Arts / ATLAS (In-person)

A survey course that examines literary texts written by African Americans from the early days of enslavement to the present, with a focus on the political, historical, and social context that informs these texts. The course aims to foster connections between literature and the socio-political issues of the past, the present political moment and the Black Lives Matter movement, in the United States

- African American Literature: AAS 267-C301 [52008] | Studies in Literature LEH 352-C33T [58405]

*Women Studies Program & Freshman Year Initiative Program, English Department*

Introduction to Women and Gender Studies

An examination of the forces that shape women's lives from the perspective of various disciplines such as psychology, sociology, masculinity theory, and history, exploring ways in which gender intersects with ethnicity, race, and socio-economic class to form social constructs, through theoretical, historical and cross-cultural frameworks.

- Introduction to Women's Studies: (WIN) WST 220-JA02 [52979] (Online-Synchronous)
- Introduction to Women's Studies: WST 220-01F [52705] (In-person)
- Introduction to Women's Studies: WST 220-S01 [52936] (Online-Synchronous)

### **Herbert H. Lehman College, CUNY**

**Fall 2022**

*Africana Studies Department*

- African American Literature: AAS 267-C301 [55241] | Studies in Literature

LEH 352-C303 (52827) (In-person)

*Women Studies Program & Freshman Year Initiative Program, English Department*

- Introduction to Women and Gender Studies: WST 220-01F [52846] (In-person)
- Introduction to Women and Gender Studies: WST 220-E301 [52847] (In-person)

### **The City College of New York, CUNY**

**Fall 2022**

*Adjunct Assistant Professor, Black Studies Program, Department of Humanities*

- AfroLatina/o Literature: BLST 31175-F [10294] (In-person)

An examination of AfroLatina/o Literature and the immense contributions of Black Latinx writers throughout the hemisphere. The course is organized around readings that have been central to the development of Afro Latinx Literature: poetry, prose, fiction, memoir, literary criticism, plays, solo performance art and spoken word through the lens and intersections of gender, Blackness, sexuality, class, Latinidad, and queerness.

May 2023

**Herbert H. Lehman College, CUNY****Sum 2022**

*Adjunct Assistant Professor, The School of Arts and Humanities  
Women and Gender Studies Program | Learning Recovery Program*

- Introduction to Women's Studies WST 220-H01C [13103] (In-person)
- Introduction to Women's Studies WST 220-S01C [7828] (Online-Synchronous)

**Herbert H. Lehman College, CUNY****Spr 2022**

*Adjunct Assistant Professor, The School of Arts and Humanities  
Africana Studies Department*

- African American Literature: AAS 267 I301 [55233] | Studies in Literature LEH 352 I302 [58395]  
*Women and Gender Studies Program & Freshman Year Initiative Program, English Department*
- Introduction to Women's Studies: (WIN) WST 220-JA01 [45877]
- Introduction to Women's Studies: WST 220 S01F [58403]
- Introduction to Women's Studies: WST 220 S01 [58406]

**The City College of New York, CUNY****Spr 2022**

*Adjunct Assistant Professor, Black Studies Program, Department of Humanities*

- African-Latinos: History & Culture: BLST 31608 F [36981]  
An examination of the historical formation of Afro Latin@/x identity as both a cultural and Sociological phenomenon. This course serves to introduce students to the dynamic histories and Immense contributions of Black Latinxs by critically engaging theoretical concepts and ethnographic material.) The course is organized around readings that have been central to the development of the Afro Latinx lens of Black Studies and new works.

**Herbert H. Lehman College, CUNY****Fall 2021**

*Adjunct Lecturer, The School of Arts and Humanities  
Africana Studies Department*

- African American Literature: AAS 267-H02 [53558] | Studies in Literature LEH 352  
*Women Studies Program & Freshman Year Initiative Program, English Department*
- Introduction to Women's Studies: WST 220-S01 [55803]
- Introduction to Women's Studies: WST 220-S011FY [55809]

**The City College of New York, CUNY****Fall 2021**

*Adjunct Lecturer, Black Studies Program, Department of Humanities*

- AfroLatina/o Literature: BLST 31175-F [34538]

**Herbert H. Lehman College, CUNY****Sum 2021**

*Adjunct Lecturer, Women's Studies Program, The School of Arts and Humanities*

- Introduction to Women's Studies: WST 220-S01A [11216]

**The City College of New York, CUNY****Spr 2021**

*Adjunct Lecturer, Black Studies Program, Department of Humanities*

- African-Latinos: History & Culture: BLST 31608

**Herbert H. Lehman College, CUNY****Spr 2021**

*Adjunct Lecturer, Women's Studies Program, The School of Arts and Humanities  
Women Studies Program & Freshman Year Initiative Program, English Department*

- Introduction to Women’s Studies: WST 220-A01 [57942]
- Introduction to Women’s Studies: WST 220-A1FY [61211]

*Africana Studies Program & Freshman Year Initiative Program, English Department*

- African American Literature: AAS 267-A2FY [65134]

**Herbert H. Lehman College, CUNY**

**Win 2021**

*Adjunct Lecturer, Women’s Studies Program, The School of Arts and Humanities*

- Introduction to Women’s Studies: WST 220-JA01 [48890]

**The City College of New York, CUNY**

**Fall 2020**

*Adjunct Lecturer, Black Studies Program, Department of Humanities*

- AfroLatina/o Literature: BLST 31175-F [35038]

**Herbert H. Lehman College, CUNY**

**Fall 2020**

*Adjunct Lecturer, Women’s Studies Program, The School of Arts and Humanities*

*Women Studies Program & Freshman Year Initiative Program, English Department*

- Introduction to Women’s Studies: WST 220-A01 [57942]
- Introduction to Women’s Studies: WST 220-A1FY [61211]
- Africana Studies Program & Freshman Year Initiative Program, English Department
- African American Literature: AAS 267-A2FY [65134]

**The City College of New York, CUNY**

**Spr 2020**

*Adjunct Lecturer, Black Studies Program, Department of Humanities*

- African-Latinos: History & Culture: BLST 31608 [58401]

**Herbert H. Lehman College, CUNY**

**Spr 2020**

*Adjunct Lecturer, Women’s Studies Program, The School of Arts and Humanities*

*& Freshman Year Initiative Program, English Department*

- Introduction to Women’s Studies: WST 220-02 FY [60974]
- Introduction to Women’s Studies: WST 220- F301 [64013]
- The Liberal Arts/Freshman Seminar: LEH 100-01FY [60218]

**The City College of New York, CUNY**

**Fall 2019**

*Adjunct Lecturer, Black Studies Program, Department of Humanities*

- AfroLatina/o Literature: BLST 31175-F [26772]

**Herbert H. Lehman College, CUNY**

**Fall 2019**

*Adjunct Lecturer, Women’s Studies Program, The School of Arts and Humanities*

*Women Studies Program & Freshman Year Initiative Program, English Department*

- Introduction to Women’s Studies: WST 220-01 FY [59650]
- Introduction to Women’s Studies: WST 220-02 FY [59651]
- Introduction to Women’s Studies: WST 220-02 FY [59999]

**The City College of New York, CUNY**

**Spr 2019**

*Adjunct Lecturer, Black Studies Program, Department of Humanities*

- African-Latinos: History & Culture: BLST 31608-D [38921]
- African Heritage and the Afro American Experience: BLST 10100-F [57719]

**Herbert H. Lehman College, CUNY** **Spr 2019**

*Adjunct Lecturer, Women's Studies Program, The School of Arts and Humanities & Freshman Year Initiative Program, English Department*

- Introduction to Women's Studies WST 220-01 FY [60421]

**The City College of New York, CUNY** **Fall 2018**

*Adjunct Lecturer, Black Studies Program, Department of Humanities*

- AfroLatina/o Literature: BLST 31175-F [58377]

**Herbert H. Lehman College, CUNY** **Fall 2018**

*Adjunct Lecturer, Women's Studies Program, The School of Arts and Humanities & Freshman Year Initiative Program, English Department*

- Introduction to Women's Studies: WST 220-02 FY [61205]
- Introduction to Women's Studies: WST 220-03 FY [61206]
- The Liberal Arts/Freshman Seminar: LEH100 44FY [66481]

**The City College of New York, CUNY** **Spr 2018**

*Adjunct Lecturer, Black Studies Program, Department of Humanities*

- African-Latinos: History & Culture: BLST 31608 D [58401]

**Herbert H. Lehman College, CUNY** **Fall 2017**

*Freshman Year Initiative Program, English Department*

- The Liberal Arts / Freshman Seminar: LEH 100-11FY [60233]
- The Liberal Arts / Freshman Seminar: LEH 100-23FY [60245]
- The Liberal Arts / Freshman Seminar: LEH 100-35FY [62783]

**SERVICE EDUCATION**

**CUNY CAREER LAUNCH** **Sum 2022 - Present**

**Office of Academic Affairs, City University of New York**

*Lead Facilitator*

Lead professional development workshops/orientation; prepare CUNY students for internship placements in schools, NGOs and government agencies.

**CUNY RECOVERY CORPS** **Sum 2021**

**Office of Academic Affairs, City University of New York**

*Supervisor, Cohort of 6 students, CUNY Summer Youth Employment Program*

- Hunts Point Stories of Strength.  
Documented neighborhood stories of community resilience and mutual aid.

**CUNY SERVICE CORPS** **2016 - 2020**

**Office of Academic Affairs, City University of New York**

*Lead Facilitator*

Led professional development workshops/orientation to prepare CUNY students for their year of service in schools and NGOs.

**CUNY SERVICE CORPS PUERTO RICO** **2018 - 2020**

*Cultural Coordinator*

- Supervised engagement of students (15:1 ratio) on trips and non-working hours; led daily, individual and group reflections and debriefing; designed and implemented a speakers series of local artists, activists and University of Puerto Rico professors to engage students; coordinated open mics, mural painting, poetry workshops, bomba dance and drumming workshops; participated in roof repair, rebuilding structures in tropical heat, as well as reforestation and agricultural service projects; supervised airport pick up and drop off (non-driving escort); served as on-call emergency coverage

**CITY SERVICE CORPS, New York, NY**

**2016 – 2019**

**Office of Academic Affairs, City University of New York**

*Lead Facilitator*

Developed and implemented professional development curriculum; led workshops to diverse group of opportunity youth and mid-career professionals, in a NYC Service AmeriCorps program to address community needs with partner non-profit organizations, city agencies and the Office of the Mayor.

**CREATIVE WRITING INSTRUCTOR**

**1998 – PRESENT**

\*Facilitate/teach poetry, memoir, storytelling dramatic writing workshops in schools, public libraries, community-based organizations and senior citizen centers

**CREATIVE WRITING INSTRUCTOR, NGO CONSULTANT LIST**

Bronx Council on the Arts The Point, CDC  
Bronx Writer's Center / Van Lier Fellowship  
Caribbean Cultural Center, Inc., New York, NY  
New York City Writing Project, NYCWP  
Poet's House, Inc., New York, NY  
Poets & Writers, Inc., New York, NY  
Teachers & Writers Collaborative, Inc., New York, NY  
The Point, CDC, Bronx, NY

**CREATIVE WRITING WORKSHOPS, INVITED SPEAKER, LECTURES (selected list)**

**Spring Poetry Seminars at Edgar Allan Poe Cottage**

**Spring 2023**

Sponsored by The Bronx County Historical Society, Free poetry and Creative writing seminars inside and on the grounds of Edgar Allan Poe Cottage Track 1 lessons (English and Spanish) in poetry, storytelling and memoir; 7 part series, Sat April 15, 29, May 6, 13, 20, June 3, 2023

**Universidad de Puerto Rico, Río Piedras campus**

**Spring 2023**

***English Department of the College of Humanities***

INGL3285 Literature of the Diaspora, Dra. Maritza Stanchich

In conjunction with CUMBRE AFRO 2023

Guest, Creative Writing Instructor (in person), March 23, 2023

– Lectured on Nuyorican poetry movement & led creative writing workshop

**Love Stories: Creative Writing Workshop, memoir & poetry, English**

**March 2023**

**Historias de Amor: Taller de Escritura Creativa, memorias y poesía, Español**

May 2023

Fem Flava 2023, THE POINT CDC, Bronx, NY, March 18, 2023  
 – Facilitated a multi-lingual creative writing workshop for adults

**New York City Writing Project (NYCWP) Sum 2022**

***A Better Bronx History Project Creative Writing Instructor***

Funded by NEH grant; Planned and led creative writing workshops to 11 Bronx High School students; facilitated writing with archival objects and field work; collaborated with Jane Higgins, NYCWP Director and educators; accompanied students on field trips to the Van Cortlandt House Museum and African Burial Grounds, The Bronx Historical Society Research Library and Valentine Varian House; planned and hosted pop open mic poetry reading.

**Universidad de Puerto Rico, Río Piedras campus Fall 2022**

***English Department of the College of Humanities***

INGL3285 Literature of the Diaspora, Dra. Maritza Stanchich  
 Guest, Creative Writing Instructor (Virtual / Zoom)  
 – Lectured on Nuyorican poetry movement & led creative writing workshop

**Universidad de Puerto Rico, Río Piedras campus Spring 2021**

***English Department of the College of Humanities***

INGL3285 Literature of the Diaspora, Dra. Maritza Stanchich  
 Guest, Creative Writing Instructor (Virtual / Zoom)  
 – Lectured on Nuyorican poetry movement & led creative writing workshop

**Universidad de Puerto Rico, Río Piedras campus Fall 2020**

***English Department of the College of Humanities***

INGL3285 Literature of the Diaspora, Dra. Maritza Stanchich  
 Guest, Creative Writing Instructor (Virtual / Zoom)  
 – Lectured on Nuyorican poetry movement & led creative writing workshop

**Universidad de Puerto Rico, Río Piedras campus Spring 2020**

***English Department of the College of Humanities***

INGL3285 Literature of the Diaspora, Dra. Maritza Stanchich  
 Guest, Creative Writing Instructor (Virtual / Zoom)  
 – Lectured on Nuyorican poetry movement & led creative writing workshop

**THE POINT CDC FISH PARADE, Virtual June 2020**

Creative Writing Workshop; designed and facilitated creative writing workshop centering home, neighborhood environment for Bronx residents

**Sankofa Women Writers Retreat, Virtual May 2020**

Sound, Sense, Feeling & Healing: Poetry Workshop / Writing Wellness  
 Creative Writing Workshop; designed and facilitated workshop with poetry, meditation and self-care practices for women writers of color.

**Sankofa Women Writers Retreat, Catskills, NY May 2019**

Sound, Sense, Feeling & Healing: Poetry Workshop / Writing Wellness  
 Creative Writing Workshop; designed and facilitated workshop with poetry, meditation and self-care practices for women writers of color.



<p><b>The Heketi Community Charter School, Bronx, NY</b>  <i>Writing Instructor, Grades 3 – 5</i>          Designed and implemented trauma-informed creative writing workshops for dual language/ENL students and students with diverse needs</p>	<b>Spr 2018</b>
<p><b>Festival de la Palabra, Un Hogar es Mas Que Una Palabra, Puerto Rico</b>          Escuela Adolfina Irizarry de Puig, Toa, Baja, PR  <i>Guest Poet/Visiting Educator</i> – Post Maria creative writing workshop for 100 high school students and teachers in Tao Baja, PR, poems &amp; stories of Hurricane Maria, with Dr. Mayra Santos Febres, Festival de la Palabra Founder</p>	<b>Jan 2018</b>
<p><b>Universidad de Puerto Rico, Río Piedras campus</b>  <i>English Department of the College of Humanities</i>  <i>Guest Lecturer</i>, INGL3285, Literature of the Puerto Rican Diaspora, Dra. Maritza Stanchich – shared poetry and led conversation with students on identity, migration, encountering racism &amp; other themes</p>	<b>Jan 2018</b>
<p><b>University of Bielefeld, Germany</b>  <i>Guest Scholar and Lecturer</i>          Led Creative Writing Workshop exploring identity and place with undergraduate students in, “American South and Global South,” taught by Dr. Wilfried Rausert          Guest Lecture on “Nuyorican Poetry”</p>	<b>Jan 2017</b>
<p><b>New York University, Department of English, New York, NY</b>  <i>Guest Lecturer</i>, Locating Latinidad, Professor Urayoán Noel</p>	<b>Spr 2016</b>
<p><b>University of Puerto Rico, Department of English, Mayaguez campus</b>          Led Creative Writing Workshop exploring for undergraduate students, English Literature (Dra. Mary Sefranek’s class)</p>	<b>Sum 2016</b>
<p><b>Brooklyn College, Department of Puerto Rican &amp; Latino Studies, Brooklyn, NY</b>          Guest Lecturer &amp; Performer, Women’s History Month Celebration Event</p>	<b>Spr 2016</b>
<p><b>Borough of Manhattan Community College, CUNY, New York, NY</b>  <i>Guest Lecturer &amp; Performer</i>, Black History Month Celebration Event          Led Creative Writing Workshop, Performed and facilitated Open Mic          February 24, 2012</p>	<b>Spr 2012</b>
<p><b>Brooklyn College, CUNY, New York, NY</b>          The Department of Puerto Rican Studies (PRLS Dept) &amp; CUNY Diversity Fund          Teaching Poetry Workshop, May 6, 2010</p>	<b>Spr 2010</b>
<b><u>CREATIVE WRITING RESIDENCY</u></b>	
<p><b>Hunts Point Resiliency Artist-in-Residence</b></p>	<b>Sum 2017</b>

Led Trauma-informed Creative Writing workshops in community parks to engage youth and residents in climate change preparedness. Popsicles for Poems and Adult Writing Workshop Series

### **CREATIVE WRITING INSTRUCTION / THEATER RESIDENCY**

**State University of New York at Geneseo, Department of Theater and Dance**

**Spr 2016**

*Guest Artist-in-Residence, Creative Writing Instructor, Performance Track Real World Geneseo / Dance 265; Facilitated creative writing workshops in theater, spoken word, autobiographical dramatic writing (monologues, conflict and scene work) that culminated in published script and staged production, "First Flame, A ChoreoPoem," at Jam, Jive, Everything (Jazz), Alice Austin Theatre, SUNY, Geneseo, Geneseo, NY, Written & Performed by SUNY GENESEO students. [Mariposa Fernandez Guest Artist, SUNY, Geneseo, 2016](#)*

### **PUBLICATIONS**

#### **Books:**

Fernández, Mariposa. *THE POINT 25 YEARS! The Story of Where Community & Creativity Connect, Point CDC 1994 – 2019*, AAK Press, 2020.

#### **Poetry Collections:**

Fernández, María Teresa. *Born Bronxeña: Poems on Identity, Survival, Love and Freedom*, Self-published. 2000.

#### **Published poems, Anthologies and Textbooks, Literary Magazines and Journals (print and online):**

Fernández, Mariposa. "Ode to the Diasporican." *Latino Poetry, A New Anthology* edited by Rigoberto Gonzalez, Library of America, the first anthology to "embrace the entire tradition of Latino poetry in all its many stands and from its sixteenth-century beginnings to the present." (forthcoming) Fall 2024

Fernández, Mariposa. "Bronx Cicadas," *Bronx Swagger & Tenderness: The South Bronx Portraits of John Ahearn and Rigoberto Torres* Exhibition Catalogue, Edited by Amy Rosenblum-Martin and Ron Kavanaugh, The Bronx Museum, 2022, pp. 97 – 101.

Fernández, Mariposa. "Forget the Whirlwind Or More or Less Myself and You, Sweet Honey Bee," *Wow! Whitman on Walls. Compagnia de' Colombari*, Summer/Fall 2022, pp.83 – 84.

Fernández, María Teresa Mariposa. "Silver Curls." *And Then Magazine, Vol. 21*. 2021, pp. 21 – 22.

Fernández, Mariposa. "Homage to My Hair," Curriculum Equity Initiative Grades 6 – 12, online Curriculum Grade 10, Chicago Public Schools, Public Consulting Group, August 2021.

Fernández, Mariposa. "Ode to the Diasporican." *African American Poetry: 250 Years of Struggle and Song*, edited by Kevin Young., Library of America, 2020, pp. 844 – 845.

Fernández, María Teresa Mariposa. "When They... (Sanction this Violence)." *Latinas: An Anthology of Struggles & Protests in 21<sup>st</sup> Century USA*, edited by Iris Morales, Red Sugarcane Press, 2018. pp. 80 – 81.

Fernández, María Teresa Mariposa. "Poets Passage and Hija del Sol." *Label me Latina/o Special Issue: Black and Latina, Conceptualizing Afro Latinidad in AfroLatina/o Literature and Performance*, edited by Jill Toliver Richardson, Journal of Twentieth & Twenty-First Centuries Latino Literary Production, Summer 2017, Vol. VII. July 5, 2017.

Fernández, María Teresa Mariposa. "Pussyology & Afterbirth." *Tribes*, October 26, 2017.

Fernández, María Teresa Mariposa. "Fish Soup." *WORD: An Anthology by A Gathering of the Tribes*, A Gathering of the Tribes Inc., 2017. p. 30.

Fernández, María Teresa Mariposa. "Love Poem for Ntozake & Me," "Homage to My Hair," "1980," "Ode to the Diaporican," "Poem for My Grifa Rican Sistah Or Broken Ends, Broken Promises," *Manteca: Anthology of AfroLatin@ Poets*, edited by Melissa Castillo-Garsow, Arte Público Press, 2017, pp. 128 – 141.

Fernández, María Teresa Mariposa. "Who I Am," "Poem for My Grifa Rican Sistah or Broken Ends Broken Promises," "Off Goes My Heart to Good Will," & "Subway Poem." 14 Women Poets on Being Nuyorican, Poetry Dossier Nuyorican Women Writers, El Centro Voices, Vol. 1, edited by Nancy Mercado, April 10, 2015.

Fernández, María Teresa Mariposa. "Homage to My Hair," "Poem for My Grifa Rican Sistah or Broken Ends Broken Promises," "Ode to the Diasporican," "Refuge," and "Porque es una cosa solamente de nosotras." *Breaking Ground: Anthology of Puerto Rican Women Writers in New York 1980-2012 / Abriendo Caminos: antología de escritoras puertorriqueñas en Nueva York 1980-2012*, edited by Myrna Nieves, Campana Press, 2012, pp. 164 – 171.

Fernández, María Teresa Mariposa. "Boricua Butterfly," "Ode to the Diasporican," and "Poem for My Grifa-Rican Sistah Or Broken Ends Broken Promises," *The Norton Anthology of Latino Literature*, edited by Ilan Stavans. New York: W.W. Norton & Company, 2011, pp. 2422 – 2426.

Fernández, María Teresa Mariposa. Excerpt from "Poem for My Grifa Rican Sistah or Broken Ends Broken Promises," eds. Flores, Juan and Miriam Jimenez *Afro Latin@ Reader: History and Culture in the United States*. Duke U. Press, 2010, p. 280.

Fernández, María Teresa Mariposa. "Ode to the Diasporican" and "Tears of the Tigers," edited by Juan Flores and Mayra Santos Febres. *The Hostos Review: An International Journal of Culture / Open Mic, New Puerto / Nuyo Rican Literatures*, Issue Two, Latin American Writers Institute, 2005, pp. 2 -7.

Mariposa. "Boricua Butterfly." *Drum Voices Revue: Special Issue: Words from 15 Cities: Poetic Voices of Contemporary Urban Cultures*, edited by Raymond Patterson & Willie Perdomo., English Department of Southern Illinois & EBR Writers Club, Vol. 9, Nos. 1 & 2, 2000, p. 200.

Mariposa. "Pussiology." *Long Shot*, Vol. 23, 2000, pp. 168 – 170.

Fernández, María Teresa Mariposa. "Ode to the Diasporican" and "Poem for My Grif Rican Sistah or Broken Ends Broken Promises," edited by Juan Flores and Jorge Matos, Ed. *El Centro Journal, Volume XII, Number I*, Fall 2000. pp. 66 - 67.

Fernández, María T. "Ode to the Nuyorican." Puerto Rican New Yorkers centerpiece, *New York Newsday*, edited by Fay Chiang, Sunday, June 11, 1995. pp. 10 -11.

### Essays

Fernández, Mariposa. "A Nuyorican Poet for the Ages." *Memorias de Miguel: The Hard Work of Love*, Ed. By Lois Elaine Griffith, Karen Jaime and Joseph Cáceres, Hemipheric Institute, 2022, pp. 68-74.

Fernández, María Teresa Mariposa. "Power and Pride: A Poet's Notes on Marching in The Puerto Rican Day Parade." *Latinas: An Anthology of Struggles & Protests in 21<sup>st</sup> Century USA*, ed. Iris Morales, Red Sugarcane Press, 2018, 174 - 178.

Fernández, María T. "Land of the Free? Puerto Rican Political Prisoners in the United States." *Urban Latino Magazine*, Summer 1997.

Fernández, María T. "Exposing the Myths: The Politics of Bilingualism & Identity." *Urban Latino Magazine*, Fall 1996.

Fernández, María T. "Latino Vs. Hispanic." *Urban Latino Magazine*, Fall 1994.

### TRANSLATION PROJECTS

Reviewer of Spanish translation: Shange, Ntozake. Translated by Alejandro Alvarez Nieves, *Wild Beauty: New and Selected Poems | Belleza Salvaje*, Simon & Shuster, 2018.

### REFERENCES (2000 – 2020)

- Herrera, Patricia. *Nuyorican Feminist Performance: From the Café to Hip Hop Theater*. University of Michigan Press, 2020.
- Morales, Ed. *Fantasy Island: Colonialism, Exploitation and the Betrayal of Puerto Rico*. Bold Type Books, 2019.
- Acosta Belen, Edna and Carlos Enrique Santiago. *Puerto Ricans in the United States: A Contemporary Portrait*. 3<sup>rd</sup> Edition, Lynne Rienner Publishers, Boulder, CO, 2018.
- Morán González, John, and Laura Lomas. *The Cambridge History of Latina/o Literature*. New York, Cambridge University Press, 2018.
- La Fountain-Stokes, Lawrence, and Yolanda Martínez-San Miguel. "Revisiting Queer Puerto Rican Sexualities: Queer Futures, Reinventions, and Un-Disciplined Archives—

Introduction." *CENTRO: Journal of the Center for Puerto Rican Studies* 30.2 (August 2018): 6-41.

- Richardson, Jill Toliver. *The AfroLatin@ Experience in Contemporary American Literature and Culture: Engaging Blackness (Afro-Latin@ Diasporas)*, New York: Palgrave, McMillan, 2016.
- Pérez Rosario, Vanessa. *Becoming Julia de Burgos: The Making of a Puerto Rican Icon*. University of Illinois Press, 2014.
- Noel, Urayoán. *In Visible Movement: Nuyorican Poetry from the Sixties to Slam*. University of Iowa Press, 2014.
- Scupin, Raymond, *Race and Ethnicity, The United States and The World, 2<sup>nd</sup> Edition*, Pearson, 2012.
- Flores, Juan. *Diaspora Strikes Back: Caribeño Tales of Learning and Turning*. New York: Routledge Press, 2009.
- Torres-Padilla, Jose L. and Carmen Haydee Rivera, *Writing Off the Hyphen: New Critical Perspectives on the Literature of the Puerto Rican Diaspora*, Washington: University of Washington Press, 2008.
- Morales, Ed. *Living in Spanglish: The Search for Latino Identity in America*. St. Martin's Press, 2002.
- Flores, Juan. *From Bomba to Hip Hop: Puerto Rican Culture & Latino Identity*. New York: Columbia U. Press, 2000.

#### **FILM, TELEVISION, INTERVIEWS AND MEDIA APPEARANCES**

**HBO Appearances:** HBO Latino series, "Habla Ya!, 2009; *Americanos: Latino Life in the US*", Produced by Edward James Olmos, 2000

**PBS:** *Nuyoricans: Puerto Ricans in New York*, A PBS Documentary by Barbara Gonzalez PBS, 2002.

#### **Public television, WIPR-TV (Channel 6, Puerto Rico):**

Bronx poetry segment, "Dos Minutos NY," Directed and Produced by Magdalena Sargadia Jiménez, 2001

#### **International Films:**

"In Her Own Words: Nuyorican Poet and Activist," a film by Wilfried Raussert and Alina Muñoz Knudsen, produced by Bielefeld University, 2020

"Fragments of Belonging: El Alma Dividida de Puerto Rico," a film by Friederike Bischoff and Raphael Vazquez, produced by Bielefeld University, 2020

"AmerRícan: Tato Laviera," Directed by Vivian Hernández Ortiz, Role: poet, 2018.

#### **Oral History Projects:**

Fernández, María Teresa Mariposa, oral history. The Bronx Latino History Project, The Bronx County Historical Society (forthcoming)

#### **Radio and Podcasts:**

Radio Theater for My Soul, 2023

### **INTERVIEWS (in print)**

Richardson, Jill Toliver, "Writing Her Legacy: A Conversation with Maria (Mariposa) Teresa Fernández." Interview/Entrevista *El Centro Journal*, Vol. XXVIII, No. 2, Fall 2015. Pp. 120 – 131.

Pérez Rosario, Vanessa, "Vivencias: Reports from the Field: Affirming "Afro-Latin@ Identity, An Interview with Poet María Teresa Mariposa Fernández." *Latino Studies* Vol. 12, No. 3, Palgrave MacMillan, 2014, pp. 468 - 475.

### **CONFERENCES**

- Cumbre Afro 2023, *International Conference*  
University of Puerto Rico, Rio Piedras, Puerto Rico, March 20 – 23, 2023
  - Escribiendo la presencia Afro: Estrategias literarias  
(Writing Afro Presence: Literary Strategies)  
Modera: Essah Cosett Díaz; Panelistas: Mariposa Fernández, Edjanga Jones and Norge Espinosa
  - Invocación: La Literatura como Presencia Diaspórica  
(Invocation: Literature as Diasporica Presence)  
Modera: Dra. Maritza Stanchich; Panelistas: Aracelis Girmay, Edjanga Jones and Mariposa Fernández
  
- *Afros al frente: experiencias de lucha en contextos de crisis, International Conference.*  
University of Guadalajara, Mexico, February 2022 (Virtual Panelist)
  - Virtual panelist, screening of "In Her Own Words: Nuyorican Poet and Activist,"  
a film by Wilfried Raussert and Alina Muñoz Knudsen
  
- 7<sup>th</sup> Caribbean Without Borders Graduate Student Conference: Reframing Perceptions of the Greater Caribbean in Popular Media, University of Puerto Rico, Rio Piedras, May 16-18, 2018
  - From Crisis to Catastrophe: Nuyorican Poets María Teresa "Mariposa" Fernández and Bonafide Rojas Reflect on the Role of the Diaspora After Maria, Roundtable Discussion with Professor Maritza Stanchich
  
- Entangled Black Americas, International Conference – Transdisciplinary Perspectives and Hemispheric Dialogues, The Center for Inter-American Studies (CIAS) International Conference, University of Bielefeld, Germany, January 19 - 20, 2017
  - Afro-Caribbean and Southern writers and the politics of belonging in The Global South Inter-American Studies Panel
  - "Mixed Medicine Mujeres en la Lucha: Subversive Women Create Space for Healing" presentation and Q & A
  
- American Studies Association Annual Meeting, Denver, CO, November 17 – 20, 2016  
CIAS Entangled Black Americas Panel with Dr. Wilfried Raussert
  - "Home in the Writings of the Puerto Rican Diaspora." Presentation and Q & A
  
- American Studies Association Annual Meeting, San Juan, Puerto Rico, EL Puerto Rican Embassy Panel, November 17, 2012

-“Blueprints for a Nation: Construction of an Imaginary State: multimedia presentation by ADÁL Maldonado and a creatively rich interactive presentation by Mariposa María Teresa Fernández”, Q & A and discussion moderated by Dr. Wilson Valentín-Escobar

### **THEATER ARTIST RESIDENCY**

#### **New World Theater Artist Residency Program Playwright Artist-in-Residence**

**Fall 2001**

University of Massachusetts at Amherst

\$30,000 Residency funded by The National Performance Network

### **THEATER / THEATRICAL WORK**

#### **DRAMATURGY**

I Have Been Giving Puerto Rican History Lessons for Free, A Play by Alba Delia Hernandez, Buschwick Starr, Brooklyn, NY, March 28, 2023, Directed by

First Flame, A ChoreoPoem, Created by Mariposa Fernandez, Written & Performed by Nana Boakye, Elizabeth Boateng, Seung Kim, Jenny Soudachanh, Skyler Alexander Susnick and Jawad (Momo) Tazari, Directed and Choreographed by Dr. Mark Broomfield, Music by Glenn McClure, Jam, Jive, Everything (Jazz), Alice Austin Theatre, SUNY Geneseo, Geneseo, NY, 2016

#### **PUBLISHED AND STAGED PLAYS**

First Flame, A ChoreoPoem, SUNY Geneseo, Geneseo, NY, 2016

#### **THEATRICAL PERFORMANCES**

I Chloe: Exotica Erotica, One-woman show Written & Performed by Mariposa Fernandez  
One Festival Loisaida, NYC, 2017

Play the Papers for Lupe, A Play by Izzy Perez, Role: Lupe, Open Hydrant Theater, Bronx, NY, 2017

What It Iz? A Spokenwordical by Bryonn Bain, Role: Evilese, Paramount Theater, 2011

Lost in Language and Sound: A Staged Choreoessay by Ntozake Shange, Directed by Claude E. Sloan, Ensemble Nuyorican Poets Café, 2009

Latina Poetry Festival, Directed by Miriam Colón, performance of original poetry  
Puerto Rican Traveling Theater, 2007

Diasporican Dementia, One-women show, Written & Performed by Mariposa Fernandez  
at What's the Word? Featuring: Marc Bamuthi Joseph, I Was Born with Two Tongues, Stacyann Chin, Aya de Leon and Mariposa, Colwell Playhouse, Thurs – Saturday, April 10 -12, 2003  
Department of Theatre, University of Illinois, Urbana-Champaign, 2003

Diasporican Dementia, One-women show, Written & Performed by Mariposa Fernandez  
New World Theater, University of Massachusetts at Amherst, December 6, 2002

Poetry-in-Performance series, UMASS at Amherst, New World Theater, November 28, 2002  
Intersection: Future Aesthetics, UMASS at Amherst, New World Theater, April 12 – 13, 2002  
A two day gathering to explore the intersection of theater, poetry, spoken word and Hip Hop culture

Diasporican Dementia, One-women show, Written & Performed by Mariposa Fernandez  
Pregones Spring Festival, Hostos Repertory Theater, June 7, 2001

El Livingroom by Pedro Pietri, Role: Tremenda, The Nuyorican Poets Café, 1999

“sexuality kisses spirituality on the lips: images of Latinas in Film and Theater,” The Public Theater, 1998

Live from the Edge Theater Festival, Live from the Edge Theater at The Point, CDC, 1997

The People Could Fly, Written and Directed by Rod Gales, Ensemble, National Black Theater, 1991

I AM BECAUSE WE ARE, Written by Shonnese C.L. Coleman, Ensemble, National Black Theater, 1991

**POETRY READINGS AND PERFORMANCES AT UNIVERSITIES, COLLEGES AND NGOS, 1997 - PRESENT**

Toured extensively throughout the United States; performed, taught creative writing workshops and lectured at universities, as well as NGOs and conferences; Curated and produced public poetry readings and open mics; Selected list below.

**COLLEGES AND UNIVERSITIES LIST 1998 – PRESENT**

Adephi University  
Bloomsburg University  
Brown University  
Cornell University  
City University of New York  
Baruch College  
Bronx Community College  
Brooklyn College  
Borough of Manhattan Community College  
College of Staten Island  
LaGuardia Community College  
Lehman College  
Medgar Evers College  
Fordham University, Rose Hill campus  
Fordham University, Lincoln Center campus  
Kansas State University  
Howard University  
Long Island University, C.W. Post campus  
PENN State University  
Princeton University  
New York University



State University of New York, SUNY  
 SUNY, Albany  
 SUNY, F.I.T.  
 SUNY, Geneseo  
 SUNY, New Paltz  
 SUNY, Purchase  
 SUNY, Stony Brook  
 Rutgers University  
 Stanford University, Stanford, CA  
 Trinity University, San Antonio, TX  
 University of California, Los Angeles, CA  
 University of California, San Diego, CA  
 University of California, Berkley, CA  
 University of Illinois at Urbana-Champaign  
 University of Pennsylvania, PA  
 University of Puerto Rico, Rio Piedras, PR  
 University of Puerto Rico, Mayaguez, PR  
 University of Wisconsin, Madison  
 Yale University

**POETRY PERFORMANCES**

Letras Boricuas Mellon Convening, Teatro Julia de Burgos, Puerto Rico	<b>April 2023</b>
Barrio BX, Nuyorican Poets Café	<b>March 2023</b>
Fem Flava 2023, The Point CDC	<b>March 2023</b>
Whitman on Walls, Gaelic Park, Bronx, NY	<b>Sept 2022</b>
Whitney Biennial 2022: Quiet As it's Kept, Whitney Museum of American Art	<b>April 2022</b>
NY Pops Up! The Africa Center, NY (Outdoors)	<b>Jul 2021</b>
Stage Garden Rumba, Hosted by Pregones and Bronxnet TV (Outdoors)	<b>Jul 2021</b>
Intersectionality of Voices, Yale University (Zoom)	<b>Apr 2021</b>
Mariposa (Butterfly): AfroNuyorican Poet on Metamorphosis – Climate Change Puerto Rican and Latino Studies, Brooklyn College (Zoom)	<b>Apr 2021</b>
Sisters in Struggle and Song: A Reading and Conversation, Hosted by Lehman College Africana Studies, Literary Freedom Project & The Center for the Humanities (Zoom)	<b>Apr 2021</b>
Nuyorican Feminist Performance, Nuyorican Poets Café (Zoom)	<b>Feb 2021</b>
Women and the Stories that Move Us, Nuyorican Poets Café,	<b>Dec 2020</b>

May 2023

Women's Activity NYC and NYC Department of Records, Nuyorican Poets Café, (Zoom)	
A Celebration of the Life & Legacy of Black Feminist Poet Ntozake Shange," Black History Month & Women's History Month Event, 23 <sup>rd</sup> Annual Student-Faculty Read-in, Leonard Lief Library, March 6, 2019	<b>Mar 2019</b>
La Festival de la Palabra, Puerto Rico	<b>2016 - 2018</b>
she who walked like a lion: a celebration of ntozake shange luther place memorial church, washington, dc	<b>Nov 2018</b>
One World Poetry Open Mic Familieengarten-Stadtteilzentrum des Kotti e.V., District Center Family Garden, Berlin, Germany	<b>Jan 2017</b>
Evening Poetry Performance, Café Welthaus, Bielefeld, Germany	<b>Jan 2017</b>
Mosaic Poetry Jam, Adelphi University	<b>Sept 2016</b>
All College Hour Speaker, SUNY, Geneseo	<b>Jan 2016</b>
Misión de Puerto Rico en Cuba, La Habana, Cuba	<b>Apr 2015</b>
Puerto Rico nació en mi! A Night of Poetry & Music Kickoff Puerto Rican Day Parade Weekend NYC, 6/8/2012	<b>June 2012</b>
Featured poet, Puerto Rico's Humanitarian Call: An AIDS Crisis Fundraising Event, Sponsored by El Punto en la Montaña, Julia de Burgos Center, NY, November 2011	<b>Nov 2011</b>
Featured Poet, 2009 HOWL Festival, to celebrate HOWL! Festival & to benefit the HOWL! HELP Fund, St. Mark's Church in-the-Bowery, 9/10/09	<b>Sept 2009</b>
Out of the Darkness: A Walk for Life, A Fundraiser for Team Despierta Boricua, The 2008 Walk for Suicide Prevention, Poetry Reading, Proceeds benefited Suicide Prevention Walk	
El Rev. Pedro Pietri Hand Awards, presented by El Puerto Rican Embassy & La Familia Pietri, El Centro de Estudios Puertorriqueños, June 12, 2009	<b>June 2009</b>
Cry of the Chrysalis, Annual fundraiser for W.O.M.E.N., empowerment program for young women at The Point, CDC, Nuyorican Poets Café, New, NY	<b>March 2009</b>
Out of the Darkness: A Walk for Life, A fundraiser for Team Despierta Boricua 2008 Walk for Suicide Prevention, Poetry Reading, El Barrio, NY	<b>2008</b>
<b>Sistahs Underground BX Bohemia Series, Produced by Mariposa &amp; melleSOL</b> Co-Producer & Co-Host, Sistahs Underground Presents: BX Bohemia, El Maestro Community Center & Boxing Gym, Monthly open mic poetry showcase in the	<b>2005 – 2006</b>

Mott Haven community of the South Bronx, 2005 – 2006; (list furnished upon request)

ViequeSOL II: A Report Back con Ritmos of Viequethon, An Evening of Poetry, Music, Video Footage of Viequethon, Nuyorican Poets Café, 6/1/2002 **June 2002**

Vieque-thon, El Fortín Conde de Mirasol, Vieques, Puerto Rico **May 2002**  
 Vieque-thon, Nuyorican, San Juan, Puerto Rico **May 2002**

United Nations World Conference Against Racism, Racial Discrimination, Xenophobia and Related Intolerance, Durban, South Africa **Aug 2001**

**Sistahs Underground SOL Series, Produced by Mariposa and melleSOL 1999-2000**

Co-Producer & Co-Host, Sistahs Underground Presents: Sol in the Heights, Café Largo, Weekly open mic poetry series, Washington Heights, NYC, 1999 – 2000  
 \*In the span of a year over 50 women read their work publicly for the first time

Co-Producer & Co-Host, Sistahs Underground Presents: Sol Sistahs from the Underground, Monthly showcase, Nuyorican Poets Café, NYC, 1999 – 2000

Co-Producer & Co-Host, Sistahs Underground Presents: Two Roads to Freedom A Tribute to Malcolm X & Bob Marley, A Benefit for the Malcolm X Grassroots Movement, Café Largo, New York, NY, 2/3/2000

Co-Producer & Co-Host, Sistas en la Lucha & Sistahs Underground Present: Circle of Fire: A Celebration of Sisters, Sangre & Soul, An evening of Poetry, Dance & Visual Art in Protest of the Central Park Attacks on Womyn followed by a candlelight vigil, Nuyorican Poets Café, 8/5/2000

Co-Producer & Co-Host, Sistahs Underground Presents: Poeta Pa' Vieques @ Sol in the Heights, Café Largo, New York, NY, 6/13/2000

Co-Producer & Co-Host, Sistahs Underground Presents: We Remember Julia 3<sup>rd</sup> Annual Tribute Celebrating the Life and Work of Julia de Burgos, Fundraiser for Mujeres Para la Paz y Justicia Para Vieques, Café Largo, New York, NY, 2/15/2000

Co-Producer & Co-Host, Sistahs Underground Presents: We Who Believe in Freedom A Benefit for Korea, Vieques and Palestine, Fundraiser for Al-Aweda, The Palestinian Right to Return Coalition, Mujeres Para La Paz y Justicia Para Vieques, People's Action to Reform the Unjust SOFA, Nuyorican Poets Café, 2/2/2000

WORDS FOR MUMIA 911, an evening of poetry to raise awareness for Mumia Abu-Jamal, political activist and writer, proceeds benefited Coalition to Free Mumia Abu-Jamal Producer, MC and Performer, September 11, 1999

Co-Producer & Co-Host, Sistahs Underground and Teachers & Writers Presents: Recordamos a Julia/Remembering Julia, A Celebration of the Life and Work of Julia de Burgos, Fundraiser for women Puerto Rican political prisoners.

- Teachers & Writers Collaborative, New York, NY, 2/27/1999
- Voces del Pueblo: An Evening of Poetry Dedicated to the Island-Nation Puerto Rico, at The Nuyorican Poets Café in conjunction with The International Expressions Festival 98' organized by The Caribbean Cultural Center **1998**
- Black August: A Celebration of Hip Hop Culture, Benefit Concert to raise money for basic music equipment, music and resources for the creation of a public Hip Hop Library/Studio in Havana, Cuba. **1998**
- Poets, Playwrights and Percussion, Curated & Hosted by Frank Perez Teachers & Writers Collaborative, New York, NY, June 5, 1998 **1998**
- Latinos and Latinas, Gays and Lesbians, Performance Poets featuring Diana Casillas, Romero, Mariposa, Emanuel Xavier, Janis Astor del Valle and Carlo Baldi, Agüeybana Bookstore, May 15, 1998 **1998**
- Urban Tales: Evolution of the Griot, Part II: An Evening of Spoken Word Expression Celebrating the Continuum of African Oral Tradition, The Caribbean Cultural Center, New York, NY, April 3, 1998 **1998**
- Youth Peace Forum, Young People's Hispanic Alternatives (HYPA), Brooklyn, NY **1998**
- Featured poet, Roses and Bread, 2<sup>nd</sup> Annual Women's Open Poetry & Performance Event Dedicated to All Women Confronting Workfare/Benefit for WEP Workers Together, The Church of Gethsemane, Brooklyn, NY **1997**
- A Tribute to Sery Colon, Clemente Soto Velez Cultural Center, 1997 **1997**

**TRAVEL-BASED RESEARCH**

La Habana, Cuba, April 2015: New York City Department of Education, City University of New York and EL Puente Leaders for Peace & Justice, traveled with a group of approximately 40 educators from the NYCDOE & CUNY; Focus Areas: How Cuba educates primary, secondary, and post-secondary students; unique approaches to education, pedagogy, teaching techniques and cultural influences.

**RESEARCH | WRITING PROJECTS | FALL 2021 – Present**

Collection of Poetry / Select self-authored poems – manuscript

Centering Cenén: an exploration of the work of Cenén Moreno, an African Puerto Rican poet, artist and activist, alum of the City University of New York and '69 City College Strike, and how she lived, struggled and died on the Lower East Side.

**RESEARCH | WRITING PROJECTS | FALL 2020 -2021**

Hunts Point Stories | Be a Buddy Multimedia Project: Stories of Strength from the South Bronx, oral histories of resilience and culture as mutual aid, CUNY Adjunct Incubator Project/ funded by The Center for the Humanities

**RESEARCH | WRITING PROJECTS | 2019 - 2020**

History of Hunts Point and THE POINT CDC, funded by the New York Community Foundation

**ARCHIVAL PROJECTS / DIGITAL HUMANITIES**

Uptown & The Bronx / Poetry and Spoken Word Scene of the Late 1990s and Early 2000s: Shifting the Narrative of Renaissance and Literary Movement, digital humanities project

Founders of the Nuyorican Poets Cafe, Barnard College, Columbia University: a project to create an archive of the contributions of the founding artists of The Nuyorican Poets Café (ongoing)

**PEDAGOGICAL DEVELOPMENT AND PROFESSIONAL DEVELOPMENT TRAINING**

Anchored in the Liberal Arts (ATLAS), Transformative Texts, Teagle Foundation, Lehman College, 2021 (pilot year) – Present

2022 Writing Across the Curriculum (WAC): Centering Wellness in the Curriculum, Workshop Series, facilitated by Dr. Mary Phillips, Assistant Professor, Africana Studies, Lehman College

Platforms for a Digital Archive Project: A Workshop Series, facilitated by Stefano Morello, doctoral candidate, CUNY Graduate Center, CCNY Digital Fellow, City College of New York, Teaching and Learning Center, Fall 2021

2020 Writing Across the Curriculum (WAC): Teaching and Writing with Archives, Workshop Series, facilitated by Dr. Mary Phillips, Assistant Professor, Africana Studies, Lehman College

**ACADEMIC SERVICE**

Women Studies Steering Committee, Herbert H. Lehman College, CUNY  
A Celebration of the Life and Legacy of Black Feminist Poet Ntozake Shange  
23<sup>rd</sup> Annual Student-Faculty Read-in at Lehman College  
Organized and made arrangements for Ntozake Shange's family members and creative colleagues 'visit to Lehman College & participation on March 6, 2019 and follow up Celebration of Ntozake Shange's work during National Poetry month, April 2019; Curated, emceed & staged the event in collaboration with the Africana Studies Department, the Department of Music, Multimedia, Theatre & Dance & the Women & Gender Studies Program & The Urban Male Leadership Program, Lehman College

**MEMBERSHIPS AND ASSOCIATIONS**

Association of Writers and Writing Programs (AWP)  
Caribbean Studies Association  
Cumbre Afro, University of Puerto Rico, San Juan, Puerto Rico  
International Women's Writing Guild (IWWG)  
The New York City Latina Writers Group / Sankofa Sisterhood Writers  
The Puerto Rican Studies Association  
Black Americas Network / Inter-American Studies Center, University of Bielefeld, Germany

**CULTURAL ORGANIZATIONS AND COMMUNITY GROUPS**

La Festival de la Palabra, Puerto Rico

The AfroLatin@ Forum 2009 - present

THE POINT CDC

Bronx Music Heritage Center

Bronx Academy of Art and Dance

The Bronx-Wide Coalition (2020 – 2022)

The Urban Atabex Organizing and Healing in Community Network (2016 – 2020)

**REFERENCES AVAILABLE UPON REQUEST**

## **WILLIAM GERARD FISHER**

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New York, NY 10002  
william.fisher@lehman.cuny.edu

### **EDUCATION**

Ph.D., English, University of Pennsylvania, 1998 (Peter Stallybrass & Phyllis Rackin, co-directors).  
M.A., English, University of Pennsylvania, 1994.  
B.A., English, Phi Beta Kappa, Vanderbilt University, 1991.

### **TEACHING POSITIONS**

2009 – Present, Member of the Doctoral Faculty of The Graduate Center, The City University of New York.  
2004 – Present, Associate Professor of English, Lehman College, The City University of New York.  
1998 – 2004, Assistant Professor of English, Lehman College, The City University of New York.

### **AWARDS AND FELLOWSHIPS**

Invited Participant, "Lesbian Studies in Queer Times," workshop sponsored by IRWG: The Institute for Research on Women and Gender at the University of Michigan, 2016.  
Invited Participant in "Writing Lesbianism into History and Representation," workshop sponsored by the Radcliffe Institute for Advanced Study at Harvard University, 2014.  
Folger Shakespeare Library Grant to attend Paleography Seminar, 2007.  
Two Month Short Term Fellowship at the Clark Library, 2007-8.  
One Month Short Term Fellowship at the Huntington Library, 2005-6.  
Folger Shakespeare Library Seminar Participant, "Early Modern Embodiment," 2004.  
PSC-CUNY Research Awards 1999-2009.  
Diane Hunter Prize for the Best Dissertation in English, University of Pennsylvania, 1999.  
Fellow, Penn-in-London Program, King's College, London, 1995-6.  
Folger Shakespeare Library Seminar, "The Material Renaissance, 1500-1700," 1994-5.  
Susan B. Wiltshire Award for the Best Undergraduate Essay on Gender, Vanderbilt Univ, 1991.  
Phi Beta Kappa.

### **PUBLICATIONS**

#### **Book**

*Materializing Gender in Early Modern English Literature and Culture*. Cambridge University Press, 2006. Paperback, 2010. In the Cambridge Studies in Renaissance Literature and Culture (series edited by Stephen Orgel).

Winner of the Award for the Best Book of 2006 from the Society for the Study of Early Modern Women

#### **Special Issue**

*Early Modern Trans Studies*, special issue of the *Journal for Early Modern Cultural Studies*, edited with an introduction by Simone Chess, Colby Gordon and Will Fisher, forthcoming 2019.

**Articles (in print):**   \*\* = refereed journal/book  
                                  \* = invited publication

\*"Stray[ing] lower where the pleasant fountains lie': Cunnilingus in Shakespeare's *Venus and Adonis* and in English Culture c.1600-1700," *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, Race*, edited by Valerie Traub (Oxford: Oxford University

Press, 2016): 333-46.

- \*\*“Wantoning with the Thighs’: The Socialization of Thigh Sex in England c.1600-1730,” *Journal of the History of Sexuality*, 24:1 (2015): 1-24.
- \*\*“The Erotics of Chin-Chucking in Seventeenth-Century England,” in *Sex Before Sex: Figuring the Act in Early Modern Literature*, edited by Will Stockton and James M. Bromley (Minneapolis: University of Minnesota Press, 2012), 141-171.
- \*\*“Had it a codpiece, ‘twere a man indeed’: the codpiece as constitutive accessory in early modern English culture,” in *Ornamentation: The Art of Accessorizing in the Renaissance*, edited by Bella Mirabella (Ann Arbor: University of Michigan Press, 2011), 102-29.
- \*\*“Home Alone: The Place of Women’s Homoerotic Desire in Shakespeare’s *As You Like It*,” in *Feminisms and Early Modern Texts: Essays for Phyllis Rackin*, ed. Rebecca Bach and Gwynne A. Kennedy (Selinsgrove, PA: Susquehanna University Press, 2010): 99-118.
- \*\*“Peaches and Figs: ‘Bisexual’ Eroticism in Bronzino’s *Venus and Cupid* Paintings and Burlesque Poetry,” in *Sex Acts in Early Modern Italy: Practice, Performance, Perversion, Punishment*, edited by Allison Levy (Burlington, VT: Ashgate, 2010): 151-164.
- \*\*“A Hundred Years of Queering the Renaissance,” in *Queer Renaissance Historiography: Backwards Gaze*, edited by Vin Nardizzi, Stephen Guy-Bray, and Will Stockton (Burlington, VT: Ashgate, 2009): 13-40.
- \*\*“The Sexual Politics of Victorian Historiographic Writing about ‘the Renaissance,’” *GLQ: A Journal of Gay and Lesbian Studies*, Volume 14:1 (Fall 2007): 41-67.
- \*\*“His Majesty the Beard’: Facial Hair and Masculinity on the Early Modern Stage,” in *Staged Properties: Props and Property in Early Modern England*, edited by Natasha Korda and Jonathan Gil Harris (Cambridge: Cambridge University Press, 2002): 230-257.
- \*\*“The Renaissance Beard: Masculinity in early modern England and Europe,” *Renaissance Quarterly* 54:1 (Spring 2001): 155-87.
- \*\*“Handkerchiefs and Early Modern Ideologies of Gender,” *Shakespeare Studies*, 28 (2000): 191-99.
- \*\*“Queer Money,” *English Literary History* 66 (Spring 1999): 1-23.
- \*\*“Gabrielle’s New Clothes: Cultural Valuations and Evaluations of *Gabrielle D’Estrées and one of her sisters*” *Textual Practice* 12:3 (Fall 1998): 251-67.

#### **Articles (Reprints and Translations):**

- “Codpieces and Masculinity in Early Modern England,” in *Fashion History Reader: Global Perspectives*, ed. by Peter McNeil and Giorgio Riello (London: Routledge, 2010): 62-80.
- \*\*“Pesche e Fichi: Erotismo ‘bisessuale’ nei dipinti e nella poesia burlesca del Bronzino,” in *Sesso nel Rinascimento: pratica, perversione e punizione nell’Italia rinascimentale*, edited by Allison Levy (Florence: Casa Editrice Le Lettere, 2009).
- “The Renaissance Beard: Masculinity in Early Modern England, in *Fashion: Critical and Primary Sources (Volume 1: Late Medieval to Renaissance)*, ed. By Peter McNeil (New York: Berg, 2009): 163-190.

#### **Forthcoming Articles (Reprints):**

- “The Renaissance Beard: Facial Hair and Masculinity in Early Modern English Culture” excerpts from *Materializing Gender* reprinted in *The Norton Critical Edition of William Shakespeare’s Much Ado About Nothing*, edited by Patricia Parker, forthcoming from W.W. Norton.

#### **Articles Under Consideration:**

- \*\*“Signor Dildo’s Adventures in Britain’: Sexual Instruments and Women’s Erotic Agency in



England, c.1600-1725.” Under consideration at *ELR*.

### **Reviews (in print):**

\*Ian Frederick Moulton, *Before Pornography: Erotic Writing in Early Modern England*, in *Shakespeare Quarterly* Vol. 53, No. 4, (Winter 2002): 581-584.

### **CONFERENCES AND TALKS**

Co-organizer with Colby Gordon and Simone Chess, Early Modern Trans Studies Conference, Bryn Mawr College, April 2019.

“Shakespeare and Transgender Theory,” respondent for plenary panel at The Shakespeare Association of America Conference, April, 2019.

“‘Making most solemn love to a petticoate’: Clothing Fetishism and the Early Modern Theater,” invited speaker at “Reading, Writing, Printing: A Conference in Honor of Peter Stallybrass,” University of Pennsylvania, April, 2018.

“Intersections of Sexuality and Race in Early Modern England,” invited speaker at “Crafting Race and Early Modern Subfields: A Workshop”, moderated by Patricia Akhimié and Miles Grier, at City College, CUNY, March, 2018.

“Trans/Early/Modern”, paper co-presented with Simone Chess as part of a special session entitled “Early Modern Trans Studies” (which Simone Chess and I also co-organized) at the Modern Language Association Meeting, New York, January, 2018.

Seminar Co-leader, “Early Modern Trans\* Historicities” with Simone Chess, Shakespeare Association of America Conference, Atlanta, April, 2017.

“‘Making most solemn love to a petticoate’: Clothing Fetishism in Early Modern English Culture,” Renaissance Society of America Conference, Panel on “Materiality and Embodiment in Renaissance England,” Berlin, March 2016.

“Peaches and Figs: ‘Bisexual’ Eroticism in Bronzino’s Venus and Cupid Paintings,” “Seeing Sex and Gender in the Rinascimento” (event in honor of James Saslow at the CUNY Graduate Center), October, 2015.

“‘Doctor Dildo’s Dauncing Schoole’: Sexual Instruments and Women’s Erotic Agency in England, c.1600-1725”, Centre for Research in the Arts, Social Sciences, and Humanities (CRASSH), Cambridge University, June, 2015.

“‘Doctor Dildo’s Dauncing Schoole’: Sexual Instruments and Women’s Erotic Agency in England, c.1600-1725”, Victoria and Albert Museum in conjunction with the Institute for Historical Research, June, 2015.

“Early Modern ‘Cougars’,” Shakespeare Society of America Conference, session on “Queer Heterosexuality,” chaired by Simone Chess and Melissa Jones, St. Louis, March 2014.

“‘Every bodies fancy varies’: Historicizing Early Modern Sexual Practice,” invited lecture at the Huntington-USC Early Modern Studies Institute, February 2014.

“‘Seignor Dildo’s Adventures in Britain’: Sexual Instruments and Women’s Erotic Agency in England, c.1600-1725.” Keynote paper delivered at “Renaissance Loves” conference, sponsored by the London Renaissance Seminar, Birkbeck College, London.

“Early Modern ‘Cougars’,” Panel on “Women and Queer Historicism,” Renaissance Society of America Conference, April 2013.

“Queer and Now: New Directions,” Organizer of – and Participant in – a Plenary Roundtable at the Shakespeare Association of America Meeting, Toronto, March 2013.

“‘Flogging Cullies’ and the Desire for the Whip: Questions of Sexual Identity in Seventeenth- and Early-Eighteenth Century England,” Keynote lecture at the Transforming Early Modern Identities Conference, King’s College London, October, 2012.

### **CONFERENCES AND TALKS (con't):**

- “Thinking about Sex Acts in Early Modern England,” Shakespeare Society of America Conference, session on “Queer Theory Now,” chaired by Stephen Guy-Bray and David L. Orvis, Seattle, April 2011.
- “Desiring the Whip: Sexual Flagellation in England, 1650-1750,” keynote speaker for Bodies at Work: Materiality, 1400-1800, symposium sponsored by the Group for Early Modern Studies, Wayne State University, Detroit, April 2011.
- “‘Doctor Dildos Dauncing Schoole’: Sexual Instruments, Women's Erotic Agency, and Thomas Nashe's *The Choise of Valentines*,” The 2011 Phyllis Rackin Lecture, Sponsored by The Alice Paul Center for Research on Women, Gender and Sexuality, University of Pennsylvania, Philadelphia, March, 2011.
- “‘Wantoning with the thighs’: Intercrural Intercourse in Early Modern England,” Queer British History Conference, McGill University, Montreal, October 2010.
- ‘Love’s Weathy Croppe of Kisses’: Tongue kissing and the history of sexuality,” Shakespeare Association of America Meeting, Chicago, April 2010.
- “‘The Use of Flogging in Venereal Affairs’: Sexual flagellation in early modern English culture,” keynote speaker for the conference, *Sexing the Book: Bodies, Texts, and Practices*, at McGill University, Montreal, March 2009.
- “The Traffic in Boys,” Renaissance Society of America Conference, Los Angeles, March 2009.
- “‘The Titillation of Stripes’: Sexual flogging in early modern English literature and culture,” Los Angeles Queer Studies Conference at UCLA, October 2008.
- “‘Had it a codpiece, ‘twere a man indeed’: the codpiece as constitutive accessory in early modern English culture,” Accessorizing the Renaissance Body Conference at New York University, September 2008.
- “‘Love’s Weathy Croppe of Kisses’: Early modern kissing and the history of sexuality,” invited lecture at the University of California, Davis, May 2008.
- “‘The Use of Flogging in Venereal Affairs’: Sexual flagellation in early modern English culture,” invited lecture at the University of Southern California, April 2008.
- “Sexual practices in early modern English Culture,” invited lecture at the Universidad Autónoma de Madrid, March, 2008.
- “Shakespeare’s *Venus and Adonis* and the history of sexuality,” invited lecture at Saint Louis University, Madrid Campus, March, 2008.
- “From the Kiss of the Dove to the Kiss of Love: Kissing and the Seventeenth-Century Ideologies of Love/Marriage,” Renaissance Conference of Southern California, February, 2008.
- “‘Stray[ing] lower where the pleasant fountains lie’: Cunnilingus in Shakespeare's *Venus and Adonis*,” invited lecture at the Columbia University Early Modern Studies Group, December 2007.
- “Dildos and Women’s Sexual Pleasure in early modern England” invited lecture at The University of Montreal, November 2007.
- “The Eroticization of the Thighs in Early Modern English Culture,” Sexual Histories: Bodies and Desires Uncovered, conference sponsored by the Centre for Medical History, University of Exeter, July 2007.
- “‘Doctor Dildoes Dauncing Schoole’: Sexual Instruments and Women’s Sexual Agency,” invited lecture at The Early Modern Center, University of California, Santa Barbara, April 2007.
- “The Early Modern Languages of (Homo)sex?,” Shakespeare Association of America Meeting, session on “Talking about Sex,” chaired by Stephen Guy-Bray, San Diego, April 2007.
- “Debates about Boys versus Women as Erotic Objects,” Renaissance Society of America Meeting, Miami, March, 2007.
- “‘Signor Dildo’: Sexual Instruments and Women’s Erotic Agency,” Rocky Mountain Medieval and Renaissance Association Conference, Tempe, February 2007.

- “Bodies and Pleasures in Early Modern English Culture,” session on “Did the Renaissance have sex?”, Modern Language Association, Philadelphia, December 2006.
- “Erotic Orientations,” invited talk for The Society for the Study of Women in the Renaissance, April 2006.
- “Polymorphous Desire in early modern English Culture,” Shakespeare Association of America Meeting, session on “Queer Heterosexuality” chaired by Kathryn Schwartz, Philadelphia, April 2006.
- “Prosthetic Gender in early modern English literature and culture,” The Fifteenth Annual Medieval, Renaissance, and Baroque Interdisciplinary Symposium entitled “When There Was no Sex or Gender?”, University of Miami, February 2006.
- “Bodies and Pleasures: Chin-chucking and Intercrural Sex,” Group for Early Modern Cultural Studies, San Antonio, December 2005.

### **CONFERENCES AND TALKS (con’t):**

- “Erotic triangulation and polymorphous perversity in early modern English epyllia,” Group for Early Modern Cultural Studies, Orlando, November 2004.
- “Representations of chin-chucking and the eroticization of the chin in early modern Europe,” InterSexions: Queer Visual Culture at the Crossroads, November, New York, November 2004.
- “Mirrors and Subjectivity in Early Modern England,” invited respondent for talk by Arthur F. Kinney at the Columbia Shakespeare Seminar, October 2004.
- “‘Signor Dildo’: Sexual Instruments and the Question of Masculinity,” presented with Julie Crawford of Columbia University, Renaissance Society of America Conference, panel on “Dildos, Castrati and Challenges to Early Modern Masculinity,” New York, April 2004
- “Prosthetic Gender in Early Modern England”, Inhabiting the Body / Inhabiting the World: An Early Modern Cultural Studies Conference, University of North Carolina, Chapel Hill, March 2004.
- “The Erotics of the Chin”, invited lecturer at “Premodern Bodies and the Wunderkammer of Queer Objects”, University of Michigan, January 2004.
- “‘The Ornament of Their Sex’: Hair and Gender in Early Modern England”, Group for Early Modern Cultural Studies, Los Angeles, October 2003.
- “Hair, Gender, and Civil War Politics”, Word and Image Conference, Reading University, June 2002.
- “‘Filthy and Apish Breeches’: Codpieces and Masculinity in Early Modern England”, Renaissance Society of America, panel on Sexualities: Literature and Life, Scottsdale, April 2002.
- “‘That Codpiece Ago’: Codpieces and Masculinity in Early Modern England”, Contestation and Renewal in Early Modern Studies: A Conference in Honor of Phyllis Rackin, Philadelphia April 2002.
- “‘The vaine and unprofitable modell of a member’: Codpieces and Masculinity in Early Modern England”, Clothing Culture 1300-1600, University of Kent at Canterbury, November 2001.
- “One Hundred Years of Queering the Renaissance,” Shakespeare Association of America, seminar on “Early Modern English Texts and the History of Sexuality”, Miami, April 2001.
- “Victorian Sexology and Renaissance Historiography”, Group for Early Modern Cultural Studies, New Orleans, November 2000.
- “Through the Looking Glass: Subjectivity and Renaissance Historiography”, Shakespeare Association of America, seminar on “Into the Archives and Back Again: Shakespeare and the End(s) of History”, Montreal, April 2000.
- “Samson’s Severed Locks: Hair in *Samson Agonistes*”, The Conference on John Milton, Murfreesboro, Tennessee, October 1999.
- “That Shakespearean Rag: Hands and Handkerchiefs in *Othello*”, Shakespeare Association of

- America, seminar on “Knowing Bodies: Towards a Historical Phenomenology”, San Francisco, April 1999.
- “Prosthetic Gods: Subjects/Objects and the history of the In-dividual”, University of Pennsylvania, Medieval-Renaissance Group, February 1999.
- “The Renaissance Beard: Masculinity in Early Modern England,” Modern Language Association, panel on “Shakespearean Masculinities,” Toronto, December 1997.
- Attending to Early Modern Women: Crossing Boundaries, workshops on “The History of the Hymen,” “Textiles and the Regulation of Gender,” and “Dissolving Disciplines,” University of Maryland at College Park, November 1997.
- “Bearded like the pard: Renaissance Masculinities,” Body Parts/Partial Bodies Conference, University of Pennsylvania, April 1997.

### **CONFERENCES AND TALKS (con’t):**

- “Handkerchiefs in *Othello* and *Cymbeline*,” Shakespeare Association of America, seminar on “Borrowed Robes: Clothes and the Renaissance Theater,” Washington D.C., March 1997.
- “One Hundred Years of Queering the Renaissance,” Modern Language Association, panel on “Historicizing Queerness,” Washington D.C., December 1996.
- “Gabrielle's New Clothes: Valuations and Evaluations,” plenary panel, *Royaume de Fémynie*: Conference on Women and Power in Renaissance France, sponsored by the American University of Paris, Château de Blois, France, October 1995.
- “Cheek by Jowl: The Gender and Erotics of the Chin,” Shakespeare Association of America, seminar on “Problematic Alliances: Feminism and Queer Theory in Early Modern Studies,” Chicago, April 1995.
- “Squeeze Play,” Sixth North American Lesbian, Gay, and Bisexual Studies Conference, Iowa City, November 1994.
- “Queer Money,” New Economic Criticism: an interdisciplinary conference sponsored by the Society for Critical Exchange, The Project on Rhetoric of Inquiry at the University of Iowa, and the Center for the Study of Money and Culture at Harvard University, Cleveland, October 1994.
- “Gabrielle's New Clothes: Reading *Gabrielle d'Estrées and one of her Sisters*,” Second Annual Meeting of the Group for Early Modern Cultural Studies, Rochester, October 1994.
- “Strange Currencies,” Shakespeare Association of America, seminar on “The Politics of Pleasure and Renaissance Drama,” Albuquerque, April 1994.
- “Home Alone: Placing Women's Homoerotic Desire in the Social Order,” Shakespeare Association of America, seminar on “Shakespeare and Unauthorized Sexualities,” Atlanta, April 1993.
- “The Story of O and I: The Body in Aphra Behn's *Oroonoko*,” The Body in the Renaissance, Pennsylvania State University, April 1993.

### **COURSES TAUGHT**

#### GRADUATE LEVEL:

- Fashioning the Body in Early Modern Italy and England, Ph.D. Seminar at the CUNY Graduate Center (co-taught with Eugenia Paulicelli)
- Discourses of Race and Colonization in Early Modern England, Ph.D. Seminar at the CUNY Graduate Center.
- Beyond New Historicism: An Introduction to Early Modern Cultural Studies, Ph. D. Seminar at the CUNY Graduate Center.
- Critical Approaches to Milton’s *Paradise Lost*, Ph.D. Seminar at the CUNY Graduate Center (co-taught with Joseph Wittreich).

- An Introduction to Literary Research, MA seminar at Lehman College.
- Historicizing Shakespeare, MA Seminar at Lehman College.
- The Body, Gender, and Sexuality in Early Modern English Poetry, MA Seminar at Lehman College.
- Literature and Material Culture, MA Seminar at Lehman College.

UNDERGRADUATE LEVEL:

Chaucer to Milton Survey Course  
 Shakespeare  
 Women in Literature  
 Introduction to Literary Studies  
 Literature and Material Culture

Survey of Seventeenth-Century Poetry  
 Shakespeare and Film  
 The History of Romantic Love  
 Survey of British Literature  
 Literature and the Body

# Matthew Frye-Castillo

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## **EDUCATION**

- Cert, 2018      Publishing. Columbia University, New York, NY.
- MFA, 2017      Creative Writing. Department of English, Hunter College-CUNY. New York, NY  
Thesis: "The Half-Life of Regret"  
Readers: Kathryn Harrison, Saïd Sayrafiezadeh
- BA, 2014      Psychology. Department of Social Sciences, University of Alaska, Anchorage.  
Capstone: Clinical Intern, The Center for Psychosocial Development  
Advisors: Veronica Howard, John Petraitis
- BA, 2012      English Literature, Department of English, University of Alaska, Anchorage.  
Honors thesis: "Becoming I: How the 20th century gay bildungsroman solidified gay identity in the 21st"  
Advisors: Suzanne Forster, Robert Crossman
- 2008-2010      Undergraduate coursework. Clark University, Worcester, MA

## **Business Certificates**

- |                              |   |
|------------------------------|---|
| Impact Investing, 2019       | Coursera-University of Pennsylvania. Philadelphia, PA |
| Content Marketing, 2018      | HubSpot. Boston, MA                                   |
| Instagram for Business, 2017 | LinkedIn-Lynda. Sunnyvale, CA                         |
| Digital Marketing, 2016      | Coursera-University of Illinois. Urbana-Champaign, IL |
| Inbound Marketing, 2015      | HubSpot. Boston, MA.                                  |

## **TEACHING EXPERIENCE**

- 2018-Now      Writing Consultant (Volunteer). Sloan-Kettering. New York, NY
- 2017-2018      Remote Adjunct Instructor, English. University of the People. Pasadena, CA
- 2016-2017      Adjunct Instructor, English. Hunter College. New York, NY
- 2016              ELA Instructor. Harlem Children's Zone. New York, NY

## **EMPLOYMENT**

- 2012-Now      Freelance Journalist, Editor, Writer, Marketer. Anchorage, AK; New York, NY
- 2018-Now      Editor, Investment Researcher. Blue Heron Research Partners. New York, NY
- 2017-2019      Arts Editor. The Red Hook Star-Review. New York, NY
- 2016-2017      Service Associate. Morgan Library & Museum. New York, NY
- 2015-2015      Content Marketing Associate. eZ Systems. New York, NY
- 2015-2016      Research Assistant. Hertog Fellowship. New York, NY

2015 Editorial Intern. The Paris Review. New York, NY  
2014-2015 Administrative Associate. ExecuSearch. New York, NY  
2014 Administrative Associate. NYU Medical Center. New York, NY  
2013-2014 Research Assistant. Alaska Justice Statistical Analysis Center. Anchorage, AK  
2012 Research Assistant. Institute for Social and Economic Research. Anchorage, AK  
2010-2012 Managing Editor. The Northern Light, Student Newspaper. Anchorage, AK

## **JOURNALISM**

### **Regular contributor (>75 articles per paper)**

- *The Red Hook-Review*. 2017 – Aug 2019
- *Quip Magazine*. 2013 – Present
- *The Anchorage Press*. 2012 – 2015, 2017
- *The Northern Light*. 2010 – 2012

### **Contributor**

- *Worn Stories*, Netflix series. 2020
- *Bushwick Daily*. 2019
- *ImpactAlpha*. 2019
- *Lambda Literary*. 2019
- *Chance Magazine*. 2016
- *Anchorage Daily News*. 2015
- *The Paris Review Daily*. 2015
- *French Web*. 2015
- *Opensource*. 2015
- *HuffPost*. 2014
- *The Senior Voice*. 2012
- *ESPN*. 2011
- *True North*. 2010

## **PROFESSIONAL WRITING**

### **Forewords**

- "Hamlet." Shakespeare & Co. 2018
- "Macbeth." Shakespeare & Co. 2018
- "Much Ado About Nothing." Shakespeare & Co. 2018
- "The Taming of the Shrew." Shakespeare & Co. 2018
- *A Room with a View*. Shakespeare & Co. 2018
- *Anne of Green Gables*. Shakespeare & Co. 2018
- *Gulliver's Travels*. Shakespeare & Co. 2017
- *Moby Dick*. Shakespeare & Co. 2017
- *Little Women*. Shakespeare & Co. 2017

- *The Portrait of Dorian Gray*. Shakespeare & Co. 2017
- *The Age of Innocence*. Shakespeare & Co. 2017

### **Summaries**

- Proofread, copy-edited, and fact-checked over 1,300 in-depth interviews with C-suite members on a range of pharmaceuticals, technology, consumer goods, etc., for financial due diligence firm Blue Heron Research Partners. Analyzed complex information to write executive summaries for investment firms with AUM over \$40 billion.
- Wrote over 300 summaries of classic literary titles and popular nonfiction books for the popular website Supersummary.com.

### **Co-author**

- *Lessons from the Chair*, 2018
- *Lost Child of Sierra Leone*, 2016

## **CREATIVE WRITING**

### **Memoir & Essays**

- "Dominic." *Breadcrumbs*. Fall 2019
- "BVSteven." *Echo: A Journal of Creative Nonfiction*. Fall 2018
- "God Knows." *Chicken Noodle Soup for the Soul: Step Outside Your Comfort Zone*; Simon & Schuster. 2017
- "All That Beauty." *Opossum Literary Magazine*. October 2017
- "Matt Caprioli." *Worn in New York*; Abrahams Press. 2017
- "Escort Surgery." *Best Gay Stories*; Lethe Press. 2017
- "Escort Surgery." *Mr. Beller's Neighborhood*. June 2016
- "Ringlets." *Cirque Literary Journal*. Fall 2015.

### **Fiction**

- "The Hat You Save May Be Your Own." *Cirque Literary Journal*. Spring 2018

### **Poetry**

- "Etta James." *The Best Emerging Poets Series*; Z Publishers. 2018
- "How to Say a Word." *Understory*; University of Alaska, Anchorage. 2014.

## **Professional Activities**

- Speaker, PAVE Academy Career Day. May 17, 2019.
- Reader for the Center for Women Writers, Reynolds Price Award for Fiction, Salem College. 2017-2019
- Reader for CLEP Firecracker Contest, Spring 2015, Spring 2017
- Organizer of 'Hunter at Shakespeare & Co,' a biannual reading of Hunter faculty, alumni, and current students. Featured speakers included Donna Masini, Amy J. Burns, Said Sayrafiezadeh, Gabriel Packard, Liz Moore, Alex Gilvarry, and Krystal A. Sital.



## **Honors**

- Invited reader: August + April. Aug 2019
- Invited reader: Cinderblock People. May 2019
- Invited reader: Opossum Literary Magazine, AWP. April 2019
- Invited speaker: Hunter College, December 2018
- Invited reader: New York Times. Oct 2018
- AWP representative for Hunter College, Washington, DC. Feb 2017
- Hertog Fellow, 2015-2017
- Invited reader: CUNY Turnstyle Reading, March 2017
- Invited reader: KGB Bar, September 17, 2016
- Slice Literary Magazine Student Scholarship, 2015 - 2016
- Paris Review Editorial Internship, Spring 2015

## **Professional Memberships**

Modern Language Association; Association of Writers and Writing Programs; Nonfiction Authors Association; The Authors Guild; Lambda Literary

## **Languages**

French (reading, writing)

Spanish (reading)

## **REFERENCES**

### **Stacey Engels**

Adjunct Faculty, Lehman College

[Stacey.engels@gmail.com](mailto:Stacey.engels@gmail.com)

### **Kathryn Harrison**

Writing Professor, Hunter College

[Kathryn@kathrynharrison.com](mailto:Kathryn@kathrynharrison.com)

### **George Fiala**

Publisher, Red Hook Star-Review

[George@redhookstar.com](mailto:George@redhookstar.com)

### **Téa Obreht**

Writing Professor, Hunter College

[Tea.obreht@gmail.com](mailto:Tea.obreht@gmail.com)

### **Shaye Areheart**

Director, Columbia University Publishing Course

[shayecpc@gmail.com](mailto:shayecpc@gmail.com)

**Rebecca Connor**

Associate Professor, Hunter College

[rcon@hunter.cuny.edu](mailto:rcon@hunter.cuny.edu)

# Steven Herran

(347) 283 - 6555 • [steven.herran@lehman.cuny.edu](mailto:steven.herran@lehman.cuny.edu)

## ACADEMIC APPOINTMENTS

- Lecturer, Department of English, Lehman College, City University of New York (2022—)

## EDUCATION

- Ph.D., English, Graduate Center, City University of New York (Expected 2024)
  - Dissertation: (re)Placing Humanity: Tradition and Transcendence as Decolonial Endeavors
  - Certificate in Critical Theory
- M.Phil., English, Graduate Center, City University of New York (2021)
  - Concentrations of study: Decolonial Studies; Postsecular Theory; Geography/Environmental Humanities; Global and Postcolonial Literature
- M.A. in English, Queens College, CUNY (2016)
  - Concentrations of study: African American Literature; Postcolonial and Global Literature.
- B.A. Liberal Arts and Sciences, Queens College, City University of New York (2011)
  - English; Education; Comparative Literature.

## TEACHING EXPERIENCE

- Lehman College, City University of New York (2017-)
  - Senior Seminar; ENG 350
  - Honors Tutorial in Literature; 481
  - Individual Tutorial in Literature; ENG 381
  - Arab American Literature; ENG 368
  - Global Literatures; ENG 338
  - Topics in the Novel, ENG 307
  - Postcolonial Literature; ENG 338
  - The Novel, Theory and History; ENG 307
  - African American and Black Diasporic Literatures; ENG 340
  - Literary Genres; ENG 222
  - American Literature; ENG 227
  - College Composition II; ENG 121
  - Honors English Composition I; ENG 113
  - College Composition I; ENG 111
  - First Year Seminar/Liberal Arts Special Topics; LEH 250
- Queens College, University of New York
  - Modern Literatures, CMLIT 215

## **PUBLICATIONS**

### **Refereed Journals**

- “Liberation Theology: The Nature and Function of Colonial Myths in the works of Ngugi Wa Thiong’o”, *Journal of Religion and Culture*. 2021, Vol. 29, pgs. 26-57

### **Journalism**

- “Social Media State: Crushing Colombia’s Cacerolazo”, *Warscapes Magazine*. July 10, 2020  
<http://warscapes.com/reportage/social-media-state-crushing-colombias-cacerolazo>
- “Between Eggs and Shells: On Street Protests in Colombia” *Warscapes Magazine*. May 14, 2021  
<http://warscapes.com/opinion/between-eggs-and-shells-street-protests-colombia>

### **In Progress:**

- “Cosmos a la Carte: The Food Travel Show as World Literature”, *The Journal of Global and Postcolonial Studies*.

## **AWARDS AND FELLOWSHIPS**

Writing Across the Curriculum Fellowship, CUNY (2020)

- One Year fellowship at LaGuardia Community College as WAC Instructor and workshop leader- stipend and covered tuition for Doctoral Studies at the CUNY Graduate Center

Graduate Teaching Fellowship, CUNY (2017)

- Three-year fellowship for teaching English at Lehman College, CUNY

Graduate Assistantship B, CUNY (2016)

- One-year stipend for Research Assistantship for two professors of the English Department at the CUNY Graduate Center

## **PRESENTATIONS**

- “Devouring Difference: World Literature and Cosmopolitan Practice”; Midwest Modern Language Association, Kansas City, Missouri; November 2018
- "The Final Frontier: Mohsin Hamid's *Exit West* and Space-time Compression"; Northeastern Modern Language Association, Washington D.C.; March 2018
- “Cosmos a la Carte: The Food Travel Show as World Literature”; Northeastern Popular Culture Association, University of Massachusetts, Amherst, Massachusetts; October 2017
- “One Step Back...: Colonial Myth in Ngũgĩ Wa Thiong’o’s Makerere Novels”; Interdisciplinary Conference on Critical Theory, Graduate Center, CUNY, New York; May 2017
- “Urban Outfitters: Religious Ideology and Urban Geographies”; Brooklyn College M.A. English Conference, Brooklyn New York; May 2017

- “A Place for Barbarians: Ideologically Imagined Spaces in Darwish’s Journal of An Ordinary Grief”; University of British Columbia Endnotes Conference, Vancouver, British Columbia; May 2017
- “Recalling Jesus: Messianic Performance in Ngũgĩ’s *Matigari*”; Brooklyn College M.A. English Conference, Brooklyn New York; May 2016
- “Re-hashed: Structural Orientalism in Craig Thompson’s *Habibi*”; Queens College M.A. English Conference, Flushing New York; April 2015

## SERVICE

### **Departmental**

- Mentoring, committee member, (Fall 2023)
- Committee Member, Literature Track Steering Committee (Fall 2023-Present)
- Advising and Mentorship (Spring 2024)
- English Honors Advisor: Christopher Varian (Fall 2023-Spring 2024)
- Independent Studies Mentor: Jay-Dani Guzman (Spring 2023); Brianny Cabral (Fall 2023); Amir Hanifudeen (Fall 2023); Emma Sahibjan (Spring 2024)

### **College**

- Committee Member, Religious Studies Minor Steering Committee (Spring 2023-Fall 2023)
- Committee Member, First Year Working Group (2022-2023)
- Faculty Member, Lehman Scholars Program
- Faculty Advisor, Muslim Students Association (Spring 2023-present)
- Faculty Advisor, Women in Islam (Spring 2024-present)
- Faculty Advisor, Literature and Hearthstones Club (Spring 2023-Present)
- Writing Across the Curriculum: led “WAC” based pedagogical workshops for instructors at LaGuardia Community College for three academic terms; 2020-2021
- Tutoring: Held one-on-one tutoring sessions at the Writing Center at LaGuardia Community College for two academic terms. 2020-2021

## PROFESSIONAL DEVELOPMENT

- Teaching College Writing- a one semester seminar and practicum on college English pedagogy; Fall 2017 (attendee)
- English Experts Gateway Writing Project- a month-long workshop on designing syllabi and assessments (attendee)
- WID Seminar- a semester long series of workshops to learn how to train and certify instructors in “Writing in the Discipline” pedagogical method. (attendee)
- WAC Professional Development- a series of “Writing Across the Curriculum” workshops (attendee)
  - *Innovative Strategies for WID Pedagogy*
  - *Pandemics, Philosophies and Practices: Comp/Rhet Praxis during a Global Emergency*
  - *Un-grading the Classroom*
  - *Responding to Student Writing*
  - *Developing and Scaffolding Assignments*

- *Reading Difficult Texts*

## **LANGUAGES**

- Spanish: Speaking: Native. Reading: Advanced. Writing: Advanced. Capable of academic translation.
- Portuguese: Speaking: Basic. Reading: Intermediate. Writing: Basic. Capable of academic translation
- French: Reading: Basic

## **RESEARCH INTERESTS**

Global Literature; Postcolonial Literature; Latin American Literature; African Literature; Coloniality and decolonial theory; Critical Modern Studies; Secularism; Postsecular Theory; Traditional Philosophy; Migration Studies; Marxist Geography; Comparative Religion

## **PROFESSIONAL AFFILIATIONS**

Modern Language Associations (MLA); Midwest Modern Language Association (MMLA); Northeastern Modern Language (NEMLA); Northeastern Popular Culture Association (NEPCA); Institute for Signifying Scriptures (ISS); The Forum on Religion and Ecology at Yale

## **REFERENCES**

### **Ali Jimale Ahmed, Professor**

Department of Comparative Literature  
Queens College  
(718) 997-8191, [ali.ahmed@qc.cuny.edu](mailto:ali.ahmed@qc.cuny.edu)

### **Feisal Mohamed, Professor**

Department of English  
Yale University  
[feisal.mohamed@yale.edu](mailto:feisal.mohamed@yale.edu)

### **Peter Hitchcock, Professor**

Department of English  
CUNY Graduate Center/Baruch College  
(212) 817-835, [Hitch58@comcast.com](mailto:Hitch58@comcast.com)

## CURRICULUM VITAE

**NAME:** Sophia Hsu **Date Submitted:** 5/29/20

*Faculty are responsible for uploading Lehman CV and supporting artifacts to Digital Measures annually.*

**RECOMMENDATION FOR:**

APPOINTMENT \_\_\_\_\_ PROMOTION \_\_\_\_\_

REAPPOINTMENT  X  REAPPOINTMENT WITH TENURE \_\_\_\_\_

OTHER (Sabbatical Leave, Designation ECP, etc.) \_\_\_\_\_

TITLE Assistant Professor DEPARTMENT English

EFFECTIVE DATE \_\_\_\_\_ SALARY RATE \_\_\_\_\_

Initial Appointment

Date 8/27/18

Tenure Date \_\_\_\_\_

**HIGHER EDUCATION** (in reverse chronological order)

Institution	Dates Attended	Degree & Major	Date Conferred
Rice University	8/2010-5/2017	Ph.D., English	5/13/2017
Rice University	8/2010-5/2014	M.A., English	5/17/2014
University of California, Los Angeles	9/2004-6/2008	B.A., English & Communication Studies	6/13/2008

**EXPERIENCE** (in reverse chronological order)

A. Teaching (at Lehman and any other institutions)

Institution	Dates	Rank	Department
Lehman College, CUNY	8/2018-present	Assistant professor	English
Rice University	8/2017-5/2018	Postdoctoral fellow	Program in Writing & Communication
Rice University	1/2014-12/2016	Graduate student	English

B. Employment/Others

Employer/ Institution	Dates	Position/ Rank	Department/Unit
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## CURRICULUM VITAE

**NAME:** Sophia Hsu **Date Submitted:** 5/29/20

*Faculty are responsible for uploading Lehman CV and supporting artifacts to Digital Measures annually.*

SEL Studies in English Literature, 1500-1900	2011-2016	Editorial fellow	SEL Studies in English Literature, 1500-1900
National Tax Journal	2015-2016	Copy editor	National Tax Journal

**ACADEMIC AND PROFESSIONAL HONORS** (since last personnel action, with dates received, in reverse chronological order)

**PUBLICATIONS/CREATIVE WORKS** (since last personnel action, in reverse chronological order)

Peer-Reviewed

Non-Peer-Reviewed

- Review of *Populating the Novel: Literary Form and the Politics of Surplus Life*, by Emily Steinlight. *Studies in the Novel*, vol. 52, no. 1, Spring 2020, pp. 107–9. (Invited)

**PUBLICATIONS / CREATIVE WORKS** (prior to last personnel action, in reverse chronological order)

Peer-Reviewed

- “The History of Liberal Violence in *The Woman in White*.” *Victorian Review*, vol. 43, no. 1, Spring 2017, pp. 111–28.
- “Citing and Siting in the Nineteenth-Century British Census.” *English Language Notes*, vol. 54, no. 1, Spring/Summer 2016, pp. 133–4.



## CURRICULUM VITAE

NAME: Sophia Hsu Date Submitted: 5/29/20

Faculty are responsible for uploading Lehman CV and supporting artifacts to Digital Measures annually.

## Non-Peer-Reviewed

- “A Crisis of Liberalism.” *Victorian Review Blog*, 15 August 2018, <http://victorianreview.org/?p=1575>.

**PRESENTATIONS** (since last personnel action, in reverse chronological order)

- “Using Low-Stakes Writing Assignments to Scaffold Major Projects,” Writing Across the Curriculum Workshop, Lehman College, New York NY, April 2020. (Invited, canceled because of coronavirus)
- “The Sustainable Household in Sensation Fiction,” *Interdisciplinary Nineteenth-Century Studies*, Los Angeles CA, March 2020.
- “Digital Archival Projects in First-Year Writing Courses,” Writing Across the Curriculum 2019–20 Faculty Seminar, Lehman College, New York NY, February 2020. (Invited)
- “Composite Characters in the Bildungsroman,” *North American Victorian Studies*, Columbus OH, October 2019.
- “Public-Facing, Community-Engaged Writing Assignments,” Writing Across the Curriculum Workshop Series: Teaching and Writing with Archives, Lehman College, New York NY, October 2019. (Invited)
- “*Barnaby’s Crowds*,” Keynote lecture at Dickens Universe, University of California, Santa Cruz, Santa Cruz CA, July 2019. (Invited)

**PRESENTATIONS** (prior to last personnel action, in reverse chronological order)

- “Walter Besant Rewrites the Slum,” *Interdisciplinary Nineteenth-Century Studies*, Dallas TX, March 2019.
- “From the One to the Many: Counting Populations in the Social Problem Novel,” *North American Victorian Studies*, St. Petersburg FL, October 2018.
- “Slums, Aesthetics, and the Pursuit of Pleasure in Besant’s *All Sorts and Conditions of Men*,” *North American Victorian Studies*, Banff CAN, November 2017
- “Slums, Maps, and Containment in *A Child of the Jago*,” *North American Victorian Studies Association/Australasian Victorian Studies Association*, Florence ITA, May 2017.
- “‘Marriage, Modernity, and the Transimperial’ by Sukanya Banerjee: Response,” *The Wide Nineteenth-Century Conference*, Rice University, Houston TX, May 2017. (Invited)
- “Literature and Public Health,” *Medical Humanities Club*, Rice University, Houston TX, February 2017. (Invited)

## CURRICULUM VITAE

NAME: Sophia Hsu Date Submitted: 5/29/20*Faculty are responsible for uploading Lehman CV and supporting artifacts to Digital Measures annually.*

- “The Cartographic Imagination in Gissing’s *The Nether World*,” North American Victorian Studies Association, Phoenix AZ, November 2016.
- “Family and Population in *The Woman in White*,” Victorians Institute, Raleigh NC, October 2016.
- “Novel Populations,” Public lecture, Rice University, Houston TX, February 2016. (Invited)
- “Reproduction and Biopolitics in the Victorian Sensation Novel,” Society for Literature, Science, and the Arts, Houston TX, November 2015.
- “Statistics, Biopolitics, and Synecdochal Characterization,” Society for Literature, Science, and the Arts, Houston TX, November 2015.
- “Pesca’s *Woman in White*: Italy, Liberalism, and the ‘Foreignness’ of Sensation Fiction,” North American Victorian Studies Association, Honolulu HI, July 2015.
- “The Biopolitics of Metonymy in *Mary Barton*,” Dickens Universe Winter Conference, Knoxville TN, February 2015.
- “Biopolitical Energies in the Victorian Population Novel,” Interdisciplinary Nineteenth-Century Studies, Houston TX, March 2014.
- “Home, Biopolitics, and Too Many Women in White,” British Association for Victorian Studies, Royal Holloway UK, August 2013.
- “Dickens’s Impossible Politics: Time, Inheritance, and the Displaced Child in *Bleak House*,” Dickens Universe Winter Conference, Baton Rouge LA, April 2013.
- “Incestuous Sovereignty: Kinship and Kingship in *Lear* and *Pericles*,” South Central Modern Language Association, San Antonio TX, November 2012.
- “Micro-Governmentality: The Autoimmune Domestic Space in Wilkie Collins’s *The Woman in White* (1859–60),” Society for Literature, Science and the Arts, Milwaukee WI, September 2012.
- “Imperial(ist) Daughters: Gender, Domesticity, and Playing Empire at Home in *Dombey and Son* and *The Secret Garden*,” Midwest Modern Language Association, St. Louis MO, November 2011.

**PH.D. DISSERTATION/THESIS TITLE:**

- “Genres of Population: Biopolitics and the Victorian Novel”

**UNPUBLISHED WORK** (Supported by evidence, including unpublished Ph.D. or Master’s Thesis)

- a. Works accepted for publication/Exhibition/Production
- b. Works submitted for publication, exhibition and production

## CURRICULUM VITAE

NAME: Sophia Hsu Date Submitted: 5/29/20*Faculty are responsible for uploading Lehman CV and supporting artifacts to Digital Measures annually.*

- “Slum Aesthetics Reimagined in Besant’s *All Sorts and Conditions of Men*” (article MS, revise & resubmit, *SEL Studies in English Literature 1500–1900*)
- “*Barnaby Rudge* and the Narrative Function of the Crowd in Liberal History” (article MS, under review, *Nineteenth-Century Literature*)

## c. Works in progress

- Manuscripts in preparation
  - “Genres of Population: The Social Mass in the Victorian Novel” (book MS)
- Research in progress
- Exhibitions / Productions in preparation

**GRANTS**

- Current
  - Summer 2020, Student Success Course Redesign Initiative – High DWIF/High Enrollment General Education Courses, Lehman College, CUNY (co-recipient)
  - Summer 2020, PSC-CUNY Research Award, Cycle 51, CUNY
- Completed
  - Spring 2020, Dean’s Office Travel Award, Lehman College, CUNY
  - Fall 2019, Dean’s Office Travel Award, Lehman College, CUNY
  - Spring 2019 Dean’s Office Travel Award,
  - Fall 2018 PSC/CUNY Travel Award
  - 2017-18 Public Humanities Initiative Graduate Fellowship, Humanities Research Center, Rice University
  - 2015-16 Dissertation Writing Fellowship, Department of English, Rice University
  - 2015-16 Graduate Fellowship, Rice Seminar: After Biopolitics, Humanities Research Center, Rice University
  - 2015-16 Research Travel Grant, 3CT Center for Critical and Cultural Theory, Rice University
  - 2015-16 Graduate Student Research Project Grant, Humanities Research Center, Rice University
  - 2015-16 Graduate Student Travel Award, Center for the Study of Women, Gender, and Sexuality, Rice University
  - 2011-12 Graduate Student Travel Award, Center for the Study of Women, Gender, and Sexuality, Rice University

## CURRICULUM VITAE

**NAME:** Sophia Hsu **Date Submitted:** 5/29/20

*Faculty are responsible for uploading Lehman CV and supporting artifacts to Digital Measures annually.*

- 2013 Prospectus Stipend Award, Center for the Study of Women, Gender, and Sexuality, Rice University
- 2011-16 Graduate Conference Travel Award, Department of English, Rice University
- Applied but not funded
  - NEH Award for Faculty 2020 (under review)
  - Lehman College Project Completion Grant 2020 (under review)
  - CUNY Book Completion Award 2020 (rejected)

### SERVICE TO DEPARTMENT

- Member, Literature Curriculum Task Force, Spring 2020–present
- Member, Core Curriculum Task Force, Spring 2020–present
- Panelist, “Inclusive Pedagogy in Pre-1900 British Literature Courses,” Experts Among Us Workshop, Spring 2020
- Submitted materials for Undergraduate Assessment, Fall 2019
- Took minutes for English department meetings, Fall 2019
- Co-Organizer, Career Conversations Panel, April 1, 2019
- Coordinator, English Writing Contests, Spring 2019–present
- English Academic Advisor, Spring 2019–present
- Submitted materials for Undergraduate Assessment, Spring 2019
- Assisted with evaluating materials for Undergraduate Assessment, Spring 2019
- English Honors Thesis Reader, Spring 2019, Spring 2020
- Teaching Observer, Fall 2018–present

### SERVICE TO SCHOOL

#### SERVICE TO LEHMAN COLLEGE

- Faculty mentor, Jeanette K. Watson Selection Process, Office of Prestigious Awards, Spring 2020
- Panelist, Jeanette K. Watson Campus Selection Panel, Office of Prestigious Awards, Spring 2020
- Attendee, Academic Assessment Council Workshop: Using the 6-Step Assessment Process, 25 November 2019
- Attendee, Graduation, Spring 2019

#### SERVICE TO CUNY

- Co-organizer, CUNY Victorian Seminar, Spring 2019–present

#### SERVICE TO THE PROFESSION

- Reviewer, *Dickens Studies Annual*, 2019–present

## CURRICULUM VITAE

**NAME:** Sophia Hsu **Date Submitted:** 5/29/20

*Faculty are responsible for uploading Lehman CV and supporting artifacts to Digital Measures annually.*

### COMMUNITY SERVICE

### TEACHING

#### A. COURSES TAUGHT

Course Code	Course Title	Semester First Taught	Lehman or GC
ENG 771	Studies in Fiction	Spring 2020	Lehman
ENG 300	Introduction to Literary Study	Fall 2019	Lehman
ENG 307	The Novel	Spring 2019	Lehman
ENG 356/LEH 352	Special Topics in Literature II: Literature & Public Health	Spring 2019	Lehman
ENG 121	English Composition II	Spring 2019	Lehman
ENG 303	English Literature III: Romantic through Modern	Fall 2018	Lehman
ENG 222	Literary Genres	Fall 2018	Lehman
ENG 111	English Composition I	Fall 2018	Lehman

#### B. STUDENT EVALUATIONS (since last personnel action, in reverse chronological order; excerpts of representative comments may be attached as a separate document)

Course	Semester	SETL 5.1 mean	SETL 5.1 median	SETL 5.2 mean	SETL 5.2 median	Number of responses
ENG 300	Fall 2019	1.11	1	1.22	1	9
ENG 303	Fall 2019	1.09	1	1.09	1	11
ENG 222	Fall 2019	1	1	1	1	8
ENG 307	Spring 2019	1.58	1	1.58	1	12
ENG 356	Spring 2019	1.75	1.5	1.75	1.5	4
LEH 352	Spring 2019	1.2	1	1.4	1	5
ENG 121	Spring 2019	1.91	2	2.1	2	11

## CURRICULUM VITAE

**NAME:** Sophia Hsu **Date Submitted:** 5/29/20

*Faculty are responsible for uploading Lehman CV and supporting artifacts to Digital Measures annually.*

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**Dr. David Hyman**  
Lehman College - CUNY  
Department of English  
Email: david.hyman@lehman.cuny.edu

## **Education**

**PhD, English** **2010**  
CUNY Graduate Center  
Dissertation: *Notes Toward a Super Fiction: Revision, Temporality, and the Superhero Genre*  
Committee: Dr. Gerhard Joseph (chair); Dr. Sondra Perl; Dr. Rebecca Mlynarczyk

**MA, Creative Writing and Composition** **1999**  
Manhattanville College

**BA, English** **1985**  
Vassar College  
*Magna Cum Laude*

## **Academic Positions**

Assistant Professor, Department of English, Lehman College, City University of New York (2014-Present)

Assistant Professor, Department of Middle and High School Education, Lehman College, City University of New York (2010 - 2014)

Instructor, Department of Middle and High School Education, Lehman College, City University of New York (2004-2010)

English Faculty Liaison, College Now, City University of New York (2001-2004)

## **TEACHING**

### **Courses Taught**

ESC 429; *Language, Literacy, and Technology*  
ESC 723; *Methods of Teaching Reading*  
ESC 724; *Methods of Teaching Writing*

ESC 708: *Thesis Supervision*  
LEH 300: *Superhero Narratives*  
LEH 301: *Rock and American Culture*  
LSP 350: *Comics and Graphic Novels*  
ENG 301: *English Literature I*  
ENG 302: *English Literature II*  
ENG 303: *English Literature III*  
ENG 330: *Fiction*  
ENG 348: *Masterpieces of World Literature*  
ENG 350: *Senior Seminar*  
ENG 463: *Seminar in Literary Theory*  
ENG 700: *Introduction to English Studies*  
ENG 702: *Critical Theory*  
ENG 771: *Studies in Fiction*

## SCHOLARSHIP AND RESEARCH

### Publications

#### Book Chapters

"Spectacles of Insurgency: Witnessing the Revolution as Incoherent Text." with Patrick Wynne. *Spaghetti Westerns at the Crossroads: Studies in Relocation, Transition and Appropriation*. ed. Austin Fisher. Edinburgh: University of Edinburgh Press, 2016: 89-102.

"With a Little Help from our Friends: Collaboration and Student Knowledge-Making in the Composition Classroom." with Bob Lazaroff. *Collaborating(,) Literature (,) and Composition*. eds. Frank Gaughan & Peter Khost. New York, NY: Hampton Press, 2007: 127-144.

#### Journal Articles

"Revision in the Multiversity: Composition and the Superhero Genre." *Sequential Art Narrative in Education* 2. 1 (2015). <http://digitalcommons.unl.edu/sane/vol2/iss1/5>



## Curricula

"Curriculum Alignment Project: Comedic Theories." With Barry Frank and Stephanie Barnes. *Graduate NYC!* Published online (2013).  
<http://gradnyc.com/curriculum-alignment-project/>

## Scholarship of Teaching and Learning

"Program Report for the Preparation of English Language Arts Teachers: National Council of Teachers of English (NCTE)." *National Council for Accreditation of Teacher Education*. 2012.

Program Report for the Preparation of English Language Arts Teachers: National Council of Teachers of English (NCTE)." *National Council for Accreditation of Teacher Education*. 2013.

## Reviews

### Exhibits

"Ka-Pow! When Comics Imperiled America." *International Journal of Comic Art* 17.2 (Fall/Winter 2016): 645-647.

"What's Up, Doc? The Animation Art of Chuck Jones." *International Journal of Comic Art* 17. 1 (Spring/Summer 2015): 676-678.

### Books

"A history of the Doc Savage adventures in pulps, paperbacks, comics, fanzines, radio and film, by Robert Michael 'Bobb' Connor." *Journal of Graphic Novels and Comics* Published online (March 26 2015):  
<http://www.tandfonline.com/doi/full/10.1080/21504857.2015.1027946>

"Comics and narration, by Thierry Groensteen." *Journal of Graphic Novels and Comics* 6.3 (2015): 293-294.  
<http://www.tandfonline.com/doi/full/10.1080/21504857.2014.984860>

### **Forewords**

"Foreword." *Obscura: The Literary Magazine of Lehman College* (Spring 2015): vii-viii.

### **Unpublished Work**

#### **Works Accepted for Publication**

##### **Journal Articles**

"Through the Cracked Looking Glass: The Framework for Success in Postsecondary Writing as Assessment Model." *English Journal*. (Accepted for Publication in September 2016 Issue).

##### **Book Chapter**

"Sing, Bridge, Transfer: Performing Genre Awareness Across the Curriculum." *Create, Perform, Write: WAC, WID, and the Performing and Visual Arts*. Chapter Proposal Accepted, April 2016. Manuscript due October 1, 2016.

##### **Book Review**

"Graphic Encounters: Comics and the Sponsorship of Multimodal Literacy, by Dale Jacobs." *Journal of Graphic Novels and Comics*

#### **Works Submitted for Publication**

##### **Book**

*Neverending Battles: Revision and the Superhero Genre*. Submitted and under review by Palgrave Macmillan).

### **Presentations**

"Moving from Pro Forma to Performa: Music and Performance in the Writing Classroom," Conference on College Composition and Communication, Houston. (April 6 2016).  
Conference Workshop.

- "Preparing Teachers to Teach Complex Texts: Conflicting Paradigms." International Federation for the Teaching of English, Fordham University. (July 7, 2015). Panel Member.
- "Sing, Act, Engage: A Workshop on Performance, Pedagogy, and Professional Development," Conference on College Composition and Communications. Indianapolis. (March 19, 2014. Conference Workshop.
- "Democracy in the Age of College and Career Readiness: Dusting Off the English Coalition Conference after 25 Years." National Council of Teachers of English, Boston, MA. (November 23, 2013). Paper.
- "Making Uncommon Sense out of Teacher Certification." Conference on English Education, Colorado State University. (July 11, 2013). Panel Member.
- "Spectacles of Insurgency: Blurring the Borders between Passive Audience and Revolutionary Witness." University of Bedfordshire, Luton, England. (April 13, 2013). Paper (with Patrick Wynne).
- "To Know is Not Enough: English and TESOL Candidates Explore the Common Core State Standards through Collaborative Inquiry," National Council of Teachers of English, Las Vegas, Nevada. (November 17, 2012). Panel Member.
- "Life's Nonsense Pierces Us with Strange Relation': Spider-Man, Superheroes, and 9-11," The Academy for Critical Incident Analysis, John Jay College. (July 21, 2011). Presentation.
- "Making the Case for Creativity and Imagination: English Education In an Age of Accountability," Conference on English Education, Fordham University. (June 17, 2011). Panel Member.
- "But I Told the Tenure Committee I Was Creating a New Discourse!' How Current Scholarship Standards Fail New Academics," Modern Language Association, Los Angeles, CA. (January 6, 2011). Paper.

### **Artistic and Professional Performances and Exhibits**

- "Dada Lectures Do Not Mean Anything," *Rakete bee bee? Rakete bee zee! Dada's 100th Anniversary*. New Spectrum Foundation. New York, NY. (February 12, 2016).
- "Versions and Covers," *In A Gadda Da Vida: Themes and Variations*. New Spectrum Foundation. New York, NY. (October 25, 2014).

## SERVICE

### Service to the College

Search Committee, Vice Provost of Academic Affairs, Member (2015)

Undergraduate Studies Curriculum Committee, (2012-present)

General Education Committee and Task Force (2012-present)

LEH 352: *Studies in Literature* Faculty Liaison (2012-Present)

Delegate, PSC-CUNY Assembly (2014-Present)

English Composition Review Committee (2012-2013)

College Writing Council (2012-2013)

Foundations of Excellence Task Force —All Students Dimension (2010=2011)

### Service to the Department

Undergraduate Advisement, English Department (2014-Present)

Grade Appeals and Plagiarism Committee, Member (2015-Present)

Represented English Department at Accepted Students Fair (2015, 2016)

Search Committee, Assistant Professor, English Education (2015)

Search Committee, Assistant Professor, Social Studies Education (2007)

Prioritization Committee, English Department (Lead Author) (2014-2015)

Assessment Committee, English Department (2014-Present)

Curriculum Committee, Middle and High School Education Department (2010-2014)

Tenure, Promotion & Reappointment Committee, Middle and High School Education Department (2011-2013)

Faculty-Peer Classroom Observer, English Department and Middle and High School Education Department (2010-Present).

### **Service to the Community**

Founder and Advisory Board Member, Ampark Neighborhood Elementary School (PS 344).

Social Action Committee Member, Congregation Tehilah.

Riverdale-Yonkers Society for Ethical Culture Homeless Shelter Volunteer

### **Professional Memberships**

Founding Member, Comics Studies Society. (February 2016 - Present).

Member, Task Force on Publicizing the Framework for Success in Postsecondary Writing, Council of Writing Program Administrators. (November 2014 - Present).

Modern Language Association. (September 2007 - Present).

Conference on College Composition and Communication. (September 2004 - Present).

National Council of Teachers of English. (September 2004 - Present).

### **Awards**

Lehman Heroes Faculty Recognition Award (2015)

## **Professor Paula Loscocco**

Lehman College - CUNY  
English  
(718) 960-7801  
Email: paula.loscocco@lehman.cuny.edu

### **Education**

PhD, Boston College, 1992.  
Major: English  
Dissertation Title: Cavalier Literary Culture in Mid-Seventeenth-Century England

BA, Smith College, 1981.  
Major: English

### **Licensures and Certifications**

Title IX Workplace Violence, Lehman College. (March 2015 - Present).

CITI/IRB Certification. (2012 - Present).

### **Professional Memberships**

Society of Early Americanists. (2013 - Present).

Columbia University Seminar on 18th-Century European Culture. (2008 - Present).

Society for the Study of Early Modern Women. (2005 - Present).

American Society for Eighteenth-Century Studies. (2002 - Present).

Associate, Columbia University Seminar on the Renaissance. (2002 - Present).

Milton Society of America. (1995 - Present).

CUNY Society for the Study of Women in the Renaissance. (1992 - Present).

Modern Language Association. (1990 - Present).

Renaissance Society of America. (1990 - Present).

### **Development Activities Attended**

Seminar, "WAC Digital Writing Seminar." (February 2016 - March 2016).

## **TEACHING**

### **Teaching Experience**

#### **Lehman College - CUNY**

481, English Honors Tutorial, 1 course.

482, English Honors Colloquium, 1 course.

### **Directed Student Learning**

Supervised Research, Other (Within Lehman College - CUNY). (June 1, 2010 - Present).

Directed Individual/Independent Study, Other (Within Lehman College - CUNY). (September 2008 - Present).

Undergraduate Honors Thesis, "Self-Establishment in the Works of Women Writers from Eighteenth-Century Christian England to Twenty-First-Century Muslim America," Other (Within Lehman College - CUNY). (June 1, 2015 - December 17, 2015).  
Advised: Sumeya Yafaie

## RESEARCH

### Published Intellectual Contributions

#### Refereed Journal Articles

Loscocco, P. (in press). "You who in your selves do comprehend all": Notes Toward a Study of Queer Union in Katherine Philips and John Milton". *Writing Women (Taylor & Francis)*.

#### Other

Loscocco, P. (2016). Review of Cynthia Richards and Mary Ann O'Donnell's *\*Approaches to Teaching Behn's Oroonoko\** (2014). *Early Modern Women*.

### Research Currently in Progress

"I regularly burn every quire as soon as it is finished": Mary Montagu's Writing Life" (Planning).  
One of the first long-lived English women writers, Montagu wrote herself through a pivotal century of British letters, always grappling with the feminist issues that bedeviled writers from Cary and Astell to Wollstonecraft and Austen. This projected study explores Montagu's letters across 60 years, possibly using the "My Life with Mary Montagu" genre currently popular with scholars writing about Austen or George Eliot.

"Eiknooklastic Song: Milton and Royalist Poetics" (On-Going).  
Book-length manuscript on royalist psalms, Milton's 1653 psalms, preaching the English literary canon, female chastity, and Philips and Milton. Source of several current essays in progress or planning.

"Milton's 1653 Psalms" (On-Going).  
Essay on Milton's psalmic translations from the Hebrew and in the context of 17th-century psalm translation in pivotal Cromwellian year of 1653.

"Philips's *\*Poems\** and Milton's *\*Paradise Lost\**" (On-Going).  
Second half of the essay forthcoming in *\*Women's Writing\**. First essay sets up theoretical groundwork. Current essay explores *\*Paradise Lost\** and then aligns it with selected poems from Philips's 1667 *\*Poems\**.

"Wheatley's Poems of Miltonic Loss" (On-Going).  
Picks up where 2014 book had to leave off b/c of lack of space. Possibly an entire article on the "Lycidas"-based central poems of Wheatley's 1773 *\*Various Poems\**. Possible that plus how she resolves this central conflict in volume's last two sections.

## SERVICE

## **Department Service**

- Chair collaborator, Career Conversations Committee. (July 1, 2015 - Present).
- Chair collaborator, English Assessment Committee. (July 1, 2015 - Present).
- Committee Chair, English Department. (July 1, 2015 - Present).
- Chair collaborator, English Graduate Studies Committee. (July 1, 2015 - Present).
- Chair collaborator, English Honors Program. (July 1, 2015 - Present).
- Committee Chair, English P&B. (July 1, 2015 - Present).
- Committee Chair, Experts Among Us: Conversations on the Art of Teaching. (July 1, 2015 - Present).
- Committee Chair, Grade Appeals. (July 1, 2015 - Present).
- Committee Chair, Plagiarism Committee. (July 1, 2015 - Present).
- Chair collaborator, Teaching Observations. (July 1, 2015 - Present).
- Committee Chair, Honors Committee (Awards and Prizes). (2010 - Present).
- Committee Chair, English Curriculum Committee. (2009 - Present).
- Committee Member, Self-Study Committee. (2013 - 2015).
- Graduate Comprehensive Exams, Reader. (2012 - 2015).
- Committee Chair, English Honors Program. (2009 - 2015).
- Committee Member, English P&B Member. (2009 - 2015).
- Committee Member, Classroom Observations of colleagues. (2008 - 2015).
- Committee Member, Grade Appeals. (2008 - 2015).

## **College Service**

- Booster & beneficiary, Beyond the Bachelors Program. (September 1, 2015 - Present).
- Committee Member, Distinguished Professor Committee. (September 2015 - Present).
- Committee Member, Committee on Committees. (August 2015 - Present).
- Committee Member, Tenure/Promotion/CCE Committee. (August 2015 - Present).
- Committee Member, FP&B. (July 2015 - Present).
- Committee Member, Presidential Search Finalists - Faculty Interview Committee. (May 12, 2016 - May 17, 2016).
- Committee Chair, Arts and Humanities Curriculum Committee. (2009 - 2015).

## **University Service**



Committee Member, CUNY English Chairs Committee. (August 25, 2015 - Present).

Committee Member, PSC-CUNY Select Teaching Panel (Contract Article 20.5cl). (July 1, 2015 - Present).

Committee Member, CCCRC - Pathways subcommittee on English Comp, Creative Expression, Individual&Society. (January 1, 2015 - August 26, 2015).

## **Public Service**

Got Soup! Volunteer at Hudson View Gardens residence, New York, NY. (2004 - Present).

Trustee & School Committe member of Hebrew Tabernacle Congregation, New York, NY. (2007 - 2015).

## Jennifer MacKenzie

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### Education

**M.F.A., Creative Writing  
Writer's Workshop, University of Iowa**  
May 2005  
- Truman Capote Fellow, 2003-2004,  
full scholarship

**B.A., College of Letters  
Wesleyan University**  
May 1999  
- Kevin Eckhart Memorial Book Prize  
May 1999

### Literary Awards

**Fence Books - Modern Poets Series 2012**

Winner, first place, for full-length manuscript *My Not-My Soldier*

**Finishing Line Press - Chapbook Competition 2012**

Published finalist, New Women's Voices series, for chapbook *Distant City*.

**Slope Editions – Chapbook Competition 2012**

Finalist for manuscript *Distant City*.

**Fence Books – Motherwell Prize 2009**

Finalist for manuscript *The Law of Double Reflection*.

**Ahsakta Press – Sawtooth Poetry Prize 2007**

Semi-finalist for manuscript *With Its Brightness*.

### Relevant Teaching Experience

- Lecturer, Herbert Lehman College, CUNY, Departments of English and Journalism & Media Studies, August 2014 – present
- Adjunct Writing Professor, Marylhurst University and Portland Community College, Portland, OR, Fall 2006 – Winter 2007
- Adjunct Writing Professor, De Anza College, Cupertino CA, Spring 2005 - Winter quarter 2006
- Adjunct Writing Professor, Chabot Community College, Hayward CA, Fall 2005-Winter 2006
- Instructor, Creative Writing, University of Iowa, Iowa City IA, Academic Year 2004 – 2005

### Writing & Editing Experience

- Managing Editor and Staff Writer, *Baraka Bits* news website, Dubai, August 2013 – June 2014
- Senior Editor, *Syria Today* Magazine, Damascus, Syria, October 2011 – October 2012
- Monthly Contributor & Intern Trainer, *Forward* magazine, Haykal Media, Damascus, Syria, March 2010 - April 2011
- Associate Editor, *Iowa Review*, University of Iowa, Iowa City, IA, September 2004 – May 2005

## Works Published

**Full-length poetry book** *Pain Survey* Inlandia Books (forthcoming 2024)

**Full-length poetry book** *My Not-My Soldier* Fence Books (2014)

**Chapbook** *Distant City* Finishing Line Press (2013).

### Features

"The Perilous Journeys of Syria's Refugees." *Religion and Politics*, 19 May 2015

"Why Are You Laughing: Two ways of looking at 'Je suis Charlie'." *Killing the Buddha*, 27 January 2015

"Dear Cruellest Month: Spring Isn't Arab." *Killing the Buddha*, 24 April 2015

"Sea Accounting". *Killing the Buddha*, summer 2014

"When You Google Gaza: Techies' Ambitions on the Embattled Strip". *Huffington Post*, 15 April 2014

"Waiting For Ataturk" *Guernica* daily, June 2013

"Every Day is Khalidiya: A visit to Ali Shariati's Grave" *Killing the Buddha*, winter 2012

"The Dog-Killer of Khartoum" *Kenyon Review Online*, Summer 2011

"The Poetic Heart of the City: Damascus' Literary Center" *Gulf Life*, April 2010

### Interviews and translations

*Forgotten Coasts [Bortglomda strander]*. Poems by Gebran Saad, co-translated from the Arabic with Fawaz Azem, forthcoming December 2023.

"For Those Who Are Still Asking Who Is About Saeed." *Coldfront Magazine*, 2 February 2015

### Reviews

"Listen to what exists". Review of *Opening Fear* by Teresa Orbegoso, *Latin American Literature Today*, forthcoming December 2023

"Between Amnesia and Memory". Gallery text for "Pictures of Nothing", PG Gallery, Istanbul. September 9 – October 7, 2017

"A Documentary About Syrian Refugees Undermines Its Subjects." *Hyperallergic Magazine*, 23 March 2017

"What I'm Reading Now." *Tarpaulin Sky Press Online*, 1 March 2017

"Russia and Syria Use Palmyra as a Stage for Political Theater." With Mohammad al-Raba'a. *Hyperallergic Magazine*, 13 May 2016

"Of Course You're Human: Orhan Kemal on Nazim Hikmet in Prison" *Near East Quarterly*, October 2011

## Print Journals — Poetry

"Everyone in America" (reprinted). *Verse Daily*, forthcoming spring 2024.

"In this city". *The New Delta Review*, forthcoming spring 2024

"Everyone in America" and "The way men talk to their sex dolls is weird". *Conduit Magazine*, October 2023

"#lesigh". *Witness Magazine*, March 2023

"Sensus Fidelium" and "Try Harder". *The Ocotillo Review*, June 2023

"The straight line", "I didn't say gay tree and I deleted 'old'", "Decontamination fail", "That's not your solar plexus" and "Nawal asks who is God". *Not Ghosts but Spirits* Volume 1, winter 2022.

"All the Devils". *Jubilat Magazine*, fall 2020

"Snowscapes from the Sackler Wing" (excerpt). *Image Magazine*, June 2020.

"Postcard from the latest unfinished dam". *Spillway Magazine*, October 2019

"Breaking Ariel", *No Dear Magazine*, issue fifteen, "The Violence Issue", May 2015

"Sometimes I disavow all knowledge of your language", *Lungfull*, winter 2013

"My Name Is Raji", *Forklift Ohio*, winter 2013

"Postcard to the Angel Jibreel", "Distant City", and "Thank You James Blunt For Your Input" *Fence Magazine*, winter 2013

"On Refugees" 1 & 2 *The Beirut Journal for Radical Activation*, Summer 2012

"All Dread Is Trying To Be Kind" *Handsome Magazine*, Spring 2012

"On Hue" *Quarterly West*, Winter 2011

"My explanation of poetry to my not-my soldier" *Greatcoat Magazine*, Spring 2010

"Stiffener Compass" *Spinning Jenny Magazine*, Spring 2010

"My John Wayne", "You Are Not A Bird", "Silver Car" *Fence Magazine*, Spring/Summer 2009

"Audio and Visual Recording Equipment In Use At All Times" *Burnside Review*, Summer 2009

"Horizon Glass" *Burnside Review*, Spring 2009

"Real Time" *Verse Magazine*, Spring 2006

## Electronic Journals — Poetry

"Blue-green math". *The Indianapolis Review*, April 2022

"Ancestry.com" and "The Vomit Emoji". *Prelude Magazine*, fall 2020

"Cirque Desole", "The Clowns of Aftermath Regale Me", *Powder Keg Magazine*, 6 June 2015

"Refugee Breathing 2 & 3", *Better Magazine*, January 2014  
"Dime-store Travelogue", *Transom Magazine*, Fall 2013  
"Dispatch" *Typo*, Summer 2013  
"The Dead Girl" *Drunken Boat*, Winter 2013  
"Theories of the Future" *Word for/Word Magazine*, Summer 2013  
"Dime-store Travelogue" *Transom*, Fall 2013  
"C-M-C" *Two Serious Ladies*, Spring 2013  
"Small White Bed" *InDigest*, Fall 2012  
"Thieves of the Future" *A-minor*, September 2012  
"Confessional Poem" *Shampoo*, Fall 2012  
"Isabella in the Tower of Winds", "Blurbing the Reconquista" *Country Music*, Fall 2012  
"Dear Dead" *Esque*, Winter 2011  
Excerpts from "Pharaoh Glimmer" *Softblow*, November 2011  
"anonymous, stretching", "one that throws away his shield", "shoulders contracted upon the chest", and "Young trees" *Sub-Lit*, Summer 2009

## J. Bret Maney

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### ACADEMIC APPOINTMENTS

Associate Professor of English, Lehman College, CUNY, 2023–present.  
Associate Professor of Digital Humanities, CUNY Graduate Center, 2023–present.  
Assistant Professor of Digital Humanities, CUNY Graduate Center, 2020–2023.  
Assistant Professor of English, Lehman College, CUNY, 2015–2023.

### EDUCATION

Ph.D. in Comparative Literature and Literary Theory, University of Pennsylvania, 2015.  
M.A. in Literary Theory, University of Pennsylvania, 2010.  
Maîtrise in Literature, Arts, and Contemporary Thought, Université de Paris 7 – Denis Diderot,  
2009, with high honors.  
A.B. in Philosophy, Harvard College, 2003, *cum laude*.

### PUBLICATIONS

#### Books, Edited and Translated

Translator. *The Slaughterhouse of Dreams*. By Fiston Mwanza Mujila. Deep Vellum, 2024 (forthcoming).

Translator and Author of Notes. *The River in the Belly*. By Fiston Mwanza Mujila. Deep Vellum, 2021.

Reviewed in: *The Wall Street Journal*, *Harriet Books* [Poetry Foundation], *The Colorado Review*, *Asymptote*, *The Johannesburg Review of Books*, *The Africa Report*, *Stanza Break*

Translator and Co-editor. *Manhattan Tropics/Trópico en Manhattan*. By Guillermo Cotto-Thorner. Arte Público Press, University of Houston, 2019.

Reviewed in: *Review: Literature and Arts of the Americas*, *Hispania*, *Camino real: Estudios de las hispanidades norteamericanas*, *American Literary Scholarship*, *Reading in Translation*, *Hola Cultura*

## Peer-Reviewed Articles

- “Ah! To become the Balzac of America!': The Balzacian Subtext of *Sister Carrie*.” *American Literary Realism*, vol. 55, no. 2, 2023, pp. 119–135.
- “The Special Beat of Chicago': Desegregation, Antiblack Noise, and the Sound of Resistance in Frank London Brown's *Trumbull Park*” *American Quarterly*, vol. 74, no. 1, 2022, pp. 95–117.
- “Transplanting the Tropics in Manhattan.” Co-authored with Cristina Pérez Jiménez. *Latinx Talk*. The Ohio State University Libraries, 18 March 2020, <https://latinxtalk.org/2020/03/18/transplanting-the-tropics-in-manhattan/>.
- “Erasing Race: Translating Out the 'Afro' in René Marqués's *The Oxcart/La carreta*.” *CENTRO: Journal of the Center for Puerto Rican Studies*, vol. 31, no. 3, 2019, pp. 4–24.
- “John Edgar Wideman, *Philadelphia Fire*.” *The Encyclopedia of Greater Philadelphia*, Mid-Atlantic Regional Center for the Humanities at Rutgers University–Camden, 2019, <https://philadelphiaencyclopedia.org/archive/philadelphia-fire/>.
- “A Bit of Ashes in Their Hands': The Dysphoria of Success in *Sister Carrie*.” *Studies in American Naturalism*, vol. 13, no. 1, 2018, pp. 1–23.
- “Critics and Cartographers in the Literature Classroom: Using CARTO and WordPress to Build a Digital Public Writing Project.” *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, vol. 22, no. 1, 2017, <http://praxis.technorhetoric.net/tiki-index.php?page=PraxisWiki%3A+%3ACritics+and+Cartographers>.

## Book Chapters

- “How to Make the Best of a Bad Translation: The Case of René Marqués's *The Oxcart*,” *Teaching Literature in Translation: Pedagogical Contexts and Reading Practices*, edited by Brian James Baer and Michelle Woods, Routledge, 2022, pp. 25–34.
- “Going South: Disaster beneath the Mason-Dixon Line in *The Beautiful and Damned*,” *The Romance of Regionalism in the Work of F. Scott and Zelda Fitzgerald: The South Side of Paradise*, edited by Kirk Curnutt and Sara A. Kosiba, Lexington Books, 2022, pp. 149–166.

## Digital Projects

- The Latinx Catskills*, <https://discover.latinocatskills.com/>, 2021–
- The Literary Bronx*, <https://literarybronx.com/>, 2019–
- New York State of Mind: Mapping New York Literary History Project*, <https://amlit.commonscs.cuny.edu/mapping-new-york>, 2016–2019.

## Translations Published in Literary Journals and Books

- “Requiem for a Ghost Town.” By Fiston Mwanza Mujila. English translation of “Requiem pour une ville morte” *Columbia Journal* 60, 2023, pp. 202–7.
- “Selected Solitudes from *The River in the Belly*.” *The Sarah Maguire Prize 2022 Anthology*, London, UK, Poetry Translation Centre, 2022, pp. 105–125.
- “the city within.” By Fiston Mwanza Mujila. English translation of “ville intérieure.” *Lyrik-Line*, 31 December 2021, translation commissioned by Haus für Poesie for the 21st Poesiefestival Berlin, June 2020, <https://www.lyrikline.org/en/poems/ville-interieure-15980>.

- “Love & Remains.” By Kim Thúy Ly Thanh. *The American Way: Stories of Invasion*, edited by Orsola Casagrande and Ra Page, Manchester, UK, Comma Press, 2021, pp. 131–138.
- “The Lumumba Business.” By Fiston Mwanza Mujila. *The American Way: Stories of Invasion*, edited by Orsola Casagrande and Ra Page, Manchester, UK, Comma Press, 2021, pp. 31–41. Excerpted in *The Johannesburg Review of Books*, 15 October 2021, <https://johannesburgreviewofbooks.com/2021/10/15/read-an-excerpt-from-the-lumumba-business-a-new-story-by-fiston-mwanza-mujila-from-the-american-way-stories-of-invasion/>.
- “Prayer of a Child of the World.” By Fiston Mwanza Mujila. English translation of “Prière d’un enfant du monde.” *Harvest Moon: Poems and Stories from the Edge of the Climate Crisis*, edited by Rehana Rossouw, Alexandra Walter, Padmapani L. Perez, and Renato Redentor Constantino, Milfores Publishing, Manila, Philippines, 2021, n.p.
- “WWB Daily: Two Poems by Fiston Mwanza Mujila.” *Words Without Borders*, 2021, 23 Aug. 2021, <https://www.wordswithoutborders.org/dispatches/article/two-poems-fiston-mwanza-mujila-j-bret-maney-deep-vellum-first-read>.
- “But I Remain: An Interview with Nancy Morejón by Vanessa Pérez Rosario.” English translation of “‘Mas yo resto’: Entrevista con Nancy Morejón.” *Small Axe*, vol. 25, no. 2 (65), 2021.
- “The 2020 Gulf Coast Prize in Translation: Translations of Five Poems by Fiston Mwanza Mujila.” *Gulf Coast*, vol. 33, no. 2, 2021, pp. 24–45.
- “From ‘I Get Off at Vohidiala.’” By David Jaomanoro. English translation from “Je descends à Vohidiala.” *David Jaomanoro: Madagascar–Mayotte d’une île l’autre*, special issue of *Interculturel Francophonies*, no. 36, 2019, pp. 151–154.
- “Immigrants in years 2070, 2081, and 2097 Must Furnish the Following Documents.” By Fiston Mwanza Mujila. English translation of “Les immigrants des années 2070, 2081 et 2097 doivent posséder les documents ci-après.” *The Common*, 11 Dec. 2019, <https://www.thecommononline.org/immigrants-in-years-2070-2081-and-2097-must-furnish-the-following-documents/>.
- “Untitled.” By Fiston Mwanza Mujila. English translation. *The Common*, 11 Dec. 2019, <https://www.thecommononline.org/immigrants-in-years-2070-2081-and-2097-must-furnish-the-following-documents/>.
- “The Roads are Serpents.” By Sinzo Aanza. English translation of “Les routes sont des serpents.” *Congo as Fiction: Art Worlds between Past and Present*, edited by Nanina Guyer and Michaela Oberhofer, Zürich, Scheidegger & Spiess, 2019, pp. 225–231.
- “Kasala: The Slaughterhouse of Dreams or the First Human, Bende’s Error.” By Fiston Mwanza Mujila. English translation of “Kasala : Abattoir des rêves ou la faute à Bende, l’Ainé des Hommes.” *Congo as Fiction: Art Worlds between Past and Present*, edited by Nanina Guyer and Michaela Oberhofer, Zürich, Scheidegger & Spiess, 2019, pp. 242–251. Reprinted (partially) in *NIRIN NGAAY: 22nd Biennale of Sydney Artist Book*, edited by Jessyca Hutchens, Brook Andrew, Stuart Geddes and Trent Walter, Sydney, Biennale of Sydney, 2020, pp. 1-2, <https://nirin-ngaay.net/sections/excerpt-from-the-slaughterhouse-of-dreams-or-the-first-human-bende-s-error-in-boycotting-the-creation>.
- “Face, Gesture, and Power: The Symbolic Visual Afflictions of Ricardo Edwards.” By Yolanda Wood. English translation of “Rostro, gesto y poder: las simbólicas aflicciones visuales de Ricardo Edwards.” *Visual Life of Social Affliction*, edited by David Scott et al., Small Axe, 2019, pp. 56-59.
- “Kasala for Myself II.” By Fiston Mwanza Mujila. English translation of “Kasala pour moi-même II,” commissioned for the 50th Poetry International Festival of Rotterdam. 13 June



- 2019, [https://www.poetryinternational.com/en/poets-poems/poems/poem/103-29828\\_KASALA-FOR-MYSELF-II](https://www.poetryinternational.com/en/poets-poems/poems/poem/103-29828_KASALA-FOR-MYSELF-II).
- “Kasala for My Kaku.” By Fiston Mwanza Mujila. English translation of “Kasala pour mon Kaku,” commissioned for the 50th Poetry International Festival of Rotterdam. 13 June 2019, [https://www.poetryinternational.com/en/poets-poems/poems/poem/103-29829\\_KASALA-FOR-MY-KAKU](https://www.poetryinternational.com/en/poets-poems/poems/poem/103-29829_KASALA-FOR-MY-KAKU).
- “Kasala for My Kaku II.” By Fiston Mwanza Mujila. English translation of “Kasala pour mon Kaku II,” commissioned for the 50th Poetry International Festival of Rotterdam. 13 June 2019, [https://www.poetryinternational.com/en/poets-poems/poems/poem/103-29830\\_KASALA-FOR-MY-KAKU-II](https://www.poetryinternational.com/en/poets-poems/poems/poem/103-29830_KASALA-FOR-MY-KAKU-II).
- “From *The River in the Belly*.” By Fiston Mwanza Mujila. English translation of poetry from *Le Fleuve dans le ventre*. *Asymptote*, 17 Jan. 2019, <https://www.asymptotejournal.com/special-feature/the-river-in-the-belly/>.
- “Kasala for Myself.” By Fiston Mwanza Mujila. English translation of “Kasala pour moi-même.” *Asymptote*, 19 Jul. 2018, <https://www.asymptotejournal.com/poetry/fiston-mwanza-mujila-kasala-for-myself/>, republished by Poetry International as part of the 50th Poetry International Festival of Rotterdam, 13–16 June 2019, [https://www.poetryinternational.com/en/poets-poems/poems/poem/103-29827\\_KASALA-FOR-MYSELF](https://www.poetryinternational.com/en/poets-poems/poems/poem/103-29827_KASALA-FOR-MYSELF).
- “Short Trip to Your Soul.” By Julia de Burgos. English translation of “Pequeño viaje a tu alma.” *CENTRO: Journal of the Center for Puerto Rican Studies*, vol. 29, no. 2, 2017, pp. 98-99.
- “The Country Bride.” By Julia de Burgos. English translation of “La novia del campo.” *CENTRO: Journal of the Center for Puerto Rican Studies*, vol. 29, no. 2, 2017, pp. 93-95.
- “An Empty Body.” By Fiston Mwanza Mujila. English translation of “Un corps vide.” *Exchanges Literary Journal*, Spring 2017, <https://exchanges.uiowa.edu/issues/cae-sura/an-empty-body/>.
- “The Revenant.” By Christophe Kayembe. English translation of “Le Revenant.” *Lunch Ticket* 10, Fall/Winter 2017, <https://lunchticket.org/the-revenant/>.
- “From *Manhattan Tropics* (1951).” By Guillermo Cotto-Thorner. *Gulf Coast*, vol. 29, no. 1 2017, pp. 81-89.
- “Journals and Cultural Trajectories in the Caribbean.” By Yolanda Wood. English translation of “Revistas y trayectorias culturales en el Caribe.” *Small Axe*, vol. 20, no. 2, 2016, [http://smallaxe.net/sites/small-axe/files/2017-02/Wood%20English%20Translation\\_0.pdf](http://smallaxe.net/sites/small-axe/files/2017-02/Wood%20English%20Translation_0.pdf).
- “Excerpt from *Manhattan Tropics*.” By Guillermo Cotto-Thorner. *PEN America*, 2 Jan. 2015, <https://pen.org/manhattan-tropics/>.
- “The First Three Chapters from *Manhattan Tropics*.” By Guillermo Cotto-Thorner. *The Brooklyn Rail*, 5 Nov. 2013, <http://brooklynrail.org/2013/11/fiction/the-first-3-chapters-from-manhattan-tropics>.

## Book Reviews and Other Academic Publications

- “ALTA Guidelines for Evaluating Literary Translation in Hiring and Promotion Decisions.” Report co-authored with Fabian Alfie, Aron Aji, Esther Allen, Curtis Bauer, Susan Bernofsky, Geoffrey Brock, Karen Emmerich, Ellen Elias-Bursac, Jan Steyn, and Corine Tachtiris, American Literary Translators Association, 18 September 2023, <https://literarytranslators.org/resources/hiring-and-promotion-guidelines>.

- “An Introduction to Fiston Mwanza Mujila.” *The Austrian Riveter: Writing from Austria*, European Literature Network, vol. 11, April 2023, pp. 188–89.
- “The 2023 Manifesto on Literary Translation.” Co-authored with Bonnie Chau, Matthew Harrington, Larissa Kyzer, Elizabeth Lowe, Adrienne Perry, Allison Markin Powell, Liz Rose, and Corine Tachtiris. PEN America, April 2023, <https://pen.org/report/translation-manifesto/>.
- “The Special Beat of Chicago.” Blog post. American Quarterly Beyond the Page. American Studies Association, 30 March 2022, <https://www.americanquarterly.org/content/march-2022>.
- “Introducing ‘The Latinx Catskills Project.’” Co-authored with Cristina Pérez Jiménez. Recovering the U.S. Hispanic Literary Heritage Blog. *Recovering the US Hispanic Literary Heritage*. University of Houston, 11 October 2021, <https://recoveryprojectappblog.wordpress.com/2021/10/11/introducing-the-latino-catskills-project/>.
- “Rediscovering the Pleasures of Fitzgerald’s Early Short Fiction.” Review of *All of the Belles: The Montgomery Stories of F. Scott Fitzgerald*, by F. Scott Fitzgerald, with an introduction by Kirk Curnutt and of *Flappers and Philosophers*, by F. Scott Fitzgerald, edited by Kirk Curnutt. *The F. Scott Fitzgerald Review*, vol. 18, 2020, pp. 269–273.
- Review of *Writing the Nation: A Concise Introduction to American Literature, 1865 to Present*, edited by Amy Berke, Robert R. Beil, Jordan Cofer, and Doug Davis. *Open Textbook Library*, 22 May 2018, <https://open.umn.edu/opentextbooks/textbooks/writing-the-nation-a-concise-introduction-to-american-literature-1865-to-present>.
- “Foreword.” *Obscura: The Literary and Arts Magazine of Lehman College*, vol. 8, Spring 2017, pp. v–vii.
- “‘Taps at Reveille’: Fitzgerald’s Sojourn in Morningside Heights.” *The F. Scott Fitzgerald Society Newsletter*, vol. 24, Apr. 2016, pp. 12–15, <http://fscottfitzgeraldsociety.org/wp-content/uploads/2018/10/fitzgerald-society-newsletter-2015-16.pdf#page=7>.
- “Ministers, Gossips, and Communists: On Translating Guillermo Cotto-Thorner.” *PEN America*, 2 Jan. 2015, <https://pen.org/ministers-gossips-and-communists-on-translating-guillermo-cotto-thorner/>.
- “The Modernist Speed-Up.” Review of *The Speed Handbook: Velocity, Pleasure, Modernism*, by Enda Duffy. *Journal of Modern Literature*, vol. 35, no. 1, 2011, pp. 189–192.

## GRANTS & AWARDS

- Glenna Luschei Prize for African Poetry, Finalist, 2023.
- Sarah Maguire Prize for Poetry in Translation, Shortlist, 2022.
- PSC-CUNY Cycle 53 Traditional B Research Grant, 2022.
- US Latino Digital Humanities (USLDH) Grant-in-aid, University of Houston/The Andrew W. Mellon Foundation, 2021.
- The *Gulf Coast* Prize in Translation, Co-winner, 2020.
- International Latino Book Award for Best Translation of a Work of Fiction, 2020.
- PSC-CUNY Cycle 50 Traditional A Research Grant, 2019.
- Asymptote* Close Approximations International Translation Contest, Runner-Up, 2019.
- The *Gulf Coast* Prize in Translation, Finalist, 2018.
- CUNY ORD Faculty Fellowship Publication Program, 2018–2019.
- The Robert H. Elias Essay Prize, The International Theodore Dreiser Society, 2018.

CUNY Research in the Classroom Idea Grant, 2018.  
*Glimmer Train* Short Story Award for New Writers, Honorable Mention, 2017.  
 The *Gulf Coast* Prize in Translation, Commendation, 2015.  
 MLA Connected Academics Fellowship, 2015 (declined).  
 Comparative Literature Dissertation Completion Fellowship, Univ. of Pennsylvania, 2014–2015.  
 Ezra Pound Prize for Literary Translation, 3<sup>rd</sup> prize, University of Pennsylvania, 2015.  
 PEN/Heim Translation Fund Grant, 2014.  
 Benjamin Franklin Fellowship, University of Pennsylvania, 2009–2014.  
 Digital Humanities Forum Training Grant, University of Pennsylvania, 2012.  
 Ezra Pound Prize for Literary Translation, 1<sup>st</sup> prize, University of Pennsylvania, 2012.

## PAPERS PRESENTED AND PANELS AND WORKSHOPS ORGANIZED

### Conference Papers, Talks, and Readings

- “F. Scott Fitzgerald’s ‘Richly Poor’ Stories,” American Literature Association, Boston, MA, 26 May 2023.
- “Cargo Hold of Stars: Coolitude and The River in the Belly,” with Fiston Mwanza Mujila, Poetry Translation Centre, London, UK, Online, 10 October 2022, [https://www.youtube.com/watch?v=5JhEyj5aXHc&t=8s&ab\\_channel=poetrytranslate](https://www.youtube.com/watch?v=5JhEyj5aXHc&t=8s&ab_channel=poetrytranslate).
- “The Latino Catskills,” with Cristina Pérez Jiménez, USLDH-Mellon Grants-in-Aid Showcase, Online, 9 September 2022.
- “Rethinking the Future of Bad Translation.” American Comparative Literature Association (ACLA) Annual Meeting, Online, 15–18 June, 2022.
- “The Latinx Catskills and the Politics of Latinx Leisure in the Northeast,” with Cristina Pérez Jiménez, 16<sup>th</sup> Recovering the US Hispanic Literary Heritage Conference, online, 9 April 2022.
- “The River in the Belly: Fiston Mwanza Mujila and J. Bret Maney.” Invited reading and conversation, Transnational Literature Series, Brookline Booksmith, Brookline, MA, 11 September 2021, <https://www.youtube.com/watch?v=beATnkDIX68>.
- “Le fleuve dans le ventre/The River in the Belly.” Poetry reading, Annual Alexis Levitin Bilingual Reading Series: Francophone Around the World, American Literary Translators Association (ALTA) Conference, 4 October, 2020, <https://www.crowdcast.io/e/zn51eyhb/register>.
- “Guillermo Cotto-Thorner’s Inaugural Novel of Hispanic New York.” Campus talk with Cristina Pérez Jiménez. University of Massachusetts–Amherst, Amherst, MA, 16 April 2020 (delivered virtually).
- “From Curses to Sweet Nothings: ‘Untranslation’ as a Strategy for Translating Emotionally Charged Language.” American Literary Translators Association (ALTA) Conference, Rochester, NY, 9 November 2019.
- “*Manhattan Tropics/Trópico en Manhattan*: A Reading and Discussion,” Leonard Lief Library, Lehman College, 24 September, 2019.
- “Ah, To Become the Balzac of America!” The Balzacian Subtext of *Sister Carrie*.” American Literature Association (ALA) Conference, Boston, 23 May 2019.
- “Translation Literacy through Translation Failure: The Case of René Marqués’s *The Oxcart*.” American Comparative Literature Association Annual Meeting. Washington, D.C., 9 March 2019.
- “‘Making of Bricks without Straw’: Writing the Degrowth Novel.” Modern Language Association Convention. Chicago, IL, 6 January 2019.

- “*Trópico en Manhattan*: Translating Guillermo Cotto-Thorner’s Foundational Novel of Latino New York.” Invited departmental lecture. Manhattan College, Riverdale, NY, 7 November 2018.
- “New translations of Fiston Mwanza Mujila.” Invited reading, Another Way to Say translation reading series, Molasses Books, Brooklyn, NY, 29 September 2018.
- “Powerfully Bad: The Trials of Translating Theodore Dreiser.” American Comparative Literature Association Annual Meeting. Los Angeles, CA, 30 March 2018.
- “Building Things with Data and Maps in the Classroom.” Invited Talk. Academic Center for Excellence in Research and Teaching (ACERT) Lunchtime Series, Hunter College, CUNY, New York, NY, 1 March 2018.
- “Gracefully Idle’: The Fraught Representation of Leisure in Fitzgerald’s Other Jazz Age Novel.” 14th International F. Scott Fitzgerald Society Conference. St. Paul, MN, 27 June 2017.
- “Erasing Race: Translating Out the ‘Afro’ in René Marqués’s *La Carreta/The Oxcart*.” The 3rd Biennial U.S. Latina/o Literary Theory and Criticism Conference: Latinx Lives, Matters, and Imaginaries: Theorizing Race in the 21st Century. New York, NY, 15 April 2017.
- “Mapping New York’s Literary History in the American Literature Classroom.” Building the Digital Humanities Community at CUNY. CUNY Graduate Center Digital Humanities Initiative. New York, NY, 7 November 2016.
- “*Mapping New York’s Literary History*, a Digital Student Project Utilizing the CUNY Academic Commons and CartoDB.” Bronx EdTech Showcase. Lehman College, Bronx, NY, 6 May 2016.
- “Teaching DH in and beyond the English Classroom.” Building a Digital Humanities Community at the City University of New York. CUNY Graduate Center Digital Initiatives. New York, NY, 10 November 2015.
- “The Special Beat of Chicago’: Desegregation, Jazz and Antiblack Noise in Frank London Brown’s *Trumbull Park*.” Society for Comparative Literature and the Arts Annual Meeting. New Orleans, LA, 17 October 2015.
- “The Gates Ajar’: Dante, Elizabeth Stuart Phelps, and the Representation of Heaven in U.S. Spiritualist Fiction.” Northeast Modern Language Association Convention. Harrisburg, PA, 5 April 2014.
- “It was Borrowed Time Anyhow’: The Good Life in Arrears.” American Comparative Literature Association Annual Meeting. New York, 23 March 2014.
- “F. Scott Fitzgerald’s Leisure Problem.” Northeast Modern Language Association Convention. Boston, 22 March 2013.
- “Literary Macroanalysis.” Penn Digital Humanities Forum Tools & Techniques Luncheon Series. Philadelphia, February 2013. Invited talk.
- “A Translation from Guillermo Cotto-Thorner’s *Trópico en Manhattan*,” invited reading at the Kelly Writer’s House, University of Pennsylvania. April 2012.

### **Panels Organized**

- “Rethinking Innovation: Practices of Care and Maintenance in DH Scholarship and Pedagogy.” Northeast Modern Language Association Convention. Online. 11 March 2021.
- “Building the Digital Humanities Classroom: English Innovations in Multimodal Teaching and Learning.” Bronx EdTech Showcase. Bronx Community College, Bronx, NY, 28 April 2017.
- “Activism, Authority, and Ethics in the Black-Authored Text.” Activism in Academia. CUNY Graduate Center, New York, NY, 7 April 2017.

- “Religious Representation & Secularism in the Classroom.” Activism in Academia. CUNY Graduate Center, New York, NY, 7 April 2017.
- “Going Digital: Teaching Literature and Writing through Technology.” Bronx EdTech Showcase. Lehman College, Bronx, NY, 6 May 2016.
- “Trans/forming the Digital Humanities: Disciplinary Borders, Digital Frontiers.” Northeast Modern Language Association Convention. Hartford, CT, 19 March 2016.

### **Conference Panel Discussant or Chair**

- “Bad Translation.” Discussant. Modern Language Association. New York, NY, 7 January, 2018.
- “Fitzgerald and The Literary Marketplace/Commodification.” Chair. 14th International F. Scott Fitzgerald Society Conference. St. Paul, MN, 27 June 2017.

### **Workshop Leader**

- “Workshop on The 2020 Manifesto on Translation,” with Allison Markin Powell and Elizabeth Rose, American Literary Translators Association (ALTA) Conference, 10 October 2020, <https://www.crowdcast.io/e/v42bx5co/register>.
- “Teaching Latin American and Latinx Literature in English.” Workshop organized with Melissa Castillo Planas and Marco Ramírez Rojas, and moderated by Teresita Levy. Experts Among Us: Faculty Conversations on the Art of Teaching. Lehman College, Bronx, NY, 21 September 2020.
- “Multimodal and Public-Facing Writing Workshop.” Workshop organized with Tiffany DeJaynes. New Faculty Writing Across the Curriculum workshop, Office of the Provost, 19 February 2020.
- “Discovering the Literary Bronx,” Phipps Neighborhoods MLK Day of Service Conference, Phipps Neighborhoods, Bronx, NY, 20 January 2020.
- “Digital Projects for Greater Student Engagement,” Office of Online Education Webinar Series, Lehman College, 11 April 2019, <https://www.lehman.edu/online/faculty-resources/teaching-learning-webinar-series/2018-2019-teaching-and-learning-webinar-series/digital-projects/>.
- “Taking the Next Step: Writing & Research in Masters-Level English Courses.” Workshop organized with David Hyman. Experts Among Us: Faculty Conversations on the Art of Teaching. Lehman College, Bronx, NY, 27 March 2019.
- “Digital Writing in the Multimodal English Lab.” Workshop organized with Deirdre O’Boy. Writing Across the Curriculum Faculty Seminar, 17 November 2017.
- “The CUNY Academic Commons, II.” Workshop organized with Dhipinder Walia. Experts Among Us: Faculty Conversations on the Art of Teaching. Lehman College, Bronx, NY, 13 November 2017.
- “Digital Pedagogy, Student Engagement, and the WAC Portfolio: A Workshop with Bret Maney.” Writing Across the Curriculum Faculty Seminar, 31 March 2017.
- “Getting Started with the CUNY Academic Commons, featuring special guest Dr. Lisa Rhody.” Workshop organized with Olivia Moy. Experts Among Us: Faculty Conversations on the Art of Teaching. Lehman College, Bronx, NY, 22 March 2017.
- “Teaching ENG 463: Literary Theory and Criticism.” Workshop organized with David Hyman. Experts Among Us: Faculty Conversations on the Art of Teaching. Lehman College, Bronx, 13 December 2016.

“Plagiarism Busters: Student Q&A.” Workshop organized with G.D. Peters. Lehman College, Bronx, NY, 30 April 2016.

“Plagiarism Busters.” Workshop organized with G.D. Peters. Experts Among Us: Faculty Conversations on the Art of Teaching Series. Lehman College, Bronx, NY, 17 February 2016.

### **Workshops, Panels, and Roundtables (as participant)**

Panelist, “The American Way: When the Good Guys Are the Bad Guys.” With Nia Thomas, Ra Page, and Lina Meruane. Sant Jordi USA Festival of Books, Roses & the Arts. Jersey City Theater Center, Jersey City, NY, 19 April 2022, <https://youtu.be/UHZUJwg8o9o?t=1126>.

Panelist, “Engaging Practices by Faculty and Staff to Increase Student Success,” Lehman Summit on Student Success: Organizing People, Process, Technology and Data, Lehman College, Bronx, NY, 13 September 2019.

“Getting an MFA, MA, or PhD.” English Career Conversations. Lehman College, Bronx, NY, 4 December 2017.

## **INTERVIEWS & MEDIA EXPOSURE**

Book Lists, *The River in the Belly*: “50 Notable African Books of 2021” (Brittle Paper/The Africa Center/Mail & Guardian, December 2021); “Books of the Year” (The White Review, December 2021); “New African Literature to Read this Fall” (Center for the Art of Translation, September 2021); “A Reading List for National Translation Month” (Community of Literary Magazines and Presses, August 2021); “Book of the Month” (Vol. 1 Brooklyn, July 2021); “55 Anticipated African Books of 2021” (Brittle Paper, January 2021).

Profile, “Lehman Professor Examines an Oft-Ignored Part of New York Latino History,” *Lehman News*. Lehman College, 6 December 2021, <https://www.lehman.edu/news/2021/Lehman-Professor-Examines-an-Oft-Ignored-Part-of-New-York-Latino-History.php>.

Review, “PROJECT: The Latino Catskills Project,” dh+lib review series, *dh+lib: where the digital humanities and librarianship meet*, 22 Oct. 2021, <https://dhandlib.org/2021/10/21/project-the-latino-catskills-project/>.

Featured Expert, *Best Practices in Designing Courses with Open Educational Resources*, by Olena Zhadko and Susan Ko, Routledge, 2020, pp. 7–8, 61, 127–128.

Podcast Interview, “Episode 40: Rediscovering a Story of Puerto Rican Migration.” *Indoor Voices Podcast*, 4 February 2020, <https://indoorvoicespodcast.com/2020/02/20/episode-40-rediscovering-a-story-of-puerto-rican-migration/>.

Interview, “Traduire David Jaomanoro en anglais: deux expériences,” by Dominique Ranaivoson, *David Jaomanoro: Madagascar–Mayotte d’une île l’autre*, special issue of *Interculturel Francophonies*, no. 36, 2019, pp. 139–144.

Book Lists, *Manhattan Tropics*, “2019 Essential Boricua Reading List for the Holidays,” (Centro, December 2019); Diversity Book of the Week” (Foreword Reviews, September 2019).

Podcast Interview, “Arte Público Press Author Interview: J. Bret Maney,” interview by Eric Ladau. *Houston Public Media*, 1 October 2019, <https://www.houstonpublicmedia.org/articles/shows/arte-publico/2019/10/01/347661/arte-publico-press-author-interview-j-bret-maney/>.

“Lehman Faculty Selected for Prestigious CUNY Program.” *Lehman News*. Lehman College, 20 Dec. 2018, <http://www.lehman.edu/news/Lehman-Faculty-Selected-for-Prestigious-CUNY-Program.php>.

- Review, “Kasala for Myself—New jazz-suffused poetry from Fiston Mwanza Mujila featured in *Asymptote*.” By Efemia Chela. *The Johannesburg Review of Books*. 6 Aug. 2018, <https://johannesburgreviewofbooks.com/2018/08/06/kasala-for-myself-new-jazz-suffused-poetry-from-fiston-mwanza-mujila-featured-in-asymptote-in-english-and-french/>.
- “Spotlight: Bret Maney and Mapping New York Literary History.” By JoJo Karlin. *CUNY Digital Humanities Initiative Spotlight*. 11 Oct. 2017, <https://cunydhcommons.gc.cuny.edu/2017/10/11/spotlight-bret-maney-and-mapping-new-york-literary-history/>.
- Interview, “Lehman Students Want an Updated Canon.” By Shivani Boodhoo. *The Meridian*, May 2017, pp. 12-13.
- Interview, “Teaching & Learning in the English Multimodal Lab,” Lehman College Multimedia Center, 28 April 2017, <https://www.youtube.com/watch?v=Y0NPWoWZxVQ&t>.
- Conference Review, “Translation in Transition at Barnard College: Highlights from Day 2.” By Alison Macomber. *Words without Borders Daily*, 4 June 2015, <https://www.wordswithoutborders.org/dispatches/article/translation-in-transition-at-barnard-college-highlights-from-day-2>.
- Interview, “La riqueza cultural y económica del español en EE.UU.” Interview by Arturo Varela. *Al Día* [Philadelphia, PA] 21 Jan. 2011, <http://aldianews.com/es/articles/politics/la-riqueza-cultural-y-econ%C3%B3mica-del-esp%C3%B1ol-en-eeuu/23266>.

## TEACHING EXPERIENCE

### Graduate Courses Taught

- Introduction to Translation Studies, CUNY Graduate Center, Fall 2023.
- Studies in Twentieth-Century American Literature, Lehman, Fall 2023.
- Digital Humanities: Methods and Practices, CUNY Graduate Center, Spring 2020, Spring 2021, Spring 2022, Spring 2023.
- Introduction to Critical Theory, Lehman, Fall 2016, Fall 2018, Spring 2024.
- Multicultural American Literature, Lehman, Fall 2019.

### Undergraduate Courses Taught at Lehman College

- ENG 111: English Composition I: Fall 2015, Fall 2018, Fall 2021, Fall 2022 (2 sections).
- ENG 121: English Composition II: Winter 2024.
- ENG 223: English Literature (survey): Fall 2015.
- ENG 227: American Literature (survey): Fall 2021.
- ENG 300: Introduction to the Major: Spring 2017, Spring 2018, Fall 2021, Fall 2022.
- ENG 303: English Literature III: Romantic through Modern: Fall 2015, Spring 2016.
- ENG 308: American Literature (majors-level survey): Spring 2016 (2 sections), Fall 2016, Spring 2018.
- ENG 339: Latinx Literature in English: Fall 2016, Spring 2018, Fall 2019.
- ENG 350: Senior Seminar: Spring 2019.
- ENG 358: Topics in Latinx Literature, Fall 2022.
- ENG 371: Theoretical Approaches to Literature and Culture: Spring 2023.
- ENG 388: Literary Bronx: Spring 2022.
- ENG 463: Seminar in Literature: Theory and Criticism, Spring 2016, Spring 2019.
- ENG 481: Honors Tutorial in Literature: Fall 2016, Fall 2018, Fall 2019.

### **Undergraduate Courses Taught at the University of Pennsylvania**

American Culture of the Gilded Age: Spring 2012.

American Literature of the Gilded Age: Fall 2011.

### **M.A. Thesis Advisement**

Madelaine Barrientos, “Finding Your Own Voice in Somebody Else’s Tongue,” Committee member, 2018.

### **Undergraduate Honors Theses Directed**

Ryan Cabrera, “Resolving Issues of Inherited Trauma through Travel in the Transgenerational Latinx Bildungsroman,” 2019.

Sharon Lee, “Meat is the Message: Vegetarian Protest in Han Kang’s *The Vegetarian* and Ruth L. Ozeki’s *My Year of Meats*,” 2018.

C. Lionel Spencer, “The Family Values Of Hip Hop,” 2016.

### **Other Teaching Appointments**

Teaching Assistant, Translation Studies, Barnard College, 2013–2014.

Lecturer in Writing, University of Pennsylvania, 2011–2012.

Teaching Assistant, English and Comparative Literature, Univ. of Pennsylvania, 2010–2011.

English Instructor, Lycée François Ier, Fontainebleau, France, 2004–2005.

Adjunct Lecturer, ESOL, North Shore Community College, Danvers, MA, 2004.

### **Teaching Certificates and Selected Professional Development**

Enhancing Your (Online or Hybrid) Course Through the Use of Open Educational Resources (OER), Lehman College Office of Online Education, 3–14 June 2019.

Online Master Course Design Institute, Lehman College, Fall 2017.

“Advanced Course: Large Scale text Analysis with R,” Digital Humanities Winter Institute, University of Maryland, January 2013.

The Center for Teaching & Learning Teaching Certificate, University of Pennsylvania, 2012.

Critical Writing Program Training Course, University of Pennsylvania, May 2010.

## **PROFESSIONAL MEMBERSHIPS**

American Comparative Literature Association

American Literary Translators Association

Digital Americanists Scholarly Society

International Comparative Literature Association

Modern Language Association

Northeast Modern Language Association

## **SELECTED INSTITUTIONAL SERVICE**

*To the CUNY Graduate Center:*

Member, Assistant Program Officer Job Search Committee, M.A. Program in Digital Humanities & M.S. Program in Data Analysis and Visualization, 2022.



Digital Humanities Program, Executive Committee, 2021–  
Digital Humanities Program, Curriculum Committee, 2021–  
Digital Humanities Program, Awards Committee, CUNY Graduate Center, 2021–  
Digital Humanities Program Admissions Committee, CUNY Graduate Center, 2020–

*To Lehman College:*

Director, English M.A. Program, 2023–  
Director, Comparative Literature Program, 2023–  
Undergraduate Curriculum Committee, 2022.  
Faculty Representative (elected), College Senate, 2019–2021.  
Member (elected), Promotion and Budget Committee, English Dept., 2018–2021.  
Member, Drafting Committee for English Scholarship Statement, 2021  
Member, Comparative Literature Program Advisory Council, 2018–  
Co-chair, Early American Literature Job Search Committee, 2019–2020.  
Member, African American Literature Open-Rank Professor Search Committee, 2019–2020.  
Member, Professional Writing Lecturer Search Committee, 2019–2020.  
Digital Humanities Coordinator and Webmaster, English Department, 2015–  
Undergraduate Adviser, English Department, 2016–  
Member, Digital Humanities Committee, School of Arts & Humanities, 2016–2017.  
Member, Writing Across the Curriculum Faculty Seminar, 2015–2016.

*To Other Institutions and the Profession:*

Referee for article manuscripts for *CENTRO: Journal of the Center for Puerto Rican Studies and Soundings*, 2020–  
Member, Editorial Board, Sundial House Press, Columbia University, 2018–  
Member, Tenure Guidelines Task Force, American Literary Translators Association, 2022–2023.  
Pro bono translator, NYU/Bellevue Program for Survivors of Torture, 2013–2015.  
Conference co-organizer, Translation in Transition. Barnard College Center for Translation Studies, 2015.  
President, Comparative Literature Students Association, University of Pennsylvania, 2011–2012.  
Faculty Editorial Board, *3808: A Journal of Critical Writing*, Critical Writing Program, Univ. of Pennsylvania, 2011–2012.

Updated October 2023

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### **Professional Memberships**

AWoW Artists Without Walls. (May 1, 2012 - Present).

Irish American Writers and Artists Association. (May 1, 2011 - Present).

American Federation of Teachers. (August 1, 2009 - Present).

Modern Language Association. (August 1, 2009 - Present).

National Council of Teachers of English. (August 1, 2009 - Present).

New York State United Teachers. (August 1, 2009 - Present).

W. B. Yeats Society of New York. (May 1, 2009 - Present).

### **Research Currently in Progress**

*A New Vision, An Old Sin: The Death of David Kammerer* - (On-Going).

*A New Vision, An Old Sin: The Death of David Kammerer*--This work is an analysis into the motivations, personality and tragic actions committed by Lucien Carr, aided and abetted by Jack Kerouac, William Burroughs and Allen Ginsberg, against his companion and nemesis, David Kammerer. As a result of Carr's premeditated actions and supported by his comrades in arms, this work will show that Carr and Kammerer were in competition for the intellectual soul of the group, Carr ruthlessly murdered David Kammerer with premeditation and with the collaboration of the other Beats. As a result of his actions, Lucien Carr replaced Kammerer as the undisputed muse of the Beats; and in doing so the tentacles of his thoughts and new vision were to shape and mold the collective consciousness and written contributions of the Beats, influenced by Rimbaud, for decades to come.

*Memoir of a Pagan Baby* (On-Going).

*Memoir of a Pagan Baby*: This memoir focuses on the evolution of three generations of an Irish Catholic family who, in search of a better life and upward mobility, have moved from the Alfred E. Smith Housing projects on the Lower East Side of Manhattan to the Bronx. It is a coming of age story about characters that are firmly entrenched in the civil service system of New York City and the moral compromises that are inherent in public service.

## SERVICE

### SERVICE TO THE COLLEGE

Fall 2009-Fall 2016--Director of The City and Humanities Program: In this position my responsibilities include the recruiting and producing 28 individual performances by artists, musicians and writers from all of the humanistic disciplines. Past guests have included nationally recognized Poet Laureate, Billy Collins and Distinguished Poet, John Balaban, Pulitzer Prize winning poet Paul Muldoon, three major New York City drama groups, four nationally known jazz, folk and classical musicians, including the famed a capella singing group, The Persuasions. In addition, my off-campus activities include bringing Lehman Humanities 255 students to pre and post theater workshops in Manhattan and attending a variety of theatrical productions in New York City including The Mystery of Edwin Drood, Memphis, Avenue Q, House of Blue Leaves and Peter and the Starcatcher, School of Rock and The Color Purple.

The objective of The City and the Humanities lectures and performances is to enhance the cultural life of the campus and community as a whole. During the past two semesters, I directly participated in the City and Humanities ongoing community outreach to over 500 local Bronx residents and institutions contributing to music, art and literary events sponsored at Lehman college.

During the fall of 2015 and the spring of 2016, I initiated two very successful collaborative efforts between the Lehman College City and Humanities Program, the Artists Without Walls organization and the Music Department. Both events were open to the local community and included musicians, writers, dancers, actors and actresses from Ireland, the Caribbean, Mexico, Germany and Africa.

\* 11/12/15 Charles Hale: A discussion with writer, videographer and New York City urban historian, Charles Hale, presenting a series of short videos that highlight the role of women in the labor movement, immigration and music. This event is co-sponsored by the CUNY Institute For Irish American Studies.

\* Feb. 11, 2016 – Charles Hale – Charles Hale will be presenting his film series “Breathing of an Ancestor’s Space and Time.” Hale’s films demonstrate the challenges of the immigrant experience, suggest methods to uncover and preserve ancestral stories and illustrate how the “stories” of our ancestors’ lives impact whom we become. Event co-sponsor: CUNY Institute of Irish American Studies.

\* Feb. 18, 2016– Con Brio – A Lehman College musical standard since 1993, the Con Brio Ensemble, a chamber trio featuring Lehman College music professors, will perform timeless classical music selections. Event co-sponsor: Lehman College Music Department.

\* 11/5/2015 12:30pm - Cultural Racism In The Obama Era - Discussion topics:

institutional racism, racial profiling, African identities, community and policing, black male incarceration, gender politics, education and African continental affairs. Moderator: Dr. Mark Christian, Chair : African and African-American Studies.

In an effort to promote the City and Humanities Program and the courses that we offer to our students and community at large, I personally promote and recruit students into the various programs to attend our weekly lectures, screenings, and performances on campus, visit a variety of cultural institutions in New York City, and have the option to engage in supervised, humanities-related internships.

The City and Humanities program embarked on an innovative collaboration with Marc Christian, Chair of the The Department of African and African American Studies in the Arts and Humanities Division. The featured guest, Tayo Aluko, performed a musical lecture based on Black History, "From Black Africa to the White House."

**Spring 2010-2014**--Member of the Lehman College Arts Committee.

**Spring 2012-2014**--Member of the Lehman Technology Committee.

**Spring 2011-Present -- Strategic Partnerships** We are now entering our fourth year in a joint partnership with the TDF (Theater Development Fund) in an effort to develop and promote a lifelong interest in the theater. This collaboration has led to the development of the Humanities 150, Section II course curriculum in an effort to bring awareness of the theater to Lehman students in an affordable manner.

**Fall 2005-2009--Freshman Year Initiative (FYI)** -- During the Fall 2005-Spring 2009 time period I participated in the FYI Block program teaching English Composition 110 and 120, which integrates faculty from the various disciplines in an effort to promote student retention. These efforts ideally conclude in a joint project, such as the Lincoln Center Initiative, which I was also involved in. This particular initiative at Lincoln Center incorporated the professional development of faculty with the promotion and advocacy of social awareness about the Tuskegee Airmen of World War II.

## **DEPARTMENT SERVICE**

**Director: The City and Humanities Program** Document Attached. (August 1, 2009 - Present). \* Calendar Fall 2015 / Spring 2016 Attached.

**Service to the Department -- Technology** Fall-2009-2014--Contributor in the development and updating of the City and Humanities and English department web page content including: Department News and Announcements, Faculty Spotlight and Guest Lecturer profiles. During the spring semester of 2012, I expanded the web page formatting of the City and Humanities program and English department to include by recording and including video footage of guests speakers, most notably Billy Collins and Sonia Sanchez.

**Assistant Chair** (August 1, 2009 - August 1, 2013). Fall 2009-Fall 2014--Assistant Chair of the English Dept.: Responsibilities include the process of organizing the evaluation of student grade appeals, course scheduling with the Dept. Chair, scheduling of classroom observations, common academic advisement hours for students throughout the year, facilitating in the promotion of special events during the semester such as speaking engagements with distinguished poets and authors Sonia Sanchez, Billy Collins, Alphonse and Malachy McCourt.

**Spring 2012**--Participated in the newly accepted student Major Fair.

## **UNIVERSITY SERVICE**

Committee Member, Fund Raising: CUNY Institute for Irish American Studies. (May 4, 2012 - Present).

In joint collaboration with the CUNY Institute for Irish-American Studies, Professors O'Boy and McElligott recruited celebrated author and actor Malachy McCourt and his brother, Alphonse McCourt, author of *A Long Stone's Throw*, for a reading of their works followed by a student discussion.

Fund Raising: In conjunction with the CUNY Institute for Irish American Studies, Seventh Annual Benefit on May 4, 2012, I recruited and arranged the appearance of Distinguished Honoree James Doran of Vornado Real Estate. This directly resulted in the purchase of seven additional tables from third-party vendors and additional advertising revenue in the event brochure.

English Discipline Council Member at CUNY Graduate Center--In an effort to promote the standardization of course material used throughout CUNY and to develop methodologies to quantify course assessment and learning objectives, I attend monthly meeting at the CUNY Graduate Center with other department heads from various CUNY colleges. Discussions take into consideration newly formed pedagogical innovations and experiments underway to improve the outcomes of developmental reading/ writing and gateway courses.

## **Public Service**

Community Events Fall 2015 Document Attached. (January 1, 2009 - Present).

## **WORKLOAD HISTORY**

**Summer 2008** ENG 227 81WB: American Literature  
Summer 2008 Integrated Language Skills  
Summer 2008 Integrated Language Skills

**Fall 2008** Principles of Effective Writing I: ENG 110  
Fall 2008 Principles of Effective Writing I: ENG 110

**Spring 2009** Contemporary Urban Writers: ENG 229  
Spring 2009 Critical Approaches Children's Literature:  
Spring 2009 Intro Literary Studies: ENG 303  
Spring 2009 Principles of Effective Writing 2: ENG 120

**Summer 2009** English Lit 3: ENG 302  
Summer 2009 Integrated Language Skills  
Summer 2009 The Novel: ENG 307

**Fall 2009** American Literature: ENG 227  
Fall 2009 English Lit 3: ENG 302  
Fall 2009 Individual Tutorial: ENG 381  
Fall 2009 Shakespeare: ENG 312

**Spring 2010** American Literature: ENG 227  
Spring 2010 City & Humanities 1: HUM 150 02  
Spring 2010 Critical Approaches Adolescent Literature: ENG 336

**Summer 2010** American Literature: ENG 308

**Fall 2010** American Literature: ENG 227  
Fall 2010 Contemporary Urban Writers: ENG 229  
Fall 2010 Foundations In City & Humanities: HUM 255 I  
Fall 2010 Individual Tutorial: ENG 381 03  
Fall 2010 Selected Topics: HUM 355  
Fall 2010 The Novel: ENG 307

**Spring 2011** City & Humanities 1: HUM 150 01  
Spring 2011 City & Humanities 1: HUM 150 02  
Spring 2011 Fiction: ENG 330 01  
Spring 2011 Individual Tutorial: ENG 381 01  
Spring 2011 Principles of Effective Writing 2: ENG 120  
Spring 2011 Senior Seminar: ENG 350

**Summer 2011** Introduction to Literary Studies: ENG 303

**Fall 2011** American Literature: ENG 227  
Fall 2011 City & Humanities 1: HUM 150 02  
Fall 2011 Contemporary Urban Writers: ENG 229  
Fall 2011 Critical Approaches Children's Literature: ENG 335

**Spring 2012** City & Humanities 150-01  
Spring 2012 City & Humanities 150-02  
Spring 2012 American Literature: ENG 227  
Spring 2012 Contemporary Urban Writers: ENG 229  
Spring 2012 Critical Approaches Adolescent Literature: ENG 335

**Fall 2012** Children's Literature: Eng. 335  
Fall 2012 Senior Seminar: Eng. 350  
Fall 2012 City and Humanities 150/1  
Fall 2012 City and Humanities 150/2  
Fall 2012 Individual Tutorial Eng. 381

**Spring 2013**-Adolescent Literature: Eng. 336  
Spring 2013-Senior Seminar English 350  
Spring 2013-Humanities 255: Foundations in the City and Humanities  
Spring 2013-Humanities 150

**Fall 2013**-Humanities 150  
Fall 2013-Adlescent Literature:English 336  
Fall 2013-Internship Program: Humanities 470

**Fall 2014**  
ENG 335 XH81 (75380) Crit Apprch. Chld Lit (Lecture)  
ENG 350-XT81 (75382) Senior Seminar (Lecture)  
ENG 481-03 (75389) Honors Tutorial in Literature (Lecture)  
HUM 150-01 (80313) City & Humanities 1 (Lecture)

**Spring 2015**  
Humanities 150  
Humanities 470  
English 336 - Adolescent Literature

**Fall 2015**  
ENG 307-81W (81369) The Novel (Lecture)  
ENG 335-XH81 (81372) Crit Apprch.Chld Lit (Lecture)  
ENG 481-03 (81047) Honors Tutorial in Literature (Lecture)  
HUM 150-01(83297) City & Humanities 1 (Lecture)  
HUM 470-01(83300) Humanities Internshp (Lecture)

**Spring 2016**  
ENG 307-81W (74267) The Novel (Lecture)  
ENG 336-XT81(74141) Crit.Apprch Adol.Lit (Lecture)  
HUM 150-01 (74579) City & Humanities 1 (Lecture)  
HUM 255-H01 (74599) Fndtn In City&Human (Lecture)

## \* The City and Humanities Event Series Calendar: Fall 2015 / Spring 2016

Lehman College Students / General Public.

### Fall 2015

**9/3/15 - - David Mills** -- An extraordinary and spirited reading of his latest poems by the returning poet and author David Mills.

**9/17/15 - - The Niall Connolly Group** -- Join the wonderfully talented musician Niall Connolly for some traditional Irish and original urban folk music. The CUNY Institute of Irish American Studies is cosponsoring this event.

**9/24/15 - - Special Guest – Orlando Ferrand** An award-winning poet, writer and multidisciplinary artist, he is a graduate of City College and Columbia University. He received the Artist in Community Grant from the New York State Council on the Arts (NYSCA) and the Bronx Council on the Arts (BCA) in 2015 and the BRIO Award for Excellence in Poetry by the Bronx Council on the Arts in 2014. His memoir *Apologia: Cuban Childhood in My Backpack*, received a 5-stars rating by Readers' Favorite in 2012, and was selected as the Book-of-the-Semester by Hostos Community College, CUNY, in the spring of 2012.

**10/1/15 - - Con Brio Ensemble** -- A Lehman College musical standard since 1993, the Con Brio Ensemble, a chamber trio featuring Lehman College music professors, will perform timeless classical music selections. This event is cosponsored in conjunction with the Music Department.

**10/8/15 - - Cheseche Mibenge** -- "Women and Peace" – The Lehman College faculty member from the Department of Political Science will read from her newly published book, *Sex and International Tribunals: The Erasure of Gender from the War Narrative*.

**10/15/15 - - Justine Blau** -- A presentation of her memoir, *Scattered*, an account of growing up chronically homeless in '60s era Manhattan with her delusional mother and her two older brothers. She finds unlikely salvation through relationships she builds in the tumult of a group home.

**Latin Jazz -- 10/22/15** An amazing fall afternoon of Latin Jazz with Alan Hollander, Karl Watson and friends.

**10/29/15 - - Jose Roldan** -- A captivating afternoon with the mesmerizing actor, playwright and Lehman College graduate. "Father Forgive Me For I have Sinned" is an autobiographical, coming-of-age story about a Latino boy who grows up in the South Bronx in New York City during the 1980's and '90's.

**Charles Hale -- 11/12/15** -- A discussion with writer, videographer and New York City urban historian, Charles Hale of a series of videos that highlight the role of women in the labor movement, immigration and music. This event is co-sponsored by the CUNY Institute For Irish American Studies.

**Jane Cleland -- Dec. 3, 2015** -- "Writing the Truth" – Considering the nature of truth and perception. Presented by the brilliant Lehman College English Department faculty member and author of *The Josie Prescott Antique Mysteries*.



**Art Gallery -- Dec. 10, 2015 --** EMILIO SANCHEZ - From The Bronx Museum Permanent Collection. EMILIO SANCHEZ features thirteen paintings from The Bronx Museum of the Art's permanent collection by renowned Cuban-American artist Emilio Sanchez (1921-1999).

## **Spring 2016**

**Feb. 11th – Charles Hale – Carman Hall, Room B-04 --** Charles Hale will be presenting his film series “Breathing of an Ancestor’s Space and Time.” Hale’s films demonstrate the challenges of the immigrant experience, suggest methods to uncover and preserve ancestral stories and illustrate how the “stories” of our ancestors’ lives impact whom we become. Event co-sponsor: CUNY Institute of Irish American Studies.

**Feb. 18th – Con Brio – Music Building Recital Hall, Room 306 --** A Lehman College musical standard since 1993, the Con Brio Ensemble, a chamber trio featuring Lehman College music professors, will perform timeless classical music selections. Event co-sponsor: Lehman College Music Department.

**Feb. 25th – Seamus Scanlon – “The Long Wet Grass: From Flash Fiction to Award Wining Stage Play” – Studio Theatre**

An afternoon reading by Seamus Scanlon and guests, followed by videos and a professionally staged production of The Long Wet Grass by The Cell Theater Company. This will be followed by a talkback session moderated by Dr. Danielle Zach of City College’s Center for Worker Education. Event co-sponsor: CUNY Institute of Irish American Studies.

**March 3rd – Special Guest – Orlando Ferrand – Studio Theatre --** An award-winning poet, writer and multidisciplinary artist, Orlando Ferrand is a graduate of City College and Columbia University. He received the Artist in Community Grant from the New York State Council on the Arts (NYSCA) and the Bronx Council on the Arts (BCA) in 2015 and the BRIO Award for Excellence in Poetry by the Bronx Council on the Arts in 2014. His memoir Apologia: Cuban Childhood in My Backpack, received a 5-stars rating by Readers’ Favorite in 2012, and was selected as the Book-of-the-Semester by Hostos Community College, CUNY.

**March 10 – The Niall Connolly Group – Studio Theatre --** Join the wonderfully talented musician Niall Connolly for some traditional Irish and original urban folk music. Event co-Sponsor: CUNY Institute of Irish American Studies.

**March 17th – Darrah Carr – Lovinger Theatre --** Darrah Carr is dedicated to providing a high quality arts in education program for your students by using Irish dance as a teaching tool to illuminate the dance’s connection to Irish society, history, and related art forms. Students also benefit from the musical talents of fellow Irish dancer, Niall O’Leary, who enlivens performances and educational demonstrations with traditional spoon playing and accordion tunes. Event co-sponsor: CUNY Institute of Irish American Studies.

**March 24th – Justine Blau – Studio Theatre --** A presentation of her memoir, Scattered, an account of growing up chronically homeless in ‘60s era Manhattan with her delusional mother and her two older brothers. She finds unlikely salvation through relationships she builds in the tumult of a group home.

**March 31st – David Mills – Studio Theatre --** An extraordinary and spirited discussion about Langston Hughes and the Rev. Dr. Martin Luther King by the returning poet and author.

**April 7th – Charles Hale / Artists Without Walls – Studio Theatre --** Charles Hall and Artists Without Walls will collaborate with the City & Humanities Program to present “The Musical History of the Lower East Side.” Event co-sponsor: CUNY Institute of Irish American Studies.

**April 14th – Penny Prince – Studio Theatre – TBA**

**April 21st – Jose Roldan – Studio Theatre --** A captivating afternoon with the mesmerizing actor, playwright and Lehman College graduate. “Father Forgive Me For I have Sinned” is an autobiographical, coming-of-age story about a Latino boy who grows up in the South Bronx in New York City during the 1980’s and ’90’s.

**May 5th – Jane Cleland – “Writing the Truth” – Studio Theatre --** Writing Crime Fiction: Crime fiction must be simultaneously fresh and Familiar. If it’s not fresh, why would a publisher want to publish it. If it’s not familiar, they won’t think they know how to market it. Your first job is seeing where your novel fits under the umbrella of crime fiction so you know the conventions and how to ensure that your novel will stand out. This lecture will present an overview of the many crime fiction sub genres.

**May 12th – Latin Jazz – Studio Theatre --** A cultural celebration of Latin Jazz, community and food.

**Margot Mifflin**  
82 Elysian Ave  
Nyack, NY 10960  
845-353-7586  
margotmifflin@gmail.com

## **EDUCATION**

M.A., Journalism, New York University, 1986  
B.A., English, Occidental College, 1982

## **TEACHING EXPERIENCE**

CUNY Graduate School of Journalism, 2007-present, consortial professor  
Lehman College English Department, 1998–present, professor  
New York University Department of Journalism, 1993-4, adjunct professor

## **JOURNALISM EXPERIENCE**

Entertainment Weekly, 1997-2003 contributor  
Freelance writer, 1984-present (numerous publications)  
Elle Magazine 1988-9, contributing editor (features)  
Artfinder Magazine, 1986-7, editor

## **ACADEMIC AND PROFESSIONAL HONORS**

General Academic Honors:

2009 Excellence in Research, Scholarship, and Creative Works Award, Lehman College.

Honors for *The Blue Tattoo: The Life of Olive Oatman*:

2017 Booklist Reader's List of 150 Memoirs and Biographies of Women by Women.

2010 Finalist, Caroline Bancroft History Award.

2010 Best of the Best from American University Presses (American Library Association).

2009 Southwest Book of the Year.

2009 Book of the Year: Chosen by 15 papers nationally.

## **PUBLICATIONS (last seven years only)**

### **Books:**

(under contract): *Looking for Miss America* (Counterpoint Press, 2020).

*Bodies of Subversion: A Secret History of Women and Tattoo* 3<sup>rd</sup> edition,  
Powerhouse Books 2013, hardcover and paperback). Italian edition (Elliot Edizioni),  
2014. Romanian (Hecate Publishing), 2015.

### **Chapters in Anthologies:**

Culture at the Crossroads: Fine Art and Tattoo” (catalog essay) for the exhibition  
Tattoo” at Brandts Museum for Art and Visual Culture, Denmark, 2014.

### **Journalism and Essays:**

“Seven Memories,” Oprah Magazine, October, 2018.

[In the #Metoo Era, It's time to Rethink Miss America.](#) Washington Post, March 1, 2018.

[“The Renegade Miss Americas Who Spat on the Pageant’s Ideals.”](#) Vice.com, Sep. 29, 2017.

[“Out of Print Children’s Books Worth Digging Up.”](#) SF Gate, Feb. 24, 2016.

[“Learning to Die.”](#) The New York Times, September 30, 2015.

[Man in Profile: Joseph Mitchell of The New Yorker](#) (book review), San Francisco Chronicle, May 7, 2015.

“Pen and Ink by Isaac Fitzgerald and Wendy MacNaughton” (book review), San Francisco Chronicle, Oct. 2, 2014.

"Visionary Tattoo" (catalog essay) for "Body Electric" at Ricco/Maresca Gallery, September 2014.

“Race Matters,” The Chronicle of Higher Education, August 27, 2014.

“Celebrity Essays Graded!” Entertainment Weekly, July, 2014.

(essay/profile) "Ink Session: The Tattooist Who is Both Artist and Therapist," Aeon.com, Jan. 3, 2014.

"My Most Spectacular Failure: A student transcends his circumstances but not his demons." The Chronicle of Higher Education, Nov. 25, 2013:

“Hate the Brand: Love the Man: Why Ed Hardy Matters,” Los Angeles Review of Books, August 25, 2013.

“Jessie Knight: Britain’s Legendary Lady of Tattooing,” Total Tattoo, May 2013.

“Inkside Out: Visual Artists are Incorporating Tattoo Imagery and Techniques into Their Art,” ARTnews, December 2012.

“Remembering Obama at Occidental” (personal essay/slideshow), The New Yorker.com, October 3, 2012.

## **LECTURES/PROFESSIONAL ACTIVITIES (last seven years only)**

### **Lectures:**

“Women’s Ink: A Discussion By and About Women Tattooists with Margot Mifflin, Kari Barba, and ROXX moderated by Cara Santa Maria,” Los Angeles County Museum of Natural History, April 12, 2018.

“A Conversation With Margot Mifflin” (keynote) Gender and Sexuality Conference, Penn State Behrend, March 23, 2016

"The Art of Women's Tattoo," Florida International University Department of Visual Arts and Art History, March 28, 2014.

"Women, Art and Power," (panel organizer, moderator) Powerhouse Arena, Brooklyn, March 6, 2014.

"The Decline of Taboos," (panel discussion) Ford Hall Forum (Suffolk University), Boston, May 9, 2013.

“Art, Sex and Power: Tattooed Women Today.” The Sackler Center for Feminist Art, Brooklyn Museum of Art, April 13, 2013, with Marisa Kakoulas of Needles and Sins.com.

Charles Jenvold Memorial Lecture: Art Sex and Symbol: The Politics of Tattooed Women. Occidental College, Los Angeles, March 28, 2013.

“Bodies of Subversion 3” at St. Thomas Aquinas College, Sparkill, NY, 2013.

Panelist: Bluestockings Bookstore, March 20, 2013. Panel on women tattooists with artists Amanda Wachob and Minka Sicklinger.

**Professional Events:**

Book Criticism Workshop, NYC Bindercon (professional development conference women and non-binary writers), Oct. 29, 2016, Cooper Union.

Tucson Festival of Books workshop: Journalistic Techniques for Writing About History, March 10, 2012

**Consulting and Curating Exhibitions:**

“Tattoo,” Los Angeles County Museum of Natural History, November 19-April 15, 2018. (consultant)

(tattoo section) “Items: Is Fashion Modern?”, The Museum of Modern Art. October 1, 2017–January 28, 2018 (consultant)

(women’s history section) “Tattooed New York,” The New York Historical Society, February 03, 2017-April 30, 2017. (consultant).

Body Electric: Visionary Tattoo" at Ricco/Maresca Gallery, Sep 29-Oct. 25, 2012. (guest curator).

**Film Option:**

(2018) for *The Blue Tattoo: The Life of Olive Oatman*. Allegiance Theater Films.

**Grants:**

2018-19 Fellowship Leave: to write *Looking for Miss America*.

2018: Shuster Fellowship for American Beauties: A Cultural History of the Miss America Contest.

2017 PSC CUNY Award for Research for American Beauties: A Cultural History of the Miss America Contest.

2012 PSCUNY Award for Research for Bodies of Subversion 3.

2011 PSCCUNY Award for Lucretia Mott research.

2010 Shuster Fellowship for Lucretia Mott research.

2008 Shuster Fellowship for Olive Oatman research.

2006-7 PSCCUNY grant for Olive Oatman biography travel research.

2006 Shuster Fellowship: released time for Oatman biography.

2004-5 Fellowship Leave (sabbatical): research for *The Blue Tattoo: The True Story of a Victorian "Savage,"* (biography of Olive Oatman); research/writing.

2004 Shuster Fellowship: released time for Olive Oatman book research.

2003 Faculty Development Program: Olive Oatman book proposal research and preparation.

2002 Shuster Fellowship: Olive Oatman Biographical Research. Travel to Arizona for preliminary research for a biography of Olive Oatman.

2001 PSC-CUNY Grant: "Maori Women and The New Moko." Research on Maori women and the revival of traditional Maori practices.

2001 Shuster Fellowship: "Maori Women and The New Moko." Travel to New Zealand to interview tattooed Maori women about the revival of traditional Maori practices.

2000 Shuster Fellowship: "Maori Women and The New Moko." Travel to New Zealand to interview tattooed Maori women about the revival of traditional Maori practices.

1982 Watson Fellowship (IBM-sponsored one-year traveling fellowship in Europe, North Africa and Japan, interviewing artists and writers about dreams and the creative process).

# Olivia Loksing Moy

Department of English  
City University of New York, Lehman College  
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## ACADEMIC APPOINTMENTS

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Assistant Professor (tenure track), since 2014  
Department of English, Lehman College, City University of New York  
Director, English Honors Program; Founder & Director, The CUNY Rare Book Scholars

Literature and Humanities Teaching Fellow, 2013-2014  
Office of the Core Curriculum, Columbia University

## EDUCATION

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Ph.D., English and Comparative Literature, Columbia University, 2014  
A.B., English, *magna cum laude*, Princeton University, 2006

## RESEARCH

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### Book Projects:

*The Gothic Forms of Victorian Poetry*. Book Manuscript. Under review at Edinburgh University Press.

*Victorian Verse in Everyday Life: Intersections of Popular and Elite Poetics*. A collection of twelve critical essays. Co-edited with Lee Behlman. In contract, Palgrave Macmillan.

*Image of John Keats* by Julio Cortázar. Book translation with Marco Ramírez. In progress.

### Peer-Reviewed Journal Articles:

“Reading in the Aftermath: An Asian American *Jane Eyre*.” Forthcoming, *Victorian Studies*. Special issue: Critical Race Theory and the Present of Victorian Studies.

“He Star’d Across the Atlantic: The Cortázar-Keats Connection.” Forthcoming, *Studies in Romanticism*.

“From Hampstead to Buenos Aires and Beyond: Anticipating Worlds in Julio Cortázar’s *Imagen de John Keats*.” Forthcoming, *Comparative Literature* 72, no. 4 (Dec. 2020).

“To Carry Keats in Your Pocket: Julio Cortázar’s Everyman Poet.” Forthcoming, *Romantic Circles Praxis*, 2020.

“Simian, Amphibian, and Able: Reevaluating Browning’s Caliban.” *Victorian Poetry* 56, no. 4 (Winter 2018): 381-411.

“Radcliffe’s Poetic Legacy: Female Confinement in the ‘Gothic Sonnet.’” *Women’s Writing* 22, no. 3 (Aug. 2015): 376-394. Reprinted in Andrew Smith and Mark Bennett, eds. *Relocating Radcliffe*. Routledge, 2019.

“King Arthur and Chiasmus in Tennyson’s *Idylls of the King*.” *Tennyson Research Bulletin* 10, no. 3 (Nov. 2014): 266-79.

Volume Contributions, Translations, and Edited Works:

*Julio y John, caminando y conversando: Selections from Imagen de John Keats*. Edited and Translated with Marco Ramírez. *Lost & Found: The CUNY Poetics Document Initiative*. Series VIII: Fall 2019.

“Nineteenth-Century Sonnet Contests and Parlor Games.” Chapter contribution to *Victorian Verse*. Edited by Lee Behlman & Olivia Loksing Moy. Forthcoming, Palgrave Macmillan.

“Inclusive Pedagogies: Rare Books, Beyond the Bronx.” In *Objects of Study: Teaching Book History and Bibliography Among the Disciplines*. Edited by Barbara Heritage and Donna Sy. Rare Book School, University of Virginia. Forthcoming.

“Latin American Afterlives of the British Romantic Poets.” Special issue (volume of six essays). Co-edited with Marco Ramírez. *Romantic Praxis Circles*, July 2020.

Entries on three Gothic novels by Sarah Sheriffe: *Humbert Castle, Or The Romance of the Rhone; Correlia, Or the Mystic Tomb*; and *The Forest of Hohenelbe*. *The Cambridge Guide to the Eighteenth-Century Novel, 1660-1820*. Edited by April London. Forthcoming, Cambridge University Press.

Online Essays:

“Filling Up Space in Keats’ ‘Table-Sonnet.’” *The Keats Letters Project*. [www.keatslettersproject.com](http://www.keatslettersproject.com). September 21, 2018.

“Forging Spaces of Inclusion: Diversity in Rare Book Studies.” *V21 Collective: Presentist Pedagogy Series*. [www.v21collective.org](http://www.v21collective.org). June 5, 2018.

“The University and the Station: A Brontë Bicentenary in Taiwan.” *PUBLICBOOKS: Public Streets Series*. [www.publicbooks.org](http://www.publicbooks.org). April 13, 2017.

Book Reviews:

W. David Shaw, *The Ghost Behind the Masks: The Victorian Poets and Shakespeare* (Charlottesville: University of Virginia Press, 2015). *Hopkins Quarterly Review* 42, Nos. 3-4 (Summer-Fall 2015).

Victor Shea and William Whitla (eds.), *Victorian Literature: An Anthology* (Oxford: Wiley Blackwell 2015). *Tennyson Research Bulletin* XLII, Nos. 3-4 (Summer-Fall 2015).

Julie Codell and Linda K. Hughes, editors. *Replication in the Long Nineteenth Century: Re-makings and Reproductions* (Edinburgh: Edinburgh University Press, 2018). *Tennyson Research Bulletin*. Forthcoming 2022.

**WORKS IN PROGRESS**

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Michael Field Diaries Online Archives Transcription Project. Victorian Lives & Letters Consortium. Lead for 1910 Diaries, Volume 25. (Chief editor: Marion Thain.)

“Lord Houghton in Translation: *Vida y Cartas de John Keats*.” For submission to *The Keats-Shelley Journal*.

“Minae Mizumura’s *A True Novel*: Adaptation, Translation, and Protest through *Wuthering Heights*.”

Essay on Transatlantic Romanticisms. For “200 Years: 50 Voices,” a special issue of *The Keats-Shelley Journal*.



## INVITED LECTURES & SELECTED CONFERENCE PRESENTATIONS

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- “*Vida y Cartas de John Keats: Lord Houghton in Translation.*” Stuart M. Curran Symposium: “1820: Aesthetics, Politics, and the Legacies of Romanticism.” Houghton Library, Harvard University. Cambridge, MA. October 23, 2020.
- “The Michael Field Diary Project: Archival Transcription in the Classroom.” Women’s Studies Program Lecture Series. Lehman College, CUNY. February 19, 2020.
- CUNY Indoor Voices Podcast. Book talk with Julia Miele Rodas, author of *Autistic Disturbances*. November 11, 2019.
- “Victorian Metasonnets and Sonnet Games.” Montclair State University, NJ. April 21, 2019.
- “Keats in the Bronx: Teaching through Archives and Afterlives.” Pedagogy Panel. International Conference on Romanticism. Greenville, SC. October 25-27, 2018.
- “The CUNY Rare Book Scholars.” Forging Spaces of Inclusion. She Roars: Princeton Alumnae Conference, panel organizer. Princeton, NJ. October 4-6, 2018.
- “British Romantic Poets in Translation: Wordsworth, Shelley, Byron, and Keats in Spanish and Chinese.” Panel Organizer. NASSR North American Society for the Study of Romanticism. Brown University, Providence, Rhode Island. June 22-25, 2018.
- “Teaching under the Trump Administration: Diversity in Rare Book Studies.” Northeast Victorian Studies Association Annual Meeting Pedagogy Panel. University of Pennsylvania. April 13-15, 2018.
- “Bad Translations: Problems with Adaptation, Assimilation, and Globalization.” Panel Organizer. American Comparative Literature Association. UCLA, Los Angeles, California. March 29-April 1, 2018.
- “Minae Mizumura’s Adaptations, Double Translations, and Linguicidal Anxiety.” American Comparative Literature Association. UCLA, Los Angeles, California. March 29-April 1, 2018.
- “Female Gothic and the Male Victorian Poets: Browning, Tennyson, and Swinburne.” CUNY Victorian Seminar. CUNY Graduate Center, NY. December 13, 2017.
- “Hispanic Afterlives of the British Romantics: Keats and Blake in Spain, Argentina, and Brazil.” Panel co-chair and presenter. “Translating Julio Cortázar’s *Imagen de John Keats*.” North American Society for the Study of Romanticism. Ottawa, Canada. August 10-13, 2017.
- “The Realist Supernatural: Reconsidering Male versus Female Gothic.” Romanticism Association: Supernatural Romanticism. Strasbourg, France. August 1-3, 2017.
- “Miseducation and Improvement in the Gothic Words of ‘Mother Radcliffe’ and ‘Matthew Monk Lewis.’” British Association of Romantic Studies: Romantic Improvement. University of York, England. July 27-30, 2017.
- “From Hampstead to Buenos Aires: Julio Cortázar’s *Imagen de John Keats*.” John Keats 1817: Moments, Meetings, and the Making of a Poet. Keats House. Hampstead, England. May 18-21, 2017.
- “Re-evaluating “We Flourish”: The Model Minority Myth in Literature, at Princeton, and Beyond.” Princeton Club of Hong Kong. Central, Hong Kong. April 29, 2016.
- “Asian-American Novels in the Brontë Tradition: Successful Adaptation and the Model Minority Myth.” National Sun-Yat Sen University. Kaohsiung, Taiwan. April 20, 2016. Also delivered at National Kaohsiung University.

“The Brontës and World Literature.” National Kaohsiung Normal University. Kaohsiung, Taiwan. April 19, 2016.

“Cross-Racial Ventriloquism 1: Prose Fiction & Translation.” Panel Organizer and Presenter. American Comparative Literature Association Annual Conference, Harvard University. March 17-20, 2016.

“Fluctuating Bodies of ‘The Fleshly School’: Gothic Swaps & D.G. Rossetti’s Picture Poems.” Restoration-Victorian Graduate Colloquium. University of Pennsylvania. March 25, 2016.

“Those Ever-Multiplying Authors: The Minerva Press.” British Association of Romantic Studies: Romantic Margins. University of Cardiff, Wales. July 14-17, 2015.

“Victorian Poetry and the 1790s Gothic Novel: The Gothic Inheritance of Browning’s Dramatic Monologues.” “Genealogies,” The Long, Wide Nineteenth Century. Dickens Universe Annual Conference. Santa Cruz, California. July 31, 2015.

“Goth Girls: Gothic Relations and Radcliffean Clichés.” British Women’s Writers. Hosted by the CUNY Grad Center at the Heyman Center, Columbia University. June 25-27, 2015.

“Gothic Stanzas: Female Confinement in the Romantic & Victorian Sonnet Tradition.” Works in Progress Faculty Series, School of Arts and Humanities. Lehman College. March 25, 2015.

“Gothic Swaps: From Flesh to Wax in Udolpho; Saint to Sorceress in The Monk.” Radcliffe at 250. University of Sheffield. Sheffield, England. June 27-29, 2014.

“From Radcliffe to Rossetti: Gothic Motherhood and the Women’s Sonnet Tradition” Pride and Prejudices: Women’s Writing of the Long Nineteenth Century. Chawton House Library. Hampshire, England. July 4-6, 2013.

“Recuperating Fenellosa: The Sound of the Ideogrammic Method in Pound’s *Cathay*,” American Comparative Literature Association, “Modernist Mistranslations” Panel; Vancouver, Canada. March 31-April 3, 2011.

## **FELLOWSHIPS, GRANTS & AWARDS**

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American Association of University Women American Postdoctoral Fellowship, Alternate	2020-2021
Scholar Incentive Award, Lehman College (declined)	2020-2021
Nancy Weiss Malkiel Scholars Award, Woodrow Wilson Foundation	2019-2020
Carl H. Pforzheimer, Jr. Research Grant, Keats-Shelley Association of America	2018
Director’s Scholarship, Rare Book School, University of Virginia	2018
Faculty/Student Research Publication Grant, Lehman College	2018
William Stewart Travel Grant, The CUNY Academy for the Humanities and Sciences	2018
Excellence Award, Best Club Faculty Advisor (Lehman LGBTQ+ Alliance)	2017
CUNY Research in the Classroom Idea Grant	2016-2017
CUNY Diversity Projects Development Fund Award	2016-2017
CUNY Faculty Fellowship Publication Program	2016
Lehman Heroes Nominee, Office of Student Life, Lehman College	2016
International Travel Award, Provost’s Office, Lehman College	2015
PSC-CUNY Research Grant, Lehman College	2015
Midwest Victorian Studies Association Dissertation Prize, Honorable Mention	2013
Marjorie Hope Nicolson Fellowship, Columbia University	2007-2013
Thomas H. Maren Thesis Prize, Princeton English Department	2006

## **TEACHING**

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LEHMAN COLLEGE, 2014-2020

ENG 742 Studies in Nineteenth-Century English Literature: “Pedagogical Approaches to the Brontës”  
 ENG 700 Introduction to Graduate English Studies  
 ENG 463 Seminar in Literature: Theory and Criticism  
 ENG 356/LSP 351: Encountering the Archives: Seminar in Rare Books & Manuscript Research  
 ENG 356/LSP 351: Technology of the Book, 1500-1900  
 ENG 350 Senior Seminar: “Keats at 200: Archives and Afterlives”  
 ENG 350 Senior Seminar: “For the Love of Books: Introduction to Bibliography”  
 ENG 303 English Literature III “Romantic to Modern”  
 ENG 302 English Literature II “Restoration to Revolutions”  
 ENG 300 Introduction to Literary Study  
 ENG 222 Literary Genres  
 ENG 121 Macaulay Honors and Lehman Scholars English Composition II  
 ENG 111 English Composition I

COLUMBIA UNIVERSITY, 2008-2014

HUM C1001 Literature and Humanities I and II  
 ENGL C1010 University Writing I  
 As TA: “Milton in Context,” “Romantic Poetry,” “Literary Texts, Critical Methods”

**SERVICE**

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TO THE DEPARTMENT

Director, English Honors Program  
 Promotions & Budgets Committee, English Department  
 English Departmental Prizes & Writing Awards Contest Committee  
 Plagiarism, Grade Appeals, and Annual Student Assessment Committees  
 Experts Among Us: Faculty Conversations on the Art of Teaching, Speaker & Organizer

TO THE COLLEGE

The CUNY Rare Book Scholars, Founder & Faculty Advisor  
 Lehman LGBTQ+ Alliance, Faculty Advisor  
 (Dis)ability Studies Minor Steering Committee  
 Office of Prestigious Awards, Faculty Mentor & Selection Committee (Fulbright, Watson, CLS)  
 Macaulay Honors College, Curriculum & Admissions Committee  
 Writing Across the Curriculum, Development Workshop Leader

TO THE UNIVERSITY

Co-Founder & Chair, *Activism in Academia I, II, & III*, CUNYwide Symposium, 2017-2019

TO THE PROFESSION

Co-Organizer, 2021 Romantic Bicentennials symposium, Keats Shelley Association & Byron Society  
 Program Committee Chair & Mentorship Program Director, Northeast Victorian Studies Association  
 Co-Organizer, CUNY Victorian Seminar  
 Directory & Website Manager, Victorianist Collective  
 Moderator, 2017 CUNY Victorian Conference: “The Woman Card,” The CUNY Graduate Center  
 English language editor, *Ciberletras* journal  
 Reviewer for *Eighteenth Century Studies & Modern Language Notes*  
 Co-Coordinator, Nineteenth-Century Graduate Colloquium, Columbia University, 2013-2014

TO THE COMMUNITY

Interviewer, Princeton Alumnnicorps  
 Board Member, Brooklyn Youth Tennis Association  
 Mentor, iMentor  
 Speaker and Panel Organizer, “She Roars” Women’s Conference, Princeton University  
 Co-Chair, Reunions Faculty-Alumni Panel, Princeton University  
 Interviewer, Princeton Alumni Schools Committee  
 Covid-19 PPE Donation, New York Presbyterian Methodist Hospital, Park Slope, Brooklyn

**PROFESSIONAL MEMBERSHIPS**

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American Comparative Literature Association, CUNY Victorian Seminar, The Grolier Club, Keats-Shelley Association of America, Modern Language Association, North American Society for the Study of Romanticism, Northeast Victorian Studies Association

**LANGUAGES**

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Spanish; German; Cantonese and Mandarin Chinese

**Ms. Deirdre M. O'Boy**  
Lehman College - CUNY  
Uncategorized Department  
(347) 577-4039  
Email: deirdre.oboy@lehman.cuny.edu

## **Education**

MA, Fordham University, 1996.  
Major: Teaching Secondary English

BA, Pace University, 1987.  
Major: Literature & Communications

## **Academic, Government, Military and Professional Positions**

### **Academic - Post-Secondary**

Substitute Lecturer - English, Lehman College, City University of New York. (September 2007 - Present).

## **SERVICE**

### **College Service**

Director for the Institute of Irish American Studies. (2011 - Present).

### **University Service**

Institute for Irish American Studies Event. (2012 - Present).

### **Public Service**

Editor & Proofreader, South Orangetown Central School District Publishing Center. (2002 - Present).

DEIRDRE PETTIPIECE, PH.D.

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deirdre.pettipiece@lehman.cuny.edu

266 Bowers Road  
Rock Hill, NY 12775  
**(845) 309-2029 cell**

**Education**

**Ph.D.** in English Arizona State University, Tempe, AZ. 1998.

**M.A.** in English California State Polytechnic University, Pomona, CA. 1994.

**B.A.** in English California State University, San Bernardino, CA. 1993.

**Current Position**

**Lehman College, The City University of New York**  
**Professor of English**  
*Fall 2018-Present*

**Leadership**

**HERS**--Higher Education Resources Services Leadership Institute, Denver, CO July 21-August 4, 2013.

**Leadership Institute** (sponsored by Pennsylvania State System of Higher Education Women's Consortium), State College, PA, August 6-11, 2006.

**Academic Leadership Retreat**, Fraser, PA, August 21-22, 2005.

**Academic Department Chairperson's Workshop** (sponsored by the Learning Alliance), Slippery Rock, PA, May 25, 2005.

**Pennsylvania Governor's Conference for Women**, Philadelphia, April 2004.

**Pennsylvania State System of Higher Education Summer Institute for the Advancement of College Teaching**, July 9-18, 2004.

**Administrative Experience**

**Lehman College, City University of New York**  
**Dean of Arts and Humanities and Professor of English (tenured)**  
*Summer 2012-Present*  
Supervise 250+ full and part-time faculty, oversee budget of \$18 million+

**West Chester University of Pennsylvania**  
**Associate Dean for Faculty Development and External Affairs**, College of Arts and Sciences  
*Summer 2009-2012*

**Independent Consultant for Curriculum and Assessment***Fall 2007-Present***University of the Sciences in Philadelphia****Director of Writing Programs and Associate Professor of English (tenured)**, Mayes College of Business, Department of Writing Programs*Fall 2007-Summer 2009***Interdisciplinary Writing Assessment Coordinator (concurrent)***Fall 2007-Summer 2009***Accreditation/Affirmation General Education Review Team Leader, Ohio State Board of Regents***Fall 2007-Summer 2009***Cheyney University of Pennsylvania****Department Chair**, Communications and Modern Languages, Coordinator of University-wide WAC and Electronic Portfolio Assessment*Spring 2005-Summer 2007***Assistant Department Chair/Assistant Professor** and Frederick Douglass Institute co-Director and Representative Member of FDI Consortium*Fall 2003-Spring 2005***Successful Grants****Co-PI**, Mayor's Office of Media and Entertainment, NYC, April 2013, **\$100,000**.**PI**, Pennsylvania State System of Higher Education Collaborative Programs Grant, June 2011, **\$145,000**.**PI**, Pennsylvania State System of Higher Education Professional Development Grant, April 2006. **\$4,250**.Editor, Contributing Author/Investigator National Science Foundation HBCU-UP Implementation Grant, January 2005. **\$2.5 million**.**Co-PI** with Fine Arts Department Faculty, Collaborative Grant, **\$5,000**, February 2005.**PI**, Pennsylvania State System of Higher Education Social Equity Grant, November 2004. **\$11,000**.**PI**, Sole Author, President's Student Affairs Grant, November 2004. **\$2,500**.**PI**, Sole Author, Technology Service Fee Special Project Proposal Award, June 2004. **\$10,000**.**Co-PI** with Fine Arts Department Faculty, WaWa Dairy Grant, December 2004. **\$12,000**.**Co-PI** with Howard Hudson, Director of Computer Services, Thurgood Marshall Grant, Technology. December, 2003. **\$38,500**.**Funded Professional Development**

HERS Institute, Denver, CO, July 2013. \$6,500.

Academic Department Chairperson's Conference (sponsored by Kansas State University), Orlando, FL, February 10, 2009. \$3,000.

Leadership Institute (sponsored by Pennsylvania State System of Higher Education Women's Consortium), State College, PA, August 6-11, 2006. \$3,500.

Writing Program Administrator Workshop/Assessment Institute on Electronic Portfolios/Council of Writing Program Administrators Conference, Chattanooga, Tennessee, July 9-16, 2006. \$2,900.

Academic Leadership Retreat, Fraser, PA, August 21-22, 2005.

Academic Department Chairperson's Conference (sponsored by the Learning Alliance), Slippery Rock, PA, May 25, 2005. \$1,000.

Outcomes, Assessment and Coherent Programming, Learning Alliance, Slippery Rock, May 26, 2005. \$500.

Pennsylvania Governor's Conference for Women, Philadelphia, April 2004. \$500.

Pennsylvania State System of Higher Education Summer Institute for the Advancement of College Teaching, July 9-18, 2004. \$3,900.

Regents' Fellow, ABOR, Arizona State University, Tempe, AZ. 1994-1998. \$25,000.

**Editorial Work****Senior Managing Editor, WPA: Writing Program Administration**<http://www.wpacouncil.org/journal/index.html>*Spring 2006-Spring 2009***and****Submissions/Correspondence Editor, WPA: Writing Program Administration**<http://www.wpacouncil.org/journal/index.html>**Executive Editorial Board, *Making Connections*. 2003-2005.****Books***Introduction to Professional Writing*. (Originally contracted by Pearson).*More Than Human: The Evolutionary Heroes of Robert E. Howard*. (forthcoming).*Sex Theories and the Shaping of Two Moderns: Hemingway and H.D.* NY: Routledge, 2002.*Teaching and Learning in the Electronic Classroom*. (Handbook) Tempe, AZ: ASU, 1997.**Chapters in Books**

“Ethos and Topoi: Using the Outcomes Statement Rhetorically to Operationalize the Centrality of Writing Programs.” Nick Behm, Greg Glau, Duane Roen, eds. West Lafayette, IN: Parlor Press, 2012.

“Redefining Writing Reality: Surveying, Showcasing, and Webcasting.” *Handbook on Assessment and Research Technologies*. Charles Schreiner, ed. Hershey, PA: ICI Global, 2008.**Invited Speaker**“Collectively Conscious: Kurt Vonnegut’s Overmind.” *The Book Symposium/Bats Over Books*. Glendale, California. April 20, 2019.“Evolutionary Heroes in the Fiction of Robert E. Howard.” *The Book Symposium/Bats Over Books*. Glendale, California. April 21, 2019.

“Developing Sustainable International Collaborations Through Technology: Online Educational Partnerships.” International Council for Innovation in Education Conference, Miami, on August 1, 2011.

“Supporting Faculty-Driven Gen Ed Assessment: From the Mission Statement to the Course Assignment or Doing Assessment for Real.” With Hyoejin Yoon. 2010 Assessment Institute, IUPUI, October 26, 2010.

“Dynamic Changes in Textual Production and the Future of WAC/WID: Online Literacies and Practices.” Philadelphia Writing Program Administration, Cabrini College, Pennsylvania, October 1, 2010.

“Sex and the Dark Barbarian: Robert E. Howard’s Female Dilemma.” Howard Days, Cross Plains, Texas, June 12, 2010.

“Leaders and the Qualities that Make Them.” Communication Leadership Senior Seminar (Dr. Jack Orr), West Chester University, West Chester, PA April 28, 2010.

“Engendering Respect for Diversity in the Corporate Workplace.” The Vanguard Group, Malvern, PA, June 6, 2007.

“Mark Twain, Frederick Douglass: A Friendship?” *People’s Light and Theatre*, Malvern, PA, May 17, 2007.“Teaching Twain Today: Huck Finn, Racism, and Reception Theory.” *People’s Light and Theatre*, Malvern, PA, May 24, 2007.

“Mentoring Faculty.” With Duane Roen.

Conference on College Composition and Communication, New York, March 24, 2007.

“Hiring for the Composition Program: Challenges and Successful Practices.”

Pennsylvania Writing Program Administrators, West Chester University, February 2, 2007.

“Keeping Your Scholarly Articles out of Your Fine Delicates: Women Negotiating Academia.”

Pennsylvania State System of Higher Education Women’s Consortium, Edinboro University, October 14, 2004.



**Additional Publications:****Invited Articles**

“Sex and the Dark Barbarian: Robert E. Howard’s Female Dilemma.” *International Journal of Science Fiction*. (fall 2014)

“Kull: A Review.” *The Dark Man Journal*. (Spring 2009).

**Articles/Entries in Books**

“Darwinism.” *American History through Literature, 1870-1920*. (Quirk, Tom and Gary Scharnhorst, eds.) Detroit: Charles Scribner’s Sons, 2006. 3 vols. (article)

“Social Darwinism.” *American History through Literature, 1870-1920*. (Quirk, Tom and Gary Scharnhorst, eds.) Detroit: Charles Scribner’s Sons, 2006. 3 vols. (article)

“NAACP.” *The Greenwood Encyclopedia of African American Literature*. (Ostrom, Hans and J. David Macey, Jr. eds). Westport, CN: Greenwood Press, 2005. 5 vols.

“Oklahoma City, Oklahoma.” *The Greenwood Encyclopedia of African American Literature*. (Ostrom, Hans and J. David Macey, Jr. eds). Westport, CN: Greenwood Press, 2005. 5 vols.

“Surrealism.” *The Greenwood Encyclopedia of African American Literature*. (Ostrom, Hans and J. David Macey, Jr. eds). Westport, CN: Greenwood Press, 2005. 5 vols. (article)

**Conference Presentations**

“Racism, Anti-Semitism and Sexual Degeneracy: Evolution’s ‘Dark Side’ in Robert E. Howard’s *Black Canaan* and Frank Norris’s *McTeague*.” Mid-Atlantic Popular Culture Association, Philadelphia, PA, November 3, 2011.

“Spear and Fang: Finding Jack London in the Early Pulp Works of Robert E. Howard.” Popular Culture Association, San Antonio, TX, April 21, 2011.

“Sex and the Dark Barbarian: Howard’s Female Dilemma.” Popular Culture Association, St. Louis, MO, April 1, 2010.

“Robert E. Howard’s Evolutionary Heroes.” Southwest Texas Popular Culture Association, Albuquerque, NM, February 10, 2010.

“Research Network Forum: Editors’ Roundtable.” Conference on College Composition and Communication, San Francisco, March 11, 2009.

“Meet the Editors: Open Panel Discussion,” Writing Program Administrators Conference, Denver, July 11, 2008.

“Composition and Techno-Literacy: Arguing for Outcomes via Multimodal E-Portfolios.” Rhetoric Society of America, Seattle, May 24, 2008.

“What TESOL Can Teach Composition and What Composition Can Teach TESOL.” Conference on College Composition and Communication, New Orleans, April 3, 2008.

“Qualitative Research Forum: Ethnographic Research in USP’s Writing Programs.” Conference on College Composition and Communication, New Orleans, April 2, 2008.

“Changing Writing Realities: Toward a Sustainable Approach to Composition for WPAs and Writing Instructors.” Conference on College Composition and Communication, New Orleans, April 2, 2008.

“Tending the Faculty Garden: Professional Development and the Caretaking of the Tenure-track.” Eastern Communications Association, Providence, Rhode Island, April 29, 2007.

“A Question of Genius: Science, Intellect and the Female Moderns.” Popular Culture Association/American Culture Association, Atlanta, April 15, 2006.

“Where There Was None: Creating a Writing Program/Writing Center at Cheyney University.” (revised title) Southern Writing Centers Association, Chapel Hill, February 16, 2006.

“Marxism, Cornel West and Communications: One HBCU’s Response to Code-Switching in the Curriculum.” National Communication Association, Boston, November 16, 2005.

“A Small Perspective on a Large Scale Problem: Consensus and Collaboration at Cheyney University.” Conference on College Composition and Communication, San Francisco, March 16, 2005.

“Gertrude Stein, Women and Modernity: Revising a Masculinist Age.” New Jersey College English Association, Seton Hall, South Orange, April, 2004.

“Soft-skills, Hard Sells and the Cross-pollination of the Private and the Public on the American Tenure Track.” Computers and Composition, Honolulu, June 2004.

- “Tell the Truth But Tell it all Slant’: Gertrude Stein’s Use of Autobiography as Collective Consciousness and Self-Revelation in *The Autobiography of Alice B. Toklas*.” Rocky Mountain Modern Language Association Convention, Missoula, Montana, October 9, 2003.
- “Negotiating the Infinite, or How to Corral the Internet Classroom.” English Association of Pennsylvania State Universities Conference, October 23, 2003.
- “What They Can’t See Me Say Won’t Hurt Me: Teacher/Student Dynamics in the Online Classroom.” Western States Composition Conference, Seattle, WA, October 26, 2002.
- “Employing the language of ‘the tangled bank’: Evolutionary Words and Revolutionary Characters in the Prose of H.D.” American Language Association Conference at California State University, Los Angeles, May 30, 2002.
- “Anticipating Darwin: Benjamin Franklin, (P)Revolutionary.” Group for Early Modern Culture Studies Conference, Philadelphia, November 15, 2001.
- “Sex in the Garden: The Presence of Ellis and Darwin in Hemingway’s *The Garden of Eden*.” Graduate Literature Symposium, ASU, March, 1997.
- “The Portrayal of the American Self in the Novel.” Graduate Literature Symposium, ASU, 1996.
- “Bridging the Gap: Making the Leap From the Chalkboard to the First Desk.” Arizona State University Composition Conference, 1996.
- “Coloring the Text: Signifiers of African American Rhetoric in the Works of Zora Neale Hurston, Charles Chestnutt and (Others).” Graduate Literature Symposium, California State Polytechnic University, Pomona, CA, 1994.
- “Russian Formalist Theory: Viktor Sklovsky’s Futurism.” The Acacia Conference, Fullerton, CA, 1994.

### **Professional Service: System, University and Community**

#### **Lehman College CUNY**

- **Chair**, Periodic Review Report Committee
- **Chair**, Middle States’ Steering Committee
- Search Committee: Dean of Natural and Social Sciences, Spring 2013
- Search Committee: Director of Media Relations, Spring 2013
- Business School Visioning Committee, Spring 2013
- Provost’s Council
- Dean’s Council
- Faculty Promotion and Budget Committee *ex-officio*
- **Chair**, Executive Committee

#### **West Chester University of Pennsylvania**

- **Chair**, Infrastructure Sub-Committee on Distance Education Task Force
- **Pennsylvania State System of Higher Education Program Review Committee 2009-10**
- **Co-Chair**, Distance Education Advisory Group (Standing Committee)
- President’s Council
- Academic Affairs Council
- Council of Professional Education
- Evaluation, Promotion, Tenure (EPT) Committee
- Search Committee, Assistant VP Finance
- Search Committee, Director of Sponsored Research
- American Association of University Women, Grant Review

#### **University of the Sciences in Philadelphia**

- **Chair**, Interdisciplinary Writing Committee
- Student Conduct Committee
- Graduate Council
- Faculty Council
- Task Force for First-year Student Satisfaction
- Reviewer, MyCompLab, MyWritingLab, Pearson

**Cheyney University of Pennsylvania**

- **Web Developer, Content Author** University-wide Learning Outcomes Electronic Portfolio Template and Rubrics
- **Editor**, Middle States Reaffirmation of Accreditation Self Study
- **Chair**, Faculty Team, Middle States Self Study
- **Editor**, NCATE Self Study and PDE Report Editor
- Middle States Steering Committee, Assistant to the Chair
- **Coordinator**, WAC Curriculum Committee
- Writing Programs Committee
- Honors Council Member
- New Department Faculty Professional Development Committee Chair
- Honors Curriculum Committee
- NCATE Reaccreditation Steering Committee 2005-6
- Selections/Faculty Appointments Committee 2004-5
- Technology Committee
- Web Committee

**Arizona State University**

- **Co-Chair**, Computer-Mediated Instruction Committee
- **Facilitator/ Mentor Teacher**, Faculty Development. As a Mentor Teacher, I was responsible for training all faculty members new to using computers in the classroom. It was in this capacity that I developed the handbook, *Teaching and Learning in the Electronic Classroom*.
- University-wide Workshop Facilitator: Using CommonSpace, Netscape Collabra, Microsoft Word for Workshopping in the Electronic Classroom.
- WAC/WID Committee
- Theory sub-committee, English
- Teaching and Learning Excellence sub-committee
- Reviewer, Webcourse in a Box, CommonSpace, WebCT

**Teaching Experience**

- **Cheyney University of Pennsylvania**  
Assistant Professor of English, Writing Programs Coordinator  
*Fall 2003-Summer 2007*
- **Arizona State University**  
Senior Lecturer, Department of English  
*Fall 2002-Summer 2003*
- Instructor, Department of English  
*Fall 1998-2002*
- Teaching Associate, Mentor Teacher, and Research Assistant (concurrent appointments)  
*Fall 1995-Summer 1998*

**California Polytechnic University**

- Support Teacher, ESL  
*Fall 1993-Spring 1994*

**Additional Teaching Experience**

- **Northern Arizona University**  
Adjunct Faculty Member, Master's Program in Education

2002-2003

- **Central Arizona College, Superstition Mountain Campus**  
Adjunct Faculty Member, Department of English  
*Fall 1998-2002*
- **South Mountain Community College, Phoenix Campus**  
Adjunct Faculty Member, Department of Humanities  
*Fall 1998-2000*
- **Central Arizona College, Signal Peak Campus**  
Visiting Professor of English  
*Spring 1999*

### Curriculum Development

#### **University of the Sciences in Philadelphia**

- Developed new writing programs curriculum which includes developmental, first-year and graduate-level writing courses (WAC/WID).
- Created first online interdisciplinary courses taught at USP; trained interdisciplinary faculty to teach and assess in online environments.
- Created online student preparedness assessment mechanism.
- Certificate Program/Minor in Professional Writing, Mayes School of Healthcare and Policy.

#### **Cheyney University**

- Developed Writing across the Curriculum program which includes all first-year and developmental courses and collaborates with introductory courses in all disciplines to focus on writing, 2005.
- Developed English minor and Film track in Communications, 2005.
- Developed Advanced Composition, “Writing, Research and Argument in the Disciplines” course, 2004.
- Developed curriculum for teaching hybridized first-year composition courses, 2004.
- Created templates for electronic portfolio system for General Education (iWebFolio, Nuventive).
- Revised all first-year course offerings in Composition; created first Writing Program Coordinator in support of two-semester composition sequence, 2003-2004.

#### **Arizona State University**

- Developed and piloted the first American literature courses taught completely online at ASU—ENG 241, “American Literature,” and ENG 242, “American Literature II”—during Summer 2001 semester.
- Developed a special topics course, “Expatriate Modern Women Writers” (ENG 394) and have taught the course during Winter 2000-01 and Winter 2001-02 sessions.
- Researched and wrote the Computer-mediated composition course curriculum guidelines, 1997.

#### **Central Arizona College, Superstition Mountain Campus**

- Collaborated with three other faculty members during the Fall 1999 semester to develop ENG 101, “First Year Composition, Learning Community,” an alternative-method, team-taught course designed to help retain “at-risk” students. The course was taught during the Spring 2000 semester and proved to be very successful.

#### **Central Arizona College, Signal Peak Campus**

- Developed workshop for faculty on online teaching using CommonSpace software program and its application in the Composition Classroom during Spring 1999 semester.

### Additional Service/Professional Development/Mentoring

- Panel Chair/Moderator, Conference on College Composition and Communication, May 3, 2008.
- Workshop facilitator, Conference on College Composition and Communication, May 2, 2008.
- Panel Chair/Moderator, Southern Writing Center Association, February 17, 2006.

- Panel Chair/Moderator, American Culture Association, April 15, 2006.
- Panel Alternate Chair, Rocky Mountain Modern Language Association, October 2004.
- Panel Chair, Western States Composition Conference, Fall 2000.
- Executive Member of the Selection Committee, Essay Contest Funded by the Veteran's of Foreign Wars, Central Arizona Undergraduate Conference, December 22, 1999.
- Panel Chair, Western States Composition Conference, Fall 1999.
- Reader, Selection Committee, Western States Composition Conference, 1999.
- Reader, Selection Committee, Western States Composition Conference, 1998.
- Public Relations and Conference Coordinator, Western States Composition Conference, 1997.
- Reader, Selection Committee, Western States Composition Conference, Spring 1997.
- Roundtable Discussion Leader, Western States Composition Conference, Spring 1997.
- Public Relations and Conference Coordinator, Conference on College Composition and Communication (CCCC), Phoenix, 1997.

### **Academic/Teaching Honors**

- Good Fruits Award, Student Government Association, Spring 2005.
- "Who's Who in Teaching," Spring 2005.
- Nominated for "Last Lecture" series by seniors campus-wide, Spring 2002 (this nomination is the result of selection by the majority of participating seniors, campus-wide).
- Nominated for "Last Lecture" series by seniors campus-wide, Spring 2001 (this nomination is the result of selection by the majority of participating seniors, campus-wide).
- Letter of Appreciation by Graduate Scholars in English for assistance with professional development and mentoring, Fall 2001.
- "Who's Hot?" Outstanding Teaching Award, 1999-2000 (nomination and receipt of this award is determined by first-year students).
- Presidential Recognition for Outstanding Achievement, Commencement, 1998.
- Nominee National PEO Scholarship, 1997.
- Recognition for Outstanding Teaching from Disabled Students Resources, 1997.
- Student Affairs Recognition Award for Outstanding Teaching, 1996.
- Certificate of Appreciation for Mentoring Fellow Teachers, 1996.
- Certificate of Appreciation for Computer-Assisted-Instruction Curriculum Development, 1996.
- Outstanding Graduate Student of the Year in English, 1994.
- Regents Scholar, 1994-1998.

### **Arizona State University**

- Mentor, Maroon and Gold Scholarship Program, 2002
- Independent Study, American Literature (2 senior English majors)
- Something Good: Reading for Pleasure (20 elementary students)
- Honors Projects in English (4 undergraduate English ed majors)
- Member of the ASU Writing Programs' Computer-Mediated Communication committee, 2001-02.
- Presented "How to Take and Successfully Pass the Comprehensive Exams: A Workshop for Ph.D. Candidates," 2001.
- Participated in Computer-Mediated Composition Training for Graduate TAs, 2001.
- Working with Terry Moore, M.A. candidate in literature at ASU.
- Presented "Writing the Proposal for the Colloquy and Dissertation: Definitive Ways to Organize Your Scholarly Presentation," 1999 to graduate students.
- Offered Professional Development workshops and a workshop in Reflective Practices of Teaching Composition during the Fall 1998 semester.

### **References**

Dean Lori Vermeulen, West Chester University of Pennsylvania  
[lvermeulen@wcupa.edu](mailto:lvermeulen@wcupa.edu)

(610)436-3521

Assistant Dean Lynne Vanvoorhis, Lehman College, City University of New York

[lynne.vanvoorhis@lehman.cuny.edu](mailto:lynne.vanvoorhis@lehman.cuny.edu)

(718)960-8353

Dr. Walter Blanco, Chair of English, Lehman College, City University of New York

[walter.blanco@lehman.cuny.edu](mailto:walter.blanco@lehman.cuny.edu)

(718)960-7801

Mr. Ronald Bergmann, Vice President for Information Technology, Lehman College, City University of New York

[ronald.bergmann@lehman.cuny.edu](mailto:ronald.bergmann@lehman.cuny.edu)

(718)960-8421

Dr. Dan Bivona, Associate Professor (former Divisional Dean, Undergraduate Programs), Arizona State University.

[dbivona@asu.edu](mailto:dbivona@asu.edu)

(602)903-3825

Dr. Duane Roen, Assistant Vice Provost for University Academic Success Programs

Head, Interdisciplinary and Liberal Studies

Head, Technical Communication

Professor of English, School of Letters and Sciences

Arizona State University

[duane.roen@asu.edu](mailto:duane.roen@asu.edu)

(480)727-6513

Dr. Janet Manspeaker, Professor, Chairperson, Middle States Steering Committee, Cheyney University

[jmanspeaker@cheyney.edu](mailto:jmanspeaker@cheyney.edu)

(610) 399-2024

Dr. Keith Miller, Professor, Arizona State University.

[keith.miller@asu.edu](mailto:keith.miller@asu.edu)

(480) 965-7893

Dr. Gregory Glau, Director of Composition, Northern Arizona University.

[gregory.glau@nau.edu](mailto:gregory.glau@nau.edu)

(928) 526-6713

Mr. Stuart Richman, Instructor of English, Evaluations Committee Chairperson, Cheyney University of Pennsylvania

[srichman@cheyney.edu](mailto:srichman@cheyney.edu)

(610) 399-2047

Professor Linda Taylor, Assistant Professor of English, Writing Center Coordinator, Cheyney University of Pennsylvania

[ltaylor@cheyney.edu](mailto:ltaylor@cheyney.edu)

(610) 399-2068

Dr. Sandra Kerr, Professor of Psychology, College of Arts and Sciences, West Chester University of Pennsylvania

[skerr@wcupa.edu](mailto:skerr@wcupa.edu)

(610) 436-3522

Dr. Victoria Tischio, Professor of English, West Chester University of Pennsylvania

[vtishio@wcupa.edu](mailto:vtishio@wcupa.edu)

(610) 436-2898

Dr. Justin Everett, Director of Writing Programs, University of the Sciences

[j.everet@usp.edu](mailto:j.everet@usp.edu)

(215)596-8736

Tyler T. Schmidt  
3647 Broadway Apt. 8G  
New York, New York 10031  
917-710-6316  
tyler.schmidt@lehman.cuny.edu

## EDUCATION

*Ph.D., English and American Literature*

*May 2008*

The Graduate Center, City University of New York, New York, NY

*M.A., English Education, Teachers College, Columbia University, New York, NY*

*October 1998*

*B.S., Secondary Education, University of Wisconsin-Madison, Madison, WI*

*May 1993*

## PUBLICATIONS

“Lessons in Light: Beauford Delaney’s and James Baldwin’s ‘Unnameable Objects’” in *Of Latitudes Unknown: James Baldwin’s Radical Imagination* (Bloomsbury, February 2019)

review of *Ain’t Got No Home: American’s Great Migrations and the Making of the Interracial Left* by Erin Royston Battat *Journal of American History* (December 2015)

*Desegregating Desire: Race and Sexuality in Cold War American Literature, 1945-1955* (Jackson, MI: University Press of Mississippi, October 2013)

“Subjectivities-in-process:” Writing Race and the Online Discussion Board.” *Radical Teacher*, Vol. 90 (2011): 36-46.

“White Pervert: Tracing Integration’s Queer Desire in African American Novels of the 1950s.” *Women’s Studies Quarterly*, Vol. 35, No. ½, The Sexual Body (Spring - Summer, 2007): 149-171.

“in the glad flesh of my fear’: Corporeal Inscriptions in Richard Bruce Nugent’s *Geisha Man*.” *African American Review*, Vol. 40.1 (Spring 2006): 161-173.

“womanish and wily’: The Poetry of Wanda Coleman.” *Obsidian III*, Vol. 6.1 (Spring/Summer 2005): 128-143.

## FELLOWSHIPS/AWARDS

Short-term Summer Fellowship, Black Metropolis Research Consortium, Chicago, IL (Summer 2019)

PSC-CUNY grant: "Queer Afterlives of the Chicago Black Renaissance" (2017-2018)

Summer Scholar, NEH “Making Modernism” Institute, Newberry Library, Chicago, IL (June-July 2013)

PSC-CUNY grant: "Karl Priebe, Dudley Huppler and the Practices of Queer Regionalism" (2013-2014)

George N. Schuster Fellowship, Lehman College, CUNY (June 2011-May 2012)

Faculty Fellowship Publication Program, City University of New York (January 2011—May 2011)

Andrew W. Mellon Fellowship in the Humanities, Center for Humanities, The Graduate Center, CUNY (Sept. 2009—May 2010)

Paul Monette Prize: Best Dissertation in Gay and Lesbian Studies, English Department, Graduate Center, CUNY (May 2008)

Center for Lesbian and Gay Studies, Paul Monette-Roger Horwitz Dissertation Prize (July 2008)

Lynn Kadison Dissertation Year Fellowship (2007-2008)

Helaine Newstead Dissertation Fellowship in the Humanities (2006-2007)

Writing Fellowship, Lehman College, CUNY (2005-2008)

Graduate Teaching Fellowship, Lehman College, CUNY (2003-2005)

## SELECTED LECTURES & PAPERS

*“Queer Radiance: Beauford Delaney at the Bathhouse”*

*Feb 20, 2020*

“In a Speculative Light: The Arts of James Baldwin and Beauford Delaney” conference; University of Tennessee, Knoxville, TN.

Participant in panel, “Critical Race Futures in Higher Education,”  
ESA Black Lives conference, Graduate Center, CUNY

*April 12, 2019*



- The "Funny Fairies from Downstairs": Queer Creativity in William Demby's Love Story Black* June 1, 2018  
William Demby Symposium, University of Rome, La Sapienza. Rome, Italy
- "Lessons in Light: Beaufron Delaney's and James Baldwin's 'Unnameable Objects'"* May 28, 2016  
James Baldwin, Paris, and International Visions, American University in Paris, Paris, France
- "Muddling Modernism: Nugent, Firbank and Ewing."* English Department March 14, 2016  
Wellesley College, Wellesley, MA
- "Queer Expression and the Midwestern Archive."* January 10, 2016  
Modern Language Association, Austin, TX
- "Frank Harriott, Charles Sebree, and the Queer Afterlife of the Chicago Black Renaissance"* Nov 19, 2015  
Modernist Studies Association, Boston, MA
- "The Activism of Queer Artistry: Charles Sebree and the Unstitching of the Black Chicago Renaissance"* Sept. 19, 2014  
African American Expression in Print and Digital Culture, UW-Madison, Madison, WI
- "Charles Sebree, Queer Departures, and the Black Chicago Renaissance"* May 17, 2014  
Queer Places, Practices, Lives Conference II, Ohio State University, Columbus, OH
- "Desegregating Desire"* May 6, 2014  
Leonard Lief Library Book Talk, Lehman College, CUNY, Bronx, NY
- "Finding Frank: Black Queer Expression and the Midwestern Archive"* April 25, 2014  
Invited talk in New Approaches to African American Literature series, Ph.D. Program in English, CUNY Graduate Center
- "When Writing Brakes,"* panel "Beginning again and again": "New" Media/"Old" Tool March 22, 2014  
Conference on College Composition and Communication (CCCC), Indianapolis, IN
- "Prancing Negroes": Ronald Firbank, Richard Bruce Nugent, and Max Ewing* August 30, 2013  
Modernist Studies Association, Brighton, UK
- The Americanist Everyday* (Roundtable) August 30, 2013  
Modernist Studies Association, Brighton, UK
- "Imagine that I am a Teacher": Pedagogy as Possibility in Roland Barthes* April 25, 2013  
Renaissance of Roland Barthes conference, Graduate Center, CUNY
- "The 'Night Blooming' of Robert Hayden: Queer Poetics and Reticent Regionalism"* May 19, 2012  
Queer Places, Practices, and Lives conference, Ohio State University, Columbus, OH
- "our little movement": Robert Hayden's Integrationist Aesthetic and the Counterpoise Project"* January 8, 2011  
Modern Language Association Conference, Los Angeles, CA
- "Ellison, Beautiful Men, and the Revolutionary Gaze"* April 9, 2010  
Northeastern Modern Language Association; Montreal, Quebec
- "Missing the Missing Brother: Feminist Eulogies"* March 26, 2010  
All in the Family?: An Interdisciplinary Conference on Kinship and Community, The Graduate Center, CUNY

## **TEACHING/ PROFESSIONAL EXPERIENCE**

**Fall 2015—Present**

**Associate Professor**, English Department, Lehman College, Bronx, NY

- ENG 350: Senior Seminar (James Baldwin and His Circle) *Fall 2020*  
 ENG 345: LGBTQI Voices in American Literature *Fall 2018*  
 ENG 340: African American Literature *Fall 2018 Fall 2020, Spring 2021*  
 ENG 121: English Composition II *Spring 2018, Spring 2020, Spring 2021*  
 ENG 350: Senior Seminar (James Baldwin) *Fall 2017*  
 ENG 340: African and African American Literature *Fall 2017*

ENG 784: Readings in Composition and Rhetoric *Fall 2017*  
ENG 121: English Composition II (Lehman Scholars Program) *Spring 2016*  
ENG 750: Studies in 19<sup>th</sup>-Century American Literature (Slave/Neo-Slave Narratives) *Spring 2016*  
ENG 300: Introduction to Literary Studies *Spring 2016*  
ENG 340: African American Literature *Fall 2015*  
ENG 785: Seminar in Writing: Practice and Theory (Experimental/Academic Discourses) *Fall 2015*

**Visiting Professor**, American Studies Program, Graduate Center, CUNY  
Working in the Dark: Queer Takes on the Night, *Fall 2020*  
A Queer, Cold War: American Studies and the 1950s *Spring 2019*

*Spring 2019--Present*

**Visiting Faculty**, English Department, Graduate Center, City University of New York  
Orals Committee Member: Literary Pedagogies of Black Sexuality *Fall 2017*  
Orals Committee Member: Twentieth Century African American Literature *Spring 2017*  
Orals Committee Member: Critical Pedagogy *Spring 2016*  
ENGL 85700: Dis/Integration: Mid-Twentieth Century African American Literature *Spring 2015*

*Ongoing*

**Assistant Professor**, English Department, Lehman College, Bronx, NY  
LSP 152: Composition: Reimagining the Personal Essay *Spring 2015*  
ENG 340: African American Literature (Contemporary Lit of the African Diaspora) *Fall 2014*  
ENG 350: Senior Seminar (American Modernism) *Fall 2014*  
ENG 790: Special Topics in Composition and Rhetoric: Roland Barthes *Fall 2014*  
LSP 351: Honors Seminar in the Humanities: Queer Cold War *Spring 2014*  
ENG 785: Seminar in Writing: Practice and Theory (Personal Essay) *Fall 2013*  
ENG 340/AAS 345: African American Poetry *Fall 2013*  
ENG 762: Studies in Gender and Sexuality: American Writers of the 1950s *Spring 2013*  
ENG 350: Senior Seminar: Mourning in 20<sup>th</sup>-c. American Literature *Fall 2012*  
ENG 783: Practicum in the Teaching of Writing *Fall 2012*  
ENG 234: Women and Literature *Fall 2012*  
ENG 756: Studies in American Lit: Mourning and Memory *Summer 2012*  
ENG 350: Senior Seminar: Queer Cold War *Spring 2012*  
ENG 784: Readings in Composition and Rhetoric *Spring 2012*  
ENG 748: Studies in American Literature: The Integrationist Imaginary *Spring 2011*  
ENG 308: American Literature *Spring 2011*  
ENG 785: Seminar in Writing: Practice and Theory (Writing about Travel) *Spring 2010*  
ENG 356/AAS 349: Harlem Renaissance *Fall 2009*  
ENG 260/AAS 267: American Minority Literature *Fall 2009*  
ENG 776: Writing Race: Language, Identity, Power *Spring 2009*  
ENG 120: Principles of Effective Writing *Fall 2008*  
ENG 227: American Literature *Fall 2008*  
ENG 309: Critical Review Writing *Fall 2008*

*Fall 2008—Spring 2015*

**Co-coordinator**, Writing Across the Curriculum (WAC), Lehman College *Fall 2018—Fall 2019 Fall 2008—Spring 2015*  
Design and lead seminars for faculty participating in year-long, interdisciplinary professional development program focused on effective writing instruction, syllabus design, and academic literacy. Supervise graduate Writing Fellows. Create and lead professional development workshops focused on composition, quantitative literacy, and writing and technology.

**Adjunct Professor**, CUNY Pipeline Program, The Graduate Center, New York, NY  
Humanities Seminar on the Radical Imagination

*Summer 2015—Summer 2017*

**Adjunct Professor**, Africana Studies Department, Barnard College, New York, NY  
Gay Harlem *Fall 2013, Spring 2015 and Spring 2016*

*Fall 2013—Spring 2016*

**Faculty Member**, Bard Prison Initiative, Bard College, Annandale-on-Hudson, NY  
Community and Crisis in American Literature *Fall 2012*  
Contemporary Literature of the African Diaspora *Spring 2014*

*Fall 2012—Present*

**Faculty Associate**, Institute for Writing and Thinking, Bard College, Annandale-on-Hudson, NY *August 2008—Present*  
Create and lead workshops for college and high school educators focused on the writing process, teaching literature, and writing with technology. Recent workshops: “New Kinds of Attention: Teaching with Writing in the Digital Age,” “Teaching the Academic

Paper,” “Writing to Learn,” “‘A snapping inside’: *Things Fall Apart* and *Purple Hibiscus*,” “Writing, Thinking, and Technology.”

**Faculty Member**, Workshop in Language and Thinking, Bard College, Annandale-on-Hudson, NY *August 2006—May 2010*  
Taught annually in a three-week interdisciplinary summer institute for in-coming freshmen. Within an all-day workshop format, students produce a portfolio of academic and creative writing based on readings from philosophy, science, literature, and cultural criticism. Design lessons, writing assignments, and performance activities connected to exhibits, performances, and campus lectures.

### **ADDITIONAL PROFESSIONAL WORK**

Advisory Board Member, Institute for Research on the African Diaspora in the Americas and the Caribbean (IRADAC) Graduate Center, CUNY (Fall 2012-Present)

Board Member, New York Metro American Studies Association, New York, NY (Fall 2013-Spring 2015)

Advisory Board, Academic Center for Excellence (ACE), Lehman College, CUNY (Spring 2013-Spring 2015)

Assessment Coordinator for English Dept. (Fall 2009-Spring 2013)

Leader of ALST (Academic Literacy Skills Test) Working Group (Fall 2013-Spring 2014)

Member of Writing-Intensive Initiative, School of Arts and Humanities (Spring 2010-Spring 2012)

Mentor in Urban Male Initiative (Fall 2009—Spring 2012)

### **PROFESSIONAL ASSOCIATIONS**

Modern Language Association

Modernist Studies Association

New York Metro American Studies Association

Queer Studies Reading Group (Harlem chapter)

## DHIPINDER "ROSIE" WALIA

77 Buckingham Place

Lynbrook, NY 11563

[dhipinderwalia@gmail.com](mailto:dhipinderwalia@gmail.com)

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### EXPERIENCE

**9/14- Present**

**Full-time Lecturer**

**Lehman College, Bronx, NY**

**Lead Advisement Coordinator**

- Develop curriculum for various English courses that meet the needs of Education, Nursing, Speech Pathology, and Liberal Arts students
- Teach seven to eight courses a year to 200 undergraduates with a special focus on writing intensive courses [English Composition; Advanced Composition]
- Teach Asian and Asian-American Literature courses to English majors
- Work with chair and assistant chair in ensuring 200+ English major students are on track for graduation
- Collaborate with other departments on interdisciplinary projects such as: Email Etiquette with Business; ALST prep with Education
- Give permissions for English courses using CUNYfirst as well as advise same students on post-graduation possibilities

**12/13- 9/14**

**Administrative Executive Coordinator**

**Medgar Evers College, Brooklyn, NY**

- Assisted the Vice President of Finance and Administration with special projects including CUNYfirst training, research, grant writing, strategic communications, etc.
- Trained approvers, requesters, and advisors on the CUNYfirst system and its updates through informative and clear training materials and WebEx seminars
- Participated in enrollment management meetings, campus planning meetings, and investment plan meetings to brainstorm and develop effective program initiatives that will increase student satisfaction
- Provided administrative assistance and support to Accounts Payable Director by writing concise policies and procedures and communicating them campus-wide
- Worked with AVP of Communications on developing a user-friendly, interactive webpage for Commencement, developing Program and Degree brochures, and weekly press releases sent to the campus community
- Assisted the Chief Operating Officer, Chief Information Officer, Research Specialist, Procurement Director, and Business Processes Director with proofing and editing policies, procedures, and communications sent to Administration and the College community.
- Provided efficient customer service to faculty, students, and staff with timely and accurate information about registration, classes, events, etc.

**1/14- 8/14**

**Adjunct Instructor**

**Briarcliffe College, Bethpage, NY**

- Taught an English composition class to undergraduate students
- Applied theories of Bartholomae and Elbow in the classroom enabling students to understand both their individual writing process and what is required in an academic paper
- Worked one-on-one with students in developing their portfolios, understanding of various assignments, and different writing skills applicable to their field of study
- Attended various professional development conferences, workshops, and activities
- Incorporate technology in the material being taught to create a larger understanding of the importance of English composition

**1/13- 3/14**

**Part-Time Embedded Tutor**

**Bronx Community College, Bronx, NY**

- Worked with instructors on assessing students' areas for development in critical thinking and writing
- Taught students enrolled in the Career Path Program in the Department of Education and Reading through collaborative tutoring sessions
- Created sample writings for students to use as support in the development of their portfolio
- Developed handouts on the use of Microsoft Word, Excel and English grammar to support students' work in the classroom.
- Helped students develop strong resumes and portfolios

**3/13 – 12/13**

**Part-Time Administrative Assistant**

**Adelphi University, Garden City, NY**

- Provided administrative assistance in communications and record-keeping to the Director of the Writing Center
- Maintained a streamlined communication channel between the Director, staff and students about issues such as scheduling, appointments, payroll, etc.
- Submitted the bi-weekly payroll for the Writing Center staff
- Managed *WOnline*, a software program that schedules students' appointments with tutors online
- Managed the Writing Center's electronic communication accounts (Dropbox and Gmail) and data sharing programs
- Posted current information on events and activities of the Writing Center on its Facebook account

**3/13 – 7/13**

**Adjunct Lecturer**

**Bronx Community College, Bronx, NY**

- Taught a developmental writing course in the Department of Education and Reading for the Career Path program
- Created lesson plans designed to help students pass the departmental final exam
- Used various multimedia platforms like Prezi.com, PowerPoint, Twitter, and Facebook to create an interactive classroom experience
- Maintained daily one-on-one communication with each student to track their progress

**8/12- 1/13**

**Adjunct Instructor**

**Suffolk Community College, Brentwood, NY**

- Taught a developmental writing course to undergraduate freshmen
- Developed lesson plans to teach students the fundamentals of essay writing
- Developed sample essays, paragraphs and stories to teach students the rules of American English grammar and syntax
- Worked with D2L, an electronic system designed to make online assignments, lectures, and supplemental handouts accessible to students off-campus

**9/11-5/12**

**Adjunct Professor**

**Adelphi University, Garden City, NY**

- Taught undergraduate students the fundamentals of creative writing
- Developed multimedia lesson plans to maximize students' interests and inspire enthusiasm for active reading and inventive writing
- Worked with the online system, Moodle, to provide students with assignment information, feedback on submitted assignments and updates on syllabus and scheduling

**9/10-8/12**

**Writing Tutor/Coordinator**

**Adelphi University, Garden City, NY**

- Collaborated with a team to improve advertisements for online tutoring services
- Used WOnline to help students schedule, reschedule, and cancel appointments
- Supported students in improving writing abilities and organizing term papers, etc.
- Developed and presented workshops, such as “The Importance of a Thesis,” to improve students’ understanding and use of the English language
- Tutored students online using Google Docs and Google Chat

**4/10-8/10**

**Editorial Intern**

**Encore Magazine, New York, NY**

- Responsible for stories, features, reviews, and editorials on a weekly basis

## **EDUCATION**

2016- Present

Masters in Gender and Women’s Studies  
Graduate Center, Manhattan, NY

2017

Masters in English Literature (1/2017)  
Brooklyn College, Brooklyn, NY

2012

Master of Fine Arts, Creative Writing  
Adelphi University, Garden City, NY

2010

Bachelor of Arts in Media Studies and English (*Cum Laude*)  
Queens College, Flushing, NY

## **SKILLS**

- Knowledgeable in CUNYFirst procurement and business processes and advisement features
- Proficient in Microsoft Office Suite, Adobe Acrobat, Photoshop and Illustrator
- Proficient in website development using Wordpress and Squarespace
- Proficient in online learning platforms such as Blackboard, Moodle, D2L

## **AWARDS**

- Model of Excellence Award (2016) from VP of Student Affairs at Lehman College

## **REFERENCES**

David Taylor  
AVP of Administration and Finance  
[David.taylor@bcc.cuny.edu](mailto:David.taylor@bcc.cuny.edu)

# JESSICA YOOD

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Bronx, NY 10471  
jyood@lehman.cuny.edu (c)917 847 3642  
[www.jessicayood.com](http://www.jessicayood.com)

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## EDUCATION

Ph.D. in English The University at Stony Brook (SUNY): August 2000

Dissertation: *The Meta-Disciplinary Turn: English as Reflective Practice*

Committee: Pat Belanoff, Ira Livingston, Bruce Bashford

Outstanding Dissertation Award Nominee, English Department: March 2000

Outstanding Teacher Award, English Department, Stony Brook: March 1999

Outstanding Graduate Student Teaching, Statewide FIPSE: May 1998

Excellence in Writing Pedagogy Award, SUNY Council on Writing: April 1997

B.A. in English Barnard College, Columbia University: May 1995

Summa Cum Laude

Phi Beta Kappa

W. C. Cabell prize for Most Outstanding English Department Senior Thesis

## FACULTY APPOINTMENTS

Associate Professor of English, The Graduate Center, CUNY: April 2012-Present

Associate Professor of English, Lehman College, CUNY: Feb 2007-Present

Director Writing Across the Curriculum, Lehman College, CUNY: Aug 2000-Aug 2010

Assistant Professor of English, Lehman College, CUNY: Aug 2000-Jan 2006

Acting Director Writing Center, Nassau Community College: Aug 1999-July 2000

## PUBLICATIONS

### Books

*Public Voices: Writing Across Lehman College*. Ed. With Marcie Wolfe.

Ten years of research into writing across the curriculum and faculty development at Lehman College examined in relation to history of urban higher education and to “urban pedagogy.” Co-edited ten chapters. Co-authored Introduction. Expected publication for the National Writing Project: June 2016.

### Peer-Reviewed Journal Articles and Chapters in Books

“Composition and the Complexity of All Things: A Review of Jane Bennett’s *Vibrant Matter*.” *JAC*: forthcoming Spring 2016.

“Gateway to Complexity: The Adjacent Possible of Beginning Writing.”

*Composition Forum* 30 (Fall 2014): <http://compositionforum.com/issue/30/>

“A History of Pedagogy in Complexity: Reality Checks for Writing Studies.”

*Enculturation* (5 Nov 2013):

<http://www.enculturation.net/history-of-pedagogy>

“The Post-Paradigm Academy?”

*The Society for Critical Exchange*: Proceedings of the MLA (Jan 2008): [http://www.cwru.edu/affil/sce/Texts\\_2007/Yood.html](http://www.cwru.edu/affil/sce/Texts_2007/Yood.html)

- “The City University of New York and the Shaughnessy Legacy”  
with Judith Summerfield, Peter Gray, Cheryl C. Smith, Crystal Benedicks, Linda Hirsch, Mary Soliday. *Journal of Basic Writing*. 26.2 (Fall 2007): 5 – 29.
- “Present Process: The Composition of Change”  
Lead article: *Journal of Basic Writing* 24.2 (Dec 2005): 30-51.
- “The Next Stage is a System: WAC and the New Knowledge Society”  
Featured article in *Across the Disciplines* (Dec 12 2004):  
<http://wac.colostate.edu/atd/articles/yood2004.cfm>.
- “Writing the Discipline: A History of a Genre”  
*College English* 65.5 (May 2003): 526-40.
- “Reception History of Change-in-Process: The New Disciplinary Mix in English”  
Chapter, *Field of Dreams*. Eds. Peggy O’Neill, Angela Crow, Larry Burton. Utah State UP: May 2002.
- “English Studies and the Composition Ph.D.”  
*COMPTales*. Eds. Richard Haswell, Min-zhan Lu. New York: Longman, 1999.

### Journalism

- “From Crisis to Complexity.”  
*Inside Higher Education*. <https://www.insidehighered.com/users/jessica-yood>  
March 11, 2016.

### Websites, Blogs

- Author, Owner: *Associations: Beginning Writing in an Age of Complexity*  
Original writing posted weekly or monthly.  
<https://jyood.commons.gc.cuny.edu/author/jyood/>
- Author: “Perpetual September”  
Featured guest blogger for The Association of Expanded Perspectives on Learning (AEPL): <http://aeplblog.wordpress.com/2014/09/28/perpetual-september-on-being-a-beginner-in-an-age-of-complexity/>
- Editor and contributor: Lehman College Writing Across the Curriculum Resources  
<http://www.lehman.edu/academics/wac/index.php>

### Works Submitted

- After Canons, Before Outcomes: Composition as Invention  
*Inside Higher Ed* submitted May 31 2016.

### Works in Progress

- The Complexity of Beginners: What a Professor Learned from Being a Student About Writing, Teaching, and the New Culture Wars in Higher Education*  
Single-author monograph that uses research from a year’s ethnography to present an alternative to the current culture war in higher education

## **GRANTS and AWARDS**

### Teaching Awards

Teacher of the Year: Presented by Faculty, Students, Lehman College: May 2015

### Research Awards



New York Public Library Wertheim Room Fellowship: April 2012-March 2013  
CUNY Fellowship for research on *Complexity Is Composition*: Sept 2012-June 2013  
CUNY Compact Foundation for Publication on Teaching: Dec 2009  
PSC Research Foundation Grant for *Public Voices*, CUNY: May 2007  
PSC Research Foundation Grant for *Public Voices*, CUNY: May 2006  
Provost's Fellowship for *Public Voices*, Lehman College, CUNY: Nov 2004  
Research Foundation CUNY: May 2003  
Research Foundation CUNY: May 2002  
Shuster Fellowship for Ongoing Research, Lehman College, CUNY: May 2001

**CONFERENCE PAPERS** (since 2006)

"Vernacular Revolutions."

*College Composition and Communication*. Tampa: March 2015.

"Response: Systems Theory for Real Writing."

*College Composition and Communication*. Tampa: March 2015.

"The Rise of Complexity, The Fall of FYC, and the Future of the University."

*The Modern Language Association: Special Session on Critical University Studies*. Vancouver: Jan 2015.

"Beginning Again: A Renewed Introductory Composition"

*Writing Program Administrators Conference*, Savannah: July 2013.

"Reunion: Writing and The New Culture Wars"

*College Composition and Communication*, Las Vegas: March 2013.

"Reflexivity Measured: Two Years of Data on the Writing of "Unprepared" Students"

*Conference on Expanded Perspectives in Learning*, Boulder: July 2012.

"Towards a Sustainable Academy: Composition and Ecology in Academe"

*College Composition and Communication*, St. Louis, MO: March 2012.

"Critique and Innovation from the Ground-Up"

*College Composition and Communication*, New Orleans: April 2008

"Writing Empires: The Post-Paradigm Profession?"

Special Session, *The Modern Language Association*, Special Session for the Society for Critical Exchange, *MLA*: Dec 2008

"New Scholars Talk Back: CUNY and the Shaughnessy Legacy Thirty Years Later"

*College Composition and Communication*: New York: March 2007

"Feminist and Writing Studies"

*The Second Annual Feminist Pedagogy Conference*: New York: Oct 2007

"Rhetoric, Writing, and New Epistemologies of Change"

Chair, *College Composition and Communication*: Chicago: March 2006

**INVITED SPEAKER** (since 2006)

"Assessment and Innovative Pedagogy?: A Writing Workshop"

*College-Wide Assessment Workshop*: Lehman College, CUNY: May 8, 2016

"Teacher of the Year Acceptance Speech"

*Convocation*: Lehman College, CUNY: Sept 20, 2015

"Congratulations, Now Here's Your Writing Assignment"

*Key-Note, Golden Key Honors Society*: Lehman College, CUNY: Nov 3, 2015

"The Digital Humanities"

*Writing Across the Curriculum Conference*: Lehman College, CUNY: Jan 2013  
"Radical Blackboard Discussion Board"  
*Workshop for Lehman College Faculty*: Lehman College, CUNY: Feb, Mar 2009

### **PROFESSIONAL DEVELOPMENT LEADERSHIP**

"Digital Writing, Public Writing"  
Three day-long workshops planned, coordinated for Lehman College Faculty  
*WAC Faculty Institute: Spring 2016*

"Present Process: The Composition of Disciplinary Change"  
*CUNY-Wide Rhetoric Research Forum*: The Graduate Center, CUNY: Jan 2009

"Teaching Portfolios Across the Curriculum: Assessment and Institutional Change"  
*Workshop for CUNY Writing Fellows*: BMCC, CUNY: Oct 2008

"New Faculty and the Scholarship of Teaching and Learning"  
*Workshop for Freshman Year Faculty*: Lehman College, CUNY: Oct 2007

"The Theorist and The Teacher: English Studies for the Next Century"  
*Annual Symposium for Composition Candidates*: The Graduate Center, CUNY: April 2006

"Bridging the First-Year with WAC"  
*Workshop for Freshman Year Faculty*, Lehman College, CUNY Oct 2006

"Writing-Intensive Courses and Writing to Learn"  
*Workshop for faculty*: Lehman College, CUNY: May, June 2006

"Writing Your Way into Teaching"  
*Workshop for Ph.D. students*: The Graduate Center, CUNY: April 2006

### **WRITING PROGRAM ADMINISTRATION and FACULTY DEVELOPMENT**

#### Graduate Student And Faculty Professional Development

Design, coordinate, lead annual faculty-wide writing professional workshop  
Design, coordinate, lead WAC workshop for faculty of writing intensive courses  
Design, coordinate, lead monthly WAC workshops Grant recipients  
Design assessment protocol for WAC practice in FYI program  
Design, coordinate, lead workshops for Graduate Writing Fellows: 2005-9  
Design, symposium on creating teaching portfolios for graduate students: Jan 2002  
Co-plan, lead week-long workshop for professors in writing-to-learn: May 2001

#### Administrative Responsibilities

Plan annual budget for WAC program  
Train graduate student Writing Fellows to work as Lehman WAC consultants  
Create five-year plan for implementing CUNY-wide WAC initiative  
Devise, implement IRB case study assessment of student writers

### **TEACHING**

#### Ph.D. Courses Developed and Taught, The CUNY Graduate Center

Sophists to Systems: Rhetoric's Past, Composition's Present, English's Future  
Research Methods in Composition and Cultural Studies: Scholarship in a New Era  
Writing, Culture, and The Humanities in Transition: 1992-2002

### Graduate Courses at Lehman College (M.A.)

Literacy Studies, Composition, and The Digital Humanities (new course)  
Writing at the End of the Century (new course)  
History of English Studies: Literature, Culture, Composition (new course)  
What Is Writing Studies? (new course)  
Survey of American Literature (20 C)  
Survey of American Literature (21<sup>st</sup> C)  
Research Methods in English Studies  
Readings in Rhetoric: Aristotle to the Present

### Ph.D. and M.A. Theses (sample)

“Urban Black Literature and Public Education”  
“Renaissance Women: Feminist Knowledge”  
“Writing Muslim Women”  
“English Studies Pedagogy and the New College Student”  
“The Fate of Grammar Instruction”  
“Writing the Split: What is Ethnic Literature?”  
“Rhetorical Education in an All Women’s Writing Center” (director)  
“The Rhetoric of Occupy” (committee member)

### Undergraduate Courses, Lehman College and The Macaulay Honors Program

Basic Writing  
Introduction to Composition  
Literary Genres  
Writing and Peer-Tutoring (developed new course and program)  
Introduction to the English Major  
History of the Novel  
Survey of Modern American Literature  
New Literatures  
Senior Seminar--Taking the Academy into the World: English in the 21<sup>st</sup> Century  
The Future of Writing  
Composition, Style, Novelty  
Writing Now: Young, Hip, New Writers of the Century

### **SERVICE to COLLEGE and UNIVERSITY**

College-Wide Awards Committee: Spring 2016-Present  
University Wide Writing Disciplinary Council: Sept 2015-Present  
College-Wide Faculty Travel Committee: Fall 2015-Present  
College-Wide Digital Humanities Committee: Sept 2014-Present  
English Department P&B Committee: Elected April 2007, Re-Elected 2015  
English Department Curriculum Committee: Sept. 2001-Present  
English Department Composition Committee: Sept. 2000-Present  
English Education Graduate Education Advisory Board: Sept. 2000-Present  
College Search Committee for Director Institute Literacy Studies: Jan 2015-Present  
CUNY’s University-Wide Writing Across the Curriculum Board: Sept. 2001-Present  
Writing Intensive Course Curricular Revision: March 2010-Sept 2014

Graduate Admissions Committee: The Graduate Center, CUNY: Jan-May 2013  
CUNY-Wide "Pathways" Composition Committee: January 2011-March 2011  
College Search Committee for Dean of Arts and Humanities: Sept. 2008-2010  
College Search Committee for Associate Provost: Aug 2008-Dec 2008  
English Department Search Committee for three Assistant Professors: 2007-2008

**PROFESSIONAL MEMBERSHIPS**

Modern Language Association  
National Council of Teachers of English  
Writing Program Administrators

**REFERENCES**

Paula Loscocco, Chair, Dept. of English Lehman College, CUNY  
paula.loscocco@lehman.cuny.edu  
Sondra Perl, Professor, Dept. of English, The Graduate Center, CUNY  
sondra.perl@gmail.com  
Mario DiGangi, Executive Officer, The Graduate Center, CUNY  
MDigangi@gc.cuny.edu

Lehman College  
Department of English  
Part Time-Faculty  
Curriculum Vitae

Debbie Hamilton  
125 Hawthorne St. # 2K  
Brooklyn, NY 11225  
347-265-7010  
Dhamilton@pace.edu

## **EDUCATION**

SNHU Online, NH  
Social Media Marketing  
September 2013 – June 2014

Brooklyn College, Brooklyn, NY  
**Master of Arts in American Literature**  
June 2008 – August 2010

New York University School of Continuing and Professional Studies, New York, NY  
**Bachelor of Art in English and American Literature**  
September 1999 – December 2005

Ånäs Skolan 2yrs Intense Swedish (Gothenburg Sweden)  
Konnux: 2 yrs Swedish High School/Junior College  
September 1989 – December 1993

## **TEACHING & WORK EXPERIENCE**

Pace University  
**Adjunct Professor in English** August 2014 – Present

City University of New York (CUNY)  
**Adjunct Professor in English** August 2010 – Present

Brooklyn College  
**Teacher's Assistant (Professor Minter)** September 2009 – December 2009

Publishing Data Management, Inc. (PDM) NY, NY February 2007 – January 2008  
**Proof Reader**

TEEN BOOK DISCUSSION, Brooklyn NY  
Conducted monthly book discussion for kids between the ages of 14 and 17 years old  
Some of the authors include: Kafka, Poe, Borges, Hoffman, Cortázar  
Balzac and Mill's essay *On Liberty*  
January – October 2006

TALENTED SENIORS AND YOUTH ON THE MOVE, INC., Harlem NY  
Created and instructed reading program entitled, *Make Reading a Part of your Daily Life* for children between the ages of 8 and 14 years old. Recipient of a grant award of \$5000. And Barnes & Noble book donation  
January – August 1998

## **WORK IN PROGRESS**

My current research focuses on the food tropes in Edgar Allan Poe's only novel, *The Narrative of Arthur Gordon Pym of Nantucket*.

Drawing from structural anthropologist, Claude Levi-Strauss system of communication to make meaning through food, I show how Food is a symbol on civility in Poe's novel. The cannibalism scene in the text is most problematic. On one hand, the cannibalism scene can be read as a satirical insult on American civilized society or the likes. Which seems to say whites are cannibals. Poe shows the principles of whites, but as no better than cannibals. On the other hand, it is a text about cannibalism that is embedded in the language of the text itself. Poe seems to use the cannibalism language as a stylistic device to accentuate a point that seems transparently racist.

## CONFERENCE & PUBLICATON

4/21/12: (with M. Barrow and M. Steinkoler) "Labyrinth Syllabus." Transitions and Transactions: Literature Pedagogy in Community Colleges Conference, Borough of Manhattan Community College, CUNY, NY.

2012: (with M. Barrow and M. Steinkoler) "Labyrinth Syllabus." Transitions and Transactions: Literature Pedagogy in Community Colleges, 120-124. McGraw-Hill: New York, NY.

My essay, *Labyrinth Syllabus* traces the evolution of the syllabus from the alleged grammatical oversight or misreading by modern Latin editors in some early printed edition of the Medicean MS of Cicero's letters to a friend requesting his help with organizing the book covers in his library to its use in academic discourse to illustrate ways in which instructors can augment the syllabus to facilitate guided instruction for students. According to Oxford English Dictionary On-line, over time the word syllabus ligatured into meaning, "to put together, to collect" and entered the English language in 1656 as "a table or index in a book, to show places." The word itself went from meaning a list of book covers to influencing academic discourses in 1775 in a lecture entitled, Lect. Art Reading II with the first article in the syllabus, entitled, A scheme of the vowels. My essay argues that educators, especially those in the two-year college and more so in the English department should move away from the theory that students learn better when they discover new information for themselves. Faculty should present more insider knowledge, using precise verbs and directions such as, 'differentiate the mode of expression in the speech of Roland and his enemy Marsile in the epic poem, "The Song of Roland," or 'Identify the three stages of William Wordsworth's healing transformation in his poem, "Lines Composed A Few Miles Above Tintern Abby," or identify the characteristics of *misappropriation of funds* and the *lack of funds* in Toni Bambara's short story, "The Lesson." Recent research argues that directives such as these will lead to better scholarship on the student's part.

## PROFESSIONAL DEVELOPMENT

Pace University Center for Teaching, Learning and Technology (CTLT)  
The Faculty Center for Innovative Teaching & Professional Development  
Certificate from the *Teaching Effectively Online Seminar*  
January 2015

Lehman Collage Preparation for Teaching Online:  
A Foundational Workshop for CUNY Faculty  
June 2018

**LANGUAGE:** Swedish, Knowledge of Latin, Greek and Translating German. Proofreading, Reading Visual Images and the Structure of the English Language.

**TECHNOLOGY:** Black Board, Online Teaching Certificate, Smart Board, e-Portfolio, Voice Thread, Power Point, MS Windows, Quick Books, Excel, Social Media, Google Analytics, Google+, WordPress blog, Campaign Marketing, SEO & Video.

## De'Shawn Charles Winslow

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Atlanta, GA 30316

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### Education

2017	M.F.A Creative Writing (Fiction)	University of Iowa
2013	M.A. English Literature & Language	Brooklyn College–CUNY
2011	B.F.A. English (Creative Writing)	Brooklyn College–CUNY
1998	High school diploma	Northeastern High (Elizabeth City, NC)

### Publications

- “Remembering Bertha.” *Fourteen Days: An Unauthorized Gathering*. Edited by Margaret Atwood. HarperCollins Publishers, February 6, 2024. Print.
- “Telephone.” *In a Time of Witness*. Edited by Derek Nnuru. University of Iowa Press, September 22, 2023, pp. 163-167. Print.
- *Decent People: a novel*. New York, Bloomsbury Publishing, January 17, 2023. Print.
- “Into the Mystic.” Review of *Jack* by Marilynne Robinson.” *The Oprah Magazine*. October 2020 Issue. p. 68. Print.
- *In West Mills: a novel*. New York, Bloomsbury Publishing, June 4, 2019. Print.

### Awards, Prizes and Nominations

- 2024 Mary Frances Hobson Prize for Distinguished Achievements in Arts and Letters
- 2021 Willie Morris Award for Southern Fiction Recipient
- 2020 American Book Award Recipient
- 2020 Finalist for the Los Angeles Times Art Siedenbaum Award for First Fiction
- 2020 Finalist for the Edmund White Award for Debut Fiction



- 2020 Finalist for the Lambda Literary Award for Gay Fiction
- 2019 Center for Fiction's First Novel Prize Recipient

### **Teaching Experience**

2020	Remote Fiction Instructor (6-week classes)	The Center for Fiction
2019	Fiction Instructor (6-week classes)	Catapult
2019-current	Assistant Adjunct Professor (remote)	CUNY-Lehman College
2018-2021	Adjunct Lecturer	CUNY-Brooklyn College
2015-2018	Teaching Assistant & Adjunct Professor	University of Iowa
2013-2015	Adjunct Lecturer	CUNY-York College
2012-2015	Adjunct Lecturer	CUNY-Brooklyn College
2011-2015	Writing Tutor	CUNY-Brooklyn & City Tech

### **Courses Taught**

- Advanced Fiction Writing
- Fiction Writing I and II
- Overview of Literature II
- Introduction to Creative Writing
- Business Writing
- The Sentence: Strategies for Writing
- Interpretations of Literature (General Education Literature)
- English Composition I
- English Composition II

- Literature & Film
- Literature, Ethnicity & Immigration

### Writers' Conferences

- 2023 Tennessee William Literary Conference
- 2023 Mississippi University for Women's Eudora Welty Symposium
- 2017-2019 Bread Loaf Writers' Conference (Work-Study Scholarship recipient)
- 2017 Napa Valley Writers' Conference (John Leggett Fellow)

### Other Work Experience

2006-2011      NFC Amenity Management,      New York, NY  
**Membership Consultant**

2003-2006      Northern Leasing Systems, Inc.      New York, NY  
**Account Manager/Chargeback Manager**

### References:

Paul Harding | author and Interim Provost | Stony Brook University |  
[paul.l.harding@stonybrook.edu](mailto:paul.l.harding@stonybrook.edu)

Margot Livesey | author and professor of Writing | University of Iowa |  
[margotlivesey@gmail.com](mailto:margotlivesey@gmail.com)

Ayana Mathis | author | [ayanamathis@gmail.com](mailto:ayanamathis@gmail.com)

Helen Phillips | author and professor of English | Brooklyn College | [helen.phillips@gmail.com](mailto:helen.phillips@gmail.com)



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## EDUCATION

2017	MFA Creative Writing, Memoir <i>4.00 GPA, full scholarship, Hertog Fellowship – Research Assistant to author Darin Strauss</i>	Hunter College	NYC
2009	CAHRE Summer Intensive <i>Scholarship, Center for Arts in Healthcare Research and Education</i>	University of Florida	Gainesville
1997	MFA Playwriting <i>3.8 GPA, Scholarship, Academic honors</i>	The New School	NYC
1992	BA English/Creative Writing <i>summa cum laude</i>	York University	Toronto

## EMPLOYMENT

2016 -	Adjunct Lecturer, Lehman College <i>Writing Intensive and Literature courses</i>		
May '19 -	Communications Associate, Sargent Shriver Peace Institute <i>Assisting in creation of Sargent Shriver archives, collaborating on communications projects and conducting research, copy editor on SSPI publications.</i>		
Feb '19 - Jan '20	Leadership Development Coach, Gabelli School of Business, Fordham U. <i>Facilitator/coach for students enrolled in Gabelli Leadership Certification Program</i>		
June- Dec '17	Assistant to Director, Office of the Arts, Hunter College		
2016 - 17	Adjunct Lecturer, Hunter College		
2015 - 18	Grant Writing/Development Creative Connections, NYC		
2009 - 15	Program Manager; Creative Connections, NYC <i>• Hiring, training and management of 30-person staff; administration/implementation/ oversight of College/Career Readiness and Financial Literacy programs in NYC public schools; curriculum and program development; marketing and grant-writing; liaison to NYCDOE.</i>		
2009 - 2018	Consultant; Stein Senior Center SPA Group, NYC <i>• Facilitator of weekly workshop for people with early stages Alzheimer's Disease</i>		
2007 - 12	Founder, rEvolution Arts & Integration, NYC <i>• Consultant, Writing workshop leader, creativity coach for individual clients and organizations including PEN American Center, The Fortune Society, The Kennedy Center, Washington, D.C.; Yoga &amp; meditation instructor at Gouverneur Medical Center, Bent On Learning, Kateri Residence</i>		
2006 - 07	Playwright in Residence, Mentor; Nightwood Theatre, Toronto <i>• Developed original work for presentation in the Groundswell Festival/ mentored in the company's youth writing programs, Write from the Hip and Busting Out!</i>		
2002 - 07	Playwright in Residence/Writing Workshop Leader; Visible Theatre, NYC <i>• Commissioned playwright; Workshop Leader, Mentor/Dramaturg</i>		
2002 - 05	Director of Education & Outreach/Instructor, High 5 Tickets to the Arts, NYC <i>• Founded, administered and taught High 5's Teen Reviewers and Critics (TRaC) Program, an afterschool program designed to improve NYC teens' writing skills and familiarize them with the arts</i>		
2000 - 01	Freelance copywriter, Development Assoc., High 5 Tickets to the Arts, NYC <i>• hired to write copy for Museum Festival promotional materials, moved into Development role assisting ED with grant writing and reports to funders</i>		

## GRANTS/FELLOWSHIPS/AWARDS/RESIDENCIES [selected]

- 2019 Pushcart Prize Nomination, *Pompei 1987-01-17*, Nowhere Magazine
- 2019 First Prize, Nowhere Magazine's Fall 2018 Travel Writing Contest
- 2016 Bakeless Prize, Bread Loaf Orion Environmental Writing Conference
- 2016 Andrew & Eleonor McGlinchee Award for a Play for *The Slovenian Book of the Dead*
- 2016 Travel Grants from Hunter College Graduate Student Association and Hunter College Arts & Sciences
- 2015 Hertog Fellowship and academic scholarship, Hunter College
- 2007 Canada Council Playwright in Residence at Nightwood Theatre, Toronto, developing *Light Sweeping Through*, based on the life and writings of Emily Carr
- 2006 TCG-ITI Travel Grant for r&d of *The Slovenian Book of the Dead*
- 2003, 2006 Playwright in Residence, Visible Theatre, Inc., NYC
- 2002 NYFA Playwriting Fellow
- Two-time fellow of Yaddo (1999, 2007)
- Canada Arts Council grants *Skinny Saints* (1995), *Mercury Fig* (1993)
- Ontario and Toronto Arts Council grants *Skinny Saints* (1995)
- 1993 Pushcart Prize Nomination, *Howling Back*, rant magazine
- Academic scholarships FCAR (1995-96); York University (1991-92); The New School University (1995-97); Italiaidea Language School, Rome (1987)
- Fellowships/scholarships Banff Centre for the Arts, Atlin Centre for the Arts, Yaddo

## RECENT PUBLICATIONS/PRESENTATIONS [selected]

- *On Earth As It Is*, non-fiction book review in The Malahat Review Winter 2023
- *Falling Into Flight*, non-fiction book review in The Malahat Review Fall 2021
- *Pompei 1987-01-17* in Nowhere Magazine May 2019 (1st prize, 2018 Travel Writing Contest)
- *From The Dark Green Hill to Our Lady of the Harbour* in International Journal of Religious Tourism and Pilgrimage, 2019
- *What Happened On June 21, 2018* in Essay Daily
- *A Truly Gigantic Journey* in Essay: A Journal of Non-Fiction Studies Oct. 2016
- *In Praise of Odder Women* in Essay: A Journal of Non-Fiction Studies Oct. 2015
- *The Road to the End of the Earth*, Sundog Lit, Sept. 2014
- Papers presented at the 2013, 2014, 2015 [Annual Symposium for Pilgrimage Studies, College of William & Mary](#), VA

## PRODUCTIONS & STAGED READINGS [selected]

2011	<i>Holy Matrimony!</i> <i>The Slovenian Book of the Dead</i> , staged reading directed by John Gould Rubin	Teatro Scallo	Rome NYC
2007	<i>House of Love</i> <i>Not A Love Song</i> <i>Light Sweeping Through</i> , staged reading @ Nightwood Theatre <i>Holy Matrimony!</i> , staged reading @ Northern Rites Festival of New Plays	Teatro San Martino Teatro San Martino	Bologna Bologna Toronto Bangor
2004	<i>The Ballad of Round Eyes</i>  <i>The Razor's Edge</i> , staged reading @ Imagine Festival of Arts, Issues & Ideas <i>O Ciorva O Coddra!</i>	DePaul University Humanities Symposium American Theatre of Actors Holmdel Theatre Veterans Hospital staged reading @ Imagine Festival of Arts, Issues & Ideas Laboratorio Università Studio Teatro	Chicago NYC NJ NYC NYC NYC Licata

## PROFESSIONAL DEVELOPMENT/OTHER AT LEHMAN COLLEGE

- Writing Across the Curriculum Foundations: Grammar & Translingualism, F20
- Preparation for Teaching Online Certificate, Office of Online Education, SP20
- Writing Across the Curriculum: Teaching & Writing with Archives, SP20
- Teaching with Digital Technologies and Writing for Public Audiences, SP19
- Creative Business Writing, SP19
- Writing Across the Curriculum workshop: Assessment Using the AAC&U Written Communication Rubric, F17
- CUNY English Experts Gateway Project, observed participant, SP18
- CUNY Gateway English/Writing Across the Curriculum Professional Development Workshop Series participant, F18
- Alert, Lockdown, Information, Counter and Evaluation (A.L.I.C.E.) training, F18
- Led Writing Workshop for Faculty and Staff (4 sessions) through Lehman College's Center for Human Rights and Peace Studies, F18
- Writers' Lounge Reading and Workshop for first year students, F18
- Co-organizer (with Victoria Sanford, CHRPS) of 70<sup>th</sup> Anniversary Celebration of International Human Rights Day, December 2018

## OTHER

- Member of PEN American Center
- Advisory Board, Warrior Writers
- Board Member, 15 Fort Washington Ave HDFC Nov 2018 – March 2023
- Copy editor on *The Call* by Jamie Price, SSPI 2023
- Copy editor on *We Called It A War* by R. Sargent Shriver, introduction and annotations by Adam Green, SSPI 2024
- Copy editor on *Genocide and Resistance in Guatemala*, eds. Victoria Sanford and Wolf Gruner, Rutgers Press 2024
- Completed Narrative 4 Facilitator Training, January 2020
- Writing Workshop Leader, Quebec Writers Federation, June 2019
- Restorative Yoga Teaching Certificate, Jillian Pransky 2018
- 500 hour Yoga Teaching Certificate, YogaWorks 2018
- 50 hour Yoga & Meditation for Chronic Pain, School for Compassionate Action 2009
- Oral History Winter School, Hudson NY January 2017
- LMCC/Creative Capital's Artists Summer Institute 2011

# Justin Porter Stephens

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Bloomfield, NJ 07003

(508) 887-3785  
[justinporterstephens@gmail.com](mailto:justinporterstephens@gmail.com)

## TEACHING INTERESTS

Courses related to: Composition Writing, Creative Writing, American Literature, Contemporary Literature, Genre Bending, Graphic Novels, and Film.

## EDUCATION

**Master of Fine Arts in Creative Writing**, Spring 2010  
Lesley University, Cambridge, MA

Thesis

*Everyone You've Ever Loved*

A novel about two musicians in a band, trying to independently write the greatest love song ever written for the same girl.

**Bachelor of Arts in English Literature**, Spring 2005, *summa cum laude*  
Emmanuel College, Boston, MA

## PROFESSIONAL EXPERIENCE

### Adjunct Lecturer

Lehman College, Fall 2013—present  
Bronx, NY

Currently teaching composition writing and literature to undergraduate students. Composition students are taught how to write analytical, response, and research papers while simultaneously learning how to be critical readers and analyze texts on a number of diverse topics, ranging from ethics and values to the impact of new media on contemporary society and communication. Literature students study numerous texts from a variety of media and genres, including a novel, short story collection, graphic novel, as well as various poems and essays. Served as a faculty advisor for creative writing students' senior honors thesis. Many sections taught have been online only and online-hybrid.

### Adjunct Assistant Professor

Pace University, Fall 2014—present  
New York City, NY

Currently teaching composition writing to first-year students. Essay "A Brief Introduction to Composition Writing" was adopted by Composition Faculty Handbook to aid other instructors while teaching their sections. Courses taught include both traditional matriculating students and those within the Challenge to Achieve at Pace (CAP) Program. Some sections taught have been online only and online-hybrid.

### Adjunct Lecturer

New York City College of Technology, Fall 2013, Fall 2014, Fall 2021  
Brooklyn, NY

Taught sections of English Composition I. Students learned to write analytical, response, and research papers on the city they live and work in while simultaneously learning how to develop rough drafts into polished essays.

### **Adjunct Lecturer**

Endicott College, Fall 2012—Spring 2013  
Beverly, MA

Taught sections of College Writing Seminar on the subject of American Myths where first-year students learned how to write analytical, response, and research papers while reading and analyzing texts on the myths of empowerment, the model family, and the melting pot.

### **Instructor**

Lesley University, Spring 2010  
Cambridge, MA

Taught a seminar, Popular Culture References in Contemporary Fiction, to first-year students on the intertextuality methods used by contemporary writers and how students could do the same in their own fiction.

### **Staff Writer**

*Stranded in Stereo*, May 2007—January 2009  
Boston, MA

Reviewed independent and mainstream rock albums biweekly for the online magazine *Stranded in Stereo*, published by Planetary Group, LLC.

## **ACADEMIC BACKGROUND**

### **Contemporary Literature**

Including a focus on “genre bending” writers such as Michael Chabon, Junot Diaz, Jonathan Lethem, and George Saunders; Postmodern Literature and Theory, including the works of Milan Kundera, Vladimir Nabokov, Kurt Vonnegut, and David Foster Wallace; Graphic Novel Literature and Theory, including Daniel Clowes, Scott McCloud, Adrian Tomine, Douglas Wolk.

### **American Literature**

Including Pre- and Post-Civil War American Literature; African American and Harlem Renaissance Literature; Native American Literatures; the Civil Rights Movement, Modernism; the works of Mark Twain, Ernest Hemingway, and Raymond Carver.

### **World Literature**

*The Iliad* and *The Odyssey*; the works of Kafka, Kundera, and Murakami.

### **British Literature**

Including Gothic, Romantic, Modern, Contemporary Literature, and Poetry; the works of Dickens, Shakespeare, Keats, Yeats, Chaucer, Joyce, Hornby, and Zadie Smith.

## **PUBLICATIONS AND PRESENTATIONS**

Justin Porter Stephens

curriculum vitae



- “Back in Time”, excerpt from the novel *Searchers*, featured in *Activism in Academia: Adjuncts in Dialogue and Action*, October 2020
- “A Brief Introduction to Composition Writing”, essay, *Medium*, September 2016
- “Diana”, short story, *Ekleksographia*, July 2016
- *The Seinfeldification of Storytelling: Popular Culture References in Contemporary Literature*, essay, Lesley University M.F.A. Program, 2010 Fall Semester
- *The Ninth Art: Storytelling in Graphic Novels and Comic Books and How They Pertain to Fiction Writing*, seminar at Lesley University’s Living Creatively event, February 2010
- “In My Fourth Grade Life”, short story, *Identity Theory*, 2009

## REFERENCES

- Paula Loscocco, Associate Professor and Chair, English Department, Lehman College  
250 Bedford Park Blvd W, Bronx, NY 10468, (212) 346-1672, [paula.loscocco@lehman.cuny.edu](mailto:paula.loscocco@lehman.cuny.edu)  
  
English Department Chair at Lehman College.
- Steven Wyckoff, Director of Composition and the First Year Initiative, Lehman College  
250 Bedford Park Blvd W, Bronx, NY 10468, (718) 960 8720 [steven.wyckoff@lehman.cuny.edu](mailto:steven.wyckoff@lehman.cuny.edu)  
  
Current Director of Composition Writing at Lehman College.
- Kristen di Gennaro, Director of Composition Studies, Pace University  
41 Park Row, Rm. 1525, New York City, NY 10038, (212) 346-1868 [kdigennaro@pace.edu](mailto:kdigennaro@pace.edu)  
  
Director of Composition Studies at Pace University.

## COURSES TAUGHT

ENG 229 Contemporary Urban Writers, Spring 2021-2023, Fall 2022-2023  
 ENW 481 Senior Honors Tutorial, Lehman College, Fall 2016  
 ENG 227 American Literature, Lehman College, Summer 2016, Fall 2017  
 ENG 110 Composition I, Pace University, Fall 2014-2023  
 ENG 110D Composition & Rhetoric I, Pace University (CAP Program), Fall 2015-2023  
 ENG 120 Critical Writing, Pace University (CAP Program), Spring 2015-2023  
 ENG 222 Literary Genres, Lehman College, Fall 2015, Winter 2015-17, Spring 2021 (online)  
 ENG 111 English Composition I, Lehman College, Fall 2013-2020, Spring 2019 (online)  
 ENG 121 English Composition II, Lehman College, Spring 2014-21, Summer 2017-21 (online)  
 ENW 300 Business Writing, Lehman College, Spring 2014  
 ENG 1101 English Composition I, New York City College of Technology, Fall 2013-2014, 2021  
 ENG 101 College Writing Seminar, Endicott College, Fall 2012  
 GCRWT 7501 Popular Culture References in Contemporary Fiction, Lesley University, Spring 2010

Gregory Kent Oswald  
(914) 643-5667; kentoscribe@gmail.com  
kentoswald.com

### Teaching Experience

- CUNY, 2016-present, Adjunct Assistant Professor
  - City College of New York: Introduction to Media Studies
  - Lehman College: Technical Writing; Business Writing
    - Prepare lecture and supplemental materials for lecture and hybrid classes; create multi-platform presentations
    - Assign and grade assessments; handle course logistics
    - Advise students; write recommendations upon request
- White Plains (NY) School District, 2010-2015, Substitute Teacher, grades K-12
- Student Teacher experience
  - Implement a wide variety of English and Social Studies lesson plans for diverse student populations. Emphasize written communication and presentation skills.
    - Eleventh grade Regents US History, New Rochelle (NY) H.S., Spring 2011
    - Sixth Grade Ancient Civilizations, HC Crittenden (Armonk, NY) M.S. Spring 2011
- Freelance Tutor, 2011-present: SAT preparation; college essay; English writing skills

### Communications Experience

#### *Freelance, 1989-present*

- Racquet Sports Industry (print and *tennisindustrymag.com*), Contributing Editor 2007-present
- Easy Street Magazine (*easystreetmag.com*), Senior Staff Writer, 2015-2017
- Edited *USOPEN.org* using IBM CMS, 2007
- Freelance writer of catalog copy and encyclopedia entries
- Consulted on preparation and editing of book manuscripts
- Fiction and non-fiction clips available at *kentoswald.com/previous-writings*, including
  - “Inside Game” about pickleball in prisons for *Racquet Sports Industry Magazine*
  - Teaching a Course as a Narrative Arc for *Faculty Focus*
  - Horatio Alger mythology for *Easy Street Magazine*
  - Career retrospective of author John Tunis for *The LA Times Book Review*
  - Sportsmanship for *US Open Program*

#### *Tennis Week - Associate Managing Editor/Editor 2006-07/2002-06*

- Second place in US Tennis Writers Association 2006 writing in “Hard News” category
- Print and online reporting
- Article assignment and development

### Communications Experience (*Tennis Week*, continued)

- Advertising sales support
- Edited numerous stories receiving US Tennis Writers Assn. Honors
- TW recognized with 2005 Apex Award of Excellence in category of "Most Improved Magazines & Journals"

### *The New York Times - Retention Mktg. Coord./Asst. To VP, Circulation, 1998-2001/1993-98*

- Implemented New York Times automatic payment program averaging between three and five percent retention lift for home delivery subscriber converts
- Created additional direct response newspaper subscriber customer retention programs
- Managed call center team and outside advertising agency relations
- Served as point person for Circ. VP, resolving retailer and subscriber issues
- Wrote copy for house ads

### *Franklin Watts - Editor 1984-89*

- Acquired and edited fiction, general interest, and business trade list of books
- Responsible for contract negotiations and individual title profit and loss
- Wrote flap copy; consulted on marketing, advertising and subsidiary rights
- List of edited works includes book club main and alternate selections

### Education

City University of New York Graduate Center, MA, Liberal Studies (American Studies Track)

Manhattanville College, MA, Teaching

Columbia University BA, English

Association of College and University Educators

- Certificate of Effective Teaching Practices
- Micro-credential in Creating an Inclusive and Supportive Online Learning Environment
- Micro-credential in Promoting Active Learning Online