



Works Cited

English Department Newsletter

Theatre Program A Bright Light of CAS

From humble beginnings as a student co-curricular activity more than eighty years ago, the department's Theatre Program has become a stellar component of the College of Arts and Sciences' commitment to the arts. Housed in the McDade Center for Literary and Performing Arts with its 300-plus seat Royal Theatre, Studio Theatre, scene shop, costume shop, and dressing rooms, the program offers an academic major and minor in Theatre and provides extensive "hands-on" learning opportunities for any student interested in this most elaborate and collaborative of the fine arts. "Actually, student involvement in our annual season of performances extends well beyond CAS," says Rich Larsen, associate professor and Director of Theatre.

"We often have students on stage and behind the scenes from PCPS and KSOM, but the majority of our students are from CAS and the core of our performance efforts, it's fair to say, is shouldered by Theatre and English majors and minors." Long before the introduction of the Theatre major in the late 1990s, the University Players, the originating organization for theatrical efforts on campus, provided rich opportunities for growth and development of student tal-



Elvira has some fun with Ruth as Charles looks on in the recent Players production of "Blithe Spirit."

ent. Today the Players continue to be the engine that drives the annual season of theatrical performances.

As Larsen is quick to note, the theatre tradition at Scranton claims many distinguished alumni, including the late Jason Miller, Pulitzer Prize-winning dramatist (*That Championship Season*) and Academy Award-nominated actor (*The Exorcist*), Stan Wojewodski, Jr, former chair of the Yale School of Drama, Walter Bobbie, actor and Tony

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Fall 2005

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Congratulations!

English department members elected to serve on Faculty Senate for 2005-06 are Jody **DeRitter**, Len **Gougeon**, and Frank **Jordan**. Stephen **Whittaker** serves as President-elect. Frank **Jordan** also serves on the University Council. Marilyn Bogusch **Pryle**, a former student in the department's Writing program who went on to take an MFA in Creative Writing and Literature from Emerson College, Boston, has won the 2005 Mulberry Poets & Writers Association Regional Poetry Contest. Her poem "Genius Loci" took first place and her poem "On My 35th Birthday" won Honorable Mention. Pryle's poems won First, Second and Fourth places in the 2004 MPWA contest. The first All-American swimmer at the University of Scranton with experience as a middle school English teacher in Pennsylvania, Boston, and Katmandu, Nepal, she resides in Clarks Green, PA, with her husband and two children. 📖



Notes from the Chair

An Irish-American Student Foresees His Mid-term Report

(with apologies to the sacred memory of W.B. Yeats)

I know that I shall learn my grade
From mail sent out this afternoon;
September's hopes have been betrayed,
December's tests will come too soon.
My major's undecided still,
My aptitude's for drinking beer,
No reservoir of past good will
Can fill the hole I'm digging here.

Nor reading quiz, nor essay test,
Nor PowerPoint can compensate
For all my past disinterest.
It's too far gone. Is that, like, fate?
It's true that I have been remiss.
I have regrets, I feel remorse—
But now that it has come to this,
It's time to act. I'll drop the course.

- Jody DeRitter, Chair

Department's Emerson Scholar Invites Controversy


Len Gougeon, professor, noted 19th century American literary historian and widely-published Emerson authority, has completed work on a book certain to provoke interest and some controversy as well. Says Gougeon, "I don't like controversy and neither did Emerson, but his goal was to 'unsettle all things,' and that means challenging the status quo. I believe the book will be controversial. For one thing, there is no other book like it." *Emerson & Eros: The Making of a Cultural Hero*, is slated to appear from SUNY Press in early 2007.

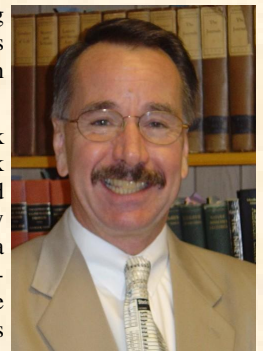
According to Gougeon, the book has had a long gestation. "During my first encounter with Emerson in grad school, I found him to be a passionate poet, philosopher, and reformer, as have many other readers. Curiously, though, before I got around to writing *Virtue's Hero* (UGA Press 1990), no one had done a study of Emerson as reformer. In fact, many scholars assumed he stood aloof from reform movements. Similarly, there has never been a study of Emerson's affective side." That, Gougeon explains, is where the issue of passion comes in.

"The vast majority of scholars describe Emerson in purely intellectual terms as a disembodied Transcendentalist." Gougeon's book explores Emerson's considerable affective side, his strong feelings and urges and desires as a man, a son, a husband, a friend and a citizen. He says that "Eros" seemed the best single word to signal in the title the book's focus, but his exploration of Emerson as a person with an "inner life" of powerful feeling and thought is conducted with repeated and extensive references to Emerson's engagement with the world around him. This protocol accounts for the other part of the title about the "making of a cultural hero."


The new book, Gougeon reports, utilizes insights provided by various 20th century "psycho-mythic humanists" and several theoretical constructs about the human experience that will engender controversy. "Among other things, it touches upon elements of masculine and feminine sexuality, Emerson's liberal political agenda, and his views on govern-

ment's proper role in promoting social justice. All of these topics invite controversy, especially in today's political climate."

Gougeon says writing the book made him feel a bit like Prufrock who was unnerved when called upon to "spit out the butt ends of my days and ways." Describing it as a critical biography that contains theoretical and personal dimensions, he views it as a departure from his traditional work as a literary historian and critic. "The readers for SUNY Press described my text as 'passionate' and that's a bit intimidating, I suppose, but we just have to let the chips fall where they may in the search for truth and justice in a very imperfect world." 



Works Cited Goes Global

In addition to the regular appearance of *Works Cited* on the Department website, created by Lynn Springer, department secretary, a story in the Spring '05 issue about Scholar-in-Residence Sarah Anyang Agbor has been prominently featured on the U.S. Dept. of State-sponsored Fulbright Program website (www.fulbrightonline.org) in recent months. According to John Meredith Hill, professor and editor of WC, a Fulbright representative in Washington contacted the Department over the summer and asked permission to post the story from *Works Cited*. "We were pleased, of course, as it helps to convey the University's commitment to curriculum diversity and global education. You click on the Fulbright Scholar-in-Residence page and there we are." 



Theatre Program A Bright Light of CAS

(Continued from page 1)

Award-winning director of *Chicago*, Gene Terruso, chair of the Theatre Arts program at the University of the Arts in Philadelphia, Dennis Size, lighting director and Emmy Award-winner (*All My Children*), and Paul Favini, professor of costume design in the theatre program at the University of Florida, Gainesville.

“Sometimes it’s hard for people not familiar with the arts to appreciate just how important it is to bring visiting artists to campus.”

teaching faculty and our students.” Recent graduates program graduates include Sean Meehan, who took an MFA in Acting from Trinity Repertory Conservatory in Providence, R.I., and has appeared in *Law and Order*, *Criminal Intent* and as the lead in a recent production of *The Cripple of Inishmaan* by Martin McDonagh at the Milwaukee Repertory Theater, Megan O’Brien, MFA in Playwriting from Brandeis University, and Becky Bennet, MFA in Acting from Brooklyn College. “They’re all pursuing their interests and talents in various ways,” Larsen reports. “Making your way in the professional art world is never easy, but we’ve been fortunate to have some very talented students.” Recent grads working on advanced degrees include Jacki Kubiak in Technical Direction at the University of Arizona’s MFA program and Kate Brennan, an acting student in the University of Virginia’s MFA program. “Both of them have ‘full ride’ scholarships,” Larsen is pleased to note.

There are still more good stories to tell about young men and women who have devoted countless hours in support of the University Players’ productions, Larsen says. “There was Aileen Roginski, a physical therapy major, who worked backstage ‘for fun,’ she called it, on many productions during her five years here. Really a terrific person. Since graduating she’s worked as consulting physical therapist on Broadway productions of *The Lion King*, *42nd Street*, and *Drumstruck*.” Beth Gallagher, English ’05, is working freelance theatre in San Diego. “She recently worked for Starlight Opera’s production of *Miss Saigon*.” Larsen says, “from a technical point of view a challenging show.” Rachael Miller, Theatre ’04, was costume designer for the local TNT production of *Woman in Black* earlier this year.

Although Scranton undergraduates are the focus of the Theatre program’s academic mission, other people have contributed importantly to the program’s increasingly ambitious undertakings in the classroom and on the stage. In the late 1990s, Larsen explains, the Theatre program was able to hire a succession of modestly paid

“It’s an on-going tradition,” says Larsen, a graduate of San Diego State University’s Master of Fine Arts in Theatre program, “and every year we seek to step-up the ambition-level among the

Theatre Interns, graduates of other colleges and universities who came to Scranton to gain more work experience. “Now after going on to grad school they’re faculty members in good departments, Adam Chamberlain at Virginia Commonwealth University, Richard Dionne at Purdue, and Kristeen (Willis) Crosser at Alma College,” says Larsen.



Rich Larsen

Still other people important to the program’s success are the annual Visiting Artists, invited professionals skilled in direction, technical direction, costume design, scenic design, lighting & sound and so on. “Bringing in such people is standard procedure in any serious program,” Larsen says. “Sometimes it’s hard for people not familiar with the arts to appreciate just how important it is to bring visiting artists to campus. Our students, on the other hand, quickly see the benefits of having new people in the building. They bring fresh perspectives and can report authoritatively to our majors and minors about what it’s really like ‘out there’ in the world of theatre as well as what’s going on in other academic theatre programs. So we’re talking

“...precisely the kind of serious buzz and challenge and energy we want to deliver to our students.”

here about cross-fertilization, making contacts, bumping up against new ideas—precisely the kind of serious buzz and challenge and energy we want to deliver to our students.”

Larsen ticks off the names and affiliations of some recent Visiting Artists who have instructed and inspired students in the Theatre program: Heidi Hoffer (theatre design faculty, Oklahoma State University), Heath Hansom (faculty technical director, Bucknell University), Jason King Jones (director, Shakespeare Theatre of New Jersey), Jonathan Allen (freelance technical director, Royal Caribbean Cruises), Sheila Stasack (freelance director, Brandeis University), Michele Wynne (freelance costume design, design assistant for the original production of *Urinetown*), Jennifer Graffam (freelance costume design, design assistant for film version of *I’m Not Rappaport* and television’s *Law and Order*. “Last year,” Larsen continues, “we had a Fulbright Scholar-in-Residence, Sarah Anyang Agbor. Sarah had considerable experience with theatre as a writer, director and scholar, and she and a fellow Fulbright from Cameroon, Anne Tanyi-Tang, who was affiliated with CUNY, co-directed a production of the Nobel Prize-winner Wole Soyinka’s *Madmen & Specialists*. They provided an especially rich international educational experience for our students.”



Elizabeth Proctor (Jessica Lucas) witnesses her husband’s execution in the final moments of “*The Crucible*.”

A recent example of the Visiting Artists experience occurred in late October when three theatre professionals met with Scranton students. “The

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Players Premiere 82nd Season

The University Players launched their eighty-second season with a well-received production of Noel Coward's classic drawing room comedy, *Blithe Spirit*, in the Royal Theatre Sept. 23-25, 30 & Oct. 1-2. Directed by Michael O'Steen, assistant professor, and starring Steven Ranton, Theatre '07, Lyndsey Collins, Neuroscience/Psychology '07, Jo McKeegan, English/Political Science '07, and Kate Judge, English/Theatre '06, the performance featured several engaging special effects. Members of the 2005-06 Players Council are Morgan Cerio, Jason Diller, Kate Judge, Jeff Trainor, Jasmine Urzo, Rich Larsen and Michael O'Steen.

In late October, the Players showcased Arthur Miller's celebrated *The Crucible* with five performances Oct. 27-30, including a special Friday matinee for five local high schools on Oct. 28. Guest director Bob E. Gasper's production featured Jeff Trainor, Theatre '06 and Bagdzinski Scholarship recipient for '05-06, Kate Judge, and Jessica Lucas, Theatre '07, in lead roles. Also in the cast was John McInerney, professor and long-time advocate for and participant in university and area theatrical endeavors. (*See related story on McInerney, p. 5.*) The Players presented Miller's award-winning play in conjunction with "Scranton Reads," the community-based literacy program. On Oct. 30th sixty members of

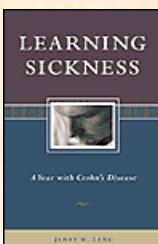


Jeff Trainor accepts the Bagdzinski Scholarship at the Saturday night performance of "Blithe Spirit."

URS Brings Noted Authors to Campus


The University Reading Series will bring two writers to campus to give free public readings and meet with students in the department's Writing Program in February and April. A third writer, as yet undetermined, will come to Scranton in early May, according to John Meredith Hill, professor and coordinator for the series.

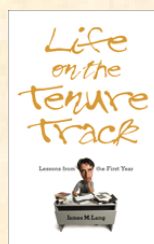
On Wednesday, February 15, James M. Lang, author of two recent books, *Life on the Tenure Track: Lessons from the First Years* (Johns Hopkins University Press 2005) and *Learning Sickness: A Year with Crohn's Disease* (Capital Books 2004), will read at 8 pm in the Studio Theatre of the McDade Center for Literary and Performing Arts. The public is invited. He will also meet with students in Joe Kraus's WRTG 214 creative nonfiction workshop on Wednesday afternoon. Lang is



Cast of "The Crucible."

"Scranton Reads" enjoyed a performance in McDade coupled with a brunch in the Student Center and a symposium on historical and political dimensions of the text hosted by Len Gougeon and Joe Kraus.

Slated for early December is a production of Bertolt Brecht's *The Caucasian Chalk Circle*, the German playwright's epic retelling of the parable of King Solomon and a child claimed by two mothers. Directed by visiting artist Jason King Jones, who directed the Players production of *The Foreigner* several years ago, the play features an ensemble cast of thirty-plus. The ambitious set is designed by Heidi Hoffer, set designer for the campus production of *The Heidi Chronicles*; scenic and lighting designer is Rich Larsen. In February, the Players will present Lillian Garrett-Groag's *The Ladies of the Camillias*, a diverting portrayal of the fictitious meeting of two mainstage divas, Sarah Bernhardt and Eleonora Duse, in 19th century Paris. In late March and early April campus and community theatre mavens will enjoy a production of the hit musical "Urinetown," with music and lyrics by Mark Hollmann, book and lyrics by Greg Kotis, and direction by Michael O'Steen. In the opinion of many, "Urinetown" seems certain to secure long-term fame as an affectionate parody of the Broadway musical genre. For information and/or tickets about upcoming Players productions, call (570) 941-4118 or E-mail: players@scranton.edu. Also consult the Web: www.scranton.edu/players. 



an assistant professor of English at Assumption College in Worcester, MA.

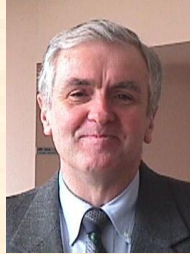
According to Kraus, visiting assistant professor, *Life on the Tenure Track* "grows out of a series of columns that Jim wrote for *The Chronicle of Higher Education*, and offers a range of insights and reactions to being a young prof. I think both students and faculty will be instructed and amused by Jim's narrative." Kraus notes that Lang's other book gives a sometimes "harrowing account of what it was like for Jim as he learned to live with a sense of himself as a 'sick person,' as someone afflicted with a disease that could be 'managed' but not done away with." Both books will be available for purchase in the University Bookstore.

On Wednesday, April 5, Colette Inez, author and adjunct associate professor at Columbia University, will read from

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INTERVIEW

John McNerney, professor, joined the English Department in the Fall of 1966. He has served three plus terms as Chairperson, been a staff member of the Office of Instructional Development, and received many honors, including the Case Professor of the Year and the Earl Award for service. He has also acted in many University Players productions. These days, he reports, he performs most often in plays authored by his granddaughter, Mary, age 6; his roles have ranged from one of the ugly step-sisters in "Cinderella" to a teenaged John the Baptist.



WC: You have a long-standing interest in dramatic arts, have written a number of plays, had several of them produced, have acted, directed, taught the Playwriting workshop as well as courses on drama and film. How was your interest sparked?

McNerney: My interest in drama--on stage and on film--traces to my childhood. My younger brothers and I put on primitive variety shows (modeled on very early television) for my parents and my aunt and my grandfather. I even gave one such show a sponsor--Epsom Salts--which provoked laughter I didn't understand back then. This interest was furthered by performances in plays in high school and college. I was also drawn to creative writing, and although I wrote some short stories and poems in college, drama offered the kind of imaginative challenge I seemed to gravitate toward naturally. By the time I got to grad school I was primed to focus on plays and films as performances to be evaluated in terms of the options actors, directors, etc., had chosen, and to examine the texts as blueprints for performances.

WC: What have you been working on recently?

McNerney: I'm revising *Ellie's Funeral*, a play set in the early 1970s about two very different brothers who are also priests, and whose mother has just died. I got new ideas for it last spring when it was given a dramatic reading by professional actors at the University of the Arts in Philadelphia. They were great, and now I want to see if I can build on their insights and interpretations. I'm also trying to finish a comedy based loosely on the time, years ago, when the late Richard Harris came to the University to direct his adaptation of Shakespeare's *Julius Caesar*. That was a problematic production, to put it mildly, and lots of people on campus then can tell story after story about it. If my play is half as hilarious as some of those stories, it'll be a hit.

WC: Can you identify some writers and teachers who inspired and instructed you?

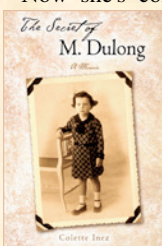
McNerney: If I go back to the beginning, to the time I first began to try to write stories like the ones I was reading, I'll have to mention the dog stories for children by Albert Payson Terhune and the exciting adventures with horses by Walter Farley. (The results were earnest, imitative, usually unfinished, and often unintentionally funny.) The first writer who caught my attention for the way he wrote, as opposed to what he wrote, was Lafcadio Hearn, who specialized in lush, overripe descriptions. (I'm glad that phase didn't last long.) Then there was my charismatic college professor, Daniel Berrigan, S.J., the prize-winning poet and controversial activist. I was awed by the concentrated, evocative imagery in his spare stanzas. In grad school, my model as a prose stylist was Samuel Johnson. I had very little in common with Johnson the person or the thinker, but his sentences, with their balanced cadences, were seductive. As I became more interested in writing plays, Bernard Shaw impressed me. Yeats once compared Shaw to an infernal sewing machine, clacking on endlessly. Yes, his plays are talky--but what wonderful talk! Such energy and wit in the rhetoric. Later, when I was struggling with the process of creating characters and plots myself, a series of interviews with Robert Bolt (the author of *A Man for All Seasons* and

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URS

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her memoir, *The Secret of M. Dulong* (University of Wisconsin Press 2005). A distinguished, award-winning poet with many books of poetry in print, Inez was a guest of the URS in the late 1980s, according to Hill. "Now she's coming back to read from her



autobiographical memoir, a fascinating story of her life's beginning as the child of a Belgian priest and a French intellectual and the curious, often poignant account of her upbringing in Europe and the United States. I happened to read a section of Colette's memoir in manuscript some years ago, and the book is a typical Inez production, colorful, witty and wise." Inez will read at 8 pm in the Studio Theatre in McDade. The public is invited. She will also meet informally with students from Hill's WRTG 216 poetry workshop and Kraus's WRTG 214 creative non-fiction workshop to discuss the writing craft. 📖



First year students in Jay Hill's WRTG 107 class talk with visiting New York writer Stephen Akey, author of *College, a Memoir*, in early October.

INTERVIEW

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Dr. McInerney—ready for his close-up— as Francis Nurse in “The Crucible.”

Lawrence of Arabia) and years of exchanged letters proved to be enormously helpful. Well, that’s a lengthy answer, and I haven’t mentioned Shakespeare or Arthur Miller or Peter Shaffer, or a dozen other writers I admire.

WC: *As a professor at Scranton since the 1960s you have a valuable perspective on changes in the University and the Department. What have you seen?*

McInerney: When I arrived in 1966, you had to drive past a smoking culm dump near the Mulberry Street bridge to get to campus, and Linden Street (Campus Walk or the Commons) was open to car traffic. Now we still have an urban campus, but it looks like a campus; it’s a big improvement. Back in 1966, visitors didn’t have to be told this was a Jesuit university; they saw quite a few black cassocks and Roman collars in the halls. Another change is the composition of the faculty and the student body; years ago, both were dominated numerically by natives of Lackawanna and Luzerne counties. “Outsiders” like me were a minority. Now the proportions are reversed. Every now and then I miss the reflexively activist students of the late 60s and early 70s. They were always ready to demonstrate and picket at the drop of an issue, but they were equally ready to ask questions and debate in class.

Overall though, I’d say the “good old days” were not as good as what we have now. For one thing, faculty who have joined our department (and other departments) in the last twenty years have experienced a very different (and improved) academic environment. Nowadays, new professors are strongly encouraged to pursue their scholarly agendas; years ago, all profs were strongly encouraged to teach overloads. And as nostalgic as I become sometimes for the old days when the University Players did shows in Eagen Auditorium, I’m certain today’s academic theatre program and the Royal Theatre are much, much better. Also, by and large, the technological teaching tools available now help us provide better instruction. Finally, I’m glad one quality from 1966 has persisted. When I came here, I discovered the University was a remarkably friendly place—for faculty and for students. It strikes me the same way in 2005.

WC: *What would you like to see happen in our department? Do you think English departments have a long-term future?*

McInerney: If you look at what seems to be happening around the country, you see two not necessarily compatible trends. In many places, writing and rhetoric specialists are going off on their own, leaving literature specialists alone with their theories and the ever-changing canon. At other universities, so I hear, English faculty are being lumped in with communication arts people and other humanists. I can’t predict what will happen here, but I do hope literature and writing stay together; I firmly believe they are dependent on each other and shouldn’t be divorced. I’m also hoping English literature and Theatre majors stay united in one department. For the foreseeable future, both programs will continue to need each other, or so it seems to me. And yet, I certainly hope the revived interest in interdisciplinary courses takes root and produces more hybrid courses here. I agree with those who say the learning process doesn’t fit naturally into rigid slots and categories. Do I contradict myself? Well, Walt Whitman and Winston Churchill say that’s okay. 📖

Esprit Public Reading Dec. 8

Editor Scott Hess says the Fall ’05 issue of *Esprit* has a target publication date of Dec. 7 and will be followed by a free public reading on Dec. 8 at 8 pm in the Heritage Room (fifth floor) of Weinberg Memorial Library. “We’ve assembled a talented staff and received some terrific submissions from our classmates and colleagues. I think I can promise a solid issue of stories, poems, artwork and photography, and I hope to see a large turn-out at the reading.” Prior to the reading, Stephen Whittaker, professor and faculty moderator, will present the Berrier Awards to winners in the four categories mentioned. 📖

CRUCIVERB — by Jay Hill

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8				9			
			10			11	
12	13	14					
15							16
17					18	19	
			20			21	

Across

- Creative urge
- _____, for shame!
- What we said before 'Hey'
- In the know
- Irving's schoolmaster
- ____ Hand Luke
- Victory protagonist
- Here in Paris
- What they sometimes say instead of 'Hey' in N.J.
- Author of *A Glass of Blessings*, *Jane and Prudence*, *Quartet in Autumn* (init.)

Down

- Word on Mr. Stanley's gravestone
- Wi-____
- Iron (periodic table)
- Famous whale hunter
- Italian town; also a garden
- 'Da____'
- John Le Carré protagonist
- Dick & Jane's sister
- Something to avoid
- Person who steers a shell
- Millet's "Man with _____"
- Dickens' palindromic protagonist
- Villette author (init.)

CLOSE READING



Rebecca **Beal**, professor, will deliver two papers at scholarly gatherings in late spring and summer of '06. At the 41st International Congress on Medieval Studies to be held at Western Michigan University on May 4-7, she will present "Clothing a Topaz Hero: Conflicting Codes in Sir Thopas" at a session on "Clothing in Chaucer." At the 15th International Congress of the New Chaucer Society to be held in New York City on July 27-31, Beal will read a paper on *Bonaventure's Ecclesiastes and the Ending of the Troilus* in a session on "Chaucerian Connections." Beal also continues to review journals and write annotations on selected articles and books for *Studies in the Age of Chaucer*. Maria **Hundersmarck**, English/Honors '05, is enjoying her year as a Fulbright Scholar/Teacher in

Korea. She teaches ESL to students at Sukji High School in a town outside of Seoul and conducts workshops for fellow teachers. She reports that she "never skips class because of nice weather" and "no longer wears sweatpants to class." In her free time she cooks with her host family, travels, takes TaeKwonDo classes, and looks ahead to graduate study upon her return to the U.S. Erica **Syzmanski**, English '05, is enrolled in the MAT degree program at Montclair University in New Jersey. Judith **Hicks**, English/Secondary Ed. '05, delivered a paper at the National Conference on Undergraduate Research held at Washington & Lee University in Lexington, VA, in late April 2005. Hicks' paper, titled "New England Writers' Battle for British Enlightenment During the Civil War" will be published in the annual *Proceedings of the NCUR*. Jenn **Glenn**, Theatre '05, has been awarded a competitive 10-month paid Stage Management Internship at the Florida Studio Theatre, a




professional theatrical company in Sarasota, FL. Michael **O'Steen**, assistant professor, choreographed a professional Equity production of *Anything Goes* at the Westchester Broadway Theatre in Westchester County, N.Y. that ran from July 7 to September 3, 2005. Alessandra **Djordjevic**, English '05, will begin study for an MA degree in creative writing at Wilkes University in January 2006. Len **Gougeon**, professor, recently finished work on a chapter titled "Emerson The Reformer 1850-1865" to be included in a multi-authored biography of Emerson titled *Revolutionary of the Spirit* to be published by University of Michigan Press in 2006. The biography is designed to complement a PBS documentary on the life of Emerson now in development. In July Gougeon presented a paper titled "Emerson, Whitman, and Eros" at the Thoreau Society Annual Gathering in Concord, MA. A longer version of paper will appear in the *Walt Whitman Quarterly Review*. During the summer he also completed an essay titled "Emerson and Great Britain: Challenging the Limits of Liberty." It will appear in a special edition of the international journal *Real* (published in Germany by Gerlag). This issue of the annual periodical is dedicated to the subject of civil liberties, and Gougeon's essay grows out of a current long-term project, a book-length study of Emerson and the Civil War. His essay on "Boston and Concord: 1870-1900" as well as a recent essay on *The Education of Henry Adams* will appear in *American History Through Literature: 1870-1920* to be published by Scribner's in late 2005. (For other news of Gougeon's publishing endeavors see story on p. 2.) Victoria **Scannello**, English '06, has been accepted into the MLS degree program at Marywood University. John Meredith **Hill**, professor, published "Shivers," a brief recollection of Donald Justice, Pulitzer Prize-winning poet and one of Hill's grad school instructors at the Iowa Writers' Workshop, in *Review Revue* in April 2005. Jacki **Kubiak**, Theatre '01, is pursuing an MFA in Technical Direction at the University of Arizona. Kate **Brennan**, Theatre '04, has begun study for an MFA in Acting at the University of Virginia. Joe **Kraus**, visiting assistant professor, published an essay, "Through Loins and Coins: Derek Walcott's Weaving of the West Indian Federation," in *Callaloo*, Vol. 28, No.1. Michael **Friedman**, professor, will present a paper titled "Homiphilia and Homophobia: Ian McKellan's Richard III" at the annual Shakespeare Association of America conference in Philadelphia, April 13-15, 2006. In July 2005 John **McInerney**, professor, gave a paper titled "YOU CAN NEVER TELL: a Green World Interlude Awaiting the Life Force" at the Shaw Symposium held during the Shaw Theatre Festival in Niagara-on-the-

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Light in Piazza, Light in Plaza

On Saturday, Sept. 10 the Department of English & Theatre in conjunction with the University Players sponsored their second "Bus to Broadway." Forty-five students, faculty, family and friends climbed aboard to see a matinee performance of the Tony Award-winning *The Light in the Piazza* in the Vivian Beaumont Theatre at Lincoln Center. In addition to enjoying the indoor *Light*, attendees spent several sun-filled hours strolling, shopping, and hanging-out on the Lincoln Center Plaza, site of the annual NYC Autumn Crafts Fair.

The next "Bus to Broadway" is already sold out! Two trips are scheduled on successive Saturdays, March 4 and 11, 2006, to see *Spamalot*. To gain information and offer suggestions about future trips, contact Lynn Springer, event coordinator and department secretary. 



University of Scranton student trip participants in front of the Vivian Beaumont Theatre after the show.

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CLOSE READING

(Continued from page 7)

Lake, Ontario. Brianna Noll, English/Honors '05, is a teaching assistant in the Dept. of English at Florida State University while she pursues her graduate study there. Toni Glover, assistant professor and Director of Composition, and Judith Hicks, English '05, co-authored an essay, "Grammar by Ear: Teaching Grammar Skills by Immersion and Imitation," in the October issue of *The Louisiana English Journal*. Mary Alice Franklin, English '04, is pursuing a Masters degree in Publishing at Pace University. 



Sigma Tau Delta News




At the annual Sigma Tau Delta brunch in May 2005, the Mu Omicron chapter inducted new members and Brianna Noll and Nicole Aloise, outgoing officers, and new chapter member Joe Kraus read from their work. In September 2005 new officers were elected: Cheryl Mrazik, president, Pam Kalinowski, vice-president, Pearl Brilmyer, secretary, and Jan Amann, treasurer. The chapter plans to involve itself in an area literacy program and host several movie nights on campus. The chapter also voted to donate funds to pay initial costs of establishing a sister chapter of STD at Yaounde University in Cameroon, to be launched by Sarah Anyang Agbor, visiting Scholar-in-Residence in the English department during AY 2004-05.

Sigma Tau Delta Chapter 25 Years Young!

This year marks the 25th anniversary of the founding of our Mu Omicron chapter of Sigma Tau Delta, the national English honorary. The national board of directors will present a special award to the chapter at the annual convention to be held in Portland, OR, in late March 2006.


Advising Handbook Available

Rebecca Beal, professor and moderator of the Mu Omicron chapter of Sigma Tau Delta, reports the Department Advising Handbook, a product of hard work by members of STD, is "out and in use." Interested parties who have not received a copy may contact Lynn Springer, department secretary. 

Theatre Program

(Continued from page 3)

genesis for their visit was the presence on our campus of Jessica Lucas, a so-called "refugee" student from the Theatre program at Loyola New Orleans. Jessica's birth father, Robert Drake, is production manager at the Old Globe Theatre in San Diego, and Jessica's parents, Roger Sherman and Mary Lucas, are on the faculty at the University of North Colorado." Sherman is also the past technical director at La Jolla Playhouse and the Utah Shakespeare Festival, and Mary Lucas has been scenic designer at both theatres. "In addition to having the benefit of their presence on our campus, Jessica has decided to stay with us as a Theatre major," Larsen reports.

The Theatre Program, Larsen says, looks to the past with gratitude for the decades-long efforts of the University Players and its many faculty moderators and looks ahead to even greater academic and performative successes. "I've worked at The Old Globe Theatre in San Diego, Berkeley Repertory Theatre and the Utah and Oregon Shakespeare Festivals, and my colleague, Michael O'Steen, has extensive experience as a performer on and off Broadway and a regional theatre director and choreographer. Likewise our adjunct faculty members, Janice Tellier and Colleen Graff, have much experience and good credentials. We agree that we can and should fashion a better program in the years ahead. Happily for all, we have a solid record of achievement to build on." 

(For a related story on the University Players current season, see p. 4)