

The Literature Program Newsletter

THE IRREGULAR
LITTONIAN

Spring 2009, still Number 42

Greetings Alumni and Friends,

Just over half way through the 2008-09 school year, we find ourselves happily busy. While below in the faculty's personal notes you'll find details of how we spent our summers and some projects we have been working on since, there are a couple large events worth mentioning here.

First, we were pleased to start the academic year off with a new faculty member, Cynthia Arrieu-King, a poet whose interests extend to contemporary literature (particularly Asian-American), the New York School Poets, modernism, and Literature in Medicine. Last semester she taught "Intro to Creative Writing"; her current courses include "The American Lyric Poem," "Avant-Garde Poetry Workshop," and "Collaboration in the Arts," a general studies course that will show students how to teach poetry and visual arts in community arts venues around Atlantic County. Professor King also inaugurated this year's *Visiting Writers Series* with a reading of her work in October.

Shortly afterward, on October 30, the LITT Program, with Africana Studies, co-sponsored "The Richard Wright Centennial Symposium," which commemorated the life and work of novelist, poet, and essayist Richard Wright. Organized and presented by Professor Adalaine Holton, the symposium included talks by ARHU

Dean Robert Gregg, Professors Linda Nelson and Donnetrice Allison, and Stockton alumni and current high school English teacher, Ricky Epps-Kearny, whose speech (printed below), deeply moved the crowd. Student winners of the Richard Wright essay, poetry and fiction contest also read their work, and the symposium was followed by a lovely reception.

We ended the semester with two events, both on November 12th. Connie Burzo, a recent Stockton alum, spoke as part of "The Ordinary Lives of Engagement Speaker Series." Currently an English and Language Arts teacher at the Rittenberg Middle School in Egg Harbor City, NJ, Burzo discussed her experiences with students and shared ideas about teaching as a form of civic engagement. That same evening, the Ravenswood Reading, our annual fundraiser, presented poet Mark Strand, eloquently introduced by Stephen Dunn.

Though the spring semester and new year have just begun, the LITT Program finds itself busy with two searches for new faculty, in Postcolonial and Medieval Literatures. By next fall, we hope to have ten full-time faculty, the largest the program has ever been. That's fortunate, as we currently have around 300 LITT majors and both Tom Kinsella and Marion Hussong will have semester sabbaticals next year.

The spring promises many events as well, which we hope you will be able to attend. The Experimental Theatre will host *Chastity & Destruction and Doors*, a world premiere of two one-act plays by a talented Stockton student & Literature/Theatre major, Noah Houlihan (February 11-14 @ 7:30 pm, and the 15 @ 3:00 pm). And our own Ken Tompkins will be directing Shakespeare's *Measure for Measure*, April 15-18 at 7:30pm, and the 19 at 3:00 pm at the PAC.

The *Visiting Writers Series* will continue with a reading by two local poets, Peter Murphy and Barbara Daniels, on Feb 12 (8 pm F111), and a reading by Professor Stephen Dunn at 5:30 on March 4, in the newly renovated Alton (A-wing) Auditorium. Sci-fi writer and social critic Samuel Delany is tentatively scheduled for early April — check our website for an update or email Nathan Long (longn@stockton.edu) with your address to be added to the VWS mailing list.

There will be many other events, including the *Stockpot* launch party and career night in late March (if you are interested in participating as an alumni in career night, please contact Professor Gussman at Deborah.Gussman@stockton.edu). And lastly, don't forget the LITT BASH, scheduled for April 17, 4-6, in upper G-wing. Please come and join our yearly celebration, and then follow us over to the PAC to see Professor Tompkin's production of *Measure for Measure*.

Please also read about our highlighted alumni — Jackie Stewart, Emily Heerema, and Tom Earles — and send us updates of your own! We love to hear about your post-Stockton life!

From all of us in the LITT Program,

Nathan Long





Alumni Highlight

Below is the eloquent and honest presentation alumni Ricky Epps-Kearny, currently an English teacher at Atlantic City High School in NJ, read at the Stockton Richard Wright Centennial symposium in October 30th, 2008. He has graciously let us reprint the paper for the alumni newsletter.

Reading Richard Wright's *Black Boy* By Ricky Epps-Kearney

“How many a man has dated a new era in his life from the reading of a book”

Henry David Thoreau

It was here at Richard Stockton College during the 1982 fall semester that a new era in my life was begun by a book. The book was Richard Wright's autobiography, *Black Boy*.

During the first semester of my freshman year, I discovered a new experience—reading. I know this sounds bizarre. However, I had just graduated high school and could honestly say

that I had not read a book cover to cover during my four years. Yes, I was assigned works such as Dickens' *Great Expectations*, Steinbeck's *The Pearl*, Shakespeare's *Julius Caesar*, Fitzgerald's *The Great Gatsby*, Vonnegut's *Cats Cradle*, and Wilder's *Our Town*; however, I was always, somehow, able to make it through my English classes without having completely read any of these texts.

Perhaps — ironically, or quite appropriately— during my first semester at Stockton, I was assigned two BASK classes, *College Writing* and *Critical Thinking* — courses that are focused on reading, writing, and analyzing texts. I remember going to the bookstore to purchase the books for these classes, only to learn that between the two courses, there were seventeen required books. One can only imagine my trepidation about remaining in college at that point; how was I to read seventeen books in one semester, when in four years I had not fully read one? In the back of my mind, however, I heard the voice of my preceptor, Dr. Marc Lowenstein, who had apprised me of the consequences of failing and/or receiving a “D” in either of the two BASK courses,

the greatest of which was dismissal from the college. I immediately asked myself, “How can I go home at the end of the semester and tell my parents that I was academically dismissed from college for not doing the assigned readings for my classes — especially since I used their money to purchase the books?” Then I envisioned their reaction, the least of which would probably mean homelessness for me. With these thoughts in mind, I resolved to read each book to its end.

Of the seventeen books, one stands in the forefront: it was my discovery of an African-American writer who was unknown to me. The book was *Their Eyes Were Watching God* by Zora Neale Hurston. I was at first intrigued by Hurston’s use of language. Her characters spoke a language that would have been regarded as substandard, and perhaps, pathological by my former English teachers. However, Dr. Nelson, the professor of this course, explained that the language of Janie, Phoebe, Joe, and Teacake was part of the novel’s aesthetic as it captured one of the many aspects of African-American culture that Hurston presents in the text. I never realized that a novel could bring a culture or one’s experience — especially my own — to life. This new awareness ignited in me a thirst for learning about other African-American writers and their literature.

At the conclusion of the semester, after having read the seventeen aforementioned books, I realized that reading was indeed an activity of which I had robbed myself, and I was on a mission to compensate for my dearth of reading experiences. This mission commenced one Thursday evening with my going to the Stockton library and checking out a copy of Richard Wright’s autobiography, *Black Boy*. My selection of a book was not completely serendipitous. Richard Wright was one of the three African-American writers that I knew — the other two

were Maya Angelou and, of course, Zora Neale Hurston. My knowledge of Wright emanated from a short story that I had read in my eleventh grade English class — the title of which now escapes me, but I remember wanting to read something else by this writer.

In fact, that year when we were selecting authors for the “dreaded” research paper, I asked my teacher if I could research Richard Wright; however, my request was declined because two other students had already selected him as their research subject and there was a restriction of two students per author. And, of course, Maya Angelou was taken. So, I capitulated and selected the Southern writer, Jesse Stuart. The thought of reading another work by Wright always remained with me; however, I had never acted upon this thought until that evening.

As I began to read *Black Boy*, I became enthralled by Wright’s storytelling prowess. I traveled with him back to his Mississippi home and the harsh upbringing that he experienced in the Jim Crow South and was intrigued by this “coming of age” story. The more I read, the more I wanted to further read to understand Wright’s story. Despite having parents who were both reared in the South, my knowledge of Jim Crow was limited to what I had read in my high school history texts and the footage of the civil rights movement that was usually aired on television around January 15th each year. I had never read a firsthand account about life for African-Americans in this setting and was captivated by Wright’s realistic and unapologetic portrayal of race in America. His forthrightness about race and racism in this country awakened in me a consciousness of what it really meant to be an African-American man in this society and how much more I needed to learn about who I was and the struggles of those who came before me.

Reading *Black Boy* became a coming of age experience for me; and like most such experiences, mine has several dimensions. The first was my aforementioned discovery of what it meant to be a black man in America. Secondly, it prompted me to rethink my decision of majoring in Spanish to become a Spanish teacher. I decided to change my major to literature and become an English teacher; rather than sharing the works of Cervantes, Borges, and Marquez, I would share the works of Richard Wright and other African-American writers with my future students — which brings me the most important dimension. Reading *Black Boy* heightened desire to further read works by other African-American writers. Today, twenty-six years later, I have read countless works by African-American writers and literary critics and have had the pleasure of meeting several, including Maya Angelou, James Baldwin, August Wilson, Amiri Baraka, E. Lynn Harris, Toni Morrison, Gloria Naylor, Henry Louis Gates, Anthony Appiah, and Cheryl Wall. I own a collection of more than 500 titles. Moreover, I currently have the pleasure of teaching a course in African-American literature at Atlantic City High School, where my students are presently engaged in a study of Wright's works and, like many of you, have read his "Down by the Riverside" for today's symposium. It is my hope that when they have finished this collection of Wright's novellas, that they, like their teacher, will experience a new era dated in their lives as a result of reading a book.



Alumni Updates

Jaclyn Stewart



I graduated from Stockton almost one year ago, and my life has changed by leaps and bounds. Although I knew I wanted to go to graduate school, I also knew I needed a little break from the whirlwind of classes and work to enjoy my recent accomplishment. I made the decision before graduation to take a semester off in order to apply to masters programs, study for the GREs, and visit schools. I eventually settled on Pace University, located in lower Manhattan.

I had always wanted to live in New York City, and Pace's Master of Science in Publishing program appealed to me on several levels. Stockton's Literature program prepared me for several different avenues of study. I considered professional writing programs, rhetoric and composition programs, law school, and English

programs, but I wanted to find a program that could combine my love of writing and literature with a business education. I felt the publishing industry would offer a career that could provide limitless possibilities.

After a summer of working day and night to save money for the expense of New York life, I moved to Brooklyn Heights. I adore Brooklyn. I am only a few subway stops from Manhattan, but I am still somewhat removed from the constant motion of Manhattan. Brooklyn has a culture all its own and, in my opinion, has more of a community feel than Manhattan. Moving to New York has been a huge transition from growing up in South Jersey. The busyness and magnitude of the city can get overwhelming at times, but I am slowly starting to adjust.

Currently, I am working for Pace University as a Writing Consultant in their writing center. I assist students with their academic writing assignments. I also hold workshops for students on common academic writing issues, and I am in charge of multiple marketing tasks for the writing center at pace, which includes writing and editing a newsletter, brochures, fliers, and handouts. I recently began working at the Borough of Manhattan Community College as a Supplemental Instructor for reading comprehension classes. The purpose of these reading classes is to bring ESL students and students with poor reading skills up to a college reading level. I assist the professor in class with group projects, and I also privately instruct struggling students for one hour after class to work on practice test questions.

Both of these jobs have been great experiences for me. Although my program is focused primarily around business and technology, I still feel like I am part of a liberal arts environment, and more importantly, I am helping people improve their lives. I am currently in the process of applying

for internships at major magazines in NYC. I am keeping my fingers crossed for *Rolling Stone*. So far, life post-Stockton has been filled with a lot of challenges and new experiences, but I am tackling them with the same motivation and voracity that got me here in the first place.





Emily Heerema

“Be the change you want to see in others.”

Immediately after receiving my diploma, I was packing up the remnants of my college apartment and traveling to Egg Harbor Township High School to say a few words at the conclusion of the “Tunes Against Turmoil” rally for Darfur. This is a typical example of a day-in-the-life of the student activist. Even when officially graduated, community service and civic engagement are never done.

Since May, I’ve taken it considerably easy, compared to the kind of activity (or abuse?) I put myself through in college. That is not to say it wasn’t all worth it!! But, the summer was a well-deserved retreat into the soul. I spent many a day on the beaches and in the yoga studios of Manasquan, New Jersey. When not treating myself to Vitamin D and Dance of the Warrior sequence, I was a bookseller at Borders Books in Eatontown, New Jersey.

While summer vacation was wonderful, I was anxious to start my post-collegiate endeavors in New York City at my new job with City Year. August saw the bittersweet end of summer and beginning of a new job, new life, and new friends. What could be more exciting (or terrifying) than that?

City Year is a 10-month commitment to full-time community service and civic engagement, designed specifically for 17-24 year olds. Corps members vary between GED candidates and university graduates. We come from all over the country with different ideas and ways to implement them, but we all have the same passion and desire to do something selfless. We’re in 18 cities across the United States, and one in Johannesburg, South Africa.

I serve as the Events Coordinator for the South Bronx City Heroes Team. The mission of the City Heroes is to create a leadership and civic engagement skills development program for high school students from schools throughout

the community. We plan curriculum and service projects so that the Heroes can physically see how they can improve their own neighborhoods.

Besides high school, the Corps works in middle and elementary schools in 5 sites across New York City. We also have a Civic Engagement corps that is specifically for planning and facilitating physical service projects that host our corporate sponsor volunteers in beautification projects around the city. It's never easy, but it's always rewarding. I can say that I certainly learn more from the Heroes

than they learn from me.

I encourage everyone to visit www.cityyear.org to see how City Year serves in a community near you. Also, please don't be shy to contact me to learn more about how, every day, our culture impacts NYC from Brooklyn through Queens, to Harlem and, as always, the Bronx.



Thomas Earles

After graduating from Stockton with a BA in Literature (creative writing concentration) in 2006, I pursued an MA in English (again with a creative writing concentration) at Rutgers-Camden, where I participated in their 2007 Summer Writers' Conference, and was nominated for the 2007-08 Associated Writing Programs' Intro Journals Prize for Fiction. I earned my MA in May 2008.

At the start of my second year at Rutgers, I finally severed all ties with the dead-end job I'd been working, in some capacity, since high school, and started teaching as an adjunct in the Academic Skills Reading/writing department at Camden County College. My wife and I spent the winter break in Poland, in the West Pomeranian Voivodeship, a region with a very interesting history — which we plan on visiting again this year — that will hopefully generate a few stories someday.

Last Spring, in addition to Camden County College, I taught in the Writing Program at TCNJ, finished up my MA, and was offered a creative writing fellowship at the University of Maryland, College Park, for the academic year 2008-09. My wife got a job transfer, and since August we've been living in Hyattsville, MD while I work on an MFA in Fiction. In my limited spare time, when I'm not writing or studying, I've been trying to place some of my stories in journals and learning my way around Washington DC.



In the LITT Program

Deborah Gussman

While getting reacquainted with my family after a busy academic year, I had an enjoyable and productive summer. In addition to doing lots of swimming, yoga, and dog-walking, I taught an online course on the American Short Story, and spent time reading and thinking about marriage and spinsterhood in the 19th-century for an on-going research project. As a member of the Faculty Governance task force, I worked on creating a proposal for a revised Faculty Constitution. I had the opportunity to travel to beautiful Snowbird, Utah and present the results of an AAC&U grant-funded classroom civic engagement project called "Ordinary Lives of Engagement," along with Professors Lisa Honaker and Michael Hozik. I'm continuing my participation in that project with students in the Literary Research course who are involved in service learning in the classroom of a Stockton alum, Connie Burzo, at Rittenberg Middle School. I am also serving as the LITT Program coordinator, which is keeping me pretty busy this year.

Adalaine Holton

I'm currently working on an article on the writings of Jesús Colón, a Puerto Rican author, activist, and labor organizer who migrated from Puerto Rico to New York in 1917. Colón's work, which appeared in the Communist Party newspaper *The Daily Worker*, offers a radical critique of U.S. imperialism and the multi-layered structure of U.S. racism. Colón's version of the Latin American form of the crónica, a blend of literary and journalistic discourse, allowed him to describe the practices of everyday life in New York City — riding the bus, doing manual labor,

visiting neighbors — in such a way as to connect the personal with the political and the local with the global. As a figure who defies many of the racial and political categories of the period, Colón offers fertile ground for scholars interested in Latino/a Studies, Puerto Rican Studies, African American Studies, working class history, labor organizing, and Leftist social movements. One important goal of my article will be to locate Colón's importance to these fields of study.

Lisa Honaker

I have had a busy and enjoyable six months, which included new research and courses. I began work on a project on serial narrative and taught the senior seminar on this topic during the fall semester. Students looked at Victorian novels, detective fiction, comic books, and current television, and produced some original and thoughtful papers as well as a group detective novel. I also taught a new *Argument and Persuasion* course this fall, focused on environmental issues, with particular emphasis on those affecting Yellowstone National Park. As a follow-up to this course, in January, colleagues Tait Chirenje (ENVL), Patrick Hossay (POLS), and I took a group of students (and my sons) to Yellowstone for an outstanding six-day field experience. Beyond that, I continued to coordinate events for both the Ordinary Lives of Engagement speakers series and the Political Engagement Project. With Fred Mench, I also wrote an article, "Suicide in Detective Fiction" for a volume on suicide and the arts, edited by David Lester.

Marion Hussong

I continue to wear two teaching hats, offering courses in Literature and in undergraduate and

graduate Holocaust & Genocide Studies.

In the fall 2008 semester, I taught my first senior seminar. The topic was "1900 — The Shifting Gaze." We studied German texts, and seniors wrote comparative theses linking issues in either British or American literature to German literature of that period. The students' papers were highly original and quite interesting. I cannot wait to teach senior seminar again!

During the past few months, I have intensified my research on the Austrian writer Franz Kain, who was persecuted under the Nazis and lived to tell the tale. I am looking forward to a sabbatical in fall 2009, to write a book about this fascinating writer and political activist. The project will be the first critical translation of Kain's short stories in English.

Kristin J. Jacobson

I am still up to my old tricks and treats: working on my book manuscript, attending conferences, and teaching *Literary Methodologies* as well as classes in American literature and culture and Women's Studies. I am also still an avid fan of CSI (Las Vegas). Here's what's new with me since the last update. My book manuscript is now officially under review at The Ohio State University Press. The manuscript studies domestic culture in contemporary novels. Students who took classes with me may remember looking at how space and gender shape the works that we read; this way of reading literature is influenced by my research. And, since the last update my article comparing a nineteenth-century domestic manual and the twenty-first-century ABC reality television show, *Extreme Makeover: Home Edition*, appeared in print.

In the Spring I am gearing up to teach two new classes: the *Seminar in Feminist Theory* (a General Studies class that is the capstone course for the Women's Studies minor) and an upper-level Program course, *Contemporary American Women Writers*. Have any alumni read good books by contemporary American women writers? Feel free to drop me a note and make a recommendation — if not for the Spring then for the next time I teach the class. Suggestions of good contemporary American novels are always welcome. What are you all reading these days?

Cindy King

Early June 2008 was important for me: I defended my dissertation at the University of Cincinnati on a Friday, and the following Wednesday, I was at Stockton for my interview. I'll never forget how at ease I felt with the LITT faculty. After accepting the job, I told my friends about the feel of Stockton's campus and faculty; they were overjoyed for me. Summer was a long process of selling furniture, making some extra money as an ultrasound tech, e-mailing Tom Kinsella with course ideas, and getting acquainted with Philadelphia and South Jersey.

Fall term went by quickly and I had many hilarious times with my students who picked up the knack for inspiring themselves rather than brooding on their writer's block: they did improve, they wrote collaborative poems, they wrote about deadly supermarkets and working at Hot Topic. I enjoyed getting to meet the community through the Visiting Writers' Series, faculty meetings, and payday parties. Exploring the county, I loved walking on the beaches at Brigantine and Ocean City.

Professionally, I was recently interviewed for Chicago radio about my poem "Setsuko Hara,"

and completed an essay on John Ashbery and creative writing pedagogy for an anthology edited by Joshua Marie Wilkinson. I've also been writing two conference papers that will turn eventually into chapters of my book on the influence of visual art on Asian-American poetry.

Tom Kinsella

Each fall I celebrate Samhain with the students of *Celtic Mythology & Early Irish Literature*. To the pre-Christian Irish, Samhain was the most important of four seasonal festivals. It began at dusk on October 31st and ended at dawn the next morning. It was the end-of-year festival and acknowledged the coming period of cold, dark, and death. It was a time when inhabitants of this world and of the other world, the Tuatha de Danann, could cross over and contact one another. The festival was anticipated with reverence and fear. People gathered together — there is safety in community — and celebrated with bonfires, food & drink, and stories.

During the class period that falls closest to Samhain I provide food for the celebration: apples (the fruit of the land), bread (produced by family; this year I passed out Twinkies), and alcohol (no drinking on campus; this year it was soda). Each student receives a portion of food. He or she also gets a tea candle. "To light home the dead," I tell them. We eat, read early Irish verse, tell a heroic tale or two, and enact pseudo-Celtic ceremonies. We give thanks to guardian spirits and we remember the departed, calling on both to help us negotiate the coming nights. The students enjoy themselves, but I fear we capture little of the early Irish frame of mind.

Just before this year's class, handcart piled high with food, I checked my e-mail. There was a note from the counseling center with the name of

one of my Irish students in the header. I opened the message and sat shocked as I read that Matt, whom I had been chatting with two days before, was dead. Immediately, I called the director of the center. What had happened? They were not sure. Matt was found unresponsive in his dorm room; he was taken to the hospital; nothing could be done. I told the director I was leaving for class just then. “Do you want counselors to meet you there?” she asked. I responded by telling her what I had planned for the day, a celebration of the Celtic night of the dead.

After our conversation, during which the director assured me that my instincts were sound, I walked to class, handcart in tow. Once there I drew a large, spoked wheel on the board and spoke to the class. “The early Irish understood inevitability, and they believed in fate. They watched the seasons turn and understood that change was necessary. Change was unsettling, at times terrifying — it made the Irish seek the protection of community at Samhain — but it was inevitable and it was natural.” I then told them about Matt. One student already knew. The rest sat very, very quietly.

We held a celebration and a wake that afternoon. Of all the Samhain celebrations that I have shared, this was the one that felt right. We weren’t making believe. We passed out the food and the candles. I made up a separate portion and placed it on an empty desk in the front of the room. We read early Irish verse about autumn, winter, and the passing of the seasons; we heard tales about life and death; 8 people stood up and took part in our pseudo-Celtic ceremony. There were a few tears; there was laughter.

At the end of class we did the shoe toss. According to Irish tradition, to learn your “fate” for the succeeding year, you take off a shoe and toss it over your shoulder (right shoe, right

shoulder for right-handed folk; left for lefties). If the shoe lands sole down, you will have a lucky year. If it lands sole up, not so lucky. If it lands on its side, as it often does, nothing is foretold. We all took off one shoe and tossed. Mine was indeterminate. Then I took off my other shoe and told the students that I was tossing for Matt. Over the shoulder it went, and landed sole down. We all looked at it for a moment, quiet, then someone spoke, “Matt’s crossed over to a better place.”

Nathan Long

This past summer I spent reading (*Truth Serum* by Bernard Cooper; *Seven Years in Tibet* by Heinrich Harrer, and *Interpreter of Maladies* by Jhumpa Lahiri, to name a few) and writing (a number of short pieces which I recently read on campus as part of “ARHU presents” and most of a play called “Dirt” which I’m still working on). I was fortunate to have a month at a friend’s farmhouse in rural Virginia to do this, where my cell phone and my internet card didn’t work. At the end of summer, I spend a week in Vermont near the 40 year old Bread and Puppet performance commune. I saw a couple of their performances (and ate their bread), biked around rural Vermont, and ate local fresh-made donuts, all while staying in a little cabin on the top of a knoll. Though it was the peak of August, we needed the woodstove every night, as it dipped down into the 40’s. I also got to hear a couple readings at Breadloaf Writer’s Conference, including a compelling lecture by poet Carl Phillips on uncertainty in writing.

The fall semester allowed me to meet many of the new writers coming in to the Creative Writing track, in my Intro class, as well as work with the more seasoned writers in the fiction workshop. As always, I’m impressed with the level of

writing that comes from students at Stockton, and several stories in both classes seemed ready to find homes in journals. I've been happy to work with the new poet in the LITT program, Cindy King, and was happy to hear her read as part of the 'visiting' writers series. This winter break, several of us traveled to San Francisco to interview for two new faculty positions, one in

Medieval Lit, the other in Post Colonial Lit. After the interviews, I spent a couple days with my partner in Yosemite, fighting off mountain lions and bears, and playing competition sudoku on the train.



Ken Tompkins:

As I drift into retirement I have returned to an earlier but enduring interest in 3D modeling. My primary focus is in creating rugged, distant landscapes. These are created, textured, lit and posed in either a program called Carrara or one called Vue 7 — both powerful modelers.

A parallel interest is populating 3D scenes with period structures and objects. For example, I am presently working on a small Renaissance village in the dead of night but examined — in

an animation — by aliens. The scene holds almost ten structures of a generally Renaissance architecture. I continue to keep current with technologies that might be used in the classroom though actually new ideas are few these days. Many offer potential learning support but prove too difficult to introduce or too limited to scale to a whole class. But I keep watching.

Finally, I am directing Shakespeare's *Measure For Measure* this April in the college PAC. This is my first full-time directing opportunity though I have been a co-director of two medieval plays in

the last decade. Auditions and rehearsals begin in mid-February; opening night is on April 15th and the play runs until April 19th. If you live near enough to attend, please do and make yourself known after the performance. It will be good to see former students. Also, if you teach

high school students in South Jersey, you might want to consider bringing your students to a performance just for your students on the 16th of April at 10AM. The cost is \$3.



The Literature web pages:
<http://titania.stockton.edu/literature/>

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If you know Litt/Lang graduates who are not receiving this newsletter, please ask them to send a message to Thomas.Kinsella@stockton.edu. They will be placed on the alum list and receive *The Irregular Littonian* plus other occasional mailings.

Yes those last two images — of the mountains and the moon — were made by Ken Tompkins with his 3D programs.

