

British Literature II  
(Not Your Grandad's Brit Lit)

**Week 1**

[Introduce Yourself](#)

[Ohio Governor's Award Presentation](#)

[A reading](#)

from

[Phantom Signs: The Muse in Universe City](#)

[About My Teaching](#)

from

[By Heart: Reflections of a Rust Belt Bard](#)

[About the YSU Poetry Center](#)

[About Etruscan Press](#)

[Introduction to British Literature II](#)

Assignment 1

Introduce yourself. In a video of 10 minutes or less, or a brief essay of 200 words, show us who you are. Perform, read, demonstrate, dance, sing, or describe. Show us something you love to do.

Assignment 2

What do you already know about British Literature from 1800-present? Propose what you want to learn from this course.

## Week 2

Questions:

Why Study Eng. Lit?

Why Study Dead Writers?

Why Study Dead British Writers?

Answer: Oatmeal!

[Galway Kinnell](#) reads "[Oatmeal](#)"

[My two cents on studying literature](#)

[10 Reasons to Major in English](#)

### Assignment 3

Choose a poem or prose excerpt by a dead British Writer. You may type the piece in the weekly discussion board, or link to it, or you may make a video of you reading it (under 10 minutes), and paste the link on the discussion board. Then offer a brief explanation of how you found it, why you chose it, and what it means to you.

### Assignment 4

What do you want from a college education? Why did you choose your major? What do you expect from that choice? What would you change about college curricula?

Week 3  
Not-So-Great Britain:  
Many Cultures Under One (Big Black) Umbrella

[Introductory Lecture](#)

[Seo Linn](#) –  
[Óró Sé do Bheatha Bhaile](#)

The original song with written after the battle of Culloden.  
Padraigh Pearse rewrote it before the 1916 rebellions.

This is the [Pearse](#) version

Oh-ro You are welcome home,  
Oh-ro You are welcome home,  
Oh-ro You are welcome home,  
Now that summer's coming!

Chorus

Welcome lady who faced such troubles  
Your capture brought us to our ruin  
With our fine land usurped by thieves  
And you sold to the foreigners!

Chorus

Gráinne O'Malley comes over the sea,  
With armed warriors as her guard  
They're Irishmen – not French nor Spanish  
And they will rout the foreigners!

Chorus

May it please dear God that we might see,  
Even if we only live for week after,  
Gráinne Mhaol and a thousand warriors –  
Routing all the foreigners!

Chorus

[The Choral Scholars of University College Dublin](#)  
[Mo Ghille Mear \(My Gallant Hero\)](#)

The day of the sea  
The day of the sea or of the high tides  
To follow the voice of the waves  
I would follow the voice of the waves  
The day of the sea or the ebb tide  
The day of the sea or of the high tides  
The day of the sands, the ebb tide  
The day of the sands)  
Can you feel the river run?  
Waves are dancing to the sun  
Take the tide and face the sea  
And find a way to follow me  
Leave the field and leave the fire  
And find the flame of your desire  
Set your heart on this far shore  
And sing your dream to me once more

[Chorus:] ' (He is my hero, my dashing darling  
He is my Caesar, dashing darling  
Rest or pleasure I did not get

Since he went far away, my darling)  
Now the time has come to leave  
Keep the flame and still believe  
Know that love will shine through darkness  
One bright star to light the wave

[Chorus]. (Song of the sea  
Gold on the sails  
Song of the sea  
Sending the melodies...)

Lift your voice and raise the sail  
Know that love will never fail  
Know that I will sing to you  
Each night as I dream of you

[Chorus] (Playing the sea

Playing the sea...  
Play...the wind and sun  
The sleep is over, dream is done

Gold on the sails  
Sending the melodies)

To the west where fire sets  
To the day begun  
(Since he went far away, my darling)  
(Song of the sea

[Stephen Frye on the Irish Language](#)

[Ted Talk on Irish and Social Media](#)

[Ted Talk on Irish Language and Beauty](#)

[Steve Reese and Kelly Bancroft sing Steve's translation  
of Welsh poet's Daffyd am Gwyllm's Lament,](#)

[U.K. Hip-Hop Mix](#)

[The Afro-Celtic Sound System](#)

#### Assignment 5

Describe an encounter with art in a language unfamiliar to you. It could be a religious or cultural event. It might even be a recording—say, opera or traditional music. How did you apprehend the art?

#### Assignment 6

Describe a work of art or performance that mixes contemporary form with material from the distant past. Does the work have relevance? How does it relate to, and redefine, the past? How does it change your view of the present?

**Week 4**  
Fearful Symmetry

Introductory Lecture

**William Blake**

“The Chimney Sweeper” (from Songs of Innocence—text)

“The Chimney Sweeper” (from “Songs of Experience”—text)

A Reading of two poems,

“The Chimney Sweeper”

from “Songs of Innocence” and “Songs of Experience”

Lecture on Blake’s Songs of Innocence and Experience

“The Lamb” (from “Songs of Innocence”—text)

ImoftheWoods singing an arrangement of “The Lamb”

“The Tyger” (from “Songs of Experience”—text)

Patti Smith sings William Blake’s “The Tyger”

Understanding “The Tyger”

The Marriage of Heaven and Hell (original print)

The Marriage of Heaven and Hell (print and text)

Jason Whitaker: Understanding “The Marriage of Heaven and Hell”

“The Lament of Enion”(text)

Novelist Robert Mooney recites and discusses “The Lament of Enion”

“What is the Price of Experience” (text)

Van Morrison sings excerpt from “What is the Price of Experience”

#### Assignment 7

Professor Mooney talked about first hearing “The Lament of Enion” at a poetry reading and being so struck by it that he learned it by heart. Which of the Blake poems we’ve read most deeply struck you? Tell why it struck, how it changed your view of either poetry or art or life, and what you would like to do about that experience.

#### Assignment 8

William Blake was an artist and printer as well as a poet. And as you have heard, many of his poems have been set to music. Find a painting or a musical piece from any era to pair with “The Marriage of Heaven and Hell” and explain how this picture or musical piece is in dialogue with Blake’s poem.

## **Week 5**

Sea Gods, Immortal Birds, Breaking Really Bad, & Terrifying Women.

### **Introductory Lecture**

#### **William Wordsworth**

“The World Is Too Much With Us” (text)

Stephen Fry reads “The World is Too Much With Us”

#### **Samuel Taylor Coleridge**

“Kubla Khan” (text)

Benedict Cumberbatch reads “Kubla Khan”

#### **Percy Bysshe Shelley**

“Ozymandias” (text)

Bryan Cranston reads “Ozymandias”

#### **John Keats**

“Ode to a Nightingale” (text)

Benedict Cumberbatch reads “Ode to a Nightingale”

Poet H.L.Hix recites and discusses “Ode to a Nightingale”

“La Belle Dame Sans Merci”

A short film of “La Belle Dame Sans Merci”

#### **Aodhagán Ó Rathaille**

“Brightness of Brightness” (Frank O’Connor translation)

#### **James Clarence Mangan**

“Rest Only in the Grave” (text)

Steve Reese sings James Clarence Mangan’s “Rest Only In The Grave”

#### **Robert Burns**

“Green Grow the Rushes O” (text)

Kelly Bancroft sings Robert Burns’ “Green Grow the Rushes Oh”

### Assignment 9

Address two lines in one of the poems of this week. As H.L.Hix delved a line of “Ode to a Nightingale,” “With beaded bubbles winking at the brim,” investigate the avenues of allusion and reference in your chosen lines. What did they do for you? What did they reveal when you studied them?

### Assignment 10

All these poems explore what is lost: empires, love, life, nature—even cogent dream. What’s that about? Are these poems—and perhaps the Romantic movement—and maybe all literary poetry—depressing? If so, does poetry fail? If not, how do the poems striate joy and sorrow?

## **Week 6**

“That which we are, we are.”

Introductory Lecture

**Matthew Arnold**

“Dover Beach” (Reading and Text)

Lecture on “Dover Beach”

Anthony Hecht, “The Dover Bitch”

“The Warden of Dover Beach”

from

*Phantom Signs: The Muse in Universe City*

**Alfred, Lord Tennyson**

“Ulysses” (text)

Lemm Sissay reads from “Ulysses”

James Bond on “Ulysses”

The Kennedy’s on “Ulysses”

Helen Mirren reads from “Ulysses” on Colbert

**Robert Browning**

“My Last Duchess”

A Performance of “My Last Duchess”

“Love Among the Ruins” (text)

Steve Reese performs his arrangement of “Love Among the Ruins”

**Elizabeth Barrett Browning**

“Sonnet 43”

From *Sonnets from the Portuguese* (text)

Dame Judi Dench reads “Sonnet 43”

**Gerard Manley Hopkins**

“The Windhover” (text)

[John Boy from “The Waltons” reads “The Windhover”](#)

Assignment 11

These poems are rife with references (some fictional) to classical and historical sources. Track down three and briefly identify them. How does knowing the reference change your reading of the poem?

Assignment 12

Many of the poems here, as well as many other Victorian poems, have made their way into popular and political culture. What qualities make these poems so memorable? Cite and discuss three lines, phrases, or stanzas as examples.

**Week 7**  
The Horror, The Horror

**Introductory Lecture**

**Joseph Conrad**  
*Heart of Darkness (text)*

An Animated History of Leopold's Cruel Congo

*Heart of Darkness (audiobook)*

Chinua Achebe on *Heart of Darkness*

*Apocalypse Now* (\$3.50 Rental)

Assignment 13

Do you agree with Chinua Achebe that *Heart of Darkness* is racist? Why or why not? Cite relevant passages to support your argument.

Assignment 14

Francis Ford Coppola sets *Heart of Darkness* in Vietnam. How does this affect our understanding of *Heart of Darkness*, and of the Vietnam War? Where would you set a movie based on the book? Make a sales pitch.

## **Week 8**

### A Terrible Beauty is Born

[Introductory Lecture \(Part I\)](#)

[W.B. Yeats](#)

[“The Stolen Child” \(text\)](#)

[Waterboys](#)

[sing their arrangement of “The Stolen Child”](#)

[Interview with Waterboy’s Mike Scott on Yeats and “The Stolen Child”](#)

[Colin Farrell reads “When You Are Old and Gray”](#)

[Kelly Bancroft sings Steve Reese’s arrangement of “When You Are Old and Gray”](#)

[No Second Troy \(text\)](#)

[“Adam’s Curse” \(text\)](#)

[Brief video reading and adaptation of “Adam’s Curse”](#)

[Under Saturn \(text\)](#)

[“For Anne Gregory” \(text and reading by Edna O’Brien\)](#)

[Kelly Bancroft sings Steve Reese’s arrangement of “For Anne Gregory”](#)

[Introductory Lecture \(Part 2\)](#)

[“Easter, 1916” \(text\)](#)

[Liam Neeson reads “Easter, 1916”](#)

[George Bernard Shaw  
on the events of Easter 1916](#)

[Colm Toibin  
on “Easter, 1916”](#)

[Poem Guide to “Easter 1916”](#)

[Introductory Lecture \(Part 3\)](#)

[“The Second Coming” \(text\)](#)

[Dominic West reads “The Second Coming”](#)

[“The Phases of the Moon” \(text\)](#)

[“Sailing to Byzantium” \(text\)](#)

[Dermot Crowley reads “Sailing to Byzantium”](#)

[“Under Ben Bulbin” \(text\)](#)

[Michael MacLiammoir reads “Under Ben Bulbin”](#)

[Steve Reese and Kelly Bancroft discuss Songs and Poetry.](#)

#### Assignment 15

“Look where man’s glory both begins and ends,” writes Yeats in “[The Municipal Gallery Revisited](#),” “and say my glory was I had such friends.” In the poem, Yeats cites seven contemporaries, but most importantly, [J.M.Synge](#) and [Lady Gregory](#). Find a poem, play, or prose passage by Synge or Lady Gregory, and discuss how the work aligns with, deepens, or contrasts with a Yeats poem.

#### Assignment 16

Compare and contrast the language, imagery, and vision of an early Yeats poem with a poem from his later years. How would you characterize the changes?

## Week 9

“And he did it all when he was 25—the bastard.”

[Introductory Lecture](#)

[James Joyce](#)

[“The Dead”](#) (text)

Novelist [Robert Mooney](#) on “The Dead”

Novelist [Mary Gordon](#) on “The Dead”

[John Huston film, \*The Dead\*](#) (costs \$3.50 to rent)

[“The Lass of Aughrim”](#) from *The Dead*

[Playbill for Irish Repertory Theatre’s Interactive Play, “The Dead”](#)

[My “Commencement” Address on “The Dead”](#)

Novelist [Colum McCann](#) Interview: [What \*Ulysses\* Did to Me](#)

[Why You Should Read \*Ulysses\*](#)

[Jim Norton reads from \*Finnegans Wake\*](#)

### Assignment 17

When I was an undergrad, a beautiful girl walked up to me in a cemetery and said, “Are you Flip Brady? I hear you like Joyce. What is the meaning of snow in “The Dead”? I was spellbound and speechless. Help that young guy out. What should he have said to impress the girl (or boy, as circumstances warrant)?

### Assignment 18

Buttonhole a friend, pet, doll, or teddy bear and read as much of [Ulysses](#) to them as they can stand. Best to jump in without warning. It’s a guerrilla reading. You just say, “Hey Pal (or Fido or Teddy), got a minute?” Then launch. How far did you get? What made you stop? What was the experience like? Did you sprain your tongue? List the words and references that eluded.

**Week 10**  
Make It New

[Introductory Lecture \(Part I\)](#)

**[Ezra Pound](#)**

[“The River Merchant’s Wife” \(text\)](#)

[Ghada Charki recites “The River-Merchant’s Wife: A Letter”](#)

[Introductory Lecture \(Part II\)](#)

Scholar and Writer [Kevin Oderman](#) on [Ezra Pound](#)

A Video of Elizabeth Bishop’s [“Visits to St. Elizabeths”](#) a poem about Ezra Pound  
[“Visits to St. Elizabeths” \(text\)](#)

[Ezra Pound’s “Canto I” from \*The Cantos\* \(text\)](#)

[Ezra Pound reads “Canto I” from \*The Cantos\*](#)

[Short Analysis of \*The Cantos\*](#)

**[T.S. Eliot](#)**

[T.S. Eliot’s “The Love Song of J. Alfred Prufrock” \(text\)](#)

[Anthony Hopkins reads T.S. Eliot’s “The Love Song of J. Alfred Prufrock”](#)

[Jeremy Irons reads “The Love Song of J. Alfred Prufrock”](#)

Poet [Wayne Benson](#) reads from and discusses [“The Love Song of J. Alfred Prufrock”](#)

Duke Learning Innovation [Lecture on “The Love Song of J. Alfred Prufrock”](#)

[Introductory Lecture III](#)

**[H.D.](#)**

[“Eurydice” \(text\)](#)

[A reading of “Eurydice”](#)

**[W.H. Auden](#)**

[“Funeral Blues” \(text\)](#)

[Recitation of “Funeral Blues” in \*Four Weddings & A Funeral\*](#)

[Musee des Beaux Arts](#) (text)

[Musee des Beaux Arts](#) (reading and discussion)

Assignment 19

Ezra Pound was, for a time, secretary to W.B. Yeats. Pound offered criticism of Yeats' "Romantic" poetics. Recreate a dialogue between the two poets in which Pound explains Modernism to Yeats, and Yeats responds.

Assignment 20

What do "The Love Song of J. Alfred Prufrock" and "Musee des Beaux Arts" have in common? What do they reveal about Modernist perspective and practice?

**Week 11**  
From Bloomsbury to Burma

[Introductory Lecture](#)

[Virginia Woolf](#)

[“The Mark on the Wall” \(text\)](#)

[“The Mark on the Wall” \(audio\)](#)

Novelist [Lynn Lurie](#) on [“The Mark on the Wall”](#)

[D.H.Lawrence](#)

[“The Rocking Horse Winner” \(text\)](#)

[“The Rocking Horse Winner” \(short film\)](#)

[Frank O’Connor](#)

[“My Oedipus Complex” \(text\)](#)

[A Reading of “My Oedipus Complex”](#)

[George Orwell](#)

[“Shooting an Elephant” \(text\)](#)

[“Shooting an Elephant” \(audio\)](#)

[“Politics and The English Language” \(text\)](#)

Slate article,  
[“What’s Really Orwellian About Our Global Black Lives Matter Moment”](#)

[Graham Greene](#)

[“The End of the Party” \(text\)](#)

[Professor J. Michael Lennon](#)  
[on George Orwell and Graham Greene](#)

Assignment 21

As Professor Lennon points out, “Shooting an Elephant” and “The End of the Party” have strange parallels, in that they both involve moral ambiguity. Good and evil are not so clearly delineated. How does the moral compass of these stories compare with the points of view expressed in “The Mark on the Wall” and “The Rocking Horse Winner?”

### Assignment 22

Except for “Shooting an Elephant,” where the event itself seems life-changing, these stories of involve a radical distortion of scale. Very small things—a mark on a wall, the touch of a twin’s hand, the return of a father from war to domestic life, and a rocking horse, have enormous consequences. Why do you think these writers have chosen to focus on small things and their dire consequences? What do you think this distortion of scale says about the way that literature acts upon us?

**Week 12**  
“West Brit”

**Introductory Lecture**

**Dylan Thomas**

“Do Not Go Gentle Into That Good Night” (text)

Dylan Thomas reading “Do Not Go Gentle Into That Good Night”

“A Child’s Christmas in Wales” (text)

Dylan Thomas Reading “A Child’s Christmas in Wales”

Richard Burton on Booze, Welshness, and Dylan Thomas

**Patrick Kavanagh**

“On Raglan Road” (text)

Van Morrison & The Chieftains perform “On Raglan Road”

**Doris Lessing**

“A Mild Attack of Locusts”

Doris Lessing wins the Nobel Prize

**Sylvia Plath**

“Lady Lazarus” (text)

Sylvia Plath reads “Lady Lazarus”

“Daddy” (text)

Slam performance of “Daddy”

**Hugh MacDiarmid**

From “A Drunk Man Looks at a Thistle” (text)

Hugh MacDiarmid reads from “A Drunk Man Looks at a Thistle”

**Samuel Beckett**

*Waiting for Godot* (performance)

*Waiting for Godot* (text)

Nick Mount Lecturing about *Waiting for Godot*

Ian McClellan discusses *Waiting for Godot*

*Waiting for Godot* adopted for and performed by guinea pigs

John Montague on Samuel Beckett

#### Assignment 23

Choose one of the works by Thomas, Kavanagh, Lessing, Plath, or MacDiarmid, and outline a lesson plan to be used at East High in Youngstown. How can you interest the students? How make these works relevant?

#### Assignment 24

The year, 1953. The place, Paris. Your little avant-garde theatre is about to debut a new play by Samuel Beckett, *Waiting for Godot*. You're nervous. Your last debut, *The Owl Equinox*, did not go well. Vegetables were hurled. Gendarmes deployed. You've borrowed your last sous. Step out on stage and introduce this new play to your theatre of *arrivistes* play-goers.

**Week 13**  
The Violence of Language

[Introductory Lecture](#)

[Derek Walcott](#)  
[from “Omeros” \(text\)](#)

[Derek Walcott reads from “Omeros”](#)

[Interview with Derek Walcott on “Omeros”](#)

[Alistair MacLeod](#)

[Alistair MacLeod reads “The Boat”](#)

[“The Boat” \(text\)](#)

Novelist [Jeff Talarigo](#) on [“The Boat”](#)

Poet [Damilola Aderibigbe](#) on [African Literature](#)

[Jack Mabanje](#)  
[“Scrubbing the Furious Walls of Mikuyu” \(text\)](#)

Professor [Felix Kaputu](#) on [African Literature](#)

[Wole Soyinka](#)  
[“Telephone Conversation” \(text\)](#)  
[Wole Soyinka reads “Telephone Conversation”](#)

Editor and Writer Saoirse on [Partition Poetry](#) of India

[Agha Shahid Ali](#)  
[“I see Kashmir from New Delhi By Midnight” \(text\)](#)  
[A video reading of “I See Kashmir from New Delhi By Midnight”](#)

[Jamaica Kincaid](#) reads [“Girl”](#)

[10 Questions for Jamaica Kincaid](#)

[Thrity Umrigar](#)  
[I’m Indian. Can I Write Black Characters?](#)

#### Assignment 25

Choose three works from three different regions in this week's reading and compare ways that they deal with the question of cultural identity. How does British colonization inform their concerns and attitudes?

#### Assignment 26

We've had four visitors to class this week—Jeff Talarigo, Damilola Aderibigbe, Felix Kaputu, and Saoirse. Listening to their discussions, what do you see as common threads in their approaches to the literature that they presented?

## **Week 14**

The Current Scene

[Introductory Lecture \(Part I\)](#)

**[Colum McCann](#)**

[“Everything in This Country Must”](#) (text)

[Everything in This Country Must \(Film\)](#)

**[Seamus Heaney](#)**

with [Paul Muldoon on Poetry](#)

[“Oysters”](#) (text)

[Seamus Heaney reads “Oysters”](#)

[“St. Kevin and the Blackbird”](#) (text)

[Seamus Heaney reads “St. Kevin and the Blackbird”](#)

[Bogland](#) (text)

[Seamus Heaney reads “Bogland”](#)

[Charlie Rose interviews Seamus Heaney](#)

[Introductory Lecture \(Part 2\)](#)

**[John Montague](#)**

[Like Dolmens Round My Childhood](#) (text)

[Like Dolmens Round My Childhood](#) (video)

[“All Legendary Obstacles”](#) (text)

[Peter Sirr reads “All Legendary Obstacles”](#)

[Excerpt from “My Horse’s Flanks Are Spurred” on John Montague](#)

[Tribute to John Montague](#)

**[Edna O’Brien](#)**

[“Shovel Kings” \(text\)](#)

[“Entangled Music,” Essay about a YSU Class on Edna O’Brien](#)

**[Philip Larkin](#)**

[This Be the Verse \(text\)](#)

[Philip Larkin reading “This Be the Verse”](#)

[“Aubade”](#)

[Philip Larkin reads “Aubade”](#)

**[Carol Anne Duffy](#)**

[“Prayer” \(text\)](#)

[Carol Anne Duffy reads “Prayer”](#)

[“Warming Her Pearls” \(text\)](#)

[A Video Performance of “Warming Her Pearls”](#)

**[Eavan Boland](#)**

[“Anorexic” \(text\)](#)

[A Video Reading of “Anorexic”](#)

Assignment 27

Using at least twenty words from at least 4 poems from this week’s reading list, compose your own poem or vignette. Each of the 20 words must appear in only one poem (so, no common words or pronouns or conjunctions etc.) If you choose to write a poem, it does not need to meet the usual 200 word requirement.

Assignment 28

Many of this week’s poems and stories explore deep historical wounds with current political implications. Choose two works from the list and discuss how their exploration of history affects our reading of current or near current events.

Week 15  
Brit Pop

Introductory Lecture

The Clancy Brothers and Tommy Makem on Ed Sullivan Show

Bob Dylan on the Clancy Brothers and Tommy Makem

Steve Oristaglio on Brit Pop

Steve Oristaglio and the Full Circle Band perform Bruce Springsteen's "Promised Land"

Steve Oristaglio and the Full Circle Band perform Eric Clapton's "Layla"

The Beatles perform "Twist and Shout" on the Ed Sullivan Show

U2 performs "Where the Streets Have No Name" at Slane Castle

Matt Brady on Radiohead

Radiohead performs "Creep"

Radiohead performs OK Computer

Irish Comedian Dara O'Briain performs "Catholics and Protestants"

English Comedian Eddie Izzard performs "King Charles I"

South African Comedian Loyiso Gola performs

*The Commitments* (rent \$3.99)

The High Kings sing "The Parting Glass"

Assignment 29

It's late night 1974 in the rec room of Kappa Sig. The pinball machine chirps; the beer pong yahoos whoop. "Twist and Shout" blares from the boss Quad speakers. Flip and Stags sprawl on torn up sofas. "What's this shit?" Flip says, tapping the Beatles album cover. "Poetry," says Stags. After the third bong hit, the time-space continuum presents a hologram. Matt Brady ungrooves the needle and clicks a black box the size of a playing card which magically discharges music that is very weird. "Who?" say Stags and Flip. "No, "Radiohead," says Matt. "That's poetry?" says Flip. "That's music?" says Stags. Sit down, take a hit, chime in.

Assignment 30

You're Jimmy Rabbitt. Form your next band. Who's in it? (Famous or local). What instruments? Who will you cover? What's your pitch? Where will you play? What's your name?

OR

Script a comedy routine based on this class.

## Visiting Lecturers

[Damilola Aderibigbe](#) is working on his Ph.D. at Florida State University. His first book of poems, *How the End First Showed*, won the Brittingham Prize in Poetry.

[Kelly Bancroft](#) is an award-winning playwright, as well as a fiction writer, poet and singer. She teaches at Hiram College and Youngstown State University.

[Wayne Benson](#) is completing an M.F.A. in Creative Writing from the Wilkes University Creative Writing Program.

[Matthew Brady](#) graduated with an M.A. from the London School of Economics. Currently he works for Bain & Company, a global consulting firm.

[Bonnie Culver](#) is a playwright, the Director of the Wilkes Creative Writing Program, and past president of the Associated Writers Program.

[H.L. Hix](#) is a National Book Award Finalist and the author of over 40 books of poetry, poetics, criticism, and philosophy. He teaches at the University of Wyoming.

[Felix Kaputu](#) is a writer and scholar specializing in African Literature. He has taught at universities in the Congo, Japan, Brazil, Belgium and the U.S. Currently he is a visiting professor at Fordham University.

[J. Michael Lennon](#) is Norman Mailer's official biographer.

[Lynn Lurie](#) is the author of three novels, most recently, *Museum of Stones* (Etruscan Press, 2019)

[Robert Mooney](#) teaches at Washington College. He is the co-founder and executive editor of Etruscan Press, and the author of the novel, *Father of the Man* (Pantheon, 2000)

[Kevin Oderman](#) is a novelist, travel writer, poet, and teacher. He serves on the faculty of the Wilkes University Creative Writing Program, and he is professor emeritus at West Virginia University.

[Steve Oristaglio](#) is president of SCS Financial Services and lead singer of the Full Circle Band. He is a co-founder of Etruscan Press.

[Diane Raptosh](#) teaches at the College of Idaho. She is the author of seven books of poetry, including *American Amnesiac* (Etruscan, 2014), which was longlisted for the National Book Award.

[Steven Reese](#) is a poet, songwriter, musician, and faculty member at YSU.

Saoirse is a graduate of Washington College and former editor at Etruscan Press.

[Jeff Talarigo](#) is the author of three novels, most recently, *In the Cemetery of the Orange Trees* (Etruscan, 2016)