

Karen Kettlich

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Education

M.A. in English with Honors

The University of Maryland, College Park, MD (Summer 2006)
(Ph.D. course discontinued ABD, Spring 2007)

M.A. in Shakespeare Studies with Distinction

The Shakespeare Institute, University of Birmingham, Stratford-Upon-Avon, UK (Fall 2001)

B.A. in English, Magna cum Laude

The University of California, Los Angeles, Los Angeles, CA (Spring 2000)

A.A. in Liberal Arts (primarily English Literature and Music Theory)

Cabrillo College, Aptos, CA (Spring 1998)

Teaching

Clemson University

Clemson, SC

Senior Lecturer (present)

English 2120: World Literature (four sections, one online, Fall 2022)

Themed courses exploring global folktales alongside literary and filmic treatments. Paired critical readings and lectures guide students through folktale theory, comparative literary analysis, film history, and film analysis.

Lecturer (Fall 2012-Spring 2022)

English 2120: World Literature (four sections, one online, Spring 2022)

Themed courses exploring global folktales alongside literary, filmic, and television treatments. Paired critical readings and lectures guide students through folktale theory, comparative literary analysis, film history, and film analysis.

English 2120: World Literature (four sections, one online, Fall 2021)

Themed courses exploring global folktales alongside literary, filmic, and television treatments. Paired critical readings and lectures guide students through folktale theory, comparative literary analysis, film history, and film analysis.

English 2120: World Literature (two online sections, Spring 2021)

Themed class exploring texts of "Beauty and the Beast," related global folktales, and literary and film treatments both classic and contemporary. Paired critical readings and lectures guide students through folktale theory, comparative literary analysis, film history, and film analysis.

English 2140: American Literature (two online sections, Fall 2020)

This class examines classic works of American literature alongside folk texts and traditions, and explores popular culture commodification of these tales in the 20th- and 21st-century films of the Walt Disney Company. Paired critical readings and lectures guide students through folktale theory, comparative literary analysis, film history, and film analysis.

English 2120: World Literature (two sections, Spring 2020)

Themed class exploring texts of "Beauty and the Beast," related global folktales, and literary and film treatments both classic and contemporary. Paired critical readings and lectures guide students through folktale theory, comparative literary analysis, film history, and film analysis. Class includes extensive work on interpretive writing with daily interpretive writing assignments, and an emphasis on critical thinking.

English 2120: World Literature (two online sections, Fall 2019)

Themed class exploring texts of "Beauty and the Beast," related global folktales, and literary and film treatments both classic and contemporary. Paired critical readings and lectures guide students through folktale theory, comparative literary analysis, film history, and film analysis.

Humanities 3090: Studies in Humanities (one section, Summer 2019)

Taught in Rome with Clemson Abroad, this course covered Rome as site and signifier within opera and classic film. With a mix of classroom instruction and on-site visits, students learned introductory interpretive skills for opera and for film, analyzed major operatic works of Monteverdi, Mozart, and Puccini, and applied their skills to a viewing of Tosca in Rome's historic opera house. They also explored major works of Italian neorealism, and works by Fellini and Wylar.

English 2120: World Literature (one section, Summer 2019)

Taught in Rome for Clemson Abroad, with a mix of classroom and on-site instruction, this course surveyed "palimpsestic" Rome as setting and topic for major authors of global World Literature, including Livy, Ovid, Virgil, John Keats, and Zadie Smith, as well as literary works by the visual artists Michelangelo and Bernini.

English 2120: World Literature (four sections, academic year 2018-2019)

Themed class tracing global iterations of the folktale type AT709 ("Snow White"); then exploring classic and contemporary literary treatments of the tale, including a play by William Shakespeare and a novel Helen Oyeyemi; and concluding with analysis of 20th- and 21st-century television and film adaptations. Paired critical readings guide students through folktale theory, comparative literary analysis, film history, and film analysis. Class includes extensive work on interpretive writing with daily interpretive writing assignments, and an emphasis on critical thinking.

English 2120: World Literature (two sections, first half of Spring 2018)

Themed class tracing global iterations of the folktale type AT709 ("Snow White") as well as literary and filmic adaptations, including one novel by Helen Oyeyemi and a critical examination of Disney's 1937 film Snow White and the Seven Dwarfs. Class incorporated extensive work on interpretive writing, with daily interpretive writing assignments.

English 2120: World Literature (two sections, Fall 2017)

Themed class investigating doubles, reflections, and twins in folk and fairy tales, and in literature of the fantastic from around the globe, read in tandem with longer literary works by Fyodor Dostoevsky, Helen Oyeyemi, William Shakespeare, and Edogawa Ranpo. Class incorporated extensive work on interpretive writing, with daily interpretive writing assignments. Work on critical thinking primarily serves writing and rhetorical skills, and using critical elements of reasoning to generate and assess arguments.

English 2120: World Literature (four sections, Spring 2017)

Themed class investigating beast fables, fairy tales, and literary adaptations from around the globe, read in tandem with longer literary works by Helen Oyeyemi, Toni Morrison, William Shakespeare, and Carlo Collodi. Work on critical thinking primarily emphasized writing and rhetoric, and using critical elements of reasoning to generate and assess arguments.

English 2120: World Literature (two sections, Fall 2016)

Class themed around three familiar fairy tales and their folk variants, parallels in other cultural traditions, modern literary adaptations, and 20th- and 21st-century animated film adaptations. Included close work with longer texts by Franz Kafka, Helen Oyeyemi, and Salman Rushdie. Work on critical thinking emphasized writing and rhetoric, and using elements of reasoning to generate and assess arguments.

English 1030: Accelerated Composition (two sections, Fall 2016)

Introductory class in rhetorical composition, taking civic-mindedness, from the national to the local, as its theme. Students completed four major formal writing assignments, as well as shorter, informal daily writing assignments, to build an argument to an appropriate audience for local action on a subject with demonstrated exigency.

English 2150: Literature in 20th- and 21st-Century Contexts (two sections, Spring 2016)

Themed class investigating uses of the fairy tale in contemporary literature, with fairy tales read in tandem with related works by Franz Kafka, Virginia Woolf, Téa Obreht, Helen Oyeyemi, and Salman Rushdie. Class incorporated extensive work on writing and rhetoric, using critical thinking and elements of reasoning to generate and assess arguments.

English 2120: World Literature (two sections, Spring 2015)

Themed class investigating doubles, reflections, and twins in folklore, fairy tales, and literary adaptations from around the globe, read in tandem with longer literary works by Fyodor Dostoevsky, Helen Oyeyemi, William Shakespeare, and Neil Gaiman. Class incorporated extensive work on writing and rhetoric, using critical thinking and elements of reasoning to generate and assess arguments.

English 2120: World Literature (two sections, Fall 2014)

Themed class investigating beast fables, fairy tales, and literary adaptations from around the globe, read in tandem with longer literary works by Helen Oyeyemi, Toni Morrison, William Shakespeare, and Carlo Collodi. Class incorporated extensive work on writing and rhetoric, using critical thinking and elements of reasoning to generate and assess arguments.

English 2130: British Literature (two sections, Spring 2014)

Themed class exploring British identity in relation to the sea through tales of sea monsters, mermaids, and mariners in the legends and literature of the British Isles. Short works and excerpts read alongside longer literary works by Frederick Marryat, Helen Oyeyemi, William Shakespeare, and J. M. Barrie.

English 2120: World Literature (two sections, Fall 2013)

Themed class investigating doubles, twins, and reflection in folklore, fairy tales, and adaptations from around the globe, read in tandem with longer literary works by Helen Oyeyemi, Fyodor Dostoevsky, William Shakespeare, Toni Morrison, and Oscar Wilde.

English 2120: World Literature (four sections, academic year 2012-2013)

Themed class investigating three particular animals (foxes, fowl, and asses) as they appear in beast fables, fairy tales, and folklore from around the globe, and pairing these tales with longer literary works by Helen Oyeyemi, Gustave Flaubert or Toni Morrison, William Shakespeare, and Carlo Collodi.

Loyola University Maryland

Baltimore, MD

Visiting Affiliate Instructor (Fall 2009-Spring 2012)

English 201: Major British Authors (one section)

Themed section of British authors survey course designed around the topics of monstrosity, currency, and piracy as seen in medieval-through-18th-century works detailing encounters with Mediterranean, Caribbean, and global cultures, paired with critical literature and read against examples from recent popular films.

English 205: Major Authors: Shakespeare (three sections)

Course for non-majors with emphasis on close-reading Shakespeare's plays, and illuminating readings with critical literature and points of comparison from across the arts, popular culture, and film adaptation.

English 201: Major British Authors (two sections)

Survey of the works of major British texts from Beowulf to Virginia Woolf.

English 101: Understanding Literature (seven sections)

Introductory course in critical reading and writing structured around close investigation of Shakespeare's Sonnets alongside 20th- and 21st-century fiction.

The University of Maryland

College Park, MD

Graduate Student Instructor (Spring 2004-Spring 2007)

English 201: Literature of the Western World: Ancient and Medieval (one section)

Survey course for non-English majors, tracking literary themes of "war" and "wandering" in works of world literature from Homer through the medieval writings of Chaucer and John Gower.

English 244: Introduction to Drama (three sections)

Introductory course in reading world drama.

English 101: Introduction to Academic Writing (seven sections)

Required composition course with an emphasis in rhetoric.

The University of California, Santa Cruz

Santa Cruz, CA

Visiting Instructor (Summer 2006)

Theatre 063: Shakespeare and Adaptation: Text and Performance (one section)

Course designed and taught in tandem with the Shakespeare Santa Cruz theatre season covering Shakespeare's plays in multiple adaptations and theories of adaptations for the stage.

The Folger Shakespeare Library

Washington, DC

Research Assistant to the History of the Book Course (Academic year 2007-2008)

History of the Book course taught at the Folger Shakespeare Library to upper-level undergraduates of George Washington University. Researched, managed the handling of rare materials, and provided students with individualized guidance through the research process and to the library's collections.

Editorial Work

The Library Quarterly

University of Chicago Press

Managing Editor (Fall 2009 to present)

Operate as primary liaison between editors, authors, and the University of Chicago Press in the production of the historic journal, The Library Quarterly. Manage submission tracking and the double-anonymous review process, including reviewing authenticity reports, preparing manuscripts for anonymous review, inviting reviewers, and scheduling deadlines through the online management system, Editorial Manager. Coordinate with editors to build issues, develop special issues, draft editorials, and manage the submission of publication materials to the publisher. Convene regular meetings of the editorial team and, as needed, the Editorial Board. Assist in revising, drafting, and implementing journal policies. Draft regular updates to the Editorial team about short-term and longer-term workflow.

The International Journal of Information, Diversity, & Inclusion

Managing Editor (Fall 2017 to Fall 2019)

Worked as a member of an editorial team to help set up and produce an online peer reviewed journal in information studies, liaising with authors, copyediting, performing layout, collecting agreement forms, and drafting guidelines for future best practices.

Advances in Librarianship Book Series

Emerald/Insight

Managing Editor (Fall 2014-Fall 2016)

Worked as the primary liaison between editors, authors, and the publisher Emerald/Insight in the production of three volumes of the Advances in Librarianship series. Collected all necessary files and forms; set and scheduled deadlines for submission; formatted, drafted, and copyedited content for submission to the publisher.

Wentz, Brian, Paul T. Jaeger, and John Carlo Bertot, eds. *Accessibility for Persons with Disabilities and the Inclusive Future of Libraries*. Bingley, UK: Emerald, 2015. Advances in Librarianship, Volume 40.

Gorham, Ursula, Natalie Greene Taylor, and Paul T. Jaeger, eds. *Perspectives on Libraries as Institutions of Human Rights and Social Justice*. Bingley, UK: Emerald, 2015. Advances in Librarianship, Volume 41.

Barlow, Diane L. and Paul T. Jaeger, eds. *Celebrating the James Partridge Award: Essays Towards the Development of a More Diverse, Inclusive, and Equitable Field of Library and Information Science*. Bingley, UK: Emerald, 2016. Advances in Librarianship, Volume 42.

South Atlantic Review

Clemson, SC

Managing Editor (Summer 2014 to Summer 2015)

Operated as primary liaison between editors, authors, and the SAML A offices at GSU; set up and managed submission tracking and review system, and oversaw the review process. Assisted the editor in constructing issues. Helped design new templates in Adobe InDesign, trained and oversaw layout assistants, and served as Production Controller throughout the layout and publication process.

Shakespeare Santa Cruz

Santa Cruz, CA

Theatre Program and Literary Supplement Editor (Summers 2007 and 2008)

Invited, gathered, and wrote copy for the theatre program and its souvenir literary supplement, managing production schedule and deadlines, and working closely with the graphic design team and printers.

Theatre Work

Shakespeare Santa Cruz

Santa Cruz, CA

Dramaturg

The Comedy of Errors directed by Danny Scheie (2011)
A Midsummer Night's Dream directed by Richard E. T. White (2009)
Romeo and Juliet directed by Kim Rubinstein (2008)
Much Ado About Nothing directed by Kim Rubinstein (2007)
As You Like It directed by Aaron Posner (2006)
The Antipodes directed by Leah Gardiner and Mike Ryan (Fringe 2005)
The Tamer Tamed directed by Danny Scheie (2004)
The Comedy of Errors directed by Bill Partlan (2003)

Audience Education Coordinator (Summers 2007 and 2008)

Program and Literary Supplement Editor (Summers 2007 and 2008)

Dramaturgy Intern (Summer 2002)

Coriolanus directed by Kent Gash

The Folger Consort

Washington, DC

Dramaturg

The Second Shepherd's Play directed by Mary Hall Surface (Winter 2007)

Prince George's County Parks and Recreation Shakespeare Camp

Bowie, MD

Director and Text Adapter

Henry IV, Part 1 (Summer 2010)

Libraries and Library Work

The Library Quarterly

Managing Editor, formerly Editorial Assistant/Editorial Coordinator (Fall 2009 to present)

The International Journal of Information, Diversity, & Inclusion

Managing Editor (Fall 2017 to Fall 2019)

Advances in Librarianship

Managing Editor (Fall 2014-Fall 2016)

The Folger Shakespeare Library

Washington, DC

Research Assistant to the History of the Book Course (Academic year 2007-2008)

Reading Room Page (Academic years 2003-2006)

Publications on English, Literary Studies, and Theatre

“Puck’s Broom and the Ontology of Play” with Ágnes Matuska.

The AnaChronisT, New Series. 18.2 (2018): 275-290.

“Nashe’s Extemporal Vein and his Tarltonizing Wit.”

In *The Age of Nashe: Print Culture, Elizabethan London, and Definitions of Authorship*,

Stephen Guy-Bray, Steve Mentz, and Joan Pong-Linton, eds. Burlington, VT: Ashgate, 2013. 99-114.

“Robin pajtás seprűje és a játék ontológiája a *Szentivánéji álomban*” (Puck’s Broom and the ontology of play in *Midsummer Night’s Dream*) with Ágnes Matuska.

In *Ki merre tart?: Shakespeare-Szegeden, 2007-2011*. Kiss et al., eds. Szeged: JATEPress, 2013. 125-138.

“*The Tamer Tamed*: A dramaturg’s perspective.”

Shakespeare (The Journal of the British Shakespeare Association) 7.3 (2011): 361-368.

“Now mark that fellow; he speaks Extempore’: Scripted Improvisation in *The Antipodes*.”

Early Theatre, Issues in Review 10.2 (2007): 129-39.

Publications on Libraries and Information Science

Libraries and the Global Retreat of Democracy: Confronting Polarization, Misinformation, and Suppression, edited by Natalie Greene Taylor, Karen Kettlich, Ursula Gorham, and Paul T. Jaeger. *Advances in Librarianship* series. Bingley, UK: Emerald Publishing, 2022.

As guest co-editor, special issue: *Libraries Confronting Pandemic Misinformation*. Forthcoming *Library Quarterly* 93.1 (2023).

“Editorial: Exuberantly Exhuming McCarthy: Confronting the Widespread Attacks on Intellectual Freedom in the United States” by Paul T. Jaeger, Karen Kettlich, Shannon M. Oltmann, Natalie Greene Taylor, Jane Garner, and Jordan S. Sly. *Library Quarterly* 92.4 (2022).

“Editorial: On Adaptation: In Time, in Art, in Starfish, and in the Scope and Policies of *Library Quarterly*” by Karen Kettlich, Paul T. Jaeger, Shannon M. Oltmann, and Natalie Greene Taylor. *Library Quarterly* 92.1 (2022): 1-4.

“Editorial: A Very Special Episode” by Natalie Greene Taylor, Paul T. Jaeger, Shannon M. Oltmann, and Karen Kettlich. *The Library Quarterly* 91.2 (2021): 121-125.

“Editorial: Editing Through Six Unruly Years: An Appreciation of Ursula Gorham” by Paul T. Jaeger, Natalie Greene Taylor, and Karen Kettlich. *The Library Quarterly* 91.2 (2021): 126-128.

“Editorial: The Light, of course, in the Library: Pandemic, Protests, and Being What the Community

- Most Needs” by Paul T. Jaeger, Natalie Greene Taylor, Ursula Gorham, and Karen Kettnich. *The Library Quarterly* 91.1 (2021): 1-4.
- “Editorial: Libraries and Librarians Onscreen and in *The Library Quarterly*, Part 2, Or, The Greatest Hits of the 80s, 90s, and Today!” by Karen Kettnich and Paul T. Jaeger. *Library Quarterly* 90.4 (2020): 389-411.
- “Editorial: Libraries and Librarians Onscreen and in *Library Quarterly* Decade by Decade, Part 1, Or, Once Upon a Time...in Hollywood and in *LQ*” by Paul T. Jaeger and Karen Kettnich. *The Library Quarterly* 90.3 (2020): 249-263.
- “Editorial: Ninety Years On: Reflections on the Evolutions of Libraries” by Paul T. Jaeger, Ursula Gorham, Natalie Greene Taylor, and Karen Kettnich. *Library Quarterly* 90.2 (2020): 105-107.
- “Editorial: Never Set in Stone: *Library Quarterly* at 90” by Natalie Greene Taylor, Ursula Gorham, Paul T. Jaeger, Karen Kettnich, and Jordan S. Sly. *The Library Quarterly* 90.1 (2020): 1-4.
- “Editorial: Aftermath, Part 2: Despite the Way It May Seem, All Is Not Lost for Libraries and Librarianship” by Paul T. Jaeger, Ursula Gorham, Natalie G. Taylor, Lindsay C. Sarin, and Karen Kettnich. *The Library Quarterly* 87.4 (2017): 295-302.
- “Editorial: Aftermath of the 2016 US Presidential Election for Libraries: Axioms, Foxes, and the Urgencies of Now” by Paul T. Jaeger, Ursula Gorham, Natalie Greene Taylor, and Karen Kettnich. *The Library Quarterly* 87.3 (2017): 189-194.
- “Editorial: What’s Next?” by Paul T. Jaeger, Ursula Gorham, Natalie Greene Taylor, and Karen Kettnich. *The Library Quarterly* 87.2 (2017): 87.
- “Editorial: Award-Winning Scholarship and the Importance of Academic Journals” by Paul T. Jaeger, Karen Kettnich, Natalie Greene Taylor, and Ursula Gorham. *The Library Quarterly* 86.3 (2016): 247.
- “Editorial: History of the Book, Printers’ Marks, and *Library Quarterly*” by Karen Kettnich, Paul T. Jaeger, Ursula Gorham, and Natalie Greene Taylor. *The Library Quarterly* 85.4 (2015): 345-346.
- “Editorial: 85 Years of *Library Quarterly*” by Paul T. Jaeger, Natalie Greene Taylor, Ursula Gorham, Lindsay C. Sarin, Kaitlin J. Peterson, and Karen Kettnich. *The Library Quarterly* 85.1 (2015): 1-5.
- “Editorial: Editor, Researcher, Educator: A Survey of the Influence of John Carlo Bertot” by Paul T. Jaeger and Karen Kettnich. *The Library Quarterly* 84.4 (2014): 413-418.
- “Editorial: Library Research and What Libraries Actually Do Now: Education, Inclusion, Social Services, Public Spaces, Digital Literacy, Social Justice, Human Rights, and Other Community Needs” by Paul T. Jaeger, Ursula Gorham, Natalie Greene Taylor, Karen Kettnich, Lindsay C. Sarin, and Kaitlin J. Peterson. *The Library Quarterly* 84.4 (2014): 491-493.
- “Editorial: Research Formerly Known as “L”: *Library Quarterly* in the Twenty-First Century, Part 2” by John Carlo Bertot, Paul T. Jaeger, Karen Kettnich, and Leahkim Gannett. *The Library Quarterly* 83.1 (2013): 1-6.
- “Editorial: *Library Quarterly* in the Twenty-First Century, Part 1” by John Carlo Bertot, Paul T. Jaeger, Karen Kettnich, and Leahkim Gannett. *The Library Quarterly* 82.4 (2012): 401-406.

Conference Presentations, Seminars, Lectures, and Workshops

- “Using the Elements of Reasoning in the Critical Thinking and Literature Classroom”
CT² Faculty Institute
Clemson, SC (June 2016)
- “Anthony Munday, Italian Improvisational Form, and *A Midsummer Night’s Dream*”
The World Shakespeare Congress (Seminar Topic: Shakespeare and Renaissance Form)
Prague, Czech Republic (July 2011)
- “Topics in English Studies: Nature and Culture in Shakespeare’s *A Midsummer Night’s Dream*, Jack Roberts’s ‘The Dream Fox,’ and Countee Cullen’s ‘Heritage’”
Invited Lecture at the University of Szeged, Hungary
Szeged, Hungary (November 2010)

- “Negotiating Frames of Representation: the Vice and his Performance” with Ágnes Matuska of the University of Szeged, Hungary
The Congresso de SEDERI (Spanish and Portuguese Society for Renaissance English Studies)
Porto, Portugal (April 2010)
- “The Vice’s Broom” with Ágnes Matuska
The Congresso de SEDERI
Valencia, Spain (April 2009, in absentia)
- “The Very Timpany of Nashe’s Tarltonizing Wit”
The Annual Meeting of the Shakespeare Association of America (Seminar Topic: Nashe With or Without Shakespeare)
Washington, DC (April 2009)
- “Shakespearean Dramaturgy in Practice”
Teen Master-piece Conservatory: master-class workshop
Santa Cruz, CA (Summers 2008 and 2009)
- “Jesting joyfulness: Humor, vice, and improvisation in Renaissance morality theatre” with Ágnes Matuska
The Congresso de SEDERI
Almagro, Spain (April 2008)
- “Now mark that fellow; he speaks Extempore’: Scripted Improvisation in *The Antipodes*”
The Annual Meeting of the Shakespeare Association of America (Seminar Topic: Brome and Caroline Drama)
San Diego, CA (April 2007)

Awards and Service

Clemson University

Clemson, SC

- Creator of guidance documents for instructors teaching in Rome with Clemson Abroad (Fall 2019)
- CT² Faculty Scholar (2014-2019)
- Member of the Form3 Task Force, revising the Form3 assessment templates (Fall 2014)
- Contributor to faculty guide on Toni Morrison’s *A Mercy* (Fall 2013)

Loyola University Maryland

Baltimore, MD

- Writing Website Committee (2009-2010)
- Student Futures Committee (2010-2011)