

# LUCIAN GHITA

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## ACADEMIC APPOINTMENTS

- 2019-            **Clemson University**  
Senior Lecturer, Department of English
- 2013-2019    **Clemson University**  
Lecturer, Department of English

## EDUCATION

- 2022 (expected) Ph.D. in Comparative Literature, Yale University  
Dissertation: *Theater in Pieces: The 'Jacobethan' Avant-Garde*  
Advisors: David Quint and Joseph Roach
- 2008            M.Phil. in Comparative Literature, Yale University
- 2003            M.A. in “Culture of the European Renaissance,” University of Warwick
- 2002            M.A. in American Studies (with honors), University of Bucharest
- 2001            B.A. in English and Romanian, University of Craiova

## TEACHING AWARDS

- Holman Teaching Award, Outstanding achievement in teaching by lecturers of any rank, Department of English, Clemson University, March 2019.
- John B. and Thelma A. Gentry Award for Teaching Excellence in the Humanities, CAAH, Clemson University, May 2016.

## FELLOWSHIPS AND PRIZES

- Watt Faculty Fellow, Clemson University – research and teaching project on “Shakespeare and Artificial Intelligence,” 2019-present.
- Interdisciplinary HAB Grant, Clemson University (with Rick St. Peter), seminar participation and research presentation at the International Shakespeare Festival, Craiova, Romania, May 2014.
- Research Fellowship, The Lewis Walpole Library, Yale University – research project on the 18th-century reception of Shakespeare, Summer 2012.
- American Society for Theatre Research, Dissertation Research Prize, May 2019.
- John F. Enders Fellowship, Yale University – research project conducted at the Bibliothèque Nationale, Département des Arts du Spectacle (Paris) and the National Theater Archive (Craiova, Romania), 2009.

Beinecke Library Research Fellowship, Yale University, Spring 2009.

Graduate Essay Prize (Renaissance Section), "I Can neither Write nor Be Silent": The Circulation of Women's Texts in Sidney's *Old Arcadia*," *Literature Compass*, Blackwell Publishing, 2005.

Yale University Fellowship, Graduate School of Arts and Sciences, 2005-present.

Lynn Interdisciplinary Fellowship, School of Liberal Arts, Purdue University, 2003-2004.

Virgil L. Lokke Prize for Literary Theory, English Department, Purdue University, 2004.

Open Society Foundation/Foreign Commonwealth Office Chevening Scholarship, 2002-2003.

Scholarship for Academic Excellence, University of Craiova, Romania, 1999-2001.

## **TEACHING EXPERIENCE**

### **Cofounder and Coordinator of the "Roads Less Traveled: Clemson in East Central Europe" Study Abroad Program, Department of English, Fall 2019-2021**

#### **Senior Lecturer, Clemson University, Fall 2019- present**

"Writing Power: Histories of Racial Colonialism in World Literature" (Engl 2120) – Spring 2022

"Geographies of Difference: Colonial Formations and Race-Making in Shakespeare" (Engl. 4110) – Fall 2021

"Histories of Racial Colonialism in World Literature" (Engl. 2120) – Fall 2021

Outsiders on the Outskirts: British Literature Survey I" (Engl 3960) – Fall 2020.

"Worlds Collapsing: Understanding the Other in the Era of Racial Capitalism" (Engl 2130) – Fall 2020.

"Migrants, Exiles, Refugees in the Circum-Mediterranean Space," Summer 2020, Clemson in Rome Study Abroad Program (postponed for 2022).

"Imagining the Other in British Literature," Summer 2020.

"Forms of Domination and Resistance: Colonialism, Gender, and Race in World Literature" (Engl 2120) – Spring 2020.

"Unstable Genius: Shakespeare's Pathologies of Power" (Engl 4110) – Spring 2020.

"Shakespeare: History, Politics, Adaptation" (Engl 4110) – Fall 2019.

#### **Lecturer, Clemson University, Fall 2013- present**

"Migrants, Exiles, Refugees," Honors course, Spring 2019.

"Radical Tragedy: Renaissance Theater in Historical and Modern Perspective," Spring 2019.

"The Crises and Anxieties of Capitalism in British Literature and Beyond" – Fall 2018 "Cross-Cultural Awareness" (IS 10101) – Summer 2018.

"Dystopia and the Literary Imagination" – Spring 2018 "Shakespeare on Film and Media" – Spring 2017 "Literature and Alterity" - Fall 2015, Fall 2016.

"Representing Otherness in Twentieth-Century English Literature" (online course) - Summer 2015, 2016.

"Banned Books and the Politics of Censorship" - Fall 2014, Spring 2015, Fall 2015, Spring 2016.

"Cross-Cultural Encounters in World Literature" - Fall 2014.

"British Literature – Renaissance Revenge Drama" - Spring 2014 "Tongue-Tied: Banned Books in World Literature" - Fall 2013, Spring 2014.

#### **Instructor, Yale University, Fall 2012**

"Cultures of Excess" – Freshman seminar

#### **Teaching Fellow, Yale University, 2007-2013**

“The Cinema of War” (Murray Biggs); “Vikings” (Roberta Frank and Anders Winroth); Western Art from the Renaissance to the 20<sup>th</sup> Century” (Alexander Nemerov); “Shakespeare’s Tragedies and Histories” (David Kastan); “World Poetry and Performance” (Haun Saussy); “World Performance” (Joseph Roach)

**Teaching Assistant, University of Illinois, Urbana-Champaign, 2004-2005** “Masterpieces of Western Literature: Ancient to Renaissance” (Stephen Jaeger) “Masterpieces of Western Literature: Renaissance to Modernism” (Robert Rushing)

**Writing Instructor, “Daily Themes,” Yale University, Spring 2012, 2013** Intermediate prose composition course

**Language Tutor, Directed Independent Language Study, Yale University, 2007-2008** Taught beginner and advanced Romanian.

## **RESEARCH AND EDUCATIONAL PROJECT**

**Project Title:** “‘The Play’s the Thing:’ Using AI To Understand Shakespeare’s Drama”

**Duration:** 2019-present (Clemson Watt Center, English Department)

**Project Description:** This project is a collaboration between faculty members and students from various Clemson programs and departments, including Watson in the Watt Program and the English Department. The project uses AI tools (sentiment/emotion scores, Watson NLU, Open Score, etc.) to analyze the language, characters, as well as the generic and thematic structures of Shakespeare’s works.

**Team members:**

PIs: Lucian Ghita (English); Carl Ehrett (Watt Center); Hudson Smith (Watt Center);

Students: Dillon Ranwala (Computer Science), Alison Menezes (Computer Science)

## **PROFESSIONAL DEVELOPMENT**

Clemson Thinks2 Faculty Institute: a four-day, intensive workshop devoted to enhancing critical thinking pedagogy skills, Clemson University, June 2014; July 2021

General Education Summer Assessment Institute; part of faculty jury assessing student learning outcome - 2016, 2017, 2018, 2021.

Watt Faculty Fellow Program, Lunch-Seminar Series, October 2019-May 2020

- Individual team meetings (weekly) to work on your team projects

- Monthly lunchtime sessions to explore AI features and use, teaching opportunities, faculty collaboration, etc.

“Transparency in Learning and Teaching” Program, Clemson Office of Teaching Effectiveness and Innovation, Fall 2018

Ethics Across the Curriculum Seminar, Robert J. Rutland Institute for Ethics, Clemson University, August 2015.

Mentor in the Critical Thinking (CT2) Faculty Seminar, Clemson University, June 2015.

## **PUBLICATIONS**

### **Peer-Reviewed Articles**

“The Specters of the Jacobethan Avant-Garde in Romanian Experimental Theatre.” *Shakespeare in Romania, Shakespeare in the World*, Eds. George Volceanov and Ioan Cristescu. Bucharest: Romanian Literature Museum Publishing House, 2017.

"Ghosting *Macbeth*: Silviu Purcarete Meets Shakespeare and Jarry." *Romanian Shakespeare Journal* 2.2 (2014): 45-53.

*Titus Andronicus* (directed by Silviu Purcarete)," the National Theater in Craiova, Romania, 14 March 1992, *Shakespeare* 9.3 (2013): 342-6.

"To Knit these Broken Limbs Again into One Body": The Semiotics of Dismemberment and the Ethics of Spectatorship in Julie Taymor's *Titus*," *Shakespeare Yearbook: Lacan and the Renaissance*. Lewiston, NY: Mellen Press, 2010.

"Aesthetics of Fragmentation in Taymor's *Titus*," *Shakespeare in Hollywood, Asia, and Cyberspace*. Eds. Alexa Huang and Charles Ross. Lafayette: Purdue UP, 2009. 207-17.

"I Would Rather Be Honest than Wise': Fictional Protocols and Authorial Credibility in Thomas More's *Utopia*," *Prose Studies* 28.2 (2006): 113-29.

"Spatializing the Body and the Law Machine in Kafka's *Der Prozess*," *Journal of the Kafka Society of America* 1-2 (2006): 3-19.

"I Can neither Write nor Be Silent': The Circulation of Women's Texts in Sidney's *Old Arcadia*," *Literature Compass* 3.2 (2006): 95-106.

"Reality and Metaphor in Jane Howell's and Julie Taymor's Productions of Shakespeare's *Titus Andronicus*," *CLCWeb* 6.1 (2004): <http://clcwebjournal.lib.purdue.edu/clcweb04-1/ghita04.h>

## **Other Publications**

"Bannon and the Shakespearean Revenge Playbook," *Los Angeles Review of Books*. January 7, 2018. <https://blog.lareviewofbooks.org/essays/bannon-shakespearean-revenge-playbook/>

"The Spectacle of Power and the Disenchantment of Theater in Henry VIII." *Shakespeare: Complete Works*, Vol. XII, Ed. George Volceanov. Bucharest: Tracus Arte Publishing House, 2017.

"Theatre as a Double Play/Play of Doubles." Preface to *Shakespeare: Complete Works*, vol. X, Ed. George Volceanov. Bucharest: Tracus Arte Publishing House, 2016.

## **CONFERENCES AND TALKS**

### **Invited Talks**

"How Artificial Intelligence Can Help Us Understand Character and Language in Shakespeare," Watt Faculty Fellows Conference, Clemson University, May 2021.

"The Jacobethan Avant-Garde: Re/Intersections in Cultural, Literary, Theater, and Performance Studies," Reinventing Ourselves: A Symposium Honoring Joseph Roach, April 12-13, 2019, University of Chicago and Northwestern University.

"Democracy and Autoimmune Crisis in Plato, Derrida, and Rancière," The English Hour, Department of English, Clemson University, April, 2018.

"Intercultural Shakespeare: The Politics of Cultural Adaptation," "Shakespeare and the African American Experience" Symposium, South Carolina State University, February 2017.

“Gothic Macbeth: The Avant-Garde Return of the Elizabethan Repressed,” Shakespeare in the World – Shakespeare in Romania, International Symposium, Bucharest, April 2016.

“Artaud Redux: Andrei Serban’s Double -Bill of Arden/Ubu at La MaMa,” International Shakespeare Festival, Craiova, Romania, April 2016.

“Shakespeare on the Avant-Garde Stage: A Cross-Cultural Perspective (London/Paris),” HAB board meeting, Clemson University, October 2014. (with Rick St. Peter)

“*Macbeth* and Its Avant-Garde Avatars,” Performance Studies Working Group, Yale University, December 2011.

“Shakespeare -Guignol: *Ubu roi* or the ‘Savage God’ in Performance,” Comparative Literature Open Forum Series, December 2010.

### **Panel/Seminar Convener**

Organizer (with Aleksandra Sakowska), "Avant-Garde Shakespeares: Shakespeare in the Avant-Garde," European Shakespeare Research Association, Gdansk, July, 2017.

Organizer and Panel Chair, *Zoos: An Interdisciplinary Graduate Conference*, Department of Comparative Literature, Yale University, December 2009.

### **Conference Presentations**

"Shakespeare and the Jacobethan Gothic," ICR/International Conference on Romanticism," Greenville, SC, Oct 25-26, 2018.

“Marionette Shakespeare: A Modern Perspective,” ACLA Annual Meeting, Harvard University, Cambridge, March 2016.

“The Elizabethan Avant-Garde,” European Shakespeare Research Association Congress, Worcester (UK), June 2015.

“Literary Ancestries: Retheorizing the Avant-Garde,” ACLX Conference, University of SC, Columbia, Feb 5-8, 2015.

“Shakespeare on the Avant-Garde Stage: A Cross-Cultural Perspective (London/Paris),” International Shakespeare Festival, Craiova, Romania, May 2014. (with Rick St. Peter)

“Shakespeare and Avant-Garde Theatricality,” Shakespeare Association of America Annual Conference, St. Louis, April 2014.

“Avant-Garde Shakespeares,” American Comparative Literature Association Annual Conference, Brown University, Providence, March 2012.

“Shakespeare in Post-Communist Romania,” World Shakespeare Congress, Prague, July 2011.

“The Specters of History in Shakespeare and Jarry,” Shakespeare Association of America Annual Conference, Chicago, April 2010.

“The Anatomy of Cruelty: *Titus Andronicus* in Post-Communist Romania,” The American Society for Theater Research Annual Conference, San Juan, Puerto Rico, November 2009.

“Theater Against the Grain: Shakespeare and Jarry on the Romanian Stage,” American Comparative Literature Association Annual Conference, Harvard University, Cambridge, MA, March 2009.

“Reveal then what is yet unseen’: The Semiotics of Sacrificial Violence in Edward Ravenscroft’s *Titus Andronicus*,” Shakespeare Association of America Annual Conference, Dallas, March 2008.

“Sitting i’t’h mid’st: Semiotics and Textuality in *Macbeth*,” The British Graduate Shakespeare Conference, Stratford upon Avon, June 2007.

“Back to the Balkans: Re-Imagining Alterity through the Gaze of post-1989 Balkan Cinema”, with Gabriela Stoicea, MLA Convention, Philadelphia, December 2006.

“Performing Venice: The Spectacle of Cruelty and the Semiotics of Deceit in *The Revenger’s Tragedy*,” Summer Institute in the Humanities, Venice International School, Venice, June 2006.

“Hunting the Animal ‘Other’ in Euripides and Shakespeare,” ACLA Conference, Princeton University, Princeton, March 2006.

“Topographical Reconfigurations: The Politics of Space in Kafka’s *The Trial*,” MLA Convention, Washington, December 2005.

“Performing/Hunting Animals: Violence, Ritual, and Play in *Hamlet* and *Titus Andronicus*,” Early Modern Studies Colloquium, Yale University, December 1<sup>st</sup>, 2005.

“Eating the Flesh that She Herself Hath Bred”: The Cannibalistic Banquet and the Abject Body in Elizabethan and Jacobean Revenge Tragedies,” MMLA Conference, Milwaukee, November 2005.

“‘This Thing of Darkness I Acknowledge Mine’: Visual/Textual Alchemy and the Reinvention of Artistic Aura in Peter Greenaway’s *Prospero’s Books*,” MMLA Conference, St Louis University, St Louis, November 2004.

“Raping/Reading the Body: Politics and Rituals of Representational Violence in *King Lear*, *Titus Andronicus*, and *The Spanish Tragedy*,” ACLA Conference, University of Michigan, Ann Arbor, April 2004.

“Bring in the Bodies’: Violence and Alchemy in Shakespeare’s *Titus Andronicus* and Tourneur’s *The Atheist’s Tragedy*,” “Body-Politic, Language, and Nation-Space,” Purdue University, West Lafayette, March 2004.

## **LANGUAGES**

Romanian (native)

French (advanced proficiency)

Italian (advanced proficiency)

Spanish (reading)

Latin (reading)

## **PROFESSIONAL MEMBERSHIPS**

Modern Language Association

The American Comparative Literature Association

Shakespeare Association of America

American Society for Theatre Research

Kafka Society of America

