

# NEH Application Cover sheet (EH-293710)

## Institutes for Higher Education Faculty

### PROJECT DIRECTOR

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Dr. Wendy Galgan  
Associate Professor of English  
Saint Joseph's College  
Standish, ME 04084-5236  
USA

**E-mail:** wgalgan@sjcme.edu  
**Phone:** 207-893-7930  
**Fax:**

**Field of expertise:** Literature, General

### INSTITUTION

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Trustees of St. Joseph's College  
Standish, ME 04084-5236

### APPLICATION INFORMATION

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**Title:** *Place, Race, and Gender in New England Gothic Literature*

**Grant period:** From 2023-10-01 to 2024-12-31

**Project field(s):** American Literature; Literature, General; American Studies

**Description of project:** This three-week institute examines the abiding cultural influence of the Puritans on New England Gothic Literature, with a particular focus on horror. Participants in this institute will explore this topic through the lenses of place, race, and gender. The curriculum will demonstrate for participants how accounting for these socio-cultural factors can enrich the learning experiences of their students, as well as provide ways to link early American history to contemporary discourses about American identity.

### BUDGET

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<b>Outright request</b>	120,926.00	<b>Cost sharing</b>	0.00
<b>Matching request</b>	0.00	<b>Total budget</b>	120,926.00
<b>Total NEH request</b>	120,926.00		

### GRANT ADMINISTRATOR

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Ms. Elizabeth Costanza Schran  
Saint Joseph's College  
Standish, ME 04084-5236  
USA

**E-mail:** eschran@sjcme.edu  
**Phone:** 2076500143  
**Fax:** Elizabeth C Schran

## **Place, Race, and Gender in New England Gothic Literature Project Narrative**

### **(A) Nature of the Request**

Saint Joseph's College of Maine proposes "Place, Race, and Gender in New England Gothic Literature," a three-week Level I fully-residential summer institute for a national audience of 25 higher education humanities faculty participants from disciplines including English, history, religious studies, and more. The entire program will take place on the Saint Joseph's campus in the Lakes Region of Maine from Monday, June 17, 2024, to Friday, July 5, 2023. This is the first time that this institute will be offered.

### **(B) Intellectual Rationale**

**Introduction and Goals:** The institute will strengthen college-level humanities research and teaching by focusing on a seldom-studied regional literature: New England Gothic. The proposed institute will focus on the literature of New England and how the complex intersections of place, race, and gender offer new perspectives on the study of American literature, history, religion, and more. It will also demonstrate how a focus on this regional literature contributes to how we understand contemporary discourses about American identity: the role of religion in our civic life, the impact of place on our self-understanding as a country, how the past treatment of our indigenous and enslaved populations continues to haunt our present, evolving gender roles in American life, and the artistic merits of popular culture.

With its focus on the cultural legacy of the Puritans, this institute will contribute to the NEH's "A More Perfect Union" initiative with its goal of pursuing the national values of life, liberty, and the pursuit of happiness in conversation with the challenges of our complex, and sometimes contentious, national story. In particular, we will examine the ways that the Puritans' religious worldview manifests itself in New England Gothic literature as what literary scholar Paul Giles calls a "residual cultural determinant" (1). While Giles' focus is Catholicism, his broader argument applies to the relationship between the American religious experience and artistic production: that there is a "lingering force of religious ideas" that "can affect textual production in some circuitous and unconscious fashion long after the forces of rationality have deconstructed and rejected such an idiom as anachronistic" (2).

In *Love and Death in the American Novel*, Leslie Fiedler argues that American fiction "is most essentially a gothic one" (142). Fiedler's work is important because it inaugurates the study of the Gothic in American literature. Yet, more than sixty years later, New England Gothic has rarely been studied and certainly not to the degree of its generic cousins such as Southern Gothic. As Jean Li Spencer notes, "Southern Gothic's influence is pervasive in American culture without many people realizing the extent of its influence." The result is a grouping of writers within this geographic moniker: William Faulkner, Flannery O'Connor, Toni Morrison, and Carson McCullers, for example. In contrast, New England authors such as Nathaniel Hawthorne and Harriet Beecher Stowe are regularly studied and taught, but they are often not examined in terms of Gothic literature with a regional focus.

A quick search on a database like JSTOR confirms this disparity: more than five times as many entries result from a search for Southern than for New England Gothic. M. O. Walsh argues that the popularity of Southern Gothic derives from its emphasis on authenticity of place, vivid characters, a distinctive storytelling tradition, the impact of landscapes on characters, an emphasis on violence, and the history of the American south. Yet, one can find

all of these characteristics at work in New England Gothic literature as well. On the other hand, when comparing the study of these two genres to each other, one notices that the authors Southern Gothic comprises come more so from the canon of serious American literature than those in New England Gothic. Aside from Hawthorne, Stowe, and Melville, New England Gothic writers tend to be better known as popular writers: for example, H. P. Lovecraft, Shirley Jackson, and, in particular, Stephen King. This discrepancy raises the question of what type of literature is worth studying.

This question is particularly pertinent to Stephen King. As the second-bestselling author of the twentieth century, he is assessed as either “an immensely inadequate writer on a sentence-by-sentence, paragraph-by-paragraph, book-by-book basis” (Bloom) or “emblematic of the uniquely Gothic vein that connects him to a lineage beginning with the New England Puritans” (Magistrale 356). As such, the distance between these two perspectives provides the opportunity to consider the contributions of popular literature to genre studies. Additionally, King’s nearly fifty-year literary canon is inextricably intertwined with the themes we will be examining. Therefore, each unit of this institute will culminate with an examination of one of his works which, together, will serve as a connecting thread throughout the institute. In doing so, we will also explore whether or not a better understanding of New England Gothic offers deeper appreciation of King’s work as more than entertaining popular fiction.

### **(C) Project Development**

Not applicable.

### **(D) Format and Program of Study**

This institute will feature presentations and discussions, visiting scholars and authors, ongoing conversation, field trips, and development and sharing of individual projects. Each day’s curriculum revolves around primary sources with a presentation and discussion led by one of the project co-directors or a featured scholar or author.

Primary source readings will include texts by classic American authors and by popular horror fiction authors. The African American experience during the colonial period will be addressed through one of the few surviving New England slave narratives from the period. Participants will also explore the experience of an indigenous slave during the Salem witch trials as well as New England indigenous perspectives to be represented by the fiction of two contemporary New England Native American authors. Secondary and theoretical readings, as well as visual adaptations of some of our texts, will complement the participants’ experience. While most of the readings are either short stories or articles, participants will be encouraged to read the novels in advance of their arrival. The directors will provide some questions as prompts for the discussions during the institute. The daily schedule provides a complete list of the readings and viewings.

During the institute, participants will be asked to complete an individual curriculum and/or research plan related to a topic addressed during the institute. Some participants may completely overhaul an existing course, others may develop a new course or modules that they can insert in one or more existing courses, and others may develop a new research project.

The directors will dedicate time over multiple sessions for participants to work independently on their course projects and will make themselves available to meet with participants on a one-to-one basis (see the attached schedule for more details). On the last day of this institute, participants will share how they plan to incorporate what they have learned into their teaching and research. Three pedagogy roundtable discussions are also included in the schedule (one per week) to offer participants an opportunity to share ideas on how they

will approach incorporating institute content into the classroom.

The institute will explore multiple approaches to the subject of New England Gothic literature and the featured texts. It will also invite discussion of topics that are interesting but also may be subject to disagreement. Participants will bring with them a range of perspectives, allegiances, and interests concerning the topics to be addressed. The co-directors will encourage them to engage in honest debate and embrace respectful disagreement, communicating to participants that it is imperative that they treat one another with respect and dignity and that personal attacks are never acceptable.

The co-directors chose three weeks for this institute because it allows sufficient time to provide participants with an introduction to Gothic literature and New England history and folklore (Week 1) and explore distinct two- to four-day units on the themes of place, race, and gender (Weeks 2 and 3). Since the institute focuses specifically on New England, the institute's location in Maine provides participants with an experiential understanding of the region. It also makes possible visits to New England historical sites that inform the region's style of Gothic literature. A residential experience also promotes collegiality and allows participants to work together and exchange ideas both formally during sessions and informally during breaks, evenings, and weekends.

### **Introduction: The Origins and Form of New England Gothic (Days 1–5):**

On Monday, June 19, the institute will begin with a discussion of the origins of Gothic literature in Europe which begins in England in 1764 with the publication of *The Castle of Otranto* by Horace Walpole. Walpole also establishes structural elements that will become staples of the genre: the heroine; her flight from a lustful and greedy pursuer (usually a nobleman or a monk); a setting amidst ancient ancestral manors, crumbling castles, and/or antique dungeons; and a virtuous lover presented in opposition to the greedy pursuer. These elements drive a familiar storyline where, through a series of escapes, captures, and more escapes, the heroine eventually marries the virtuous lover.

American novelist Charles Brockden Brown introduces the Gothic genre to American literature with his 1798 novel *Wieland*. However, Brown and his successors also adapt the genre's familiar tropes to the American experience: haunted forests and caves replace the manors, abbeys, and castles, while brooding and lustful noblemen or monks are replaced by Native Americans. Over time, American Gothic will branch out into several sub-forms, moving from Edgar Allan Poe to Southern Gothic, as well as other more recent variations such as urban, schoolhouse, domestic, and suburban Gothic. It is within this landscape that New England Gothic inhabits its own distinctive corner. Like Southern Gothic, it will draw upon a region's dark historical legacies. However, its roots in the culture of the Puritans will imprint a dimension of supernatural horror on its literary expression.

To understand the place of New England Gothic within the larger context of American Gothic, we will begin with the influence of Edgar Allan Poe and briefly review how his themes manifest themselves in Southern Gothic, where the landscapes of the south and the legacy of slavery show that difficult truths of the past continue to haunt the present. We will then discuss Toni Morrison's novel *A Mercy*. Morrison is a well-known contemporary exemplar of Southern Gothic. Yet, this novel's setting in New England will also serve as a bridge to and conversation partner with our transition to New England Gothic. To complete the day, literary scholar Dr. Faye Ringel will join us remotely for the afternoon session to discuss the distinctive features of New England Gothic literature and the ways that they invoke these same troubling legacies. Nathaniel Hawthorne's "Young Goodman Brown" will serve as our introduction to New England Gothic while Stephen King's adaptation of it, "The Man in the Black Suit," will serve as a contemporary dialogue partner with it.

On Tuesday, June 20, the group will explore the ways the Puritans and their religious beliefs influenced New England Gothic. The Puritans believed that they had been sent by God to establish a biblical commonwealth that would serve as a model for humankind. The theological vision that informed this civic vision was Calvinism. Our guest scholar, historian Dr. Francis Bremer, will provide an overview of the Puritans' fundamental religious beliefs. Their theological convictions reach a dramatic apex in Jonathan Edwards' 1741 sermon, "Sinners in the Hands of an Angry God," where the awe-inspiring God of the Puritans becomes a wrathful deity who holds sinners over the pit of hell "much as one holds a spider, or some loathsome insect over the fire." What emerges from this religious system is a worldview that will open itself up to terror.

According to H. P. Lovecraft, Puritan descendant and important contributor to New England Gothic, "The oldest and strongest ... kind of fear is fear of the unknown." The Puritans' worldview was suffused by fear of the unknown: particularly what they believed was the work of Satan through witches and the indigenous peoples who inhabited the foreboding forests around them and the inscrutable workings of God who could preordain some for heaven and others to hell, seemingly on a whim and without explanation. Through Dr. Bremer's presentation and primary source readings, we will examine how Nathaniel Hawthorne engages with this cultural determinant in his 1844 short story "Rappaccini's Daughter," where a poisonous garden serves as a metaphor for the Puritan understanding of human nature.

On Wednesday, June 21, discussion will turn to the best-remembered historical events associated with the Puritans: the numerous witch trials throughout New England, primarily in Connecticut and Massachusetts. The group will travel to the Essex National Heritage Area in Massachusetts, where historian Dr. Emerson Baker will be our guide as the group visits locations associated with the trials. With Dr. Baker we will explore how a range of factors, from religious, social, and political conflicts to frontier wars that include Maine, set the stage for the dramatic events in Salem. Our visit will also include the Danvers Archival Center in Massachusetts, which contains the most complete collection of printed materials relating to the trials. We will conclude our time on this topic with a discussion of Shirley Jackson's "The Lottery" and explore the ways that its invocation of forgotten traditions and public expiation echoes the cultural memory of the Salem trials. A viewing of the 1969 short film version of this popular story will accompany our discussion.

On Thursday, June 22, the group will travel to Exeter, Rhode Island, to meet with folklorist Dr. Michael Bell who will present on and guide us through the landscapes associated with vampire folklore and legends in New England. Participants will discuss a selection of short primary news reports from the mid- to late-nineteenth century to try to understand how residents concluded that vampires were responsible for deaths that we now know resulted from a tuberculosis outbreak. The most famous of these "vampires" is Rhode Island's Mercy Brown, to whom H.P. Lovecraft makes a reference in "The Shunned House," a work that blends New England vampire legends with Lovecraft's pantheon of indescribable cosmic beings. After touring sites in Exeter, the group will visit the H.P. Lovecraft Collection at Brown University, where a librarian or archivist will introduce participants to the collection. They will also have time to explore the archives for ideas to inform their individual projects or personal research goals. After the visit to the archives, the group will lodge for a night in Rhode Island.

To conclude this unit on Friday, June 23, we will discuss Stephen King's *Carrie* to explore whether an understanding of the religious and cultural legacy of the Puritans deepens

the reader's understanding of the title character's plight, especially as it relates to her relationship with her mother (a religious zealot) and the fiery judgment Carrie is able to unleash against those who persecute her.

**Place: Home Is Where the Haunt Is (Days 6–7):** A two-day unit on the role of geography in New England Gothic literature will begin on Monday, June 26. From its origin, Gothic literature has employed a sense of place to convey its atmosphere of dread. In New England Gothic, however, the castles of European Gothic become the forests, ancestral mansions, backwoods farmhouses, and abandoned towns of the region. This is a result of the Puritans' bringing their worldview with them to America. They believed God had sent them on an errand into the wilderness to model a purified form of Christianity. However, the lands that they claimed upon their arrival in America were, according to Cotton Mather, "once the Devil's territories." Nevertheless, this terrain was to be tamed in service to the greater Puritan project. Robert Eggers' 2015 film, *The Witch*, captures this dread with its portrayal of the socio-religious circumstances that contribute to the breakdown of a New England Puritan family. A demon-infested forest is the setting for Mary Wilkins Freeman's "The Young Maid at the Door," where the ghost of the daughter of accused witches haunts a familiar Puritan travel route from Salem and Boston.

Over time, Puritanism declined in its religious influence due to intersecting religious and political forces. As New Hampshire native Amos Currier notes in 1895, the West "drew to its fertile prairies families as well as individuals, to the great profit of the emigrants as well as that of the rising states, but to the [New England] town it meant steady diminution of the tillers of the soil, greater in quality than in quantity" (Currier). The result is "a marked decline ... throughout this region." By 1905 Lois Kimball Mathews has tracked New England migratory settlements as far as Wisconsin and Illinois. In "The Whisperer in Darkness," we will explore how Lovecraft's narrator navigates this decline through "the continuous native life which keeps alive strange ancient memories, and fertilizes the soil for shadowy, marvelous, and seldom-mentioned beliefs."

On Tuesday, June 22, participants will explore how de-industrialization led to New England's economic decline in the twentieth century. The result is that, by the 1930s, cities had lost their employee base to westward migration. This is the setting for Shirley Jackson's "The Summer People," in which a group of Maine villagers inflict revenge against elderly interlopers "from away" for no apparent reason. Finally, in "Jerusalem's Lot," Stephen King evokes the region's historical decline to tell a Lovecraftian tale of ancestral lore set in a "bad house" amidst a decaying landscape of Puritan households "deserted and full of the same rotten scent" as the rest of the town. We will also watch an episode from *Chapelwaite*, the recent television adaptation of this short story.

**Race: Who's Being Held Captive? (Days 8–11):** On Wednesday, June 28, participants will begin to discuss the intersection of race with New England Gothic literature. The Puritans' theologically born fears of demonic intervention in their affairs generated suspicion about those who inhabited the forests where they believed the Devil dwelled: the indigenous peoples who had populated these lands long before Europeans arrived. The Puritans inscribed their demonic assignments by reassigning the names of indigenous places in New England to the Devil: Devil's Back, Devil's Den, Devil's Footprint, and so on. Thus, they also bequeathed to New England Gothic literature contentious and conflicting attitudes about race. We explore these tensions through one of America's first bestsellers: Mary Rowlandson's *Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* from 1682. It is a story about the title

author's capture by Indigenous people and eventual return to her family filtered through her European Christian perspective.

We will then survey a twentieth-century manifestation of these anxieties in the work of Lovecraft. Studies of his work and influence must also contend with his overt racism, often expressed in his personal correspondences where he refers to African Americans as “childlike half-gorillas” and Asian Americans as “yellow, soulless enemies” (Lovecraft, *Selected Letters*, 68). In our reading of “The Dunwich Horror,” we will traverse the region’s complex racial history as expressed through fears of racial mixing. For a contemporary inquiry into the complexity of Lovecraft’s influence and racial animus, we will view an episode of the TV series *Lovecraft Country*. By setting its own narrative in the Jim Crow south, the show attends both to Lovecraft’s cosmic pantheon of horrors and the ways that they intersect with his personal racial animus, as well as the racial legacy of his home region.

On Thursday, June 29, the discussion will turn to the role of race in colonial New England. We will first read *A Narrative of the Uncommon Sufferings, and Surprising Deliverance of Briton Hammon*, the first work published by a Black writer in English in 1760. The structure of this brief memoir clearly borrows from the indigenous captivity narratives examined the previous day, including their animosity toward tribal communities. Additionally, despite the story’s joyous conclusion, the story’s racial anxieties remain unresolved for the contemporary reader.

Racial tensions are also reflected in the arrest of a slave during the Salem witch trials. Her name was Tituba, an “Indian Woman servant,” according to the Salem court records, and she was the first woman to be accused and the first to confess during the trials. In *I, Tituba: Black Witch of Salem* Maryse Condé provides Tituba with what is missing from the court records and in the 300 years since: a biography before and after the trials. Through reading Tituba’s story, told in her own voice, we will evaluate whether certain perspectives have been privileged over others in how we remember this tumultuous period of New England’s history.

On Friday, June 30, we raise the question, “Is there an Indigenous Gothic?” We will entertain this question by reading *Whisper in the Dark* by Joseph Bruchac, a member of the Nulhegan Band of the Coosuk Abenaki Nation in Vermont. In this young adult novel, Bruchac uses familiar Gothic storytelling patterns to relate a tale of terror that explores the dimension between the living and dead with a distinctively indigenous focus. We will also read selections from Morgan Talty’s story collection, *Night of the Living Rez*. Talty is a member of the Penobscot Nation in Maine. At the center of this collection is David, a resident of the Penobscot reservation in Maine, who narrates tales where the past, the present, myth, reality, and a curse converge around characters who try to navigate intergenerational trauma. With Bruchac as our guest, we will explore how they have adapted familiar Gothic themes and structures to introduce readers to indigenous traditions and storytelling.

On Monday, July 3, the group will discuss Stephen King’s *Pet Sematary*. With a nod to Puritan beliefs as well as the existential darkness that inhabits New England’s forests, King also incorporates Native American legend into this novel. In our discussion, we will probe whether popular literature can invite readers to reflect on past and contemporary ambitions to master nature in service to progress and the effect of this progress on our native populations.

**Gender: Yielding to or Fighting Fear (Days 12–14):** Participants will be given the day off on Tuesday, July 4, in recognition of the federal holiday.

On Wednesday, July 5, we will explore whether or not gender impacts how we understand a story with a survey of New England female authors and how they have crafted Gothic literature to give voice to their perspectives. The Gothic literary tradition includes several female authors from Ann Radcliffe to American writers such as Flannery O'Connor. New England Gothic abounds with female writers such as Harriet Beecher Stowe, Charlotte Perkins Gilman, Mary Wilkins Freeman, Olivia Howard Dunbar, and Shirley Jackson.

In *Sam Lawson's Oldtown Fireside Stories*, Harriet Beecher Stowe reconfigures Cotton Mather's Puritan authority by positioning women in roles of influence traditionally occupied by men. The group will also discuss Charlotte Perkins Gilman's psychological tale of abuse in "The Yellow Wallpaper," which examines American anxieties over feminism, especially regarding patriarchal authority. In "Luella Miller" Mary Wilkins Freeman provides a feminist allegory of New England vampire legends to examine the relationship between consumerism and female identity. In the afternoon, participants will have time to work on their projects. In the evening we will offer an optional screening of the film adaptation of Shirley Jackson's *We Have Always Lived in the Castle* (2018), wherein the Gothic house is a place of refuge for women rather than confinement.

During the morning of Thursday, July 6, we will place Stephen King in dialogue with the preceding female authors through his attempt at a first-person female narration in *Dolores Claiborne*. In the afternoon, participants will have time to finalize their projects and prepare one page project abstracts and their final presentations. Participants will submit their abstracts to the co-directors at the end of the day.

On Friday, July 7, the final day of the institute, participants will share their individual projects and how they plan to incorporate the institute's themes into future courses. The co-directors will distribute copies of each participant's one-page abstract to all participants at the beginning of the morning session. Participants will be split into two groups for the presentation of their final projects, with one group presenting in the morning and one in the afternoon. At the beginning of each of the two rounds, each person will give a short oral introduction of their project to the full group. Then, the presenters will be stationed throughout the room for poster style "roundabout" presentations. Participants will circulate and discuss the projects. The institute will conclude with a final group dinner.

### **(E) Project Team**

**Project Co-directors:** Co-director Dr. Wendy Galgan, chair and associate professor of English, has extensive experience with public, interdisciplinary scholarship. She has taught extensively on Gothic literature in general and on Stephen King's work in particular. Her research and teaching interests also include women's and gender studies. She has published on women poets and directed the Women's Center and women's studies minor while at St. Francis College. Dr. Galgan was a member of the first cohort of Public Scholars for the New York Council for the Humanities (NYCH), led and eventually designed a number of NYCH Adult Reading & Discussion Series hosted by St. Francis College in New York, and was the project scholar for the NYCH Reading & Discussion Series "Our World Remade: World War I." Dr. Galgan will collaborate with co-director Dr. Chris Fuller on communications with participants, administration, preparation for the institute, and instruction and participation in the institute. Along with Dr. Fuller, she will help supervise the student assistant described below. Dr. Galgan will serve as the primary liaison with the NEH and ensure that program reports are



submitted on time.

Co-director Dr. Chris Fuller, vice president and chief sponsorship and mission integration officer, has an extensive interdisciplinary background with a focus on religious studies. In his academic work he has blended historical studies, literary theory, and cinema studies, including the manifestation of the Catholic, Protestant, and Jewish imaginations in cinema, music, and literature. He also twice led an NEH seminar for school teachers during his time at Carroll College.

Both co-directors are planning and participating in the entire institute. Each co-director is prepared and qualified to assume full intellectual and administrative leadership for the institute as a single director if the other is unable to fulfill their role. Therefore, there is no need to identify a replacement director.

**Guest Scholars:** Dr. Faye Ringel is professor emeritus of humanities at the United States Coast Guard Academy. She is the author of multiple articles about New England Gothic literature and the recently published *The Gothic Literature and History of New England: Secrets of the Restless Dead*, which addresses women's representation as writers and consumers of Gothic literature, the Puritans' fear of the wilderness and treatment of the native peoples, and the legacy of slavery and enduring racism.

Dr. Francis Bremer is professor emeritus of history at Millersville University. He has published thirteen books and numerous essays, most dealing with puritanism in Old and New England, including *The Puritan Experiment: New England Society from Bradford to Edwards* and *Puritans and Puritanism in Europe and America: A Comprehensive Encyclopedia*.

Dr. Emerson W. Baker is professor of history at Salem State University. He teaches courses on material culture, archaeology, museums, and architectural history. His archaeological fieldwork and research have centered on Maine, a place where English, French and Native American cultures collided. He is the author of *The Devil of Great Island: Witchcraft and Conflict in Early New England* and *A Storm of Witchcraft: The Salem Trials and the American Experience*.

Dr. Michael E. Bell was the consulting folklorist at the Rhode Island Historical Preservation & Heritage Commission in Providence (1980–2006). He has served as a scholar or consultant on numerous projects for the media, particularly those concerned with folklore, folk art, oral history, and humanities programs for young adults, including the recent Smithsonian Channel special, *Vampires in America*. He is the author of *Food for the Dead: On the Trail of New England's Vampires*.

Dr. Joseph Bruchac is the acclaimed author of *Whispers in the Dark* and a member of the Nulhegan Abenaki tribe of Vermont. He is the author of more than 120 books for children and adults, including the *Keepers of the Earth: Native American Stories and Environmental Activities for Children* series which is used in classrooms throughout the country. He has also been a storyteller-in-residence for Native American organizations, including the Institute of Alaska Native Arts and the Onondaga Nation School.

**Administrative Support:** One Saint Joseph's College undergraduate will devote 175 hours to the project to support the administrative needs of the co-directors and ensure that participants' needs are met during their campus stay.

#### **(F) Institutional Resources**

Saint Joseph's 474-acre campus provides the resources and amenities necessary to host a

successful institute. Participants will be housed in four-person air-conditioned suites with private bedrooms and a shared living area. The room and board cost of \$120 includes lodging and a meal plan including breakfast, lunch, and dinner. St. Joseph's will provide transportation to/from the Portland International Jetport for those who fly into Portland.

The College's classrooms, technology, and library resources (online and on-campus) are more than sufficient for the purposes of this project. Participants will need to bring their own laptops or tablets. Saint Joseph's will provide all participants with internet access and access to both in-person and online library holdings. The Saint Joseph's library holdings include over 80 databases, including JSTOR, Academic Search Complete, Gender Studies Collection, Literature Resource Center, Pop Culture Collection, Religion and Philosophy Collection, Atla Religion Database, and Twayne's Author Series. In addition, participants will have access to both the College's extensive academic e-book collection of more than 200,000 titles and to the online reference collection Credo Reference. The College's print and DVD collections will also be available. Saint Joseph's College is a member of the Maine Shared Collections Cooperative, with 42 members statewide, and of the shared library catalog system Minerva, which include 60 libraries across Maine.

Saint Joseph's classroom technologies include interactive touchscreens and remote-viewing capabilities. Technological support will be available on-campus for the duration of the institute. Support staff will work not only with classroom technology, but also with individual participants who may require assistance accessing online College resources.

There are abundant walking trails on the Saint Joseph's campus as well as recreational amenities along the shores of Sebago Lake, which is the site of the College's campus. Nearby Portland is rich in history that includes the Revolutionary War, Henry Wadsworth Longfellow, and the location of Maine's oldest African American church.

### **(G) Participants and Project Dissemination**

The institute is intended for higher education faculty participants who teach humanities disciplines including history, literature, religion, philosophy, theology, American Studies, cultural studies, and gender studies. The co-directors designed the institute to appeal to scholars who may have some knowledge of Gothic literature, New England history, or other topics related to the institute, but whose research and teaching interests do not focus specifically on these areas. In particular, the institute will attract those who wish to incorporate popular literature into their courses in meaningful ways or who have not previously considered how the themes of race, place, and gender can inform a deeper engagement with humanities texts.

St. Joseph's will recruit for geographic diversity as well as for gender, ethnic, and career stage diversity. To recruit participants, we will use social media, email list-servs, and online forums of professional associations including but not limited to the Modern Language Association, American Academy of Religion, American Studies Association, National Women's Studies Association, and the American Historical Association. The following four individuals will serve on the selection committee: the two co-directors, a member of the Saint Joseph's humanities faculty, and one of our visiting scholars of Saint Joseph's College. Once participants have been finalized, the co-directors will communicate with participants by e-mail regularly before the start of the institute. The co-directors will be present for the duration of the institute and will make themselves available to participants for individual and small group meetings.

The institute website will meet or exceed all NEH requirements regarding design and content. Links to the site will be included on the Saint Joseph's College home page and relevant academic pages (theology, English literature, history department, the teacher

education program). The co-directors will create an online venue designed for participants and other scholars to sustain conversations around the topic of New England Gothic literature. They will also encourage participants to adapt their individual projects not only for the classroom but also for conference presentations and professional publications. The co-directors will send participants an electronic survey approximately six to eight months after the institute to ask how participants have used institute content in the classroom and shared it with colleagues. Co-directors also will convene more formal video conference meetings at six and 12 months after the completion of the Institute (January 2025 and June 2025) to track the progress of participants' projects that began during the Institute. These meetings and the remote platform for sharing will help to demonstrate participants' progress in research, scholarship, and teaching and disseminate it more widely.

## SAINT JOSEPH'S COLLEGE NEH SUMMER 2024 INSTITUTE

### PLACE, RACE, AND GENDER IN NEW ENGLAND GOTHIC LITERATURE

Co-Director: Dr. Wendy Galgan  
 Office: 445 Alfond Hall  
 Office Phone: 207-893-7930  
 Email: [wgalgan@sjcme.edu](mailto:wgalgan@sjcme.edu)

Co-Director: Dr. Christopher Fuller  
 Office: 440 Alfond Hall  
 Office Phone: 207-893-7705  
 Email: [cfuller@sjcme.edu](mailto:cfuller@sjcme.edu)

### **INSTITUTE OVERVIEW**

This three-week institute examines the abiding cultural influence of the Puritans on New England Gothic Literature, with a particular focus on horror. Participants in this institute will explore this topic through the lenses of place, race, and gender. The curriculum will demonstrate for participants how accounting for these socio-cultural factors can enrich the learning experiences of their students, as well as provide ways to link early American history to contemporary discourses about American identity.

### **INSTITUTE OBJECTIVES**

The objectives of this institute are:

- To explore how topics like place, race, and gender can inform one's understanding of and appreciation for literature from a variety of perspectives;
- To examine how early American history, in all its complexity, continues to inform the present, with a special emphasis on American literature;
- To raise awareness about the need for further research into indigenous and African American contributions to New England Gothic literature;
- To provide participants with new strategies for teaching familiar texts or subjects;
- To fashion opportunities for the productive exchange of ideas, pedagogies, and research strategies among institute participants.

### **INSTITUTE OUTCOMES**

Through their participation in and work during the institute, participants will:

- Gain a deep understanding of New England Gothic literature and its contributions to American literature;
- Acquire a variety of pedagogical approaches on how to address place, race, and gender in the classroom. To explore how topics like place, race, and gender can inform one's understanding of and appreciation for literature from a variety of perspectives

### **PRIMARY SOURCES**

- [“The Fall of the House of Usher”](#) by Edgar Allan Poe
- *A Mercy* by Toni Morrison
- [“Young Goodman Brown”](#) by Nathaniel Hawthorne
- [“The Man in the Black Suit”](#) by Stephen King
- [“Sinners in the Hands of an Angry God”](#) by Jonathan Edwards
- [“Rappaccini’s Daughter”](#) by Nathaniel Hawthorne
- [“The Devil in New England”](#) in *Wonders of the Invisible World* by Cotton Mather
- [“The Examination of William Barker, Sr.”](#)
- [“The Lottery”](#) by Shirley Jackson
- [“Old Superstition”](#) by Mary Andrews Denison
- [“The Shunned House”](#) by H. P. Lovecraft
- *Carrie* by Stephen King
- [“The Little Maid at the Door”](#) by Mary Wilkins Freeman
- [“The Whisper in Darkness”](#) by H. P. Lovecraft
- [“A New England Hill Town”](#) by Amos Noyes Currier
- “The Summer People” by Shirley Jackson
- “Jerusalem’s Lot” by Stephen King
- [A Narrative of the Uncommon Sufferings, and Surprising Deliverance of Briton Hammon](#) by Briton Hammon
- [Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson](#) by Mary Rowlandson
- [“The Dunwich Horror”](#) by H.P. Lovecraft
- *I, Tituba: Black Witch of Salem* by Maryse Condé
- *Whisper in the Dark* by Joseph Bruchac
- Selections from *Night of the Living Rez* by Morgan Talty
- *Pet Sematary* by Stephen King
- [Sam Lawson’s Oldtown Fireside Stories](#) by Harriet Beecher Stowe
- [“The Yellow Wallpaper”](#) by Charlotte Perkins Gillman
- [“Luella Miller”](#) by Mary Wilkins Freeman
- *Dolores Claiborne* by Stephen King

## **SECONDARY SOURCES**

The following scholarly articles will be distributed to participants to deepen their experience during the institute.

Ansley, Jennifer. "Geographies of Intimacy in Mary Wilkins Freeman's Short Fiction." *The New England Quarterly* 87.3 (2014): 434-63.

Baker, Emerson W. "The Salem Witch Trials." *Oxford Research Encyclopedia of American History*. Ed. Jon Butler. Oxford: Oxford University Press, 2016.  
<https://oxfordre.com/americanhistory>. Accessed 05 March 2021.

- Bell, Michael E. "American Vampires and the Ongoing Ambiguity of Death." *Kritikos* 10, 2013, <https://intertheory.org/bell.htm>. Accessed 05 March 2021.
- Bremer, Francis J. *Puritanism: A Very Short Introduction*. Oxford: Oxford University Press, 2009.
- Burnham, Michelle. "Is there an Indigenous Gothic?" *A Companion to American Gothic*. Ed. Charles L. Crow. Hoboken, NJ: John Wiley & Sons, Ltd., 2014. 225-37.
- Goddu, Teresa A. "The African American Slave Narrative and the Gothic." *A Companion to American Gothic*. Ed. Charles L. Crow. Hoboken, NJ: John Wiley & Sons, Ltd., 2014. 71-83.
- Hague, Angela. "'A Faithful Anatomy of our Times': Reassessing Shirley Jackson." *erFrontiers: A Journal of Women Studies* 26.2 (2005): 73-96.
- Heimert, Alan. "Puritanism, the Wilderness, and the Frontier." *The New England Quarterly* 26.3 (1953): 361-82.
- McMillan, Timothy J. "Black Magic: Witchcraft, Race, and Resistance in Colonial New England." *Journal of Black Studies* 25.1 (1994): 99-117.
- Nazare, Joe. "The Horror! the Horror? the Appropriation, and Reclamation, of Native American Mythology." *Journal of the Fantastic in the Arts* 11.1 (2000): 24-51.
- Potter, Tiffany. "Writing Indigenous Femininity: Mary Rowlandson's Narrative of Captivity." *Eighteenth-Century Studies* 36.2 (2003): 153-67.
- Rubenstein, Roberta. "Mothers and Haunted Daughters: Shirley Jackson and Female Gothic." *Tulsa Studies in Women's Literature* 15.2 (1996): 309-31.
- Thrailkill, Jane F. "Doctoring 'The Yellow Wallpaper'." *ELH* 69.2 (2002): 525-66.
- Tranchell, T. J. "Horror Older Than America: Whitewashing Native Tales For A Mass-Market Audience." *Northwest Public Broadcasting*. October 26, 2018, <https://www.nwpb.org/2018/10/26/horror-older-than-america/>. Accessed 5 March 2021.

### **RECOMMENDED FURTHER READING**

The following primary readings are not being assigned for the institute. However, they are added to the daily schedule as recommendations for the participants to pursue as they wish.

- Read [\*The Castle of Otranto\*](#) by Horace Walpole
- ["The Day of Doom"](#) by Michael Wigglesworth
- ["The Vampire Theory that Search for Spectral Ghoul in the Exeter Graves. Not a Rhode Island Tradition but Settled Here"](#) (*Providence Journal*)
- ["The Animistic Vampire in New England"](#) (*The American Anthropologist* 1896)
- "The Belief in Vampires in Rhode Island" by Sidney Rider
- ["A Brief Recognition of New England's Errand into the Wilderness"](#) by Samuel Danforth
- Captivity narrative of Hannah Duston in [\*Magnalia Christi Americana\*](#) by Cotton Mather

- [“The Duston Family”](#) by Nathaniel Hawthorne

### **READING ASSIGNMENTS**

In order to facilitate engaged conversation and exchange of ideas, participants are expected to read the assigned materials in advance of each session. Several of the primary sources will be assigned in advance of arrival at Saint Joseph’s College.

### **DISCUSSION GUIDELINES**

It is a goal of this institute to invite discussion on topics that are interesting but also may be subject to disagreement. Participants bring with them a range of perspectives, allegiances, and interests concerning the topics to be addressed, and it is imperative that all participants treat one another with respect and dignity. Participants should expect to engage in honest debate and to encounter disagreement, but personal attacks are never acceptable.

### **FOR PARTICIPANTS WITH SPECIAL NEEDS**

Please communicate any special needs that you may have so that we can be sure to accommodate them.

## **WEEK ONE**

### **Unit1 – Introduction: The Origins and Form of New England Gothic**

#### **Monday, June 19**

#### **The Origins of Gothic Literature and its American Expressions**

9:00 AM Introduction to the Institute & Ground Rules for Discussion  
 9:30 AM The Origins of Gothic Literature, Poe, and Southern Gothic  
 12:30 PM Lunch  
 1:30 PM New England Gothic with Faye Ringel

#### **Assignment**

- Read [“The Fall of the House of Usher”](#) by Edgar Allan Poe
- Read *A Mercy* by Toni Morrison
- Read [“Young Goodman Brown”](#) by Nathaniel Hawthorne
- Read [“The Man in the Black Suit”](#) by Stephen King

#### **Recommended further reading:**

- Read [The Castle of Otranto](#) by Horace Walpole

#### **Tuesday, June 20**

## The Puritans, Their Religious Beliefs, and New England Gothic (with Dr. Francis Bremer)

- 9:00 AM Presentation by Dr Francis Bremer
- 12:00 PM Lunch
- 1:00 PM Discussion with Dr. Francis Bremer
- 2:30 PM Discussion of “Rappaccini’s Daughter”
- 4:00 PM Brainstorm and workshop ideas for individual projects.

### Assignment

- Read [“Sinners in the Hands of an Angry God” by Jonathan Edwards](#)
- Read “The Puritan and His God” from *Puritanism: A Very Short Introduction* by Francis Bremer
- Read [“Rappaccini’s Daughter” by Nathaniel Hawthorne](#)
- Watch the short film adaptation of [“Rappaccini’s Daughter”](#)

### Recommended further reading:

- [“The Day of Doom”](#) by Michael Wigglesworth

## Wednesday, June 21

### The Salem Witch Trials and New England Gothic (at the Essex National Heritage Area with Dr. Emerson Baker)

- 7:00 AM Depart for Essex National Heritage Area to meet with Dr. Emerson Baker
- 9:00 AM Presentation by Dr Baker at Salem Witch Trial locations
- 12:00 PM Lunch
- 1:00 PM Visit the Danvers Archival Center with Dr. Baker
- 2:30 PM Discussion of “The Lottery”
- 4:00 PM Return to Saint Joseph’s College

### Assignment

- Read [“The Devil in New England”](#) by Cotton Mather
- Read [“The Examination of William Barker, Sr.”](#)
- Read “The Salem Witch Trials” by Emerson Baker (available in the Saint Joseph’s Library)
- Read [“The Lottery”](#) by Shirley Jackson
- Watch the short film version of [“The Lottery”](#) (1969)

## Thursday, June 22



## Vampire Folklore and New England Gothic (in Exeter, Rhode Island, with Dr. Michael Bell)

6:00 AM Depart to Rhode Island to meet with Dr. Michael Bell  
 9:00 AM Presentation by, and visit sites associated with the New England vampire scare  
 with Dr. Bell  
 12:00 PM Lunch & Discussion of “The Shunned House”  
 2:00 PM Visit to the H.P. Lovecraft Collection at Brown University  
 5:00 PM Stay the night in Rhode Island

### Assignment

- [“Old Superstition”](#) by Mary Andrews Denison
- Read [“American Vampires and the Ongoing Ambiguity of Death”](#) by Michael Bell
- Read [“The Shunned House”](#) by H. P. Lovecraft

### Recommended further reading:

- “The Vampire Theory that Search for Spectral Ghoul in the Exeter Graves. Not a Rhode Island Tradition but Settled Here” from *The Providence Journal*
- “The Animistic Vampire in New England” by George R. Stetson
- “The Belief in Vampires in Rhode Island” by Sidney Rider

## **Friday, June 23**

### *Carrie* and the “thin difficult soil of New England”

9:00 AM Presentation on and discussion of *Carrie*  
 11:00 AM Travel back to Saint Joseph’s College with lunch along the way  
 4:00 PM Participants present their initial project idea for discussion  
 by the group,  
 followed by time for initial research and project planning. Co-Directors  
 will  
 be available for one-on-one discussions.

### Assignment

- Read *Carrie* by Stephen King

## WEEK TWO

### **Monday, June 26**

#### **Home is Where The Haunt Is: An Errand into the Wilderness & Eventual Decline**

9:00 AM Screening of *The Witch* (2015) and presentation on and discussion of “Young Goodman Brown”

12:00 PM Lunch

1:00 PM Presentation on and discussion of “The Whisper in Darkness”

4:00 PM Present finalized overall plan for project to group for discussion, then time for research and work on individual projects. Co-Directors will be available for one-on-one discussions.

#### **Assignment**

- Read [“The Little Maid at the Door”](#) by Mary Wilkins Freeman
- Read “Puritanism, the Wilderness, and the Frontier” by Alan Heimert
- Read [“The Whisper in Darkness”](#) by H. P. Lovecraft
- Read [“A New England Hill Town”](#) by Amos Noyes Currier

#### **Recommended further reading/viewing:**

- Read “A Brief Recognition of New England’s Errand into the Wilderness” (<https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1038&context=libraryscience>)
- Watch “Can Deny My Love” music video by Brandon Flowers (<https://www.youtube.com/watch?v=9iiDIU4rhIY>)

### **Tuesday, June 27**

#### **Home is Where The Haunt Is: The “tired old hills” of New England**

9:00 AM Presentation on and discussion of “The Summer People”

12:00 PM Lunch

1:00 PM Presentation on and discussion of “Jerusalem’s Lot”

4:00 PM Research / Time to work on individual projects. Co-Directors will be available for one-on-one discussions.

6:00 PM Screening of an episode of *Chapelwaite* (2021)

### Assignment

- Read “The Summer People” by Shirley Jackson
- Read “‘A Faithful Anatomy of Our Times’: Reassessing Shirley Jackson by Angela Hague
- Read “‘Jerusalem’s Lot” by Stephen King

### **Wednesday, June 28**

#### **Who’s Being Held Captive?: Puritan Captivity Narratives and A Sojourn into Lovecraft Country**

9:00 AM Presentation on and discussion of Puritan captivity narratives

12:00 PM Lunch

1:00 PM Screening of an episode of *Lovecraft Country* and discussion of “The

Dunwich Horror”

4:00 PM Research / Time to work on individual projects. Co-Directors will be available

for one-on-one discussions.

### Assignment

- Read [\*Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson\*](#) by Mary Rowlandson
- Read “Writing Indigenous Femininity: Mary Rowlandson's Narrative of Captivity” by Tiffany Potter
- Read [“The Dunwich Horror”](#) by H.P. Lovecraft

### Recommended further reading/viewing:

- Read the [captivity narrative of Hannah Duston](#) in *Magnalia Christi Americana* by Cotton Mather and compare with Nathaniel Hawthorne’s retelling in [“The Duston Family”](#)

### **Thursday, June 29**

#### **Who’s Being Held Captive?: Witchcraft and Race in Colonial New England**

9:00 AM Presentation on and discussion of *A Narrative of the Uncommon Sufferings,*

*and Surprising Deliverance of Briton Hammon* and *I, Tituba: Black Witch of*

*Salem*

12:00 PM Lunch

1:00 PM Roundtable with participants discussing how what they've done so far might

translate into the classroom.

2:00 PM Participants workshop in-progress projects in small groups followed by time

for research and work on individual projects. Co-Directors will be available

for one-on-one discussions.

#### Assignment

- Read *I, Tituba: Black Witch of Salem* by Maryse Condé
- Read [\*A Narrative of the Uncommon Sufferings, and Surprising Deliverance of Briton Hammon\*](#)
- Read "Witchcraft, Race, and Resistance in Colonial New England" by Timothy J. McMillan
- Read "The African American Slave Narrative and the Gothic" by Teresa A. Goddu

### **Friday, June 30**

#### **Who's Being Held Captive?: Is There an Indigenous Gothic?**

9:00 AM Discussion of *Whisper in the Dark* with author Joseph Bruchac

12:00 PM Lunch

1:00 PM Discussion of selections from *Night of the Living Rez* by Morgan Talty

4:00 PM Research / Time to work on individual projects. Co-Directors will be available

for one-on-one discussions.

#### Assignment

- Read *Whisper in the Dark* by Joseph Bruchac
- Read selections from *Night of the Living Rez* by Morgan Talty
- Read "Is There an Indigenous Gothic?" by Michelle Burnham

## **WEEK THREE**

### **Monday, July 3**

#### **Who's Being Held Captive?: I Don't Wanna be Buried in a Pet Sematary**

9:00 AM Presentation on and discussion of *Pet Sematary*

12:00 PM Lunch

1:00 PM Research / Time to work on individual projects. Project drafts should be at or

near completion by this time today. Each participant will meet with a Co-Director to briefly review the draft.

#### Assignment

- Read *Pet Sematary* by Stephen King
- Read [“Horror Older Than America: Whitewashing Native Tales for a Mass-Market Audience”](#) by T. J. Tranchell
- Read “The Horror! The Horror? The Appropriation, and Reclamation, of Native American Mythology” by Joe Nazare

### **Tuesday, July 4**

Federal Holiday

### **Wednesday, July 5**

#### **Yielding to or Fighting Fear: Re-imagining Gothic Spaces**

9:00 AM Presentation on and discussion of selections from *Sam Lawson’s Oldtown*

*Fireside Stories*, “The Yellow Wallpaper” and “Luella Miller”

12:00 PM Lunch

1:00 PM Research / Time to work on individual projects. Co-Directors will be available

for one-on-one discussions.

4:00 PM Research / Time to work on individual projects

7:00 PM Optional screening of the film *We Have Always Lived in the Castle* (2018)

#### Assignment

- Read selections from [Sam Lawson’s Oldtown Fireside Stories](#) by Harriet Beecher Stowe
- Read [“The Yellow Wallpaper”](#) by Charlotte Perkins Gillman
- Read [“Luella Miller”](#) by Mary Wilkins Freeman
- Read “Doctoring ‘The Yellow Wallpaper’ by Jane F. Thraillkill
- Read “Geographies of Intimacy in Mary Wilkins Freeman’s Short Fiction” by Jennifer Ansley

#### Recommended further reading/viewing:

- Read *We Have Always Lived in the Castle* by Shirley Jackson

- Read “House Mothers and Haunted Daughters: Shirley Jackson and Female Gothic” by Roberta Rubenstein

### **Thursday, July 6**

#### **Yielding To or Fighting Fear: “Anyone can give a kiss”**

7:00 AM Depart for Stephen King Archives in Bangor, Maine

12:00 PM Lunch

1:00 PM Presentation on and discussion of *Dolores Claiborne* at the archives

4:00 PM Return to Saint Joseph’s College

#### **Assignment**

- Read *Dolores Claiborne* by Stephen King

### **Friday, July 7**

9:00 AM Time to finalize individual projects

12:00 PM Lunch

1:00 PM Presentations of individual projects

6:00 PM Final dinner together

## Works Cited for Project Narrative

- Bloom, Harold. "For the World of Letters, It's a Horror." *Los Angeles Times*, 19 September 2003, <https://www.latimes.com/archives/la-xpm-2003-sep-19-oe-bloom19-story.html>. Accessed 17 January 2022.
- Currier, Amos Noyes. "A New England Hill Town — 1800–1850." *Rootsweb*, 1895, <http://sites.rootsweb.com/~nhchs/History/NEHillTown.html>. Accessed 5 January 2022.
- Danforth, Samuel. "A Brief Recognition of New-Englands Errand into the Wilderness: An Online Electronic Text Edition." *UNL Digital Commons*, 1671, <https://digitalcommons.unl.edu/libraryscience/35>. Accessed 17 February 2021.
- Eschner, Kat. "Why People Love Southern Gothic." *Smithsonian Magazine*, 11 May 2017, <https://www.smithsonianmag.com/smart-news/why-people-love-southern-gothic-180963145/>. Accessed 22 November 2022.
- Fiedler, Leslie A. *Love and Death in the American Novel*. Criterion Books, 1960.
- Giles, Paul. *American Catholic arts and fictions: culture, ideology, aesthetics*. New York, Cambridge University Press, 1992.
- King, Stephen. "Jerusalem's Lot." *Night Shift*, New American Library, 1978, pp. 1-34.
- Lovecraft, H. P. *Selected Letters*. Edited by August Derleth and Donald Wandrei, Sauk City, WI, Arkham House, 1968.
- Lovecraft, H. P. "The Whisperer in Darkness." *The H.P. Lovecraft Archive*, August 1931, <https://www.hplovecraft.com/writings/texts/fiction/wid.aspx>. Accessed 5 January 2022.
- Magistrale, Tony. "Why Stephen King Still Matters." *A Companion to American Gothic*, edited by Charles L. Crow, John Wiley & Sons, Ltd., 2014, pp. 352-64.
- Mather, Cotton. *Magnalia Christi Americana, or, The Ecclesiastical History of New-England: from Its First Planting in the Year 1620, unto the Year of Our Lord, 1698*. London, T. Parkhurst, 1702.
- \_\_\_\_\_. *The Wonders of the Invisible World. Being an Account of the Tryals of Several Witches Lately Executed in New England. To Which Is Added, A Farther Account of the Tryals of the New-England Witches. 1693*. London, J.R. Smith, 1862.
- Mathews, Lois Kimball. *The Expansion of New England*. Boston, Houghton Mifflin Company, 1909.
- Ringel, Faye. *The Gothic Literature and History of New England: Secrets of the Restless Dead*. New York, Anthem Press, 2021.
- \_\_\_\_\_. "New England Gothic." *A Companion to American Gothic*, edited by Charles L. Crow, John Wiley & Sons, Ltd., 2014, pp. 139-50.

\_\_\_\_\_. *New England's Gothic Literature History and Folklore of the Supernatural from the Seventeenth Through the Twentieth Centuries*. Lewiston, NY, Edwin Mellen Press Limited, 1995.

Spencer, Jean Li. "The Killing Joy of Gothic Literature." *Elysian Magazine*, 22 December 2020, <https://readelysian.com/southern-gothic-literature/>. Accessed 17 November 2022.

\_\_\_\_\_. "Why You Should Read Southern Gothic Literature." *Elysian Magazine*, 22 December 2020, <https://readelysian.com/southern-gothic-literature/>. Accessed 17 November 2022.

Walsh, M. O. "Why Southern Gothic Rules the World." *The Guardian*, 4 July 2015, <https://www.theguardian.com/books/2015/jul/04/southern-gothic-fiction-harper-lee-go-set-watchmen>. Accessed 22 November 2022.



## Work Plan

### Summary of the Institute

This institute is designed to explore New England Gothic as a distinctive form of regional literature rooted in the cultural influence of the Puritans and as expressed through the organizing themes of place, race, and gender. Additionally, it will explore whether or not popular literature, especially the work of Stephen King, contributes to a deeper understanding of this genre. To promote a meaningful experience of the Institute, the co-directors will generate a series of organizing questions to be sent to participants in advance of their arrival to the Saint Joseph's College campus in Standish, ME. Many of the assigned readings are short stories or short articles. However, as there are also several novels, participants will be informed to read them in advance of their arrival.

The schedule is designed for scholarly engagement, informed discussion and reflection, and time for personal project development (see the narrative). As such, it includes scholars from the fields of literature, history, and folklore, as well as the author of one of the assigned novels. The selection of literature for the institute will range from acknowledged standards (e.g., Hawthorne) to popular authors (e.g., King, Lovecraft) to traditionally marginalized voices (e.g., women, Black, and indigenous).

### Work Plan Calendar

In order to ensure a successful institute, the project directors will proceed in the following manner with their planning:

#### **October - November 2023:**

- The Project Team travels to Washington, D.C. for the required meeting with NEH.
- Project Team collaborates with the Saint Joseph's College Brand Studio to create an attractive and informative website for our institute and begin development of a promotional strategy that employs traditional media outreach as well as best practices in online media promotion (e.g. social media, including Twitter accounts that identify the types of professional organizations and interest groups to which participants belong, and Facebook ads) in readiness for the launch of our website in December 2023. In addition, it is expected that prospective faculty participants will learn of the Institute from the NEH website.

#### **December 2023 - February 2024:**

- Institute website launched in December. Institute is promoted on traditional and social media.
- Project Team attends NEH online project meeting in February 2024 and presents a report of our promotional efforts to date: the means and any engagement with potential applicants.

**March 2024:**

- Faculty applications for the seminar are due by March 1st.
- Evaluation of applications by the Selection Committee is conducted as follows:  
Level 1: Level 1 evaluation is to determine who is clearly not suited for the institute; however, it will not determine who is offered a place in it. Each member of the Selection Committee will supply feedback on a Google Form from which a single Google sheet will be generated so that the data—both quantitative and qualitative— can be collated and evaluated from a variety of perspectives. Some of the data collected will be quantitative using a scale from 1 to 5. A sample criterion will be: “Please rank your overall impression of the applicant's essay based on the following criteria: (1) effectiveness and commitment as a teacher/scholar; (2) intellectual interests, in general and as they relate to the work of the project; (3) special perspectives, skills, or experiences that would contribute to the seminar or institute; (4) the likelihood that the experience will enhance the applicant's teaching/scholarship.” Another criterion will be ranking overall impressions of the candidates. The total of scores for each applicant will be averaged to provide a starting point for evaluation.  
Level 2: Once a list of suitable participants is developed, the Selection Committee considers other demographic factors to further aid these deliberations: region (West, Rocky Mountain West, Mid West, South, East), academic discipline, years in the profession, and whether or not the applicant has participated in a past NEH program. Taken together, these attributes will assist in choosing a group that is diverse in geography, academic discipline, years teaching, etc.
- 25 finalists are chosen by March 31st. We will also create a list of up to twelve alternates, should a finalist decline the invitation.

**April - May 2024:**

- Notify applicants by April 1st. Selected participants have two weeks to accept or decline.
- Once the 25 participants are confirmed, we will facilitate the necessary paperwork for them in advance of their arrival to Maine, including managing pre-arrival logistics of transportation, lodging, and field. Dr. Fuller has experience in this arena having co-directed two prior NEH summer programs. All will be finalized before participants arrive in June.
- Co-directors provide participants with a set of organizing questions around the readings to encourage reflection on the themes of the institute before it begins.

**June - July 2024**

- Participants arrive on June 18th and depart on July 8th.
- Field trips to other sites in R.I., Salem, MA, and Bangor, ME on 6/21,22 and 7/6.
- At the end of the institute the co-directors will survey the participants for: (1) feedback relative to the objectives and outcomes listed on the daily academic schedule, and (2) the most effective way to maintain professional exchanges after the end of the Institute. (It

may take the form of a platform like Facebook, but the means is best determined by the participants and not based on the assumptions of the co-directors.)

**August 2024 - June 2025**

- Using the platform they chose, participants continue conversations and/or share professional projects/scholarship that have emerged from the institute.
- Co-directors will convene more formal video conference meetings at six and 12 months after the completion of the institute (January 2025 and June 2025) to track the progress of participants' projects that began during the Institute.
- These meetings and the remote platform for sharing will help to inform the next iteration of the institute by demonstrating participants' progress in research, scholarship, and teaching.

**Curriculum Vitae  
Wendy Galgan, Ph.D.**

(b) (6)

/ Office: 207.893.7930 / (b) (6)

**EDUCATION**

<i>CUNY Graduate Center, Ph.D. in English</i>	<b>June 2009</b>
<i>Pratt Institute, M.L.S.</i>	<b>May 2000</b>
<i>CUNY Baccalaureate Program, B.A. in English, cum laude</i>	<b>September 1997</b>

**SELECT TEACHING EXPERIENCE**

<i>Saint Joseph's College of Maine</i>	<b>August 2018</b>
<b>Associate Professor, Department of English</b>	<b>to present</b>
<i>St. Francis College</i>	<b>January 2015</b>
<b>Associate Professor, Department of English</b>	<b>to August 2018</b>

**SELECT PUBLIC SCHOLARSHIP**

<i>Saint Joseph's College</i>	<b>March 10, 2021</b>
<b>Discussant, Front Row with the Faculty with Stephen King</b>	
Held a one-on-one conversation with the author about his work and literary legacy.	
<i>Saint Joseph's College</i>	<b>October 28, 2020</b>
<b>Presenter, Front Row with the Faculty,</b>	
<b>“Stephen King’s American Gothic”</b>	
<i>Humanities NY (Formerly New York Council for the Humanities)</i>	<b>August 2015</b>
<b>Public Scholar</b>	<b>to March 2018</b>
<i>New York Council for the Humanities</i>	<b>January 2014</b>
<b>Project Scholar, Our World Remade: World War I</b>	<b>to May 2014</b>
<b>Adult Reading and Discussion Series</b>	
<i>Humanities NY (formerly NYCH)</i>	<b>September 2013</b>
<b>Scholar-Facilitator, Adult Reading and Discussion Series</b>	<b>to July 2017</b>

**SELECT ACADEMIC EXPERIENCE**

<i>Saint Joseph's College</i>	<b>July 2019</b>
<b>Chair, Department of English</b>	<b>to July 2021</b>
<i>St. Francis College</i>	<b>September 2013</b>
<b>Director or Co-Director, Women’s Center/Women’s</b>	<b>to August 2017</b>
<b>Studies Minor</b>	
<i>St. Francis College</i>	<b>March 2013</b>
<b>Founder and Director, Women’s Poetry Initiative</b>	<b>to August 2018</b>

## **SELECT AWARDS AND HONORS**

*Brooklyn Borough President*

**May 2018**

**Citation for Dedication to the Field of Education**

*New York State English Council*

**June 2015**

**2015 College Educator of Excellence**

## **SELECT PUBLICATIONS**

- “False Dawn,” *Goose River Anthology*, edited by Deborah J. Benner, Goose River Press, October 2021
- “Here, in the gloaming. . .,” *Literary Veganism*, edited by Gregory F. Tague, August 2020
- “‘Rejoice, we have triumphed’: Ostriker’s Poetics of Motion,” *Essays on Alicia Ostriker: The Online Companion to Everywoman Her Own Theology: On the Poetry of Alicia Suskin Ostriker*, edited by Martha Nell Smith and Julie R. Enszer, University of Michigan Press, 2018
- “Penelope,” *Grabbing the Apple: An Anthology of New York Women Poets*, edited by Terri Muuss and M.J. Tenerelli. Albuquerque: JB Stillwater Publishing Company, 2016
- “‘Why doesn’t make any difference. It’s time you moved on faith.’: Detection, Redemption and *Saving Grace*,” *Christianity and the Detective Story*, edited by Walter Raubicheck and Anya Morland. Newcastle upon Tyne: Cambridge Scholars Press, 2013
- “Burning Angels: March 25, 1911,” *Villanelles*, edited by Annie Finch and Marie-Elizabeth Mali, New York and London: Everyman’s Library, January 2012 (UK) and April 2012 (USA)
- “Dale Evans: Girlie-Girl With a Six-Gun,” *Westerns: Paperback Novels and Movies from Hollywood*, edited by Paul Varner. Newcastle upon Tyne: Cambridge Scholars Publishing, 2007

## **SELECT CONFERENCE PRESENTATIONS**

- Invited Participant, “Curating the Catholic Imagination: Editors’ Roundtable Discussion,” Conference on The Future of the Catholic Literary Imagination, Fordham University, New York, New York, April 29, 2017
- Chair, “Walk Poems: Moving Through America on Foot” and presenter of “Women Who Walk/Women Who Wander” at 46<sup>th</sup> Annual NeMLA Convention in Toronto, Ontario, May 2, 2015
- “Echoes of Gettysburg: History, Myth and Storytelling” presented at the “1863” seminar at the 19<sup>th</sup> Annual ALSCW Conference at the University of Georgia, Athens, Georgia, April 6, 2013
- “A Friendship in Letters: Elizabeth Bishop and Robert Lowell” presented at the Association of Literary Scholars, Critics and Writers (ALSCW) Conference, Boston University, Boston, Massachusetts, October 16, 2011
- “Faith, Despair and Hope: Anne Sexton’s *The Awful Rowing Toward God*” presented at the National Poetry Foundation’s Conference on Poetry of the 1970s, University of Maine at Orono, June 13, 2008

# CHRISTOPHER C. FULLER

## Curriculum Vitae

(b) (6)

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### EDUCATION

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Ph.D. in Theology (Interdisciplinary Studies)	2004
Graduate Theological Union	
Berkeley, CA	
M.A. in Theology (Biblical Studies)	1994
Graduate Theological Union	
Berkeley, CA	
B.A. in Mass Media Communications	1988
UCLA	
Los Angeles, CA	

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### PROFESSIONAL APPOINTMENTS

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Vice President, Chief Sponsorship & Mission Integration Officer	2019 - Present
Saint Joseph's College	
Standish, ME	
Executive Director of the St. Kateri Institute for Integrative Learning	2015 - 2019
Carroll College	
Helena, MT	
Dean of Mission Integration & Effectiveness	2013 - 2019
Carroll College	
Helena, MT	

Director of the Hunthausen Center for Peace and Justice Carroll College Helena, MT	2009 - 2019
Associate Professor of Theology Carroll College Helena, MT	2009 - 2019
Archbishop Raymond G. Hunthausen Professor of Peace and Justice Carroll College Helena, MT	2009 - 2013
Director of the Honors Scholars Program Carroll College Helena, MT	2009 - 2014
Assistant Professor of Theology Carroll College Helena, MT	2004 - 2009
Campus Minister Saint Mary's College of California Moraga, CA	1994 - 2004

## Faye Ringel, Ph.D.

(b) (6)

(b) (6)

### College Teaching

- 2013-14: Visiting Lecturer, University of Connecticut-Avery Point. Taught British Literature I: Beowulf-1750.
- 2012: Visiting Professor Emerita, U.S. Coast Guard Academy. Taught Honors Literature; Honors Composition.
- 2009-2012: Consultant to the U.S. Coast Guard Academy Alumni Association, supporting the Cadet Honors Program. Advising applicants for Fulbright, Rhodes, other scholarships.
- 1985—January 2009 (retired): Professor of English, Department of Humanities, United States Coast Guard Academy, New London, CT.  
 Director of Honors Programs. Chair, Dean's Committee on Credentials. Jewish Lay Leader. Assistant Director, Cadet Musical Activities. Section Chief of English 1999-2002.  
 Taught English Composition and Speech; Art of Effective Writing (Honors); Introduction to Literature; Interdisciplinary Honors Colloquium; Honors Literature; Honors Humanities Seminar; Humanities and World Literature: Medieval Studies; Music and Poetry; Shakespeare; The American Gothic; Myth, Romance, and Fantasy.
- 1981-85: Instructor of English, Mohegan Community College, Norwich, CT;  
 Instructor of English, Eastern Connecticut State University, Willimantic, CT.  
 Teaching English Composition; Introduction to Literature; Introduction to Drama.
- 1974-78: Teaching Assistant, Department of Comparative Literature, Brown University, Providence RI.

### PUBLICATIONS

#### Books

- The Gothic Literature and History of New England: Secrets of the Restless Dead. Anthem Press, 2022.
- New England's Gothic Literature: Folklore and History of the Supernatural from the Seventeenth Through the Twentieth Centuries. Edwin Mellen Press, 1995. Trade Paperback edition, 2013.

#### Dissertation

- "Patterns of the Hero and the Quest: Epic, Romance, Fantasy." Brown University, 1979.  
 J.R.R. Tolkien in the context of medieval epic and Arthurian romance.

#### Chapters in Edited Collections

(b) (4)

- "Early American Gothic: Puritan and New Republic." The Cambridge Companion to the American Gothic. Ed. Jeffrey Weinstock. Cambridge University Press, 2017.
- "New England Gothic"; "I Am Providence": H.P. Lovecraft." A Companion to American Gothic. Ed. Charles Crow. Wiley-Blackwell, 2013.



- "The Archetypes of Romance and *The King of Elfland's Daughter*." Beyond the Fields We Know: Essays on Lord Dunsany. Studies in Supernatural Literature. Ed. S.T. Joshi. Scarecrow Press, 2013.
- "Medievalism and Imperialism in American Gothic." After History. Ed. Martin Prochazka. Prague: Litteraria Pragensia, 2006.
- "Westward the Course: Nostalgia for Imperialism in American Gothic." America in the Course of Human Events: Presentations and Interpretations. Proceedings of the European Association for American Studies Conference. Eds. Josef Jarab, Ole Moen, Marcel Arbeit. 2006.
- "Slap-*shtik*: The Three Stooges in the Context of Jewish Humor and Vaudeville." Stoogeology. Ed. Peter Seely and Gail W. Pieper. McFarland, 2007.
- "Bright Swords, Big Cities: Medievalizing Fantasy in Urban Settings." The Year's Work in Medievalism 10 (1995). Ed. James Gallant. Holland, Michigan, 2000.
- "Women Fantasists: In the Shadow of the Ring." Views of Middle Earth: J.R.R. Tolkien and His Literary Resonances. Ed. George Clark and Daniel Timmons. Greenwood, 2000.
- "Current Medievalist Writing Groups: Worlds Shared and Unshared." The Year's Work in Medievalism 6 (1991). Ed. Michael Rewa. Holland, Michigan, 1997.
- "'Stealing Plots and Tropes': Traditional Ballads and American Genre Fiction." Ballads Into Books: The Legacies of Francis James Child. Ed. Tom Cheesman and Sigrid Rieuwerts. Peter Lang, 1997.
- "Reclaiming the Invisible World: Maryse Conde's *I Tituba, Black Witch of Salem*." Into Darkness Peering: Race and Color in the Fantastic. Ed. Elisabeth Anne Leonard. Greenwood, 1997.
- "Genetic Experimentation: Mad Scientists and the Beast." The Dark Fantastic: Selected Essays from the Ninth International Conference on the Fantastic in the Arts. Ed. C.W. Sullivan. Greenwood, 1997.

## EDUCATION

- 1972-79: Brown University, Providence, Rhode Island. Ph.D. in Comparative Literature.  
Concentration: Romance Languages, Medieval Studies; Fantasy in Literature
- 1969-72: Brandeis University, Waltham, Massachusetts. A.B. summa cum laude with Honors in Comparative Literature. Phi Beta Kappa. Louis D. Brandeis Scholar (First in the graduating class).

## ACADEMIC HONORS and AWARDS

- Professor Emerita, U.S. Coast Guard Academy, 2010
- Distinguished Career Service Award, Department of Homeland Security, 2009
- Visiting Scholar in the Department of English and American Studies, Charles University, Prague, Czech Republic. March 2008
- Distinguished Faculty Award, Coast Guard Academy Alumni Association, 2006
- Hand of Healing Award, Connecticut Region Hadassah, Women's Zionist Organization, 2006
- Charles Swain Thomas Award, recognizing distinguished service to New England Association of Teachers of English (NEATE), 2005
- Truman Scholar Leadership Week, Distinguished Advisor. Truman Library, Independence, Missouri, 2007
- Visiting Scholar in Residence at the University of Canberra School of Creative Communications, 2006.
- Invited speaker at the Prague meeting of the European Association for American Studies, 2004
- Visiting Professor, National Endowment for the Humanities Summer Seminar for High School Teachers, "Teaching J.R.R. Tolkien's *The Lord of the Rings*." Texas A&M, Commerce, Texas. Summer 2009; Summer 2004
- Participant, National Endowment for the Humanities Summer Seminar for College Teachers, Harvard University. Seminar in Myth led by Prof. Gregory Nagy. Summer 1987

## **FRANCIS J. BREMER**

### **EDUCATION**

#### **Degrees:**

B.A., Fordham College, 1968

M.A., Columbia University, 1969

Ph.D., Columbia University, 1972

#### **Non-Matriculated:**

1970-71, Union Theological Seminary, New York

### **TEACHING POSITIONS**

#### **Primary Employment:**

1969-70 Fordham College (adjunct instructor)

1970-71 Richmond College, CUNY (lecturer)

1971-77 Thomas More College (instr., 1971-72; assist. prof., 1972-76; assoc. prof., 1976-77; tenure, 1976)

1977-2011 Millersville University (assoc. prof., 1977-80; prof., 1980-2011; tenure, 1980)

#### **Visiting Appointments:**

1980: New York University (visiting professor)

1986: Mansfield College, Oxford University (Summer Program of Pa. State Colleges)

1991-92: Visiting Scholar, Wolfson College of Cambridge University and Member of History Faculty, Cambridge University

1997: Visiting Fellow, St Cross College, Oxford University and Member of Theology Faculty, Oxford University

1999: Visiting Fellow, Selwyn College, Cambridge University

2009: Visiting Professor, NEH Summer Institute on the Reformation, Calvin College

2012: Visiting Fellow, Long Room, Trinity College, Dublin

### **EDITORIAL POSITIONS**

Editorial Assistant, *John Jay Papers* (1969-71)

Associate Book Review Editor, *Religious Studies Review* (1981-84)

Editor, *Pennsylvania History* (1982-87)

Board of Reviewers, *Historical Journal of Massachusetts* (1982- )

Editor, *The Winthrop Papers* for the Massachusetts Historical Society (1987- )

Associate Editor, *The Oxford New Dictionary of National Biography* (1998-2002)

Editorial Board, *Historical Encyclopedia* (on-line reference work) (2006- )

## SELECTED PUBLICATIONS AND PAPERS

### Books:

- *First Founders: American Puritans and Puritanism in the Atlantic World* (2012), a selection of the History Book Club
- *Building a New Jerusalem: John Davenport, a Puritan in Three Worlds* (2012) – shortlisted for New England Society in the City of New York Award for Non-Fiction 2013; shortlisted for 2013 Reading the West Award in Nonfiction of the Mountain & Plains Independent Booksellers Association
- *Lay Empowerment and the Development of Puritanism* (2015).
- *One Small Candle: The story of the Plymouth puritans and the beginning of English New England*, (2020)
- *Of Plimoth Plantation by William Bradford: A New 400<sup>th</sup> Anniversary Edition*, edited and introduced by Francis J. Bremer and Kenneth P. Minkema (2020)
- *Oxford Handbook of Puritanism*, co-editor with Anne Hughes and Greg Salazar (forthcoming)
- *William Bradford: the Dialogues, Poems, and Other Writings*, co-editor with Kenneth P. Minkema and David Luper (forthcoming)

### Recent Articles:

- “John Winthrop and the Shaping of New England History,” *Massachusetts Historical Review*, 18 (2016)
- “Those (Still) Misunderstood Puritans;,” *Bulletin of the Congregational Library* (2019)
- “‘after Mr. Robinson’s pattern’: Plymouth and the shaping of the New England Way,” *New England Quarterly* (2020)
- “‘To Seek the Good of Your Brethren’: Pilgrims and the Puritan Social Gospel,” *International Congregational Journal* (2021)
- “Leiden and the Pilgrim Way,” *Journal of Early American Studies* (2022)

## EMERSON WOODS BAKER II



ebaker@salemstate.edu  
[w3.salemstate.edu/~ebaker](http://w3.salemstate.edu/~ebaker)

History Department  
Salem State University  
352 Lafayette Street  
Salem, MA 01970  
(978) 542-6623

### EDUCATION

- 1986 Ph.D. in History, College of William and Mary.
- 1983 M.A. in History (Historical Archaeology Concentration), University of Maine.
- 1980 B.A. in History, Bates College.

### CURRENT POSITION

Professor of History at Salem State University, Salem, Massachusetts since 2019 (hired as Assistant Professor in September 1994). Specialization: early America, witchcraft, museum studies, archaeology, material culture, and public history.

### RELATED PROFESSIONAL EXPERIENCE

- 2019-21 Vice Provost, Salem State University
- 2017-19 Interim Dean of Graduate Studies and Continuing Studies, Salem State University.
- 2016-18 Project Scholar for *The Forgotten Frontier: Untold Stories of the Piscataqua*. This project of the Old Berwick Historical Society explored diversity and cultural conflict in the early Piscataqua. It included an exhibit, published exhibit catalog and educational programs.
- 2010-17 Team Member, Gallows Hill Project, Salem, Massachusetts. The team confirmed the execution site of the Salem witch trials and worked to mark the site with a memorial.
- 1995 to 2016 Director of the Chadbourne Archaeology Project, South Berwick, Maine, an exploration of a 1643-1690 homestead and saw milling complex.
- 1988-94 Executive Director, York Institute Museum and Dyer Library, Saco, Maine. Administered a museum of regional history and art, and a 60,000 volume public library. This included a managing a staff of 17, an operating budget over \$300,000, and a million dollar endowment.
- 1986-88 Historian and Archaeologist, York Institute Museum, Saco, Maine. Carried out research and public programs on local history, and directing the York County Archaeological Survey.

I have also served as consultant to numerous museums, agencies, preservation groups, and web projects including Parks Canada, National Geographic, Plimoth Plantation, National Park Service, Seashore Trolley Museum, Strawberry Banke Museum, and many historic district commissions. I have served as an expert witness for the Province of Nova Scotia, the Mashpee Wampanoag, and the Town of Wells, Maine. I have presented and/or consulted to twelve Teaching American History grants, and three NEH teacher institutes.

## SELECT PROFESSIONAL ACTIVITIES

Member, Maine Historic Preservation Commission, 1996 to 2006, and 2012-present. My service has included eight years as vice-chair of the commission.

Chair, Maine Cultural Affairs Council, 2000 to 2002. Appointed by the Governor of Maine as the head of the board of oversight for Maine's seven state cultural agencies: Maine Arts Commission, Maine Historical Society, Maine Historic Preservation Commission, Maine Humanities Council, Maine State Archives, Maine State Library and Maine State Museum.

Council Member, Maine Humanities Council, 1991 to 2000. My service to this state affiliate of the National Endowment for the Humanities included two years as co-chair of the council.

## SELECT PUBLICATIONS

Emerson Baker and Nina Maurer, *Forgotten Frontier: Untold Stories of the Piscataqua*. South Berwick, Maine: Old Berwick Historical Society, 2018.

"The Salem Witch Trials," *Oxford Research Encyclopedia of American History*, 2016.  
<http://americanhistory.oxfordre.com/view/10.1093/acrefore/9780199329175.001.0001/acrefore-9780199329175-e-324>

*A Storm of Witchcraft: The Salem Trials and the American Experience*. New York: Oxford University Press, 2015.

Emerson Baker and Stephen Hornsby, "European Settlement in the Seventeenth Century," plate 2 in Steven Hornsby and Richard Judd eds., *Historical Atlas of Maine*, University of Maine Press, 2015.

"The Archaeology of 1690: Status and Material Life on New England's Northern Frontier," in Georgia Barnhill and Martha McNamera, eds., *New Views of New England: Studies in Material and Visual Culture, 1680-1830*. Boston: Colonial Society of Massachusetts, 2012, 1-16.

John Reid with contributions from Emerson Baker, *Essays on Northeastern North America: Seventeenth and Eighteenth Centuries*. Toronto: University of Toronto Press, 2009.

*The Devil of Great Island: Witchcraft and Conflict in Early New England*. New York: Palgrave MacMillan, 2007.

Mary Beth Norton and Emerson Baker eds., "The Names of the Rivers: A New Look at an Old Document." *New England Quarterly*, 80, no. 3 (2007), 459-87.

"Formerly Machegonne, Dartmouth, York, Stogummor, Casco and Falmouth: Portland as a Contested Frontier" in Joseph Conforti, ed., *Creating Portland: History and Place in Northern New England*. Hanover: University Press of New England, 2005, 1-19.

"Is There a Historian in the House? History, Reality and Colonial House." *Common-Place*, 4, no. 4 (2004).

"Salem as Frontier Outpost," in Dane Morrison and Nancy Schultz, eds., *Salem: Place, Myth and Memory*. Boston: Northeastern University Press, 2004, 21-42.

"Finding the Almouchiquois: Native American Families, Territories and Land Sales in Southern Maine." *Ethnohistory*, 51, no. 1 (2004): 73-100.

Emerson Baker and John Reid. "Imperialism, Colonialism, and Amerindian Power in the Early Modern Northeast: A Reappraisal." *William and Mary Quarterly*, 61, no. 1 (2004): 77-106.

## CURRICULUM VITAE

Michael E. Bell

(b) (6)

**Professional Employment:** 1980-2006, Director, Rhode Island Folklife Project and Consulting Folklorist, Rhode Island Historical Preservation & Heritage Commission.

My responsibilities as State Folklorist were to develop and implement programs—and collect, maintain and make accessible to the public, materials—that express and interpret Rhode Island folklife and oral history. The goal of the Rhode Island Folklife Project—to document, preserve, interpret, and foster understanding and appreciation of Rhode Island’s traditional cultural expressions—was pursued through a variety of formats, often in combination, including interview of key informants, audio and visual documentation of events, research in primary and secondary sources, archival presentation, exhibits, school curricula, workshops, lectures, festivals, performances, media productions, and publications.

### Education:

Ph.D., Folklore (Anthropology minor), Indiana University, Bloomington, 1980. Dissertation: “Pattern, Structure, and Logic in Afro-American Hoodoo Performance,” published in Vol. 13 of *Harry M. Hyatt’s Works on Hoodoo and Folklore: A Full Reprint in 13 Volumes* (Newport, RI: The Witches’ Almanac, 2020).

M.A., Folklore and Mythology, University of California at Los Angeles, 1972.

B.A., Anthropology/Archaeology, University of Arizona, Tucson, 1966. M.A. level course work completed in Archaeology, 1968.

### Recent Relevant Publications:

“New England Vampires as Local Variants of a Belief Tradition,” *Journal of Vampire Studies* 1:2 (2020), pp. 165-191.

Book Review, *A History of Vampires in New England*, by Thomas D’Agostino (Charleston, SC: Haunted America, The History Press, 2010), *Journal of Vampire Studies* 1:1 (2020), pp. 78-81.

“Pattern, Structure, and Logic in Afro-American Hoodoo Performance” (PhD diss, Indiana University, 1980), in *Harry M. Hyatt’s Works on Hoodoo and Folklore: A Full Reprint in 13 Volumes* (Newport, RI: The Witches’ Almanac, 2020), Vol. 13, pp. 7-514.

“American Vampires and the Ongoing Ambiguity of Death.” *Kritikos*, March 2013, 1-19.  
<http://intertheory.org/bell.htm>.

*Food for the Dead: On the Trail of New England’s Vampires* (Wesleyan University Press, updated with new preface, 2011); (New York: Carroll & Graf, first edition 2001; paperback edition 2002). A BookSense 76 Pick and winner of the Lord Ruthven Assembly Award for Best Nonfiction Book on Vampires.

“Vampires and Death in New England, 1784 to 1892,” in *Becoming Dead: The Entangled Agencies of the Dearly Departed*, edited by Bilinda S. Straight, Special Issue of *Anthropology & Humanism* 31:2 (2006), pp. 124-140.

“Belief,” entry in *Encyclopedia of American Folklife*, 4 vols., edited by Simon D. Bronner (Armonk, NY: M. E. Sharpe, 2006).

“Black Cat Bone,” entry in *Greenwood Encyclopedia of African American Folklore*, 3 vols., edited by Anand Prahlad (Westport, CT: Greenwood Press, 2005).

“Vampires,” entry in *Encyclopedia of New England*, edited by Burt Feintuch and David H. Waters (New Haven: Yale University Press, 2005).

“Books, Bones and Beliefs: Rethinking Resources for Historical Interpretation,” *New England Archivists Newsletter* 30:4 (2003), pp. 4-7.

**Lecturing and Teaching:** I have delivered hundreds of papers, lectures, and workshops before professional, academic and general audiences on a variety of topics, from folklore theory and methodology to African American belief systems and occupational folklife. I also have served as visiting professor and adjunct professor in Departments of Folklore, English, American Studies, Anthropology, and Music (Ethnomusicology) at Rhode Island College (Providence), Brown University (Providence), Dickinson College (Carlisle, PA), Indiana University/Purdue University at Indianapolis, and Indiana University (Bloomington).

**Professional Activities and Service:**

2003-2010 Co-Founder and Co-Director, Voices and Visions of Village Life, recipient of the 2005 Rhode Island Preservation Education Award and the Waterfront Center 2006 Clearwater Citizens Award.

1986-2010 Cranston Historic District Commission: Chair, 1994-2004; Vice Chair, 1993.

1982-2010 Rhode Island State Council on the Arts: Panelist for Grants, Apprenticeship, and Fellowship Programs.

2004-09 Board of Directors, Cranston Historical Society.

1984-2000 National Endowment for the Humanities: Panelist for Museums and Historical Organizations, and Youth Projects; Outside Evaluator for Library Programs, and Preservation and Access.

# Joseph Bruchac III

(b) (6)

P.O. Box 308, Greenfield Center New York 12833

Website: josephbruchac.com

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## Education:

Union Institute Graduate School, 1974-75, Ph.D. in Comparative Lit.

Honorary Doctorates from SUNY Potsdam and Wheelock College.

SUNY/Albany, 1970-1973, 24 graduate hours in Literature

Syracuse University, 1965-66, M.A., Lit., Creative Writing.

Cornell University, 1960-65, B.A., English, Zoology Minor.

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**Fellowships and Awards** include: Lifetime Achievement Award from Native Writers Circle of the Americas; National Wildlife Federation Award; American Indian Library Association Award; Joint Conference of Librarians of Color Author Award; Western Writers of America Spur Award; Thunderbird American Indian Dancers Indian of the Year Award; National Education Association Civil Rights Award; Albany Public Library Author of the Year, Storyteller of the Year from the Wordcraft Circle of Native Writers & Storytellers; Body Mind Spirit Magazine Award of Excellence, Knickerbocker Award, PMA Person of the Year Award, Hope S. Dean Memorial Award, New York State Council on the Arts Editors Fellowship,; The Cherokee Nation Prose Award, Yaddo Residency Fellowships, American Book Award; NEA/PEN Syndicated Fiction Award, NYS CAPS Poetry Fellowships, Rockefeller Humanities Fellowship, CCLM Editors Fellowship, NEA Creative Writing Fellowship

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**Employment:** Director: The Greenfield Review Literary Center 1970 to, present; Adjunct Faculty: SUNY/Albany, 1987, 1988; Hamilton College, 1983, 1985, 1987; Coordinator: Skidmore UWW at Great Meadow Correctional Facility, 1974 to 1981; English Instructor: Skidmore College, 1969 to 1973; Teachers for West Africa Program in Ghana, 1966 to 1969

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**Writer/Storyteller-in-residence** at: Little Rock Zoo; Columbia University; Old Forge Public Library, Institute of Alaska Native Arts; Onondaga Nation School; Seneca Nation School; St. Regis Mohawk Indian School; Saratoga Springs Public Library; Albany Public Library, Oklahoma Summer Arts Institute; Albany Veterans Hospital; Great Meadow Correctional Facility

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**Editorial Positions** Include: Founder and Co-Editor of The Greenfield Review Press, 1969 to present; Literary Editor of Studies in American Indian Literature (SAIL), Editor of The Greenfield Review, Editor of The Prison Writing Review, Editorial/Advisory Boards of: Parabola; Storytelling Journal; Melus; Obsidian; Cross Cultural Communications Press

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**Professional Positions** include: Board member, National Storytelling Association, Advisory Board of Wordcraft Circle, Chair: Native Writers Circle of the Americans, National Chair, Returning the Gift; Board Member: Poetry Society of America, National Chairman: COSMEP (National Independent Publishers Association), Advisor: NYS Poetry Fellowships, Literature Panelist: Massachusetts Arts Council, Vermont State Arts Council, Illinois Arts Council, Ohio Arts Council, Judge: National Book Award for Poetry, Judge: National Book Award for Translation, Chair: Ghana Association of English Teachers

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**Featured Storyteller** at Corn Island Storytelling Festival, National Storytelling Festival, Florida Storytelling Festival, Oklahoma Wintertales, Old Songs Festival, Monterey Storytelling Festival, Champlain Valley Festival, Hudson River Clearwater Revival; National Geographic Society; Cahokia Storytelling Festival, Three Apples Storytelling Festival, Sierra Storytelling Festival, British Storytelling Festival (London)

**Workshops and Readings** include: Poets House, Walt Whitman Birthplace; National Museum of the American Indian; Smithsonian Discovery Theater; Dodge National Poetry Festival; Midnight Sun Writers Festival (Fairbanks), Smith College; University of Vermont; Children's Museum (Boston); Stonechild Community College, Rocky Boy Reservation (Montana); National Parks Service Training Program for Interpreting Native American Material (at Olympic National Park); Nevada Humanities Commission (Las Vegas); St. Lawrence University; San Diego State University; Vermont College; Bates College; Keene State University; Hamilton College; Numerous Universities in Austria and Germany. Over 1,200 Author Visits to US schools during the last 25 years in every state, including Alaska and Hawaii.

**Publications** include:

Poems and stories in over 1000 magazines

Poems and stories in over 300 anthologies

Over 160 books in print (bibliography at <[josephbruchac.com](http://josephbruchac.com)>)



January 27, 2023

National Endowment for the Humanities  
400 7<sup>th</sup> St., SW  
Washington, D.C. 20506

RE: Institutes for Higher Education Level 1 Application "Place, Race, and Gender in New England Gothic Literature"

Dear Colleagues at the NEH:

On behalf of Saint Joseph's College of Maine, I am pleased to support our application for an Institute to take place during the summer of 2024. Our project co-directors, event staff, IT staff, dining staff, and other members of our campus community stand ready to make this event successful. We offer a beautiful 474-acre campus on Maine's second largest lake and in sight of New Hampshire's White Mountains. Institute participants will be welcome to enjoy our campus, lakefront, and locally grown foods during their stay.

I also would like to explain our rationale for the inclusion of Dr. Chris Fuller's stipend and associated fringe benefits as a Saint Joseph's College voluntary match, as indicated in the budget narrative for this project:

As the College's Vice President and Chief Mission Integration Officer, Chris Fuller has a year-round, 12-month appointment. Chris possesses strong communication and administrative skills and brings to Saint Joseph's and this NEH proposal the experience as co-director of two past successful NEH Summer Seminars at Carroll College. He is a theologian and humanist and a past faculty member at Carroll College. Here at Saint Joseph's, Chris has designed a diverse set of programs that engage our own campus community, as well as a large external audience in conversations about spirituality, different spiritual practices, philosophy, and the connection of spirituality to how we think about current culture and events. He has significantly forwarded Saint Joseph's strategic goal to become a widely recognized exemplary 21-st century, Catholic, liberal arts college in the Mercy tradition. The proposed NEH Institute certainly will advance this vision.

Sincerely,

A handwritten signature in blue ink, appearing to read "JD", is written over a large, light blue circular stamp that is partially visible behind the signature.

James S. Dlugos, Ph.D.  
President



Christopher Fuller <cfuller@sjcma.edu>

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**Participation NEH Summer Institute**

1 message

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Faye Ringel (b) (6)  
To: Christopher Fuller <cfuller@sjcma.edu>

Mon, Jan 9, 2023 at 2:04 PM

Dear Dr. Fuller,

Regarding your invitation to participate in the 2024 NEH Summer Institute entitled *Place, Race, and Gender in New England Gothic Literature*, I would like to thank you for the opportunity. I am available and will gladly commit to participating in the program.

Sincerely,

Faye Ringel, Professor Emerita, U.S. Coast Guard Academy

(b) (6)



Ringel\_CV 2022.docx  
28K



Christopher Fuller <cfuller@sjcme.edu>

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## NEH Program

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Francis Bremer <Francis.Bremer@millersville.edu>  
To: Christopher Fuller <cfuller@sjcme.edu>

Tue, Jan 10, 2023 at 10:53 AM

Dear Dr. Fuller,

Regarding your invitation to participate in the 2023 NEH Summer Institute entitled *Place, Race, and Gender in New England Gothic Literature*, I would like to thank you for the opportunity. I am available and will gladly commit to participating in the program. I am attaching a full vita. Feel free to edit it for space.

Sincerely,

**Dr. Francis J. Bremer**  
Professor Emeritus of History  
Millersville University of PA  
Millersville, PA 17551

(b) (6)

E-Mail: [francis.bremer@millersville.edu](mailto:francis.bremer@millersville.edu)

(b) (6)



Vita 2022.doc  
682K





Dr. Christopher Fuller  
Vice President, Chief Sponsorship and Mission Integration Officer  
Saint Joseph's College of Maine  
278 Whites Bridge Road  
Standish, ME 04084

January 9, 2023

Dear Dr. Fuller,

Thank you for your invitation to participate in the 2024 NEH Summer Institute entitled *Place, Race, and Gender in New England Gothic Literature*. I am available and will gladly commit to participating in the program. I regularly participate in teacher education programs, and I look forward to sharing my expertise on the Salem witch trials and their influence on New England gothic with the group.

Sincerely,

A handwritten signature in black ink, appearing to read "E. W. Baker".

Emerson W. Baker  
Professor of History



Christopher Fuller <cfuller@sjcme.edu>

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## NEH Grant Application

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**MICHAEL BELL** (b) (6)  
Reply-To: MICHAEL BELL (b) (6)  
To: Christopher Fuller <cfuller@sjcme.edu>

Thu, Jan 19, 2023 at 9:50 AM

Dear Dr. Fuller,

Regarding your invitation to participate in the 2023 NEH Summer Institute entitled *Place, Race, and Gender in New England Gothic Literature*, I would like to thank you for the opportunity. I am available and will be pleased participate in the program. I have attached my short CV. Thanks!

Sincerely,

Michael E. Bell



**Bell\_short\_CV-2023.docx**  
40K



Christopher Fuller <cfuller@sjcma.edu>

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## For NEH Grant Application

Joseph Edward Bruchac III (b) (6)  
To: Christopher Fuller <cfuller@sjcma.edu>  
Cc: (b) (6)

Tue, Jan 10, 2023 at 11:02 PM

Dear Dr. Fuller,

Regarding your invitation to participate in the 2024 NEH Summer Institute entitled  
*Place, Race, and Gender in New England Gothic Literature*.

Wliwini—thank you for the opportunity. I am available and gladly commit to participating  
in the program.

Sincerely,

Dr. Joseph Bruchac



resume 2022.docx  
23K

## COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN: 01-0212542

DATE:11/05/2019

ORGANIZATION:

Saint Joseph's College of Maine  
279 Whites Bridge Road

Standish, ME 04084

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

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### SECTION I: Facilities And Administrative Cost Rates

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RATE TYPES:      FIXED              FINAL              PROV. (PROVISIONAL)      PRED. (PREDETERMINED)

EFFECTIVE PERIOD

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PROV.	07/01/2019	Until Amended	44.70	On-Campus	All Programs
PROV.	07/01/2019	Until Amended	28.60	Off-Campus	All Programs

\*BASE

Direct salaries and wages excluding all fringe benefits.



ORGANIZATION: Saint Joseph's College of Maine

AGREEMENT DATE: 11/5/2019

### SECTION III: GENERAL

#### A. LIMITATIONS:

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

#### B. ACCOUNTING CHANGES:

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

#### C. FIXED RATES:

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

#### D. USE BY OTHER FEDERAL AGENCIES:

The rates in this Agreement were approved in accordance with the authority in Title 2 of the Code of Federal Regulations, Part 200 (2 CFR 200), and should be applied to grants, contracts and other agreements covered by 2 CFR 200, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

#### E. OTHER:

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

Saint Joseph's College of Maine

(INSTITUTION)

(SIGNATURE)

F. ROBERT WILSON

(NAME)

CHIEF BUSINESS & FINANCE OFFICER

(TITLE)

11-17-2019

(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY)

Darryl W. Mayes -S

Digitally signed by Darryl W. Mayes -S  
DN: cn=U.S. Government, ou=HHS, ou=PSC,  
ou=People, o=U.S. Government, email=Darryl.W.Mayes-S@hhs.gov,  
c=Darryl W. Mayes -S  
Date: 2019.11.12 08:22:36 -0500

(SIGNATURE)

Darryl W. Mayes

(NAME)

Deputy Director, Cost Allocation Services

(TITLE)

11/5/2019

(DATE) 7894

HHS REPRESENTATIVE:

Rebecca Kaplan

Telephone:

(212) 264-2069

## RESEARCH &amp; RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001

Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: Trustees of St. Joseph's College

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 1

Start Date: 10/01/2023

End Date: 12/31/2024

## A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Dr.	Wendy		Galgan		(b) (6)	0.75	0.90		(b) (6)	(b) (6)	13,860.00

Project Role: PD/PI

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

13,860.00

## B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
	Post Doctoral Associates						
	Graduate Students						
1	Undergraduate Students		0.25	1.00	2,415.00	205.00	2,620.00
	Secretarial/Clerical						
2	Section Committee Members				500.00	0.00	500.00
3	Total Number Other Personnel						3,120.00

Total Other Personnel

Total Salary, Wages and Fringe Benefits (A+B)

16,980.00

## C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item

Funds Requested (\$)

There is no equipment

0.00

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

0.00

D. Travel

		Funds Requested (\$)
1.	Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	4,622.00
2.	Foreign Travel Costs	
Total Travel Cost		4,622.00

E. Participant/Trainee Support Costs

		Funds Requested (\$)
1.	Tuition/Fees/Health Insurance	
2.	Stipends	71,250.00
3.	Travel	7,424.00
4.	Subsistence	
5.	Other	1,365.00
Total Participant/Trainee Support Costs		80,039.00

25

Number of Participants/Trainees

F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		2,525.00
2. Publication Costs		
3. Consultant Services		5,980.00
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		1,800.00
7. Alterations and Renovations		
8. Student worker room and board		2,760.00
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
Total Other Direct Costs		13,065.00

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	114,706.00

H. Indirect Costs				Funds Requested (\$)
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)		
Calculated on salaries and wages only	44.70	13,915.00	6,220.00	
Total Indirect Costs			6,220.00	

Cognizant Federal Agency (Agency Name, POC Name, and POC Phone Number)	DHHS Darryl W. Mayes 212-264-2069
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I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	120,926.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	120,926.00

L. Budget Justification				
(Only attach one file.)	1234-justification (1).pdf	Add Attachment	Delete Attachment	View Attachment

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		13,860.00
<b>Section B, Other Personnel</b>		3,120.00
Total Number Other Personnel	3	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		16,980.00
<b>Section C, Equipment</b>		0.00
<b>Section D, Travel</b>		4,622.00
1. Domestic	4,622.00	
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		80,039.00
1. Tuition/Fees/Health Insurance		
2. Stipends	71,250.00	
3. Travel	7,424.00	
4. Subsistence		
5. Other	1,365.00	
6. Number of Participants/Trainees	25	
<b>Section F, Other Direct Costs</b>		13,065.00
1. Materials and Supplies	2,525.00	
2. Publication Costs		
3. Consultant Services	5,980.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees	1,800.00	
7. Alterations and Renovations		
8. Other 1	2,760.00	
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

<b>Section G, Direct Costs (A thru F)</b>	114,706.00
<b>Section H, Indirect Costs</b>	6,220.00
<b>Section I, Total Direct and Indirect Costs (G + H)</b>	120,926.00
<b>Section J, Fee</b>	
<b>Section K, Total Costs and Fee (I + J)</b>	120,926.00

## Place, Race, and Gender in New England Gothic Literature Budget Justification

### A. Senior/Key Person

**Co-Director #1:** Dr. Wendy Galgan, Associate Professor and Chair of English, is a co-director for this project. She is on a 9-month contract. She will serve on the committee for participant selection and collaborate with and assist co-director Dr. Chris Fuller in communications with participants, administration, preparation for the institute, and participation in the institute. She will collaborate on program reports and will help supervise the student assistant. Her base salary is (b) (6). During the academic year, over and above her teaching duties, she will spend .75 of a month on the project – (b) (6). During the summer she will spend .90 of a month on the project, including preparation for the institute and 3 weeks at the institute – (b) (6). Total: (b) (6).

The College's Fringe Benefit rate is (b) (6). Total funds requested for Dr. Galgan are (b) (6) **\$13,860.**

**Co-Director #2:** Dr. Christopher Fuller, Vice President and Chief Mission Integration Officer, will serve as a co-director with Dr. Galgan. As a member of the administration, he works 12 months. The College considers Dr. Fuller's time on the project as a voluntary cost share, as noted in Attachment 5 – Letter of Commitment from Dr. James Dlugos, President of the College. The value of the voluntary cost share is (b) (6). Dr. Fuller will dedicate two months to the project, collaborating on communications, administration, preparation, implementation, and reporting. He has led two NEH Seminars in the past at Carroll College.

### B. Other Personnel

**Undergraduate Student:** One undergraduate student will assist the project. This person will assist the co-directors with technology, data entry, purchasing, copying, etc. during the academic year and will reside on campus for the entirety of the institute, responding to the needs of participants (e.g., providing directions, coordinating room/meal needs), setting up campus amenities (e.g., fire pit, kayaks, paddleboards, etc.), and assisting the co-directors daily. The student will be paid \$13.80/hr. and will work .25 of a month during the academic year (35 hours) and 1.0 month in the summer (140 hours).  $175 \text{ hours} \times \$13.80 = \$2,415$ .

Fringe on part-time employees is 8.5%.  $\$2,415 \times .085 = \$205$

Total for undergraduate students is  $\$2,415 + \$205 = \mathbf{\$2,620}$ .

**Selection Committee Members:** The selection committee for participants will include the two co-directors, a member of the Saint Joseph's humanities faculty, and one other humanities scholar from outside of Saint Joseph's College. The co-directors will not receive a stipend. The other two members of the committee will receive \$250 each –  $2 \times \$250 = \mathbf{\$500}$

Total for Other Personnel is  $\$2,620 + \$500 = \mathbf{\$3,120}$ .

**C. Equipment** — Not Applicable. \$0

#### D. Travel

**Co-Directors' Travel:** The co-directors will attend the 2-day NEH Project Directors meeting in Washington, D.C., in October 2022. Round-trip airfare from Portland, ME, is \$400 x 2 co-directors = \$800.

Hotel is \$258/night x 4 nights = \$1,032 x 2 people = \$2,064.

Meals are \$76/day x 5 days = \$380 x 2 people = \$760.

Incidentals are estimated at \$100 x 2 people = \$200.

Total for the co-directors' travel to Washington, D.C. = **\$3,824**

The co-directors will also accompany the participants on 3 field trips (details under Participant Costs, E., below). On trips to Salem and Bangor, co-directors will require lunch only. On overnight trip to R.I., 2 hotel rooms and 3 meals will be required.

2 trips x \$40 lunch x 2 people = \$160.

2 hotel rooms for one night = 2 x \$244 = \$488

3 meals totaling \$75 x 2 people = \$150.

Total for co-directors' field trip travel is **\$798**

Total for co-directors' travel is \$3,824 + 798 = **\$4,622**

#### E. Participant/Trainee Support Costs

**Stipends:** The 25 participants will receive the stipend stipulated for a 3-week Institute – \$2,850 x 25 = **\$71,250**.

**Travel:** Participants will be led on 3 field trips: (1) National Heritage Area, Essex, MA, and Danvers, MA, Archival Center – bus rental is \$1,861. (2) Site of vampire folklore in Exeter, RI – bus rental is \$3,738. (3) Stephen King Archives, Bangor, ME—bus rental is \$1,825. Total for participants' travel is \$1,861 + \$3,738 + \$1,825 = **\$7,424**.

**Other:** The College will supply water: 25 Participants x \$1 x 21 days = \$525.

Coffee/tea will be supplied during campus sessions: 12 days x \$20 = \$240.

Light snacks will be supplied during campus sessions: 12 days x \$2 x 25 participants = \$600.

Total Other is \$525 + \$240 + \$600 = **\$1,365**.

Total Participant/Trainee Support Costs = \$71,250 + \$7,424 + \$1,365 = **\$80,039**.

#### F. Other Direct Costs

**Materials & Supplies:** Instructional materials for co-directors – books, curricular resources, photocopies – \$200 x 2 people = \$400.

Instructional materials for participants at \$50 x 25 participants = \$1,250.

Miscellaneous materials for participants at \$35 x 25 participants = \$875.

Total Materials & Supplies is \$400 + \$1,250 + \$875 = **\$2,525**.

**Consultant Services:** Consultant Fees/Honoraria are as follows:

Dr. Faye Ringel, Visiting Scholar – \$750 – 1 day

Dr. Francis Bremer, Visiting Scholar – \$750 – 1 day

Dr. Emerson Baker, Scholar-Essex National Heritage and Danvers Archival Ctr – \$750 – 1 day.



Dr. Michael Bell, Folklorist at Exeter, RI site – \$750 – 1 day.  
 Dr. Joseph Bruchac, Visiting Scholar – \$750 – 1 day.  
 Wabanaki REACH Representative/Staff Member – \$750 – 1 day.  
 Total cost of Consultant Fees/Honoraria is  $6 \times \$750 = \mathbf{\$4,500}$ .

Consultant Travel includes:

\$500 round trip airfare for 2 of the visiting scholars/consultants, Dr. Bremer and Dr. Bruchac = **\$1,000**.

Please note: Dr. Ringel will participate virtually.

Total Consultant Travel is **\$1,000**.

Consultant Room and Board includes lodging and meals on campus for 2 visiting scholars x 2 nights x \$120 = **\$480**.

Total Consultants is  $\$4,500 + \$1,000 + \$480 = \mathbf{\$5,980}$ .

**Equipment or Facility Rental/User Fees:** The College charges rental/user fees for all programs that are in addition to the regular use of facilities for our students during the academic year, and it has set fees – one rate for non-profit usage and another rate for for-profit usage. The NEH Summer Institute will use two spaces at the non-profit rate:

A 32-seat classroom with Smart technology @ \$150/day for 6 days = \$900.

A 50-seat tiered classroom with large screen @ \$150/day for 6 days = \$900.

Total for Equipment or Facility Rental/User Fees is  $\$900 \times 2 = \mathbf{\$1,800}$ .

**Other-Student Worker Room and Board:** The undergraduate student will be responsible for meeting participants' needs during the institute sessions, evenings, and weekends, and will be required to stay on campus for 23 days. Room + meals is  $\$120/\text{day} \times 23 \text{ days} = \mathbf{\$2,760}$ .

Total Other Direct Costs is  $\$2,525 + \$5,980 + \$1,800 + \$2,760 = \mathbf{\$13,065}$ .

#### **G. Direct Costs**

**A through F =  $\$13,860 + \$3,120 + \$4,622 + \$80,039 + \$13,065 = \mathbf{\$114,706}$ .**

#### **H. Indirect Costs**

Indirect Costs are calculated on salaries only. The College's negotiated rate is 44.7%. Total salaries are \$11,000 (Dr. Galgan) + \$2,415 (undergraduate student) + \$500 (Selection Committee) =  $\$13,915 \times .447 = \mathbf{\$6,220}$ .

#### **I. Total Direct and Indirect Costs**

**G + H =  $\mathbf{\$120,926}$ .**