



Name: Dr. Karen Marguerite Moloney

Title: Professor of English

Department: English

Courses: Undergraduate Courses:

- Twentieth-century English and Anglo-Irish Literature, 1900-1950
- Twentieth-century English and Anglo-Irish Literature, 1951-2020
- Twentieth-century English and Anglo-Irish Literature, 1900-2000
- The Literature of Ireland
- Politics and Art in the Poetry of Seamus Heaney
- Contemporary Irish Poetry
- Post-colonial Literary Legacies of the British Empire
- Gender, Politics, and Post-colonialism
- The Creation of a New South Africa
- British Romanticism
- Masterpieces of English Literature
- Critical Theory
- Introductory College Writing
- Intermediate College Writing
- Honours Intermediate College Writing
- Advanced College Writing
- Creative Writing
- Poetry Writing
- Fiction Writing
- Introduction to Literature
- Introduction to Poetry
- Introduction to Fiction

Graduate Courses:

- The Poetry of Ireland
- Creative Nonfiction
- Four Green Fields: Irish Literature in English
- The Belfast Group of Irish Poets
- Directed Readings on Playwright Sean O'Casey
- Advanced Studies in Genre: Twentieth-century Irish Drama
- Literary Legacies of the British Empire
- Once, Twice—and Counting: The Britannic and Irish Response to a World at War
- Seamus Heaney and the Sovereignty Motif in Irish Literature



Education:

Doctor of Philosophy in English, University of California, Los Angeles, 1989

Dissertation: "Praying at the Water's Edge: Seamus Heaney and the *Feis* of Tara"

(Director: Calvin Bedient)

Masters of Arts in English, Brigham Young University, Provo, Utah, 1979

Creative Thesis: "A Milesian Tel in Southern California" (62 poems)

Masters in Library Science, Brigham Young University, 1975

Bachelors of Arts in English, Brigham Young University, 1973

Publications and Theater Presentations:

Book:

Seamus Heaney and the Emblems of Hope. Columbia: University of Missouri Press, 2007.

My book examines Heaney's revitalization of a Celtic motif, the sacred marriage of king to the goddess of sovereignty, to suggest that reverence for archetypal femininity and Dionysian energy may counter the sterility and violence of post-colonial Irish life. After tracing the motif from its appearance in myth to appropriation by various twentieth-century poets, I examine its unique role in Heaney's poetry. Close readings of five previously misunderstood poems reveal how he transcends the work of others: in Heaney's verse, the relationship of male lover to goddess—notably in her more repugnant guises—serves as prototype for the humility and deference needed to repair the effects of English colonization and, by extension, centuries of worldwide patriarchal abuse.

Critical Essays:

"Saints for All Seasons: Lavina Fielding Anderson and Bernard Shaw's Joan of Arc." *Dialogue* 36 (Fall 2003): 27-39.

"Molly Astray: Revisioning Ireland in Brian Friel's *Molly Sweeney*." *Twentieth Century Literature* 46 (Fall 2000): 285-310.

"Re-envisioning Yeats's 'The Second Coming': Desmond O'Grady and the Charles River." *Learning the Trade: Essays on W. B. Yeats and Contemporary Poetry*. Ed. Deborah Fleming. West Cornwall, CT: Locust Hill Press, 1993. 135-147.

Reprint in *Twentieth-Century Literary Criticism*. Vol. 93. Ed. Jennifer Balse. Farmington Hills, MI: Gale Group, 2000. 393-398.

"Demystifying Writing across Disciplinary and Cultural Bounds: The Subconscious as Ally." *Academic Literacies in Multicultural Higher Education*. Ed. Thomas Hilgers, Virginia Chattergy, and M. Wunsch. Manoa: University of Hawaii Press, 1992.

"Heaney's Love to Ireland." *Twentieth Century Literature* 37 (Fall 1991): 273-288.

Memoir and Personal Essays:

"Singing in Harmony, Stitching in Time." *Dialogue* 52.4 (Winter 2019): 127-137.

The essay was also awarded 2nd place in the annual Eugene England Memorial Personal Essay Contest.



“Watermarked.” *Memoir* 14 (2013): 14-28. Awarded the issue’s 2nd Prize for Memoir in Prose or Poetry.

“Wicks, Modems, and the Winds of War.” *Dialogue* 37 (Spring 2004): 1-11.

“Beached on the Wasatch Front: Probing the Us and Them Paradigm.” *Dialogue* 22 (Summer 1989): 101-113.

“A Journey to Enjoy.” *Exponent II* 6 (Winter 1980): 3-4.

“Gambit in the Throbs of a Ten-year-old Swamp: Confessions of a *Dialogue* Intern.” *Dialogue* 11 (Spring 1978): 120-22.

Interview:

“Above the Battlefield: A Conversation with Michael Longley.” *Weber: The Contemporary West* 26:2 (Spring/Summer 2010): 3-14.

Poetry:

Published in *The Jacaranda Review*, *Westwind*, *Dialogue*, *Sunstone*, *BYU Studies*, *Exponent II*, *Ensign*, *WYE*

Anthologized Poems:

“Relinquishing,” in *Discoveries: Two Centuries of Poems by Mormon Women*, Susan Elizabeth Howe and Sheree Maxwell Bench, eds. (Provo, UT: AML, 2004); 2nd ed. published by BYU Studies, 2009.

“Snowfall on Glenflesk,” “The Viewing,” “The Truant Officer Recalls Sweet Maggie,” and “Relinquishing,” in *Harvest: Contemporary Mormon Poems* (Salt Lake City: Signature Books, 1989), 214-218.

Reviews:

“Morning Has Broken.” Review of *Waiting for Morning* (a book of poems), by Robert A. Rees (Provo, Utah: Zarahemla Press, 2018), *Dialogue* (Winter 2018): 259-264.

Review of *An Autumn Wind*, by Derek Mahon (Loughcrew, County Meath, Ireland: Gallery Press, 2010). *Estudios Irlandeses* 6 (2011): 178-180 (double-column pgs.)

Review of *The Island: Poems*, by Michael White (Port Townsend, WA: Copper Canyon, 1992.) *Weber Studies* 10 (Fall 1993): 147-148.

“Songs of the Old/Oldsongs.” Review of *Only Morning in Her Shoes: Poems about Old Women*, ed. Leatrice Lifshitz (Logan, Utah: Utah State University Press, 1990). *Dialogue* 25 (Spring 1992): 176-178.

Review of *Turn Again Home*, by Herbert Harker (New York: Random House, 1977). *Sunstone* 3 (November- December 1977): 32-33.

Theatrical Presentations:

All Things in Heaven and Earth. Presented in two Zoom readings December 13, 2020. Directed by John Campbell Finnegan; produced by Claddagh Theater Company, Sellersburg, Indiana. I wrote the script, acted as assistant director, and read the role of Frau Deep.

Semi-finalist, 2020 Playwrights Foundation’s Bay Area Theatre Festival, San Francisco, California. Awarded for my play *Watermarked* (125 semi-finalists chosen from 735 submissions). Announcement made in April 2020.



- Watermarked*. Chosen for a staged reading at “AMPLIFY,” the Bay Area Women’s Theatre Festival’s 24-hour marathon reading at Brava Theatre, San Francisco, April 19, 2020. Postponed due to the pandemic.
- Watermarked*, MeX Theatre, Kentucky Center for the Performing Arts, Louisville, KY. Three staged readings produced by Claddagh Theater Company, Sept. 12-14, 2019.
- Wasserzeichen. Erster Akt, Erste und dritte Szenen, Video, and Lesetheater*. Nordsee Musuem-Nissenhaus, Husum, Germany, July 8, 2017. Translated by Nikolaus Stingl.
Under my direction, ten actors performed one new and one rewritten scene from *Watermarked*. We also showed the video of the workshop production of the play.
- Ireland’s Magnificent Seven: Rebels, Scholars, and Visionaries of the 1916 Easter Rising*, Elizabeth Hall 229, Weber State University, Ogden, Utah, April 6, 2016. As part of WSU’s centenary celebration of the 1916 Rising, I adapted Pat Waters’ “The Signatories” (with permission) and directed five Irish lit students and two colleagues, who told the tales of three of the rebels and four of the women they loved.
- Watermarked*. Eccles Theater, Val A. Browning Center for the Performing Arts, Weber State University, Ogden, Utah. A sold-out workshop production performed October 1, 2015.
Past and present intersect when the protagonist finds herself at home, in increasingly eerie ways, on the north German coast. This is the homeland of the Frisians, her maternal ancestors, and its landscape of dikes and reclaimed marshes, farmland and historic floods casts its spell as she follows a trail of artifacts left behind by one unusual forefather, a 16th-century ferryman. But where will that trail lead? And why does she feel so connected to him and to his daughter Sibbrich? What clues about the present lie buried in the past?

Website:

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