

DAN BEVACQUA
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Western New England University
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EDUCATION

Columbia University, New York, NY
MFA, Creative Writing (Fiction) 2011

Emerson College, Boston, MA
BFA, Writing, Literature and Publishing, 2004

PUBLICATIONS

Novel:

Molly Bit, Simon and Schuster (hardcover: February 2020; paperback: March 2021)

Chapbook:

Security and Exchange, Awst Press, 2015

Short Stories:

“Riccardo” *The Paris Review* (Issue 240, Summer 2022)

“The Human Variable” *The Best American Mystery Stories* 2017

“The Human Variable” *The Literary Review* (Spring 2016)

“The Complex” Awst Press (March 2015; republished): online

“Late Shift” Awst Press (March 2015; republished): online

“But Where Do They Come From?” *The Best of Gigantic: The First Five Years*, 2014
(republished; e-book)

“The Complex” *Tweed’s Magazine of Literature and Art* (September 2014)

“Late Shift” *Electric Literature’s Recommended Reading* (June 2014; republished): online

“Late Shift” *New Orleans Review* (March 2014): online

“But Where Do They Come From?” *Gigantic Magazine* (September 2011): online

“The Exterminator’s Song” *Jerry Magazine* (May 2010): online

“Three Short Pieces.” *Gigantic Magazine* (September 2009)

“Numbers” *580 Split* (September 2008)

Non-Fiction and Interviews:

“The Last Generation of People to Remember the World,” Interview: *LARB* (April 2020): online

“What Happens When You Treat Writing Like Acting?” *Lithub* (February 2020): online

“On Richard Ford’s *Wildlife*.” *S For Sentence* (June 2014): online

“Dance with Devil: The Systematic Genius of Laszlo Krasznahorkai’s *Satantango*.” *The New Inquiry* (January 2012): online

SELECTED READINGS

The Newtonville Books Reading Series, Newton, MA, *February 2020*
The Trident Books Reading Series, Boston, MA, *February 2020*
The Odyssey Bookshop Reading Series, South Hadley, MA, *February 2020*
Visiting Writers Series, St. Bonaventure University, Olean, NY, *November 2019*
The Publicly Complex Reading Series, Providence, RI *December 2015*
The Hi-Fi Reading Series, New York, NY *May 2014*
The Flying Object Reading Series, Hadley, MA *May 2013*
The Lit Crawl New York, NY *October 2012*
The Second Draft Reading Series, New York, NY *March 2011*
The KGB Reading Series New York, NY *October 2008*
The Underground Reading Series Iowa City, IA *October 2008*
The Prairie Lights Reading Series Iowa City, IA *February 2009*
Columbia University MFA Thesis Reading New York, NY *May 2008*
The Ding Dong Reading Series New York, NY *March 2007*

AWARDS AND FELLOWSHIPS

2020 Award for Teaching Excellence (finalist), Western New England University
2008 *Mid-American Review*, Sherwood Anderson Fiction Award Finalist
2008 Columbia University Writer's Merit Fellowship
2007 Columbia University Writer's Merit Fellowship
2006 *Black River Review* Chapbook Finalist

EDITORIAL POSITIONS

Jerry Magazine (online)
Fiction Editor
2011-2019

Common Ground Review
Fiction/Non-Fiction Editor
2012-2015

COMMUNITY OUTREACH

Changing Lives Through Literature, Chicopee, MA
Instructor
2015-2016

CLTL is an alternative sentencing program for criminal offenders on either probation or parole with a proven record of reduced recidivism. Once a week for eight weeks, these students attend

classes designed to “transform lives through reading and group discussion” alongside their probation officers and the district court judge.

TEACHING EXPERIENCE

Western New England University (Springfield, MA)

Assistant Professor of English

2018-Present

Visiting Assistant Professor of English

2012-2018

Adjunct Lecturer

2011-12

Holyoke Community College (Holyoke, MA)

Adjunct Lecturer

2011-12

Springfield Technical Community College (Springfield, MA)

Adjunct Lecturer

2011-12

ACADEMIC SERVICE

Committee Work

Writing and Reading Program (WARP)

Western New England University

2013-2014

Creative Writing Undergraduate Major Five-Year Review

Western New England University

2015

Low-Residency MFA in Creative Writing Thesis Requirements

Western New England University

2019

New England Commission of Higher Education (NECHE) Five Year Review Self-Study
Standard 6: Teaching, Learning and Scholarship

Western New England University

2020-21

Advising

The Writer's Forum
Western New England University
2014-Present

COURSES TAUGHT

Western New England University:

Masters of Fine Arts in Creative Writing (Low-Residency MFA):

- The Craft of Fiction
- Fiction Workshop

Masters of Education for Teachers (MAET):

- Novels Between the Wars
- Money: Portrayals of Work and Class in 21st Century North American Literature and Film
- Contemporary American First Novels

English:

- American Literature II
- 20th Century American Literature
- Literature and the Urban Experience
- Major Authors: Don DeLillo
- Discourses: The English Major
- World Literature

Creative Writing:

- Introduction to Creative Writing
- Expository Travel Writing
- Fiction Workshop: The Short Story
- Non-Fiction Workshop: Personal Essay
- Special Topics: The Novella
- Sports Writing

Writing and Reading Program:

- English Composition I: College Writing and Reading
- English Composition II: Introduction to Literature: World Survey
- English Composition II: Introduction to Literature: Vaudeville to the Internet

CURRICULUM DEVELOPMENT

Designed and taught “Money: Portrayals of Work and Class in 21st Century North American Literature and Film,” a graduate course in which we examine select literary texts and films of this century alongside contemporary criticism through class, race, gender and labor lenses. Texts include *Severance* by Ling Ma, *Salvage the Bones* by Jesmyn Ward, *Hale County: This Morning, This Evening* directed by RaMell Ross, *Capitalist Realism: Is There No Alternative?* by Mark Fisher and an in-person lecture given by MacArthur Genius Grant Award Winner Nikole Hannah-Jones (“The 1619 Project”)

Designed and taught “Contemporary American First Novels,” a graduate course where first novels written by living American authors are examined alongside selections from their later works and relevant popular and academic criticism. This study is done within the context of particular traditions and genres of the novel, such as sci-fi, coming of age, and the western. Texts include *Housekeeping* by Marilyn Robinson, *The Brief Wondrous Life of Oscar Wao* by Junot Diaz, and *The Invisible Circus* by Jennifer Egan

Designed and taught “Major Authors: Don DeLillo,” an eight-day online undergraduate course in which the work of the author is studied and examined alongside journalism and criticism with a focus on media trends, paranoia, finance and international terrorism. Novels used for the course were *White Noise*, *Mao II*, and *Players*

Designed and taught, “Discourses: The English Major,” which introduces first-year students to the major, and provides them with a wide-ranging, comparison-based survey of the field. “Discourses” is divided into five text-pairs designed to instruct students in various historical, critical, stylistic, genre and formal modes. As an example, the first text-pair is *Watchmen*, the graphic novel by Alan Moore and Dave Gibbons, alongside selections from the *Iliad* by Homer. This pairing introduces the major themes of Western literature by drawing comparisons and contrasts with and between a contemporary and seminal example. Course text-pairs include *The Fire Next Time* by James Baldwin/*Between the World and Me* by Ta-Nehisi Coates, and *The Oresteia* by Aeschylus/*Angels in America* by Tony Kushner, among others.

Designed and taught, “Special Topics: The Novella,” a hybrid lecture/seminar/workshop course in which we study the history of the novella and its most relevant practitioners from Tolstoy to Melville to McCullers and beyond. Students write early chapters of their own novella which are then workshopped. Every week, students complete thousand-word responses to that week’s novella, and once a semester they are grouped with peers to present to the entire class. By integrating lectures, class discussions, exercises, workshops, and student presentations, the course achieves a unity between instruction, understanding, opinion and practice. Texts in the ten-novella sequence include *Pale Horse, Pale Rider* by Katherine Anne Porter, *Seize the Day* by Saul Bellow, *Blackwater* by Joyce Carol Oates and *Bonsai* by Alejandro Zambra.

Designed and taught “World Literature,” which introduces students to contemporary world literature outside of the U.S. From the syllabus: “While the legacy of U.S. cultural, military and financial imperialism will no doubt play a role in this course, it is our more exact intention to study each text on its own terms, incorporating into our discussions, responses and essays various concepts/histories/realities connected to an author’s specific country of origin—and to study that country’s particular relationship to itself.” Course texts include *The Memory Police* by Yoko Ogawa, *If I Were Another* by Mahmoud Darwish, *The Thing Around Your Neck* by Chimamanda Ngozi Adichie, and *The English Patient* by Michael Ondaatje.

Facilitated and taught in Western New England University’s Florence Study Abroad Program in coordination with Accademia Europea di Firenze (AEF) in which students travel to Florence, Italy and live for a semester. During the semester, designed and taught two courses, “Expository Travel Writing,” and “Literature and the Urban Experience,” integrating the city of Florence into both courses with frequent field trips to museums and cultural sites. In the lead up to the semester, coordinated between WNEU, the students, and AEF concerning budget and travel.

REFERENCES AVAILABLE UPON REQUEST