

CHRISTINE FROULA

Department of English
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Northwestern University
Evanston, Illinois 60208
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POSITIONS

Northwestern University Professor of English, Comparative Literature, and Gender Studies, 1991-present
Associate Professor of English and Comparative Literature and Theory, 1987-1991
Yale University Associate Professor of English, 1983-1986
Assistant Professor of English, 1978-83
University of Alabama Assistant Professor of English, 1977-78

VISITING TEACHING POSITIONS

International Yeats Summer School, Sligo, Ireland Faculty, 1993
International James Joyce Summer School, Dublin Faculty, 1997
Washington University Fannie Hurst Visiting Professor of English, Spring 2000

EDUCATION

Vanderbilt University 1967-68
University of Chicago B. A., Humanities, with Honors, 1971
Phi Beta Kappa, 1971
M. A., English, with Honors, 1972
Ph. D., English, with Honors, 1977

HONORS, GRANTS, FELLOWSHIPS

Visiting Research Professorship, Etudes Montpelliéraines du Monde Anglophone, Université Paul Valéry/
Montpellier III, France, April-May 2012, sponsored by the French government
Alice Berline Kaplan Humanities Center Affiliate, 2004-2005, 2005-2006
Hewlett Grant for Undergraduate Curricular Innovation, 2004
Clare Hall Visiting Fellowship, Cambridge University, UK, April-June 2003
Elected a Life Member by the Governing Body of Clare Hall, October 2003
Alice Berline Kaplan Humanities Center Fellowship, 2002-03
University Research Grants Committee Awards, Northwestern University, 1988, 1990, 1999, 2003, 2011, 2012
Gender Studies Faculty/Graduate Seminar Participant, Fall 2002
Mortar Board Citation for Teaching Excellence, 1993
Herman and Beulah Pearce Miller Research Professorship in Literature, 1992-94
John Simon Guggenheim Foundation Fellowship, 1990-91
President's Fund for the Humanities Research Fellowship, Northwestern University, 1990-91
National Endowment for the Humanities Summer Fellowship, 1988
Northwestern University Research Leaves, Spring 1988, Winter 1995, Fall 1998, Spring 2007, Fall 2010
Participant, Mellon Grant for Curricular Development, Northwestern University, 1987-89
Senior Faculty Fellowship, Yale University, 1984-85
Participant, National Endowment for the Humanities Curriculum Revision Grant, Women's Studies Program, Yale
University, 1983-84
Morse Fellowship for Outstanding Junior Faculty, Yale University, 1981-82
A. Whitney Griswold Faculty Research Grants, Yale University, 1979, 1981, 1985, 1986
University of Alabama Faculty Summer Research Grant, 1978
American Association of University Women Dissertation Fellowship, 1976-77
Ford Foundation Fellowship, 1974-75
Murphy Scholarship, University of Chicago, 1970-71
Rymer Foundation Scholarship, 1967-71

PUBLICATIONS

Books

Virginia Woolf and the Bloomsbury Avant-Garde: War, Civilization, Modernity. New York: Columbia University Press, 2005. Paperback Jan. 2007. 2005 Award for Excellence in Professional and Scholarly Publishing in Literature, Language, and Linguistics.

Modernism's Body: Sex, Culture, and Joyce. New York: Columbia University Press, 1996.

To Write Paradise: Style and Error in Ezra Pound's Cantos. New Haven: Yale University Press, 1984.

---. "The Pound Error: The Limits of Authority in the Modern Epic" (chapter 3) reprinted in *Ezra Pound*, ed. Harold Bloom (New York: Chelsea House Publishers, 1987), 141-60.

---. Chapter 3 reprinted in *Ezra Pound: Critical Assessments*, ed. Dorsey Kleitz (The Banks, Mountfield, Robertsbridge, East Sussex: Helm Information Ltd., 2007).

A Guide to Ezra Pound's Selected Poems. New York: New Directions, 1983.

Libretto and Performance

Concert premiere of *Heloise and Abelard: Lyric Drama in Two Acts*, conducted by Edward Elwyn Jones; cast headed by Toni Arnold, with the Boston Modern Orchestra Project. Harvard Memorial Church, Cambridge MA, January 29, 2012. Composer: John Austin, librettist: Christine Froula. 2 hours 15 min.

Books in progress

"Bloomsbury Drama: A Critical Anthology. Co-edited with Helen Wussow.

"Joyce's *Ulysses*: Poetics and Politics of the Everyday"

"Virginia Woolf and the Bloomsbury Group: A Collective Critical Biography."

Articles, Essays, Comments

"Women, Literature, and the Humanities." *Women's Studies Quarterly* 9 (1981): 14-15 (with Adrienne Munich).

"When Eve Reads Milton: Undoing the Canonical Economy." *Critical Inquiry* 10 (December 1983): 321-47.

----. Reprinted in *Canons*, ed. Robert von Hallberg. Chicago, 1984.

----. Excerpted in *Twentieth-Century Criticism* (New York: Crossroads/Continuum, 1989), pp. 251-52.

----. Reprinted in *John Milton*, ed. Annabel Patterson (London: Longmans, 1992), pp. 142-64.

----. Reprinted in *John Milton: Twentieth Century Perspectives*, ed. Martin Evans (New York: Routledge, 2004).

"Pechter's Specter: Milton's Bogey Writ Small; or, Why Is He Afraid of Virginia Woolf?" (reply to Edward Pechter), *Critical Inquiry* 11 (September 1984): 171-78.

"Browning's *Sordello* and the Parables of Modernist Poetics." *ELH* 52 (Winter 1985): 965-92.

----. Reprinted in *Robert Browning; Twentieth Century Views*, ed. Mary Ellis Gibson (London: G. K. Hall, 1992), pp. 161-85.

"Quantum Physics/Postmodern Metaphysics: The Nature of Jacques Derrida." *Western Humanities Review* 39 (Winter 1985): 287-313.

----. Reprinted in *Western Humanities Review*, The Fiftieth Anniversary Issue, ed. Barry Weller, 51:1 (Spring 1997):

130-43.

"Out of the Chrysalis: Female Initiation and Female Authority in Virginia Woolf's *The Voyage Out*." *Tulsa Studies in Women's Literature* 5 (Spring 1986): 63-90.

----. Reprinted in *Virginia Woolf: Twentieth-Century Views*, ed. Margaret Homans (New York: Prentice-Hall, 1993), pp. 136-61.

----. Reprinted in *Critical Assessments of Writers in English: Virginia Woolf*, ed. Eleanor McNeese (London: Helm, 1994).

PUBLICATIONS: Articles, continued

- “The Daughter’s Seduction: Sexual Violence and Literary History.” *Signs* 11 (Summer 1986): 621-44.
 ----. Reprinted in *Daughters and Fathers*, ed. Lynda E. Boose and Betty S. Flowers (Baltimore: Johns Hopkins, 1988), pp. 111-35.
 ----. Reprinted in *Feminist Theory in Practice and Process*, ed. Micheline R. Malson *et al.* (Chicago: University of Chicago Press, 1989), 139-62.
 ----. Reprinted in *Maya Angelou’s I Know Why the Caged Bird Sings*, ed. Harold Bloom (Philadelphia, PA: Chelsea House, 1998), pp. 47-68.
 ----. Reprinted in *Contemporary Literary Criticism*, vol. 155, ed. Jeff Hunter (Farmington Hill, MI: Gale, 2002).
- “Gender and the Law of Genre: Joyce, Woolf, and the Autobiographical Artist-Novel.” *New Alliances in Joyce Studies*, ed. Bonnie Kime Scott (Newark: University of Delaware Press, 1988), pp. 155-64.
- “Rewriting Genesis: Gender and Culture in Twentieth-Century Texts.” *Tulsa Studies in Women’s Literature* 7 (Fall 1988): 197-220.
- “Eliot’s Grail Quest, or, The Lover, the Police, and *The Waste Land*.” *Yale Review* 78 (Winter 1989): 235-53.
 ----. Reprinted in *T. S. Eliot: A Critical Reader*, ed. Harriet Davidson (London: Longman, 1998), pp. 162-76.
- “Virginia Woolf as Shakespeare’s Sister: Chapters in a Woman Writer’s Autobiography.” *Women’s Re-Visions of Shakespeare*, ed. Marianne Novy (Urbana: University of Illinois, 1990), pp. 123-42.
- “History’s Nightmare, Fiction’s Dream: Joyce and the Psychohistory of *Ulysses*.” *James Joyce Quarterly* 28 (Summer 1991): 857-72.
- “Mothers of Invention/Doaters of Inversion: Narcissian Scenes in *Finnegans Wake*.” *The Return of the Repressed in James Joyce*, ed. Susan Stanford Friedman (Ithaca: Cornell University Press, 1993), pp. 283-303.
- “St. Virginia’s Epistle to an English Gentleman: Sex, Violence and the Public Sphere in Woolf’s *Three Guineas*,” *Tulsa Studies in Women’s Literature* 13 (Spring 1994): 27-56.
- “Modernism, Genetic Texts, and Literary Authority in Woolf’s Portraits of the Artist as the Audience,” *The Romanic Review*, special issue on *critique génétique*, ed. A. Compagnon and A. Gresillon, 86:3 (1996): 513-26.
- “Modernity, Drafts, Genetic Criticism: On the Virtual Lives of James Joyce’s Villanelle,” ed. Michel Contat, Denis Hollier, Jacques Neefs, *Yale French Studies* 89 (Spring 1996): 113-29.
- “War, Civilization, and the Conscience of Modernity: Views from *Jacob’s Room*,” *Selected Papers from the Fifth Annual Virginia Woolf Conference*, ed. Beth Rigel Daugherty and Mark Hussey (New York: Pace University Press, 1996), pp. 7-22.
- “Corpse, Monument, *Hypocrite Lecteur*: Text and Transference in the Reception of *The Waste Land*,” *Text* 9 (1996): 297-314.
 ----. Reprinted in *T. S. Eliot: The Waste Land*, Norton Critical Edition, ed. Michael North (New York: Norton, 2001), pp. 275-85.
- “The Canon of Theory: Report on an Institutional Case,” by Katherine Arens and Elizabeth M. Richmond-Garza, with Responses by Caryl Emerson, John Neubauer, Aparna Dharwadker and Vinay Dharwadker, Caroline D. Eckhardt, and Christine Froula, *Comparative Literature Studies* 34:4 (1997): 392-427.
- “Mrs. Dalloway’s Postwar Elegy: Women, War and the Art of Mourning.” *Modernism/Modernity*, Special Issue on Gender and War, 9:1 (Winter 2002): 125-63.
- “‘A Fin in a Waste of Waters’: *L’Esthétique moderne et la (Femme) dans The Waves*” (“A Fin in a Waste of

Waters: Modernist Aesthetics and the Woman in *The Waves*”), trans. Pierre-Eric Villeneuve, in *Le Pur et l’impur: A la redécouverte de Virginia Woolf, Colloque de Cerisy-la-Salle 2001*, ed. Catherine Bernard and Christine Reynier (Rennes, France: Presses Universitaires de Rennes, 2002), pp. 179-93

PUBLICATIONS: Articles, continued

“The Beauties of Mistranslation: On Pound’s English after *Cathay*,” in *Ezra Pound and China*, ed. Zhaoming Qian (Ann Arbor: University of Michigan Press, 2003), pp. 49-71.

“*Gaudier-Brzeska*: Abstract Form, Modern War, and the Vicissitudes of Elegy,” in *Ezra Pound and Referentiality*, ed. Hélène Aji et alia (Paris: Presses Universitaires de Paris-Sorbonne, 2003), pp. 119-31.

“The Play in the Sky of the Mind: Dialogue, ‘the Tchekhov method,’ and *Between the Acts*,” in *Woolf Across Cultures*, ed. Natalya Reinhold (New York: Pace University Press, 2004), pp. 277-89.

“Truth on Trial: Quantum Physics, Western Enlightenment, and *A Passage to India*,” *Études anglaises: revue du monde anglophone*, special issue, Littérature et théories critiques II, ed. Catherine Bernard, 58:1 (January-March 2005): 15-30.

“Hugh Kenner’s Modernism and Ours,” *Modernism/Modernity* 12:3 (September 2005): 471-75.

“Emancipatory Legacies: A Séance,” *Virginia Woolf Bulletin* (Virginia Woolf Society of Great Britain) no. 19 (May 2005): 12-19.

_____. *Tulsa Studies in Women’s Literature* 24:2 (Fall 2005): 1-10.

“On French and British Freedoms: Early Bloomsbury and the Brothels of Modernism,” *Modernism/Modernity* 12:4 (November 2005): 553-80 (with illustrations).

_____. Shorter version in *Cahiers victoriens et edouardiens*, Special Issue on the Legacy of Bloomsbury, ed. Christine Reynier, 62 (octobre 2005): 137-56.

_____. Précis in *Woolf and the Art of Exploration: Selected Essays from the 15th International Conference on Virginia Woolf*, ed. Helen Southworth and Elisa Kay Sparks (Clemson, S.C.: Clemson University Press, 2006): 30.

_____. Shorter version in *Virginia Woolf: Three Centenary Celebrations*, ed. Maria Cândida Zamith and Luísa Flora (Porto, Portugal: Faculdade de Letras da Universidade do Porto, 2007), pp. 87-103.

“Sex.” *Joyce in Context*, ed. John McCourt (Cambridge: Cambridge University Press, 2009), pp. 378-99.

“现代主义与东方文化.” Introduction to “Western Modernism and the Orient” special issue, co-authored with and translated by Gao Fen, *Journal of Zhejiang University--Social Sciences and Humanities* 42:3 (Hangzhou, China; 2012): 1-4.

“Scribbling into Eternity: Joyce, Proust, ‘Proteus,’” in *Renascent Joyce*, ed. Daniel Ferrer, Sam Slote and André Topia (Gainesville: University of Florida Press, 2013), 106-21. Reviewed in the *James Joyce Literary Supplement* 27:2 (Fall 2013).

“Abstraction and Empire,” in *Autonomy and Commitment in Twentieth-Century British Arts*, ed. Jean-Michel Ganteau and Christine Reynier (Montpellier: Presses universitaires de la Méditerranée, 2013), 15-27.

“Proust’s China.” *Modernism/Modernity* 19:2 (April 2012): 227-54.

_____. “普鲁斯特的中国,” trans. Lingling Xiang, Chinese edition of *Modernism and the Orient*, ed. Gao Fen (Hangzhou: Zhejiang University Press, 2012), 171-192.

_____. Shorter version for *Modernism and the Orient*, ed. Zhaoming Qian (New Orleans: University of New Orleans Press, 2013), 77-109.

“On Time: 1910, Human Character, and the Temporality of the Modern Novel.” *Virginia Woolf Miscellany* 83 (April 2013, Special Issue on the Novel): 9-11.

_____. “On Time.” Shorter version for *On or about December 1910: Centenary Essays*, ed. Makiko Minow-Pinkney. Grosmont, Wales: Illuminati Books, forthcoming.

PUBLICATIONS: Articles, continued

“Orlando Lives: Virginia Woolf’s *Orlando* in Global Adaptation and Performance,” in *Virginia Woolf Contemporaine*, ed. Claire Davison and Anne-Marie Di Biasio (Montpellier: Paul Valéry University Press, 2013), 233-57.

“Virginia Woolf and the Art of Doubt: Modern Fiction between Moore and Montaigne.” *Le Tour critique 2* (2013): 209-227. Paris: online journal. Special issue: Virginia Woolf parmi les philosophes / Virginia Woolf among the Philosophers, ed. Chantal Delourme and Richard Pedot.
<http://letourcritique.u-paris10.fr/index.php/letourcritique/issue/view/3>

—. “Virginia Woolf et l’art du doute : la fiction moderne entre Moore et Montaigne.” *Le Tour critique 2* (2013): 229-249. French translation in the same issue.

“Sovereign Subjects: Stephen Dedalus, Irish Conscience, and *Ulysses*’s Utopian Ethos.” *Ethics of Alterity: Confrontation and Responsibility in 19th- to 21st-Century British Literature*, ed. C. Reynier and J.-M. Ganteau (Montpellier: Presses Universitaires de la Méditerranée, 2013), 65-81..

“War, Empire, and Modernist Poetry, 1914-1922.” *Cambridge Companion to the Poetry of the First World War*, ed. Santanu Das (Cambridge, UK: Cambridge University Press, 2013), 210-26..

“War, Peace, Internationalism.” *Cambridge Companion to the Bloomsbury Group*, ed. Victoria Rosner (Cambridge, UK: Cambridge University Press, forthcoming).

Reviews

Michael Alexander, *The Poetic Achievement of Ezra Pound*, Wendy Stallard Flory, *Ezra Pound and the Cantos*, Michael André Bernstein, *The Tale of the Tribe: Ezra Pound and the Modern Verse Epic*. *Modern Philology* 80 (1982): 103-10.

“The Adventures of *Ulysses*.” Review of *Ulysses: A Critical and Synoptic Edition*, ed. Hans Walter Gabler. *Yale Review* 74 (Spring 1985): 454-66.

----. Excerpted in *Twentieth-Century Literary Criticism*, vol. 26, ed. Dennis Poupard (Detroit: Gale Research, 1988), pp. 394-95.

“Renaming and Reclaiming.” Review of six works of scholarship and criticism on Virginia Woolf. *Women’s Review of Books*, November, 1987: 14-15.

“So Many Female Rivals.” Review of Sandra M. Gilbert and Susan Gubar, *No Man’s Land: The Place of the Woman Writer in the Twentieth Century*. Vol. 1: *The War of the Words*. *The New York Times Book Review*, February 7, 1988: 12-13.

---. Reprint rights granted for excerpted publication in Barron’s Educational Series, Inc. (New York, 2012).

“Hell (and Heaven) on Earth.” Review of Monique Wittig, *Across the Acheron* (translation of *Virgile, Non*). *Women’s Review of Books*, May 1988: 11-12.

Frances L. Restuccia, *Joyce and the Law of the Father*, *James Joyce Quarterly* 27 (Summer 1990): 871-75.

Virginia Woolf and War, ed. Mark Hussey; and Sue Roe, *Gender and Writing*, *Modern Fiction Studies* 39:2 (Summer 1993): 397-99.

Virginia Woolf in the Age of Mechanical Reproduction, ed. Pamela L. Caughie, *Tulsa Studies in Women’s Literature*, 19:2 (Fall 2000): 349-50.

Ann Banfield, *The Phantom Table: Woolf, Russell, Fry, and the Epistemology of Modernism*, *The Women’s Review of Books*, January 2001: 13-14.

“Analyzing the Analyst.” Review of Susan Stanford Friedman, ed. *Analyzing Freud: Letters of H. D., Bryher, and Their Circle*, *The Women’s Review of Books*, February 2003: 17-18.

PUBLICATIONS: Reviews, continued

Judith Wilt, *Behind her Times: Transition England in the Novels of Mary Arnold Ward*, *Journal of British History* 45:3 (July 2006): 683-84.

The Letters of Lytton Strachey, ed. Paul Levy, *Virginia Woolf Miscellany* 70 (Fall 2006): 39-40.

“Giacomo Joyce, or, Assumed Dongiovannism.” Review of *Giacomo Joyce: Envoys of the Other*, ed. Louis Armand and Claire Wallace, *James Joyce Literary Supplement* 21:2 (Fall 2007): 4-5.

“The Voice of the Shuttle is Moi: Virginia Woolf’s Journals and Memoirs.” Review of Frédérique Amselle, *Virginia Woolf and les écritures du moi: le journal et l’autobiographie*, for *In-Between: Essays & Studies in Literary Criticism* (University of Delhi) 15:2 (September 2006 [March 2009]): 155-8.

Maria diBattista, *Virginia Woolf: An Experiment in Critical Biography*, *Virginia Woolf Miscellany* 75 (Spring/Summer 2009): 28-29.

Christine Reynier, *Virginia Woolf’s Ethics of the Short Story* (Palgrave, Macmillan, 2009), *Cahiers victoriens et édouardiens* issue 72 (2010): 262-65.

Charlotte Bosseaux, *How Does It Feel? Point of View in Translation: The Case of Virginia Woolf into French*. Amsterdam: Rodopi, 2007. *Virginia Woolf Miscellany* 79 (Spring 2011): 39.

Maggie Humm, ed. *The Edinburgh Companion to Virginia Woolf and the Arts*. Edinburgh University Press, 2010. *Modernism/Modernity* 18:2 (April 2011): 480-2.

The Essays of Virginia Woolf: 1933-1941, vol. 6, ed. Stuart N. Clarke. London: Hogarth, 2011. *Virginia Woolf Miscellany* 80 (Fall 2011): 26-29.

Editing

“Fragment, 1944” by Ezra Pound. *Yale Review* 72 (1982): 161-64.

Audio Education

University of Wisconsin Extension Program Series on Modern Literature, produced in conjunction with National Public Radio. Unit 4: Virginia Woolf’s *To the Lighthouse*. 1987.

Radio

Interviewed for program on “Controversial Writers” for the Modern Language Association’s syndicated Radio Series “What’s the Word?” produced by Sally Placksin, broadcast December 2000.

Commentator “Modernism and Popular Culture, WGN Radio, Extension 720 with Milt Rosenberg, Dec. 3, 2003.

LECTURES, CONFERENCE PAPERS, PRESENTATIONS

“*The Pisan Cantos: Poetry as History*.” MLA Convention, San Francisco, December 27, 1978.

----. English Department Faculty Colloquium, University of Alabama, February 1978.

“Henry James and Ezra Pound: Portraits of the Artist in Modernity.” Late Nineteenth and Early Twentieth Century Literature Program, MLA Convention, Houston, December 29, 1980.

“Modes of Authority in the Classroom..” Panel for the Graduate Women’s Association, Yale University, April 1983.

”When Eve Reads Milton: Gender, Politics, and the Literary Canon.” Invited lecture, SUNY at Stony Brook, March 10, 1983.

----. English Department Faculty/Graduate Colloquium on the Literary Canon, Yale University, October, 1982.

“Vorticist Poetics and the Theology of Abstract Form.” Invited lecture, Yale Center for British Art, April 4, 1983.

“Joyce and Woolf: Writing and the Mother Tongue.” Invited lecture, University of Utah, October 17, 1984.

LECTURES, CONFERENCE PAPERS, PRESENTATIONS, continued

“The Daughter’s Seduction: Sexual Violence and Literary History.” Invited lecture, Faculty Work-in-Progress Series: Feminist Scholarship, Whitney Humanities Institute, Yale University, April 18, 1984.

----. Invited lecture, SUNY at Buffalo, November 8, 1985.

“Emily Dickinson, Christina Rossetti, and the Female Sublime.” Browning Institute Symposium, CUNY Graduate Center, April 27, 1984.

James Joyce, *Amor Matris*, and Literary History.” Ninth International James Joyce Symposium, Frankfurt, June 13, 1984.

----. MLA Convention, Washington, D. C., December 29, 1984.

“Feminist Theory and Joyce Studies.” Ninth International James Joyce Symposium, Frankfurt, June 15, 1984.

“Feminist Theory and the Literary Text.” Faculty Colloquium, University of Utah, October 18, 1984.

“Critical Ideologies and *The Cantos*, 1950-84.” MLA Convention, Washington, D.C., December 29, 1984.

“The Law of Genre: Joyce, Woolf, and Cultural Inheritance.” James Joyce Symposium, Philadelphia, June 13, 1985.

“War against Nature in Vorticist Art.” Invited lecture, Ezra Pound Centenary Symposium, Yale Center for British Art, November 2, 1985.

“Writing as a Woman: Virginia Woolf and Contemporary Critical Theory.” MLA Convention, Chicago, December 28, 1985.

“Joyce and Woolf: Gender and Modernism.” Organizer and chair of panel for Virginia Woolf Society, MLA Convention, December 29, 1985.

“In the Name of the Mother: Joyce, Deconstruction, and Feminism.” Tenth International James Joyce Symposium, Copenhagen, June 12, 1986.

----. Invited lecture, Conference on Twentieth-Century Literature, Cornell University, September 26, 1986.

“The Law of Genre: Joyce, Woolf, and the Autobiographical Artist-Novel.” Lecture, University of Utah, March 10, 1986.

----. Lecture, Northwestern University, April 1, 1986.

“Past Eve and Adam’s: Revolution and Return in *Finnegans Wake*.” Tenth International James Joyce Symposium, Copenhagen, June 11, 1986.

----. Invited seminar, Conference on Interpreting Canonical Texts, Florida State University, February 13, 1987.

Respondent, “The Triangle in the Closet,” colloquium sponsored by the Northwestern Comparative Literature and Theory Program, March 5, 1987.

“Rewriting Genesis: Gender and Culture in Twentieth-Century Texts.” Invited lecture, Conference on Interpreting Canonical Texts, Florida State University, February 12, 1987.

----. Invited lecture, University of Southern California, December 2, 1987.

----. Invited lecture, University of Virginia, March 24, 1988.

----. Invited lecture, Rutgers University, April 14, 1988.

----. Invited lecture, University of Chicago, April 18, 1988.

----. Invited lecture, Purdue University, October 6, 1988.

“Feminist Epistemology.” Panel chair, Gender/Culture/Politics Symposium, Northwestern University, April 11, 1987.

“Tradition and Transformation: Western Literature,” colloquium sponsored by Department of English and Comparative Literature Program, Northwestern University, April 3, 1987.

LECTURES, CONFERENCE PAPERS, PRESENTATIONS, continued

“*Nunc est bibendum*,’ or, Cleopatra’s Pleasure.” Response to Frank Kermode’s “Poetry and History.” Midwest MLA, Columbus, Ohio, November 12, 1987.

“Shakespeare’s Sister: Virginia Woolf’s *Orlando*.” Invited paper, seminar on Women Readers of Shakespeare, Shakespeare Society of America Conference, Cambridge, Massachusetts, March 31, 1988.

“Mothers of Invention/Doaters of Inversion: Narcissian Scenes in *Finnegans Wake*.” Eleventh International James Joyce Symposium, Venice, June 15, 1988.

“Questions about the 1984 *Ulysses*.” Eleventh International James Joyce Symposium, Venice, June 17, 1988.

“T. S. Eliot’s Grail Quest, or, The Lover, the Police and *The Waste Land*.” Invited lecture, T. S. Eliot Centenary Symposium, Washington University, St. Louis, Missouri, October 1, 1988.

“Why Woolf, Why Now? Virginia Woolf and Contemporary Readers.” Colloquium, Loyola University, March 31, 1989.

“The Play in the Sky of the Mind: Virginia Woolf’s *Between the Acts*.” Invited lecture, Virginia Woolf Symposium, Loyola University, April 1, 1989.

“I want ‘She’: Woolf and the Woman in *The Waves*.” International Narrative Conference, Madison, Wisconsin, April 7, 1989.

“Questioning Authorities: Feminist Theory and the Academic Disciplines.” Invited lecture, Faculty Institute on “New Knowledge, New Teaching,” Valparaiso University, May 25, 1989.

“Christa Wolf’s *Cassandra*: An Aesthetics of Resistance.” Invited lecture for University Forum: The Classics Through New Lenses. University of Wisconsin-Madison, June 26, 1990.

“Self-Portraiture as Self-Vivisection: Joyce’s Cultural Psychohistory.” Invited lecture, Conference on James Joyce and History, Yale University, October 6, 1990.

“Joyce, Woolf, and the Holy Grail: Modernism and Quest Romance.” MLA Convention, San Francisco, December 29, 1991.

Chair, “‘Self,’ ‘Spirit,’ and Other Taboo Words: Feminist Criticism in the Wake of Poststructuralism,” Special Session, MLA Convention, San Francisco, December 30, 1991.

“St. Virginia’s Epistle to an English Gentleman: *Three Guineas* as Gnostic Gospel,” invited lecture, first Women’s Studies Graduate/Faculty Colloquium, Northwestern University, January 23, 1992.

----. Invited lecture, The Pennsylvania State University, February 7, 1992.

“*Ulysses*: Plot and Perversity.” Thirteenth International James Joyce Symposium, Dublin, June 17, 1992.

“Anthropologies of Modernity”: Executive Committee Program Chair, Division on Late Nineteenth- and Early Twentieth-Century English Literature, MLA Convention, New York, December 29-30, 1992. Arranged three panels of four speakers each; chaired two.

“Modernism, History and Heroic Self-Portraiture in *The Winding Stair*.” Invited lecture, Yeats International

Summer School, Sligo, Ireland, August 17, 1993.

“Sex, Violence and the Public Sphere in Woolf’s *Three Guineas*,” Midwest Modern Language Association, Minneapolis, November 6, 1993.

LECTURES, CONFERENCE PAPERS, PRESENTATIONS, continued

“Genetic Texts and Post/Modern Authority: Portraits of the Artist as the Audience,” invited lecture, “*Des Manuscrits au Textes*,” an international colloquium on *critique génétique* arranged by the Department of French and Romance Philology, Columbia University, April 9, 1994.

“*Ulysses*: Perversion and the Homeric Masterplot,” International Conference on Narrative Literature, Vancouver, British Columbia, Canada, May 1, 1994.

“Circe’s Necessary Evils, or, Politico-Pornosophical Philotheology,” plenary address, Fourteenth International James Joyce Symposium, Seville, Spain, June 14, 1994.

“Revising Freud’s Masterplot: Sexuality, Violence, and Civilization in *Between the Acts*,” MLA Convention, San Diego, December 27, 1994.

“Manuscripts vs. Monument: Textual Boundaries, Readerly Transference, and the Reception of *The Waste Land*,” plenary lecture, Eighth International Interdisciplinary Conference of the Society for Textual Scholarship, Pierpont Morgan Library, New York, April 8, 1995.

“From Talking Cure to Talking Symptoms: Virginia Woolf’s *The Pargiters*, *The Years* and ‘the Sexual Life of Women,’” Narrative: An International Conference, Park City, Utah, April 22, 1995.

Invited panel chair, “Violence, Mimesis, and the Subject of Responsibility,” Colloquium on Violence and Religion, Loyola University, Chicago, June 2, 1995.

“The Epistemology of Incest,” invited panelist, Fifth Annual Virginia Woolf Conference, Otterbein College, Westerville, Ohio, June 16, 1995.

“War, Civilization, and the Conscience of Modernity: Some Views from *Jacob’s Room*,” plenary lecture, Fifth Annual Virginia Woolf Conference, Otterbein College, Westerville, Ohio, June 18, 1995.

“Unnatural Histories: Reflections on the ‘Self-Portrait as . . . ,’” invited lecture, “Memory, the Body, and Life Writing: A Conference with Helene Cixous,” Northwestern University, September 30, 1995.

“The X-Rayed Gaze: Self-Portraiture, Censorship, and Public Conscience.” Invited as the first Women’s Studies Faculty Lecture, Northwestern University, January 25, 1996.

----. Invited lecture, Conference on Art and Modernity, CUNY Graduate Center, New York, March 1, 1996.

----. Plenary lecture, International Narrative Conference, Columbus, Ohio, April 26, 1996.

----. Invited lecture, MIT, October 16, 1996.

----. Invited lecture, University of Utah, November 13, 1996.

----. Invited lecture, Women’s History Month, Wheaton College, March 10, 1997.

“Teaching *The Oresteia*.” Invited participant, roundtable with David Bevington, Helene Foley, Ahuvia Kahane, Janel Mueller, Stephanie Nelson, James Redfield, University of Chicago, April 20, 1996.

Guest Seminar on Virginia Woolf’s *Three Guineas* and World War II, University of Utah Graduate Program, November 13, 1996.

“How to Do Things with Letters,” MLA Convention, Washington, D. C., December 29, 1996.

“Borrowed Dogsboddy Parts: Joycean Self-Portraiture,” MLA Convention, Washington, D. C., December 30, 1996.

“How to Do Things with Genres: Experimental Speech Acts from *The Pargiters* to *The Years*,” Seventh Annual Virginia Woolf Conference, Plymouth State College, Plymouth, New Hampshire, June 15, 1997.

“Sudermann’s *Heimat/Magda* and Joyce’s *Ulysses*,” invited lecture, International James Joyce Summer School, University College, Dublin, July 1997.

LECTURES, CONFERENCE PAPERS, PRESENTATIONS, continued

Invited participant, meeting on the role of the Special Collections Library in Contemporary Literary Studies sponsored by the Director of Research, Huntington Library, San Marino, California, May 17, 1997.

“Daedalus in the Ruins of Rome,” Thirteenth International James Joyce Symposium, Rome, June 17, 1998.

“Laughter of the Furies: Gender and Courtroom Drama in the *Oresteia* and *A Question of Silence*.” Division on Drama, MLA Convention, San Francisco, December 28, 1998.

----. Fannie Hurst Lecture, Washington University, February 17, 2000.

“Translucent I’s: Ezra Pound and Intercultural Poetics.” Eighteenth International Ezra Pound Symposium, Beijing, China, July 18, 1999.

“Un/Sentimental Passions: The Modern, ‘the Murrays,’ and *Mrs. Dalloway*.” MLA Convention, Chicago, December 28, 1999.

Panel chair, “Virginia Woolf and Englishness.” MLA Convention, Chicago, December 30, 1999.

“Spectatorship, the Nude, and Public Space.” Fannie Hurst Lecture, Washington University, March 2, 2000.

“*Mrs. Dalloway*’s Secrets.” Invited lecture, Knox College, Galesburg, Illinois, April 17, 2000.

“A Fin in a Waste of Waters: Modernist Aesthetics and the [Woman] in *The Waves*.” Invited lecture, “Le Pur et l’impur: A la redécouverte de Virginia Woolf,” Colloque de Cerisy-la-Salle, France, July 7, 2001.

“*Gaudier-Brzeska*: Abstract Form, Modern War, and the Vicissitudes of Elegy.” Nineteenth International Ezra Pound Symposium, Université de Paris-Sorbonne, France, July 8, 2001.

“Sight/Lines, or, Life to the Letter: Sophie Calle’s Conceptual Autobiography.” Division on Autobiography and Life Writing, Modern Language Association Convention, New Orleans, December 27, 2001.

“Life to the Letter: Sophie Calle’s *Double Game*.” Invited lecture, Distinguished Faculty Speaker Series, Gender Studies Program, Northwestern University, February 25, 2002.

“Feminism and the Future of Modernist Studies.” Roundtable, Modernist Studies Association Conference, Madison, Wisconsin, November 3, 2002.

“Sovereign Subjects: Money and Masculinity.” MLA, New York, December 28, 2002.

“Women, Genius, Freedom: Virginia Woolf’s Self-Portraiture, 1927-1931.” Workshop, Alice Berline Kaplan Humanities Center, Northwestern University, February 10, 2003.

“Freedom of Body, Freedom of Mind in *A Room of One’s Own*.” Invited lecture, Gender and Literature Seminar, Cambridge University, England, April 28, 2003.

“Orlando and *The Oak Tree*: A Fantasia of Freedom.” Birkbeck College, University of London, May 22, 2003.

“The Play in the Sky of the Mind: Dialogue, ‘the Tchekhov method,’ and *Between the Acts*.” Conference, Société des Etudes Woolfiennes, Montpellier, France, June 14, 2003.

----. Woolf across Cultures Symposium, Russian Univ. for the Humanities, Moscow/Yasnaya Polyana, Russia,

June 29, 2003.

"Virginia Woolf and the Bloomsbury Avant-Garde." English Department Colloquium, Northwestern University, December 4, 2003.

"How to Do Things with Lives," panel on Joyce's biography, 100th Anniversary Bloomsday Symposium, Dublin, June 15, 2004.

LECTURES, CONFERENCE PAPERS, PRESENTATIONS, continued

"Hugh Kenner's Modernism and Ours." Roundtable, Modernist Studies Association, Vancouver, B. C., October 24, 2004.

Chair, "Modernism and Theatre" panel, Modernist Studies Association, Vancouver, B. C., October 24, 2004.

"Emancipatory Legacies: A Séance," invited presentation for a Forum titled "Feminist Activism inside and outside the Academy: The Legacy of Carolyn Heilbrun, Modern Language Association Convention, December 27-30, 2004.

"On French and British Freedoms: Early Bloomsbury and the Brothels of Modernism," invited plenary lecture, Colloquium on the Centenary of the Bloomsbury Group and the Literary Career of Virginia Woolf," Porto, Portugal, March 16, 2005.

---. Invited plenary lecture, Virginia Woolf Conference: The Art of Exploration, Portland, Oregon, June 12, 2005.

---. Invited lecture, Department of English, University of Michigan, September 30, 2005.

"Virginia Woolf's *A Room of One's Own* and Enlightenment Modernity." Invited lecture for Intellectual Traditions, Honors College, University of Utah, April 18, 2005.

"The Death of Mrs. Moore," Seminar on "Modernism and the Orient," Modernist Studies Association, Chicago, November 5, 2005.

"On Modernism and Worldliness," invited paper, panel on New Directions in Modernist Studies, Association of Literary Scholars and Critics, Cambridge, Mass., November 6, 2005.

"Tayeb Salih's *Othello*: Love and Death as Colonial Legacy." "*Othello* as Literary Progenitor" panel on Salih's *Season of Migration to the North* with Nasrin Qader and Evan Mwangi, for the 2006 "One Book One Northwestern" series, October 30, 2006.

"Attic of Dreams." Interdisciplinary faculty panel on Stephen Sondheim's *Into the Woods* for Northwestern's Dolphin Show, January 9, 2007.

"American Feminism, Freedom of Speech, and the Gender of Violence." Princeton University, December 4, 2007.

"Joyce Lost and Found: The National Library of Ireland Manuscripts." Organizer and chair, panel of international scholars on the recently found James Joyce manuscripts, MLA, Chicago, December 27, 2007.

"*Mrs. Dalloway* as Public Elegy: Women, War, and the Art of Mourning," Newberry Library Seminar, Chicago, February 22, 2008.

"Scribbling into Eternity: Joyce, Proust, 'Proteus'." XXIst International James Joyce Symposium, Université François-Rabelais, Tours, France, June 17, 2008.

"One World': Reorienting Western Modernity." Late Nineteenth and Early Twentieth-Century Division Meeting, Modern Language Association, December 28, 2008.

"Abstraction and Empire." Autonomy and Commitment in the Modern British Arts, Université Paul-Valéry, Montpellier, France, March 27, 2009.

“Past, Proust, Present: Yellow Walls 1660-2000.” Late Nineteenth and Early Twentieth-Century Division Meeting, Modern Language Association, December 30, 2009.

Roundtable participant, Modernist Networks Conference, Center for Textual Studies and Digital Humanities, Loyola University, Chicago, April 10, 2010.

“Proust’s Orient.” Invited keynote lecture, Third International Conference on Modernism and the Orient, Zhejiang University, Hangzhou, China, June 7, 2010.

LECTURES, CONFERENCE PAPERS, PRESENTATIONS, continued

Panel chair, “Pound and Confucian Ethics.” Third International Conference on Modernism and the Orient, Zhejiang University, Hangzhou, China, June 7, 2010.

“How to Read *Ulysses*.” Lecture inaugurating Mission Impossible: Reading James Joyce’s *Ulysses*, Evanston Public Library, June 16, 2010.

“Orlando Lives: Virginia Woolf’s *Orlando* in Global Adaptation and Performance.” Invited keynote lecture for “Virginia Woolf contemporaine: Conference of the Société des Etudes Woolfiennes, University of Aix-en-Provence, September 17, 2010.

____. Reed College, Portland, Oregon, November 15, 2010.

____. Court Theatre, post-play presentation and discussion, University of Chicago, April 10, 2011.

____. Washington University, St. Louis, Missouri, April 4, 2012.

Session chair, Virginia Woolf Contemporaine conference, Aix-en-Provence, France, September 18, 2010.

“The Bloomsbury Group.” Invited seminar, Reed College, Portland, Oregon, November 16, 2010.

“London 1917: Pound, Possum, Propertius on War and Empire.” 24th Ezra Pound International Conference, Senate House, University of London, UK, July 8, 2011.

Invited participant, three-hour workshop on the edition of Ezra Pound’s *Pisan Cantos*, in preparation for Oxford University Press, convened by editor Ronald Bush, Senate House, University of London, July 5, 2011.

“‘Que scais-je?’: Essaying the Art of Doubt.” Invited paper on Virginia Woolf and Michel de Montaigne, international colloquium “Virginia Woolf parmi les Philosophes,” Collège International de Philosophie, Paris, March 24, 2012.

“Acts of Imagination: Ethos, Ethics, Artmaking I: Sovereign Subjects: Stephen Dedalus and the Conscience of Ulysses.” Invited research seminar, Etudes Montpelliéraines du Monde Anglophone (EMMA), Université Paul Valéry Montpellier III, France, May 2, 2012.

“Acts of Imagination: Ethos, Ethics, Artmaking II: Women Artists, Female Bodies, and the Photographic Image.” Invited research seminar, Etudes Montpelliéraines du Monde Anglophone (EMMA), Université Paul Valéry Montpellier III, France, May 2, 2012.

“Sovereign Subjects.” Seminar, Gender and Sexuality Workshop, University of Chicago, November 6, 2012.

“War, Peace, Internationalism: Legacies of Bloomsbury.” Plenary presentation, International Virginia Woolf Conference, Vancouver, B.C., June 5, 2013.

“Leonard Woolf and the Subject of Empire.” European Science Foundation Workshop: Re-valuing Aestheticism and Modernism through their (Dis)credited Figures: Aesthetics, Ethics, and Economics 1860-1940. Montpellier, France, October 2, 2013.

“Unwriting *The Waves*.” EMMA/ITEM International Joint Conference: “Fashioning the Fictive: Literary Creation from Inspiration to Publication: 20th/ 21st Century British and Irish Novels, Short Stories, and Poems.” University Paul Valéry-Montpellier III, France, October 12, 2013.

Roundtable: Modernism and the First World War. Modern Language Association Convention, Chicago, January 11, 2014. Featured in Jennifer Howard's "Scholarship Goes on amid Policy Tensions at MLA Meeting" in *The Chronicle of Higher Education*, Jan. 17, 2014.

Roundtable: Woolf, Bloomsbury, and the First World War. International Virginia Woolf Conference, Loyola University, Chicago, June 5-8, 2014 (scheduled).

SYMPOSIUM

"New Looks: The Social Life of Art and Design in Bloomsbury," symposium co-organized and co-hosted with Christopher Reed (Penn State), at Northwestern's Block Gallery, February 27, 2010, in conjunction with "Bloomsbury Art in American Collections" exhibition, January 15-March 14, 2010; co-sponsored with Duke, Cornell, Mills, Smith, Penn State.

PROFESSIONAL ASSOCIATIONS

Modern Language Association
 Modernist Studies Association
 International Society for the Study of Narrative Literature
 International Virginia Woolf Society (President, 1997-2000)
 International James Joyce Society
 Society for Textual Scholarship
 Virginia Woolf Society of Great Britain
 American Association of University Women
 American Association of University Professors

PROFESSIONAL SERVICE

Project Evaluator, Literary Criticism, John Simon Guggenheim Foundation Fellowship Program, 2010, 2011
 Project evaluator, National Endowment for the Humanities Summer Stipends, November 2011
 Editorial Board, Modernist Networks Project, 2010-
 Project Evaluator, National Endowment for the Humanities, 1996-97
 Editorial Board, Modernism and the Avant-Garde Series, Northwestern University Press, 1997-
 Advisory Board, "The Electronic Joyce at the James Joyce Research Center," Boston University (a project to make available on disk the critical apparatus for *The Dublin Edition of the Works of James Joyce*, edited by John Kidd and introduced by Denis Donoghue, following the guidelines of the MLA Committee on Scholarly Editions), 1991.
 Executive Committee, Division on Late Nineteenth- and Early Twentieth-Century Literature, Modern Language Association (1990-1995)
 Editorial Board, *Comparative Literature Studies*, 1992-2001.
 External Reviewer, Research Grants Initiative, University of Wisconsin at Milwaukee, 2006-7.
 External examiner, Interdisciplinary Project in the Humanities, Washington University, April, 2012.
 Advisory Board, Modernist Networks
 International Advisory Board, Present Perfect Series, Presses universitaires de la Méditerranée

Editorial consultant, *PMLA*, *Signs*, *South Atlantic Bulletin*, *Feminist Studies*, *Mosaic*, *Comparative Literature Studies*, *Tulsa Studies in Women's Literature*, *Modern Fiction Studies*, *Modern Drama*, *Twentieth Century Literature*, *International Journal of the Classical Tradition*, *Studies in the Novel*, *Theatre and Drama Review*, *Modern Philology*, *Woolf Studies Annual*, *Present Perfect* (France), *Modernism/Modernity*, Edinburgh UP, U of Chicago P, U of Wisconsin P, Yale UP, U of Minnesota P, Indiana UP, Johns Hopkins UP, Northern Illinois UP, Duke UP, Columbia UP, U of California P, U of Virginia P, Blackwell's, Oxford UP, Routledge, Cambridge UP, Harvard UP, Cornell UP, others

Peer, Tenure, Promotion Review: University of Chicago, Connecticut College, University of California-Berkeley, University of Utah, University of Pennsylvania, Connaught Fellowship (Canada), Social Science and Humanities Research Council (Canada), Loyola University, University of Southern California, Stanford University, University of Toronto, Northern Illinois University, University of Wisconsin, University of California at Irvine, Indiana University, University of North Texas, University of Oklahoma, Brown University, Vassar College, Brock

University (Canada), University of Calgary, Brooklyn Polytechnic University, Ohio State University, University of Oregon, University of Rochester, UCLA, Bowdoin College, Tel Aviv University, Rutgers University, Notre Dame University, Macalester College, Cambridge University UK, Fordham University, Brown University, Cornell University, University of Michigan, King's College/Cambridge University, Purdue, the Pennsylvania State University, Boston University, Lewis and Clark College, Washington University, others.

Consultant to the New York *Times* for articles on James Joyce (June 15, 1988; August 8 and 15, 1988)

PROFESSIONAL SERVICE, continued

Consultant to the London *Times* for article on Virginia Woolf and the Godrevy Lighthouse, Cornwall (July 14 2009)

Interviews with the Chicago *Tribune* and the *Evanston Review/ Pioneer Press* for articles on the Block Gallery's Bloomsbury Art in American Collections exhibition, February-March 2010.

UNIVERSITY SERVICE

University of Alabama

Women's Studies Advisory Committee, 1977-78
 American Literature Committee, 1977-78
 Symposium Committee, 1977-78
 Research Resources Committee, 1977-78

Yale University

Beinecke Library Committee on the Center for Pound Studies, 1978-86
 Yale Series of Recorded Poets Committee, 1979-80
 Committee on Graduate Degrees in the Humanities, 1983-84
 Fulbright Awards Committee, 1983-84
 Scholars of the House Committee, 1985-86

English Department

Undergraduate Studies Committee, 1980-81, 1982-84, 1985-86
 Senior Essays Committee, 1985-86
 College Seminars Committee, 1982-84
 Readings and Lectures Committee, 1980-81
 Department Representative, Branford College, 1986

Women's Studies Program

Core Faculty, 1982-86
 Steere Prize Committee, 1983

Branford Residential College

Dean's Search Committee, 1983
 Master's Committee on Education in the College, 1984-85

Northwestern University

Triquarterly Committee, 1988-89
 Library Committee, 1989-90
 General Faculty Committee (elected member), 1991-92
 Women and Minorities Subcommittee, 1991-92; initiated and led motion and discussion to GFC vote to recommend a blue-ribbon Task Force on the Status of Women and Minorities, which led to the University Committee on Women and the Academic Community and minority hiring initiatives
 Organization of Women Faculty, co-chair (with Cynthia Bowman, Law), 2001-02
 Northwestern Alumnae Course: Twentieth-Century Literature: Empire, War, Worldliness. 10 lectures, Winter 2008
 Northwestern Alumnae Course: The Bloomsbury Group. Three lectures, Winter 2010
 Phi Beta Kappa recommendations and elections

Weinberg College of Arts and Sciences

Women's Studies Search Committee (chair), 1988-89
 Frances Hooper Chair Search Committee, 1987-89
Ad hoc committees, 1992, 1993, 1994, 1996 (2), 2001, 2004, 2005, 2008, 2010

Promotion and Tenure Committee (elected member), 1993-95
 Dean's Advisory Committee for Promotion and Tenure, 1994
 Promotion Committee, 2012, 2013
 Lecture Committee, 1995, 1996
 College Program Board, 2000-
 Panel for Prospective Undergraduate Students and Parents, 2000
 Chapin Humanities Residential College Firesides, 1999, 2000
 Avalon Search Committee, 1999-2000

UNIVERSITY SERVICE: Northwestern University: English Department, continued
Comparative Literature/Comparative Literature and Theory/Comparative Literary Studies

Core Faculty, 1987-89, 1996
 Affiliated faculty, 1987-present
 Executive Committee, 1987-89
 Promotions and Tenure Subcommittee, 1987
 Curricular Review Committee, 1987
 Director of Graduate Studies, 1991-93, 1996-97
 Graduate Committee, 1987, 1989-90, 1991-93, 1994-97, 1999-01, 2006-7; Chair *ex officio*, 1991-93, 1996-97
 Chair for Ph. D. and M. A. Admissions, 1995-1996
 Graduate Policy Committee, 2006-2007
 M. A. Admissions chair, Winter 2011, Fall-Spring 2011-2014
 Appointments Committee, 1987-88, 1993-94, 1997-98
 Personnel Committee (elected), 1992-93
 Women's Studies Joint Search Subcommittee (chair), 1988-89
 Planning and Liaison Committee, 1994
 Promotion Review Reports, 1992, 1993, 1998, 1999, 2006, 2010, others
 Mentor to assistant professor Kevin Bell, 2000-7
 Colloquium Chair, 2000-01
 Coordinator, Civic Culture mission, Program Review, 2000-2001
 Procedures Committee, 2001
 Guest Speakers Coordinator, 2001-2002
 Undergraduate Committee, 2003-6; Phi Beta Kappa coordinator, 2003-4
 Visiting Carole and Gordon Segal Professor of Irish Studies Committee: nominator, coordinator, host, 2001-present
 Tenure and Promotion Committees (recent), 2005, 2006, 2009
 Search committees (many)

Gender Studies Program (a ka Women's Studies)

Core Faculty, 1987-
 Executive Committee, 1994-99
 Chair, "Surrogate Department of Women's Studies" for purposes of promotion review, 2000

Interdisciplinary Theatre and Drama Program

Affiliated Faculty, 1992-present
 Program Review Committee, 2001

African-American Studies Program

Member, "Surrogate Dept. of African-American Studies" for purposes of promotion review, 1997

History of Art Department

Appointments committee, extradepartmental member (twentieth-century art), 2004-2005

COURSES TAUGHT

University of Chicago

Modern British Literature (Humanities 291; Teaching Internship)
 Philosophy and Literature (Humanities 107-08, Teaching Internship)

University of Alabama

American Poetry to 1900 (English 447)
 Introduction to British Literature (English 206)
 Freshman Composition (English 101-02)

Yale University

Introduction to Fiction (English 115)

Major English Poets: Chaucer to the Moderns (English 125a, 125b)
 The European Literary Tradition: Drama and Epic (English 129a, 129b)
 Director, 1982-84 (enrollment 350-400/semester); led the course faculty of 18-20 in expanding the canon and developing new pedagogies that incorporated emerging theoretical perspectives within approaches to a Great Books canon
 Emily Dickinson (English 368)
 Ezra Pound and Modernist Poetics (Davenport College Seminar, 1980)
 The American Epic Poem (English 375)
 The Twentieth-Century British Novel (English 301)

COURSES TAUGHT:

Yale University, continued

James Joyce and Virginia Woolf (English 379, English 963)
 Women's Perspectives on Literature (Women's Studies 428/English 359)
 History, the Arts, and Letters: The Twentieth Century (HAL 489; team-taught)

Northwestern University

Twentieth-Century Women's Autobiography (CLT C13)
 Gender and Culture: Twentieth-Century Theory (CLT D81)
 James Joyce and Modernism (English C65, D61)
 Virginia Woolf and /Contemporary Theory (CLT D81, Eng C65, C68, C98)
 Western European Literature: Tradition and Transformation (CLT/CLS B01-1, B01-2) (Mellon Grant redesign)
 Feminist Theory and Revisionist Mythmaking (CLT D81)
 The Body, Gender, and Authority (Women's Studies C98-1, C98-2, senior seminar co-taught with Rae Moses)
 Narratives of Initiation (English C98/senior seminar, A01/freshman seminar)
 Introduction to Graduate Studies (English and Comp. Lit. D11)
 D99: Studies in Modern Poetry (independent study requested by 5 graduate students)
 Modernism and Narrative Poetics (English and Comp. Lit. D12)
 Literary Traditions (English B98)
 Modernism, Violence, and Narrative (English D88)
 James Joyce and Contemporary Theory (Comp. Lit. C83, English D61)
 Advanced Feminist Theory (Women's Studies D05)
 Modernism and Memory (English D61, co-taught with Scott Durham)
 Postmodernism and Memory (Comp. Lit. D13, co-taught with Scott Durham)
 Introduction to Poetry (English B01)
 Virginia Woolf: Life Writing and the Writing Life (English C68)
 Other Modernisms (English D61)
 Virginia Woolf and the Arts of Life (English A01)
 Growing Up Women (English A01)
 The Great War and Modern Literature (English C68)
 Modernism, War, and the Art of Mourning (English D61)
 Joyce, Woolf, and Contemporary Theory (English 461)
 Women Artists and Their Publics (Gender Studies 390; English 368; English 101)
 Problems in Modernist Aesthetics (English 461)
 War, Civilization, and the Bloomsbury Avant-Garde (Humanities 302)
 What Is Modernism? (English 461)
 Virginia Woolf and the Bloomsbury Avant-Garde (English 368, SCS English 461)
 Women v. the Law: Gender, Power, Legal Fictions (English 101)
 Reading Joyce's *Ulysses*: Poetics and Politics of the Everyday (English 368/Gender Studies 390, SCS English 461)
 Modern and Contemporary Drama: Staging Conflict (English 312, SCS LIT 405)
 Honors in Literature Seminar (English 398-1, 398-2)
 Geographies of Modernism (English 461)
 Modernism: Empire, War, Worldliness (English 368, 461, Fall 2007 NU Alumnae Course)
 Modernism: An Interdisciplinary Workshop (English 461)
 Empire, War, Worldliness (English 368, 461; SCS English 461)
 Modernist Poetry and Poetics (English 368, SCS English 492)
 Modern Time: Proust, Joyce, Woolf (English 461)
 Honors Seminar (English 398-1 & 398-2)

The Global Life of English Poetry (English 298)
 Modern and Contemporary Drama: Staging Modernity (English 312, SCS English 461)
 Law and Literature: Legal Fictions (CLS 375/English 385)
 Introduction to Fiction (English 213)
 James Joyce and Virginia Woolf (SCS English 461)
 Virginia Woolf and Bloomsbury: Junior Research Seminar (English)

Washington University

Modernism, War, and the Art of Mourning (English 5241)

OTHER TEACHING AND ADVISING RESPONSIBILITIES

Yale University

Adviser, 4 undergraduate Honors Theses (English)
 Reader, 4 dissertations (English)
 Member, Ph. D. qualifying exam committee, English
 Director, Charles Ford, Ph. D. English, 1990 (“James Joyce and the Nightmare of History”)

Northwestern University

Ph. D. Qualifying Exam Committees and/or Dissertation Committees

Mary Trouille, French and Italian, Ph.D. 1988 (Rousseau and 18th-century women writers in France and England)
 Carla Kaplan, English, Ph.D. 1990 (Zora Neale Hurston)
 Nina Miller, English, Ph. D. 1991 (Making Love Modern: Millay, Parker, Taggard and Their New York Subcultures)
 Susan Jones, English, Ph. D. 1993 (American Women Writers and the Short Story)
 Jennifer Burwell, English, Ph. D. June 1993 (Feminist Utopias: Theory and Practice)
 Penny Farfan, Theatre and Drama, Ph. D. 1994 (Women and Performance: Virginia Woolf, Isadora Duncan, Elizabeth Robins)
 Ulrike Weber, Comparative Literary Studies, Ph. D. December 1994 (“Christa Wolf and the Memory of the Future”)
 Lori Clemens, English, Ph. D. June 1995 (Margaret Oliphant)
 Daniela Cavallaro, French and Italian, Ph. D. 1994 (20th-Century Italian, Spanish, and Catalan Women Playwrights and the Classical Tradition)
 Mary Trotter, Theater and Drama, Ph. D. 1996 (Nationalism and the Early 20th-Century Irish Theater)
 Elizabeth Medina, English, ABD 1996 (qualifying examination only, 1988)
 Nancy Moore, Theater and Drama, Ph. D. 1997 (The Art of Valentine de Saint-Point)
 Rachel Rosenberg, English, Ph. D. June 1997 (Collaboration in the Theatrical Art of Hurston, Wandor, and Churchill)
 Christopher Carr, exams 1994, ABD 1997 (The Predicament of Kulchur: Ethnography and the Poetics of Ezra Pound)
 Lisa Limburg, English, Ph. D. 1997 (19th-Century British Women Missionary Writers in Africa)
 Barbara Baumgartner, English, Ph. D. 1998 (19th-Century American Women Novelists)
 Joshua Charlson, English, Ph. D. 1998 (The Holocaust in American Literature)
 Derek Goldman, Performance Studies, exams 1998, Ph.D. 2002 (Theatrical Adaptation/Leon Forrest’s *Divine Days*)
 Karen McLaughlin, Performance Studies exams 1998, Ph. D. 2001 (Women in Public: Politics and Performance)
 John Young, English, Ph.D. 1998 (Textuality and Authorship in *Tender Buttons*, *Paterson*, and *The Waves*)
 Celia Marshik, English, Ph. D. 1999 (Prostitution and British Modernism)
 Elbert Hamilton, English, exams 1998 (Literacy in Late-Nineteenth and Early Twentieth-Century American Literature); ABD 1999
 Jodi Kanter, exams 1999, Ph. D. Performance Studies, 2000 (Performing Mourning)
 Karen Leick, English, Ph.D. 2002 (The American Expatriate Modernists’ Popular Reception)
 Brian Artese, English, Ph. D. 2004 (Conrad, James, and Testimonial Narrative)
 Randall Woods, English, Ph. D. 2007 (T. S. Eliot’s Periodical Publications, 1915-1922).
 Wen Jin, exams 2002 (Chinese-American Diaspora Literature)
 Dan Gleason, English, exams, 2004 (British Modernism, Censorship, and Eugenics)
 Tasha Hawthorne, exams 2005 (African American literature)
 Holly Zindulis, Comparative Literary Studies, exams October 2007.
 Anne Pulju, Theatre and Drama, exams 1998, Ph. D. 2007 (Irish Nationalism and Ireland’s Nationalist Theatres)
 Elizabeth Sterzinger, exams December 2009 (Modern American architecture and literature)

Gayle Rogers, English, exams, 2004 (Media, Imperialism, and the Modernist Novel) and dissertation (Ortega's Spanish Vanguard and British Modernism), Ph. D. 2008

Leah Flack (Culligan-Flack), Comparative Literary Studies, Ph.D., 2009 (Modernist Odysseys: Joyce, Pound, Mandelstam)

Ariel Bookman, English, exams June and December 2009 (African literature, the marketplace, circulation); dissertation in progress (contemporary Kenyan poets)

Lorna Mellon, English, exams June and December, 2009 (post-1945 Irish women writers); dissertation in progress

Denis Dapo, Comparative Literature, dissertation proposal in progress

Tanushree Vachharajani, exams June and December 2013; dissertation prospectus in progress

Cheryl Berriman, Slavic, dissertation in progress

Carmen Finushina, Slavic, dissertation in progress

OTHER TEACHING AND ADVISING RESPONSIBILITIES: Northwestern University, continued

M. A. Theses, Director

Barbara Baumgartner, English, 1990 (Audre Lorde)

Sarah Kennedy, English, 1993 (Wallace Stevens)

Rachel Maiorano, English, 1994 (contemporary American female *Bildungsroman*)

Kristin Czarnecki, English, 1997 (Woolf, Feminism, and *The Years*)

Tiffany Eubank, English, 1998 (History and Memoirs in Woolf's *Three Guineas*)

Donna Cennamano, Theatre, 2001 (O'Neill, War, and Mourning)

Kate Posey, English, 2002 (Framing Femininity in Woolf's *Between the Acts*)

Michael Spiegel, English, 2004 (Scapegoating and *Ulysses's* "Cyclops" episode)

Marya van der Eb, English, 2004 (David Jones' *In Parenthesis*)

Loren Crawford, SCS MA Lit, 2007 (Rumer Godden and the colonial bildungsroman)

Jennifer Higgs, SCS MA Lit, 2007 (Joyce's *Ulysses*: Bloom's Colonial Harem); 2007 SCS MA Thesis Prize

Jennifer Macagba, SCS MA Lit, 2007 (Buddhist Resonances in T. S. Eliot's Poetry)

Lisa Stojak, SCS MA Lit, 2009 (Woolf's critique of Harley Street in *Mrs. Dalloway*); 2009 SCS MA Thesis Prize

Christine Hinkel, SCS MA Lit, 2009 (Wilfred Owen's and Siegfried Sassoon's War Poetry)

John Kerpan, SCS MA Lit, 2014 (Joyce and Character-Drawing: Leopold Bloom)

Claudia Moreno, SCS MA Lit, in progress (William Carlos Williams and the visual arts)

Amilcar Ybarra-Rojas, English, MA Lit, in progress (Virginia Woolf)

M. A. Theses, Reader

Approximately 15 in English, 1987-2006.

Matthew Lukens, 2011 ("C. S. Lewis's Retelling of Lucius Apuleius's Cupid and Psyche Myth")

Chad Lewis, 2012 ("The Prophetic Voice of Marilynne Robinson").

Undergraduate Honors Theses, Director

Sarah Rich, Comparative Literature and Theory, 1989-90 (Caribbean Women Writers and Epic Tradition)

Renu Thamman, English, 1992-93 (Virginia Woolf)

Elizabeth Reiling, English, 1995-96 (James Joyce)

Jessica Baldanzi, English and Women's Studies, 1991-92 (Adrienne Rich and Audre Lorde)

Alice Kim, English and Women's Studies, 1991-92 (Asian-American Women Writers)

Anne Enenbach, English, 1996-97 (James Joyce)

Rebecca Blasco, English, Virginia Woolf, 2001-2002 (Virginia Woolf's diaries)

Olga Levinzon, English, 2004-2005 (Virginia Woolf and painting)

Alicia Drucker, English, 2004-2005 (Scottish women novelists)

Srinivas Venkata, English, 2004-2005 (Joyce's *Ulysses* and representations of the nation) Senior Thesis Prize

Sam Raim, English, 2011-2012 (Virginia Woolf, Edwardian Fiction, and Character-Drawing)

Annabel We, English, 2012-13 (Joyce and Ethics)

Annabel We, Comparative Literature Senior Essay on Korean translations of Joyce's "Penelope," Fall 2013.

Sara Chernus, Comparative Literature Senior Thesis, Colonial Subjects: Joyce's "The Dead" and Camus's

L'Etranger, Fall 2012; Honors Thesis version, Spring 2013.

Undergraduate Honors Theses, Adviser as Honors Coordinator, 2009

DeVan Ard (Kasey Evans), "Human/Animal Transformation in Ovid and *The Faerie Queene*" Senior Prize (shared)

Emily Clark (Christopher Lane), "Childhood: Narrative and Consciousness in *Villette* and *The Mill on the Floss*"

Senior Thesis Prize (shared)

Catherine DeRose (Jules Law), "Prescribing Gender: Literary Representations of Doctors, 1850-1900"

Garrett Eng (Christopher Lane), "'We are creators': Ritual, Elegy, and Being in Virginia Woolf's *The Waves*"

Senior Thesis Prize (shared)

Kate Foreman (Ivy Wilson), “The Parent Trap: Entangling Relationships in Melville’s *Pierre*”
 Rebecca Kupferberg (Ivy Wilson), Carson McCullers and Southern Gothic Tradition
 Robert Mulholand (Nick Davis), “Making and Making Sense: The Postmodern ‘Logic of Contradictions’ and Michael Cunningham’s *The Hours*”
 Harris Sockel (John Keene), “Parenting” and the Construction of Morality in Salinger’s *The Catcher in the Rye* and Eggers’ *A Heartbreaking Work of Staggering Genius*” Best Senior Prize (shared)
 Neha Thirani (Evan Mwangi), “Dissonance, Gender and Nationhood in Contemporary Indian Women’s Fiction”
 José Villagrana (Regina Schwartz), “Transitional and Non-Traditional Senses: Modes of Gender and Mysticism in the Lesser Works of Richard Crashaw and Saint John of the Cross”

OTHER TEACHING AND ADVISING RESPONSIBILITIES: Northwestern University, continued

Undergraduate Honors Theses, Adviser as Honors Coordinator, 2010

Elizabeth Blass (Wendy Wall), “The Triumph of ‘Telltale Women’: Performative Speech and Female Agency in Shakespeare’s *Richard III*”
 Joshua Chao (Regina Schwartz), “Milton’s Sufficient God: Critics and Accommodation in *Paradise Lost*”
 Cho Rok (Sally) Chung (Evan Mwangi), “Speaking in Silences: The Writings of Fragmented Voices in Theresa Hak Kyung Cha’s *Dictée* and Ken Bugul’s *Le baobab fou*”
 Devon Pratt (Vivasvan Soni), “The Aesthetics of Risk in the *Lyrical Ballads*”
 Kevin Ryan (Ivy Wilson), “‘Like you have died and it is all a dream’: Trauma and Recovery in *The Sun Also Rises* and *To Have and Have Not*”
 Declan Taintor (Regina Schwartz), “Half Yet Unsung: Reading Milton in the Age of Écriture, Deconstruction, and the Death of the Author”
 Alexandria Twinem (John Alba Cutler), “Mirrored Malinches: Gender and Geopolitics in *Lone Star* and *Their Dogs Came with Them*”
 David Wolinsky (Jules Law) “The Decadent Threat”

Undergraduate Special Projects, Director

Vincent Tseng, English, 1999 (Virginia Woolf’s *The Waves*)
 Elizabeth Lhost, English, 2005-6 (Hugh MacDiarmid’s *The Drunk Man Looks at a Thistle*) Prize for Best Senior
 Laura Dunn, English, 2005-2006 (Joyce and oral culture)
 Aaron Jacobowitz, English, Poetics of Hip Hop (Fall 2009; Honors thesis turned Independent Study)
 Sam Raim, English, URG project on Edwardian and Georgian fiction (summer 2011)
 Annabel We, English and Comparative Literature, URG project (summer 2012) on Korean translations of the “Penelope” episode of James Joyce’s *Ulysses*

École Normale Supérieure de Lyon, France

Xavier Le Brun, “‘Le Texte Désaffecté: Écriture du réel et écriture sans le réel dans *Mrs Dalloway*, *To the Lighthouse*, and *Between the Acts*.” Master’s dissertation, dir. Christine Reynier. Second reader and Viva examiner, Centre des recherches, St. Charles, Montpellier, France, May 23, 2012.

SELECTED COMMUNITY ACTIVITIES

Nominator, MacArthur Fellowships, MacArthur Foundation, Chicago.
 Consultant for “Dreaming Lucia,” Lookingglass Theatre, Chicago, February 1995.
 Post-play discussant, “Classic Short Stories,” Greasyjoan Theatre Company, Chicago, November 16, 2003.
 Post-play discussant, “The Cocktail Party,” Caffeine Theatre Company, Chicago, April 2, 2006.
 “Art Outside the Whale.” Lake Shore Unitarian Society, Winnetka, IL, February 10, 2008.
 “Mission Impossible: *Ulysses*,” adviser for year-long project sponsored by the Evanston Public Library. 110+ people attended the first session on June 16, 2010, overflowing the Celtic Knot to the Library Community Room. Inaugural lecture, June 16, 2010; lecture on “Circe” episode, February 23, 2011.
 “*Heloise and Abelard*: Making an Opera.” With composer John Austin. Harvard Club, Chicago, March 31, 2011.
 Post-play discussant, “Orlando,” Court Theatre, Chicago, April 2011.

CURRENT RESEARCH AND TEACHING INTERESTS

Twentieth- and twenty-first century literature, art, culture, science, technology, and theory; interdisciplinary, international, and global modernism and modernity; Western and English cultural and literary traditions and

contexts; women's literature and feminist theory in local and global contexts; contemporary women photographers, filmmakers, and theater artists; English poetry, poetics, and translation; textual scholarship and genetic criticism; law and literature; the Bloomsbury Group; the art of the short story

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