**Robyn Warhol**

*Curriculum vitae*

August, 2020

Department of English email: warhol.1@osu.edu

The Ohio State University cell: (614) 370-4310

164 Annie and John Glenn Avenue office: (614) 292-6065

Columbus, OH 43210-1370 FAX: (614) 292-7816

**EDUCATION**

Ph.D. Stanford University, British and American Literature, 1982

B.A. Pomona College, English and American Literature, 1977

**PROFESSIONAL EMPLOYMENT**

The Ohio State University, Department of English, Arts and Humanities Distinguished Professor, 2009-present

Chair, Department of English, 2016-present

Interim Chair, Department of English, 2016, Autumn Semester

Vice Chair of Department of English, 2010-2013

Director of Project Narrative, 2010-2012

The University of Vermont, Richard and Pamela Ader Green and Gold Professor of English, 2007-2009

President of the Faculty Senate, 2007-2009

Director of the Humanities Center, 2004-2007

Chair of Department of English, 2000-2005

Director of Women’s Studies, 1995-2000

The University of Vermont, Full Professor of English, 1994-2007

Associate Professor, 1989-1994

Assistant Professor, 1983-1989

University of Southern California, Visiting Professor of Study of Women and Men in Society 1997

Rice University, Visiting Professor of Study of Women and Gender in Society, 1995

Brandeis University, Visiting Associate Professor of English and Women’s Studies, 1991

Harvard University, Mellon Faculty Fellow in the Humanities, 1986-1987

Stanford University, Coordinator of Special Composition Programs, 1982-1983

Lecturer in Undergraduate Studies, 1982-1983

Whiting Fellow, 1981-1982

Graduate Teaching Fellow, 1977-1981

**PUBLICATIONS**

**Books: Monographs**

Love Among the Archives: Writing the Lives of George Scharf, Victorian Bachelor. Co-author Helena Michie. University of Edinburgh Press, 2015. **Winner, North American Victorian Studies Association 2015 Best Book of the Year.**

2015

Narrative Theory: Core Concepts and Critical Debates. Co-Authors Jim Phelan, Peter Rabinowitz, David Herman, and Brian Richardson. A Choice Outstanding Academic Title for 2012. Ohio State UP

2012

Having a Good Cry: Effeminate Feelings and Popular Forms. Ohio State UP

2003

Gendered Interventions: Narrative Discourse in the Victorian Novel. Rutgers UP

1989

**Books: Edited Collections**

The Edinburgh Companion to Contemporary Narrative Theories*,* co-editor Zara Dinnen. Edinburgh UP, 2018.

2018

Narrative Theory Unbound: Queer and Feminist Interventions.Co-editor Susan S. Lanser. Ohio State UP. A Choice Outstanding Academic Title for 2015.**Honorable Mention (2nd place), Perkins Prize for Most Significant Contribution to Narrative Studies, 2016.**

2015

The Work of Genre: Selected Essays from the English Institute. Editor. American Council of Learned Societies e-book. <http://quod.lib.umich.edu/cgi/t/text/textidx?c=acls;idno=heb90055.0001.001>

2011

Feminisms Redux. Co-editor Diane Price Herndl. Rutgers UP

2009

Women’s Worlds: The McGraw-Hill Anthology of Women’s Writing*.* Editor-in-chief

2007

Feminisms: An Anthology of Literary Theory and Criticism. Co-editor Diane Price Herndl. 2 editions. Rutgers UP

1997, 1991

**Refereed Journal Articles**

“Queer and Feminist Narrative Theories: An Interview with Robyn Warhol,” Journal of American Studies in Italy, 2 (2019)

<http://www.ojs.unito.it/index.php/jamit/issue/view/309/showToc> Accessed 1/9/2020

2019

“Seriality,” Victorian Literature and Culture. 46.3-4: 873-876.

2018

“The Unspeakable, the Unnarratable, and the Repudiation of Epiphany in Toni Morrison’s ‘Recitatif’: a collaboration between linguistic and literary feminist narratologies,” co-author, Amy Shuman. Textual Practice 32.6 (2018): 1007-1025.

2018

“Binge Watching: How Netflix Original Programs Are Changing Serial Form.” Literatur in Wissenschaft und Unterricht, 47.1/2 (2014): 145-158.

2015

“Feminist and Queer Narrative Theories in the 21st Century,” Frontiers of Narrative (China), 1.1 (2015): 27-33

2015

“LMI/Genre/Medium: A Research Update.” Co-authors Jan Baetens, Johan Callens, Michel Delville, Bertrand Gervais, Heidi Peeters, and Myriam Watthee-Delmotte. Germanisch Romanische Monatsschrift65.1 (2015),

2015

“Describing the Unseen: The Visceral and Virtual Construction of Spaces in Bleak House.” Style48.4 (2014): 612-628

2014

“The Space Between: A Narrative Approach to Alison Bechdel’s Fun Home.”College English 38.3: 1-20

2011

“Two Literary Critics in Search of a Victorian Subject.” Co-author Helena Michie. Victorian Studies52.3: 413-439

2010

“Feminist Theory/Practice: Narration, Storyworld, and Perspective in Jane Austen’s Persuasion.” Foreign Language Studies [China] 32.4: n.p.

2010

“’What Might Have Been Is Not What Is’: Dickens’s Narrative Refusals.” Dickens Studies Annual. 41: 45-59

2010

“Academics Anonymous: A Meditation on Anonymity, Power, and Powerlessness.” Symploke 16.1&16.2: 51-59

2010

“Jasmine Reconsidered: Narrative Discourse and Multicultural Subjectivity.” Contemporary Women’s Writing 2.1: 1-16

2008

“Narrative Refusals and Generic Transformation in Austen and James: What Doesn’t Happen in Northanger Abbey and Spoils of Poynton.” Henry James Review 28.3: 259-268

2007

“Recruiting and Retaining Minority Faculty Members in English.” Association of Departments of English Bulletin 137: 57-60

2005

“Physiology, Gender, and Feeling: On Cheering Up.” Narrative 12.2: 226-229,

2004

“How Narration Produces Gender: Femininity as Affect and Effect in Alice Walker’s The Color Purple.” Narrative

9.2: 182-187

2001

“Making ‘Gay’ and ‘Lesbian’ into Household Words: How Serial Form Works in Armistead Maupin’s Tales of the City.” Contemporary Literature 40.3: 378-402

1999

“Feminine Intensities: Soap Opera-Viewing as a Technology of Gender.” Genders 28. http//www.genders.org

1998

“How We Got Contracts for Lecturers at the University of Vermont: A Tale of (Qualified) Success.” MLA Profession*,*

1998

“Double Gender, Double Genre in Jane Eyre and Villette.” Studies in English Literature (SEL) 36: 857-875

1996

“’Reader, Can You Imagine? No, You Cannot’: The Narratee as Other in Harriet Jacobs’s Text.” Narrative 3.1: 57-72

1995

“Narrating the Unnarratable: Gender and Metonymy in the Victorian Novel.” Style 28.1: 74-94

1994

“The Look, The Body, and the Heroine: A Feminist-Narratological View of Persuasion.” Novel 26.1: 5-19

1992

“Feminist By-Words: What Do They Mean Now?” National Women’s Studies Association Journal. 3.1: 93-95

1991

“Narratology Meets History: Gender, Speaking, and the Novel in Victorian England and America.” Psychohistory Review 17: 345-368

1989

“Toward a Theory of the Engaging Narrator: Earnest Interventions in Gaskell, Stowe, and Eliot.” PMLA 101: 811-818

1986

“Poetics and Persuasion: Uncle Tom’s Cabin as a Realist Novel.” Essays in Literature 13 (1986): 283-298

1986

“Letters and Novels ‘One Woman Wrote to Another’: George Eliot’s Responses to Elizabeth Gaskell.” Victorian Newsletter 70: 8-14

1986

**Essays in Edited Collections**

“Realism in the Nineteenth-Century Novel,” Narrative Factuality: A Handbook, eds. Monika Fludernik and Marie-Laure Ryan. Berlin, Boston: DeGruyter. 511-520.

2019

“Anglophone Feminisms,” The Blackwell Companion to Literary Theory, ed. David Richter. 314-324

2018

“Multimodal You: Playing with Direct Address in Contemporary Narrative Television.” Co-author Dorothee

Birke.InHow to Do Things with Narrative: Cognitive and Diachronic Perspectives, Jan Alber and Greta

Olson, eds. Berlin: DeGruyter. 141-55

2018

“Giving an Account of Themselves: Metanarration and the Structure of Address in The Office and Real Housewives*.”* In Narrative Theory Unbound: Queer and Feminist Interventions*.* Robyn Warhol and Susan S. Lanser, eds., Ohio State UP. 59-77

2015

“Introduction.” Narrative Theory Unbound: Queer and Feminist Interventions*.* Robyn Warhol and Susan S. Lanser, eds., Ohio State UP. 1-22

2015

“’It Is of Little Use for Me to Tell You: George Eliot’s Narrative Refusals.” The Blackwell Companion to George Eliot. Eds. Harry Shaw and Amanda Anderson. West Sussex: Wiley-Blackwell. 46-61

2013

“’What Might Have Been Is Not What Is’: Dickens’s Narrative Refusals.” Counterfactual Thinking-Counterfactual Writing*.* Eds. Dorothee Birke, Michael Butter, Tilmann Köppe. Berlin/Boston: DeGruyter. 227-239

2011

“Teaching Gender and Narrative.” Options for Teaching Narrative. Eds. James Phelan, David Herman, Brian McHale. MLA. 237-251

2011

“Jasmine Reconsidered: Narrative Discourse and Multicultural Subjectivity.” Bharati Mukherjee: Critical Perspectives*.* Ed. Somdatta Mandal. New Delhi: Pencraft Books. 188-205

2010

“Neonarrative, or, How to Render the Unnarratable in Realist Fiction and Contemporary Film.” Blackwell Companion to Narrative Theory. Eds. James Phelan and Peter Rabinowitz. 220-231

2005

“Feminist Narratology” (161-163); “Gaze” (194); and “Unnarratable” (623). Routledge Encyclopedia of Narrative Theory. Eds. David Herman, Marie-Laure Ryan, and Manfred Jahn. Routledge

2005

“The Rhetoric of Addiction: From Victorian Novels to AA.” High Anxieties: Cultural Studies in Addiction*.* Eds. Janet Farrell Brodie and Marc Redfield. U of California Press, 2002. 97-108

2002

“Nice Work, If You Can Get It—And If You Can’t? Building Women’s Studies without Tenure Lines.” Women’s Studies on Its Own. Ed. Robyn Wiegman. Duke UP. 224-232

2002

“’Ain’t I de One Everybody Come to See?’: Popular Memories of Uncle Tom’s Cabin.” Hop on Pop: The Pleasures and Politics of Popular Culture. Eds. Henry Jenkins, Tara MacPherson, and Jane Shattuc. Duke UP. 650-670

2002

“Making ‘Gay’ and ‘Lesbian’ into Household Words: How Serial Form Works in Armistead Maupin’s Tales of the City.” Narrative Dynamics: Essays on Time, Plot, Closure, and Frames*.* Ohio State University Press. 229-248

2002

“The Inevitable Virtuality of Gender: Performing Femininity on an Electronic Bulletin Board for Soap Opera Fans.” Virtual Gender. Eds. Mary Ann O’Farrell & Lynne Vallone. U of Michigan P. 91-107

1999

“What Feminist Narratology Can Do for Cultural Studies.” Narratologies: New Perspectives on Narrative Analysis. Ed. David Herman. Ohio State UP. 340-356

1999

“Narratology.” Dictionary of Feminism. Ed. Beth Kowaleski-Wallace. New York: Garland

1997

“Twelve-Step Teleology: Narratives of Recovery/Recovery as Narrative.” Co-author Helena Michie. Getting a Life: Everyday Uses of Autobiography in Postmodern America. Eds. Sidonie Smith and Julia Watson. U of Minnesota P. 327-350

1996

“The Look, the Body, and the Heroine of *Persuasion*: A Feminist-Narratological View of Austen.” Ambiguous Discourse: Feminist Narratology and British Women Writers. Ed. Kathy Mezei. U of North Carolina P. 21-39

1995

“Feminism.” Oxford Companion to Women’s Writing in the United States*.* Eds. Cathy Davidson and Linda Wagner-Martin. Oxford. 307-314

1995

“’As You Stand, So You Feel and Are’: The Crying Body and the 19th-century Text.” Tattoo, Torture, Mutilation, and Adornment: The De-Naturalization of the Body in Culture and Text*.* Eds. Fran Mascia-Lees and Patricia Sharpe. SUNY Press. 100-125

1992

“Before We Go ‘In Depth’: Narratology as an Approach to Middlemarch.” Approaches to Teaching Middlemarch. Ed. Kathleen Blake. MLA. 23-29

1990

**AWARDS AND HONORS**

The Carmel Lecture, Tel Aviv University

2017

North America Victorian Studies Association (NAVSA) 2015 Best Book of the Year for Love Among the Archives: Writing the Lives of Sir George Scharf, Victorian Bachelor, co-author Helena Michie

2016

International Society for the Study of Narrative (Narrative Conference) 2015 Perkins Prize Honorable Mention (2nd place) for Most Significant Contribution to Narrative Studies, Narrative Theory Unbound: Queer and Feminist Interventions, co-editor Susan S. Lanser

2016

College of Arts and Sciences Distinguished Professorship of English, Ohio State University,

2016-present

Arts and Humanities Distinguished Professorship of English, Ohio State University

2009-2016

Richard and Pamela Ader Green and Gold Professorship of English, University of Vermont

2007-2009

University Scholar (career research award), University of Vermont

2006

Dean’s Lecture (outstanding teacher/scholar), University of Vermont

1996

University Graduate Teaching Award. University of Vermont

1997

Phi Beta Kappa, Pomona College

1977

Mulhauser Prize in English, Pomona College

1976

President’s Prize in Women’s Studies, Pomona College

1976

**GRANTS AND FELLOWSHIPS**

Battelle Engineering, Technology, and Human Affairs grant ($56,000)

2019-20

Arts and Humanities Larger Project grant, ($9,800)

2015-16

Thompson Library Textbook Affordability Grant ($1,000)

2015-16

Einstein Foundation Fellow, Kennedy Institute for North American Studies, Freie Universität Berlin

2014

Senior Fellow, Freiburg Institute for Advanced Study, Freiburg, Germany

2011, 2012

University of Vermont Fellow, HERS Institute for Women in Higher Education, Wellesley College

2005-2006

NEH Summer Stipend

1994

Harvard University Mellon Faculty Fellow in Humanities

1986-1987

Whiting Dissertation Fellowship, Stanford University

1981-1982

Graduate Teaching Fellowship, Stanford University

1977-1981

**INVITED TALKS**

“Reading Like a Victorian,” Department of English, the University of Tennessee at Knoxville

2017

“Synchronic Reading and victorianserialnovels.org: Reading Like a Victorian,” the Carmel Lecture at Tel Aviv University, Israel, May,

2017

“The Unspeakable, the Unnarratable, and the Repudiation of Epiphany in Toni Morrison’s ‘Recitatif,’” the University of Leuven, Belgium, May,

 2017

“Reading Like a Victorian,” the Barber Lecture at University of Minnesota, Morris 2016-17, October

2016

“Reading Like a Victorian: Dombey and Son in its Serial Moment,” co-presenter Colleen Morrissey. Dickens Universe, University of California Santa Cruz, July

2016

“Serialized Addicts and Recovery Stories: Issues of Temporality and Narratability in ‘Complex TV.’” Southern Methodist University, February

2015

“Writing the Lives of Sir George Scharf, Victorian Bachelor.” Co-presenter, Helena Michie. Rice University, Houston, November

2015

“Queer and Feminist Narrative Theories: The Present and Future.” Freie Universität Berlin, Germany and Katholieke Universiteit Leuven, Belgium. April-May

2014

“Describing the Unseen: The Visceral and Virtual Construction of Spaces in Bleak House*.*” Bergische Universität Wuppertal, Germany. May

2014

“The Future of Feminist Narratology.” Anglia Ruskin University, Cambridge, UK. October

2013

“Feminist Narratology and Toni Morrison’s Recitatif.” Universiteit Antwerpen, Belgium. November

2012

“Romancing the Archive: Literary Masterplots, Life Writing, and ‘Real Victorians.’” Co-presenter Helena Michie. Freiburg Institute for Advanced Studies, Freiburg, Germany. July

2012

“Serials, Serial Killers, and Recovery Narratives,” Symposium on Popular Seriality, University of Göttingen, Germany. June

2012

 “Feminist Icons of the First and Second Waves.” University of Illinois Unit for Critical Theory

2011

"Feminist, Rhetorical, and Anti-Mimetic Narrative Theories," a day-long workshop for graduate students, University of Trier, Germany. Co-presenters, Jim Phelan and Brian Richardson.

2010

«'Not Quite Not-There: Dickens's Narrative Refusals.» Project Narrative, Ohio State University, Columbus.

2008

«Forms and Feelings/Performances: Gender's Effect on Narrative and Narrative's Effect on Gender.» Plenary lecture at International Conference on Narratology, Nanchang, China.

2007

 «Dickens's Narrative Refusals.» Plenary lecture at Dickens Universe, UC Santa Cruz, August, 2006.

2006

 “Neonarrative in Fiction and Film.” Middlebury College.

2004

“Having a Good Cry.” Women’s Studies Program, University of Southern Maine, April, 2004.

2004

“Gendered (not Sexual) Feelings and Serial Form.” Department of English at Magill University, Montreal, Canada and Department of English at SUNY Binghamton.

2000, 2001.

**CONFERENCE PRESENTATIONS**

“Lanser and a Tale of Two Narratologies,” co-presenter Amy Shuman, ISSN Narrative Conference, New Orleans, March 2020

“Synchronic Reading and Victorian Serial Illustrations,” Literature and the Graphic Arts in the Long 19th-Century symposium, Princeton University, October,

2019

“Seriality’s Challenge to Textual Borders: Reading Like a Victorian,” co-presenter Colleen Morrissey, Research Society for Victorian Periodicals Conference, Freiburg, Germany, July

2017

“Can We Talk? Feminist Narratologies across Disciplinary Divides,” co-presenter Amy Shuman, International Conference on Narrative, Lexington KY, March

2017

“Puzzles from the George Scharf Archive,” co-presenter Helena Michie. Best Book of 2015 plenary panel, North American Victorian Studies Association, Phoenix, October

2016

“Reading Like a Victorian: A Website for Teaching Victorian Serial Novels Synchronically,” North American Victorian Studies Association, Phoenix, October

2016

“Reading Synchronically,” co-presenter Helena Michie, The New Seriality Studies Symposium, Columbia University

2016

“The Future of Television.” Seriality Seriality Seriality Conference, Freie Universität Berlin, June

2016

“Synchronic Reading: An Experiment in Recuperating Victorian Serial Novels.” Narrative Conference, Amsterdam. June

2016

“Alcoholic Stories: Narratives of Addiction and Recovery in Hemingway, Fitzgerald, and AA.” Interdisciplinary Alcohol Studies workshop, University of Southern Denmark, Odense. November

2015

“Synchronic Reading; or, Reading Like a Victorian: The Case of 1859-61.” Co-presenter Helena Michie. Dickens Day conference, Birkbeck College, University of London, October,

2015

“A Feminist-Narratological Take on Robert Coover’s ‘The Babysitter’,” International Conference on Narrative, Boston. March

2014

“How Susan Morgan Saved My Life: Stanford in the Late ‘70s,” Interdisciplinary Nineteenth-Century Studies conference, Houston. March

 2014

“Curriculum Vitae: Lifewriting and the Course of Victorian Lives,” co-presented with Helena Michie, Interdisciplinary Nineteenth-Century Studies Conference, Houston. March

2014

“Serialized Addiction: Issues of Temporality and Narratability on Long-Form TV,” MLA, Chicago. January

2014

“Epistolary Evidence: Reading Victorian Letters for Discursive Signs of Class,” co-presented with Helena Michie, NAVSA, Pasadena, October

 2013

“Neon Bones: Las Vegas and the Midcentury Modern Undead,” ASAP, Detroit, October

2013

“A Feminist Approach to Plot and Perspective in Jane Austen’s *Persuasion.”* International Conference on Narrative, Manchester, UK, June (read in my absence by Sue J. Kim)

2013

“Patrons, Friends, Networks: Professional Life Amidst the Titled,” Co-author Helena Michie. NAVSA, Madison, November

2012

“Obsession, Addiction, Murder, and Recovery: Issues of Temporality and Narratability in Popular Serials.” ASAP, London, October

2012

«Erotics of the Archive: The Diary of the Most Famous Victorian Nobody Knows,» co-author, Helena Michie. Modern Language Association, Los Angeles, January, 2011.

«The Embedded Look: Charting Narration in Graphic Memoir.» Modern Language Association, Los Angeles, January, 2011

«*The Office* and the Really Real: Structures of Address in Reality TV.» ASAP2/ Association for the Study of the Arts of the Present, Trier, Germany.

2010

«A Vita for the Most Famous Victorian No One Knows,» co-author, Helena Michie. NAVSA/ North American Victorian Studies Association, Montreal, Canada.

2010

«Counterfictionality and the Unnarratable in Realism.» International Conference on Narrative, Cleveland.

2010

«Multiple Plots, Multiple Voices, Multiple Views in Literature and Film.» Society for Cinema and Media Studies, Los Angeles.

2010

«First-Person Graphic in Bechdel's *Fun Home:* Point of View in Graphic Memoir.» Association for the Study of the Arts of the Present 1, Knoxville.

2010

«Counterfictionality in Dickens's Later Novels,» International Conference on Counterfactuality, Freiburg Institute for Advanced Study.

2009

«Feminist Narratologies Now,» International Conference on Narrative, Birmingham, England, June, 2009.

2009

«First-Person Graphic in Bechdel's *Fun Home*: Feminist Narratology Takes On Scott McCloud.» Modern Language Association, San Francisco.

2008

«Teaching Gender and Narrative.» International Society for the Study of Narrative, Austin.

2008

«Narration and Assimilation: Structuring Multi-Cultural Subjectivity in Bharati Mukherjee's Jasmine.» For Project Narrative, «Multicultural Narratives and Narrative Theory.» Ohio State University, Columbus.

2007

«An Epistemology of the Archive: Victorian Invitations, Menus, Calling Cards, and Secrets.» Co-author Helena Michie. North American Victorian Studies Assn., Victoria, British Columbia, October, 2007. Also presented at International Society for the Study of Narrative, Austin.

2008

”Dickens’ Narrative Refusals” for panel on Contemporary Narratology, International Conference on Narrative, Ottawa.

2006

”’I Quit Such Odious Subjects’: Jane Austen Tells the Unnarratable.” International Conference on Narrative, Louisville, 2005

“Disnarration, Unnarration, and the Unnarratable.” For panel on “Explorations in the Unnarratable” at International Conference on Narrative, Berkeley, California, March, 2003

2003

“Un(der)told Scenes in Fiction and Film.” For panel on “Contemporary Narratology” at International Conference on Narrative, East Lansing.

2002

“’But Do I Really Feel the Way I Feel?’: A Performative Model of Narrative Affect.» For panel on Interiorities and Superficialities at International Conference on Narrative, Houston.

2001

“A Sort of Footnote to *the Rhetoric of Fiction*: Reconciling Booth and Watt with Feminist Narratology.” For panel on Wayne C. Booth and Contemporary Critical Theory, MLA, Washington D.C.

2000

“Gender, Not Sex—and Not Sexuality, Either.” For panel on How We Feel about Bodies, MLA, Washington D.C..

2000

How Narration Produces Gender: Femininity as Affect and Effect.” For panel on Contemporary Narratology II: Focalization at International Conference on Narrative, Atlanta.

2000

“Having a Good Cry: Feminine Feelings and Popular Forms.” For panel on Reading and Emotion in America, American Studies Association, Montreal.

1999

“Strategies for Program-Building in Times of Retrenchment.” For National Women’s Studies Association Conference, Albuquerque.

1999

“Close Enough for Discomfort: Perverse Reading Strategies for Lovers of the Marriage Plot.” For M.L.A. session on Literary Literary Criticism and Other Bad Object Choices.” San Francisco.

1998

“The Fashion for History/a Passion for the Archive.” Co-author, Helena Michie. For M.L.A. session on Victorian Fashions. San Francisco.

1998

“How Serial Form Works in *Tales of the City.”* For conference on “Genre at the Millenium,” co-sponsored by Colgate University and Hamilton College, Clinton, NY

1998

“‘Gay’ and ‘Lesbian’ as ‘Household Words’: Serial Form and *Tales of the City*.” For International Conference on Narrative, Evanston, IL.

1998

“The Serial Plot: Manly Feelings.” For M.L.A. session on The Reader’s Body. Toronto, December.

1997

“Structuring Manly Feelings in Contemporary Serial Novels.” For “Reversions,” Dickens Conference, Santa Cruz.

1997

“Feelings, Forms, and Feminisms.” Plenary address for International Conference on Narrative, Gainesville, Florida. 1997

“Reading Serially: Towards a Poetics of Fiction in Parts.” International Conference on Narrative, Gainesville, Florida. 1997

“How We Got Contracts for Lecturers at the University of Vermont: A Tale of (Qualified) Success.” For A.D.F.L. session at M.L.A., Washington, D. C.,1996

1996

“The Spectacularization of Slavery in *Uncle Tom’s Cabin* Adaptations.” Plenary lecture for “Victorian Spectacle,” Dickens Conference, Santa Cruz, August, 1996

1996

“On-Line Communities and Gender: *As the World Turns,”* Conference on Virtual Gender, Texas A. & M.

1996

"'As the World Turns' in Cyberspace: Virtual Community and the Gendered Audience.” International Conference on Narrative, Columbus.

1996

"The Rhetoric of Addiction: From Victorian Novels to AA.” Conference on Addiction and Culture, Claremont Graduate School.

1996

"Reading Serially: The Structure of Emotion in Daytime Soap Operas." For Popular Culture session on Feelings, M.L.A., San Diego.

1994

"James Clifford's 'White Ethnicity': The Ethnographer as Autobiographer." Co-author, Irene Kacandes (Dartmouth College). For M.L.A. panel on Narrative in Non-Narrative Situations, San Diego.

1994

"Who Sees? Who Speaks? Competing Genres in the Brontës' Novels." International Conference on Narrative, Vancouver.

1994

"Why a Feminist Narratology?" International Conference on Narrative. Vancouver, CA.

1994

"'No, Reader, you cannot imagine. . .': Narrative Interventions in 19th-century African-American Women's Texts." For M.L.A. panel on Second-person Address. Toronto, CA

1993

"Around 1991: Publishing Ownerships and the Feminist Canon." Co-written with Diane Price Herndl for M.L.A. panel on The Institutionalization of Feminism. New York.

1992

"The Heroine's Gaze in *Persuasion*." M.L.A. panel on Jane Austen. New York.

1992

"Where Body Meets Text: Metonymy and the Unnarratable in Victorian Women's Fiction." M.L.A. panel on Narrative and Metonymy: On the Tropology of Realism. San Francisco.

1991

"Redeeming Tears in American Narrative Criticism." International Conference on Narrative Literature, New Orleans.

1990

"Feminist Bywords, 1989: What Do They Mean Now?" M.L.A. special session, Washington, DC.

1989

"'As You Stand, So You Feel and Are': The Crying Body and the 19th-Century Text." Feminism and Representation Conference, Providence.

1989

"Crying is Believing: A Feminist Narratology of Sentiment in 19th-Century American Fiction." International Conference on Narrative, Madison.

1989

“Crying is Believing”. N.E.M.L.A. Conference, Wilmington, DE.

1989

"Narra(tau)tology: Closed System, Closed Club?" M.L.A. session on New Directions in Narratology, New Orleans.

1988

"Narratology Meets History: Gender and Speaking in the 1850s." International Conference on Narrative, Columbus. 1988

"Towards a Feminist Narratology." International Conference on Narrative, Ann Arbor.

1987

"Realism and Referentiality: The Engaging Style in 19th-century Women's Novels." M.L.A. Convention, New York. 1986

"The Engaging Narrator in the Nineteenth-Century Novel." International Conference on Narrative, Columbus.

 1986

"Gothicism, Realism, and Allegory: Narrative Levels in *Villette*." M.L.A. Convention, Chicago.

1985

"Lucy's Nun" [on C. Brontë's *Villette*]. N.E.M.L.A., Hartford.

1985

**SELECTED COURSES TAUGHT**

|  |
| --- |
| **At Ohio State University**Undergraduate:Special Topics in Women and Literature: The Marriage Plot, Then and NowSurvey of British Literature, 1798-present (Backwards)Special Topics in Popular Culture: Janeites: Austen Fiction, Film, Fans |
| Major Author: Jane AustenIntroduction to the Study of LiteratureWriting for English MajorsGraduate:Graduate Seminar in Graphic Narrative: Graphic MemoirGraduate Seminar in Victorian Novel and Serial ReadingGraduate Seminar in Interdisciplinary Feminist TheoryProfessing English: Intro to the Graduate Study of English |
| Graduate Intro to Narrative and Narrative TheoryGraduate Seminar in Queer and Feminist Narratologies**At the University of Vermont** |
| Nineteenth-century U.S. and British Women WritersFeminisms: Feminist Literary Theory and CriticismSeminar: Interdisciplinary Feminist TheorySeminar: Gender and Feeling in Literature and Pop CultureSeminar: Black Feminist Theory and FictionSeminar: The Marriage Plot, Then and NowGraduate Survey of Victorian Literature and CultureSeminar: The BrontësSeminar: Jane AustenSurvey of Twentieth-Century Literary and Cultural TheoryCritical Approaches to LiteratureNineteenth-Century British NovelRace and Gender in Literary StudiesIntroduction to Women’s Studies**SELECTED PROFESSIONAL SERVICE**Co-leader (with Ted Mason) of Pre-Conference Workshop for New Chairs in English, Association for Departments of English (MLA), Minneapolis, MN June, 2017Visiting International Professor, Advanced Masters’ Program in Literature (instructor for one-week graduate seminar), the University of Leuven, Belgium, May,2017Reviewer of applicants for University of Aarhus (Denmark) Institute for Advanced Study,2016, 2017Executive Committee, The Dickens Project, University of California Santa Cruz2014-2018Co-editor of Theory and Interpretation of Narrative series at Ohio State University Press, 2010-2016Co-founder (with Lauren Goodlad, Sean O’Sullivan, Jason Mittell, and Helena Michie) of the Global Seriality Network2016, 2017**President, Association for the Study of the Arts of the Present. First VP (2014), Second VP (2013)****2015-16**Founding board member and instructor, Mellon Summer Institute for Literary and Cultural Studies at Wheaton College for underrepresented English majors 2008-2010**Chair of the Board of Supervisors, English Institute, Harvard University (Board Member, 2006, 2007)****2008-2009**Associate Editor*,* Contemporary Women’s Writing (Oxford UP)2009-2012Delegate for Prose Fiction, MLA Delegate Assembly 2008-2010Member, MLA Elections Committee2008-2009**President, Association of Departments of English (ADE/MLA)****2005**Chair, ADE Ad-Hoc Committee on the Status of African-Americans in the Profession2005Executive Committee member, Association of Departments of English2002-2005**President, International Society for the Study of Narrative****1993**Executive Committee member, International Society for the Study of Narrative1990-1993**President, Women’s Caucus of the Northeast Modern Language Society****1990-1991**Manuscript reviewer for books for Ohio State UP, NYU P, U of Nebraska P, U of California P, UP of Virginia, U of Florida P, U of Georgia P, St. Martin’s P, Macmillan, Rutgers UP, Fairleigh Dickinson UP, Indiana UP, U of Toronto P, U. of Michigan PMLA1993-presentManuscript reviewer for journal articles for Poetics Today, Narrative, Sexuality and Culture, 19th-Century Literature, PMLA, Style, Henry James Review, Studies in English Literature, Contemporary Women’s Writing, NWSA Journal1987-present**DEPARTMENT AND UNIVERSITY LEADERSHIP EXPERIENCE****At The Ohio State University**Chair, Department of English2017-Interim Chair, Department of English2016-2017Senior Procedural Oversight Designee for Promotion & Tenure2014-2016Vice Chair, Department of English2010-2013Director, Project Narrative2010-2012Member, University Committee for Implementation of GE Revisions2017-Member, Promotion and Tenure Committee2014-2016Member, Assistant Professor Search Committee2010, 2011, 2012, 2016Member, Graduate Program and Policy Committee2009-2010Series co-editor, Theory and Interpretation of Narrative Series, Ohio State University Press2012-2016Editorial Board member, Ohio State University Press2009-2013**At University of Vermont**President, Faculty Senate2007-2009Co-Chair, President’s Commission on the Status of Women2005-2007Chair of search for Director of Writing in the Disciplines2005-2007Director, Humanities Center2004-2007Chair, Department of English2000-2005Faculty Mentoring Panel2000-2009Director of Women’s and Gender Studies1995-2000Co-founder and Co-Chair, Faculty Women’s Caucus1990-2007College Honors Council1996-2000Director of Graduate Studies in English1991-1995English Department Executive Committee1991-2000Women’s and Gender Studies Steering Committee1998-2009**LANGUAGES**English (native)German (excellent reading, good speaking)French (good reading, conversational speaking)**PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS**Modern Language Association (since 1982)International Society for the Study of Narrative (since 1986)North American Victorian Studies Association (since 2005)Dickens Project Faculty, University of California Santa Cruz (since 2005)Association for the Study of the Arts of the Present (since 2009)Society for Cinema and Media Studies (since 2010) Comics Studies Society (since 2016)Research Society for Victorian Periodicals (since 2017) |

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