

SEAN LAWRENCE O'SULLIVAN

Department of English
421 Denney Hall
164 Annie & John Glenn Avenue
Columbus, OH 43210-1370
osullivan.15@osu.edu

EDUCATION

Yale University

Ph.D., English, 2000

M.Phil., English, 1997

M.A., English, 1995

University of Bristol (United Kingdom)

B.A. (First Class Honors), Drama, 1990

Princeton University

A.B., English, *summa cum laude*, 1988

EMPLOYMENT

The Ohio State University, Associate Professor, Department of English, 2012 – present

The Ohio State University, Assistant Professor, Department of English, 2006 – 2012

Clemson University, Assistant Professor, Department of English, 2000 – 2006

Yale University, Instructor, Department of English and College Seminar Program, 1997 – 2000

HONORS, FELLOWSHIPS, AND SPECIAL APPOINTMENTS

Einstein Foundation Visiting Fellow, John F. Kennedy Institute for North American Studies,
Free University of Berlin (Germany), Research Unit on Popular Seriality, April-May, 2014

Invited Professor, International Seminar, University of Leuven (Belgium), March-April 2014

Invited Lecturer, International Spring School on World Literature, University of Göttingen
(Germany), February 2014

Faculty Paid Leave for Spring 2014, The Ohio State University, College of Arts and Sciences, 2013

Honorable Mention, Best Essay in an Edited Collection, Society for Cinema and Media Studies, 2012; for "Space Ships and Time Machines: *Mad Men* and the Serial Condition"

College of Architecture, Arts, and Humanities Research Grant, Clemson University, 2003-2004

Whiting Dissertation Fellowship, Yale University, 1997-1998

Mellon Summer Fellowship, Yale University, 1995

Richard J. Franke Fellowship, Yale University, 1993-1995

Thesis (on films of Peter Greenaway) ranked first in class, University of Bristol, 1990

Marshall Scholarship, 1988-1990

Phi Beta Kappa, Princeton University, 1988

Tumin Prize for Senior Thesis, Princeton University, 1988

PUBLICATIONS, PRESENTATIONS, RESEARCH, AND EDITORIAL EXPERIENCE

Books

Mike Leigh. Urbana: University of Illinois Press, 2011. Volume in Contemporary Film Directors series (edited by James Naremore).

Book Chapters and Journal Articles

"The Inevitable, the Surprise, and Serial Television." *Media of Serial Narrative*. Ed. Frank Kelleter. Columbus: The Ohio State University Press, 2017. 204-221. (Series on the Interpretation and Theory of Narrative.)

"Ingmar Bergman, Showrunner." *Serialization in Popular Culture*. Eds. Rob Allen and Thijs van den Berg. New York: Routledge, 2014. 106-121.

"Serials and Satisfaction." *Romanticism and Victorianism on the Net* 63 (2013).
<http://www.erudit.org/revue/ravon/2013/v/n63/1025614ar.html>

"*The Sopranos*: Episodic Storytelling." *How to Watch Television*. Eds. Ethan Thompson and Jason Mittell. New York: NYU Press, 2013. 65-73.

"Bridges and gaps: *The Singing Detective's* serial afterlife." *Journal of Screenwriting* 4:3 (2013): 273-285.

- “Space Ships and Time Machines: *Mad Men* and the Serial Condition.” *Mad Men: Dream Come True TV*. Ed. Gary R. Edgerton. London: Tauris Press, 2011. 115-130.
- “Broken on Purpose: Poetry, Serial Television, and the Season.” *Storyworlds 2* (2010): 59-77.
- “Reconnoitering the Rim: Thoughts on *Deadwood* and Third Seasons.” *Third Person: Authoring and Exploring Vast Narratives*. Ed. Pat Harrigan and Noah Wardrip-Fruin. Cambridge: The MIT Press, 2009. 323-332.
- “The *Decalogue* and the Remaking of American Television.” *After Kieślowski: The Legacy of Krzysztof Kieślowski*. Ed. Steven Woodward. Detroit: Wayne State University Press, 2009. 202-225.
- “No Such Thing as Society: Televising the Apocalypse.” *Fires Were Started*, 2nd ed. Ed. Lester Friedman. London: Wallflower Press, 2006. 223-242.
- “Old, New, Borrowed, Blue: *Deadwood* and Serial Fiction.” *Reading Deadwood*. Ed. David Lavery. London: Tauris Press, 2006. 115-129.

Short Entries and Reviews

- “Overtime and Afterlife: *Mad Men* 7:11.” *Public Books*. April 27, 2015.
<http://www.publicbooks.org/blog/overtime-and-afterlife>
- “Living in the Not Knowing: *Mad Men* 7:6.” *Kritik*. May 19, 2014.
<http://unitcrit.blogspot.com/2014/05/mad-world-on-kritik-mad-men-season-76.html>
- “Story Land: *Breaking Bad* 5:15.” *Kritik*. September 23, 2013.
<http://unitcrit.blogspot.com/2013/09/breaking-bad-season-515-story-land.html>
- “The Pause That Refreshes: *Mad Men* 6:7.” *Kritik*. May 13, 2013.
<http://unitcrit.blogspot.com/2013/05/mad-world-on-kritik-mad-men-season-67.html>
- “The Idea of the End of a Thing.” *In Media Res*. April 2012.
<http://mediacommons.futureofthebook.org/imr/2012/04/26/idea-end-thing>
- “*Our Mutual Friend*.” *Lost’s Buried Treasures*. 3rd ed. Ed. Lynette Porter and David Lavery. Napier, IL: Sourcebooks, 2010. 21-24.
- “*Fantasy Island*.” *Lost’s Buried Treasures*. 3rd ed. Ed. Lynette Porter and David Lavery. Napier, IL: Sourcebooks, 2010. 72-74.
- “High, and Low, Society.” *South Carolina Review* 34:2 (Spring 2002): 162-165.

Forthcoming / Work in Progress

“Epic, Serial, Episode: *The Sopranos* and the Return Voyage of Television.” *Narrative Culture* special issue on Project Narrative. (Accepted for publication.)

Review of Jason Mittell, *Complex TV: The Poetics of Contemporary Television Storytelling*. *Poetics Today*. (Accepted for publication.)

“Margins and Centers.” Essay for Criterion Collection DVD/Blu-ray of Mike Leigh’s *Meantime*. (Accepted for publication.)

“*True Detective*, *Looking*, and the Televisual Long Take.” *The Long Take: Critical Approaches*. Ed. John Gibbs and Douglas Pye. Palgrave Macmillan. (Submitted.)

“‘College’” and “‘Commendatori.’” *Mafia Movies: A Reader*. 2nd ed. Ed. Dana Renga. University of Toronto Press. (Submitted.)

The Sonnet-Season and the Transformation of American Television, 1999-2015. (Book project.)

Doctoral Dissertation

“The Reader’s Purchase: Anticipating Scott, Dickens, and Hardy” (director: Alexander Welsh).

Invited Talks and Conference Organizing

Co-organizer (with Lauren Goodlad), “The New Seriality Studies.” One-day symposium, Heyman Center for the Humanities, Columbia University (New York, NY). September 2016.

“Shapes of the Television Season.” “The New Seriality Studies” symposium. Heyman Center for the Humanities, Columbia University (New York, NY). September 2016.

Panelist: “The Future of Seriality Studies.” “Seriality, Seriality, Seriality: The Many Lives of a Field That Isn’t One” conference. Free University of Berlin (Germany). June 2016.

“A Vocabulary of Serial Form.” University of Leuven, Leuven (Belgium). December 2015.

“Six Elements of Serial Narrative.” Keynote lecture, 5th International Narratology Conference, Yunnan University (Kunming, China). November 2015.

“The Sonnet-Season and American Television: 1999-2014.” Plenary lecture, 3rd International Berkeley Conference on Film and Media, University of California (Berkeley). February 2015.

“Five Elements of Seriality.” Keynote lecture, “Broken Narratives” Graduate Student Conference, The Ohio State University (Columbus, OH). October 2014.

“Episode Five: Serial Television and Narrative Becoming.” John F. Kennedy Institute for North American Studies, Free University of Berlin (Germany), Research Unit on Popular Seriality. May 2014.

“Serial Beginnings.” University of Leuven (Belgium). March 2014.

“Film, Television, Realism.” “Worlding Realisms” symposium, Unit for Criticism and Interpretive Theory, University of Illinois (Urbana-Champaign, IL). February 2014.

Panelist: “The Future of Seriality Studies.” Popular Seriality Conference, Georg-August-Universität Göttingen, (Göttingen, Germany). June 2013.

“Serials and Satisfaction.” Workshop on Popular Seriality, Georg-August-Universität Göttingen, Lichtenberg Kolleg, (Göttingen, Germany). June 2012.

“*The Decalogue*, *The Sopranos*, and Serial Television.” Fordham University Literary Studies Program and Department of English (Bronx, NY). April 2011.

“Television: The Third Way.” Center for the Study of the Novel Conference on the Novel and Film, Stanford University (Stanford, CA). April 2010.

“Serials and Satisfaction.” Keynote lecture, “The End?” Conference, Indiana University (Bloomington, IN). March 2010.

Conference Presentations

“Serial Television and Things That Pretend They Stop Repeating.” American Comparative Literature Association Conference (Utrecht, The Netherlands). July 2017.

“The Old Gods and the New: *Game of Thrones* as Hybrid Spectacle.” International Society for the Study of Narrative Conference (Lexington, KY) and Literature Media Innovation Symposium (Columbus, OH). March-April 2017.

“2004: HBO’s *Annus Mirabilis*.” International Society for the Study of Narrative Conference (Amsterdam, The Netherlands). June 2016.

“The Sonnet-Season and the Transformation of American Television, 1999-2015.” American Comparative Literature Association Conference (Cambridge, MA). March 2016.

“Shakespeare and *Deadwood*.” Popular Cultural and the Deep Past, 2016: Shakespeare’s Day – 1616/2016. Center for Medieval and Renaissance Studies, The Ohio State University (Columbus, OH). February 2016.

“Space, Experience, and the Stealth Long Take in Serial Television.” Society for Cinema and Media Studies Conference (Montreal, Canada). March 2015.

“Thirty-Minute Space: Comic Territory in *Looking* and *Transparent*.” International Society for the Study of Narrative Conference (Chicago, IL). March 2015.

Panelist: “Reconsidering Formal Analysis.” Flow TV Conference, University of Texas (Austin, TX). September 2014.

Panel Chair: “At Least Seven Types of Seriality.” International Society for the Study of Narrative Conference (Boston, MA). March 2014.

Presentation: “The Inevitable and the Surprise.”

“The Inevitable and the Surprise.” Society for Cinema and Media Studies Conference (Seattle, WA). March 2014.

“The Best Piece of Business in the History of Television.” Popular Cultural and the Deep Past, 2014: *Game of Thrones*. Center for Medieval and Renaissance Studies, The Ohio State University (Columbus, OH). February 2014.

Panel Chair: “Seriality and Expectations.” International Society for the Study of Narrative Conference (Manchester, UK). June 2013.

Presentation: “Television and the Palindromic Claim.”

“Ingmar Bergman, Showrunner.” Society for Cinema and Media Studies Conference (Chicago, IL). March 2013.

Panel Chair: “Seriality Across Boundaries.” Modern Language Association Convention (Boston, MA). January 2013.

Presentation: “Bridges and Gaps: *The Singing Detective*’s Serial Afterlife.”

“Charles Dickens, Minding His Readers: *Master Humphrey’s Clock*.” North American Victorian Studies Association Conference (Madison, WI). September 2012.

“Theorizing the Serial Whole: *Six Feet Under*.” Society for Cinema and Media Studies Conference (Boston, MA). March 2012.

“Teaching Serial Television: Complete/Incomplete, Fragmented/Unified.” Workshop presentation. Society for Cinema and Media Studies Conference (Boston, MA). March 2012.

Panel Chair: “Television and the Serial Measure: Episode, Season, Series.” International Society for the Study of Narrative Conference (Las Vegas, NV). March 2012.

Presentation: “The Entirety of *Six Feet Under*.”

“The Perpetual Problem of British Cinema.” Ohio State University Film Studies Lecture, Wexner Center for the Arts (Columbus, OH). May 2011.

“Tertiary Characters and Serial Narrative.” International Society for the Study of Narrative Conference (St. Louis, MO). April 2011.

Panel Chair: "The Functions of Finales." Society for Cinema and Media Studies Conference (New Orleans, LA). March 2011.

Presentation: "The Sonnet Season Comes to a Stop."

"Tertiary Characters." Television Seriality panel, Project Narrative, The Ohio State University (Columbus, OH). January 2011.

Panel Chair: "Theorizing Seriality." International Society for the Study of Narrative Conference (Cleveland, OH). April 2010.

Presentation: "Space Ships and Time Machines: *Mad Men* and the Serial Condition."

Panel Chair: "The Poetics of Pilots." Society for Cinema and Media Studies Conference (Los Angeles, CA). March 2010.

Presentation: "A Synecdoche of Something That Does Not Yet Exist."

"Broken on Purpose: Poetry, Serial Television, and the Season." Association for the Study of the Arts of the Present Conference (Knoxville, TN). October 2009.

"Episode Five, or When Does a Narrative Become What It Is?" [revised version] International Society for the Study of Narrative Conference (Birmingham, UK). June 2009.

"Episode Five, or When Does a Narrative Become What It Is?" *The Sopranos: A Wake* (New York, NY). May 2008.

"The Highs and Lows of Seriality." Project Narrative debate with Jared Gardner (Columbus, OH). May 2008.

"Mike Leigh's Shorts." International Society for the Study of Narrative Conference (Austin, TX). May 2008.

"Three Transformations of Television Narrative." International Society for the Study of Narrative Conference (Washington, D.C.). March 2007.

Panel Chair: "Television as Film / Film as Television." Society for Cinema and Media Studies Conference (Chicago, IL). March 2007.

Presentation: "*The Decalogue* and the Remaking of American Television."

"*Deadwood*, Dickens and Serial Fiction." Society for Cinema and Media Studies Conference (Vancouver, Canada). March 2006.

"*High Hopes: The Man and the Room*." Society for Cinema and Media Studies Conference (London, UK). April 2005.

Panel chair, "Cinematic Narratives of the Real: Leigh, Sayles, Godard." International Society for the Study of Narrative Conference (Burlington, VT). April 2004.

Presentation: "The Art of the Real: Mike Leigh as Gustave Courbet."

Panel chair, “Aesthetic Practice as Aesthetic Theory: Leigh, Bazin, Kieślowski.” 29th Annual Conference on Literature and Film (Tallahassee, FL). February 2004.
Presentation: “Mike Leigh: The Unknown Aesthete.”

“David, Dickens, Hitchcock: The Portrait and the Plot.” International Society for the Study of Narrative Conference (Berkeley, CA). March 2003.

“Turning Pro: *Chariots of Fire*, *My Beautiful Laundrette*, and the Myth of British Cinema.” 27th Annual Conference on Literature and Film (Tallahassee, FL). January 2002.

“Hitchcock’s Baggage,” 26th Annual Conference on Literature and Film (Tallahassee, FL). February 2001.

“*Redgauntlet* and the Sense of Omission,” Sixth International Walter Scott Conference (Eugene, OR). July 1999.

“*The Full Monty* and the Empire’s New Clothes.” Yale University (New Haven, CT). May 1999.

“Making Ends Meet: Patterns of Conclusion in *Dubliners* and *Ulysses*.” Miami Joyce Birthday Conference (Miami, FL). February 1997.

Editorial and Non-Academic Publishing Experience

Manuscript reviewer, The Ohio State University Press; August 2016.

Manuscript reviewer, Duke University Press; January 2016.

Manuscript reviewer, *Poetics Today*; June 2017 and November 2015.

Manuscript reviewer, *Journal of Popular Television*; July 2013.

Manuscript reviewer, *Narrative*; April 2013, May 2012, and November 2010.

Manuscript reviewer, *Victorian Studies*; February 2013

Manuscript reviewer, Continuum Publishing; April 2012.

Manuscript reviewer, *ecloga*; February 2012.

Manuscript reviewer, *Electronic Book Review*; September 2011.

Guest editor, *Journal of Short Film*, Volumes 22 and 23; February – August 2011.

Author of more than 160 newspaper and magazine articles on sports, mostly for *The Boston Globe*. Other venues included *The Pioneer Press* (St. Paul), *The Times-Picayune* (New Orleans) and *Princeton Alumni Weekly*; June 1986-August 1989

Radio / Podcasts

“*Game of Thrones.*” *All Sides with Ann Fisher.* WOSU. July 13, 2017.

“The Evolving Standards of Television.” *All Sides with Ann Fisher.* WOSU. April 28, 2016.

TEACHING EXPERIENCE

The Ohio State University:

Graduate courses and upper-level undergraduate courses

“Introduction to Graduate Study in Film” (English 6778; Autumn 2016, Autumn 2013, Autumn 2010, and Winter 2009)

“Introduction to Graduate Study in Narrative and Narrative Theory” (English 6761; Autumn 2015)

“Seminar in Film and Media Studies: Film / Television / Narrative / Seriality” (English 7878; Spring 2015 and Spring 2013)

“The Long Seminar: Serial Narrative from Dickens to *Deadwood*” (English 900 and 901; Autumn 2009 to Winter 2010)

“Television, Film, and Serial Narrative” (English 578/4578; Spring 2017, Autumn 2015, Autumn 2014, Autumn 2012, Spring 2011, Autumn 2008, and Autumn 2007)

“Senior Seminar: Re-Inventing Television” (Film Studies 4895; Autumn 2016)

“Topics in Film Studies: British Cinema at the Millennium” (Film Studies 695; Winter 2012)

“Documentary Film Studies” (Film Studies 3660; Autumn 2014)

“Introduction to Narrative and Narrative Theory” (English 559; Autumn 2013 and Winter 2012)

“Group Studies: Documentary, Fact, and Realism” (Film Studies 4194; Autumn 2012)

“Seminar in Film Studies: Hitchcock, Leigh, and Authorship” (English 878; Spring 2008)

“Special Topics in Film and Literature: One-Day Stories” (English 578; Spring 2007)

“British Cinema from Thatcher to Blair” (English 578; Spring 2007)

“The Cinematic Hotel” (English 578; Autumn 2006)

Introductory courses

“Introduction to Film” (English 263/2263; Spring 2013, Winter 2009, Autumn 2007, and Autumn 2006)

“Critical Writing” (English 398; Autumn 2009, Autumn 2008, and Spring 2008)
“Introduction to Film Studies” (Film Studies 270; Autumn 2010 and Winter 2010)
“Language, Identity, and Culture in the U.S. Experience” (English 367.01H; Autumn 2011)

Special courses and programs

“Literature and Culture of London: London on Stage and Screen” (English 4575; May 2016); four-week course taught in London and Stratford-Upon Avon

“Literary Locations: Rome” (English 4400/595; Spring 2015 and Spring 2011); course includes ten-day educational trip to Rome

Co-Director (with Frederick Aldama), Project Narrative Summer Institute (June 2012)

Resident Director for summer program at University of Greenwich, Greenwich, UK (July-August 2010)

Clemson University:

Graduate and advanced undergraduate courses

“British Serial Fiction: From Dickens to *Deadwood*” (Spring 2006)

“Great Directors: Alfred Hitchcock and Mike Leigh” (Autumn 2005; Spring 2003)

“Television and the Long Narrative” (Spring 2005)

“Readers, Reading, and the British Novel” (Autumn 2004; Autumn 2002)

“The Portrait and the Plot: David, Dickens, Hitchcock” (Spring 2002)

“The English Novel” (Spring 2004; Spring 2002; Spring 2001)

“The Romantic Period” (Summer 2002; Summer 2001; Autumn 2000)

“Representations of Class in British Literature” (Autumn 2001)

Introductory courses

“Film” (Autumn and Spring 2005; Autumn and Spring 2004; Autumn 2003)

“The Epic in World Literature” (Spring 2006)

“World Literature” (Spring 2006; Spring 2003)

“The Story and the City” (Autumn 2003; Autumn 2002)

“Nation and Empire in British Literature” (Autumn 2001)

Yale University:

“Contemporary British Cinema” (Spring 2000; Spring 1997)
“Introduction to Literary Study” (Autumn 1999; Autumn 1998)
“The European Literary Tradition” (Spring 1999)

SERVICE

The Ohio State University:

Departmental

Job Placement Officer, Autumn 2016 – Spring 2017
Member, Executive Committee, Autumn 2016 – Spring 2017
Film and Popular Culture Area Co-convener, Autumn 2016 – present
Director, Project Narrative, Autumn 2014 – Spring 2016
Study Abroad Coordinator, Autumn 2015 – Spring 2016
Core Faculty Member, Project Narrative, Autumn 2009 – present
Arts and Sciences Faculty Senate Representative (alternate), Autumn 2014 – present
Course Director, English 263/2263 (Introduction to Film), Autumn 2009 – Spring 2013
Member, Graduate Admissions Committee, Autumn 2011 – Spring 2013
Member, Search Committee for Screenwriting Position, Autumn 2012 – Spring 2013
Member, Undergraduate Studies Committee, Autumn 2009 – Spring 2010; Autumn 2015 –
Spring 2016
Member, Communications, Outreach and Development Committee, Autumn 2007 – Spring
2009
Member, Graduate Program and Policy (Studies) Committee, Autumn 2013, Autumn 2007,
and Spring 2008

College-, University-, and Profession-Wide

Member, Ohio State University Press Editorial Board, Autumn 2015 – present
Member, Rhodes and Marshall Scholarships Selection Committee, Spring 2007 – present
Core Faculty Member, Interdisciplinary Film Studies Committee, Autumn 2006 – present
Member, Awards Committee, Film Studies, 2009 – 2013
Member, M.A. Program Committee, Film Studies, 2011 – present
Member, Media Services Steering Committee, 2012 – 2013

External reviewer for tenure case, Montana State University, 2015

Clemson University:

Departmental

Coordinator, English Hour, Autumn 2001 – Spring 2006
Chair, English Curriculum Committee, January 2002 – June 2003
Member, English Curriculum Committee, August 2001 – June 2003
English Major Committee, Autumn 2003 – Spring 2004
Sophomore Literature Committee, Autumn 2003 – Spring 2005
Hiring committee (for Film and Popular Culture position), Autumn 2002
Visiting Speakers Committee, Autumn 2000 – Spring 2001

College- and University-Wide

Clemson Coordinator, Southern Circuit Film Series, Spring 2002 – Spring 2006
Ph.D. in Film and International Culture Committee, Autumn 2004 – Spring 2006
Rhodes and Marshall Scholarships Committee, Autumn 2001 – Spring 2006
Member, AAH Curriculum Committee, January 2002 – June 2003
Member, University Curriculum Committee, August 2002 – June 2003
Chair, Ad-Hoc Committee to Evaluate Director of the Pearce Center, Autumn 2004 – Spring 2005
Athletic Council, Autumn 2005 – Spring 2006
Introductory talks for Clemson Shakespeare Festival events (preceding performance of *Rosencrantz and Guildenstern Are Dead*; preceding screening of *Hamlet* (2000)),
Spring 2001 and Spring 2002
Honors College talk (on Christopher Nolan's *Memento*), Spring 2002

FILM PRODUCTION EXPERIENCE

Production Coordinator, *Justine* (short), 1992
Key Production Assistant, *Laws of Gravity* (feature), 1991
Editor, *Soundtrack* (short), 1990
Director, Writer, and Editor, *The Adventure of a Photographer* (short starring Simon Pegg), 1990

TEACHING AND RESEARCH INTERESTS

Narrative, especially serial narrative across media

Television

Film, especially British film

The British novel

Fiction and the visual arts

PROFESSIONAL ORGANIZATIONS

International Society for the Study of Narrative Literature

Society for Cinema and Media Studies