

Carolyn Williams

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Education

1977 Ph.D., English, University of Virginia, Charlottesville, VA
1974 M.A., English, University of Virginia
1971 B.A., English, Wellesley College, Wellesley, MA

Academic Employment

2020- Distinguished Professor, Rutgers University
2010- 2020: Professor, Department of English, Rutgers University
2017-2020: Director of Creative Writing
2010-2016: Department Chair
1988-2010: Associate to Full Professor, Department of English, Rutgers University
2005-2007, 2008-2010: Director of Undergraduate Studies
2007-2011: Executive Director, Writers House
1989-2004: Associate Director: Center for the Critical Analysis of Contemporary Culture (CCACC) now the Center for Cultural Analysis (CCA).
2004, 2001-02, 1999-2000, 1995-96, 1990-91: Acting Director, CCACC
1999 (spring): Visiting Associate Professor, Department of English, Duke University
1977-88: Assistant to Associate Professor, Department of English, Boston University
1978-81: Associate Director, Freshman-Sophomore Program

Honors and Awards

2010: Scholar-Teacher Award, Rutgers University
2004-05: Guggenheim Foundation Fellowship
1999: Warren I. Susman Award for Excellence in Teaching, Rutgers University
1997-98: Beatrice, Benjamin and Richard Bader Fellowship in the Visual Arts of the Theatre, Harvard Theatre Collection, Houghton Library, Harvard University
1988-89: Associate Fellow, Stanford Humanities Center, Stanford University
1988: NEH Summer Stipend
1984-85: Faculty Fellowship, Humanities Foundation, Boston University
1983: Metcalf Award for Excellence in Teaching, Boston University
1981-82: Bunting Fellowship, Mary Ingraham Bunting Institute, Radcliffe College, Harvard University (now the Radcliffe Institute)

Publications

Books

Gilbert and Sullivan: Gender, Genre, Parody (Columbia University Press, 2010)

Transfigured World: Walter Pater's Aesthetic Historicism (Cornell University Press, 1989)

In progress: *Melodramatic Form*

Essay Collections and Edited Issues

Nineteenth Century Theatre and Film (forthcoming, 2021). Special issue, "Melodrama: Becoming Modern," essays developed from conference held at Rutgers in October 2019.

The Cambridge Companion to English Melodrama (2018). Nineteen original essays, introduction, chronology, suggestions for further reading.

The Pater Newsletter, no. 52 (Spring 2007). "Special Topic: Queer Pater Studies" (seven commissioned essays, short introduction co-written with Megan Becker-Leckrone).

Walter Pater: Transparencies of Desire, ed. with Laurel Brake and Lesley Higgins (ELT Press, 2002). Twenty-one original essays, developed from work presented at the Oxford Pater conference in 2000, whose program I organized (local arrangements by Laurel Brake).

Victorian Literature and Culture, Volume 27 number 2 (1999). "Editors' Topic: Victorian Studies and Cultural Studies" (five essays and a "forum" cluster of fourteen commissioned position papers, with my introduction).

Refereed Articles

"Tableaux and Melodramatic Realism," *English Literature: Theories, Interpretations, Contexts*, vol. 6 (December 2019), pp. 101-24.

"Melodrama and the Realist Novel," in *The Cambridge Companion to English Melodrama* (Cambridge UP, 2018), pp. 209-23.

"Keyword: Melodrama," *Victorian Literature and Culture* 46.3/4 (Fall/Winter, 2018), 769-73.

"Parodies of the Pre-Raphaelite Ballad Refrain," *Nineteenth Century Literature* vol. 71, no. 2 (September 2016), Special issue on Historical Poetics and Genre, pp. 227-55.

"Textual Time Zones and Figures of Relief in *Marius the Epicurean*," *JPRS: Journal of Pre-Raphaelite Studies* 25 (Fall 2016), pp. 53-72.

"Stupidity and Stupefaction: *Barnaby Rudge* and the Mute Figure of Melodrama," *Dickens Studies Annual* volume 46 (2015), pp. 357-376.

"Gilbert and Sullivan" and "Melodrama." Entries in the *Blackwell Encyclopedia of Victorian Literature*, eds. Dino Franco Felluga, Pamela K. Gilbert and Linda K. Hughes (Blackwell, 2015), Volume II, pp 637-43 and Volume III, pp. 1023-32.

"Melodrama," in *The New Cambridge History of Victorian Literature* ed. Kate Flint (Cambridge University Press, 2012), pp. 193-219.

"The Boston Years: Eve's Humor and Her Anger," *Criticism* (2010), pp. 179-83.

"Parody and Poetic Tradition: Gilbert and Sullivan's *Patience*" *Victorian Poetry*, volume 46, number 4 (Winter 2008), pp. 375-403.

"Vehicular Traffic," response to James Chandler, from "Languages of Emotion" conference, *Textual Practice* volume 22, number 1 (2008), pp. 47-54.

"Genre Matters," response to the 2005 NAVSA conference, *Victorian Studies*, volume 48, number 2 (Winter 2006), pp. 295-304.

"Moving Pictures: George Eliot and Melodrama," in *Compassion: The Culture and Politics of an Emotion* (Selected essays from English Institute) ed. Lauren Berlant (New York and London: Routledge, 2004), pp. 105-144.

"Introduction: Victorian Studies and Cultural Studies," *Victorian Literature and Culture*, Volume 27, number 2 (1999), pp. 355-363.

"'Genre' and 'Discourse' in Victorian Cultural Studies," *Victorian Literature and Culture*, Volume 27, number 2 (1999), pp. 517-520.

"On Pater's Late Style," *Nineteenth-Century Prose*, volume 24, number 2 (Fall 1997), pp. 143-160.

"Unbroken Patternes: Gender, Culture and Voice in *The Egoist*," *Browning Institute Studies*, volume 13 (1985), pp. 45-70.

"Typology as Narrative Form: The Temporal Logic of *Marius the Epicurean*," *English Literature in Transition*, volume 27, number 1 (Winter, 1984), pp. 11-33.

"Virginia Woolf's Rhetoric of Enclosure," *Denver Quarterly*, volume 18, number 4 (Winter, 1984), pp. 43-61.

"Natural Selection and Narrative Form in *The Egoist*," *Victorian Studies*, volume 27, number 1 (Autumn, 1983), pp. 53-79.

"Pater in the 1880's: Experiments in Genre," *Journal of Pre-Raphaelite Studies*, volume 4, number 1 (November, 1983), pp. 39-51.

Essays and Book Chapters

"George Eliot and Theatre," *Oxford Handbook to George Eliot* (forthcoming 2022).

"Tableaux and Political Feeling in Melodrama," in *The Tableau Vivant – Across Media, History, and Culture*, ed. Vito Adriaenssens (7200 words, forthcoming).

"Melodrama," in *Dickens and the Arts*, eds. Juliet John and Claire Wood (Edinburgh University Press, 8350 words, forthcoming 2021).

"Comic Opera: English Society in Gilbert and Sullivan," *Oxford Handbook of the British Musical*, ed. Robert Gordon and Olaf Jubin (Oxford UP 2016), pp. 29-53.

"Parody and Re-Enactment in the Comic Operas of Gilbert and Sullivan," *Rethinking Historical Distance*, ed. Mark Salber Phillips, Barbara Caine and Julia Adeney Thomas (Palgrave Macmillan, 2013), pp. 113-136.

"The Gutter Effect in Eve Kosofsky Sedgwick's *A Dialogue on Love*," in Michael Chaney, ed., *Graphic Subjects* (University of Wisconsin Press, 2011), pp. 195-99.

"Walter Pater, Film Theorist" in *Victorian Aesthetic Conditions: Pater Across the Arts*, ed. Elicia Clements and Lesley Higgins (Palgrave Macmillan, 2010), pp. 181-205.

"Teaching Autobiography," in *Teaching Literature: A Handbook*, ed. Tanya Agathocleous and Ann Dean (Palgrave Macmillan, 2002), pp. 11-30.

"Pater's Impressionism and the Form of Historical Revival," in *Knowing the Past: Victorian Literature and Culture*, ed. Suzy Anger (Cornell University Press, 2001), pp. 77-99.

"Parody, Pastiche and the Play of Genres: The Savoy Operas of Gilbert and Sullivan," in *The Victorian Comic Spirit: New Perspectives*, ed. Jennifer Wagner-Lawlor (Ashgate, 2000), pp. 1-21.

"*Utopia, Limited*: Nationalism, Empire, and Parody in the Comic Operas of Gilbert and Sullivan," in *Culture and Politics at the Fin de Siècle*, ed. Sally Ledger and Scott McCracken (Cambridge University Press, 1994), pp. 221-247.

"Closing the Book: The Intertextual End of *Jane Eyre*," in *Victorian Connections*, ed. Jerome J. McGann (Charlottesville: University Press of Virginia, 1989), pp. 60-87.

reprinted (abridged) in *Jane Eyre: Contemporary Critical Essays*, ed. Heather Glen (Macmillan, New Casebooks series, 1997), pp. 227-250.

"'Trying to do Without God': Revisions of Epistolary Address in *The Color Purple*," in *Writing the Female Voice: Essays on Epistolary Literature*, ed. Elizabeth C. Goldsmith (Northeastern University Press, 1989), pp. 273-285.

Reviews

Review of Simon Reader, *Notework: Victorian Literature and Nonlinear Style* (forthcoming, *Prose Studies*).

Review of Renata Kobetts Miller, *The Victorian Actress in the Novel and on the Stage* (Edinburgh University Press, 2018), *Modern Drama* 63:2 (Summer 2020), pp. 242-45.

"Persistent Patterns," a review of Sos Eltis, *Acts of Desire: Women and Sex on Stage 1800-1930* (Oxford: Oxford University Press, 2013) *Journal of Victorian Culture* vol. 22, no. 2 (2017), pp. 265-268.

"*Jane Eyre* 2011," a review of the new film directed by Cary Fukunaga, *Victorian Literature and Culture*, volume 40, no. 1 (2012), pp. 331-37.

Review of Christine Bolus-Reichert, *The Age of Eclecticism: Literature and Culture in Britain, 1815-1885*, (Columbus, Ohio: The Ohio State University Press, 2009) *Victorian Studies*, volume 53, no. 3 (2011), pp. 531-33.

Review of Regina B. Oost, *Gilbert and Sullivan: Class and the Savoy Tradition, 1875-1896* (Farnham, Surrey: Ashgate, 2009) *New Theatre Quarterly* (2011) 27: 92-93. Online as of February 16, 2011.

"'Doomed Creatures of Immature Radiance'," a review of Kevin Ohi, *Innocence and Rapture: The Erotic Child in Pater, Wilde, James, and Nabokov* (Palgrave Macmillan, 2005), *The Pater Newsletter*, no. 52 (Spring 2007), pp. 7-13.

"Two East Coast Productions of Tom Stoppard's *The Invention of Love*" (Wilma Theater, Philadelphia, 2000 and Lyceum Theater, New York, 2001)," *The Pater Newsletter*, no. 43 (Fall, 2001), pp. 14-22.

"Intimacy and Theatricality: Mike Leigh's *Topsy-Turvy*," *Victorian Literature and Culture* volume 28, number 2 (2000), pp. 471-476.

"Boucicault Revived," a review of *London Assurance* by Dion L. Boucicault, directed by Joe Dowling, performed by the Roundabout Theater Company, New York (April - July 1997), *Performing Arts Journal*, 59 (May 1998), pp. 49-53.

Review of Jay Fellows, *Tombs, Despoiled and Haunted: "Under-Textures" and "After-Thoughts" in Walter Pater*, with a foreword by J. Hillis Miller (Stanford University Press, 1991), *The Pater Newsletter*, numbers 30/31 (Fall 1994/Spring 1995), pp. 11-13.

"Emergent Representations," review-essay on Mary Jean Corbett, *Representing Femininity: Middle-Class Subjectivity in Victorian and Edwardian Women's Autobiographies* (Oxford University Press, 1992); Christina Crosby, *The Ends of History: Victorians and "the Woman Question,"* (Routledge, 1991); Regenia Gagnier, *Subjectivities: A History of Self-Representation in Britain, 1832-1920* (Oxford University Press, 1991); and Anita Levy, *Other Women: The Writing of Class, Race and Gender, 1832-1898* (Princeton University Press, 1991), *Victorians Institute Journal*, volume 22 (1994), pp. 213-224.

Review of Susan Merrill Squier, *Virginia Woolf and London: The Sexual Politics of the City* (University of North Carolina Press, 1985), *English Literature in Transition*, volume 31, number 2 (1988), pp. 232-35.

Review of Shoshana Felman, ed., *Literature and Psychoanalysis: The Question of Reading: Otherwise* (Yale French Studies 1977, Johns Hopkins University Press, 1982) in *Modern Psychoanalysis*, volume 9, number 2 (1984), pp. 225-229.

Review of G.B. Tennyson, *Victorian Devotional Poetry: The Tractarian Mode* (Harvard University Press, 1981), in *Studies in Romanticism*, volume 22, number 1 (Spring, 1983), pp. 119-126.

Other Publications

"A Most Ingenious Paradox: Loving G&S to Death?" Radio interview with Martin Handley, BBC Radio 3, July 28, 2015 <http://www.bbc.co.uk/programmes/b060bpry>

Interview on BBC 4, 5 radio show for W. S. Gilbert Centenary

"Parody, Gender and Gilbert and Sullivan," Radio interview with Marty Moss-Coane, WHYY (NPR), December 22, 2010 <http://whyy.org/cms/radiotimes/2010/12/22/parody-gender-and-gilbert-and-sullivan/>

"Reproducing Gender Roles in Victorian England" (on W.S. Gilbert's *Pygmalion and Galatea*, 1876) in *Created in Our Own Images.com*, ed. Fred M. Sander, MD (New York: International Psychoanalytic Books, 2010), pp. 87-100.

"In Memoriam: CYL." Published text of memorial service for Cecil Y. Lang, March 24, 2003; Alderman Library, University of Virginia, Charlottesville, VA.

"Ballad Opera." MLA Radio Broadcast, "What's the Word?" series, program #117. Interview on the comic operas of Gilbert and Sullivan (CD available 2002 to public radio stations via NPR satellite).

"Reading Pater at the Millennium: Summary of the Third International Walter Pater Society Conference (Oxford, July 2000)," *The Pater Newsletter* (number 41, Fall 2000), pp. 39-53.

"Postscript: Pater and Postmodernism," initiating a forum discussion, *The Pater Newsletter* (number 34, Fall 1996), pp. 10-13.

"What Is Cultural Studies?" essay commissioned and distributed by the Ford Foundation (New York), Program in Education and Culture, 1996. Essay used as the focus of interdisciplinary discussions at the Ford Foundation (1996-97) to produce the Foundation's new initiative, "Crossing Borders," a multi-million dollar granting program whose mandate was to reshape the field of area studies.

"'Never Mind the Why and Wherefore': Transformations of Rank and Class in *H.M.S. Pinafore*," publications of the Huntington Theatre Humanities Forum (Boston, MA, 1990).

"Figural Strategies in Pater's *Renaissance*," Bunting Institute Working Papers Series (Harvard University: Cambridge, MA, 1982).

Public Presentations

Keynotes and Plenaries

"Melodramatic Form," for plenary on Dickens and Theatre, Dickens Society conference (July 13, 2021).

"Idiot Protagonism" (on *Barnaby Rudge: A Tale of the Riots of Eighty*). Keynote Lecture, Dickens Project, Santa Cruz, CA. July 15, 2019.

"Aesthetes and Idyllic Poets," International Gilbert and Sullivan Festival, Harrogate, England, August 20, 2018.

"Histories of Melodramatic Form," conference on Histories of Genre, UC Irvine: May 12-13, 2017.

"*Iolanthe* and Other Victorian Fairies," George Mason University: Symposium on Gilbert and Sullivan, April 29, 2017.

"What is the Question? What is Victorian Literature? What is Literature?" Keynote panel on "The Question of Victorian Literature," NVSA (Northeast Victorian Studies Association) annual conference, Georgetown University, April 22, 2017.

“Reading Melodrama.” Keynote, VSAO (Victorian Studies Association of Ontario) annual conference, April 27, 2013.

“Parody’s Past and Present,” Keynote NAVSA (North American Victorian Studies Association) annual conference, Vanderbilt University, November 3, 2011.

“Understanding Melodrama: Form and Genre.” Keynote, Conference on “Literature Since 1800: Transitions, Translations, and Transmission.” Spring Literature conference at the University of South Carolina, April 10, 2009.

“Teaching the Unteachable: Victorian Theater.” Keynote Panel, NVSA (Northeast Victorian Studies Association) annual conference. Drew University. April 2006.

“Prison Breaks” (on *A Tale of Two Cities*). Keynote Lecture, Dickens Project, Santa Cruz, CA. August 2004.

“Surround Sound” (on melodrama and *Little Dorrit*). Keynote Lecture, Dickens Project Conference on “Victorian Soundings: Voice, Body, Noise.” Santa Cruz, CA. August 2003.

“Aesthetic Historicism.” Keynote Panel, conference on “Knowing the Past.” NVSA (Northeast Victorian Studies Association) annual conference, Queen’s University, Kingston, Ontario. April 2002.

“The Melodrama of Moving Pictures.” Keynote Panel, conference on “Victorian Spectacle.” NVSA (Northeast Victorian Studies Association) annual conference, Villanova University. April 1996.

Invited Lectures

“Melodramatic Form.” CUNY Graduate Center, March 7, 2019.

“Reading Melodrama in Realist Fiction,” University of Toronto, November 29, 2018.

“Melodramatic Histrionics in the Savoy Operas,” The Jay Newman Lecture for the New York Gilbert and Sullivan Society, New York, June 16, 2017.

“After Aestheticism: Walter Pater to James Joyce,” La quarta “Giorgio Melchiori Lecture,” Università Roma Tre. Rome, Italy, December 7, 2016.

“Was Tragedy Replaced by Melodrama?” Università di Roma, La Sapienza. Rome, Italy, December 6, 2016.

“Melodrama and the Nineteenth-Century Realist Novel in English,” Università di Roma, La Sapienza. Rome, Italy, November 18, 2016.

“Criticism as Conversation,” Università di Roma, La Sapienza. Rome, Italy, November 11, 2016

“Why Melodrama Matters: On the Stage, On the Page, On the Screen, In the News,” 26th annual Summers Lecture, University of Toledo, March 17, 2016.

“Melodrama and the Realist Novel,” Indiana University, March 10, 2016.

“What Can a Novel Do with the Melodramatic Tableau?” Symposium on Melodrama in the Age of Realism, 2015-16 PAL-FHI Seminar in Concepts, Figures, and Art Forms, Duke University, February 20, 2016.

“Theorizing Melodramatic Form: Time, Realism, and the Moving Picture.” Berkeley, January 20, 2016.

“Beyond *Between Men*: Sedgwick’s *The Warm Decembers*.” Conference on Eve Kosofsky Sedgwick: “*Between Men* at 30,” CUNY Graduate Center, October 23, 2015.

“Theorizing Melodramatic Form: Time, Realism, and the Moving Picture.” 18th-19th-Century Colloquium Series, Warren Center for the Humanities, Vanderbilt University, September 25, 2015.

“Melodrama,” NEH Summer Seminar on “Performing Dickens,” University of California at Santa Cruz, July 11, 2014.

“Ballad Parodies,” Historical Poetics Symposium on the Ballad, UC Irvine, May 3, 2013.

“Gilbert and Sullivan: The Momentum of Parody.” York University, Toronto, April 26, 2013.

“The Patter Song in a Psychosocial Context,” DeWitt Wallace Institute for the History of Psychiatry, Richardson Seminar Lecture Series, Weill Cornell Medical School, NYC, February 6, 2013.

“*A Tale of Two Cities*: Love, Sex, Imprisonment” for “Dickens: The Key to Character” Lecture Series, New York Public Library, October 17, 2012.

“The Masculine Woman and the Feminine Man,” International Gilbert and Sullivan Festival, Gettysburg, PA, June 27, 2011.

“Parody, Gender and Culture in the Comic Operas of Gilbert and Sullivan,” University of Exeter, UK, June 9, 2011.

“Gilbert’s Genre Parody, Sullivan’s Musical Humour,” King’s College, “Shows of London” Symposium for the Musical Comedy/Comedy in Music Project, London, UK, June 8, 2011.

“Gilbert and Sullivan for Feminists,” University of Warwick, UK, June 1, 2011.

“Genre, Gender and Form in the Comic Operas of Gilbert and Sullivan,” University of Leicester, UK, May 25, 2011.

“The History of a Book: *Gilbert and Sullivan: Gender, Genre, Parody*,” Princeton University, May 5, 2011.

“On Eviatar Zerubavel’s *The Clockwork Muse*,” Fordham University, April 29, 2011.

“Parody and Social Formation in the Comic Operas of Gilbert and Sullivan,” University of Tennessee, Knoxville, February 8, 2011.

“On Eve Kosofsky Sedgwick’s *Epistemology of the Closet*,” Boston University, October, 2009.

“New Ways to Look at Melodrama,” Harvard University, November 2009.

“Transatlantic Melodrama.” (on the melodramas of Dion Boucicault). Series on Transatlantic Studies, University of Maryland. March 2006.

“How to Read Melodrama.” Callaway Lecture, New York University, October 2005.

“Gilbert and Sullivan’s *Patience*: Making Fun of Victorian Poetry,” Vanderbilt University, Department of English, March 2005.

“How to Read Melodrama: Novel, Stage, Screen.” Victorian Colloquium, Princeton University and Robert Penn Warren Humanities Center, Vanderbilt University, March 2005; New York University, September 2005.

“Narrative Realism and Melodramatic Form: Dickens and Eliot.” Oxford University, Victorian Colloquium. October 2004.

"The Law of Melodrama." 23rd Miriam Leranbaum Lecture, SUNY Binghamton. March 2001.

"Moving Pictures: George Eliot and Melodrama." The English Institute, Harvard University. September 2000; repeated by invitation to the Nineteenth Century Forum, University of Michigan, Ann Arbor. March 2001.

"Melodrama: Music and Moving Pictures." Duke University. March 1997.

Conference Presentations, Panels, Seminar Papers

Roundtables organized for the January 2021 MLA Convention in Toronto: “Theoretical Foundations in Victorians Studies” and “Alternative Theoretical Foundations for Victorian Studies” (forthcoming). For the Executive Committee on Victorian and Early 20th-century LLC.

Panels and Roundtables organized for the January 2020 MLA Convention in Seattle: “Transatlantic Melodrama,” “Digital Pedagogies in Victorian and Early 20th-Century Literature,” and “Freud’s *Beyond the Pleasure Principle* at 100.” For the Executive Committee on Victorian and Early 20th-century LLC.

“Generic Melodrama, Sequestered and Transformed [on George Eliot],” NAVSA conference on “Media, Genre, and the Generic,” Columbus, OH, October, 2019.

“Melodramatic Form Writ Large in *Little Dorrit*,” NAVSA conference on “Looking Outward,” St. Petersburg, FL; October 14, 2018.

“Fixation and Expression: Melodramatic ‘Excess’ and Forms of ‘Measure’ in Dickens,” INCS conference on “Measure and Excess,” Università Roma Tre. Rome, Italy, June 14, 2018.

“The Melodramatic Monologue,” conference on Historical Poetics, November 3, 2017, Connecticut College.

“Melodramatic ‘Overhearing’,” panel on historical poetics, NAVSA/AVSA supernumerary conference (North American Victorian Studies Association / Australian Victorian Studies Association). Florence, Italy, May 17, 2017.

“Parody Today,” Gilbert and Sullivan Panel at George Mason University, April 29, 2017.

Seminar on Victorian Genres, University of Toledo, March 16, 2016.

“Low Musical Plotting in *Little Dorrit*,” MLA convention, Austin TX, January 7, 2016.

Panel organized and moderated: “The Dickens Jukebox: Music at Work and Play in Narrative Form,” MLA convention, Austin, TX, January 7, 2016.

Respondent / synthesizer, conference on “The Long Wide Nineteenth Century,” Santa Cruz, CA, August 2015.

Panel organized and moderated: Roundtable on Global Melodrama. NAVSA (North American Victorian Studies Association), Honolulu, Hawaii, July 2015.

“Melodrama, Considered as a Genre,” Panel on genre as classification, NAVSA (North American Victorian Studies Association), London, Ontario, November 2014.

“Textual Time Zones,” International Walter Pater Society Conference on Continuity and Discontinuity, Sorbonne, Paris, France. July 7, 2014.

“The Aesthetics of Melodramatic Form,” Conference on The Melodramatic Moment, 1780-1820, King’s College London, UK. March 28, 2014.

“Is there a Poetics of Melodrama?” Panel on Historical Poetics, NAVSA conference (North American Victorian Studies Association), Pasadena, CA, October 2013.

“‘The Dead Travel Quickly’: Time-Travel in Gothic Melodrama,” NAVSA (North American Victorian Studies Association) supernumerary conference, Venice, Italy. June 2013.

“The Mute Figure of Melodrama in Dickens’s Historical Novels,” INCS (Interdisciplinary Nineteenth-Century Studies) annual conference, Charlottesville, VA, March 2013.

“Walter Pater’s Editorial ‘Perspectives’,” NAVSA conference (North American Victorian Studies Association), Montreal, CA. November 2010.

Panel Organized, “First-Person Graphic,” for the MLA Division on Autobiography, Biography, and Life-Writing. MLA Convention. San Francisco. December 2008.

“Looking Readable” (on physiognomy and melodrama). Dickens Project Conference on “Collaboration.” Santa Cruz, CA. August 2008.

“The Aesthetics of Melodramatic Form.” Dickens Project Conference on “Victorian Genres.” Santa Cruz, CA. August 2007.

Panel, “Theorist Autobiographers,” organized and chaired for the MLA Division on Autobiography, Biography, and Life-Writing. MLA Convention. Philadelphia. December, 2006.

Panel on the Lecture (considered as a genre), organized and chaired for The English Institute, Conference on “Forms of Address.” Harvard University. October 2006.

“Walter Pater, Early Film Theorist,” Fifth International Walter Pater Society Conference, Rutgers University, New Brunswick. July 2006.

“Gilbert and Sullivan for Feminists,” NAVSA (North American Victorian Studies Association) Conference. University of Virginia, Charlottesville. October 2005.

“Making Fun of Victorian Poetry: Gilbert and Sullivan’s *Patience*.” Opening talk for the Department of English. Rutgers University. September 2005.

“Sound Affects: Melodramatic Music on Stage and Screen,” Conference on “Victorians and the Passions.” CUNY Graduate Center, NY. May 2005.

“Sentimental Vehicles.” Response to James Chandler, Conference on “Languages of Emotion.” Birkbeck College, University of London, London, UK. October 2004.

Panel on Dickens, organized and chaired for The English Institute, Conference on “Repetition.” Harvard University, September 2004.

"Melodramatic Form." North American Victorian Studies Association (NAVSA) Conference, Indiana University, Bloomington, IN. October 2003.

"World-making." Response to Michael Moon (on Emily Brontë and Emily Dickinson), Conference on "The Traffic in Poems." Rutgers University. September 2002.

"To Those Who Wait: *Patience*, Patient Zero, *Zero Patience*" (with Vincent Lankewish). Northeast Victorian Studies Association (NVSA) Conference. Queen's University, Kingston Ontario, CA. April 2002.

"Gilbert and Sullivan Recollect Melodrama." CCACC, Rutgers University. March 2002.

"Choral Voice in the Savoy Operas," University of Michigan, Ann Arbor. March 2001.

"Aestheticism High and Low." Fourth International Walter Pater Society Conference, Christ Church College, Oxford University, Oxford, UK. July 2000.

"The Ends of Melodrama." CCACC, Rutgers University. November 1999.

"Melodramatic Realism on Stage and Screen." Victorian Division panel on "Rethinking Realism," MLA Convention, San Francisco, CA. December 1998.

Response to "Victorian Art Criticism and the Theorization of Vision." MLA Convention, San Francisco, CA. December 1998.

Three panels organized as Program Chair for the MLA Division on the Victorian Period: "The Performance of Victorian Culture I," "The Performance of Victorian Culture II: The Genres of Victorian Performance," and "The Performance of Victorian Culture III: Melodrama." MLA Convention, Toronto, Canada. December 1997.

"Melodrama: Music and Moving Pictures," Department of English opening lecture, Rutgers University. September 1997.

"'Genre' and 'Discourse' in Victorian Cultural Studies." MLA Convention, Washington, DC. December 1996.

"Parody, Pastiche, and *Patience*." City College, CUNY, NYC. December 1996.

"Lateness and Belatedness: On Pater's Late Style." Third International Walter Pater Society Conference. Morgantown, WV. August 1996.

"Parody, Pastiche, and Aestheticism in the Savoy Operas of Gilbert and Sullivan." New York University, NYC. May 1996.

Gilbert and Sullivan Make a Sensation: *A Sensation Novel* at the Gallery of Illustration." MLA Convention, San Diego, CA. December 1994.

"Staging the Colonial Encounter: Gilbert and Sullivan's *Utopia, Limited*." CUNY Graduate Center, March 1994, and Harvard Center for Literary and Cultural Studies, Cambridge, MA, November 1994.

"Walter Pater's Aesthetic Historicism." Mellon Faculty Development Seminar, CUNY Graduate Center. December 1989.

"Class, Gender, Imperialism, and the Auto-Ethnography of *H.M.S. Pinafore*." Huntington Theatre, Humanities Forum Lecture Series (post-performance lectures), Boston, MA. September-October 1990.

"Walter Pater's Autobiography of the *Zeitgeist*." Conference on "The Subject of Autobiography," University of Southern Maine, Portland, ME. September 1989.

"Gender and Postmodernism." Panel presentation at Stanford Humanities Center, Stanford University. April 1989.

"Closing the Book: The Intertextual End of *Jane Eyre*." Wellesley College, Dartmouth College, Harvard University, Cornell University, and Rutgers University. 1987-88.

"Writings from the ID 450 Feminist Collective." Amherst College, April 1986.

"Mother Nature and God the Father: Another Look at the Textual Engendering of *Jane Eyre*." Conference on Feminism and Psychoanalysis, Normal, IL. May 1986.

"Writing the Plural." Panel presentation sponsored by the Commission on the Status of Women in the Profession, MLA Convention, Washington, DC. December 1984.

"Historicism and Literary Theory." Society of Humanities Fellows, Humanities Foundation, Boston University. November 1984.

"George Meredith's Ambivalent Feminism." CUNY Graduate Center, Conference on Victorian Women and Men. April 1984.

"The Philosophical Reverie: Pater's Lectures on Plato." MLA Convention, New York. December 1983.

"Leaders of Lost Victorian Causes: Strahan, Kemble, and Linton." Organized and moderated session at NVSA (Northeast Victorian Studies Association) Conference, Boston College, Boston, MA. April 1983.

"The Epiphanic Mode in Late Victorian Fiction." Organized special session (with Jay Clayton), MLA Convention, Los Angeles, CA. December 1982.

"Pater's Transcendental Deduction." MLA Convention, Los Angeles, CA. December 1982.

"Paganism and 'Aesthetic' Christianity, or Why Did Pater Write Only One Historical Novel?" MLA Convention, Los Angeles, CA. December 1982.

"Autobiographical Displacements: The Case of *Marius the Epicurean*." MLA Convention, Los Angeles, CA. December 1982.

"Myths of Art History: Figural Strategies in Pater's *Renaissance*." Bunting Institute Lecture Series, Radcliffe College, Harvard University. May 1982.

"Pater in the 1880's: Experiments in Genre." NVSA (Northeast Victorian Studies Association) Conference on the 1880's, University of Hartford, Hartford, CT. April 1981.

"Typology as Narrative Form: The Temporal Logic of *Marius the Epicurean*." MLA Convention, Houston, TX. December 1980.

Other Presentations and Workshops

Presentations at workshops and conferences as a member of the Nineteenth-Century Transatlantic Historical Poetics research group (2007-ongoing). Public workshops organized twice a year (e.g. in 2012 on ballads at Princeton, 2013 on the dramatic monologue at Rutgers, 2015 on translation at U of Michigan). Conferences organized by this group: "The Global Poetess" at Rutgers in 2008, "Crossing the Bar" at Penn in 2010, "Ballads" at UC Irvine in 2013.

Graduate seminar, weeklong (with David Kurnick), Dickens Project, 2018. Three other graduate seminars previously for this program.

Professionalization Workshops for Graduate Students – NAVSA, St. Petersburg, FL. October 2018; Honolulu, Hawaii, July 2015; and Venice, Italy, June 2013.

Conference workshop on book MS by Jos Lavery, University of California Berkeley, January 21, 2016.

Publication Workshops for Graduate Students (weeklong) – Dickens Project, UC Santa Cruz, August 2014, 2015, and 2016.

"The First Fagin" – New Jersey Jewish Film Festival – November 3, 2013.

Book talk (on the G&S book), Stone Bridge, Montgomery NJ, Summer 2012.

Book talk (on the G&S book), The Old Guard, Princeton, NJ, spring 2012.

Book talk (on the G&S book), The English-Speaking Union, Lawrenceville, NJ, spring 2012.

Participant, panel on Science and Art, on the occasion of a staged reading of *Pygmalion and Galatea* and the publication of *Created in Our Own Images.com*, ed. Fred M. Sander, MD (New York: International Psychoanalytic Books, CUNY Graduate Center, October 31, 2011).

"Murder, Mayhem, Melodrama," Princeton Adult School, February 22, 2011.

Response (wrap-up) to NVSA conference, Princeton University, April 18, 2010

Month-long unit on poetry for the REaCH program (Rutgers Early College program in the Humanities) in the New Brunswick Health Sciences Technology High School. May 2009.

"Teaching *Paradise Lost*." A one-day program for high school teachers, offered by the Rutgers English Department, April 3, 2009. (With Ann Coiro and Tom Fulton).

"Teaching *Hard Times*." A one-day program for high school teachers, offered through the Rutgers Institute for High School Teachers, March 27, 2009.

"Curtain Calls: Cross-dressing, Gender, and Framing in Gilbert and Sullivan," Princeton Adult School, February 26, 2009.

"Poets of New Jersey." A one-day program for high school teachers, offered through the Rutgers Institute for High School Teachers, January, 2007.

"Topsy-Turvy Venice: Gilbert and Sullivan's *Gondoliers*," Nassau Club, Princeton NJ, May 2005.

"Re-Telling," a seven-week course for high school teachers, offered through the Institute for High School Teachers, Rutgers University, spring 2003.

Post-performance discussant, "Love After Death" (a theater/dance piece by Julia Ritter), Mason Gross School for the Arts, Rutgers University, October, 2001.

"The Performance of Culture," a one-day conference for high school teachers offered through the Institute for High School Teachers. Rutgers University, December 2001.

"Life-Writing: Tips for Organized Retrospection," a talk to the Vanguard Society, Douglass College Alumnae Reunions. June 2001.

"Whose Life is it Anyway?" a panel on approaches to autobiography, Rutgers Graduate Program of Literatures in English, Coffeehouse Series, Cafe 52, New Brunswick, NJ. September 1999.

"Institutionalizing Cultural Studies: Ways and Means, Pros and Cons," Ramapo College, NJ. April 1999.

"Contemporary Poetry," a seven-week course for high school teachers, offered through the Institute for High School Teachers, Rutgers University.

"Shaping a Life." Inaugural lecture for first-year Common Experience Course. Douglass College, Rutgers University. September 1994; repeated September 1995.

"Coming of Age, Coming Into Voice," a seven-week course for high school teachers on autobiography, offered through the Institute for High School Teachers, Rutgers University.

"The Topical Wit of Gilbert and Sullivan." Princeton Adult School, Princeton, NJ. October 1993.

"*Jane Eyre* and *North and South*." Bridgewater Public Library, Bridgewater, NJ. October 1993.

"Writing from the ID 450 Feminist Collective, Boston." Reading at Amherst College. April 1986.

"The Other Tongue, Our Mother Tongue: Listening for the Silent Women in Literature." Evergreen College, Boston University. October 1985.

"Living Stories, Telling Lives." Faculty Commencement Address to Graduating Seniors (by invitation to recipients of the Metcalf Award for Excellence in Teaching), College of Liberal Arts, Boston University. May 1984.

"Love and Sex When Big Brother is Watching: Orwell's *1984*." Evergreen College, Boston University. March 1984.

"*Les Mots Pour Le Dire*." Introduction, opening remarks, moderation of panel on "Psychoanalysis and Women Novelists: *Les Mots Pour Le Dire* by Marie Cardinal." French Library, Boston, MA. October 1983.

"Recent Issues in Feminist Literary Criticism." Women's Studies Colloquium Series, Boston University. April 1981.

Conferences Organized

"Becoming Modern: Melodrama and Culture in England and America" (with Matt Buckley, Rutgers), October 25, 2019.

"Form and Reform," for the Dickens Project, UC Santa Cruz (lead organizer, with Rae Greiner, Tricia Lootens and Elsie Michie), July 27-29, 2017.

"Victorian Outliers," Northeast Victorian Studies Association (NVSA) Conference, Rutgers University, April 8-10, 2016 (local arrangements, with David Kurnick and Jonah Siegel, Rutgers).

Dickens Project Winter Conference (with Sarah Kennedy and Rick Lee). Rutgers University, March-April, 2007.

"Paterian Questions, Latent Questionings," (with Lesley Higgins, York University, Toronto, Canada). Fifth International Walter Pater Society Conference. Rutgers University, July 2006.

"Temporalities in Performance" (with Elin Diamond, Rutgers). Center for the Critical Analysis of Contemporary Culture, Rutgers University. March 28-30, 2002.

"Psychoanalysis Across the Disciplines," (with Marcia Ian, Rutgers). Association for the Psychoanalysis of Culture and Society (APCS) and Center for the Critical Analysis of Contemporary Culture (CCACC). Rutgers University, November 9-11, 2001.

"Reading Pater at the Millennium," (program, with Laurel Brake organizing local arrangements). Fourth International Walter Pater Society Conference. Christ Church College, Oxford University, July 2000.

"Victorian Space and Place" (Chair both of Program Committee and of Local Arrangements). Northeast Victorian Studies Association (NVSA) Conference, Rutgers University, April 1992.

"Culture in Contest" (with Tom Keenan, Princeton University). Rutgers and Princeton Annual Collaborative Conference ("RU-PU"). Rutgers and Princeton Universities, March 1991.

"The Wilde Thing" (with Elaine Showalter, Princeton University). A centenary conference to commemorate the publication of *The Picture of Dorian Gray*, Princeton University, April 1991.

Inaugural Interdisciplinary Conference for Graduate Student Scholarship, 1990. This conference instituted an annual event, sponsored by the CCACC (now the CCA), Rutgers University, 1990-ongoing.

Professional Service

Ongoing professional memberships:

MLA, AAUP, NVSA (Northeast Victorian Studies Association), NAVSA (North American Victorian Studies Association), IWPS (International Walter Pater Society), The English Institute, STR and ASTR (Society and American Society for Theatre Research), The Dickens Project.

MLA, Executive Committee, Victorian and Early 20th Century, 2018-2022.

MLA, Elections Committee, 2013-2014.

PMLA, Advisory Committee, 2010-13.

MLA, Executive Committee, Division on Autobiography, Biography and Life-Writing, 2004-2008.

MLA, Executive Committee, Division on the Victorian Period, 1995-1999.

NAVSA, Advisory Board, 2014-2016 and 2018-2020.

Dickens Project, Executive Committee, 2005-2009, 2011-15, 2019-22.

The English Institute: Board of Supervisors, 2003-08. Chair of Supervisors and annual conference, 2007-8.

Editorial Boards:

Victorian Literature and Culture (ongoing).

Nineteenth-Century Theatre and Film (2015-ongoing).

English Literature in Transition, 1880-1920 (1990- 2007).

Book Review Editor, *The Pater Newsletter* (1997-2010).

Advisory Board, *Reading Like a Victorian* (digital).

Advisory Board, *Streaky Bacon* [on adaptation] (digital).

IWPS, International Walter Pater Society, Vice-President, 1997-2006.

Ford Foundation, Consultant to the Program in Education and Culture, 1995-1996.

Wrote commissioned essay ("What Is Cultural Studies?") that was used as a discussion-piece for a national, interdisciplinary group who were considering the conceptual differences between "area studies" and "cultural studies," aimed toward establishing a new Ford Foundation granting initiative that was eventually entitled "Crossing Borders," which awarded grants from 1996-2000.

Reader for Presses: W.W. Norton (for the *Norton Anthology of Poetry*), Broadview Press, Princeton University Press (many times), Stanford University Press, Beacon Press, Columbia University Press, Rutgers University Press, Oxford University Press (for the *Collected Works of Gerard Manley Hopkins*), University of Minnesota Press, University of Chicago Press, University of Virginia Press, Cambridge University Press, and others.

Reader for Academic Journals: *PMLA*, *Victorian Studies*, *English Literature in Transition*, *Victorian Literature and Culture*, *Modern Drama*, *Mosaic*, *Nineteenth Century Studies*, *Nineteenth Century Literature*, *Journal of the History of Ideas*, *Theatre Survey*, *Modern Drama*; and others.

Manuscript Workshops: for Grace Lavery, University of California Berkeley (date); for Max Cavitch, University of Pennsylvania (forthcoming in 2022).

Evaluations for tenure or promotion:

Birkbeck College (University of London, UK), Cornell University, Stanford University (several times), Brandeis University (several times), Tufts University, University of Virginia, New York University (many times), University of Southern Maine, St. John's University (Minnesota), Miami University (Ohio), Boston College (twice), Franklin and Marshall College, CUNY/City College (several times), CUNY/Graduate Center (several times), Louisiana State University, CUNY (John Jay College), SUNY (Albany), Queen's University (Ontario, Canada), University

of Houston, University of Maryland (Baltimore County), University of Utah (twice), University of Wisconsin, York University (UK, twice), University of Nevada (Las Vegas), University of Toronto (Scarborough), Fordham University, St. Lawrence University, University of Washington, University of Rhode Island, University of Kentucky, University of Southern Mississippi, Princeton University, Columbia University, Vanderbilt University (twice), University at Stony Brook (SUNY), UCLA, UC San Diego (twice), University of Iowa, University of Pittsburgh, MIT, Boston University, UC Davis, The Johns Hopkins University, University of Colorado (Boulder), University of North Texas, UC Berkeley, University of New Haven, University of Copenhagen, American University, University of Michigan.

Evaluation of other departments or programs:

External Examiner, School of English, University of Hong Kong (2020-2024)
Fordham University, Graduate Program in English.

Reviewer of grant proposals:

Bunting Institute, NEH, AAUW, CCACC (Rutgers), Ford Foundation.

NVSA, Northeast Victorian Studies Association. Local arrangements for annual conference (with Jonah Siegel and David Kurnick, 2016); Chair of annual conference (both program and local arrangements, 1991-92); member of the Program Committee (1982-83, 1996-97).

Stanford University. Member, Faculty Feminist Theory Seminar, Institute for Research on Women and Gender, 1988-89.

Stanford University. Member, Seminar on Gender and Postmodernism, Stanford Humanities Center, 1988-89.

Harvard University. Member, Seminar on Feminist Theory, Harvard Center for Literary and Cultural Studies, 1985-88.

Boston-Providence Victorians (an organization of scholars from area institutions). Founder. Monthly meetings 1984-88, supported by funding from Boston University Humanities Foundation 1985-88.

Harvard University. Member, Harvard Victorians, 1981-82.

Greater Boston Consortium of Writing Program Directors, Representative, 1979-81.

Massachusetts Bay Conference of Writing Program Directors, Representative, 1979-81.

Reader, Advanced Placement Examination, ETS, Educational Testing Service, Princeton, NJ, 1979-81. Test group of readers for new exam in writing/composition, 1981.

Service to Rutgers University

Department of English

PEC Committee, Spring 2020
Writing Program, Advisory Board, 2018-
Director of Creative Writing, 2017-2020, 2021-23
Chair of the Chair Search Committee, Spring 2018
Chair of Department of English, 2010-2016
Director of Undergraduate Studies, 2005-2007, 2008-2010
 Undergraduate Curriculum Committee, 1989-90, 2005-7, 2008-2010
 Chair of UCC, 2005-2007, 2008-2010
Director, Writers at Rutgers Reading Series, 2005-2007
Executive Director, Writers House, 2007-2010
Executive Committee, 1989-92, 1993-96, 1997-98, 1999-2000, 2001-4, 2005-7 (*ex officio* as DUS) 2008-2010 (*ex officio* as Chair) 2010-16, 2017-19.
Personnel Committee, 1991-92, 1993-96, 1997-98, 1999-2000, 2001-3, 2010-16 (Chair)
Futures of English Committee, 1997-98, fall 1999
Search Committee for Executive Director of the Writing Program (offer to Lynda Dexheimer, accepted), 2019-2020
Search Committee for Senior Coordinator of the Writers House (offer to Aimee LaBrie, accepted), 2018
Search Committee for senior Victorianist (offer to Lauren Goodlad, accepted), 2016-17
Search Committee for junior Post-45 Americanist (offer to Jeffrey Lawrence, accepted), 2014-15
Search Committee for junior 18th-c Literature (offer to Abigail Zitin, accepted)
Search Committee for Coordinator of the Writers House (offer to Anna Maron, accepted), 2013
Search Committee for junior cluster hire (offers to Nicholas Gaskill, Andrew Goldstone, Douglas Jones, and Margaret Ronda, accepted), 2011-12
Hired Rhea Ramey as first Coordinator of the Writers House, 2007
Search Committee for junior Victorianist (offer to David Kurnick, accepted), 2005-6
Search Committee for Senior Victorianist (offer to Kate Flint, accepted), 1999-2000
Search Committee for Senior Feminist (offers to Diana Fuss, Valerie Smith, and Judith Halberstam, declined), 1998-9
Search Committee for junior Victorianist, Chair (offer to Jonah Siegel, accepted), 1997-8
Search Committee for junior position in Drama (offer to Matthew Buckley, accepted), 1996-7
Search Committee for junior position in Composition (offer to Richard Miller, accepted), 1990-1
Graduate Executive Committee, 1990-92, 1993-94, 1995-96, 1997-98, *ex officio* 2010-16, 2018
Graduate Placement Committee, 1989-94, 1997-1999
 Co-chair (with Ann Coiro) 1989-90, 1991-92
 Chair 1990-91,
 Co-Chair (with Richard Miller), 1997-99
 Co-Chair (with Derek Attridge)
Graduate Admissions Committee, 1998, 2004
Graduate Advisor, 1991-92, 1997-98, 1999-2000, 2005-2007, 2009-10, 2013-16 2017-18, 2019-20
Student Review Committee, graduate program, 1999-2000
Undergraduate catalogue revision committee, fall 1999
Reader for Graduate Symposium submissions, 2000, 2003

Graduate general examination reader, 1990
Graduate Women's Program Committee, 1989-92
Reader for Catherine Moynahan Prize, 1994
Women and Literature Committee, 1989-91
Reader for James Suydam Prize, 1992
Reader for Edna N. Herzberg Prizes, 1994, 2005-2007
Reader for Bewley Prize, 2018

Dissertation Direction: Tanya Agathocleous, Sarah Balkin (with Elin Diamond), Ellen Chafee, Jonathan (Max) Gilbert, Richard Henke, Barbara Holler, Louetta Hurst (unfinished), Christina Jen (ongoing), Vincent Lankewish, Naomi Levine, April Lidinsky, Caolan Madden, Anhki Mukherjee, Emma Raub (with Elin Diamond), Jason Rudy, Matthew Sherrill, Mimi Winick.

Dissertation Committees: Sarah Alexander, Kristie Allen, Steven Amarnick, Emilie Babcox, William Bartlett, Katherine Birckmayer, Renee Burmeister Blank (Department of History), Carol Bork, Rebecca Brittenham, Patrick Chappell, Hillary Chute, Kara Donaldson, Leslie Dovale, Mandakini Dubey (Duke University), Vera Eliasova, Denise Fulbrook (Duke University), Jason Gieger, Devin Griffiths, Sondra Guttman, Elizabeth Ho, Lisa Honaker, Caroline Huber, Sean Hughes, Rob Jacklosky, Georgia Johnston, Jacques Khalip (Duke University), Meghan Lau, Rick Lee, Sharon McGrady, Lynne Meloccaro, Matthew John Phillips, Wendell Piez, Carrie Preston, Denise Quirk (Department of History), Jake Romanow, Max Sater, Patricia Saunders-Evans, Cynthia Scheinberg, Jennifer Shaddock, Jessica Simon (outside examiner, Columbia), Ritashona Simpson, Dawn Skorczewski, Alexandra Socarides, Anne Terrill, David Toise, Megan Ward, Sharon Aronofsky Weltman, Garrett White, Harriet Whitlock, Michael Williamson

Qualifying Exams (Written and/or Oral Committees): Sarah Alexander, Tanya Agathocleous, Steven Amarnick, Emilie Babcox, Sarah Balkin, Emily Banta, Kim Bartels, Carol Bork, Michelle Brazier, Rebecca Brittenham, Ellen Chafee, Patrick Chappell, Kylie Dennis, Kristyna Domjan (Comparative Literature), Kara Donaldson, Leslie Dovale, Nani Durnan, Elizabeth Dwyer, Vera Eliasova, Hannah Garner, Jennifer Garrison, April Graham, Elizabeth Greeniaus, Devin Griffiths, Ian Goulston, Sondra Guttman, Megan Heller, Elizabeth Ho, Barbara Holler, Sean Hughes, Louetta Hurst, Vianna Iorio, Christina Jen, Dan Johnson, Georgia Johnston, Sarah Kennedy, Amanda Kotch, Courtney Krolczyk, Vincent Lankewish, Meghan Lau, Rick Lee, Naomi Levine, April Lidinsky, Dawn Lilley, Sharon McGrady, Vanessa Manhire, John Miller, Ankhi Mukherjee, Donna Paparella, Mary Ellen Phelan, Matthew John Phillips, Carrie Preston, Emma Raub, Jake Romanow, Kristin Rose, Alicia Rosenthal, Jason Rudy, Max Sater, Patricia Saunders-Evans, Purvi Shah, Angela Shaw-Thornburg, Matthew Sherrill, Ritashona Simpson, John A. Schulz (Princeton), Anne Terrill, David Toise, Susan Waterman, Jennifer Worley

Direction of Departmental Honors Projects: Nathaly Bortolutti (fall 1994 only), Susan Brennan (fall 1994), Diane Daly (1995-96), Fara Erickson (1997-98), Kevin McGowan (fall 2003 only), Elizabeth MacAdams, "Seeing and Saying: Speech and Vision in George Eliot" (2005-6, winner of Flyer Prize), Chad Kim (2008-2009), Kristen Carpenter (2008-2009), Judah Levenson (2009-2010), Monica Hanna (2013-14), Caitlyn Gilvary (2014-15).

Reader for Departmental Honors Projects: Lauren Ambrose, Jennifer Eisgrau, Walter Fekete, Catherine Giordano (2001-2), Kenneth Reed, Stacey Sterne, Alzbeta Hronkova (1998-99), Mary-Catherine Harrison (1999-2000), Melissa Rachiele (2002-3), Lisa Shannon (2003-4)

School of Arts and Sciences

SAS Executive Committee, 2012-14, 2014-16
SAS Online Education Committee, 2012-13
Graduate School, New Brunswick – Nominating Committee 2013-16
FAS Undergraduate Curriculum Committee, 2005-7, 2008-10
FAS Appointments & Promotion Committee, 2002-3
FAS Affirmative Action Committee, 1990-92
Graduate School, Humanities Area Committee, 1991-93
Graduate School, Committee of Review, 2006-8

Rutgers College

Direction of Aresty Undergraduate Research Scholars: Joe Harper (2005-6), Jeffrey Kessler (2005-6), Julia Newman (2005-6).
Direction of Henry Rutgers Projects: Lisa Ortiz (1994-95), Trinidad Linares (1997-98)
MAC Mentor: Lisa Ortiz (1994-95) (subsequently PhD Wayne State University, now Associate Professor at TCNJ)

Douglass College

Fellow, 1989-2007
Direction of Mabel Smith Douglass Projects: Jennifer Salt (1994-96), Jennifer Dunn (fall 1995), Audrey Andrews (2005-06)
Direction of Douglass College General Honors: Sarah Kelsey, “Beyond the Homely Details: Eastern Religion and the Structure of *Raise High the Roofbeam, Carpenters*” (spring 2006)
Reader for Mabel Smith Douglass Projects: Leigh Neithardt (2001-2)
Curriculum Committee, 1993-95
Committee to Design a First-year Mission Course, “Shaping a Life.” Spring, 1994.
Taught a section of “Shaping a Life” in its first year, fall 1994.
Gave the introductory lecture for “Shaping a Life” in 1995 and 1996
Mable Smith Douglass Honors, Advisory Board 1995-96

Women's and Gender Studies

Affiliated Faculty, 1989-2018
Undergraduate Curriculum Committee, 1993-94
Reader for Honors Projects: Sarah Stickle

University at Large

President's Task Force on the Humanities, 2015-16
Search Committee for University President (offer to Robert Barchi, accepted), 2011-12.
Executive Board, Rutgers University Press, 2006-12
Executive Committee, Byrne Family Seminars, 2006-10
Founder, Writers House at Rutgers New Brunswick -- opened in Fall 2007
 Director, 2007-2010, and direct supervision while Chair, 2010-16, and while Director of
 Creative Writing, 2017-2020
Ad hoc Committee on Learning Communities (Linda Stamato, director, during implementation
 phase of TUE), 2006-7
 Writer, Proposal for a "Writers House," 2006-7. Implemented 2007.
Center for Critical Analysis (CCA), "Permanent" Fellow, 2004-7
 Executive Committee, 2004 – 2009, ex officio 2010-16
Center for the Critical Analysis of Contemporary Culture (CCACC)
 Associate, Acting, and Co- Director 1989-2004
Rutgers Center for Historical Analysis (RCHA), Advisory Board, 2002-5
Faculty Council, Educational Policy Committee, 1993-94
AAUP, Program Committee, New Brunswick Chapter, 1992-93
AAUP, Executive Council, Representative from New Brunswick Chapter, 1993-95

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