

# Sample: PhD CV - English Faculty

## HUMANITIES FACULTY APPLICANT (English)

Home Address:  
4820 Darling Road  
Durham, NC 27705  
(919) 489-2056  
hfa@duke.edu

Departmental Address:  
University Writing Program  
Duke University  
Bell Tower #3, Box 90025  
Durham, NC 27708-0025

### CURRENT ACADEMIC EMPLOYMENT

Duke University, University Writing Program, Durham, NC  
Senior Mellon Postdoctoral Fellow (2005--)  
Mellon Postdoctoral Fellow (2003-2004)  
Visiting Adjunct Professor (2002-2003)

### EDUCATION

University of North Carolina at Chapel Hill, Department of English, Chapel Hill, NC  
Ph.D. English (2002) Major: Nineteenth-century British literature Minor: The novel  
Dissertation: *Keeping the Peace: Detective Fiction and the British Imperialist Project, 1844-1939*

University of North Carolina at Chapel Hill, Department of English  
M.A. English (1993)  
Thesis Title: "Mothers, Lovers, and Vampires: Lamia Imagery in Elizabeth Barrett Browning's *Aurora Leigh*"

Connecticut College, New London, CT  
B.A. *cum laude* in English (1988)

### AWARDS AND HONORS

National Endowment for the Humanities Summer Seminar. Participated in "The Re-making of Charles Dickens: Crisis and Transformation, 1857-1861," University of California, Santa Cruz, (2004)

Mellon Grant—Duke University, Competitive grant awarded to facilitate the pursuit of promising research (2004)

Senior Fellowship Award (UNC) Competitive award for teaching and academic excellence (2000-2001)

Nominated for Tanner Award (UNC) University-wide award for teaching and scholarly excellence. Nominees chosen by English department (2000)

W. Bruce Lea Scholarship Award (UNC) Competitive department-wide award for facilitating scholarship outside the department (1999)

Award for Technology in the Classroom (UNC) Competitive, campus-wide award for innovative use of technology (1997)

### RESEARCH AND TEACHING INTERESTS:

Victorian literature, historical and cultural studies, colonial and post-colonial theory, genre studies, history of science, trans-Atlantic literature

## **PUBLICATIONS**

“Gender, Race, and Criminal Witchcraft: The Ideology behind *The Sorceress of the Strand*,” *ELT: English Literature in Transition, 1880-1920*, 45:1 (January, 2002). 176-194.

“L.T. Meade” and “‘The Hammer of God’ by G.K. Chesterton,” entries in *Companion to the British Short Story*. New York: Facts on File (2006).

Under review:

“Charles Dickens’s ‘Hunted Down’ and the Failure of Physiognomy”

“Delineating the Savage Within: Cultural Shifts and Empire in Arthur Conan Doyle and G.K. Chesterton”

## **SELECTED CONFERENCE PAPERS AND INVITED PRESENTATIONS**

“Dickens, Pen, and Poison: Weapons of Empire in the Shorter Fiction” Colloquium presentation at the National Endowment for the Humanities summer seminar, Santa Cruz, CA (July 2004)

“Complicating Race: Phantom Miscegenation in ‘Midnight in Beauchamp Row’” presented at the Northeastern MLA, Boston, MA (March 2003)

“Locating the Savage Within: The Exotic Meets the Domestic in G.K. Chesterton’s ‘The Wrong Shape’” presented at the Twentieth-Century Literature conference, Louisville, KY (February 2003)

“The Faceless Criminal: The Failure of Physiognomy in Charles Dickens ‘Hunted Down’” presented at the South Atlantic MLA, Atlanta, GA (November 1999)

“Constructing the Clues to Morality: Reading Unconventional Texts in *The Portrait of Dorian Gray* and ‘The Sign of Four’” presented at the Aphra Behn Society conference, New Haven, CT (October 1997)

## **TEACHING EXPERIENCE** (full responsibility for all courses)

Duke University, University Writing Program, Durham, NC

Senior Mellon Postdoctoral Fellow (2005)

*Rhetoric of Detective Fiction*: The course concerns the development of detective fiction as a distinct genre during the nineteenth century. Students examine both shorter works by writers such as Poe, Dickens, and Doyle as well as Wilkie Collins’s *The Moonstone* and detective fiction from the early twentieth century such as *The Maltese Falcon*. In addition, we address critical and theoretical works surrounding this genre from the nineteenth and twentieth centuries. A writing-intensive course.

Mellon Fellow (2003-2004)

*Narratives of Victorian Criminality*: Students read fictional accounts of criminals, such as *Oliver Twist* and stories by Arthur Conan Doyle and Edgar Allan Poe, in conjunction with critical, philosophical, and scientific works by writers such as Michel Foucault and Stephen Jay Gould, to explore the mechanism by which ideas about criminality arose and were disseminated during the nineteenth century. A writing-intensive course.

*The Rhetoric of Madness in Victorian Culture*: The class examined texts, such as *Dr. Jekyll and Mr. Hyde* and Robert Browning's "Porphyria's Lover" and "My Last Duchess," that portrayed the two sides of Victorian madness—the promise of freedom from social constraints and the fear of unbridled irresponsibility. A writing-intensive course.

*Imperial Dreams, Imperial Nightmares*: The course focused on Victorian narratives of empire, interweaving both fictional (*Dracula* and Kipling's "The Strange Ride of Morrowbie Jukes") and non-fictional (Macaulay's "A Minute on Indian Education" and "Stanley's Account of Finding Livingstone") texts to examine the social debate surrounding Britain's status as empire. A writing-intensive course.

Visiting Adjunct Professor (1999, 2002-2003)

*Investigating the Criminal in History, Fact, and Fiction*

*Investigations into Detective Fiction*

*Essentials of Argument*

University of North Carolina, Department of English, Teaching Fellow (1994-2001)

*Survey of Romantic, Victorian, and Modernist Literature* (six sections, 1995-2001): This course, required for English majors, focused on the formal features of poetry, the short story, and the novel within the historical setting of nineteenth- and early twentieth-century Britain. Organized around topics, such as "Progress" and "The Woman Question," the course examined how these texts participated in social debate and analyzed the cultural role played by art.

*Introduction to Fiction* (2000)

*Writing as Argument* (1994-2001)

*Writing Across the Curriculum* (1995-2001)

### **PROFESSIONAL ACTIVITIES—DUKE UNIVERSITY**

FOCUS Program Faculty Member, taught in interdisciplinary cluster of courses developed for first-year students entitled "The Power of Ideas" (Fall 2004)

Course Goals Committee (Fall 2004)

Reflexive Practices Group: Assignment Design (Fall 2004) Classroom

Principles and Practices Seminar (August 4-22, 2003) Annual Summer

Retreat: Pedagogy Workshop (August, 2002-2004) Assessment Project

Scorer (May 2003)

"Designing Program Assessment Tools," Workshop, Duke University (March 2002)

### **OTHER PROFESSIONAL ACTIVITIES (SELECTED)**

Review of Proposal for Broadview Press edition of *The Hound of the Baskervilles* (2004)

Contributor to "Victoria List" on-line listserv (1999-present)

Member of MLA (1995-present)

"Manorial Malice: Detective Fiction and the English Country Estate" presented at the English Speaking Union meeting, Chapel Hill, NC (March, 2000)

Peer Teaching Review Committee, University of North Carolina (1999-2000)

“An Unconventional Woman for the Job: P.D. James’ Cordelia Gray” presented at the Adventures in Ideas weekend seminar, Chapel Hill, NC (February, 1998) (only graduate student to present at this seminar)

Women in English discussion group at UNC (1994-2001)

“Rhetorical Theory and Practice,” a semester-long, graduate-level class in Course design and pedagogical principles, University of North Carolina (Spring, 1993)

Critical Theory Reading Group, UNC (1991-1993)

Subscriptions to: *Victorian Studies*, *Nineteenth-Century Contexts*, *ELT: English Literature in Transition*

**REFERENCES:**