

Andrew Barnaby: Curriculum Vitae

Current Position

Professor, English, University of Vermont

Previous Positions

Associate Professor, English, University of Vermont, 2000-2017
Assistant Professor, English, University of Vermont, 1993-2000
Assistant Professor, English, Tulane University, 1989-1993
Visiting Assistant Professor, English, University of Waterloo, 1990-91
Lecturer, English, Princeton University, 1985-88

Education

1983-89 Ph. D., English, Princeton University
Dissertation: "Politics of Knowing: Epistemological and Political Reform in Bacon, Hobbes, and Milton" / Directors: Earl Miner, David Quint
1979-83 B. A., English, *summa cum laude*, The Catholic University of America

Principal Fields of Study

Early-Modern English Literature and Cultural History (with special emphasis on Shakespeare; Milton; Bacon; Metaphysical Poetry; Seventeenth-Century Philosophy and Science); Literary Theory; the European Epic Tradition; The Bible and Biblical Literary Traditions; History of Drama; Playwriting; Literary Adaptation: Theory and Practice

Scholarship

A. Books

1. *Coming Too Late: Reflections on Freud and Belatedness*, SUNY Press, 2017 (Series: Insinuations—Philosophy, Psychoanalysis, Literature); released in paperback, August 2018
2. *Literate Experience: The Work of Knowing in Seventeenth-Century English Writing*, co-authored with Lisa J. Schnell, Palgrave / St. Martin's Press, 2002

B. Articles (*Peer-reviewed, appearing in journals or book collections as noted*)

1. "Tell My Story": Hamlet, Freud, and the Burdens of Self-Authorship, *Mosaic* 52 (2019): 21-36
2. "The Form of a Servant": At(-)onement by Kenosis in *Paradise Lost*, *Milton Quarterly* 52 (2018): 1-19
3. "Debt Immense": the Freudian Satan, Yet Once More," *Milton Studies* 60 (2018): 183-207
4. "After the Event": Freud's Uncanny and the Anxiety of Origins, *Psychoanalytic Quarterly* 84 (2015): 975-1006
5. "The Botome of Goddes Secretes": 1 Corinthians and *A Midsummer Night's Dream*, *Renaissance Drama* 43 (2015): 1-26

6. "It is the cause ... Let me not name it!": (mis)Reading *Memento* through *Othello*, *Adaptation* 8 (2015): 89-110
7. "The Purest Mode of Looking": (Post)Colonial Trauma in Wole Soyinka's *Death and the King's Horseman*, *Research in African Literature* 45 (2014): 123-49
8. "Tardy Sons": Hamlet, Freud, and Filial Ambivalence, *Comparative Literature* 65 (2013): 220-41
9. Coming Too Late: Freud, Belatedness, and Existential Trauma, *Substance* 41 (2012): 119-38
10. "Teaching Experience to Read and Write": Locke's Epistemological Subject and the Politics of Baconian Reform, *Locke Studies* 12 (2012): 45-83
11. Cringing before the Lord: Milton's Satan, Samuel Johnson, and the Anxiety of Worship, in *The Sacred and Profane in English Renaissance Literature*, ed. Mary Papazian (University of Delaware Press, July 2008): 321-44
12. Have we really been here before?: Imitation as Originality in Gus Van Sant's *My Own Private Idaho*, in *Almost Shakespeare: Reinventing His Works for Cinema and Television*, ed. James Keller and Leslie Stratyner (New York: McFarland, 2004): 22-41
13. The Politics of Garden Spaces: Andrew Marvell and the Anxieties of Public Speech, *Studies in Philology* 97 (2000): 331-61
* Included in Xanadu Publishing's Course LitPack on Andrew Marvell (web-based course packets)
14. Authorized Versions: *Measure for Measure* and the Politics of Biblical Translation (co-written with Joan Wry), *Renaissance Quarterly* 51 (1998): 1225-54
15. "Things Themselves": Francis Bacon's Epistemological Reform and the Maintenance of the State, *Renaissance and Reformation* 21 (1997): 57-80
16. The Political Conscious of Shakespeare's *As You Like It*, *Studies in English Literature* 36 (1996): 373-95
 - a) Reprinted in Gale Research's 1996 edition of *Shakespeare Criticism*, ed. by Marie Lazzari
 - b) Reprinted in Gale Research's 1996 *Yearbook of Shakespeare Criticism*, ed. by Dana Barnes (Please note that the Yearbook is a separate collection)
 - c) Reprinted in Harold Bloom, ed., *As You Like It* (New York: Chelsea House, 2003)
17. Affecting the Metaphysics: Marvell's "Definition of Love" and the Seventeenth-Century Trial of Experience, *Genre* 28 (1995): 483-512
18. "Another Rome in the West?": Milton and the Imperial Republic, 1654-1670, *Milton Studies* 30 (1993): 67-84
19. Machiavellian Hypotheses: Republican Settlement and the Question of Empire in Milton's *Readie and Easie Way*, *Clio* 19 (1990): 251-70

C. Review Essays

1. Richard Kroll: *The Material Word: Literate Culture in the Restoration and Early Eighteenth Century*, *Semiotic Inquiry* 13 (1993): 315-23
2. Timothy Hampton: *Writing from History: The Rhetoric of Exemplarity in Renaissance Literature*, *Semiotic Inquiry* 12 (1992): 267-75

D. Invited contributions to publications

1. Program notes for Actors from the London Stage production of *King Lear*, Flynn Space (in coordination with UVM's Lane Series), March 28-30, 2019
2. The Psychoanalytic Origins of Literary Trauma Studies, in *Trauma and Literature*, ed. Roger Kurtz, (Cambridge: Cambridge University Press, 2018): 21-35
3. Catalogue presentation of Actors from the London Stage production of *A Midsummer Night's Dream*, Flynn Space (in coordination with UVM's Lane Series), February 25-26, 2016
4. Reading Films as Acts of Reading, in *English Studies: Reading, Writing, and Interpreting Texts*, ed. Toby Fulwiler and William Stephany (New York: McGrawHill, 2002): 139-49
5. Shakespeare and the Art of Adaptation, *Shakespeare and the Classroom* 9 (2001): 31-33

E. Book Reviews

1. David V. Urban. *Milton and the Parables of Jesus: Self-Representation and the Bible in John Milton's Writings*, *Milton Quarterly* 54 (2020): 57-61
2. Matthew Biberman, *Shakespeare, Adaptation, Psychoanalysis: Better Than New*, *Renaissance Quarterly* 71 (2018): 822-23
3. Ken Jackson, *Shakespeare and Abraham*, *Renaissance Quarterly* 69 (2016): 808-09
4. Jacob Blevins, *Humanism and Classical Crisis: Anxiety, Intertexts, and the Miltonic Memory*, *Renaissance Quarterly* 67 (2014): 1481-82
5. Paul Olson, *Beyond a Common Joy: An Introduction to Shakespearean Comedy*, *Renaissance Quarterly* 62 (2009): 1032-33
6. Jonathan Sawaday, *Engines of the Imagination: Renaissance Culture and the Rise of the Machine*, *Renaissance Quarterly* 61 (2008): 1408-09
7. Douglas Trevor, *The Poetics of Melancholy in Early Modern England*, *Modern Philology* 103 (2006): 539-42
8. Daniel W. Doerksen and Christopher Hodgkins, eds., *Centered on the Word: Literature, Scripture, and the Tudor Middle Way*, *Renaissance Quarterly* 58 (2005): 716-18

9. Allan H. Nelson, *Monstrous Adversary: The Life of Edward de Vere, 17th Earl of Oxford*, *Renaissance Quarterly* 57 (2004): 1529-30
10. Douglas Bruster, *Shakespeare and the Question of Culture: Early Modern Literature and the Cultural Turn*, *Renaissance Quarterly* 57 (2004): 241-42
11. Derek N. C. Wood, "Exiled from Light": *Divine Law, Mortality, and Violence in Milton's Samson Agonistes*, *Renaissance Quarterly* 56 (2003): 1341-42
12. Jeffrey S. Shoulson, *Milton and the Rabbis: Hebraism, Hellenism, & Christianity*, *Renaissance Quarterly* 55 (2002): 1453-55
13. Diana B. Altegoer, *Reckoning Words: Baconian Science and the Construction of Truth in English Renaissance Culture*, *Renaissance Quarterly* 55 (2002): 1116
14. Peter Brown, ed., *Reading Dreams: The Interpretation of Dreams from Chaucer to Shakespeare*, *Renaissance Quarterly* 55 (2002): 755-56
15. David Burnett, *A Thinker for All Seasons: Sir Francis Bacon and His Significance Today*, *Isis* 92 (2001): 395
16. Peter G. Platt, ed., *Wonders, Marvel, and Monsters in Early Modern Culture*, *Renaissance Quarterly* 54 (2001): 615-16
17. Lisa Jardine and Alan Stewart, *Hostage to Fortune: the Troubled Life of Francis Bacon*, *Seventeenth-Century News* 58 (2000): 238-41
18. Julie Robin Solomon, *Objectivity in the Making: Francis Bacon and the Politics of Inquiry*, *Seventeenth-Century News* 57 (1999): 171-73
19. N. W. Bawcutt, *The Control and Censorship of Caroline Drama: The Records of Sir Henry Herbert, Master of the Revels, 1623-73*, *Seventeenth-Century News* 57 (1999): 231-33
20. Michele Marrapodi, ed., *Shakespeare's Italy: Functions of Italian Locations in Renaissance Drama*, *Seventeenth-Century News* 56 (1998): 89-91
21. B. H. G. Wormald, *Francis Bacon: History, Politics & Science, 1561-1626*, *Seventeenth-Century News* 55 (1997): 57-58
22. Nigel Smith, *Literature and Revolution in England, 1640-1660*, *Seventeenth-Century News* 55 (1997): 5-6
23. Victoria Kahn, *Machiavellian Rhetoric: from the Counter-Reformation to Milton*, *Renaissance and Reformation* 20 (1996): 85-88
24. Stephen Greenblatt, *Marvelous Possessions: The Wonder of the New World*, *Renaissance Quarterly* 40 (1994): 966-67

25. Quentin Skinner and Nicholas Phillipson, eds., *Political Discourse in Early-Modern Britain, Seventeenth-Century News* 52 (1994): 20-21
26. Nancy S. Struever, *Theory as Practice: Ethical Inquiry in the Renaissance, Yearbook of Comparative and General Literature* 40 (1994): 158-60
27. James Holstun, ed., *Pamphlet Wars: Prose in the English Revolution, Seventeenth-Century News* 51 (1993): 58
28. Perez Zagorin, *Milton: Aristocrat and Rebel, Seventeenth-Century News* 51 (1993): 43-44

F. Plays

1. Hamlet Act 1, Scene 1, Draft 1: 10-minute performed at TenFest 2020 / Vermont Playwrights Circle (virtual presentation: August 22-23, 2020)
2. Hamlet: The Lost Final Scene: 10-minute performed at FantasyFest 2019, Waitsfield & Waterbury, VT, October-November 2019
3. A Man Had Three Daughters (playlet: one-scene play), *Critical Survey* 29 (2017): 94-118
4. Hamlet Mignon (one-act play), *Upstart: a Journal of English Renaissance Studies* (online: September 8, 2014): http://www.clemson.edu/upstart/Essays/barnaby_hamlet/barnaby_hamlet.xhtml
5. *Comedy of Errors* (a Shakespearean adaptation): commissioned by Very Merry Theatre (a young actors company) for Spring 2010 production

G. Invited Presentations

1. UVM Complex Systems Center—Symposium on the Science of Stories: Small Data—A Cautionary Tale, October 16, 2018
2. UVM / College of Arts and Sciences Full-Professor Lecture Series: *Hamlet Mignon*, April 25, 2018
3. Vermont Council on the Humanities / Ideas on Tap Series: “Suppose within the Girdle of These Walls”: How Shakespeare’s Plays were Originally Staged, ArtsRiot, April 26, 2016
4. Flynn Center for the Performing Arts: Pretalk for Actors from the London Stage production of *A Midsummer Night’s Dream*, Flynn Space, February 25, 2016
5. Authorized Versions: Perspectives on the King James Bible, Sponsored by St. Michael’s College and the University of Vermont Special Collections, March 27, 2012
Presentation: Shakespeare’s *Measure for Measure* and the King James Bible
6. Vermont Council on the Humanities / Annual Conference, November 8-9, 2002; conference theme: Shakespeare’s Star-Crossed and Moonstruck Lovers
Presentation: *A Midsummer Night’s Dream* and the Politics of Elizabethan Theater

7. Vermont Public Radio-Switchboard (call-in show): “The Apocalypse,” December 20, 1999 (with Ann Clark, Department of Religion)

8. Physics Department Colloquium, University of Vermont, “Humanities and Science—Can We Build a (Common) Reality?” University of Vermont, November 10, 1998
Presentation: Many Moons; or the Humanist Fantasy of Science

9. St. Paul’s Episcopal Cathedral, Adult Education Series, various invited presentations from 1998-2010: topics have included Jesus’ Parables, the Gospel of Mark, the Temple, John the Baptist, St. Paul, Resurrection Narratives, the New Testament in Historical Context(s)

H. Conference Presentations (a selection)

1. Shakespeare Association of America, April 2020 (session held virtually on April 18th)
Session: Writing Shakespearean Fiction
Paper: Shakescenes

2. Arizona Center for Medieval and Renaissance Studies Annual Conference, February 2020
Session: Shakespeare II
Paper: “If chance may have me king”: (Un)Freedom in *Macbeth*

3. Arizona Center for Medieval and Renaissance Studies Annual Conference, February 2019
Session: Shakespeare Unplugged
Paper: Be Absolute for Death—Reflections on Shakespearean Immanence
* Also delivered at Shakespeare Association of America, April 2019 (Session: The Unthinkable Renaissance)

4. Shakespeare Association of America, March 2018
Session: “Third Wave” Interdisciplinarity in Shakespeare and Biblical Studies
Paper: Moses Among the Israelites

5. Shakespeare Association of America, April 2017
Session: Adapting Shakespeare – Contemporary Theory and Practice
Paper: Party Down—Elsinore

6. Shakespeare Association of America, March 2016
Session: Editing for Performance
Paper: Performing Blank Verse in *Measure for Measure*

7. Shakespeare Association of America, April 2015
Session: Shakespeare Scene-Writing
Paper: Illyria

8. Shakespeare Association of America, April 2014
Session: Finding the Signals for Performance in a Shakespeare Text
Paper: Prepping *Henry V* 4.1.135-46

9. Shakespeare Association of America, April 2013

- Session: Shakespeare and Distributive Justice
 Paper: *A Midsummer Night's Dream* and 1 Corinthians
10. Shakespeare Association of America, April 2012
 Session: Perspectives on *Othello*
 Paper: (Mis)Reading *Othello* through *Memento*
11. Shakespeare Association of America, April 2011
 Session: Performing Shakespeare for Popular Audiences
 Paper: "Death and Taxes": Reimagining *Hamlet* I.i through David Mamet
12. Shakespeare Association of America, April 2010
 Session: The Word against the Word: Sacred and Scripture
 Paper: "The botome of Goddes secretes": *A Midsummer Night's Dream* and the Sacralizing of Imagination
13. Society for the Psychoanalysis of Culture and Society, New Brunswick, NJ, October 2009
 Session: Psychoanalysis and Religion
 Paper: "For Who Himself Beginning New?": The Judeo-Christian Primal Scene
14. African Literature Association, Burlington VT, April 2009
 Session: Reflections on National Theater
 Paper: Auctor, Authorship, Authority: Post-Colonialism's Primal Scene in Soyinka's *Death and the King's Horseman*
15. Group for Early-Modern Cultural Studies, Philadelphia, PA, November 2008
 Session: Wonder in the Early-Modern World
 Paper: "Mine Own and Not Mine Own": Wonder in *Twelfth Night*
16. Society for the Psychoanalysis of Culture and Society, New Brunswick, NJ, October 2008
 Session: Contemporary Trends in Psychoanalysis
 Paper: Awakening, Belatedness, Origins: Revisiting Caruth on Freud's Dream of the Burning Child
17. Shakespeare Association of America, March 2008
 Session: Shakespeare and the Bible
 Paper: "Oh could I lose all father now": Deconversion in *Hamlet*
18. Renaissance Society of America, Miami, March 2007
 Session: Becoming Modern: Lessons from the Age of Discovery (Session organizer)
 Paper: Mourning and Memory in *Hamlet*
19. Renaissance Society of America, San Francisco, March 2006
 Session: Francis Bacon: Aesthetics and Ideology
 Paper: Bacon's Machiavellianism and the New Roman Empire
20. Shakespeare Association of America, Bermuda, March 2005
 Session: Historicizing Trauma on the Early Modern Stage
 Paper: *Hamlet* and the Trauma of Origins

21. Renaissance Society of America, New York, April 2004
 Session: Paradise Lost
 Paper: The Motives of Satan's Fall
22. International Milton Congress, Pittsburgh, March 2004
 Session: Studying Milton in the 21st Century (Session organizer)
 Paper: Milton after Freud
23. Shakespeare Association of America, Victoria, Columbia, April 2003
 Session: Close Reading
 Paper: Surprise in *Twelfth Night*
24. Seventh International Milton Symposium, Beaufort, S.C., June 2002
 Session: Created Beings
 Paper: Cringing before the Lord: Satan, Samuel Johnson, and the Anxiety of Worship
25. Shakespeare Association of America, Montreal, April, 2000
 Session: Teaching Shakespeare and Film
 Paper: Shakespeare and the Art of Adaptation: Using Film in a Creative Writing Course
26. Popular Culture Association, New Orleans, April, 2000
 Session: Shakespeare and Film
 Paper: Have we really been here before?: Cultural Specificity in Van Sant's *My Own Private Idaho*
 * previously delivered at Narrative Conference, Dartmouth College, May 1999 (Session: Revisions and Rewritings)
27. Shakespeare Association of America, San Francisco, April, 1999
 Session: Shakespeare and Religion
 Paper: Shakespeare and the Ideological Function of Religion in Early-Modern England
28. Arizona Center for Medieval and Renaissance Studies / February, 1998
 Session: Poetic Forms and the English Civil War
 Paper: The Politics of Garden Spaces: Andrew Marvell and the Anxieties of Public Life
29. Christianity and Literature / Regis College, October, 1996
 Session: The Politics of Religion
 Paper: "Authorized Versions": Shakespeare's *Measure for Measure* and the Politics of Biblical Translation
30. GEMCS / Pittsburgh, Pennsylvania, September 1996
 Session: Milton and Cultural Studies
 Paper: Teaching Milton at the University of Vermont (a case study)
31. Renaissance Society of America / Indiana University, April 1996
 Session: The Textual Body
 Paper: Donne, Dissection, and the Creation of Public Knowledge
32. Shakespeare Association of America / Chicago, Illinois, April 1995

Session: Francis Bacon and Interdisciplinarity
Paper: Francis Bacon and the Scene of Writing

33. Shakespeare Association of America / Albuquerque, NM, April 1994

Session: Shakespeare and the Subject of Ethics

Paper: “Which is the justice, which is the thief?”: Some Reflections on Ethical Discourse in *King Lear*

34. Learned Societies Conference (CSRS) / Carleton University, May 1993

Paper: “Affecting the Metaphysics”: Marvell’s “Definition of Love” and the Seventeenth-Century Trial of Experience

I. Reader’s Reports (a selection)

1. for *Milton Quarterly*, “The Importance of Appearance in *Paradise Lost*” (April, 2020)

2. for *Milton Quarterly*, “Satan’s ‘Inspiring Venom’: Voice and Spirit at the Ear of Eve” (October, 2019)

3. for *Mosaic: An Interdisciplinary Critical Journal*, “Tragic Foundationalism” (March, 2018)

4. for *Research in African Literature*, “The Sacrificial Foundation of Community in Wole Soyinka’s *Death and the King’s Horseman*” (December, 2017)

5. for Fordham University Press, “*Members of His Body*”: *Shakespeare and Sacramental Marriage* (November, 2015)

6. for Palgrave / Macmillan, *Literature and its Others: Representing the Private and the Public* (September, 2015)

7. for *Mosaic*, “Where is the Bawdy? Falstaffian Politics in Gus Van Sant’s *My Own Private Idaho*” (February, 2011)

8. for *History of Political Thought*, “*Measure for Measure* and the Problem of the Political” (September, 2010)

9. outside reader for Ph.D. dissertation: Ulf Hayduk, *Hopeful Politics: Three Interregnum Utopias* (University of Sydney, Department of English, April 2005)

10. for *Milton Studies*, “The Temptation of Rome: Milton’s *Paradise Regained*, Radical Politics, and Early Modern Republicanism” (October, 2004)

11. for *Jx*, “Times Out of Joint: Revisiting the Act of the Revenger’s Madness” (February, 2003)

12. for *Jx*, “*As You Like It* as Pastoral Comedy” (2002)

13. for Mayfield Publishing, *Understanding the Bible* (February 2001)

14. for Macmillan Press, *Opening the Book: Reading the Bible as Literature* (October, 2000)

15. for *Seventeenth-Century News*, “A Milestone on Milton's Road to Republicanism: Charles I and the Hampden Shipmoney Trial” (October, 2000)
16. for *Milton Studies*, “Joannes Miltonius Anglus and the Venetians” (May 1997)
17. for *Jx*, “The Georgic Mode in the Seventeenth-Century English Epic” (August, 1997)
18. for *Genre*, “A Reconsideration of ‘Christian Humanism’ in its Historical Context” (March, 1998)
19. for *Jx*, “Reading Through Galileo’s Telescope: Margaret Cavendish and the Experience of Reading” (June, 1998)

J. Other

1. Agreement between the University of Vermont and United Academics (AAUP / AFT), December 22, 2005 – June 30, 2008 (UA Negotiation Team)
2. Editor, Xanadu Publishing’s Course LitPack on Shakespeare (editor of *The Tempest*)

K. Work in Progress

1. completed manuscripts (scholarly)

“What is’t to leave betimes?”: *Hamlet* and Immanent Transcendence (under review / revisions requested / submitted: *Shakespeare Quarterly*)

2. completed manuscripts (creative writing)

Shakescenes: A Work of Revisionist Theater (play)

3. In progress (scholarly)

- a) Moses Among the Israelites: Speculations After Freud (book manuscript)
- b) Working Through: The Comic Endings of Shakespeare’s Tragedies (book manuscript)

4. In progress (creative writing)

- a) Illyria (play; an adaptation of Shakespeare’s *Twelfth Night*, with music)
- b) Good News, Bad News (According to Mark) (novella)

Academic Fellowships and Awards

Humanities Center Research Assistant Grant: originally awarded for Summer, 2020—postponed until Summer 2021 (because student hiring was suspended)
 Interdisciplinary Experiential Engagement Grant (with Deb Ellis), College of Arts and Sciences, 2015-16
 Faculty Activity Network Grant, Office of the Vice President for Research, 2015
 Multidisciplinary Collegial Network Grant, UVM Humanities Center, 2014
 WID Institute, Faculty Fellow May 2014

Lattie Coor Fund Research Assistantship Award (granted Fall 2010 for Spring 2011)
 Graduate Teacher of the Year, Department of English, UVM 1994, 1996, 2008
 UCRS Summer Grant, University of Vermont, 1997
 UCRS Summer Grant, University of Vermont, 1994
 Nominated for Kroepsch-Maurice Teaching Award, University of Vermont, 1994
 University of Vermont Instructional Incentive Grant, 1993
 COR Grant, Tulane University, 1990
 Mellon Fellowship in the Humanities, 1983-85, 1988
 Princeton University Fellowship, 1985-87
 Princeton University Summer-Seminar Fellowship, 1987
 National Merit Scholarship, 1979-83
 Catholic University Archdiocesan Scholarship, 1979-83
 H. Edward Cain Award in English (Catholic University), 1983
 James Marshall Campbell / Phi Beta Kappa Award, 1983
 Washington Reader's Club Award, 1983

Service (University of Vermont)

1. Department of English

Member, Curriculum Committee (2000-2002, 2006,-2011, 2013-14, 2020); committee Chair (2000-2002)
 Residency Coordinator, Actors from the London Stage (*The Tempest*) / February 2020
 Member, Personnel Committee (2019-20)
 Member, Assessment Committee (2017-18)
 Member, Resources Committee (2005-06, 2014-2017)
 Residency Coordinator, Actors from the London Stage (*A Midsummer Night's Dream*) / February 2016
 Member, Assessment Committee (2012-13)
 Member, FTS Committee (2011-12)
 Member, Executive Committee (1996, 1999-2002, 2003-05, 2006-09)
 Director of Graduate Studies and Chair of Graduate Studies Committee (2006-09)
 Member, Film Generalist Search Committee (2005-06; 2006-07)
 Member, Personnel Committee (2003-05); committee Chair (2004-05)
 Chair, Medievalist Search Committee (2003-04)
 Faculty Organizer, Buckham Seminar (John Dominic Crossan) (Fall 2001)
 Supervisor of Readings and Research (1998-2002)
 Chair, Ad Hoc Committee on teaching evaluations (1994-96, 2000)
 Member, Undergraduate Studies Committee (1993-99)
 Chair, Lectures Committee (1995-1997)
 Member, Course Development Committee (1993-1994)
 Chair, UVM-Middlebury Visiting Writers Program, (1994-95)
 Faculty Advisor (every year)

2. College of Arts and Sciences

Member, College Honors Committee (Spring 2020)
 Member, Lattie Coor Endowment Review Committee (2009-12)
 Member, Academic Standing Committee (1998-2001, 2006-09)
 Summer Orientation Advisor (2000-2011)

Member, Curriculum Committee (1995-98)

3. University

Member, Faculty Senate Curricular Affairs Committee (Fall, 2020)
Member, Faculty Senate Financial & Physical Planning Committee (2014-2019)
Member, Faculty Senate, Departmental Representative or Committee Representative (2014-2018, Fall 2019)
IBB Steering Committee (2018)
Chair, Faculty Senate Financial & Physical Planning Committee (2015-2018)
Member, Faculty Senate Executive Committee (2015-2018)
Faculty Senate Representative, Budget, Finance and Investment Committee, UVM Board of Trustees (2015-2018)
Faculty Grievance Panel, United Academics designee (2017)
Member, Joint Provost-Senate Educational Stewardship Committee (2016-17)
Director, Humanities Center (2009-13)
Coordinator, Honors College Summer Seminar (2011): *The Humanities Challenge*
Ad Hoc Committee on Student Satisfaction and Retention (2010-11)
Faculty Senate, Student Affairs Committee (2009-12)
University Planning Council / Action Idea Working Group (2008)
Faculty Senate, Departmental Representative (2000-2001, 2003-04, 2015-16)
Selection Committee, Phi Beta Kappa Honor Society (1995-98)
Interview Committee / Rhodes Scholarship Applicant (1998)
Simon Scholarship Selection Panel (1999)

4. United Academics

Lead Negotiator, Impact Bargaining Team (Summer / Fall 2020)
United Academics Contract Administration Committee (2005-08); committee Chair (2005-07)
Grievance Officer, United Academics (2005-07)
Contract Negotiation Committee, UPV-AFT (2004-06)

5. Special Advising

Faculty Sponsor: Office of Undergraduate Research Summer Fellowship, Ben Merrylees (2016)
Faculty Sponsor: Humanities Center Undergraduate Summer Fellowship, Audrey Kreiser (2015)

6. Professional / Community

Organizer, Actors from the London Stage production of *A Midsummer Night's Dream*, Flynn Center for the Performing Arts, February 2016
Textual and Staging Consultant, Very Merry Theatre (2009-11); co-director of Playing (with) Shakespeare at Very Merry Theatre (2010-11)
Advisory Board, *Journal X*, 1996-2005
Co-director, Vermont Chapter, National Writing Project Summer Seminar (2005)