

EDUCATION

Ph.D. The University of Iowa, Department of English. Dissertation: "Tracking the Great Detective: An Exploration of the Possibility and Value of Contemporary Sherlock Holmes Narratives," director: Corey Creekmur, May 2014.

M.A. The University of Iowa, Department of English, May 2011, *en passant*.

B.A. The University of Oklahoma, English, Film and Video Studies minor, *summa cum laude* May 2002.

ADMINISTRATIVE EXPERIENCE

Writing Center Coordinator, Department of English (22 semesters). The University of Connecticut, Fall 2014-present.

This position required in-center tutoring and paper consultation, with the bulk of the duties resting in administrative tasks, including budgeting, scheduling, and managing employees. I was responsible for these as well as training new tutors and interfacing with university administration. In the fall, ensuring that all employees of the center were properly connected to the payroll department and managing the center's everyday work was primary; every semester, new consultants were hired and trained. Regular events were held, including an essay contest and numerous writing-centered day-long sessions.

Writing Center Coordinator, Department of Rhetoric (3 semesters). The University of Iowa, Spring 2012-Spring 2014.

Extensive experience as a graduate student tutor led to administrative duties in the Writing Center, including handling official Writing Center communications and participating in intra-campus discussions regarding the relationships between the various writing centers throughout the university. I also organized student enrollment in Writing Center programs and provided extensive tutoring assistance, supervising tutors during both enrollment and appointment tutoring.

WRITING CENTER EXPERIENCE

Writing Center Faculty Consultant (20 semesters). The University of Connecticut, Greater Hartford Campus, Fall 2014-present.

Work in the Greater Hartford Campus Writing Center continued to rely upon communicating with writers about how their writing functions and what they might consider in working to improve it, though the regional campus status meant that much of the work done needed to accommodate returning, non-traditional, and international students in need of writing advice. My responsibilities were largely centered on offering advice and suggestions to writers, focusing on higher-order concerns over lower-order issues.

Writing Center Tutor, Department of Rhetoric (12 semesters). The University of Iowa, Fall 2007-Spring 2012.

The University of Iowa Writing Center is one of the oldest writing centers in the country and trains tutors to provide assistance to writers from any department. In my semesters working as a tutor in the Writing Center, I assisted in the writing of rhetorical analyses, textual criticism, personal statements, honors theses and dissertations. I developed significant relationships with several international student communities and studied effective ESL tutoring techniques, working face-to-face as well as online.

Writing Fellows Instructor, Writing Center, Department of Rhetoric (1 semester). The University of Iowa, Fall 2013.

The Writing Center relies on undergraduate tutors who both assist classes as official class-wide tutors and work in the Writing Center as undergraduate-only tutors; my work as an instructor prepared them for using the skills acquired as course tutors in face-to-face and online tutoring. After meeting regularly for four weeks, I assigned them to shadow experienced tutors and checked in regularly as a tutoring mentor.

TEACHING EXPERIENCE

All courses independently designed and taught, organized by number of sections taught then alphabetically.

THE UNIVERSITY OF CONNECTICUT

Writing Center Practicum (11 sections): The University of Connecticut, Hartford Campus: Spring 2019, Fall 2019, Fall 2020, Spring 2021, Fall 2021, Fall 2022, Spring 2022, Fall 2023, Spring 2024, Fall 2024, Spring 2025.

This practicum offered prospective writing center consultants a base from which to begin working in the writing center, using basic theory and practical tools in weekly meetings alongside in-center observation and participation.

Popular Literature (8 sections). The University of Connecticut, Hartford Campus: Fall 2015, Fall 2016, Fall 2018, Spring 2019, Spring 2020, Spring 2022, Fall 2023, Spring 2025

This course linked literature to culture by examining the way that the “popular” as a descriptor is heavily tied to the historical frameworks in which it occurs, leading readers through theoretical material that establishes concepts and then putting those ideas into conversation with novels. Evaluation in the course focused largely on two essays that underwent serious revision, along with a final audio-visual project.

Disability in American Literature and Culture (7 sections). The University of Connecticut, Hartford Campus: Spring 2016, Fall 2018, Spring 2019, Spring 2020, Fall 2021, Spring 2022, Spring 2025.

This course brought together two primary approaches to disability literature: texts that use disability to produce a “normal” and texts that try to recognize disability in more interesting and subtle ways. Both halves of the course required careful attention to both literature and theoretical concerns, and essays were the main criterion for evaluation.

Introduction to Literary Studies (5 sections). The University of Connecticut, Hartford Campus: Spring 2015, Spring 2016, Spring 2017, Spring 2018, Spring 2022.

This course offered English Majors an overview of key strategies used for literary analysis, exploring short stories and poetry primarily, with a single novel closely discussed at the end of the course. Combining close reading and dialogue with literary theory, the work of the class emphasized careful, logical analysis of quotations, using them to support a broader reading. A final essay at the end of the semester relied on extensive revision and careful planning, using all of the concepts we worked on throughout the semester.

Seminar in Academic Writing (5 sections). The University of Connecticut, Hartford Campus: Spring 2015, Fall 2017, Fall 2019, Summer 2020, Fall 2021.

This discussion-based course prepared students for rigorous academic writing by asking them to engage with complex, theoretical texts such as Freire and Foucault, putting concepts into conversation with each other and finding a place for the students' own voice. The course emphasized revision as the primary writing process, using multiple drafts and significant time devoted to peer review and text discussion, helping them produce four quality papers. Google Classroom and Blackboard have variously been used as learning management systems.

Seminar and Studio in Academic Writing and Multimodal Composition (5 sections). The University of Connecticut, Hartford Campus: Summer 2022, Fall 2022, Summer 2023, Fall 2023, Fall 2024.

This course expanded on the prior Seminar in Academic Writing, adding a studio component for students to practice composition beyond the written word while maintaining the various components of the seminar. Multimodal composition work appeared in all of the major writing projects, and student-driven responses to a set of thematically related readings and in-class activities served as the basis for these projects. Student participation and engagement with content drove in-class work, directed and supported by instructor effects.

The Graphic Novel (4 sections). The University of Connecticut, Hartford Campus: Fall 2019, Fall 2020, Fall 2022, Fall 2024.

Treating graphic novels as a medium of literature that requires specific analytical tools to explore, this class began by establishing a framework for understanding how to read and analyze comics and then used that foundation to open up and discuss texts from a variety of genres including memoir, literary fiction, and of course superheroes.

American Literature since 1880 (2 sections). The University of Connecticut, Hartford Campus: Spring 2021, Spring 2023.

This lecture-based course offered a survey of American Literature from the end of the 19th century to the present. Focused heavily on shorter texts, the course presented literature within historical contexts and tried to track trends in literary style and expectation. Students were expected to complete both short papers and take-home exams, alongside contextualizing texts over the course of the semester and finding other material in our anthology to consider in place of our chosen texts.

Black American Writers I (2 sections). The University of Connecticut, Hartford Campus: Fall 2015, Spring 2017.

Offering an overview of African American literature from pre-Civil War material to modernism and postmodernism, this course provided a historical snapshot that focused primarily upon the twentieth century. With an emphasis on writing, the primary work of the course focused on the completion of two essays, with significant revision as a central component of student writing.

Introduction to American Studies (2 sections). The University of Connecticut, Hartford Campus: Fall 2017, Spring 2019.

This course offered an overview of American texts, fiction and non-fiction, as part of the construction of “America” as a concept across time. Students were asked to regularly engage with the texts in community documents, mitigating the lecture-based nature of the class. Emphasizing questions of ideology construction and competition for the meaning of “America” between dominant and subordinate groups, the students were tasked with exploring their own position within this dialogue.

Seminar in Writing through Literature (2 sections). The University of Connecticut, Hartford Campus, Fall 2014, Fall 2016.

An alternative course to the Seminar in Academic Writing, the two courses share the goal of preparing students as writers by emphasizing a revision-based writing process. This particular class used detective fiction as an organizing principle, looking at responses to it and how those responses identify the role of literature in culture more broadly. Students wrote four papers and participated in regular revision and alteration meetings, both in peer groups and one-on-one with me.

Young Adult Literature (2 sections). The University of Connecticut, Hartford Campus: Spring 2019, Spring 2021.

Emphasizing the complicated nature of YA literature as both a marketing construct and a literary category, this course offered significant latitude for students to explore their own interests in various genres of YA texts, using academic essays as a framework and regular interactions among peers to establish questions, approaches, and analyses. Students constructed writing projects as well as multimodal projects for determined audiences.

Introduction to Academic Writing (1 section). The University of Connecticut, Hartford Campus, Fall 2014.

Designed to lead learning writers into work in either a Seminar in Academic Writing or a Seminar in Writing through Literature, this course offered its writers texts based on self-deception and faults in the human mind, ranging from inquiries into the basis for decision-making to questions on free will. Students were required to write four short papers, learning in each one how to better marshal evidence and analysis to demonstrate complicated ideas and approaches.

Major Works of Literature (1 section). The University of Connecticut, Hartford Campus, Spring 2015.

This course interwove reading and writing, serving as one of UConn’s “W” courses—a designation for classes in which a significant portion of class time will be spent on writing papers. The primary theme for this course was comedy in literature, as an antidote to the idea of great texts being necessarily depressing. Along with reading, students were required to take a midterm and final exam as well as write three papers. Google Classroom was used as a document sharing and digital course organization platform.

Race, Gender, and the Culture Industry (1 section): The University of Connecticut, Hartford Campus: Fall 2020

Providing an introductory exploration of cultural studies, this course offered students a chance to think about race and gender within cultural productions of American society. Students worked with novels, films, and music videos, alongside both academic essays and opinion pieces, to begin to construct their own sense of how fundamental categories of identity are organized in large part by social and economic forces. Students wrote two papers and finished their semester with a music video analysis project, recording their own response to a video.

Seminar in American Studies (1 section). The University of Connecticut, Hartford Campus: Spring 2018.

This version of the Seminar in American Studies brought students into contact with African-American Science Fiction and Fantasy, exploring a variety of texts and media and rereading genre texts as an interrogation of cultural norms. Students constructed projects relating the class materials to their own studies and academic track, sharing their work with one another.

THE UNIVERSITY OF IOWA

Interpretation of Literature, General Education Literature Program (8 sections). The University of Iowa, Fall 2008-Fall 2010; Fall 2012-Spring 2014.

This course introduced non-majors to the interpretation and analysis of literary texts, exposing them to poetry, short stories, plays, and novels from a variety of time periods and cultures. My courses were organized thematically around issues like war, otherness, fear, and imagined worlds among others; I taught texts ranging from Sophocles's *Oedipus Rex* to Shakespeare's *A Midsummer Night's Dream* to Alan Moore and Dave Gibbons's comic book *Watchmen* and Johnathan Blow's video game *Braid*, highlighting textual analysis and argumentative writing.

Fictions: "Victorian Popular Fictions: A League of Extraordinary Novels," General Education Literature Program (1 section). The University of Iowa, Spring 2011.

This elective course presented students with the comic book *The League of Extraordinary Gentlemen* as an example of the continued use of Victorian fictions and then offered them the source texts for comparison, including Verne's *20,000 Leagues Under the Sea* and Stoker's *Dracula*. Students were asked to consider the cultural differences that prompted changes in the depiction of these characters and looked at other contemporary adaptations of these characters for further evaluation.

Program Associate, General Education Literature Program (4 semesters). The University of Iowa, Fall 2009-Spring 2011.

The regular influx of graduate student instructors to the General Education Literature Program requires the program to employ experienced teachers to assist the new instructors. After only a single year of instruction in the General Education Literature Program, I received the Program Associate position and was given a group of incoming instructors in each of my fall semesters; we explored teaching strategies, assignment construction, classroom management, and teaching philosophies together.

General Education Literature Wiki Designer, General Education Literature Program. The University of Iowa, Fall 2010.

As a Program Associate, I conceived, designed, and implemented the General Education Literature Wiki, a resource designed to offer new and continuing instructors information regarding texts they are considering, assignment suggestions, course design options, and more. As a wiki, it accumulates data progressively and becomes more useful over time, and the design in place allows for easy searching as well as browsing of a vast treasure-trove of information.

Accelerated Rhetoric, Department of Rhetoric (2 sections). The University of Iowa, Fall 2006-Spring 2007.

The initial writing class for freshmen at the University of Iowa is Rhetoric, which instructs students in basic argumentative writing strategies, rhetorical analysis, and speech; this included analysis of advertisement, mapping controversies, and advocating a position. My courses focused heavily on analysis of manipulation strategies in the media and provided insight into human decision-making, assigning texts such as *Freakonomics* and *How We Decide*.

Rhetoric I, Department of Rhetoric (1 section). The University of Iowa, Spring 2008.

A reduced speed version of Accelerated Rhetoric, Rhetoric I covered only rhetorical analysis and the first part of controversy mapping. Writing strategies and speech remained central to this course.

Rhetoric II, Department of Rhetoric (1 section). The University of Iowa, Fall 2007.

The second half of the reduced-speed rhetoric class, Rhetoric II covered the second part of controversy mapping and all of advocating a position. As before, writing strategies and speech remained primary foci.

Reading and Writing, Department of Rhetoric (1 section). The University of Iowa, Fall 2011.

Provided to students with prior speaking experience a version of Accelerated Rhetoric without the speech component, Reading and Writing provided rhetorical analysis instruction and argumentative writing lessons, focusing heavily on textual analysis.

Teaching Assistant, "Narrative and the Cinema: The Textual Fantastic," (1 section), taught by Professor Garrett Stewart. The University of Iowa, Fall 2006.

Provided grading and other course-management assistance, including organizing screenings, discussing course concepts with students, and operating technology.

TEACHING AND RESEARCH INTERESTS

Popular Genre Literature

Writing Center Pedagogy/Practice

Rhetoric & Composition

Modernist/Postmodernist Literature

African-American Literature

Postcolonial Studies

PUBLICATIONS

REVIEWER

Approaching the Hunger Games Trilogy: A Literary and Cultural Analysis (2012) and *Of Bread, Blood and The Hunger Games: Critical Essays on the Suzanne Collins Trilogy* (2012). Published in *The Journal of the Fantastic in the Arts* (Fall 2015).

Space Patrol: Missions of Daring in the Name of Early Television (2005). Published in *The Journal of the Fantastic in the Arts* (Fall 2014).

EDITOR

Voices from the Writing Center. University of Iowa Writing Center, co-editor with Cassandra Bausman and Mitch Nakaue (Spring 2013)

Voices from the Writing Center. University of Iowa Writing Center, co-editor with Cassandra Bausman and Mitch Nakaue (Fall 2012)

Voices from the Writing Center. University of Iowa Writing Center, co-editor with Derek Benesh, Cassandra Bausman and Mitch Nakaue (Spring 2012)

PRESENTATIONS

“Whimsy, Language, and Fantasy: Alan Moore’s Top Ten.” (2024) International Conference for the Fantastic in the Arts. Orlando, FL.

“Love, Justice, and the Levinasian Way.” (2020/Postponed) New England Writing Center Association Conference. Durham, NH.

“Reservation Evolution: Language Change in Writing Center Appointment Systems.” (2018) 2018 Conference on the Teaching of Writing. Hartford, CT.

“First Reports from the Hartford Laboratory: Multimodalism in Place-Based Learning.” (2018) 2018 Conference on the Teaching of Writing. Hartford, CT.

“Fantastic, Filthy Lucre: Money as Metaphor in Contemporary Fantasy.” (2014) The 35th International Conference on the Fantastic in the Arts. Orlando, FL.

“‘Come See the Violence Inherent in the System’: Joe Abercrombie’s First Law Trilogy and ‘Realism’ in Fantasy.” (2013) Imagining Alternatives at The University of Illinois at Urbana-Champaign.

“Bridging the Gap between Asynchronous Online Tutoring and Writing Center Ethos.” Co-presenter with Cassandra Bausman and Mitch Nakaue. (2013) Iowa Writing Center Consortium 2013: *Walls and Bridges*.

“‘Sax Raker is not real’: Aetheric Mechanics and the Powers of Persistence.” (2013) The 34th International Conference on the Fantastic in the Arts. Orlando, FL.

“A Linguistic Science Fiction: China Miéville’s Embassytown and the Importance of Counter-Utopian Thinking.” (2012) 8th Annual Religion, Literature, and the Arts Conference at The University of Iowa: *Futures and Illusions: Hope and the Longing for Utopia*.

HONORS & AWARDS

Recognition of Teaching Excellence (2015, 2016, 2017, 2018, 2019, 2021, 2022, 2024). Awarded to instructors who “excel in teaching” at the University of Connecticut by the Office of the Provost.

Irwin Teaching Assistant Teaching Award (2011): Awarded for the continued maintenance, promotion, and support of the General Education Literature Wiki

The Gerber Teaching Assistant Teaching Award (2010): Awarded for the design, construction, and maintenance of the General Education Literature Wiki alongside the promotion of its use throughout the General Education Literature community

MEMBERSHIP & GROUPS

Modern Language Association

International Association for the Fantastic in the Arts

SERVICE

Chair, Committee for Undergraduate Writing Instruction, University of Connecticut. Fall 2023-present.

Member, Committee for Undergraduate Research Funding, University of Connecticut Hartford campus, Fall 2018-present.

Member, Committee for Undergraduate Writing Instruction, University of Connecticut. Fall 2015-present.

Presenter, “Strategies in Multimodal Composition: Photos, Maps, and Posters,” alongside Professor Scott Campbell, Part of the Writing Hartford Faculty Workshop Series, Spring 2018.

Designer, “Tracking the *Black Panther*.” a Contextualizing Presentation for the Marvel Film, Presented and Shared at the University of Connecticut, Spring 2018.

Presenter, “Resourcing the Writing Course: From Classroom to Constellation,” alongside Professor Scott Campbell, Part of the Writing Hartford Faculty Workshop Series, Fall 2017.

Judge, UConn Hartford Writing Contest, Fall 2014-Fall 2017.

Designer & Coordinator, Writing with the UConn Hartford Writing Center at the Hartford Public Library, University of Connecticut & Hartford Public Library, Fall 2016, Spring 2017.

Speaker, The University of Iowa Writing Center’s “Build Up and Break Down: Giving Students a Structured Writing System,” The University of Iowa, February 2014.

Search Committee Member, Writing Center Coordinator, The University of Iowa. Fall 2013.

Speaker, Iowa City Public Library’s “The Big Read: Ray Bradbury’s *Fahrenheit 451*.” February 2011.

OTHER ACTIVITIES

Coordinator, Creative Writing Group, The University of Connecticut Hartford Writing Center
(2017-2018)

Guest Speaker, Luther College, "Disability and Holmes: *Sherlock* and *The Curious Incident of the Dog in the Night-time*." January 2014.

Co-Designer, University of Iowa Writing Center Website (2013-2014)
<http://writingcenter.uiowa.edu>

Bijou Theater Board of Directors: Member (2008-2010)

Coordinator, Science Fiction Reading Group (2006-2008)

Coordinator, Comic Book Reading Group (2006-2008)

REFERENCES

Mark Overmyer-Velázquez, Professor of History and Latino & Latin American Studies, University
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