

THE UNIVERSITY OF BRITISH COLUMBIA
Curriculum Vitae for Faculty Members

Date: May 1, 2021

Initials:

1. **SURNAME:** Lovesey **FIRST NAME:** Oliver
MIDDLE NAME(S): Mark Bazentin
2. **DEPARTMENT/SCHOOL:** English and Cultural Studies
3. **FACULTY:** FCCS
4. **PRESENT RANK:** Full Professor **SINCE:** 2016
5. **POST-SECONDARY EDUCATION**

University or Institution	Degree	Subject Area	Dates
University of Calgary	PhD	English	1985-89
McMaster University	MA	English	1977-78
Dalhousie University	BEd	Secondary/Primary Ed.	1981-82
Acadia University	BA Hon.	English	1972-76

Title of Dissertation and Name of Supervisor

The Clerical Character in George Eliot's Fiction. George Wing

Special Professional Qualifications

6. **EMPLOYMENT RECORD**

(a) *Prior to coming to UBC*

University, Company or Organization	Rank or Title	Dates
Okanagan University College	Professor	1990-2005
University of British Columbia, Vancouver campus	Sessional Instructor	1989-90
Liu He Agricultural College, Heilongjiang, P. R. China/CIDA (Canadian International Development Agency)-project of University of Alberta and Olds College	Teacher Trainer	1987 (Ap-Aug)
Sichuan International Studies University, P.R.China	English Professor	1983-85
Dalhousie University	Overseas Student Coord.	1982-83
Nasarawa Gov't Secondary School, Nigeria/CUSO (Canadian University Service Overseas)	English Teacher, Head of Languages Dept.	1979-81

(b) *At UBC*

Rank or Title	Dates
Full Professor	2016-present
Associate Professor	2005-2016

2019 T1	Engl 445	39	14				
	Engl 522C	39	3				
	Engl 150.006	39	35				
2018 T2	Engl 365A	39	38				
	Engl 150.107	39	35				
2018 T1	Engl 364B	39	37				
	Engl 150.007	39	35				
2017 T2	Engl 354A	39	38				
	Engl 150.104	39	35				
2017 T1	Engl 524D, Engl 497E, IGS 530A	39	7				
2016W T2	IGS 530A	39	1				
2016W T2	Engl 524D	39	3				
2016W T2	Engl 497E	39	1				
2016W T2	Engl 150	39	34				
2016W T1	Engl 433	39	25				
2016W T1	Engl 150	39	35				
2014W T2	Engl 364F	39	34				
2014W T2	Engl 150	39	37				
2014W T1	Engl 433	39	25				
2014W T1	Engl 150	39	35				
2013W T2	Engl 364D	39	33				
2013W T2	Engl 524C, IGS 530H, Engl 497D, Engl 435C, Cult Studies 435C	39	5				
2013W T2	Engl 445	39	15				
2012W T1	Engl 449D	39	29				
2012W T1	Engl 151	39	49				
2011W T2	Engl 445	39	30				
2011W T2	Engl 221	39	46				
2011W T1	Engl 151	39	49				
2011W T1	Engl 449D	39	39				

2010W T2	Engl 221	39	43			
2010W T2	-Engl 523C, IGS 530C, Engl 459D	39	8			
2010W T1	-Engl 151	39	50			
2010W T1	-Engl 433	39	34			
2009W T2	-Engl 445	39	37			
2009W T2	-Engl 151	39	45			
2009W T1	-Engl 449D	39	39			
2009W T1	-Engl 151	39	46			
2007W T2	-Engl 364B	39	32			
2007W T2	-IGS530M	39	4			
2007W T1	-Engl 151	39	42			
2007W T1	-Engl 151	39	46			
2007W T1	-Engl 445	39	32			
2006W T2	-Engl 153	39	48			
2006W T2	-Engl 445	39	15			
2006W T1	-Engl 151	39	30			
2006W T1	-Engl 151	39	28			
2006W T1	-Engl 433	39	26			
2005W T2	-Engl 153	39	16			
2005W T2	-Engl 153	39	18			
2005W T2	-Engl 445	39	25			
2005W T1	-Engl 151	39	37			
2005W T1	-Engl 151	39	28			
2005W T1	-Engl 433	39	23			

(c) Graduate Students Supervised and/or Co-Supervised

Student Name	Program Type	Year		Supervisory Role: Principal, Co-Supervisor, or Committee Member
		Start	Finish	
Rachel Stubbs	English MA	2017-18		Supervisor
Angela Froese	English MA (Postcolonial Analysis of British Home Children in BC in Patricia Skidmore's <i>Marjorie</i>)	2015	2016	Supervisor
Kurosh Amoui Kalareh	IGS MA (Arabian Knights: Punk Islam and Selected Works of Muhammad Michael Knight)	2011	2013	Supervisor

Rebecca Jane Francis	English MA	2016		Committee Member
Natasha Reby	IGS PhD	2008	2013	Committee Member
Daryl Richott	IGS PhD	2011	2013 (withdrew)	Committee Member
Jaymee Sook Yi Goh	IGS PhD (19 th -21 st -Cen. Steampunk Literature and Culture from a Postcolonial Perspective)	Feb 2012 (accepted into program; declined offer)		Supervisor
Lindsay Diehl	IGS MA	Sept 2011	Dec 2011	Protem Supervisor
Alicia Waters	English MA (Representations of Incest in the Victorian Novel)	2006	2008	Supervisor

(d) *Continuing Education Activities*

(e) *Visiting Lecturer (indicate university/organization and dates)*

(f) *Other*

-Participated in Peter Arthur's Community of Practice meeting on "Teaching First Years" in August 2014 and arranged to participate in subsequent meetings.

-Graduate Course Proposal on the Victorian Postcolonial accepted and scheduled for delivery in 2016-17.

-Chair: English MA Thesis Defence: Špela Grašič (Identity, Home, and Loss in Goran Vojnović's *Čefur Raus!* [*Southern Scum Go Home!*]), August 2014

-Reviewer: FCCS PhD student's SSHRC application at the request of FCCS's Associate Dean of Research and Graduate Studies

-2nd Reader: English Honours Thesis by Ashley M. Cail on Elizabeth Gaskell and the Victorian Gothic, 2013

-2nd Reader: English Honours Thesis by Jillian Dean (Scott, Scotland, and History), 2011

-Assessor: English MA Thesis proposal on *The Canterbury Tales*, 2011

-External Reader: IGS PhD Comprehensive Exam, Jannik Haruo Eikenaar, 2011

-Academic Publishing lecture for the English MA Professionalization Course (2009-12)

-Work-Study Program Graduate Students: Jannik Haruo Eikenaar (2012), Barry Fuller (2008-10), Olena Guseva (2008-09), Alicia Waters (2008)

9. SCHOLARLY AND PROFESSIONAL ACTIVITIES

(a) *Areas of special interest and accomplishments*

My research extends over three main areas: Victorian Studies, Postcolonial Studies, and Popular Music Studies. I am increasingly looking at intersections between these areas as evidenced by my recent work on the Victorian postcolonial and “worlding” in popular music. Much of my research explores the intersection of intellectual history and cultural-activist work. In addition to more than 30 articles and book chapters, I have published monographs on George Eliot and Ngũgĩ wa Thiong’o, with another monograph on postcolonial intellectual history, *The Postcolonial Intellectual: Ngũgĩ wa Thiong’o in Context*, having appeared in early 2015. I edited a scholarly edition of Eliot’s *The Mill on the Floss*, and, as part of a SSHRC-funded project, a 4-volume critical edition, *Victorian Social Activists’ Novels. Approaches to Teaching the Works of Ngũgĩ wa Thiong’o* which I edited, in the MLA’s *Approaches to Teaching World Literature* series, appeared in 2012. *Postcolonial George Eliot* (Palgrave, Macmillan) was published in 2017; the special issue on “Popular Music and the Postcolonial” that I guest edited for the Routledge/Taylor and Francis journal *Popular Music and Society* appeared in early 2017.

(b) *Research or equivalent grants (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC))*

Granting Agency	Subject	COMP	\$ Per Year	Year	Principal Investigator	Co-Investigator(s)
FCCS Travel Grant	“Queer as Folk: Paul Clayton, Academic Folk Music, and ‘Remembering’”	C	\$2,000	2019	Oliver Lovesey	
FCCS Travel Grant	“Examining George Eliot”	C	\$1000	2017	Oliver Lovesey	
FCCS Research Support Fund	Research Travel for “Postcolonial George Eliot”	C	\$1000	2015-16	Oliver Lovesey	
UBCO Internal Humanities and Social Sciences Research Grant	“Postcolonial George Eliot”	C	\$5000	2015-16	Oliver Lovesey	
FCCS Travel Grant	“Travelling Classification: George Eliot and the Postcolonial”	C	\$1000	2014	Oliver Lovesey	
FCCS Travel Grant	“Going Glocal: Transportation in George Eliot”	C	\$2000	2014	Oliver Lovesey	

SSHRC Insight Grant 4A status	"The Postcolonial Intellectual: Ngũgĩ wa Thiong'o": 4A status (awarded but not funded due to insufficient funds)	C	\$28, 107	2012	Oliver Lovesey	
UBC SSHRC Re- application grant	"The Postcolonial Intellectual"	C	\$2,500	2011	Oliver Lovesey	
SSHRC Insight Grant 4A status	"The Postcolonial Intellectual"	C	\$36,200	2011	Oliver Lovesey	
UBC SSHRC Institutional Grant (SIG)	"The Victorian Guitar and Extinction Discourse"	C	\$3000	2011	Oliver Lovesey	
FCCS Travel Grant	"The Victorian Guitar"	C	\$1929	2011	Oliver Lovesey	
FCCS Travel Grant	"Disenabling Fame"	C	\$2000	2010	Oliver Lovesey	
UBCO Internal Grant	"The 'World' Before Globalization: Shifting Modes of Cultural Production"	C	\$4000	2007 -09	Oliver Lovesey	
SSHRC Standard Grant	"Religious Sensation: Ellice Hopkins, The White Cross Army, and <i>Rose Turquand</i> "	C	\$18,629	2007 -10	Oliver Lovesey	
UBCO Internal Grant	"Religious Sensation, Ellice Hopkins, The White Cross Army, and <i>Rose Turquand</i> "	C	\$5000	2005 -07	Oliver Lovesey	

- (c) *Research or equivalent contracts (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC)).*

Granting Agency	Subject	COMP	\$ Per Year	Year	Principal Investigator	Co-Investigator(s)

- (d) *Invited Presentations*

-Invited to present at the 50th Anniversary Celebration of the release of the Beatles' *Let It Be* at Monmouth University, USA, by Beatles' scholars Kenneth Campbell and Kenneth Womack, May 2020.

- Invited to present keynote address at the Antipodean George Eliot Conference, University of Sydney, Australia, Feb. 2020.
- Invited to present on my research by Dr. Gong Ying, Dept. of English, Soochow University, Taiwan, and sponsored in part by the Taiwan National Science Council, May 2017: "Examining George Eliot (Cambridge Assessment Overseas) and Reflections on Literature Testing," Soochow University, Taipei, May 16; "The Postcolonial Imaginary," Soochow University, Taipei, May 17; "Examining George Eliot and the Postcolonial Imaginary," Ming Chuan University, Taipei, May 18.
- Invited to present on Bob Dylan at UBC, O's Nobel Night Celebration, sponsored by the Office of the VP Research, Dec. 8, 2016. The talk is available on Youtube.
- Invited to present a lecture on my African research by the School of English, Leeds University, UK, in their Postcolonialism Series, that has featured Elleke Boehmer, Ato Quayson, Neil Lazarus, and Terry Goldie.

(e) *Other Presentations*

- "Queer as Folk: Paul Clayton, Academic Folk Music, and 'Re-membling'." MLA International Symposium: Remembering Lost Voices. Universidade Católica Portuguesa, Lisbon, Portugal, July 23-25, 2019. (1 of the 1/3 of submissions accepted for presentation).
- "Examining George Eliot: The Victorian 'Imperial' Examination System and Cambridge Assessment." Victorian Education Conference of The Victorian Interdisciplinary Studies Assn. of the Western United States and The Victorian Studies Assn. of Western Canada. Vancouver, BC. Ap. 27-29, 2017.
- "Travelling Classification: Postcolonial George Eliot." NAVSA (North American Victorian Studies Assn.) Conference on Classes and Classifications. University of Western Ontario, London, Ont., Nov. 12-15, 2014. (1 of 270 papers accepted from "over 500" submissions).
- "Going Glocal: Transport in George Eliot." Australasian Victorian Studies Assn. Conference on Victorian Transport. The University of Hong Kong. Hong Kong, July 12-14, 2014.
- "The Victorian Guitar." NAVSA (North American Victorian Studies Assn.) Conference on Performance and Play. Vanderbilt University, Nashville, Tennessee. Nov. 3-6, 2011.
- "Narrative Form and the Representation of Disability in Ellice Hopkins' *Rose Turquand*." BAVS (British Assn. of Victorian Studies) Conference: Forms and Formations. (1 of 100 papers accepted from 250 submissions). Glasgow University, Glasgow, Scotland. Sept. 1-4, 2010.
- "Disenabling Fame: Rock 'n' Recovery Autobiographies as Disability Narrative." 125th Annual MLA Convention. (Auto)Biography and Disability Divisional Meeting. (1 of 3 papers accepted from 25 submissions). Philadelphia, USA. Dec. 27-30, 2009.
- "The Hard Sell: Marketing Chastity to Victorian Men." Victorian Markets and Marketing Conference of The Victorian Interdisciplinary Studies Assn. of the Western United States and The Victorian Studies Assn. of Western Canada, hosted by Emily Carr University of Art and Design and University of the Fraser Valley. Coast Plaza Hotel, Vancouver, BC. Oct. 15-17, 2009.
- "The 'World' Before Globalization: The Incredible String Band." The New Exotic? Postcolonialism and Globalization Conference. Otago University, Dunedin, New Zealand. June 24-26, 2009.
- "The Postcolonial African Intellectual: Ngũgĩ wa Thiong'o." Assn. of Canadian College and University Teachers of English (ACCUTE) Conference, Laval University. May 2001.

- “Reconstructing Tess: Virginitly and Apostasy in *Tess of the D’Urbervilles*.” ACCUTE Conference, University of Alberta. May 2000.
- “Discipline and Publish: Chronicling Trollope’s Clerical Panopticon.” ACCUTE Conference, University of Ottawa. May 1998.
- “The ‘Jewish Question’ and George Eliot’s Fiction.” Victorians and Race Conference, Leicester University, England. July 1995.
- “Ngũgĩ’s Postcolonial Narrative: The Allegorical Imperative.” African Literature Assn. Conference, Rutgers University, New Jersey, USA. April 1994.
- “Chained Letters: The Prison Diary in Africa.” MLA Convention, Toronto, December 1993.
- “G. H. Lewes’s Metafiction.” Victorian Studies Assn. of Western Canada Conference, University of Winnipeg. Oct. 1992.
- “‘Figures in a Ground’: The Journey in Watson and Stow.” Assn. for Commonwealth Literature and Language Studies (ACLALS). Conference, University of the West Indies, Jamaica. Aug. 1992.
- “The Language of the Self in Eliot’s *Romola*.” Special Session on Savonarola in the Nineteenth Century, MLA Convention, San Francisco, USA. Dec. 1991.
- “The ‘Clerical Sex’ and Confession in *The Mill on the Floss*.” PAPC Conference, San Jose State University, San Jose, USA. Nov. 1990.
- “The Natural Priesthood and Catharsis in *Daniel Deronda*.” Conference on Religion and Literature: The Rebirth of Tragedy, Durham University, England. Sept. 1990.
- “Ngũgĩ wa Thiong’o’s *Devil on the Cross*.” ACLALS Conference, University of Canterbury, England. Aug. 1989.
- “Intertextual Readable Character: The Country Parson in the Eighteenth-Century Novel.” International Conference on Narrative, Michigan University, Ann Arbor, USA. April 1987.

(f) *Other*

- Presented “Travelling Classification: George Eliot and the Postcolonial” at one session and chaired another session at the Brown Bag Luncheon Series as part of FCCS’s Research Week activities, March 2-6, 2015.
- PowerPoint presentation on my edited collection *Approaches to Teaching the Works of Ngũgĩ wa Thiong’o* in FCCS’s Book Launch Event contribution to UBC,O’s Research Week, March 4, 2014.
- Lecture, “Ellice Hopkins, Victorian Disability, and Eugenic Fiction,” FCCS Lecture Series, UBC, O, 2011.

(g) *Conference Participation (Organizer, Keynote Speaker, etc.)*

- VSAWC (Victorian Studies Assn. of Western Canada) conference: Victorian Bodies, Manteo Resort, Kelowna, B.C.: Conference Convenor (with Constance Crompton): applied for FCCS Special Event Fund (awarded maximum: \$500) and Dean’s Office’s Conference Fund (in-kind donations of conference bags and folders), vetted approximately 70 proposals, organized graduate student volunteers, liaison with

organizing committee and VSAWC executive, printed posters and prepared “welcome kits,” arranged to utilize AV equipment for filming interviews for dissemination of conference research and assisted in preparing interview questions, picked up keynote speakers etc., April 9-12, 2015.

- NAVSA (North American Victorian Studies Assn.) conference: Victorian Materialities, University of Victoria, B.C.: Member of organizing committee and vetted 70, 500-word proposals etc., Oct. 2007.
- ACLALS (Assn. of Commonwealth Literatures and Languages Society) conference, Vancouver, B.C.: Member of regional organizing committee and assessor of 56 proposals, Aug. 2007.

10. SERVICE TO THE UNIVERSITY

(a) *Memberships on committees, including offices held and dates*

(i) University

- Member, Graduate Dean’s Aboriginal Entrance Fellowship Committee, 2019.
- Internal Research Grants Committee elected member, FCCS representative, 2007-08, 2012-Aug. 2015.
(Adjudicated a broad range of grants for faculty, graduate and undergraduate students in all disciplines regarding research projects, conference travel, conference and special events organization. Ongoing discussion of research funding and research strategy.)

(ii) Faculty

- Acting Head of the Dept. of Creative Studies to chair one Full Professor SCRPT Committee, Oct. 2019-present.
- FCCS Graduate Scholarships Committee, member, Sept. 2019-present
- FCCS Full Professor SCRPT Committee, member, Sept. 2018-present
- FCCS Research Policy and Development Committee/RSPAC, member and occasional acting chair, 2012-Sept. 2013, Aug. 2014-Aug. 2015 (Discussed the faculty’s evolving research strategies and adjudicated faculty, graduate, and undergraduate student research, publication, and conference travel grant applications.); Sept. 2017-Sept. 2019
- DACOPAT (Dean’s Advisory Committee on Promotion, Appointments, and Tenure), 2012-June 2014; Jan. 2018-Dec. 2018

(iii) Department

- English Honors Committee, Chair and Coordinator, Oct. 2017-Aug. 2018
- English Program Committee, Chair, 2009-12. (Arranged regular meetings of approximately 20 English faculty re. hiring priorities, new course proposals, concerns regarding standardization, transfer credits, enrollments, and course requirements etc.; coordinated student academic advising and inter-university course articulation; solicited and compiled teaching preferences and assembled committee to prepare timetable; liaised with Education’s China Program and with curriculum development initiatives of Senate Sub-Committee and First-Year English Sub-Committee; liaised with other programs, such as Cultural Studies and French, regarding EPC’s approval of cross-listed courses; responded to local media inquiries about English-related activities and expert contacts; drafted English course guidelines; emailed and corresponded with approximately 100 top students each year alerting them to the benefits of the English Major, Honours, and MA programs etc.)
- Critical Studies Awards Committee, member, 2009-2012

- Appointed mentor of new faculty hire (Anderson Araujo), 2011-13
- Peer Evaluation of Teaching: George Grinnell (English 2012, 2010), Sean Lawrence (English 2011), Paul Milton (English 2011), Suzanne Gott (Art History 2010), Colin Snowsell (Music 2010), Shirley McDonald (English 2010)
- English MA Monitor, Critical Studies Graduate Committee, 2009-11 (oversaw two revisions to the English MA program requirements; liaised with English MA students; arranged and invigilated 3-hour second-language exams; participated in regular Grad Committee work re. drafting and revising policy, and evaluating applications and ranking scholarship candidates etc.)
- English Graduate Committee, member, 2007-08
- Hiring Committee, Modernism/Canadian Literature, May 2009
- Hiring Committee, 17th-Century Literature and Milton, Chair, May 2007
- Hiring Committee, Critical Theory, 2005-06
- Critical Studies Research Promotion Committee, Chair, 2005-06
- English Program Library Representative, 2005-present

(b) *Other service, including dates*

11. **SERVICE TO THE COMMUNITY**

(a) *Memberships on scholarly societies, including offices held and dates*

Member of Assn. of Canadian College and University Teachers of English, Assn. of Commonwealth Literature and Language Studies, Canadian Assn. of Commonwealth Literature and Language Studies, Modern Language Association, North American Victorian Studies Assn., Victorian Studies Assn. of Western Canada

(b) *Memberships on other societies, including offices held and dates*

(c) *Memberships on scholarly committees, including offices held and dates*

(d) *Memberships on other committees, including offices held and dates*

(e) *Editorships (list journal and dates)*

Guest editor:

-Popular Music and Society, 2020 (43.2), online publication Dec. 2019, print publication Ap. 2020; special issue on "Woodstock University," including my peer-reviewed contextual introduction ("The Idea of Woodstock") and peer-reviewed article ("Pop Art at Woodstock: Sha Na Na"), and 9 articles from scholars from England, France, America, and Australia, some of whom, before their academic careers began, performed at or attended the 1969 Woodstock Festival.

-Popular Music and Society, Feb. 2017 (40.1); special issue on "Popular Music and the Postcolonial," including my peer-reviewed, 4-page introduction "Decolonizing the Ear," and 8 articles (selected from 30 proposals) by contributors from UCLA, University of Amsterdam, Bern University, Queen's University-Belfast, University of Bristol, University of North Carolina-Chapel Hill, University of Tennessee, and UBC, O. This special issue was released as a book by Routledge in 2019.

(f) *Reviewer (journal, agency, etc. including dates)*

Monograph-length Manuscript reviewer: Broadview Press (2009, 2006), Fordham UP (2010), Oxford UP (2011), Pickering & Chatto (2011), James Currey/Boydell & Brewer Publishers (2017, 2018), Clemson UP (2019)

Article reviewer: *a/b: Auto/Biography Studies* (2013); *Africa Today* (2009); *ARIEL: An International Review of English Literature* (2013, 2008); *AJVS: Australasian Journal of Victorian Studies* (2014, 2019); *Cahiers victorie et édouardiens (French Journal of Victorian Studies)* (2014); *Christianity and Literature* (2015); *Cogent Humanities* (2015); *Criticism* (2010); *Life Writing* (2017); *MLQ: Modern Language Quarterly: A Journal of Literary History* (2013); *PMLA: Publications of the Modern Language Association* (2014, 2010, 2009, 2006); *Popular Music and Society* (2018, 2015); *RAL: Research in African Literatures* (2018, 2013, 2012, 2010); *Religions: Interdisciplinary Journal of Religious Thought and Practice* (2013); *Studies in the Humanities* (2014); *Victorian Review* (2013x2, 2009, 2008, 2006)

Book reviewer: *Cambridge Journal of Postcolonial Literary Inquiry* (2014); *Canadian Literature* (1990x4); *College Literature* (1993); *English Studies in Canada* (2002); *Victorian Review* (1995, 1993); *Victorian Studies Assn. of Ontario Newsletter* (1993, 1991, 1987)

Grant reviewer: SSHRC Standard Grant (2009)

(g) **External examiner (indicate universities and dates)**

-External referee for Promotion to Full Professor: Brock University, Dept. of Communication, Popular Culture and Film (Nick Baxter-Moore), Aug. 2019

-External referee for Tenure and Promotion: Brigham Young University, Dept. of English (Robert L. Colson), Sept. 2018

-External referee for Tenure and Promotion: Northwestern University, Dept. of English (Evan Mwangi), July 2010

-External referee for Tenure and Promotion: Kent State University, Dept. of English (Ali Erritouni), June 2010

-External examiner of PhD dissertation on Late Victorian "Doctress" Novels. Supervisor: Professor Juliet McMaster. University of Alberta, Dept. of English, Oct. 2000.

(h) *Consultant (indicate organization and dates)*

(i) **Other service to the community**

-Invited member of Ballet Kelowna's selection committee for its new CEO/Artistic Director due to its Board of Directors' mandate to seek "to involve other constituencies" and "key members of the community including UBCO" in the search/selection process (April-Aug. 2014). I attended 4 meetings, aided in

drafting and editing the job ad and interview questions, assisted in considerations of hiring equity, and participated in 4 interviews. I also assisted in arranging a collaboration between Ballet Kelowna and FCCS regarding the special speaker, Cypriot scholar and dancer Stavros Karayanni, in Sept. 2014. Invited to put my name forward for Ballet Kelowna's Board of Directors, but I declined.

-Initiated discussions with Kelowna Secondary School Advanced Placement teacher Cyril Augustin regarding coordination between a group of UBC,O first-year English instructors and a group of AP teachers with follow-up arranged (Feb. 2012)

12. AWARDS AND DISTINCTIONS

- (a) *Awards for Teaching (indicate name of award, awarding organizations, date)*
- (b) *Awards for Scholarship (indicate name of award, awarding organizations, date)*
- (c) *Awards for Service (indicate name of award, awarding organizations, date)*
- (d) *Other Awards*

- 2007 Merit Award (1 unit)
- 2011 Merit Award (1.5 units)
- 2012 Merit Award (1 unit)
- 2013 Merit Award (2 units)
- 2014 Merit Award (1 unit)
- 2015 Merit Award (1 unit)
- 2016 Merit Award (1 unit)
- 2017 PSA Award (1 unit)
- 2018 Merit Award (1 unit)

13. OTHER RELEVANT INFORMATION

My overall scholarly activity has been affected by a heavy teaching load between 1990 and 2005 at Okanagan University College, and between 2005 and 2007 at UBC,O. After a serious fall in 2013, I was on medical leave for five months.

THE UNIVERSITY OF BRITISH COLUMBIA**Publications Record****SURNAME:** Lovesey**FIRST NAME:** Oliver
MIDDLE NAME(S):**Initials:**
Date: 16.12.2019**1. BOOKS****(a) Authored**

-*Postcolonial George Eliot*. Houndmills, Basingstoke, UK: Palgrave Macmillan, 2017.

-Rev. by Gretchen Braun, Associate Professor of English and Co-Director of Women's, Gender, and Sexuality Studies, Furman University, South Carolina, USA, in *Victorian Studies* (vol. 61, no. 3, Spring 2019, pgs. 477-80). Braun explains that *Postcolonial George Eliot* "recovers and interrogates political, cultural, and religious traces of imperial history within the imagined worlds of Eliot's novels. ... [Lovesey's] methodology entails close attention to interconnections among Eliot's literary texts and various non-literary sources such as life writing (within and beyond Eliot's circle), religious studies, and early anthropology (Eugène Bodichon, husband of Eliot's friend Barbara, figures prominently). ... Lovesey's chosen emphasis often directs us...toward a text's quieter moments and subtle background. ... Lovesey shows admirably detailed attention to fictional texts and meticulously documents connections to aspects of imperial history" (479, 480).

-Rev. by Rena Jackson, lecturer, the University of Salford, UK, in *George Eliot—George Henry Lewes Studies* (vol. 71, no. 2, 2019, pgs. 93-97). In a five page review, Jackson determines that the "impressively erudite" study offers "a range of possible influences for Eliot's complex and variegated colonial imagery" which will be useful for Victorian and postcolonial critics seeking "a comparative approach to postcolonial readings of Victorian canonical authors" (96, 97).

-Rev. by Aruna Krishnamurthy, English Studies, Fitchburg State University, USA, in *Catalyst* (vol. 2, issue 1, Spring 2018). Krishnamurthy reads *Postcolonial George Eliot* as an example of the "scholarly trend" of postcolonial "advocates trying to hitch canonical figures of nineteenth-century literature to the postcolonial wagon" which may inadvertently "privilege empire."

-*The Postcolonial Intellectual: Ngũgĩ wa Thiong'o in Context*. Farnham, Surrey, UK: Ashgate Publishers, 2015; Routledge, 2016; paperback 2019. (Addressing a neglected dimension in postcolonial scholarship, this book examines the conundrum of the postcolonial intellectual as repeatedly evoked by Said, Spivak, and Bhabha and by members of the pan-African diaspora such as Cabral, Fanon, and James. The book's main focus is Ngũgĩ and especially his non-fictional prose writings, including largely overlooked early journalism and recent autobiographical and theoretical works. It examines his complex position as a virtual spokesperson for the oppressed and global conscience who now speaks from a position of privilege and whose concerns have shifted from Africa's holocaust to Africa's renaissance. It argues that Ngũgĩ's view of the intellectual has changed dramatically from an alienated, nearly neocolonial stance to a position allowing him to celebrate intellectual activism and a return to the model of the oral, though now cyberspace, intellectual who challenges other global intellectuals. The book argues for Ngũgĩ's rightful position as a major postcolonial theorist who helped establish postcolonial studies.)

-One anonymous peer reviewer of the ms noted it is "of immense scholarly interest": "timely and wide-ranging... rigorously contextualized, insightfully argued."

-Rev. by Kingsley Oluchi Ugwuanyi, University of Nigeria/Northumbria University, in the *Cambridge Journal of Postcolonial Literary Inquiry* (vol. 6, no. 3, 2019, pgs. 446-47) regards *The Postcolonial Intellectual* as a "brilliantly crafted treatise" offering a "well written" and "fine-grained discussion" providing "new insights into the non fiction works of Ngugi" (446-47).

-Rev. by Idowu Omoyele, University of Cape Town, South Africa, considers *The Postcolonial Intellectual* and also *Approaches to Teaching* (below) in a review in *Journal of Postcolonial Writing* (Ap. 2016), concluding that “both books should appeal to students and scholars of Ngũgĩ’s work and be read alongside other important critical work on this celebrated Kenyan writer.”

-*Ngũgĩ wa Thiong’o*. New York: Twayne, 2000. (The most comprehensive examination to date of Ngũgĩ’s works including one of his films. The chapter on Ngũgĩ’s plays was reprinted in Biodun Jeyifo, ed. *Modern African Drama*: Norton Critical Edition, 2002.)

-Rev. by Robert Elliot Fox, Southern Illinois University, within a review essay, “Engaging Ngugi,” in *Research in African Literatures* 34.4 (Winter 2003): 115-28. In an account “interlace[ing]” assessment with “some comments of my own on Ngugi and a few of the most prominent issues his work raises,” Fox notes this book’s treatment of often overlooked work by Ngũgĩ, such as his plays and films, short stories, and children’s books. Noting certain “cogent” and “poignant” passages, Fox says “Lovesey’s book is a good one overall but might have benefited from a (however brief) concluding chapter.” This book and other recent critical monographs on the author’s work by Gikandi, Ogude, and Williams, Fox writes, are “worthwhile contributions to the steadily growing body of Ngugi studies.”

-Rev. by R. S. Krishnan, North Dakota State University, in *The International Fiction Review* 30.1&2 (2003): 112-13. Krishnan writes: “Lovesey has provided a compact, insightful, and illuminating look at a writer of remarkable personal history and talent. Lovesey provides a careful assessment of the place of Ngugi wa Thiong’o in African and World literature” (112).

-Rev. by Laura Moss, UBC,V, in *ESC: English Studies in Canada* 28.4 (2002): 779-82. This monograph offers an “in-depth guide for scholars of Ngũgĩ’s work,” “both thorough and engaging,” “a welcome addition to Ngũgĩ studies” (779, 782).

-Citation in Vincent B. Leitch, University of Oklahoma, (ed.)’s *The Norton Anthology of Theory and Criticism* (New York: Norton, 2001), introducing “On the Abolition of the English Department,” refers to this book as a recent example of the “great deal of scholarship on Ngugi’s work” with “biographical information as well as an overview of Ngugi’s work” and a “good bibliography” (2092).

-Rev. by Peter Nazareth, Ugandan novelist, University of Iowa, in *World Literature Today* 74.4 (Autumn 2000): 793-94. Nazareth writes that this book “provides new critical insights and an original point of view”; “Guiding us through Ngugi’s life and writing with ideological empathy, Lovesey is one of the few scholars to provide an account and analysis of Ngugi’s development as a nonfiction prose writer, proving he is a contributor to postcolonial theory” (793).

-*The Clerical Character in George Eliot’s Fiction*. Victoria, B.C.: ELS Editions, 1991, reissued 2018. (Based on my 1989 doctoral dissertation and in light of an overview of English religious history and the role of the cleric, Eliot’s reception history, and the development of character theory within narratology, this study examines a range of clerical themes in Eliot’s work: anatomy and typology; reflections of the history of Dissent; confession, the “natural priesthood,” and the “clerical sex”; the hermeneutics of the self and “readable character”; the Victorian crisis of professionalism; the implied author’s priestly mediation.)

-Rev. by G. B. Tennyson, UCLA, in *Nineteenth-Century Literature* 47.1 (June 1992): 136. “Considering the prominence of clerical figures in George Eliot...it is surprising that this topic has not had full-length treatment before, but that only makes this one all the more welcome and instructive.”

-Rev. by Patricia Rigg, Acadia University, in *Victorian Studies Association of Ontario Newsletter*. Fall 1992. 26-29. “Lovesey’s discussion of character identification and delineation [“chart[s] new territory” and] is an important contribution to Eliot scholarship. Not only does Lovesey pay meticulous attention to the nuances of narrative and their relationship to the religious and social climate of eighteen- and nineteenth-century England, but he offers a comprehensive study of an aspect of Eliot’s work which has until now been largely ignored.”

-Rev. by Timothy Hands, Honorary Fellow of King's College London and Headmaster of Winchester College, in the *George Eliot Review* (Issue 23, 1992, 58-59). *The Clerical Character in George Eliot's Fiction* is an "overdue" study of this subject, and "[t]he book fills, very admirably, a hole," but while it is "thorough and valuable," "the work leaves the reader eager for more": "Now that he is established as the authority in this field, Professor Lovesey can be encouraged to return to it with confidence and at [greater] length."

(b) **Edited**

-*Popular Music and the Postcolonial*. London: Routledge, 2019.

-*Approaches to Teaching the Works of Ngũgĩ wa Thiong'o*. Preface by Gayatri Chakravorty Spivak. New York: MLA Publications, 2012. (A collection of essays on Ngũgĩ's works from internationally prominent theorists, specialists in other disciplines, emerging voices, social activists, and graduate students. It includes 34 pages of contextualizing material as well as my essay on *Detained: A Writer's Prison Diary*, the latter solicited by the Board of Directors and externally reviewed. The book witnessed 3 stages of anonymous external review, and 3 stages of anonymous internal review by the Board of Directors at the proposal, detailed prospectus, and complete ms stages. I drafted the initial proposal and prospectus, solicited most of the essays, edited and proofread the ms at various stages, checking all citations, compiled and proofread the bibliography and index.)

-Rev. by Ian Kinane, Trinity College Dublin, in *Confluence Magazine* (April 2013: 1-2). He notes the volume's "polyphony of established and emerging critical voices" and "international scholars": "Lovesey provides an excellent introduction" and "impressively collate[s]" crucial documentary, and electronic sources. "While by no means downplaying the complexities of Ngugi's status as a post-colonial writer for a less versed audience (on the contrary, the section entitled 'Historical and Political Contexts' provides a suitably concise and unintimidating account of Ngugi's fraught political position), Lovesey is very clear about his mission to strip back the 'cult status' and 'iconographic reputation' of Ngugi as a 'postcolonial colossus'" (2).

-Rev. by Robert McCutcheon, Professor of English, Davis & Elkins College, West Virginia, in *JALA: Journal of the African Literature Association* (10.2; Dec. 2016: 239-43). He compares the book, which he calls "a volume of solid critical essays" that place Ngũgĩ's work outside expected critical contexts, favorably with recent volumes on Achebe and Soyinka; *Approaches* is "more academic" and "much more professional a production" (239, 243).

-*Victorian Social Activists' Novels*. 4 vols. London: Pickering & Chatto (acquired by Routledge 2015), 2011. (This critical edition, developed from a SSHRC-funded project, has extensive contextual introductions [97 pgs.], comparative textual and explanatory annotation with textual variants [94 pgs.], and appendices taken from the writers' activist work, again with contextual introductions and full annotation, of long out-of-print novels by Victorian women writers best known for their activism in different areas: marriage and child custody rights legislation [Caroline Norton], suffrage [Millicent Garrett Fawcett], rescue work and social purity [Ellice Hopkins], social work [Mary Eleanor Benson], and medical vocations for women [Margaret Todd]. The 4-vol. set points to the intersection of social activism and cultural work.)

-Rev. by Lucinda Matthews-Jones, Liverpool John Moores University, in *Journal of Victorian Culture* (Jan. 2012): 1-8. The reviewer writes: "Lovesey's collection allows us to investigate more fully Victorians' attitudes about the relationship between literature and social change. Indeed, diversifying our notion of Victorian activism through fiction is perhaps the most important contribution of the collection"; it "will be a fruitful resource for comparative prose and fiction studies" (4, 5).

-Rev. by Larry K. Uffelman, Mansfield University, in *Victorian Periodicals Review* 45.3 (Fall 2012): 367-68. Uffelman calls *VSAN* "well-edited": "this edition allows a reader...to gain insight into the author's conception that would be otherwise unavailable. [It]...should be of value to advanced undergraduates as

well as to graduate students and faculty interested in topics such as Victorian feminist movements, Victorian women's issues, Victorian women's fiction, and Victorian social reformist fiction" (368).

-Rev. by J. D. Vann, University of North Texas, in *Choice* (Nov. 2011). Vann writes of the editorial apparatus that "[a]ll references are carefully documented with copious endnotes" and Lovesey's introductory essays offer "excellent overviews of the causes for which the novelists fought—marriage rights, suffrage, education, social purity.... Recommended."

-Notice with description of *VSAN* by editor Petra Dierkes-Thrun, Stanford University, in *The Latchkey: Journal of New Woman Studies* II.2 (Winter 2010/11).

-*The Mill on the Floss*. George Eliot. Peterborough, Ont.: Broadview, 2007. (A scholarly edition of Eliot's 1860 novel with critical introduction [39 pgs.], textual and explanatory notes, and extensive critical, contextual appendices and bibliography [70 pgs.])

-An "Editorial Review" by Jacob Korg, University of Washington, on Amazon.com notes "The long and generous introduction dispels some of the myths about the author's life, traces subtle relations between the novel and the moral complexities Eliot faced in Victorian society, places the novel in the context of her life's work, and offers valuable analyses of the novel's style and structure. ... Excerpts from George Eliot's critical writings, added as appendices, give insight into some of the ideas about fiction, religion, and the place of women in society that entered into the writing of *The Mill on the Floss*."

(c) **Chapters in Scholarly Books**

-"The British Invasion of the Wild West: Country Parody in the Rolling Stones and Other Bands." *Routledge Companion to Comedy and Popular Music*. Eds. Nicholas Baxter-Moore and Thomas Kitts. New York: Routledge, 2019. 169-76

-"The Last King of Africa: The Representation of Idi Amin in Ugandan Dictatorship Novels." *Unmasking the African Dictator: Essays on Postcolonial African Literature*. Ed. Gĩchingiri Ndĩgĩrĩgĩ. Knoxville, TN: U of Tennessee P, 2014. 85-109.

-"[George Eliot and] Religion." *George Eliot in Context*. Ed. Margaret Harris. Cambridge: Cambridge UP, 2013. 238-47. Issued in paperback, May 2015.

-Rev. in *TLS: The Times Literary Supplement* by Alexandra Lawrie, University of Edinburgh, (Jan. 31, 2014: 3-5) refers to the volume as "sprightly, witty and engaging": "gems abound in this Cambridge volume" (3).

-Rev. in *Victorian Periodicals Review* by Constance M. Fulmer, Blanche E. Seaver Chair in English Literature and Assoc. Dean, Pepperdine University, 47.1 (Spring 2014): 143-44. Fulmer refers to my chapter as one of those "that deal with cultural topics" with which "I was particularly impressed" (144).

-"Postcolonial Apocalypse and the Crisis of Representation in *July's People*." *Nadine Gordimer's July's People*. Ed. Brendon Nicholls. Oxford, UK: Routledge, 2010. 130-45.

-"Initiation for the Nation': Ngũgĩ wa Thiong'o's Writing for Children." *Voices of the Other: Children's Literature and the Postcolonial Context*. Ed. Roderick McGillis. New York: Garland, 2000. 193-210. (Paperback reprint edition published by Routledge, New York, 2012).

-"Tinsel Madonnas, Tigresses, and Citizens of the World: George Eliot's Foreign Women." *The Foreign Woman in English Literature*. Eds. Marilyn Demarest Button and Toni Reed. Westport, Connecticut: Greenwood, 1999. 117-26.

-"The Crisis of Representation and Ngũgĩ wa Thiong'o's Religious Allegory." *And the Birds Began to Sing: Religion and Literature in Post-Colonial Cultures*. Ed. Jamie S. Scott. Amsterdam: Rodopi, 1996. 181-90.

-“The Sound of the Horn of Justice’ in Ngũgĩ wa Thiong’o’s Narrative.” *Postcolonial Literature and the Biblical Call for Justice*. Ed. Susan Van Zanten Gallagher. Mississippi: U of Mississippi P, 1994. 152-68. (Reissued in paperback 2007).

(d) **Reprints**

-“*Detained* and African Prison Diaries.” Rpt. of article in *Research in African Literatures. Approaches to Teaching the Works of Ngũgĩ wa Thiong’o*. Ed Oliver Lovesey. New York: MLA, 2012. 195-205. (Requested by MLA’s Editorial Board)

-“Initiation for the Nation’: Ngũgĩ wa Thiong’o’s Writing for Children.” *Voices of the Other: Children’s Literature and the Postcolonial Context*. New York: Garland, 1999. 193-210. Reprinted by Routledge. 2012.

-“Ngũgĩ wa Thiong’o’s Postnation: The Cultural Geographies of Colonial, Neocolonial, and Postnational Space.” Rep. in *Postcolonial Literary Studies: The First 30 Years*, a volume of “the most important essays on postcolonialism published in *Modern Fiction Studies* over the course of the past thirty years.” Ed. Robert P. Marzec. Baltimore: Johns Hopkins UP, 2011. 199-224.

-Notice in *TLS: The Times Literary Supplement* by Susan Strehle, Binghamton University, (March 30, 2012): 19. Strehle refers to the volume as “The single best anthology for studying postcolonialism and literature.”

-“Making Use of the Past in *Things Fall Apart*.” Rep. in *Chinua Achebe’s Things Fall Apart*. New Edition. Ed. Harold Bloom. New York: Chelsea House/Bloom’s Literary Criticism, 2010. 115-39.

-“I Will Marry When I Want.” Rep. from *Ngũgĩ wa Thiong’o* rpt. in *Modern African Drama*. Norton Critical Editions. Ed. Biodun Jeyifo. New York: Norton, 611-15.

(f) **Encyclopedia Entries and other publications**

-“Odour of Chrysanthemums.” *Short Stories for Students*. Detroit: Gale, 2002. *Literature Resource Center*. Web. 7 Sept. 2015.
<http://go.galegroup.com/ps/i.do?id=GALE%7CH1420022896&v=2.1&u=ubcolumbia&it=r&p=LitRC&sw=w&asid=2b4c833714cf92a06f07979a5ee579c>

-“Ngũgĩ wa Thiong’o.” *Encyclopedia of Postcolonial Studies*. Ed. John C. Hawley. Westport, Connecticut: Greenwood, 2001. 335-39.

2. **REFEREED PUBLICATIONS**

(a) **Journal Articles**

-“The Victorian Guitar: Exoticism and Extinction Discourse from Radcliffe to Wilde.” *Music & Letters*. Oxford UP. 101.3 (Aug. 2020): 489-511.

-“The Idea of Woodstock.” *Popular Music and Society* 43.2 (2020): 121-25.

-“Pop Art at Woodstock: Sha Na Na.” *Popular Music and Society* 43.2 (2020): 158-62.

-“Examining George Eliot.” *George Eliot-George Henry Lewes Studies* 71.2 (2019): 143-63.

-“Worlding Woodstock.” *Rock Music Studies*. Taylor & Francis. 4.3 (2017): 189-206.

- “A Cellarful of Boys’: The Swinging Sixties, Autobiography, and the Other Beatle.” Special Issue: Musical Autobiographies. Eds. Martin Butler and Daniel Stein. *Popular Music and Society* 38.2 (May 2015): 160-75.
- “The Poor Little Monstrosity’: Ellice Hopkins’ *Rose Turquand*, Victorian Disability, and Nascent Eugenic Fiction.” *Nineteenth-Century Contexts: An Interdisciplinary Journal* 35.3 (2013): 275-96. (MLA Directory of Periodicals notes the journal publishes 16 of 150 essays submitted each year, and submissions are reviewed by 2-3 readers.)
- “Religious Sensation: Ellice Hopkins’ *Rose Turquand*.” *Women’s Writing* (Eds. Marie Mulvey-Roberts and Janet Todd) 19.4 (Nov. 2012): 434-50.
- “Disenabling Fame: Rock ‘n’ Recovery Autobiographies as Disability Narrative.” *a/b: Auto/Biography Studies* 26.2 (Winter 2011): 296-322.
- “Ellice Hopkins.” Eminent Victorians. *Victorian Review: An Interdisciplinary Journal of Victorian Studies* 37.1 (Spring 2011): 22-26.
- “The ‘World’ Before Globalization: Moroccan Elements in The Incredible String Band’s Music.” *Popular Music*. Cambridge UP. 30.1 (2011): 127-43. (On the basis of this article, Michigan UP’s acquisitions editor for popular music and jazz approached me about a book-length manuscript.)
- “Making Use of the Past in *Things Fall Apart*.” *Genre: Forms of Discourse and Culture* 39.2 (Summer 2006): 273-99.
- “Victorian Sisterhoods and Female Religious Vocation in Margaret Oliphant’s Novels.” *The Victorian Newsletter* (now *Victorians: A Journal of Culture and Literature*). Ed. Ward Hellstrom. (Fall 2004): 21-27.
- “Divine Enthusiasm and Love Melancholy: *Tristram Shandy* and Eighteenth-Century Narratives of Saint Errantry.” *Eighteenth-Century Fiction* 16.3 (April 2004): 373-99.
- In Oxford UP’s *Year’s Work in English Studies* 85 (2006): 529-80, Freya Johnston, Oxford University, writes that this article “persuasively compares Sterne’s novel, governed as it is by the ‘hybrid of...enthusiasms’ that is *Tristram* (p. 392), with a range of texts written against passionate religious feeling. This original, wide-ranging, and intriguing piece of research concludes that *Tristram Shandy*, unusually, emphasizes the dangers of enthusiasm not to the body politic or to private property, but ‘to natural affections, sensibility, and family life’ (p. 399)” (540).
- “Anti-Orpheus: Narrating the Dream Brother.” *Popular Music* 23.3 (Autumn 2004): 331-48.
- “Reconstructing Tess.” *SEL: Studies in English Literature 1500-1900* 43.4 (Autumn 2003): 913-38.
- “Ngũgĩ wa Thiong’o’s Postnation: The Cultural Geographies of Colonial, Neocolonial, and Postnational Space.” Special Issue: “Postmodernism and the Globalization of English.” Ed. Michael Bérubé. *Modern Fiction Studies* 48.1 (Spring 2002): 139-68.
- “The Other Woman in *Daniel Deronda*.” *Studies in the Novel* 30.4 (Winter 1998): 505-20.
- “Postcolonial Self-Fashioning in Sara Suleri’s *Meatless Days*.” *Journal of Commonwealth Literature* 32.2 (1997): 35-50.
- “‘The Place of the Journey’ in Sheila Watson’s *The Double Hook* and Randolph Stow’s *To the Islands*.” *ARIEL: A Review of International English Literature* 27.3 (July 1996): 45-63.
- “Chained Letters: African Prison Diaries and National Allegory.” *RAL: Research in African Literatures* 26.4 (1995): 30-45.

- “Writing the Female Subject: Ngũgĩ wa Thiong’o’s Post-Colonial Discourse.” *World Literature Written in English* (now *Journal of Postcolonial Writing*) 32.2 & 33.1 (1992-93): 151-60.
- “On Doing Without Opium [George Eliot’s Opium Imagery].” *The Victorian Studies Assn. of Ontario Newsletter* No. 46 (Spring 1990): 11-14.
- “Maggie’s Sisters: Feminist Readings of *The Mill on the Floss*.” *George Eliot Fellowship Review* No. 19 (1988): 47-49.
- “The Clerical Character in the Victorian Novel: George Eliot’s *Adam Bede*.” *Victorian Studies Assn of Western Canada Newsletter* (now *Victorian Review*) 13.2 (Fall 1987): 1-14.

(b) **Conference Proceedings**

- “Ngũgĩ wa Thiong’o’s Decolonizing Narrative: The Allegorical Imperative.” *Beyond Survival: African Literature and the Search for New Life*. Eds. Kofi Anyidoho, Abena P. A. Busia, and Anne V. Adams. Trenton, NJ: Africa World P, 1999. 137-45.
- “The African Prison Diary as ‘National Allegory’.” *Nationalism vs Internationalism: (Inter)National Dimensions of Literatures in English*. Eds. Wolfgang Zach and Ken L. Goodwin. Tübingen: Stauffenburg Verlag, 1996. 209-18.
- “Accommodation and Revolt: Ngũgĩ wa Thiong’o’s *Devil on the Cross*.” *From Commonwealth to Post-Colonial*. Ed. Anna Rutherford. Sydney: Dangaroo, 1992. 151-59.

(c) **Other**

- “Angel Glacier.” *NeWest Review* Oct./Nov. 1992: 20. Poem.
- “Daoist Temple at Heng Shan,” “Rip-Beat,” “Cape Split.” *FreeLance* (Saskatchewan Writers Guild). XXI.2 (Sept. 1991): 32-33. Poems.
- “Omphalos.” *Grain: Literary & Visual Arts* 17.4 (Winter 1989): 31. Poem.
- “Mine Talk.” *The Fiddlehead* No. 152 (Summer 1987): 70-71. Poem.
- “The Wild Pig on the Mountain Cannot Eat Delicious Food.” *CUSO Forum* 3.5 (Nov. 1985): 18-19. (Memoir of two years teaching at the Sichuan Foreign Languages Institute [now Sichuan International Studies University], Chongqing, P.R.China in relation to two years teaching with CUSO in Nigeria.)

3. **NON-REFEREED PUBLICATIONS**

(a) *Journals*

(b) *Conference Proceedings*

(c) **Other**

- Co-ordinator (with Sean Lawrence and Freeda Wilson, and sharing 1/3 of royalties), *Essay Pro*, an online editing, essay marking software package, distributed by Flintbox Shareware via UBC Industry Liasons, 2011.

4. **PATENTS**

5. **SPECIAL COPYRIGHTS**

6. **ARTISTIC WORKS, PERFORMANCES, DESIGNS**
7. **OTHER WORKS**
8. **WORK SUBMITTED** (including publisher and date of submission)
9. **WORK IN PROGRESS**

-*Popular Music Autobiography*, under contract with Bloomsbury Academic Publishers