

# Dr. Nicole Winsor

PROFESSIONAL TEACHING FELLOW

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## EDUCATION

### **PhD in English**

**July 2018**

*University of Notre Dame, IN*

*Dissertation Title: "In the Wake of Revival and Revolution, 1915-2005: Postcolonial Modernist Theatre and Performance in Ireland, Australia, and New Zealand."*

*Committee: Susan Cannon Harris (Chair), Barry McCrea, Declan Kiberd, Barbara Green*

### **MA in Drama (with First Class Honours)**

**2012**

*University of Auckland, NZ*

*Thesis title: "The Disruptive Other: Phantom Hauntings in the Ghost Plays of W.B. Yeats."*

*Supervisor: Rina Kim*

### **BA (Honours) in English (with First Class Honours)**

**2011**

*University of Auckland, NZ*

### **BA in English and Drama**

**2010**

*University of Auckland, NZ*

## ACADEMIC APPOINTMENTS

### **Professional Teaching Fellow**

*School of Humanities, University of Auckland, NZ.*

**Mar. - Jun 2020**

- Co-convenor of English 121 Reading/Writing/Text, Semester 1, at the University of Auckland. Responsible for course delivery (lectures, tutorials, and associated administrative duties) at the University's South Auckland Campus.

### **SEED Grant Postgraduate Research Fellow**

**Aug. - Dec. 2019**

*Centre for Learning and Research in Higher Education (CLear), University of Auckland, NZ.*

- Research Assistant for Professor Helen Sword, completing literature reviews of research on the art and science of pleasure across a range of disciplines and fields, including writing, rhetoric, and composition studies, scholarship of teaching and learning, academic development studies, positive and cognitive psychology, neuroscience, and the humanities and social sciences.

### **Postdoctoral Teaching Scholar**

**2018 - 2019**

*Department of English, University of Notre Dame, IN*

- Instructor of Record for one literature course of my own design during Semester 1 (meeting Literature and Fine Arts "Ways of Knowing" and "Writing Intensive" designation requirements)
- Teaching assistant for one section of literature (including acting as an instructor of a discussion section) during Semester 2

## PEER-REVIEWED ARTICLES

“Orientalizing the Celtic Past in W.B. Yeats’s *At the Hawk’s Well*: Irish Modernity in the Drawing Rooms of London’s Social Elite.” Resubmitted revised article to *Modernist Cultures*, January 2020.

“‘Like a dry skin itching for growth on our bodies’: Katherine Mansfield and Una Marson’s Fantasies of Objecthood.” *Journal of Modern Literature* vol. 44, no.2, 2021 (Forthcoming).

“Comparative Modernist Performance Studies in the Context of the Postcolonial: A Not So Modest Reappraisal.” *Journal of Dramatic Theory and Criticism* vol. 33, no. 1, 2019, pp. 105-127.

## TEACHING

**As Instructor of Record:**

**2013, 2014, 2018, 2020**

**“Reading/Writing/Text”**

*University of Auckland, English, School of Humanities, Semester 1 (March 2 – June 30 2020)*

- This course teaches students to read, write and think critically about a wide range of academic, popular, and multimodal texts, regardless of major or degree. The course targets and strengthens literacy skills which are important for academic success, equipping students with the ability to read and write more effectively and to navigate the university environment with greater confidence. The course also focuses on transferable literacy skills that will assist students with workplace, digital and professional communication. Readings include academic publications, online journalism, blogs, multimedia texts, literary texts and visual texts. Coursework tasks invite students to respond to different text-types and genres and to reflect directly on how to interpret resources and tasks associated with a university course. We ask students to read and engage critically with selected texts, and to identify and address cultural and social issues posed by specific modes of writing. Writing activities invite students to experiment with different forms of written expression, provide them with practical and creative composition skills, peer reviewing and editing.

**“Uneasy Environments: Australasia and the American South”**

*University of Notre Dame Dept. of English, Fall 2018.*

- Students 1) explored how representations of grotesque and gothic landscapes in literature & film help us to interrogate aspects of life at the edges of society; 2) learned how to read, think, and write critically about how the relationships that people have with various environments play important roles in consolidating identity (race, ethnicity, gender, sexuality, class etc.) and forging the communities, societies, and cultures to which individuals belong; and 3) gained a basic understanding of comparative reading methodologies and began to evaluate these methodologies for themselves. Texts included Faulkner's *As I Lay Dying*, Hurston's *Their Eyes Were Watching God*, Lawson's stories, Daisy Bates's ethnographic writing, Joan Lindsey's *Picnic at Hanging Rock*, Jocelyn Moorhouse's *The Dressmaker*, Katherine Mansfield's stories, & Jane Campion's *The Piano*.

**“Multimedia Writing and Rhetoric: Performing Selves/Staging Communities”**

*University of Notre Dame Writing Program, Spring 2013 & Fall 2014.*

- Students 1) read, discussed, and wrote critically about the ways in which ethical and rhetorical norms of reading, writing, and performing in digital spaces compare and contrast with those found in traditional writing composition and everyday communities; 2)

analyzed multimodal forms of argumentation that are used as methods of identity construction and performance; 3) considered how these representations affect certain communities; 4) constructed their own rhetorically and ethically sound arguments by making use of multimodal strategies of argumentation; and 5) learned to become critical and ethically responsible participants in the discourses which shape their academic, professional, and personal lives. Assessments included a rhetorical analysis essay (multimodal analysis), a research essay, and a multimodal project presenting their research findings.

- Texts included *The World is a Text, Writer/Designer, They Say/I Say: The Moves That Matter in Academic Writing*, Martin Luther King's "Letter from Birmingham Jail," Emma Watson's UN Speech on Women's Rights, Frontline Documentary "Generation Like," Whedon's *Buffy the Vampire Slayer*, memes, youtube videos, & public service adverts.

### **As Teaching Assistant:**

**2012 - 2019**

#### **"Stories and How they Work: Narrative in Fiction and Film"**

*Convened by Dr. Barry McCrea, University of Notre Dame Dept. of English, Spr. 2019.*

- Survey of various classics of world literature and film, focusing on narrative structures, devices, & theories. Along with leading discussion groups, I also delivered a lecture on Katherine Mansfield's New Zealand stories.

#### **"British Literary Traditions II"**

*Convened by Susan Harris, University of Notre Dame Dept. of English, Spring 2017.*

- Survey of dominant trends in British literary & cultural history from the Restoration through to the beginning of the postmodern period. I delivered lectures on W.B. Yeats's and Derek Walcott's poetry.

#### **"Introduction to Irish Writers"**

*Convened by Chris Fox, University of Notre Dame Dept. of English, Spring 2016.*

- Survey of Irish literature, culture, and politics from the 18th to the 21st centuries. In addition to leading discussion groups, I delivered lectures on W.B. Yeats's drama (including the influence of Noh drama) and James Joyce's fiction.

#### **"Early Texts: From Pilgrims to Players"**

*Convened by Sophie Tomlinson & Tom Bishop, University of Auckland Dept. of English, Semester 2 2012.*

- Survey of late medieval and early modern literature & culture, with an emphasis on drama. In addition to leading 7 discussion group sections, I also taught an optional tutorial aimed at familiarizing students with Middle English grammar and strengthening their knowledge of early modern dramatic traditions.

#### **"Drama on Stage and Screen"**

*Convened by Murray Edmond, University of Auckland Dept. of English, Semester 1 2012.*

- Introduction to world drama and performance. Led 3 discussion groups. Course surveyed a wide range of playwrights from the early modern through to contemporary periods, as well as twentieth century filmmakers.

### **UNDERGRADUATE TEACHING TRAINING EXPERIENCE**

**University of Auckland Centre for Learning and Research in Higher Education**      **2019**

- Attended a workshop on the ABC Learning Design approach to curriculum development.

**University of Notre Dame Kaneb Center for Teaching and Learning** 2017

- Attended 4 seminars on the “Foundations of Teaching.”

**ENGL 92001 - Practicum: “Teaching Writing”** 2014

- Completed a 12-week course in pedagogy and course design, in preparation to teach two semesters of rhetoric and composition.

### AWARDS, GRANTS, AND FELLOWSHIPS

U of Notre Dame College of Arts and Letters 5+1 Postdoctoral Fellowship	2018
Australian and New Zealand Studies Association of North America Grant	2018
U of Notre Dame Graduate Student Union Conference Grant	2015, 2016, 2018
U of Notre Dame Professional Development Award	2017
U of Notre Dame Graduate Student Research Award	2017
Keough-Naughton Institute for Irish Studies Summer Research Grant	2016, 2017
U of Notre Dame Presidential Fellowship	2013
Yeats Society Pierce Loughran Memorial Scholarship	2011
U of Auckland Tuakana Grant	2011
U of Auckland Faculty of Arts Maori and Pacific Leadership Grant	2011
U of Auckland Graduate Scholarship	2010
U of Auckland Chancellor’s Top Scholar Award	2007

### SELECT CONFERENCE PRESENTATIONS

“1919s Other Revolution: Postcolonial Modernity’s Drama and the Shaking Foundations of the Bourgeois Free State.” Paper presented at the American Conference for Irish Studies conference, Boston, March 2019.

“Feeling Agit-Attraction: Postcolonial Modernism/Modernity, Ethnographic Surrealism, and Australian and New Zealand Theatre in the 1990s.” Paper presented at the Australian and New Zealand Studies Association of North America, University of Guadalajara, February 2017.

“Postcolonial Modernism and the Case of Apirana Taylor’s *Whaea Kairau: Mother-Hundred Eater*.” Paper presented at the New Zealand Modernist Studies Consortium Symposium, University of Otago 2017.

“‘Circuitous route[s]’: Postcolonial Modernism/Modernity and the Case of Denis Johnston’s *The Old Lady Says ‘NO!’*” Paper presented at the International Association for the Study of Irish Literatures Conference, Singapore 2017.

“‘Make it New!’: The Postcolonial Modernist Drama of Ireland, Australia, and New Zealand.” University of Notre Dame Shaheen Three Minute Thesis Competition presentation, Notre Dame, March 2017. Awarded 1st equal at College of Arts and Letters Heat, and a Finalist for the University-wide competition. See [www.nicolewinsor.com](http://www.nicolewinsor.com) for video of presentation.

“‘Susceptibility is the Experience’: Global Modernist Writing and Elizabeth Bowen’s *The Last September*.” Paper presented at the American Conference for Irish Studies Conference, Notre Dame 2016.

“The Disruptive Other: Phantom Hauntings in W.B. Yeats’s *Purgatory*.” Paper presented at the International Association for the Study of Irish Literatures Conference, Leuven 2011.

## FURTHER RESEARCH EXPERIENCE

### **Member**

2016 - present

*International Network for the Comparative Humanities (INCH)*

Selected to become a member of INCH, a working group of literary scholars specializing in comparative world literature (focusing on modern European literature, but including texts from the Greek and Roman classics through to the contemporary moment). I have attended retreats on the overarching themes of Supernatural, Social, and Internal Transformations and participated in online discussion groups on the themes of Generational and Displaced Selves.

### **Participant**

2017

*Global Dome: PhD Workshop in History and Literature*

Selected to take part in a 3-week-long intensive dissertation-chapter workshop held at the University of Edinburgh, the University of Oxford, and the Notre Dame London Global Gateway, with participants from each institution present.

## PROFESSIONAL SERVICE

### **Reviewer**

2019 - present

*Journal of Dramatic Theory and Criticism*

- I review essays on drama and performance from the Pacific region.

### **Administrative Coordinator**

2018 - present

*International Network for the Comparative Humanities*

- Manage INCHx (an online discussion group hosted on slack.com), as well as maintain the membership databases & listservs
- Assist in organizing summer retreats in Europe
- Liaise between directors, faculty, participants, and university administrators
- Write official documentation on behalf of directors (i.e. letters & reports for funding)

## UNIVERSITY SERVICE

### **Guest Speaker**

*"Intro to Grad School Practicum," Dept. of English, U of Notre Dame*

Shared advice, as a postdoctoral scholar, on "What I wish I knew during my First Year as a Graduate Student"

### **Graduate Mentor**

*U of Notre Dame English Graduate Studies Association*

- Discussed experiences with mental health at "Mental Health in the Academy" panel discussion.
- Acted as a mentor to two new PhD candidates

### **Volunteer**

*University of Notre Dame Graduate LGBTQI & Allies Student Association (GLASS)*

Member, volunteer, and discussion group participant speaker at multiple events and panels on being LGBTQ+ in Academia.