

NOMINATION COVER SHEET
2008 Virginia Outstanding Faculty Awards

1. NAME Full (Legal): **Suzanne Parker Keen**

Preferred First Name: **Suzanne**

2. INSTITUTIONAL INFORMATION

Institution: **Washington and Lee University**

Rank/Position Title: **Full professor; Thomas H. Broadus, Jr. Professor**

Year Rank/Title Attained: **2001 promotion to full professor; 2005 awarded Broadus chair**

Years at Institution: **1995-present (12 full years)**

Campus Email Address: **skeen@wlu.edu**

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Campus Mailing Address: **Department of English, Payne Hall, Washington and Lee University, Lexington, VA 24450**

3. PROFESSIONAL INFORMATION

Academic Discipline: **English**

Specialization/Field: **Novel in English; Narrative; Literature and Psychology**

Type of Terminal Degree: **Ph.D.**

Year Awarded: **1990**

Awarding Institution: **Harvard University**

4. PERSONAL INFORMATION

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Please check only ONE box:

- RESEARCH/DOCTORAL INSTITUTION NOMINEE:
- MASTERS/COMPREHENSIVE/BACCALAUREATE INSTITUTION NOMINEE:
- TWO-YEAR INSTITUTION NOMINEE:
- RISING STAR NOMINEE:
- TEACHING WITH TECHNOLOGY NOMINEE:

President or Chief Academic Officer

Signature:

Printed Name: ____Kenneth P. Ruscio, President, Washington and Lee University__

ii. Excerpts from Mission Statement

Washington and Lee University has two preeminent objectives: to dedicate all its resources to developing in its students the capacity and desire to learn, to understand, and to share the fruits of their intellectual growth, and to pursue its educational mission in a climate of learning that stresses the importance of the individual, personal honor and integrity, harmonious relationships with others, and the responsibility to serve society through the productive use of talent and training. . . . **The University recognizes teaching as its central function.** It believes that the personal association of its students with a highly qualified and motivated faculty holds the greatest promise of inspiring in them a respect and thirst for knowledge that will continue throughout their lives. It seeks, therefore, to organize its instructional program in small classes and to encourage personal attention and a close relationship between teacher and student. It recognizes, too, that **a faculty of eminent teacher-scholars is essential to the achievement of its educational purposes** and to the success of its academic programs. Accordingly it seeks to maintain a faculty of men and women who gladly accept the challenge to teach effectively and whose scholarship and professional development are vigorous and growing, and it endeavors to compensate its teacher-scholars in ways appropriate to their training, skill, experience, and effectiveness in aiding the development of their students. Moreover, because it recognizes research, scholarly investigation, and creative achievement as proper companions to the most effective teaching processes, Washington and Lee attempts to provide ways and means by which its faculty members may pursue their scholarly and creative interests and by which its students may be properly introduced to the tools, techniques, and methodology used to increase knowledge and understanding and stimulated to become involved themselves in the process of generating knowledge.

iii. Summary of Accomplishments

Teaching

A dedicated teacher of writing and literary analysis, Suzanne Keen's unusual breadth of knowledge shows in the wide range of courses she teaches. Constantly refreshing her course topics with new texts and assignments, she remains at heart a hands-on writing teacher who encourages drafting, revision, and the use of writing as a form of thinking. Keen teaches **6 courses per year** in 100-level (first year composition), 200-level (general education and distribution); 300-level (junior/senior English majors); and 400-level (independent and honors work with senior majors). A poet herself, she teaches poetry as skillfully as she teaches her academic specialty, the novel in English. She has at her command the whole sweep of English literature from the Middle Ages to the present, though her official position at Washington and Lee is in Contemporary Fiction in English. Keen has the reputation of having “read everything,” an impossible feat. Yet it is true that she is a generalist who reads widely in an era of narrow specialization. She is also a bold interdisciplinary scholar, whose explorations of psychology bring empirical evidence to bear on questions raised by humanists about what novel reading actually does in the real world. This sampling of courses—above and beyond regular courses on the Novel and annual sections of Composition—suggests her range:

1995-08 Department of English, Washington and Lee University

English 413, Senior Research and Writing: Studying Literature in Action. This capstone research seminar involves a small group of senior majors in collaborative research on the question of what happens in the real world as a result of people reading literature. Asking students to apply questions and analytical techniques that demand interdisciplinary research strategies, the capstone seminar gives senior majors the opportunity to go beyond conventional literary study in their choices of subject (including new media such as blog fiction or hypertexts), in their methods of investigation (combining traditional analysis with service learning projects in the community), or in their writing style (employing creative nonfiction or memoir to bring introspection to bear on their conclusions about texts).

English 299, Seminar for Prospective Majors: Thomas Hardy, Novelist and Poet. Keen shares in this gateway course her life-long love of Thomas Hardy's poetry and fiction. With a group of sophomores considering the English major, Keen explores advanced research questions (for instance, about Hardy's knowledge of Victorian psychology and neurology) and leads students through the stages of writing a long seminar paper. With her help, students gain mastery of the life and works of Thomas Hardy and produce ambitious, original papers. Students leave this course having read eight major novels, a selection of short stories, and much of Hardy's verse. They acquire a great deal of contextual understanding of the Victorian period, especially its class dynamics, assumptions about gender, sexuality, and marriage, its crises of faith and fascination with scientific discoveries, and its reforms in education, marriage and divorce, and the extension of the franchise.

English 351, World Fiction in English/English 350, Postcolonial Literature. Keen teaches these major courses in alternate terms, the first focusing on narrative fiction and the second even more broadly concerning drama, poetry, fiction, nonfiction prose, and film. In both courses Keen draws her students' attention to the finest works being written and performed in English around the world, particularly in countries other than England and the United States. Her students gain an acquaintance with the best contemporary writing in English as they confront the legacy of British imperialism, which included the gift of a language and a rich literary tradition.

English 260, Literary Approaches to Poverty. As an affiliate faculty member of the Shepherd Program for the Interdisciplinary Study of Poverty and Human Capability, Keen teaches Literary Approaches to Poverty, a contribution to the certificate in that program. All of the students in this course have taken an interdisciplinary introduction to the study of poverty and many of them have already had their first experiences in the field working with the impoverished. The study of literary representations of poverty, from the Victorian period to the present, engages students in the discussion of the dominant paradigms that shapes perceptions of the poor in the real world. Thus, the cliché of the deserving or undeserving poor, the contrast between rural and urban poor, the association of poverty with immorality, lack of thrift, and criminality all receive close examination through a selection fictional and nonfictional literary texts. Students engage their empathetic imaginations with characters who might otherwise be the subject of sociological generalizations or cool economic analysis.

English 228/234, Children's Literature (includes service-learning component). In Washington and Lee's unusual six-week long spring term, Keen serves students in the Teacher Education program, as well as those with ambitions to write, edit, or publish children's literature, with a course focusing on writing for children from the seventeenth century until the present. She sends her students into the community to undertake literacy-based service-learning projects, with the result that over 120 hours of tutoring occurred in the Lexington and Rockbridge County schools the last time the course was taught.

On top of her normal six course load, Keen also supervises **independent research and writing** of students in several different formats, including the following: independent studies on James Joyce's *Ulysses*; strains of the gothic in nineteenth-century fiction; children's literature in the middle-school classroom. Senior honors essays on the depiction of master and servant in early c20 fiction; Graham Swift; dreams in contemporary British fiction; Seamus Deane and Frank McCourt; drug-induced visions in nineteenth-century writing.

Keen teaches two **graduate courses** in a six-week long summer MA program **for high school and middle school teachers**, the Bread Loaf School of English of Middlebury College. (2003, 2004, 2006 in Alaska; 2007 in New Mexico.) These courses have included: *Ulysses* from Homer to Walcott; Contemporary British Fiction, Modern British Fiction, and in a measure of external recognition of her breadth of knowledge, Renaissance Verse: Lyric, Pastoral, Epic.

Despite her commitment to undergraduate teaching, Keen is often called upon to serve as a **doctoral dissertation reader and external examiner** for graduate programs. In 2007, she will examine the doctoral candidates in the Comparative Literature program at the University of Helsinki, Finland; in 2007-08 she will serve as a final external reader of dissertations for the English Departments at University of Helsinki, Finland and University of Islamia, Pakistan.

Discovery

Keen is the author of **five books**, all published since joining the Washington and Lee University faculty in 1995 (she began her career at Yale). With **three academic works of literary criticism**, a book of **poetry**, and a **textbook**, she has achieved a profile comparable to her peers in research universities. Very few scholars her age have published five books within a ten-year period; fewer still approach her range (with works on Victorian fiction, narrative theory, contemporary British fiction, and postcolonial literature).

***Empathy and the Novel* (Oxford UP, 2007).** Nominated for the Perkins Prize of the Narrative Society. Early reviews solicited by the publisher remark:

“Drawing on cognitive science, narrative theory, and the sociology of reading, *Empathy and the Novel* challenges the received wisdom about the ethical effects of novel-reading. That identification leads to empathy and empathy to altruism has been one of the axioms of novel criticism, repeated in different terms from the eighteenth century to the present. Keen replaces those easy pieties by a subtler account of emotional response which nonetheless accounts for the centrality of empathy to ordinary readers' accounts of their own experience”—Leah Price, Professor of English, Harvard University

“Suzanne Keen calls into question the widespread assumption that imaginative engagement with fictional works can help us become more empathetic and more ethical persons. Lively, incisive, sobering, and deeply instructive, *Empathy and the Novel* will prove of great interest to those working on narrative, on the psychology of reading, on ethics and literature, and on popular fiction, while making a key contribution to the new field of cognitive literary studies.”—Alan Richardson, Professor of English, Boston College

“*Empathy and the Novel* belongs in the company of Peter Brooks' *Reading for the Plot* as an exciting and lucid reflection on empathy in the novel and on the empathetic effects of narrative on readers. Working at the cross-section of literature, neuroscience, and psychology, the book is a stunningly original, broad-ranging contribution to narrative ethics and to the meanings of emotion in literature, life, and human society. *Empathy and the Novel* represents interdisciplinary work in the humanities at its richest and most suggestive. It should spark great interest and debate among general readers and scholars interested in the empathetic imagination, altruism, and narrative.”—Susan Stanford Friedman, Virginia Woolf Professor of English and Women's Studies, University of Wisconsin-Madison

***Milk Glass Mermaid* (Lewis Clark P, 2007).** Poems from this book previously appeared in *Agni*, *The Anthology of New England Writers*, *Ararat*, *Chelsea*, *Clerestory*, *The English Journal*, *The Graham House Review*, *Notus: New Writing*, *The Ohio Review*, *Quarterly West*, *The Rhode Island Review*, *The Six Seasons Review* (Bangladesh), *Standing on the Verge* (edited by Joseph Lease and Thomas Sayers Ellis) and the *New & Selected* 30th anniversary anthology of *The Ohio Review*. Its writing was supported by an Individual Artist's Fellowship from the Commonwealth of Virginia's Commission for the Arts.

***Narrative Form* (Palgrave, 2003).** A textbook decoding the most useful concepts from “narratology” for advanced undergraduates and graduate students. The text helps students use analytical techniques for the discussion of narrative fiction accurately and innovatively. Assigned in the US, UK, Germany, and Canada.

***Romances of the Archive in Contemporary British Fiction* (U of Toronto P, 2001; paperback edition, 2003).** Discovers the subgenre of the archival romance and explains through sources, influences, and historical context the vogue for stories about research quests, such as A. S. Byatt's *Possession*.

***Victorian Renovations of the Novel: Narrative Annexes and the Boundaries of Representation*.** Cambridge Studies in Nineteenth-Century Literature and Culture 15 (Cambridge UP, 1998; paperback edition, 2005). Based on Keen's Harvard dissertation, this book presents an historical and contextual explanation for Victorian narrative techniques.

Keen has published, on average, **an article a year** since joining W&L faculty. Some of the most notable recent articles include:

“Psychological Approaches to Thomas Hardy.” *Ashgate Research Companion to Thomas Hardy*. Ed. Rosemarie Morgan (Ashgate, forthcoming in 2008). Keen’s essay joins a roster of papers by the most distinguished living Hardy critics.

“Teaching Narrative Theory in the Undergraduate Literature Classroom.” *Options for Teaching Narrative Theory*. Ed. James Phelan, Brian McHale, and David Herman (MLA, forthcoming in 2007). The direct result of participation in pedagogy discussions at the Narrative Conference, this solicited contribution brings the highly technical strategies of narratology to undergraduate literature teachers with four evocative exercises in the form of lesson plans.

“A Theory of Narrative Empathy.” *Narrative* 14.3 (Fall 2006). 207-36. The day this theoretical essay was published, Keen received a request to reprint it in a collection of essays, *Narrative Acts*, edited by Frederick Aldama (U of Texas P, forthcoming in 2008). Widely cited although it has been published for less than a year, this piece prepares the ground for Keen’s 2007 book, *Empathy and the Novel*.

“The Historical Turn in British Fiction.” *A Concise Companion to Contemporary British Fiction*. Ed. James English (Blackwell, 2006) 167-87. A solicited essay squarely in Keen’s area of expertise, this chapter joins others written by experts in the field of Contemporary British Fiction.

“The Fantasy Man: The Strange Brilliance of John Crowley.” *Commonweal* (11 August 2006) 13-16. Solicited by Paul Baumann, the editor of *Commonweal*, Keen’s essay on novelist John Crowley seeks to bring the accomplished American writer to a wider audience of general readers through *Commonweal*’s long-running “Catholic Writers Series,” to which Keen has also contributed articles on Anthony Burgess and Seamus Heaney.

“Quaker Dress, Sexuality, and the Domestication of Reform in the Victorian Novel.” *Victorian Literature and Culture* 30. 1 (2002). 211-36. The most scholarly of Keen’s articles, this essay examines representations of fictional Quakeresses and their clothing, in comparison with real-life Quaker women, and argues that their clothing encodes Victorian beliefs about their sexuality, their marriagability, and their capacity to reform society through acts of personal persuasion.

Knowledge Integration

Keen makes a point of **exploring research questions with her students** at all levels. Involving her students in the reading and discussion of texts, ideas, and problems that contribute to her scholarship directly supports her research agenda and animates her teaching. Whether devising class exercises that later become part of a textbook, pooling the students’ research into a common body of material to be discussed in seminar, conducting research with students as voluntary research subjects, or simply talking about a newly-published novel together, Keen’s strategies of knowledge integration explain both her success as a teacher and her continued productivity as a scholar and writer. Her scholarly research has also strengthened her conviction that experiential learning, through service in the community, enhances students’ sense of the relevance of their courses. Examples of courses that have contributed to later published work by Keen or service by students include:

English 413, Senior Research and Writing: Studying Literature in Action. Students pursue independent research projects on the effects of novel reading, drawing on Keen’s

research in *Empathy and the Novel*. Contributes to development of article on “Strategic Empathizing.”

English 380/299, Thomas Hardy, Novelist and Poet. Students join Professor Keen in discovering the ways Thomas Hardy represents brains, nerves, minds, and mental disorders. Work later published in “Psychological Approaches to Thomas Hardy”

English 380, Romancing the Archive: the Research Quest. Students help Professor Keen reconsider the claims of her 2001 book, *Romances of the Archive in Contemporary British Fiction*, which they read and critique during the course. Essay commissioned updating book, post *Da Vinci Code*, on three recent American women writers’ romances of the archive.

English 380, Philip Pullman and C. S. Lewis: Rival Canons. Keen later leads related discussions at R E Lee Memorial Church, in Church Education classes.

English 351, World Fiction in English. Students directly assist Professor Keen in research that is incorporated into her book, *Empathy and the Novel*. Chapter three, “Readers’ Empathy,” discusses Washington and Lee students’ findings.

Keen’s published work, particularly **her advanced textbook, *Narrative Form*, informs students** about the vocabulary for discussion of narrative techniques and the strategies for analyzing them. Courses in which *Narrative Form* was developed and subsequently employed include English 232, The Novel; English 355, Studies in British Fiction after 1900; English 356, Contemporary British Fiction; English 351, World Fiction in English; Bread Loaf Graduate seminar: Contemporary British Fiction As a consequence of her textbook’s dissemination and her reputation as a teacher of narrative, Keen’s essay on “**Teaching Narrative Theory in the Undergraduate Literature Classroom**” is now forthcoming from the MLA in a volume, *Options for Teaching Narrative Theory*.

Service

Keen dedicates leisure time to **community service**. Since 2004 she has been an active **Rotarian**, serving the Rotary aims of achieving international understanding and world peace. The Lexington Rotary Club primarily supports the Rockbridge Area Free Clinic, a goal Keen advocated while on the Club’s Board of Directors, and while pursuing fundraising goals such as staging a Harlem Ambassadors Benefit Game for the Rockbridge Area Free Clinic. That event raised over \$4000 including an \$800 publicity grant written by Keen, who served as the Publicity Chair. Working at the Rockbridge Community Festival for the past four years contributes to the same goal of raising funds for the Free Clinic, most recently refocused on acquiring a dental suite for low income, uninsured or underinsured patients.

As a Rotarian Keen also brings her expertise in the field of education to bear on work with candidates for the **Rotary International Ambassadorial Scholarship**. Keen coached and sponsored the 2007 District 7570 winning applicant, Rockbridge native Ryan Peck. The previous year, Keen helped to send Washington and Lee graduate Kynai Johnson to Guadalajara, Mexico for the summer, where Kynai volunteered at an orphanage in Guadalajara.

Other **educational service to the community** includes Keen’s contributions to Adult Christian Education at R. E. Lee Memorial Episcopal Church, her advice and board service to the Learning Advancement Educational Project (LEAP), an after-school tutoring program for at-risk kids in Glasgow, VA., and her work on the Executive Committee and Board of Directors of the Montessori Center for Children in Lexington, VA.

As a requirement of her job, Keen performs a heavy load of **university service**.

Elected positions indicate the trust and respect of her faculty peers. As College Representative at the Washington and Lee Board of Trustees, Keen serves as full non-voting member on the Campus Life and Academics and Admissions Committees, attending full trustee meeting three times a year. For the past two years Keen served as elected representative to the College Council, advising the Dean of the College. Perhaps her most important elected assignment has been her service as chair of the Faculty Review Committee (considers appeals regarding tenure and promotion decision). Under her leadership in 2005 the committee handled two cases, having never before been called into action. She has also served a recent term on the President's Advisory Committee, a group that handles undergraduate faculty tenure and promotion cases.

Keen's **appointed committee work** includes long service on the Writing Program Advisory Committee, which she has chaired since 2001. She has also served on the Graduate Fellowships Committee; in 1998 she served as the Fulbright Advisor, bringing in four Fulbrights that year. She has done time as the Acting Chair of the English Department, and she has served, since 1999, as the Washington and Lee Representative to the Advisory Board of Advanced Studies in England, a study abroad program based in Bath. She has built collegial relationships with faculty at William and Mary, University of Mary Washington, and Hampton University through work with ASE. Work as an affiliate faculty member and as an advisory board member of the Shepherd Program for the Study of Poverty and Human Capability has also strengthened her connections with faculty at coalition colleges in the Shepherd Alliance.

Improving diversity: Keen's commitment to making Washington and Lee University a more inclusive community permeates her teaching and service. She has focused on improving gender balance at the highest levels of the administration and in advocating for procedures that would create a more racially and ethnically diverse faculty. In addition to departmental searches, Keen has served as an appointed member of the recent Provost Search Committee, whose work resulted in the hiring of June Aprille. She also participated in a Presidential Search, serving consecutively on the Presidential Profiling and Presidential Search and Screening Committee. Her most important committees have contributed to the improvement of Washington and Lee's inclusiveness. She was the founding chair of the Faculty Task Force on Inclusiveness and a member of the Trustee Committee for an Inclusive Community; she has seen diversity grow at W&L and her own department has achieved gender parity and racial diversity since that work began.

Keen's judgments are sought in **service to the profession of English**. By appointment she serves as an MLA Program Committee Member, participating in setting the program for the annual Modern Languages Association MLA Convention. She has served as a proposal and grant application reviewer for the North American Victorian Societies Association (NAVSA) and The American Council of Learned Societies (ACLS). Keen acts as a manuscript reviewer for journals (*Ariel*, *College English*, *Frontiers*, *Literature Compass*, *Twentieth-Century Literature*, and others) and presses: Blackwell (UK), Broadview Press, Cambridge University Press (UK), Edinburgh University Press (UK), Oxford University Press (UK), Palgrave-Macmillan (UK), Polity Press (UK), Routledge (UK) and University of Texas Press. She is a member of the Editorial Boards of *Literature Compass* (Blackwell Publishers), *The Hardy Review* (Maney Publishing), and *The Neo-Victorian Studies Journal* (ejournal). She is a Vice President of the Consulting Board of the Thomas Hardy Association (New Haven, CT). Finally, she serves as an external reviewer for dissertations, and as a tenure and promotion reviewer for Brandeis University, Denison University, the University of New Mexico, Smith College, St. Thomas University, and the United States Military Academy (West Point).

iv. Personal Statement

Why would a successful young scholar voluntarily leave a post at Yale University, with its top three graduate program in English? I left Yale in 1995, though my prospects were good, to seek a life in which I could teach great undergraduates, live in a small college town, and integrate my goals of teaching, service, and scholarship into one coherent project. I am the kind of person who talks about poetry and fiction with anyone who reads: from kids at the grade school to parishioners at local churches; from elderly Rotarians to middle schoolers who've just finished the last Harry Potter novel; from international specialists in narrative theory to my bright, knowledge-hungry undergraduates. A generalist by training, I was not dismayed to trade my four specialized Yale courses for seven courses a year at Washington and Lee. I knew that I learned better by testing ideas through teaching than by holing up in the library. I wanted to know my students as they developed throughout their four college years, rather than admiring them as they passed through just one course, as they did at Yale. I wanted to teach students how to write well, not only in first year composition classes (which I still teach annually), but also in upper-level courses. Making such a move, in favor of a life reading, teaching, and talking about books, could have thrown up obstacles to my own professional development—for I also felt strong ambitions as a writer and scholar, and I knew that it would be difficult, perhaps impossible, to achieve the same level of prominence as my peers, nearly all of whom had taken positions at research universities. Twelve years and five books later, I feel grateful to Washington and Lee for having provided me the ideal circumstances for practicing a strategy of “knowledge integration” that I now recommend to all the younger faculty I mentor. Knowledge integration, with a focus on the benefit to the students, has repaid my risky move from Yale to Washington and Lee with thoroughly satisfying teaching and a rewarding writing life. It has also borne fruit in curricular reform, in experiments with service learning, and in the interdisciplinary direction of my own research.

When I began my research for my most recent book, *Empathy and the Novel*, I was disappointed that the empirical evidence from psychology did not bear out the commonplace that we novel-readers live by: that novel-reading makes us into better citizens. Some research indicates that novel reading improves vocabulary and social comprehension; other studies show that highly empathetic people tend to be very good at reading novels, but no research has yet demonstrated that novel reading by itself can change a person's innate disposition or even provoke altruistic action on behalf of others. But the news was not all bad, for everything changes when other *real human beings* become part of the equation. Simply having a discussion among readers, or asking students to engage in role-taking games, or drawing their attention to real-world correlatives of the fictional dilemmas absorbing their attention spikes the results for altruistic action. This cheered me considerably, because it affirmed the importance of discussion and teaching in the transaction between reading and character formation. I took several steps to alter my teaching accordingly. For example, in my Spring Term Children's Literature class, I now assign a service-learning component, in which students who have been studying alphabets and primers from the seventeenth century to the present go out into the community to help kindergartners learn to read. The seemingly abstruse debates between advocates of phonics and whole language instruction suddenly become more consequential as my students helped lagging six year olds become full readers. The gift of service repays itself in real learning, in part because I now insist that we ought to try to connect the dots between our feelings for imaginary beings and our actions taken on behalf of our neighbors.

Had I been spending all my time on teaching and service, as many college teachers must do, I would not have discovered the research that helped me make my teaching more effective. That discovery came through pursuit of a research question. When I arrived at W&L, faculty were

advised that they could do their scholarship in the summers. I knew that wouldn't be sufficient to meet my writing goals, or indeed to keep my teaching in an ever-shifting contemporary literature field fresh and accurate. I began integrating small pieces of my on-going research into my courses at the 200- and 300-level. As a result, I have gained expertise through teaching, rather than dispensing expertise in my teaching. In my discussion-based classroom, I have worked through many of the novels and theoretical articles that were integral to my work. Systematically altering my course syllabi every year has enabled me to keep my courses fresh while amassing a body of knowledge in the broad fields of the novel, postcolonial literature and nineteenth, twentieth, and twenty-first century fiction. Eventually, the fruits of being a teacher-scholar come back into the classroom in textual form, so when I teach Thomas Hardy, my students can read *The Mayor of Casterbridge* and *Far From the Madding Crowd* in editions containing my work. My textbook *Narrative Form* came directly out of my teaching of narrative fiction; I now assign it instead of distributing a blizzard of handouts. The textbook was in turn written out of a store of knowledge accumulated through years of teaching narrative theory and novel courses. The real fun, however, has come from the energetic discussion of texts and contexts with my bright and capable undergraduates in situations where I provide the starting questions and together we find the way towards answers. When I sit down to write during a sabbatical year (I have had two at Washington and Lee, one funded by an NEH Fellowship), I am always astonished by how much knowledge I have gained through conversations about books with my gifted students.

While teachers at universities usually have graduate students with whom to collaborate in their research programs, small liberal arts college teachers more often find themselves with quite distinctly separated teaching and scholarly lives. The young colleagues who join us at Washington and Lee often struggle to balance the seemingly contrary demands of teaching and scholarship. In the English Department, we encourage new faculty to find those opportunities for overlap and to benefit, where possible, from collaborative research with our students. Perhaps inevitably, this has brought about curricular change. In response to a two-year self-study of my department's curriculum, my colleagues and I eliminated our old-fashioned comprehensive examination, previously required of all graduating seniors. We then debated how the old "comps" could be replaced by a more meaningful capstone experience. I proposed that we each teach a very small collaborative independent research group under the title Senior Research and Writing. Each professor teaching the capstone undertakes work in an area of expertise with the intellectual collaboration of six seniors, each of whom writes a substantial paper. As Acting Chair of English, I spearheaded the discussion and proposal of this plan. Our capstone Senior Research and Writing seminar is now in its third year of successful implementation. The students have responded very well to our entrusting them with the responsibility of assisting us in our work, and they regard with pride the unusually ambitious papers that they produce in their senior years. My own section of the capstone Senior Research and Writing bears the title, *Studying Literature in Action*. Because my recent scholarly work has taken an interdisciplinary turn, employing the findings of social and developmental psychology and cognitive neuroscience to examine the potential effects of narrative empathy on the immersed novel-reader, I invite students to break the disciplinary boundaries that so often hem us in when we ask questions about why literature matters. If we believe that a central component of a liberal arts education is to achieve moral and civic character education, then reading imaginative literature would seem to be essential. Many philosophers, educators, librarians, teachers, and well-read citizens have made the argument that the good world citizen learns empathy through novel reading. My most recent book, *Empathy and the Novel* (Oxford, 2007), makes the case that novels by themselves do not accomplish the transmutation of empathy into altruism. To achieve that goal, my research reveals, we need *people* in the equation: teachers, librarians, moms and dads, admired older adults and peers who teach young people to convert their fleeting empathetic feelings for imaginary others into socially beneficial actions in the real world.

v. Suzanne Keen

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Curriculum Vita

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Education

Harvard University	Ph.D. in English Language and Literature	1990 (A.M. 1987)
Brown University	A.M. in Creative Writing (poetry)	1986
Brown University	A.B. English Literature (Honors) and Studio Art	1984
	Phi Beta Kappa, <i>magna cum laude</i>	

Teaching Experience

2005-present	Thomas H. Broadus Professor of English, Washington and Lee University
2006-present	Affiliate faculty, Shepherd Program for the Study of Poverty and Human Capability, Washington and Lee. Course on literary representations of poverty.
2007 (summer)	Faculty, Bread Loaf School of English of Middlebury College, Santa Fe, NM
2001-2005	Professor, English, Washington and Lee University
2003-2004	Acting Chair, English, Washington and Lee University
2003, 04, 06	Faculty, Bread Loaf School of English of Middlebury College, Juneau, AK
1997-2001	Associate Professor, English, Washington and Lee University
1995-1997	Assistant Professor, English, Washington and Lee University
1990-1995	Assistant Professor, English, Yale University

Books

Empathy and the Novel. Oxford, 2007.
Milk Glass Mermaid. Lewis Clark, 2007. Poetry.
Narrative Form. Palgrave, 2003. Textbook.
Romances of the Archive in Contemporary British Fiction. Toronto, 2001; rpt. paperback, 2003.
Victorian Renovations of the Novel: Narrative Annexes and the Boundaries of Representation. Cambridge, 1998; rpt. paperback, 2005.

Forthcoming (accepted) articles

“Psychological Approaches to Thomas Hardy.” *Ashgate Research Companion to Thomas Hardy.* Ed. Rosemarie Morgan (Ashgate, 2008).
 “Teaching Narrative Theory in the Undergraduate Literature Classroom.” *Options for Teaching Narrative Theory,* Ed. James Phelan, Brian McHale, and David Herman (MLA, 2008).

Selected published articles

2006 “A Theory of Narrative Empathy.” *Narrative* 14.3 (October, 2006): 207-36.
 “The Historical Turn in British Fiction.” *The Blackwell’s Companion to Contemporary British Fiction,* ed. James English. Blackwell, 2006. 167-87.
 “The Fantasy Man: The Strange Brilliance of John Crowley.” *Commonweal* (11 August 2006) 13-16.
 2004 “Thomas Hardy.” *The Grolier Encyclopedia of the Victorian Era.* 4 vols. Ed. James Eli

- Adams (Grolier Academic Press, 2004).
- 2003 "‘I cannot eat my words but I do’: Food, Body and Word in the Novels of Jeanette Winterson." *Scenes of the Apple: Food and the Female Body in Nineteenth- and Twentieth-Century Women’s Writing*. Ed. Tamar Heller and Patricia Moran. SUNY P, 2003. 167-79.
- 2002 "Quaker Dress, Sexuality, and the Domestication of Reform in the Victorian Novel." *Victorian Literature and Culture* 30: 1 (2002): 211-36.
- "Preface." *Far from the Madding Crowd*, by Thomas Hardy. Signet Classic, 2002. vii-xvi.
- 2000 Reprint of selection from *Victorian Renovations of the Novel*, in the Norton Critical Edition of Thomas Hardy’s *The Mayor of Casterbridge*. Ed. Philip Mallett. (Norton: 2000). 437-53.
- "The Condition of India: Hardyan and Trollopian Realism in Rohinton Mistry and Vikram Seth." *Days to Recollect: Essays in Honour of Robert Schweik*. Ed. Rosemarie Morgan. (New Haven: The Hardy Association Press, 2000). 31-40.
- 1998 "Catching the Heart Off Guard: the Generous Vision of Seamus Heaney." Catholic Writers Series. *Commonweal* 17 May 1996. 10-14.

Honors and Awards

- 2005 Thomas H. Broadus, Jr. Professorship, Washington and Lee University.
Paul Harris Fellow, Rotary International.
- 2004 Finalist, 2004 TIAA-CREF Outstanding Faculty Award, State Council of Higher Education for Virginia.
- 2004-05 Class of '62 grant for sabbatical, Washington and Lee University
- 2001 Fellow, British Council 27th Cambridge Seminar on the Contemporary British Writer
- 2001 Recipient of the 1st annual Anece F. McCloud Excellence in Diversity Award, for contributions fostering diversity and inclusion, PRIDE, Washington and Lee
- 1999-00 National Endowment for the Humanities Fellowship, grant for sabbatical
- 1999 John D. and Rose H. Jackson Fellowship, the Beinecke Library, Yale University
- 1997-98 Individual Artist’s Fellowship, Virginia Commission for the Arts. Poetry

Public and Academic Service

- 2004-08 Lexington Rotary Club
- 1997-08 Vice President. The Thomas Hardy Association.
- 2003-08 North American Victorian Studies Association. Program reviewer (2005).
- 1989-08 Society for the Study of Narrative Literature. Nominated to be Second VP.
- 1988-08 Modern Languages Association. Program Committee (2007-10).

Ambassadorial Fellowships Committee, Lexington Rotary Club; Harlem Ambassadors Committee to Benefit the Rockbridge Area Free Clinic; General’s Club, Lexington-Rockbridge United Way.

At W&L, Provost Search Committee (2007), Faculty Representative, Board of Trustees (2006-09), Faculty Review Committee (Chair; 2003-06) , Advisory Committee (2001-03), Writing Program Advisory Committee (Chair; 2000-07), Presidential Search Committee (2001-02), Faculty Task Force on Inclusiveness (Chair; 2000-01); Faculty Executive Committee (1996-99)

Member of the Editorial Boards of *Literature Compass* (Blackwell Publishers), *The Hardy Review* (Maney Publishing), and *Neo-Victorian Studies* (ejournal). Manuscript reviewer; American Council of Learned Societies reviewer (2005). Tenure and Promotion reviewer.

vi. Excerpts of letters of support for Dr. Suzanne Keen

The Washington and Lee mission statement speaks of aspiring to a faculty comprised of “eminent scholar-teachers.” In Suzanne Keen, W&L already has the model of such eminence in both scholarship and teaching. She is both brilliant and indefatigable in her scholarship, producing books (of both criticism and poetry) and articles at a pace to make the most celebrated Research I scholars envious—pieces published by the finest presses and drawing rave reviews and much attention. She accomplishes such feats while teaching six courses a year in a remarkable variety of literary fields as well as basic freshman writing—courses that draw equally exuberant praise from her students and peers. And yet she remains tireless, spending countless hours in service to her institution, her profession, and her community. From Presidential Search, to Provost Search, to Faculty Review Committee, to faculty representative to the Board of Trustees, she has made crucial contributions. I first got to know Suzanne when she was elected by her colleagues to the College Council to advise the new dean. I learned quickly that she is whip-smart, fearless in her opinions, a fierce champion of academic values, and passionate (and knowledgeable) about just about everything. One of her students said that “she was the professor W&L should brag about,” and that is what it is my pleasure to be doing in support of her nomination. All of Virginia should have the opportunity to brag about Professor Suzanne Keen. **Dr. Hank Dobin, Dean of the College, W&L**

She has an ambitious agenda with the classroom. Suzanne is an exceptionally gifted writing teacher, and this kind of teaching is incredibly time-consuming and exhausting. Nevertheless, she is always trying to get more done. She possesses an immense practical intelligence and is good at breaking down complicated problems and processes for students; this means she can cover a lot of ground fast and truly bring the students with her. She is also smart and hard-working when it comes to accountability--nobody gets away with skipping the reading in her class or napping through discussion.

She is flexible. She trained as a scholar of 19th c British fiction and, hired here to cover 20th c British and World Lit, has worked her way to the top of these fields. She reads voraciously and often uses her course work as a way to set a new agenda for herself: a comp course on African-American lit, for example, to widen her reading in that area; constantly-changing upper-level reading lists that take advantage of visiting writers or explore new literary developments.

She is dedicated to the teacher-scholar model. Although Suzanne is one of the most accomplished publishers in the entire university, she loves teaching both in and beyond the classroom, takes it very seriously, and fights to keep it always on her front burner. Her teaching experience deeply informs her scholarship and vice versa as she uses class discussions and projects to test hypotheses and deepen her engagement with literary works and methodologies.

She is generous. I see this in her mentoring of students--she's an excellent recruiter for English in sophomore-level courses--but also in her careful work with junior faculty. She shares materials as a matter of course, supports the efforts of junior faculty with tact and sensitivity to their own agendas, and models professional balance in the activities that compete for our time.

Dr. Lesley Wheeler, Professor, Head of English Department, W&L

Though I encountered many fine professors, she stands out as the best teacher I've ever had. Her intellect is piercing and incisive, and the generosity of her spirit inside and outside the classroom fosters a genuine intellectual collaboration with her students – though they are being taught by a world class scholar, students speak and learn freely without feeling a hint of trepidation as they share their response to a text. Good teachers instill you with the desire to be better than your peers; great teachers, like Suzanne, make you want to be better than yourself. They make you grow beyond the confines of who you thought you were. Whereas some professors simply lead their students in discussion, Suzanne truly brings a sense of

collaboration to her classroom. If you were to observe her class, you would see a professor who listens thoughtfully to a student's comment, responds shrewdly and invites the student to elaborate on their original thought in a way that plumbs a text, coaxing the student to go deeper, further, exploring the core truths. Her classroom is a microcosm of what the liberal arts education should be, for she has a way of leading questions that invites a student to "shoot the gulf," as Emerson said, allowing and inspiring them to explore advanced intellectual terrain with voracity. **Matt Null, former student, W&L**

Professor Keen is a faculty member of very superior quality. She is one of the leading younger scholars in the field of nineteenth and twentieth century fiction, with three important books published at an early stage of her career. In her newest book, *Empathy and the Novel*, Keen has characteristically embarked on a thorough study of philosophy, psychology and neuroscience, in order to equip herself for work which will make an important contribution, both literary and scientific, to our understanding of the effect of reading novels. In the five years as a department colleague at Yale, I found her one of the liveliest people to talk to, a person of warmth, dedication and openness of mind. She chose for personal reasons to move to another job long before should would have come up for consideration for a permanent position, and her absence is keenly felt by me as well as by other colleagues who worked with her. **Dr. Claude Rawson, Maynard Mack Professor of English, Yale University**

Suzanne Keen not only instructs undergraduates. For many on the faculty at Washington and Lee University she is very much a mentor and esteemed colleague. She thinks deeply about her teaching and how her discipline and department fit within the greater mission of the university. I have learned from Suzanne that we earn intellectual freedom, which we enjoy as professors at an institution of higher learning, because we possess the ability and moral capacity to judge ourselves. Like the sleuth Sherlock Holmes, a topic of her current English 105 seminar, she is observant with a mind for detail, honest with a heart that relishes the truth, shrewd with a healthy dose of cynicism, caustic at times because her tongue cannot hold still, and above all, wise and delightfully all knowing. **Dr. Janet Ikeda, Associate Dean of the College, Associate Professor, Department of East Asian Languages & Literatures**

I admire Suzanne for her for her intellectual resourcefulness, apparently unquenchable enthusiasm, and vast array of literary interests. Her third monograph, *Empathy and the Novel* deserves to enjoy success beyond the specialist confines of the field, and even, perhaps, the academy. Keen addresses issues that currently draw broad public attention, and in terms that are always clear and intelligible. She is a distinguished scholar and also an accessible one, and I'm pleased to see that her intellectual curiosity and independence show no signs of abating. **Dr. Ian Duncan, Professor of English, Department Chair, University of California, Berkley**

As a teacher, she is gifted at leading class discussions and at teaching students on all levels of preparation, from first-year writing students to advanced majors. She is a great model for younger colleagues. As a scholar, she has no peer among us. She is a relentless writer, and all of her scholarly works have been published by the very top academic presses in the world. No wonder, then, that prestigious research universities invite her for senior appointment searches. **Dr. Jim Warren, Professor of English (former department head), W&L**

Suzanne is a prolific scholar who publishes important books as well as articles in the popular Catholic journal *Commonweal*. Students respect and admire her as a teacher, even though she has the reputation for being demanding. Suzanne was among the first faculty members to offer a discipline-based course—literary approaches to poverty—in support of the Shepherd Program on Poverty and Capability, which the State Council on Higher Education features in a special

event at Washington and Lee last March. Almost any faculty member on this campus will tell you that when Suzanne speaks on an issue regarding the curriculum or student life, she commands the undivided attention and respect of her colleagues. She speaks forcefully and candidly about our common life in the academy. Suzanne has also been asked to do far more than the normal share of administrative and community service on behalf of the faculty. She has deployed her extraordinary talents and education for the benefit of Washington and Lee and its students. **Dr. Harlan Beckley, Director of the Shepherd Poverty Program, former interim president of W&L, former Outstanding Faculty Award recipient.**

Suzanne is one of a small number of scholars moving to integrate cognitive and neuroscientific theories into a corpus of knowledge that can act as a base for literary criticism. This is a trend applauded by scientists and I believe it will bring more interdisciplinary discourse since testable theories and new information can be brought to a discussion of works of art... I regard Suzanne as the ideal faculty member: brilliant, caring, passionate, and tenacious. She manages to express these qualities whether in front of a classroom, writing a book, or in a faculty meeting. Recently, I remarked to a colleague that I was lucky not to have had Suzanne as an English professor while I was in college. This rather odd remark was related to one of the most amazing lectures I have ever heard. Suzanne was giving a talk to parents on the poetry of war. It was not at all what I had expected. She was able to describe the poetry with amazing subtlety, moving between the words, their connotations and the emotions they produced. It was a compelling and disturbing reading of the emotions of war with its victorious exhilaration and real horror. She gave us a chance to emotionally rest between these poetic assaults by returning us to history and facts of the time. I recognized that I had the pleasure of being taught that day by a master teacher. I was fortunate indeed not to have had her as a professor during my undergraduate years because I would have instantly registered as an English major, a tragedy for that discipline. **Dr. Tyler S. Lorig, Ruth Parmly Professor; Chair, Neuroscience Program, W&L**

She is such an asset to the University. Her knowledge extends to a vast number of subjects, not only within the realm of literature, but also into history, music, and even quantum physics. Professor Keen has an uncanny ability to put the books we read in class into context. Her approachability, patience, and excellent writing ability make her one of the best professors I have had at W&L. **Jacqueline Linton, W&L class of '08**

She must be about the only liberal arts college professor to be asked to teach at the most prestigious of all summer master's programs in English: The Breadloaf school, where teachers are usually people like Vance Smith from Princeton. She selflessly does work for the department, like maintaining our faculty and department web pages, she helped found and co-chaired the University Diversity Committee, she is involved in the community through the Rotary Club and through helping to run religious education at the Episcopal church, she is a serious blogger on several academic sites, she is a regular book reviewer and writer, and the amount, diversity, and quality of her writing equals or betters that of people at major research universities. **Dr. Ed Craun, Professor of English, W&L.**

She is surely one of the most remarkable younger scholars in the country – a critic poised on the threshold of major influence, a teacher of uncommon brilliance, a poet of distinction, and a colleague of the sort we all hope for. She is one of the most distinctive and developed members of her professional generation. **Dr. Roland Green, Professor and Director, Comparative Literature Program, University Of Oregon**

vii. Additional Documentation

Teaching (Excerpts from Evaluations)

In the English Department at Washington and Lee, faculty elicit prose commentary from students, rather than employing numerical ratings. Keen's anonymous evaluation forms inquire: "How much of the reading did you do on time (%) and how much of the class did you attend?" The form then requests students to "Please comment on: the literature studied; the themes and topics of the course; the papers and professor's response to your writing; lectures and class discussions; the presentations by students; the professor. The excerpts below are drawn from student responses to the instruction, "Please comment on the professor."

English 105, Composition and Literature: African-American Voices

One of the best professors at W&L. Wide knowledge base. 100%, 5 stars. Excellent! . . . Very helpful and friendly. Always able to help me with my paper and I always enjoyed going to her office hours. . . . Approachable, intelligent, easy-going. On top of everything, I love Prof. Keen! . . . Always available to read a rough draft, interesting topics she presents, knows her material well, gives good comments, well deserving of her tenure . . . Extremely knowledgeable and intelligent. Incredible background in subject matter (even worked w/ some of the authors studied). Also, very engaging for class discussion. . . . Intelligent and excited about the material, which always helps engage the students. . . . Probably the best teacher I've had at W&L.

English 233, Literary Approaches to Poverty

Enthusiastic. Responsive to all opinions. . . . Prof. Keen is a wonderful teacher and discussion facilitator . . . Great. I loved the laid back, conversational approach and she was welcoming and encouraging to come talk with her a/b papers, test, etc. . . . Great! Super @ directing the class and is very engaging . . . Fantastic. The course was very well led. I also felt very comfortable approaching her outside class, which, for a shy person like me, isn't that usual. I felt comfortable voicing opinions that I knew might not be shared . . . Energetic about the class and topics. Also, a thorough knowledge of historical context of Victorian England, which helped a lot in studying the Victorian literature's approach to poverty . . . Excellent. Relates well with students, mediates a seminar-type discussion very well, validating students' comments while infusing excellent insights. Very knowledgeable . . . I think Prof. Keen is wonderful. She makes the class extremely entertaining, and she is always very helpful and accommodating. She made the class very enjoyable and fun . . . Enthusiastic. Knowledgeable. She kept us on track, pointing out both literary devices and issues relating to poverty that we failed to notice . . . Very nice and easy to meet w/ to discuss assignments . . . Hey, I love Keen . . . [She was] The reason I came to call religiously. Thought-provoking and stimulating. Made it apparent that everyone in this class wanted to be here . . . Professor Keen was a very good moderator with a good balance in her viewpoints. She threw issues onto the floor that were both enlightening and interesting and had many excellent insights of her own that added a new dimension to the discussions . . . Professor Keen was wonderful. She kept us on track but also allowed us to have fun. She graded very fairly and was always available for help outside of class.

English 350, Postcolonial Literature

Enthused about the issues . . . Keen is my hero! An awesome, dynamic and definitive teacher. I was a little uncertain about what to expect from this course, but I have come away with far more than I originally expected and I think that speaks volumes for Keen, who pulled it all together . . . Awesome, amazing—one of the best I've ever had at W&L. Prof. Keen is very

approachable and always helpful, and her explanations of literary concepts are always explicated with the utmost clarityShe is one of the best— willing to help, abundant in energy, brilliant, and innovativeHelpful, informative, enthusiastic, knowledgeable, fair Always prepared, excited about class, easily accessible, ready to help and guide. Excellent!Wonderful job! Always engaging—gave great discussion questions, and is very informed on everything we covered in classWell spoken, well informed, interested, and engaged. . . .Very enthusiastic about the course, energetic, and knowledgeableOne of my favorites at this institution. Well-informed, broadly immersed in all matters pertaining to PoCo [postcolonialism]Again, she was fantastic—I look forward to continuing my study of English with the firm and complete knowledge/confidence in the faculty. Amazing professor. . . .Wonderful. Well-prepared, cheerful, and always ready to take over discussion. Very enthusiastic about class and worksI just wish that I could have taken her earlier—I love her enthusiasm and her ability to drive us to work harder. She is always well prepared for class, and her intelligence shines whenever we throw an off-the-wall question at herProf. Keen is probably the most demanding professor I've had at W&L. She demands a lot of your time and thought, but you're rewarded by her always helpful and constructive attitude. You can tell she demands the same from herself.

English 380a, C. S. Lewis and Philip Pullman: Rival Canons

Great! One of my favorites. She treats us like adults and respects our ideas and what we say. . . .Brilliant, obviously and legitimately interested in the topics of discussion, which is the best possible attitudeYou are in my core group of favorite professors and yet again you showed me why. I loved our selection of books (most of the time!) because they are ones I wouldn't always think to read. Thank you for being so open and understanding—refreshingMy absolute favorite. . . .to speak in superlatives. Professor Keen allows a class to move discussion where it will, always managing to pull the discussion to specific points of valueIf I had Prof. Keen earlier, I might have ended up an English major. She was the professor W&L should brag about.

Discovery (Reviews of Earlier Books)

- Narrative Form*. Palgrave, 2003. Advanced textbook.

Palgrave solicited a proposal and awarded Keen an advance contract for publication. The press's scholarly reviewer remarks: "An authoritative and comprehensive advanced introduction to the terminology and concepts of narratology. Professor Keen is an expert in this area."—Professor J. Hillis Miller, UCI Distinguished Research Professor, University of California

- Romances of the Archive in Contemporary British Fiction*. (U of Toronto P, 2001; paperback edition, U of Toronto P, 2003). NEH Fellowship (1999) supported the writing of this book.

Soon after *Romances of the Archive* was published, it received brief mentions in a British newspaper, the *Guardian's Sunday Observer*. This was followed by a positive brief notice in the Melbourne (Australia) *Age* (16 March 2002). Advance publicity included these assessments: "This is an unfailingly intelligent, smoothly written, and clearly structured study of recent British writing" (Michael Gorra); "Keen provides a well-grounded and sophisticated approach to her subject. . . .the book is provocative, timely, and compelling" (Priscilla Walton). The review in the June 2002 *Choice* says, "Keen offers an astute assessment of a growing body of fiction devoted to examining the workings of history. . . .a work of prodigious scholarship and original thinking, this book is eminently readable and continuously stimulating" (D. W. Madden). The book has reached readers outside the US; *Romances of the Archive* is cited in Ladislav Nagy's review of

Sarah Waters' *Fingersmith*. "Sarah Waters a ve(c(ne(inspirující viktoriánství." Czech online journal, *iliteratura*. Excerpts from *Romances of the Archive* have been published on the web by Prof. George Landow on his award-winning Contemporary Postcolonial and Postimperial Literature website. The paperback reprint earned praise, "an admirably lucid and wide-ranging study. . . .a significant achievement," from Bharat Tandon in the TLS (23 July 2004).

Two essay-length reviews of the book appeared in scholarly journals. In *Postmodern Culture*, Amy Elias writes in "Hip Librarians, Dweeb Chic: Romances of the Archive": [Keen's] "twenty-one page bibliography attests to her fastidious research. Clearly, Keen has the kind of archival sensibility that she identifies in her subject. *Romances of the Archive* is itself a "romance of the archive" in many ways, a *tour de force* of literary criticism that assumes that answers can be found through the practice of rational critical investigation. . . . While she has sympathy with [the novels'] support of modern rationalism, Keen is much more skeptical and critical of these novels' defensiveness about the British national past. With touches of acerbic wit, she often points out their ideological contradictions. . . . Keen's book, however, not only gives useful readings of specific works of fiction but also posits a social significance for the rise of this particular subgenre at this particular moment in British history. . . . Her book is written clearly (this is a critical study that undergraduate students could actually read and understand) and could be used as the basis for a special topics course on contemporary British fiction, particularly in this subgenre. *Romances of the Archive* is a nuanced account of contemporary British fiction that analyzes the way that romances of the archive are indeed romances, incorporating presentism, antiquarianism, and humanist (even theological) values. What Keen's own archival and critical quest has revealed--essentially, a new mode of literary nationalism--certainly deserves our further attention." In *Contemporary Literature* (Summer 2003), Jackie Buxton writes, in "Casaubon Revamped: Contemporary Adventures in the Archive": "Suzanne Keen presents a compelling case . . . supported by an enviable bibliography, Keen's analysis covers a diverse range of postwar British fiction. . . .Keen covers an impressive amount of literary terrain. . . such a full array of examples of romances of the archive suggests that Keen's rubric is not only plausible but also genuinely compelling. . . .In both its range and its focus on the uses of the past, this is an important contribution to the as yet relatively small number of books that comprehensively survey the postwar British literary scene. . . .Keen brings a postcolonial perspective to bear on novelists *other* than the usual suspects and the approach is both timely and refreshing. . . .Keen's high/low culture boundary-crossing should not be underrated. . . .In addressing the numerous contemporary texts that do not fit easily into the postmodern canon, Keen offers a polite challenge to literary criticism produced in the wake of Linda Hutcheon's influential work on postmodernism in the 1980s. Keen argues persuasively that 'historiographic metafiction' is not the only way to characterize British novelists' engagements with the past. . . . Such an approach presents a measured corrective to the widespread critical tendency to privilege postmodernist fiction as the dominant form of contemporary literary production. . . .Keen's book is original and thought-provoking, and it constitutes a significant contribution to criticism on contemporary British fiction. Keen offers a wide-ranging and well-contextualized account of a burgeoning genre devoted to research adventure narratives featuring bookish heroes and heroines. *Romances of the Archive* may not proffer Casaubon's 'key to all mythologies', but it does offer the interpretive key to a rich collection of literary documents and the various attitudes towards the past that they contain."

•*Victorian Renovations of the Novel: Narrative Annexes and the Boundaries of Representation..* Cambridge Studies in Nineteenth-Century Literature and Culture 15 (Cambridge UP, 1998; pilot ebook 1999; paperback reprint 2005)). Excerpts published on Prof. Landow's Victorian Web.

A nearly immediate review from *The Times Literary Supplement* (TLS) got the book off to a good start. It went on to receive a dozen more academic reviews. In one of the most important round-ups of books in Victorian Studies (for *Studies in English Literature*), *Victorian Renovations* was singled out from the over 250 texts considered. Linda Dowling says in that review, “This is a densely packed, suggestive, and wonderfully written study. It is to be hoped that Cambridge will soon bring it out in paperback.” In “Recent Studies in the Nineteenth Century” (*SEL*) Dowling devotes two paragraphs to *Victorian Renovations* and writes that “It may be expected to exert an influence well beyond Victorian studies.” She writes that Keen’s “depiction of the radical historical heterogeneity of the novels, of their being transected and shot through with the strata and traces of residual forms while harboring the seeds of emergent ones, is profoundly literary and productive” (*SEL* 39:4 [Autumn 1999]: 819-20). In the hardcover *Dickens Studies Annual*, the seventy-page essay, “Recent Dickens Studies: 1998” also singles out *Victorian Renovations* for a long précis and this praise: “Keen’s book is an admirable piece of work. . . *Victorian Renovations* is the best of the monographs I have read for this review.” (*Dickens Studies Annual* 29 [AMS Press, 2000]: 403-4). Response to Keen’s contribution to Hardy studies includes reprinting of an excerpt in the new Norton Critical edition of *The Mayor of Casterbridge*, and her work on Charlotte Brontë has also been praised. Alison Chapman writes for *The Modern Language Review*, “As Keen’s excellent chapter on Charlotte Brontë demonstrates, such issues [regarding boundaries] were intimately related to the gendered limits of fiction. Keen, in her provocative journey through those boundaries, formulates a convincing methodology which allows her to question, mediate, and transgress the definition and distinction between public, private, and psychic realms” (*MLR* 95.2 [2000] 476). Several reviewers noticed the accessibility and literariness of *Victorian Renovations*. Writing for the *Dickens Quarterly*, Brian Rosenberg explains, “I want to emphasize the extent to which her work exemplifies a form of contemporary criticism that is in my view especially praiseworthy. *Victorian Renovations of the Novel* is thoroughly informed by the ideas of what Keen refers to as ‘structuralist and post-structuralist narrative theorists, phenomenological critics, and philosophers of fictional worlds’ — the shapers, for better or worse, of today’s critical discourse— and its analyses are founded on close readings of a wide range of primary texts. It is at the same time lucid and accessible to a reasonably broad, if reasonably literate, audience. Maybe most important, Keen’s theoretical interests lead her not to ignore or deny but to confront the actual reading experience of the actual novel reader” (*Dickens Quarterly* XVI: 2 [June 1999]: 124-7). Pamela K. Gilbert wrote in *JEGP* “Scholars, students, and pleasure readers alike will find it [the concept of the narrative annex] a useful formulation, as they wander the halls of literature, Keen’s guidebook in hand, seeking those narrow passageways into the annexes of the Victorian novel” (*JEGP* 100: 2 [April 2001]: 297-8).

Honors related to knowledge integration and discovery (including creative writing)

- Thomas H. Broadus Professorship, Washington and Lee University (2005)
- Fellow, the British Council’s 27th Cambridge Seminar on the Contemporary British Writer (2001)
- Recipient of the 1st annual Anece F. McCloud Excellence in Diversity Award, for contributions fostering diversity and inclusion, PRIDE, Washington and Lee University (2001)
- Individual Artist’s Fellowship, Commonwealth of Virginia Commission for the Arts (1997-98)
- The Academy of American Poets Prize, Harvard University (1987)
- Grant Recipient, Younger Scholars Program, National Endowment for the Humanities (1984)