

CURRICULUM VITAE

NANDI BHATIA

Professor, Department of English
Associate Dean (Research and Graduate Studies), Arts and Humanities
The University of Western Ontario
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CANADA
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EMPLOYMENT

2011- Professor, Department of English, University of Western Ontario
Affiliated Faculty: Comparative Literature, UWO; Africa Institute, UWO
2002-2011 Associate Professor, Department of English, University of Western Ontario
1997-2002 Assistant Professor, Department of English, University of Western Ontario
1996-1997 Visiting Assistant Professor, English, Michigan State University
1994-1995 Assistant Instructor of English, University of Texas at Austin
1992-1994 Assistant Instructor of Hindi, University of Texas at Austin

ADMINISTRATIVE APPOINTMENTS

2012-2017 Associate Dean, Research and Graduate Studies, Arts and Humanities
2007-2011 Chair, Committee on Graduate Studies, Department of English

ADJUNCT APPOINTMENTS

2011-2014 Adjunct Member, Graduate Centre for the Study of Drama, University of Toronto
2011-2012 Visiting Scholar, Graduate Centre for Study of Drama, University of Toronto

EDUCATION

1996 Ph.D. in Comparative Literature, University of Texas at Austin
1993 Ph.D. in English, Panjab University, Chandigarh
1993 M.A. in Comparative Literature, University of Texas at Austin
1985 M.A. in English, Panjab University, Chandigarh
1983 B.A. (Honours) in Economics, Panjab University, Chandigarh

ACADEMIC HONOURS

- Faculty Scholar Award, 2009-2011 (For Achievement in Teaching and Research), University of Western Ontario
- The John Charles Polanyi Prize for Literature, 1999
- University Continuing Fellowship, University of Texas, 1995-1996
- Outstanding Dissertation Nominee, University of Texas, 1996
- B.A., First division and merit list with distinction, Panjab University, 1983

LANGUAGES

- Hindi (Read, write, speak)
- Panjabi (speak), Urdu (Speak), Sanskrit (Read)

I. RESEARCH

A. RESEARCH GRANTS

External to the University

1. **Social Sciences and Humanities Research Council (SSHRC) INSIGHT GRANT. 2016-2021 (\$152,784.)**
Title: “Nationalism, Colonialism and the Alternative Public Sphere of Tawaifs and Devadasis in India.”(Co-Applicant, Teresa Hubel, Huron University College, London, ON).
2. **Ministry of Culture, India. 2014-15 (INR 17,00,000)**
Title: “Memorializing a forgotten chapter: The Komagata Maru Episode.”
(International Collaborator with Anjali Gera-Roy, IIT-Kharagpur)
3. **Indian Council of Social Science Research. 2015-17 (INR 800,000)**
Title: “Memorializing a forgotten chapter: The Komagata Maru Episode.”
(International Collaborator with Anjali Gera-Roy, IIT-Kharagpur)
4. **Shastri Indo-Canadian Institute Partnership Grant, 2014 (\$6000)**
(Co-Applicant with Anjali Gera-Roy, Indian Institute of Technology, Kharagpur).
5. **SSHRC Research Development Initiative Grant, 2010-12 (\$40,000)**
Title: “Performing on the Margins of India.” (Co-applicant with Teresa Hubel, Huron University College, London, ON).
Research Team: Mahesh Dattani, Playwright and Director (India), Suresh Pillai, documentary filmmaker (India), Anjali Gera-Roy (Professor, Indian Institute of Technology, Kharagpur, India), Srividya Natarajan (Bharatnatyam dancer, novelist, and instructor, King’s University College, London, ON).
6. **SSHRC Standard Research Grant, 2010-2014 (\$72,000)**
Title: “Colonial Censorship and Literary Movements in India: 1858-1947.”
7. **SSHRC Standard Research Grant, 2007-2010 (\$61,450.00)**
Title: “Women, Theatre and the Politics of Performance in India.”
8. **SSHRC Standard Research Grant, 2000 – 2004 (\$45,000)**
Title: “Sahibs, Suffragettes, Saints and Subalterns. Writing Race, Class and Gender in the British Empire.”
9. **Shastri Indo-Canadian Institute Collaborative Grant for 2008-2010 (Rs 600,000)**
Title: “Bollywood’s Transnational Flows.”
(Co-Applicant with Anjali Gera-Roy, Indian Institute of Technology, Kharagpur, India)
Research Team: Teresa Hubel, Huron University College, London, ON; Suresh Pillai, documentary filmmaker, India

Internal (University of Western Ontario)

1. **Vice-President’s 4A Funds, 2015-16 (\$7000)**
Title: “Tawaifs and Devadasis: Unraveling the Past to Imagine New Futures.”
2. **Social Science and Humanities Research Board, 2013-15 (\$20,000)**
Title: “Nationalism, Colonialism and the Politics of Gendered Performance in India.”
3. Dean’s Research funds (\$4000 a year from 2012-2017)
4. **Visiting University Scholars Program (VUSP; \$1100+board and lodge).** For Dr.

- Anjali-Gera Roy's visit to Western April, 2011-January 31, 2011.
5. **International Research Award. 2006-07 (\$6790)**
Title: "The Actress in Colonial India."
 6. **International Conference Grant, 2006 (\$2991)**
Title: "From Hari to Himat Ali: Reconstructing Partition Narratives" For "Testimony and Witness: From the Local to the Transnational." Conference, Australia National University, February 14-16, 2006..
 7. **UWO Conference Travel, 2007, (\$1000)**
Title: "Staging History/ Recovering a Dance Tradition." ACLALS Conference, Vancouver August 2007.
 8. Dean's Travel Funds, 2005-06 (\$1500), 2006-07, (\$1600), 2007-08 (\$1100), 2008-09 (\$1700), 2009-10, 2011-12. (\$2000).
 9. **Vice-President's International Research Grant, 2005-2006 (\$6,943)**
Title: "Modern Drama and Cultural Politics in India."
 10. **SSHRC Research Initiative Fund, 1999 – 2000 (\$12,000)**
Title: "Sahibs, Saints and Subalterns."
 11. UWO International Conference Travel Grant, 2000 – 2001 (\$2000)
 12. UWO Internal Research Grant 1999 – 2000, (\$4000)
 13. UWO International Conference Travel Grant, 1999 – 2000 (\$2000)
 14. UWO Vice President Research Grant, 1998 – 1999 (\$4500)
 15. Department of English Research Grant, 1997 – 1998 (\$2000)

B. PUBLICATIONS

Books

1. **Authored.** *Performing Women/ Performing Womanhood: Theatre, Politics and Dissent in North India.* (Oxford University Press, 2010). 158pp. + Introduction, xi-xxviii.
Reviewed in
 - i) "Stree Musketeers." *Time Out: Mumbai* (by Uday Bhatia)
 - ii) "Wanted: Respectable Women." *Mumbai Mirror, Pune Mirror, Bangalore Mirror*, March 09, 2011 (by Eunice de Souza)
 - iii) *South Asian Ensemble. A Canadian Quarterly of Arts, Literature and Culture* 3.1 (Winter 2011): 131-134 (by Alpna Saini)
Longlisted for Vodafone Crossword Book Award, 2011
2. **Authored.** *Acts of Authority/ Acts of Resistance: Theatre and Politics in Colonial and Postcolonial India,* Ann Arbor: University of Michigan Press, 2004. (Republished by Oxford University Press, 2004) 206 pages.
Reviewed in

Modern Drama 48.2 (Summer 2005): 440-444 (by Aparna Dharwadker, University of Wisconsin); *Asian Theatre Journal* 23.2 (Fall 2006): 415-417 (by Kathy Foley); *Theatre Journal* 57.3 (Oct 2005): 542-543 (by Neilesh Bose); *Theatre Survey* 46.2 (2005): 311-313 (by Ananda Lal, Jadavpur University, India); *Journal of Asian Studies* 65 (2006): 638-640 (by Maggie Ronkin); *Economic and Political Weekly* (by Lata Singh); *The Book Review*, June 2005 (by Sugata Mukherjee), *Biblio: A Review of Books*; *Rocky Mountain Review of Language and Literature* (Fall 2005, by Alan Johnson, Idaho State University)

Interviewed for the book with *The Times of India*

Recommended for South-South Translation Grants, India

3. **In-Progress.** *Local Themes, Transnational Concerns: Theatres of the South Asian Diaspora in Canada.* Proposal Submitted to University of Toronto Press. Manuscript Submission date: Winter 2017.
4. **Edited.** *Modern Indian Theatre: A Reader.* (Oxford University Press, January 2009). 487 pages. Intro. xi-xxxix. Paperback, 2011.

Reviewed in

The Hindustan Times; *Journal of Language, Literature and Cultural Studies* IX (by Angelie Multani); *New Theatre Quarterly* 26 (2010): 195-196 (by Deana Nichols); *The Journal of Asian Studies* 69 (2010): 935-937 (by Kristen Rudisill); "The World's a Stage," *The Statesman*, 16 August 2010 (by Somdatta Mandal, Vishva-Bharti University, India); *Asian Theatre Journal*, 28: 2 (Fall 2011): 592-595 (by Neilesh Bose, University of North Texas)

Interviewed regarding the book with *Time Out. Delhi*

5. **Co-edited** (with Anjali Gera-Roy). *Partitioned Lives. Narratives of Home, Displacement and Resettlement.* India: Pearson-Longman, 2008. 283 pages. Intro. ix-xxx. (My contribution: 50 percent)

Reviewed in

"Broken Treaties and Broken Vows." *The Telegraph*, April 24, 2009 (by Afif Siddiqi); *Journal of Genocide Research*, 10: 4 (January 2009): 625-631 (by Adam Jones, University of British Columbia, Okanagan).; *Journal of Panjab Studies* 16: 2 (Fall 2009): 299-281 (Ravinder Kaur, University of Copenhagen)

Journals Edited

1. **Guest Editor**, Special Issue of *TOPIA* on "Bollywood and the South Asian Diaspora" 26 2011.
2. **Guest Editor**, "Postcolonial Theatres": Special Issue of *Feminist Review*. Vol. 84. December 2006. 1-159
3. **Co-editor (With Nirmal Puwar, Goldsmiths College, UK)**, Special Double Issue of *Fashion Theory. The Journal of Dress, Body & Culture*. On "Fashion and Orientalism." 7.3/4 (September/December 2003): 249-434. (This special issue was translated into Portuguese)

Journal Articles

1. "Fantasy Ladies": Female Performers and Actresses in Qurratulain Hyder's "The Missing Photograph" Vol 10. 1 (2016).
<http://journals.iium.edu.my/asiatic/index.php/AJELL/issue/view/34>
2. "Provincializing English" Globalizing Indian English Drama." *Postcolonial Text*. Vol. 10, Nos 3&4, 2015. <http://postcolonial.org/index.php/pct/issue/view/51/showToc>
3. "Revisiting the Theatre of the *Komagata Maru* Incident." *Studies in Canadian Literature*. 40.1 (2015): 27-44.
4. "Diasporic Activism and the Mediations of 'Home': South Asian Voices in Canadian Drama" *Studies in Social Justice*. .1 (2013): 125-141.
5. "Indian Writing and the (Mis)Translations of Urdu." *South Asian Ensemble. A Canadian Quarterly of Arts, Literature and Culture*. Vol. 4, numbers 2&3 (Spring-Summer 2012): 116-124.

6. "Reinventing India through 'a quite witty pastiche': Reading Tom Stoppard's *Indian Ink*." *Modern Drama* 52.2 (2009): 220-237.
7. "Nautanki and Hindi Cinema: Changing Representations." *Studies in South Asian Film and Media*. 1.1. (2009): 7-19.
8. Review Article on *Poetics, Plays and Performances: The Politics of Modern Indian Theatre* by Vasudha Dalmia (New Delhi: Oxford University Press, 2006) and *Theatres of Independence: Drama, Theory and Urban Performance in India Since 1947* (Iowa City: University of Iowa Press, 2005). *Journal of South Asian Studies*. 66. 4 (November 2007): 1187-1191.
9. "Different Othello(s) and Contentious Spectators: Changing Responses in India." *Gramma: Journal of Theory and Criticism*. Vol. 15 (2007): 155-174. Special Issue on *Shakespeare and Worldwide Audiences*
10. Editorial, "Postcolonial Theatres." Special Issue of *Feminist Review*. Vol. 84, 2006, 5-9.
11. "Postcolonialism's Possibilities for Intercultural British Theatre and Practice." *Literary Research/ Recherche littéraire* 21.41-42 (2004): 39-44.
12. "'Are There Places Anymore?': Performing the Indian Subcontinent in Britain" *Modern Drama* 46. 4 (Winter 2003): 629-645.
13. "Fashioning Women in Colonial India." *Fashion Theory. The Journal of Dress, Body & Culture*. 7.3/4 (September/December 2003): 327-344.
14. "Imperialistic Representations and Spectatorial Reception in *Shakespeare Wallah*," *Modern Drama* 45.1 (Spring 2002): 61-75.
15. "Mythological Drama and the Politics of Nationalism in Colonial India." *South Asian Review. The Journal of the South Asia Literary Association*. 21 (2000): 90-91.
16. "Staging the 1857 Mutiny as 'the Great Rebellion': Colonial History and Post-Colonial Interventions in Utpal Dutt's *Mahavidroh*." *Theatre Journal* 51 (May 1999): 167-184.
17. "Anger, Nostalgia, and the End of Empire. John Osborne's *Look Back in Anger*." *Modern Drama*, 42.3 (Fall 1999): 391-400.
18. "Indo-Anglian Writing" *Himal. South Asian Monthly*. August 1999: 10-13.
19. "Women, Homelands, and the Indian Diaspora." *Centennial Review*, 42. 3 (Fall 1998): 511-526.
20. "Shakespeare and the Codes of Empire in India." *Alif: Journal of Comparative Poetics*. 19 (1998): 96-126.
21. "Kipling's Burden: Representing Colonial Authority and Constructing the 'Other' through Kimball O'Hara and Babu Hurree Chander in *Kim*." *South Asia Graduate Research Journal* 1.1 (1994): 1-13.
22. "Young South Asians Speak: Culture, Communalism and Identity." *SAMAR* 2 (Summer 1993): 41-44.
23. "The 1992 U.S. Anti-India Bill: Playing Politics with Human Rights." *SAMAR* 1 (Fall 1992): 19-20.

Articles in Edited Books

24. "Representing Imperial Pasts: Staging the Komagata Maru Incident." *Asian American Literature in Transition*. Vol. 1. Cambridge University Press. **(To be submitted by June 1, 2017; projected publication date, 2019).**
25. "Bollywood." *The Cambridge Guide to the Worlds of Shakespeare*. January 2016.
26. "Clothing as Signifier of Historic tensions." *Unveiling Fashion: gender, Islam and Global*

- Modernities. Eds. Nida Sajid and Elorashree Maitra. (Under review at Indian University Press). 5522 words.
27. "I know the difference between what I see and what I only want to see": Remembering India's Partition through Children in *Cracking India*. Eds. Jason Haslam and Joel Faflak. *The Public Intellectual and the Culture of Hope*. University of Toronto Press. 2013. 89-108.
 28. "Censorship, Social Reform and Mythological Drama in Colonial India." *Religion in Literature and Film in South Asia*. Ed. Diana Dimitrova. Palgrave Macmillan, 2010. 191-211.
 29. "Welcome to Sajjanpur: Theatre and Transnational Hindi Cinema." *Travels of Bombay Cinema: From Bombay to LA*. Eds. Anjali Gera-Roy and Chua Beng Huat. Oxford University Press, 2012. 199-218.
 30. "Theatre: Plays by Women Playrights, Directors, and Producers in Islamic Cultures. India." *Encyclopedia of Women and Islamic Cultures*. Online Edition. Ed. Elora Shehabuddin. **(Encyclopedia Entry)**
 31. **Article Reprint.** "Different *Othello*(s) and Contentious Spectators: Changing Responses in India." Reprinted in Italian *Shakespeare in India*, edited by Lidia Curti and Allesandra Marino. Roma: Editoria e Spettacolo, 2012.
 32. "Reading Premchand's 'The Actress.'" *Playhouse of Power. Theatre in Colonial India*. Ed. Lata Singh, Oxford University Press, 2009. 194-214.
 33. "Modern Indian Theatre: An Introduction." *Modern Indian Theatre: A Reader*. Ed. Nandi Bhatia. Oxford University Press, 2009. 11-39.
 34. "Introduction" (with Anjali Gera-Roy). In *Partitioned Lives: Narratives of Home, Displacement and Relocation*. Delhi: Pearson-Longman, 2008. ix-xxx.
 35. "'Indian Shakespeare' and the Politics of Language in Colonial India." *The Vulgar Tongue: Medieval and Postmedieval Vernacularity*. Eds. Fiona Somerset and Nicholas Watson. University Park: Penn State University Press. 2003. 198-219.
 36. "Romantic Transgressions in the Colonial Zone: Reading Mircea Eliade's *Bengal Nights* and Maitreyi Devi's *It Does Not Die*." *South Asian Women in the Diaspora*. Eds. Nirmal Puwar and Parvati Raghuram. UK: Berg, 2003. 99-116
 37. "'How Long Does Lahore Burn?' History, Memory, and Literary Representations of the Partition." *Pangs of Partition. The Cultural Dimension*. Eds. Indira Gupta and Settar. Delhi: Manohar, 2002. 191-208.
 38. "Robert Sherwood." *20th Century American Drama in DLB*, Ed. Christopher Wheatley. Bruccoli Clark Layman, Inc., 2001.
 39. "Staging Resistance: The Indian People's Theatre Association." *The Politics of Culture in the Shadow of Capital*. Eds. Lisa Lowe and David Lloyd. Duke University Press, 1997. 432-460.
 40. "Whither the Colonial Question? Jean Renoir's *The River*." *Cinema, Colonialism, Postcolonialism. Perspectives from the French and Francophone Worlds*. Ed. Dina Sherzer. Austin: University of Texas Press, 1996. 51-64.
 41. "Twentieth Century Hindi Literature." *Handbook of Twentieth-Century Literatures of India*. Ed. Nalini Natarajan. Westport: Greenwood, 1996. 134-159.
 42. "Nanak." *Great Thinkers of the Eastern World*. Ed. Ian P. McGreal. New York: HarperCollins Publishers, Inc., 1995. 240-243.

Books Reviewed

1. *Corporate Character. Representing Imperial power in British India, 1786-1901* by Eddy Kent. *English Studies in Canada*. 41. 2-3 (June/September 2015): 236-239.
2. *Unsettling Partition. Literature, Gender, Memory* by Jill Didur. Toronto: University of Toronto Press, 2006. *English Studies in Canada*, 33.3 (September 2007): 191-194.
3. *Woman and Indian Modernity: Readings of Colonial and Postcolonial Novels* by Nalini Natarajan. University Press of the South, New Orleans, 2002. *Feminist Review* 85 (2007): 191-194.
4. *Aryans, Jews, Brahmins: Theorizing Authority through Myths of Identity* by Dorothy M. Figueira. *The Comparatist* 28 (May 2005): 159-160.
5. *Contemporary Black and Asian Women Playwrights in Britain* by Gabriele Griffin. *Modern Drama: world drama from 1850 to the present*, Volume 48, Number 1 (Spring 2005): 206-208.
6. *Modern Women Modernizing Men: The Changing Missions of Three Professional Women in Asia and Africa, 1902-69* by Ruth Compton Brouwer. Vancouver and Toronto: University of British Columbia Press, 2002. *University of Toronto Quarterly* 74: 1 (Winter 2004/2005):491-493.
7. *En-Gendering India* by Sangeeta Ray. Durham: Duke University Press, 2000. *Feminist Review* 74 (2003): 113-114.
8. *Pandita Ramabai: Through her Own Words*. Compiled and edited with an introduction by Meera Kosambi. Delhi: Oxford University Press, 2000. *Feminist Review* 74 (2003): 115-116.
9. *Siting Translation: History, Post-Structuralism and the Colonial Context*, Tejaswini Niranjana. *Committee for South Asian Women's Bulletin*, 9 (1-4) Fall 1994: 40-41. (With Purnima Bose).

C. PRESENTATIONS AT PROFESSIONAL MEETINGS AND CONFERENCES

Invited

1. **The 10th Edward Baugh Distinguished Lecture.** "Dramatic Contests and Colonial Contexts of the Indian Stage." University of West Indies, Kingston, Jamaica, November 27, 2016
2. "Acting Up: Gender and Activist Theatre in India: A Conversation with A. Mangai led by Nandi Bhatia." University of Toronto, Scarborough. November 3, 2016.
3. **Speaker.** "South Asian Literary English." University of Toronto, Mississauga, March 25, 2015.
4. **Speaker.** "Dramatizing the Komagata Maru Incident. International Conference on 'Memorializing a Forgotten Chapter: The Komagata Maru Episode.'" Indian Institute of Technology-Kharagpur, Feb 15-16, 2015.
5. **Speaker.** (With Teresa Hubel). "Reincarnating Othello as Bollywood's Mad Omkara." Stratford Symposium at Huron University College, May 10, 2014.
6. **Speaker,** Symposium on 'Performing the Komagata Maru: Theatre and the Work of Memory.'" University of British Columbia, May 3-4, 2014.
7. **Keynote Colloquium Lecturer.** "Seditious Obscene or Otherwise Prejudicial to the Public Interest." The Drama of censorship and the Censorship of Drama in India."

- Program in Cultural Analysis and Social Theory. Wilfrid Laurier University, March 22, 2013.
8. **Speaker.** “‘Suno Shefali.’ Gender Politics in Dalit Drama.” Dalit Politics and Poetics. Conference of Academics, Creative Writers and Activists. 12 April 2013. University of the Fraser Valley.
 9. **Speaker.** Workshop on “Charting Imperial Itineraries, 1914-2014: Unmooring the Komagata Maru.” University of Victoria, May 15-16, 2014.
 10. **Presenter and Discussant,** Symposium on the Komagata Maru, University of British Columbia, May 3-4, 2013.
 11. **Speaker.** “Literature as Testimony: The 1947 Partition of India.” Panel on “New Directions in Testimonial Discourse.” January 21, 2014, UWO. Sponsored by the Postcolonial Studies Reading Group and The Department of English and Writing Studies.
 12. **Speaker.** Colloquium on “Performing on the Margins of India.” Jamia Millia University, Delhi, India, February 26, 2013.
 13. **Speaker.** “Whither South Asian Drama in Canada.” Roundtable. Festival of South Asian Literature and Arts (FSALA). University of Toronto, 30 September -October 2, 2011.
 14. **Keynote.** “‘Seditious, Obscene or Otherwise Prejudicial to the Public Interest’: The Theatre of Decolonization in India.” FOOT 2011. Performing Back. A Conference devoted to Post-Colonial Theatre. Graduate Centre for Study of Drama, University of Toronto. February 4-6, 2011.
 15. **Speaker.** “Bollywood Shakespeare.” *Seminar on Bollywood as ‘Soft Power’*. Indian Institute of Technology, Kharagpur, December 14-15, 2009.
 16. **Speaker.** “The Languages of Gandhi’s *Hind Swaraj*.” Rethinking *Hind Sawraj*.” Interdisciplinary Conference at the Center for Ethics and Center for South Asian Studies. University of Toronto, October 2, 2009.
 17. **Speaker.** “Feminism and Nationalism in Contemporary Indian Drama.” Global Feminisms Conference to celebrate 30 years of *Feminist Review*, London, UK, September 26, 2009.
 18. **Speaker.** “Bollywood Travels.” India at Western. Sponsored by the Shastri Indo-Canadian Institute. A Western Community Discourse on India’s UWO Collaborations, April 17, 2009.
 19. **Invited Speaker.** “‘Welcome to Sajjanpur’: Rethinking Hindi Cinema and Theatre.” South Asian Cinema Seminar. National University of Singapore, February 9-10, 2009.
 20. **Speaker.** “Performing History/ Questioning the Nation: Gender Politics in Tripurari Sharma’s *Aziz-un-Nisa: San Sattavan ka Qissa* (Azizun Nisa: The Story of 1857).” Panel on “The Avant-Garde in Indian Theatre.” Performance Studies International Conference. November 8-11, 2007, New York University.
 21. **Speaker.** “Postcolonial Theatres: International Perspectives on Drama, Theatre and Performance.” Plenary Session at Fall Perspectives on Teaching Conference, University of Western Ontario, August 30, 2007.
 22. **Speaker.** “Imperial Histories and the Languages of Indian Theatre.” Midnight’s Grandparents. First Wave South Asian Writing in English. A Century Later.” University of Toronto, March 5, 2005.
 23. **Speaker.** “Women and Theatre in India” *Association of Indian Women in Canada*, September 21, 2002

24. **Keynote Speaker.** “Subaltern Resistance through Popular Culture.” Culture, Community, Identity: Interdisciplinary Investigations. Graduate Student Conference. University of Western Ontario, January 30-31, 1998.
25. **Speaker.** “Staging a Change: The Indian People’s Theatre and Colonialism.” India Studies Lecture Series, Indiana University, Bloomington, October 11, 1994.
26. **Speaker.** “Staging Resistance: The Indian People’s Theatre Association.” Colloquium for Other Circuits: Intersections and Exchanges in World Theory and Practice. Humanities Research Institute, University of California at Irvine, California, July 14-16, 1994.
27. **Speaker.** “Anger, Nostalgia, and the End of Empire: John Osborne’s *Look Back in Anger*.” Modern British Drama 1956-1996: Shouting in the Evening. Flair Conference at the Harry Ransom Center, University of Texas, Austin, October 9, 1996.

Papers Presented at Refereed Conferences

1. “Actresses and the Nation: Qurratulain Hyder’s ‘The Missing Photograph’.” Association of Commonwealth Literature and Language Studies. Stellenbosch, South Africa, 10-15 July, 2016.
2. “Remembering the 1947 Partition in the Diaspora.” British Association of South Asian Studies Annual Conference. University of Cambridge, 6-8 April, 2016.
3. “Chance and Coincidence in Anita Badami’s *Can You Hear the Nightbird Call?*” History, Memory, Grief: A 30th Air-India Anniversary Conference. McMaster University, May 6-7, 2016.
4. “The Politics of Gender Insubordination in Dalit Theatre.” Contemporary Approaches to the Analysis of Dalit Literature.” An International Conference at Nottingham Trent University, UK, 23-24 June 2014.
5. Panel/paper Presentation, “Rethinking the Politics of Indian English Drama through Mahesh Dattani’s Seven Steps around the Fire.” Theme: Travel, Transnationalism, Migration. American Society for Theatre Research Conference, November 7-10, 2013, Dallas, USA,
6. “Narrating Partition in the Vernacular.” American Comparative Literature Association, Toronto, April 4-7, 2013
7. “What has ‘Home’ got to do with ‘Race’ in Multicultural Canada? South Asian Voices in Canadian Drama. South Asia Literary Association Conference. Boston, January 2-3, 2013.
8. “‘All just Scratches and Dots.’ Indian Writing in English and the (Mis)translations of Urdu.” Literature+Translation. Monash University, Australia, 11-12 July, 2011.
9. “The Last Lear in India.” Paper presentation for panel, “Performing the Legacies of the Indian Empire.” Strokes Across Cultures. Association for Commonwealth literatures and Languages. Cyprus, June 6-11, 2010.
10. “‘One day everybody is themselves – and the next day they are Hindu, Muslim, Sikh, Christians’: Reconstructing Partition Stories.” States of Violence: Representations of Conflict in Film, Fiction and Media of South Asia. The Clowes Centre for Conflict and Dialogue. Comparative History of Ideas Program, University of Washington, Seattle, February 20-21, 2009.
11. “‘A Very Good Joke on Macaulay’: Reading Humour in Tom Stoppard’s *Indian Ink*.” Canadian Association for Commonwealth Language and Literature Studies. Vancouver,

- May 31-June 2, 2008.
12. Re-presenting the Courtesans in the 1857 'Mutiny'." South Asia Literary Association Conference. Chicago, December 26-27, 2007.
 13. "Staging History/ Recovering a Dance Tradition." Paper presentation for Panel "Reaching Past the Myths of 1857, 150 Years Later." Association for Commonwealth Literatures and Languages, Vancouver, August 2007.
 14. "From Hari to Himat Ali: Reconstructing Partition Narratives." Testimony and Witness. From the Local to the Transnational. Humanities Research Centre, Australian National University, 14-16 February, 2006
 15. "Nation, Migration and the 'Ethics' of Empire." School of Advanced Study: University of London, Institute Of Germanic and Romance Studies. Fortress Europe and Its "Others": Cultural Representations In Film, Media And The Arts, 4-6 April 2005.
 16. "Remembering the 1947 Partition in Britain." Nation and Imagination: The Changing Commonwealth. Association for Commonwealth Literature and Language Studies 13th Triennial Conference, Hyderabad, India. August 4-9, 2004
 17. "Sahibs, Subalterns and Imperial Adventures in Kipling's 'The Man Who Would be King'." Going Global- The Futures of Comparative Literature. Southern Comparative Literature Association University of Texas at Austin, September 18-20, 2003.
 18. "Remembering Home: Performing the Indian Subcontinent in the Diaspora." Memory, Representation and Performance: Gendering the South Asian Diaspora. British Sociological Association of Race and Ethnicity Group and Birbeck College, October 25, 2003.
 19. "Fashioning a National Identity." Seeing Things. University of Western Ontario. May 2003.
 20. "Cultural Identity and the Indian Diaspora." British Association of South Asian Studies. Oxford University, April 7-9, 2003.
 21. "The Politics of Home and the Ethics of Empire in Tom Stoppard's *Indian Ink*. Modern Languages Association Annual Meeting, New Orleans, December 27-30, 2001.
 22. "Mythological Drama and the Politics of Nationalism in Colonial India." South Asia Literary Association, Washington D.C. December 27-30, 2000.
 23. "From Vagrants to Sahibs: Rudyard Kipling's *The Man Who Would be King*." Crossroads Cultural Studies Conference, Birmingham, June 21-25, 2000.
 24. "Romantic Transgressions in the Colonial Zone: Reading Mircea Eliade's *Bengal Nights* and Maitreyi Devi's *It Does Not Die*. 2000 South Asian Women's Conference, May 6-7, 2000, LA, California.
 25. "[T]he Illustration to Some Oriental Tale": Romantic Transgressions in the Forbidden Zone." MLA Session, "Eastern Romances," Modern Languages Association Annual Meeting, Chicago, December 27-10, 1999.
 26. "Shakespeare, Popular Culture, and the Politics of Imperialism in India," South Asia Popular Culture Conference, University of Victoria, April 21-24, 1999.
 27. "India, Africa, and the Cultural Politics of 'Home' in *Mississippi Masala*," African Literature Association, Fes, Morocco, March 10-13, 1999.
 28. "Indian Shakespeare and the Politics of Language in Colonial India," Vernacularity. The Politics of Language and Style. University of Western Ontario, March 4-7, 1999
 29. "Indigo Plantations, Censorship, and Resistance Theatre in Colonial India." American

- Comparative Literature Association, Austin, Texas, March 26-28, 1998.
30. "Women, Homelands, and the Indian Diaspora." (Paper on Gurinder Chadha's film *Bhaji on the Beach*) Locations of Culture Conference, Michigan State University, October 8-10, 1997.
 31. "Great Expectations: Transcending Boundaries in an International Classroom." Conference on College Composition and Communication, Milwaukee, March 27-30, 1996.
 32. "The Church, Indigo and the Emergence of Nationalist Drama in India." Conference on Culture and Colonialism, University College, Galway, Ireland, June 22-25, 1995.
 33. "Staging Human Rights Under Colonial Rule: The Indian People's Theatre." 3rd Annual Conference on Commonwealth and Post-Colonial Studies, Georgia Southern University, Statesboro, Georgia. April 22-23, 1994.
 34. "The Politics of Colonial Representation: Shakespeare in India." Southern Comparative Literature Association Conference, University of North Florida, Jacksonville, Florida, October 1993.
 35. "Subaltern Resistance as Popular Culture: The Indian People's Theatre." American Popular Culture Association Meeting, New Orleans, Louisiana, April 1993.
 36. "Kipling's Burden: Representing Authority and Constructing the 'Other' through Kimball O'Hara and Babu Huree Chander in *Kim*." American Comparative Literature Association, Indiana University, Bloomington, Indiana, March 1993.

Chair/Moderator Respondent

1. Session Chair, "Contemporary Theatres of Resistance." South Asia Literary Association. December 26-27, Chicago, 2007.
2. Chair, Session on Impact of Literature and Media, India-Canada bi-national Conference on "Women and Social Change" organized by the Shastri Indo-Canadian Institute, May 8-11, 2007, Montreal
3. Session Chair, "From Corporate Colonialism to Global Transnationalism." MLA, San Francisco, CA, December 27-30, 1998.
4. Moderator, "Postcolonial Reflections: Before and After." The Histories of Theory International Conference. Center for the Study of Theory and Criticism, The University of Western Ontario, April 16-19, 1998.
5. Chair, "Transnational Transgressions." American Comparative Literature Association, Austin, Texas, March 26-29, 1998.
6. Chair, "Urban Diasporas: Representations and Resistance." Locations of Culture Conference, Michigan State University, October 8-10, 1997
7. Respondent to Leela Gandhi. "The Circulations and Limits of Gandhian Ahimsa." Colloquium on Other Circuits: Intersections and Exchanges in World Theory and Practice. Humanities Research Institute, University of California at Irvine, July 13-16, 1994.

II. TEACHING

A. GRANTS FOR CURRICULUM DEVELOPMENT

1. International Curriculum Development Competition, UWO, April 1, 2006-March 31,

2007. (\$5000)

Title: "Gender, Migration and the Politics of Postcolonial Performance."

2. International Curriculum Development Competition, UWO, April 1, 2005-March 31, 2006. (\$5000)

Title: "Postcolonial Theatres: International Perspectives on Drama, Theatre and Performance."

B. COURSES DEVELOPED AND TAUGHT

Graduate

- Reading India
- Ruptures and Crossovers: Reading India through Postcolonial Theory in the 20th Century
- Culture and Colonialism: Representing India
- Postcolonial Migrations and Cultural Representations
- Theatre and Imperialism
- Culture and Colonialism: The British Empire and India
- After Empire: Performing Britain at Home and Abroad
- Reading Course on Indian Literature
- Twentieth Century British and Postcolonial Drama
- Comparative Literature Reading Course (Winter 2009) Indian Literature, Criticism, and the Place of Urdu Literature

Undergraduate

- Post-Colonial Drama: Staging Empire/Performing Resistance (Senior Seminar)
- Imperialism and Migration (Senior Seminar)
- Postcolonial Literatures (253E)
- Women's Voices from South Asia and Africa (296G)
- Reading Criticism, Reading Literature (E200)
- History of Theory and Criticism (201F)
- Colonial Discourses and Cultural Representations of South Asia
- Women and Literature and the Post-Colonial Condition (Senior Seminar)
- Third World Feminisms (Senior Seminar)
- Colonialism and Cinema
- Writing 101
- Supervising Introductory and Intermediate Hindi (Comparative Literature)

B. SUPERVISION

Post-Doctoral

Charn Jagpal, SSHRC Funded Post-Doctoral Research Project titled: "Twist and Shout: Dances of Hybridity in South Asian Women's Diasporic Fiction" (2012—2014)

PhD

1. **Joint Supervisor.** Jason Sunder. "Imperial Animals: Toward a Critical Historiography of Animal Narratives in the British Raj." **English. In Progress.**
2. **Supervisor.** Nidhi Srivastava. "No Woman's Land: Shifting Representations of Sexual Violence against Women in India, 1947-Present." **English. In Progress.**

3. **Joint Supervisor.** Shazia Sadaf. Terrorism, Islamization and Human Rights: Situating Post 9/11 Pakistani Anglophone Fiction. **English. In Progress.**
4. **Supervisor.** Ramanpreet Kaur. Modern Panjabi Theatre. **Comparative Literature. In Progress.**
5. **Supervisor.** Reza Ahouri Talooki. "Let me Tell You What I Read: Moving Beyond Humor in Selected Iranian-American Memoirs, Stand-up Comedy, and Film in the Post-9/11 Era." **Comparative Literature. In Progress.**
6. **Supervisor.** Naveera Ahmad. "Representation of Mothers and Children in Fiction about the 1971 Bangladesh War." **English. In Progress.**
7. **Supervisor.** Sarbani Banerjee. Changing Representations of Family in Post-Partition Fiction and Film. **Comparative Literature. (Completed August 24, 2015).**
8. **Supervisor.** Alia Rehana Somani. "Broken Passages and Broken Promises: Reconstructing the Komagata Maru and Air India Cases" (2012). English. Completed March 2012.
9. **Supervisor.** Suvadip Sinha. "Alternative Be/longing: Modernity and Material Culture in Bengali Cinema, 1947-1975." English. Completed April 2011.
10. **Joint Supervisor.** Amber Fatima Riaz, "Architectures of the Veil: The Representation of the Veil and Zenanas in Pakistani Feminists' Texts." English. Completed April 2012
11. **Supervisor.** Nida Sajid. "Myth, Language, Empire: The East India Company and the Construction of British India, 1757-1857." **Comparative Literature. Completed May 2011.**
12. **Supervisor.** Ndeye Atabou, "Enunciation and Plurilingualism in the Francophone and Anglophone African Novel of the late 20th century." **Comparative Literature. Completed August 2013.**
13. **Joint Supervisor.** Nazia Akhtar, "From State to State: The Transfer of Power from Nizam to Nation in Partition Narratives from Hyderabad, India." **Comparative Literature. Completed January 2013.**
14. **Second Reader.** Somaya Sabry. "Rac(ing) Sheherazade: Arab-American Women's Translations of Sheherazade in Writing and Performance." English. Completed June 2009.
15. **Co-Supervisor.** Prabhjot Parmar, "Divided Land, Divided Bodies: Representations of Nationalism and Violence in Literature and Films on the Partition of India." English. Completed August 2007.
16. **Second Reader.** Helene Strauss, "Hesitating At the Intersection: Trans-Cultural Encounters in the Post-1994 South Africa." English. Completed May 2006.

MA

17. **Supervisor. (IRP).** Meena Tang Sundararaj. "Reflecting and Imagining: Experiences of Developing a South Asian Indian North American Identity." **(Completed)**
18. **Second Reader.** Nidhi Srivastava. "Cosmopolitan Women or Daughters of Tradition: Negotiations of Marriage, Culture, and Identity in First, 1.5 and Second-generation South Asian women in Contemporary Canada." (WSFR, Completed August 2013).
19. **Joint Supervisor.** Anirban Halder. "De/Colonization Now: Reading Interventions in Mahashweta Devi and Alexis Wright." **Comparative Literature. Completed August 2011.**
20. **Supervisor.** Jaaveria Saad. "Recuperating Broken Lives of Marginalized Women in

- Postcolonial Pakistani Narratives.” English. Completed.
21. **Supervisor.** Laurel Ryan. Constructing “Home”: Eros, Thanatos, and Migration in the Novels of Anita Rau Badami.. Independent Research Report. English, Completed August 2007.
 22. **Supervisor.** Asta Matharu. “An Analysis of Detachment in V.S. Naipaul’s *The Mimic Men* and Arundhati Roy’s *The God of Small Things*.” Comparative Literature, completed May 2006
 23. **Supervisor.** Amber Riaz, “Women’s Narratives of the 1947 Partition.” Comparative Literature, completed 2002
 24. **Supervisor.** Deepa Parakh, “Translation of Text and Context: The Politics of Language and the Role of Translation in Indian Literature in English.” Comparative Literature, completed 2000
 25. Supervisor. Srdjan Simonovic, “Magic Realism and the Fantastic in Salman Rushdie’s *The Moor’s Last Sigh*.” English, completed 1999

Undergraduate

26. **Supervisor.** Harlene Bajwa. “Destabilizing Motherhood and the Indian Nation in Arundhati Roy’s *The God of Small Things*.” **English. (Completed April 2015).**
27. **Supervisor.** Erin Smith. Performing Identity: Language and Reality in Salman Rushdie’s *Midnight’s Children*. English, completed April 2007
28. **Supervisor.** Brendan Flattery, “An Empty Jar: Rushdie, *Midnight’s Children* and a Work in Progress.” English, completed April 2006
29. **Supervisor.** Donya El-Tag-Din, “Nawal El-Saadawi: Agency and Empowerment in *Woman at Point Zero*.” English, completed, April 2006

D. THESIS EXAMINER

Examiner at University of Western Ontario

30. Naqaa Abbas. “Organizations of Knowledge about the Orient in German and British Romanticism 1780-1820.” (PhD, Comparative Literature, August 2016)
31. Karim Abuawad. "In the Thick of National Consciousness: Difference and the Critique of Identity in Elias Khoury's *Little Mountain* and Salman Rushdie's *Midnight's Children*". (PhD, Comparative Literature, August 18, 2015).
32. Michelle Coupal, “Storied Truths: Contemporary Canadian and Indigenous Childhood Trauma Narratives” (PhD, May 8, 2013)
33. Kristen Warder, "Taking Up Space: Spatial and Sexual (Re)Orientation in the Texts of Four Contemporary Canadian Writers." (PhD, English, April 20, 2010)
34. Emmanuel Nkurunziza, Oral Literature in Burundi (MA, Comparative Literature, February 20, 2008)
35. Nigel Joseph. Discipline Into Repression: Contractualism, Self, and Empire in Locke, Austen and the Victorian Novel. (PhD, December 6, 2006)
36. Heather Snell. Exotic Places to Read: Desire, Resistance, and the Postcolonial. (PhD September 25, 2006)
37. Gang Liu, “The Macrocosmic and the Microcosmic: A Study of Two Contending Perspectives in Perceiving and Understanding Modern China (1894-1949). (M.A. Comparative Literature, July 7, 2005)

38. Saikat Maitra, "Narrating Famines: An Insight into Modernity and Nationalist Myths." (M.A. Comparative Literature, August 2004)
39. Susan He, "Representation and Self-Representation in Ding-Ling's Works." (M.A. Comparative Literature, 2002)
40. Chris Ivic "Mapping the Celtic Fringe in Early Modern Britain." (Ph.D. English, 1998)
41. Ljliana Coklin, On Nostalgia and Home. (Ph.D. English)
42. Mariam McMormack, On Angela Carter (Ph.D English, 2003)
43. Siobahn Corr, "Thinking the Globe: Toward a New 'New World'" (M.A. Theory Centre)
44. Nationalism in E.M. Forster (MA. Comparative Literature)
45. Karen Sumner, "Whiteness and Women's Writing in the Caribbean." (Ph.D., English, 1997)

External Examiner at Universities Elsewhere

1. PhD Thesis, External Examiner. "The Midnight's Grandchildren: Articulating the Postmodern Spirit in English Fiction in India." Vinoba Bhave University, Hazaribag, India. Fall 2016.
2. PhD Thesis, External Examiner. York University, Canada, October 2, 2015. Anindo Hazra. Title: "A Noble Mansion for All. The Production of Difference in Selected Works by Mahesh Dattani and R. Raj Rao."
3. PhD Thesis, External Examiner. Indian Institute of Technology, Kanpur, June 2014. Title: "Tribal representations in Post-Independence Indian Theatre."
4. PhD Thesis, External Examiner. Department of English, University of Toronto, January 11, 2010. Anupama Mohan, "The Country and the Village: Representations of the Rural in Twentieth Century South Asian Literatures."
5. PhD. Thesis, External Examiner. University of Pondicherry, September 2009. S. Sujaritha, "Diasporic Chronotope in Women's Fiction: A Select Study."
6. M.Phil Thesis External Examiner. Jamia Millia University, New Delhi, India, August 17, 2009. Deepti Zutshi, "The Politics of the "Third" in the Theatre of Badal Sircar, Safdar Hashmi and H. Kanhailal."
7. PhD Thesis External Examiner. Central Institute of English and Foreign Languages, Hyderabad, India, 2005. Soma Sarkar, "Psychoanalytic Perspective in Indian Cultural Studies: A Study of Ashis Nandy and Sudhir Kakar."

III. SERVICE

A. PROFESSIONAL ACTIVITIES

External to the University of Western Ontario

1. Seminar Co-Chair (with Nida Sajid). "Migrant Cartography: (Dis)placing South Asia." American Comparative Literature Association on the theme "Global Positioning Systems." April 4-7, 2013, University of Toronto. Paper presented at the seminar. "Narrating Partition in the Vernacular."
2. Co-Chair, South Asia Literary Association (SALA) Conference, Seattle, Jan 4-5, 2012 (SALA is an affiliate organization of the Modern Languages Association of America)
3. **Promotion and Tenure:** McMaster University, Promotion and Tenure File (Review sent August 2009); Dickinson College, Carlisle, Pennsylvania. (Review sent October 30, 2009); Concordia University, Promotion to Full Professor (Review sent December 18,

2015); Barnard College, Columbia University, Pre-tenure review (Review sent November 17, 2013)

4. **Chair, Shastri Indo-Canadian Institute India Studies Committee, 2007-2008.** Meeting held in Toronto December 1-2, 2007. Reviewed 56 applications in the following categories: Faculty research and training, Language training, Arts, doctoral and post-doctoral and adjudicating the evaluation process, and adjudicated final decision process for sending fellows to India. Also reviewed essays for the Shastri Indo-Canadian Essay contest for Best Undergraduate and Graduate essay, 2007.
5. **Member of Organizing Committee** for India-Canada bi-national Conference on “Women and Social Change” organized by the Shastri Indo-Canadian Institute, May 2007, Montreal
6. **Chair, Shastri Indo-Canadian Institute India Studies Committee, 2006-2007.** Meeting held at Ryerson University, Toronto, December 1-2. Reviewed 47 applications in the following categories. Faculty research and training, Language training, Arts, doctoral and post-doctoral and adjudicating the evaluation process, and adjudicated final decision process for sending fellows to India. Also reviewed 14 essays for the Shastri Indo-Canadian Essay contest for Best Undergraduate and Graduate essay, 2006.
7. **Member, Ontario Graduate Scholarship Selection Panel** for 2004-2005 OGS Program Competition. (Reviewed 63 files)
8. **Chair, Shastri Indo-Canadian Institute India Studies Committee, 2005-2006.** Reviewed 61 Fellowship applications from across Canada in the following categories: Faculty research and training, Language training, Arts, doctoral and post-doctoral and adjudicating the evaluation process. Deliberated on policies, planning and evaluation processes on November 11-12, 2005 at Ryerson University in Toronto
9. **Chair and Evaluator for Canada-wide “Lal Bahadur Shastri Essay Contest, 2005”** for best essay on India-Canada relationships held by Shastri Indo-Canadian Institute
10. **Chair and Member, Shastri Indo-Canadian Institute India Studies Committee, 2004-2005.** Reviewed 70 Fellowship applications from across Canada in the following categories: Faculty research and training, Language training, Arts, doctoral and post-doctoral and adjudicating the evaluation process. Met with the committee in Toronto in November, 2004. Also included other kinds of evaluation and decision-making throughout the year.
11. **Member, Shastri Indo-Canadian Institute India Studies Executive Committee, 2002 –2004** Same as above; meeting held in Vancouver in November 2003, Calgary 2002.
12. Member of the Editorial Board, *South Asia Graduate Research Journal*, 1994 – present
13. Member of the Editorial Board, *Journal of South Asian Popular Culture*, 1998-present
14. Member of International Editorial Board, *Feminist Review*, 2006-2011
15. Member of Editorial Board, *TOPIA: Canadian Journal of Cultural Studies*, 2008-2015.
16. Member of Editorial/ Advisory Board. *Negotiations: An International Journal of Literary and Cultural Studies*
17. Member of Advisory Committee. *International Journal in Humanities*
18. SSHRC Standard Research Grant Evaluator, 1997-present
19. Conference Committee, American Comparative Literature Association, 1997-1998
20. Evaluator, Shastri Indo-Canadian Institute India Studies Fellowship Competition, 1997-present

21. Translator--Hindi-English and English-Hindi

22. **Manuscript Referee** for *PMLA*, *Modern Drama*, *English Studies in Canada*, *Theatre Survey*, *Tulsa Studies in Women's Literature*, *Sagar*, *Women's Studies Journal*, University of Western Ontario, *Canadian Review of Comparative Literature*, *Theory, Culture and Society*, *Postcolonial Text*, Broadview Press, *Studies in the Novel*, *TOPIA*, University of Minnesota Press, Oxford University Press, Orient-Longman, Pearson-Longman, *South Asia: Journal of the South Asian Studies Association of Australia*, Palgrave, Anthem Press, *Journal of South Asian Film and Media*, *Journal of Hindu Studies*, *Theatre Journal*, *Liberated Arts*, University of Illinois Press.

B. (External to the Department) at University of Western Ontario

1. Associate Dean (Research and Graduate Studies), Faculty of Arts and Humanities
2. Film Studies Chair Selection Committee, 2011
3. School of Health Studies, Promotion and Tenure Committee, 2009
4. International Research competition, Adjudication Committee, 2009
5. Film Studies, Promotion and Tenure Committee, 2007-2009
6. Philosophy Department Chair Selection Committee, 2006-07

C. Department

1. Chair, Committee on Graduate Studies, 2007-11
2. Co-organizer (with Manina Jones), Conference on "The Politics and Poetics of South Asian Diasporas: Negotiating the 'Old' and the 'New'". In celebration of UWO English Department's Writer-in-Residence, Anita Rau Badami, April 3 2009
3. Appointments Committee, Department of English, 2009-10
4. Department of English Chair Selection Committee, 2006-07
5. Member, Committee on Graduate Studies, 2006-2008
6. Session for Graduate Students, "Demystifying the Thesis Process." February 10, 2005
7. Member, Annual Performance Evaluation (APE) Committee, 2004-05
8. Member, Committee on Graduate Studies, 2002-03, 2004-05
9. Departmental Planning Meeting, May 22, 2002: Dialogue on Curriculum and Hiring
10. Chair, English 200 Course Committee, 2001-02, English 201, Department of English, UWO, 2002-2003, Postcolonial Studies, 2004-05
11. Committee on Women's Studies and Feminist Research, UWO 1998-2002, 2001-03
12. Chair, Postcolonial Exam Committee, Department of English, UWO 2000-2001, 2004-05
13. Film Program Committee, Department of English, 1997-June 1999
14. Postcolonial Exam Committee, Department of English, University of Western Ontario
15. English Department Representative for Comparative Literature, 1999-2000
16. Appointments Sub-committee for Theory Position in English, 2002