

DR ROSE LUCAS

CURRICULUM VITAE

EDUCATIONAL QUALIFICATIONS

Ph.D., "Imag(in)ing the Mother: Transformative Images in the Epic Poetry of H.D.,"
Monash University, October 1989

Bachelor of Arts, Monash University, November 1984

First Class Honours in English Literature; minor sequences in Visual Arts and Classics

AWARDS and GRANTS

2004 Arts Faculty Travel grant to attend an international symposium of invited scholars
at Wesleyan University, Connecticut, "The Work of Mourning: Cultural Expressions of
Melancholia and Depression," April 28-29 2005.

2003 Arts Faculty Travel grant to attend "The Open Eye: A Margaret Atwood
Symposium," University of Ottawa, Canada, April 23-25 2004.

1996, October, Visiting Fellowship, Centre for Women's Studies, Australian National
University

1996: Potter Foundation Travel Grant to attend Poetry and History Conference

1995: Co-recipient of DEET-funded grant, from the National Foundation of Cultures and
the Humanities (\$70,000), to undertake *Cultures of Mothering Project*

1995: Co-recipient of grant from Monash Development Fund to support the
application of a new academic position within the Centre for Women's Studies, to extend
the Centre's operations within a cross-disciplinary and cross-faculty environment
(\$150,000)

1995: Arts Faculty Grant to support collaborative Large ARC Grant, (\$1000)

1995: Monash Research Fund Grant to attend international conference in 1996 (\$800)

1995: Arts Faculty funding support to attend international conference (\$200)

1994: Co-recipient of a grant from the Monash Development Fund to undertake a series of public seminars and the production of a related teaching video, for *Women Changing: Changing Women* project (\$116,000)

1991: Honorary Fellow at Women's Studies Research Center, University of Wisconsin, Madison; Fall Semester

1985: Commonwealth Post-Graduate Scholarship

ACADEMIC EMPLOYMENT

Current Position: Senior Lecturer, English Section, School of English, Communications and Performance Studies, Monash University

1998-2001: I was on maternity and extended leave without pay caring for my two young children

1995-1997: Director of Centre for Women's Studies, Monash University

January 1994 to July 1995: Lecturer in English and Deputy Director of Women's Studies (Co-ordinator of Undergraduate Studies); 0.5/0.5 position

July 1988 -- December 1993: Lecturer in English and Cinema Studies, Monash University (formerly Chisholm Institute of Technology)

Tutoring, Chisholm Institute, Semester 1, 1988, Literature Department
Fiction reader for Penguin Books Australia 1987-88.

Sessional Tutoring Positions: External Tutor and Assessor, Deakin University, March 1986 - June 1988, in introductory Literature and Creative Writing courses; Rusden Campus, Victoria State College, March - June 1987, Literature Department; Monash

University, July 1986 - June 1988, Department of English; Gippsland Institute of
Advanced Education, March - June 1986, Department of English.

RESEARCH AND PUBLICATIONS

I have an active track record as a researcher, demonstrating scholarly interests in the fields of women's poetry, psychoanalysis and literature and cinema studies.

Current Works in Progress

I am currently working on a book-length research project entitled *Falling into Light: Jane Kenyon, Mary Oliver, Gwen Harwood and a Poetics of Mourning*. Components of this work have already been published as journal articles and/or delivered as conference papers.

PUBLICATIONS

Books

Bridgings: Critical Readings in Australian Women's Poetry co-authored with Lyn McCredden, Oxford University Press, August 1996. This text, the result of collaborative research and writing processes, provides a focused discussion of key contemporary Australian women poets in the context of broader discursive debates about language, representation and poetics.

Articles in Refereed Journals

"Poetry in the Cut: Jane Kenyon and a poetics of Mourning," *Studio*, 1, 2 (forthcoming October 2007).

"The Poet is always in Exile: Poetry and Mourning in Psalm 137," *The Bible and Critical Theory Journal*, on-line journal of Monash University, forthcoming Vol 2, no. 5 (October 2007). publications.epress.monash.edu/loi/bc/index.html

"Radical Parturition and Literary Labours of Mourning: Mary Shelley's *Frankenstein* and Rita Dove's *Motherlove*," *Hecate* 32, 2 (November 2006).
www.emsah.uq.edu.au/awsr/Home/home.htm

“Drifting in the Fields of Heaven: Mary Oliver and the Poetics of the Immeasurable,” *Rhizomes: Cultural Studies and Emerging Knowledge*, on-line journal of Bowling Green University, Ohio, US, 13 (Fall 2006). www.rhizomes.net/files/masthead.html

“‘Lines of confusion, stones of emptiness’: The Place of Mourning in Gwen Harwood’s ‘Herongate,’” *Southerly*, vol. 65, no. 3 (2005); 146-155.

“Theatres of Extremity: Permeable Subjectivity in *The Thin Red Line*, Xchanges, on-line journal of Wayne State University, Michigan, May 2005.

“Anxiety and its Antidotes: Patricia Cornwell and the Forensic Body,” *Literature Interpretation Theory*, 15, 3 (Fall 2004): 207-222.

“Double Hooks: American Women Poets Write the Maternal,” *Australian Journal of American Studies*, 19, 1 (July 2000): 1-17.

“‘The Giant Octopus is Dying: Maternal Archaeology in Dorothy Porter’s *Crete*,” *Southerly* 58,1 (Autumn 1998): 49-66.

“Dragging it Out: Tales of Masculinity in Australian Cinema, from *Crocodile Dundee* to *Priscilla, Queen of the Desert*, *Journal of Australian Studies*, 56 (1998): 138-146.

“Telling Maternity: Mothers and Daughters in Recent Women’s Fiction,” *Australian Feminist Studies* 13, 27 (April 1998): 35-46.

“Ancient Continents: A Poetics of Place in Dorothy Porter’s *Crete*,” *Southern Review* 30, 2 (1997): 159-169.

“Body Tracking: Sex and Crime in Dorothy Porter’s *The Monkey’s Mask*,” *The Australian Feminist Law Journal* 8 (March 1997): 27-38.

“Knife Edge: The Poetry of Gig Ryan,” *Mattoid* (July 1996): 16-32.

"Enchiladas or Tacos? Food, Families and Frontiers in *Like Water for Chocolate*," *Island* 60-61(Spring/Summer 1994): 65-68.

"Something left over': Memory and Excess in H.D.'s *End To Torment* and 'Winter Love,'" *Literature and Psychology*, XXXIX, no. 4 (1993), 28-64.

"A Witch's Appetite: Anne Sexton's *Transformations*," *Southern Review* 26, 2 (June 1993):63-74.

"Deadly Ambivalence, or the Family Romance in *Dead Calm*", *Film Literature Quarterly*, 21, 2 (1993): 121-29.

"The Parturition of Memory in Toni Morrison's *Beloved*, *Australasian Journal of American Studies*, Vol.10 no.1 (July, 1991): 39-48.

"Women Gone West: An Introductory Study of Women in Westerns", *Cinema Papers*, No. 72 (March 1989)": 42-44.

"Re(reading)-Writing the Palimpsest of Myth: The Poetics of H.D.", *Southern Review*, 21, No. 1, (March 1988): 43-57.

"The Great Sex Spiral': The Poetics of William Carlos Williams," *Australasian Journal of American Studies*, Vol. 4, No. 2 (December, 1985): 21-33.

Articles in Edited Volumes

Entry on Dorothy Porter, *Dictionary of Literary Biography: Australian Writers 1975-2000*, Vol. 325. (ed.) Selina Samuels. Detroit: Thomson Gale, 2006, pp. 266-272.

"Sally Potter's *Orlando*," *24 Frames of British Cinema* (ed.) Brian McFarlane, Wallflower Press, London, 2005, 217-226.

"Incandescence: The Power of What is not There in Margaret Atwood's *Mourning in the Burned House*," *Margaret Atwood: The Open Eye*, (ed.) John Moss, University of Ottawa Press, forthcoming November 2006.

"Oscar and Lucinda: Of glass, water and guilt," *24 Frames of Australian Cinema* (ed.) Geoff Mayer, Wallflower Press, London, forthcoming 2006.

"Narratives, Terminable and Interminable: Psychoanalysis and Margaret Atwood's *Alias Grace*, *History on the Couch: Essays in History and Psychoanalysis*, (eds.) Joy Damousi and Robert Reynolds. Melbourne University Press, 2003, pp.177-187.

"Original Sins: Imaging Maternity in Australian Cinema," *The Fertile Imagination: Narratives of Reproduction*, "A special book edition of *Meridian* (18, 2, 2002), pp.243-266.

"Maternal Images in Australian Cinema," *Oxford Companion to Australian Cinema* (ed) Bertrand, Meyer, McFarlane, OUP, 1999)

"Dragging it Out: Tales of Masculinity in Australian Cinema from *Crocodile Dundee* to *Priscilla, Queen of the Desert*," *Australian Masculinities: men and their histories* (ed) Clive Moore and Kay Saunders, *Journal of Australian Studies* 56 (1998): 138-146.

"Translations on the Poetic Canvas: J.S.Harry's Imaginary Pelicans," *The Space of Poetry* (eds.) Stephanie Trigg and Lyn McCredden, (Melbourne University Literary and Cultural Studies, Vol. 3, 1996), pp.171-182.

"The Gendered Battlefield: Sex and Death in *Gallipoli*, in *Gender and War* (Ed) Joy Damousi and Marilyn Lake (Cambridge University Press, 1995), pp. 148-161

"Round the Block": Back to the Suburb in *Return Home*", in *Beasts of Suburbia* (Ed) Chris Heeley (Melbourne University Press, 1994), pp. 111 - 126.

"Beyond Limits: *The Killing Fields*," *Viewpoints on Film*, (Melbourne: Longman Cheshire, 1992), pp. 34-42.

Critical entry on J.S. Harry for *Contemporary Poets*, (London: St. James Press, 1991).

"Sylvia Plath and Adrienne Rich: Women Poets in Collision with Dominant Ideology", *Myth and Ideology Handbook*, (Deakin University Press, 1990), pp. 110-25.

"Fatal Application: Sylvia Plath's 'The Applicant'," *Viewpoints 1990* (Melbourne: Longman Cheshire, 1990), pp. 67-72.

"A Failure to See: Emily Dickinson's 'I Heard a Fly Buzz'", *Viewpoints 89* (Melbourne: Longman Cheshire, 1989), pp. 27-30.

"'In the spaces of the sky ... our eyes hunt stars': Creating Possibilities in the Poetry of J.S. Harry", *Poetry and Gender: Issues in Australian Women's Poetry and Poetics*, (St. Lucia: QUP, 1989), pp. 231-41.

"Fishing the lake of memory: Marilynne Robinson's *Housekeeping*", *H.S.C. Resource Book* (Melbourne: Dove Publications, 1990), pp. 57-61.

"A World Upside Down: David Malouf's *Fly Away Peter*", *H.S.C. Resource Book* (Melbourne: Dove, 1988), pp. 43-48.

"Threads of Longing: Anne Tyler's *Dinner at the Homesick Restaurant*", *H.S.C. Resource Book 1988* (Melbourne: Dove Publications, 1988), pp. 54-60.

"In Pursuit of Perfection: Judith Wright's 'Woman to Man'", *Viewpoints 88* (Melbourne: Longman Cheshire, 1988), pp. 68-71.

"Fear of Total Neutrality: Sylvia Plath's 'Black Rook in Rainy Weather'", *Viewpoints 87* (Melbourne: Longman Cheshire, 1987), pp. 50-53.

Reviews

Judith Bishop's *Event*, *Australian Book Review*, forthcoming October 2007.

M.T.C.'s Cronin's *The Flower, the Thing* and Jane Williams' *The Last Tourist*, *Australian Book Review*, (August 2006), no. 283, p. 43.

Hazel Smith's *Hyperscapes in the Poetry of Frank O'Hara*, *Australasian Journal of American Studies*, 22, 1 (July 2003): 132-134.

"Planetary Influences: Dorothy Porter's *Wild Surmise*," *Hecate's Australian Women's Book Review* 14, 2 (2002) (www.emsah.uq.edu.au/awsr/awbr/issues/134/contents.html)

Brett Farmer's *Spectacular Passions: Cinema, Fantasy, Gay Male Spectatorship*," *Australasian Journal of American Studies*, 21, 2 December 2002, pp.139-141.

"Rosie Scott's *Movie Dreams* and Justine Ettler's *The River Ophelia* *The Sunday Age*, (August 1995).

"Eating the Experience: New Women's Poetry," *Australian Women's Book Review* vol. 7.2 (July 1995), pp.9-10.

"Salman Rushdie's *East West*," *The Sunday Age*, (December 94).

"Jeanette Winterson's *Art and Lies*," *The Sunday Age*, (October 94).

"Scott Murray's *New Australian Cinema*," *The Sunday Age* (September 94).

"Thea Astely's *Coda*," *The Sunday Age* (June 1994).

"*Delusion*," *Cinema Papers* 94 (August 93):42-3.

"Getting Queer: Lillian Faderman's *Odd Girls and Twilight Lovers: A History of Lesbian Life in Twentieth-Century America*," *Australian Women's Book Review*, 5,2 June 93): 3.

"Umberto Eco's *Misreadings*," *The Sunday Age*, August 8, 1993.

"Isabelle Allende's *The Infinite Plan*," *The Sunday Age*, June 20 1993.

"Stories to Conquer Fear: Ben Okri's *Songs of Enchantment*," *The Sunday Age* May 30, 1993.

H.D.'s Freudian Poetics, *Tulsa Studies in Women's Literature*, 12, 1, (May 1993): 88-90.

"Uncanny Fantasy: Jacqueline Rose's *The Haunting of Sylvia Plath*," *AUMLA*, No. 80 (November 1993):129-30.

"'Her Kind' of Life Writing: *Anne Sexton: A Biography* (Dianne Wood Middlebrook), *Australian Women's Book Review*, 4,4 (December 1992:44-5.

"Unstitching the Syntax: Gillian Hanscombe's *Sybil*," *Australian Women's Book Review*, 4, 2 (June 1992): 10-11.

"Courting Harrassment: *Frankie and Johnny*," *Cinema Papers*, 87 (March-April 1992): 61-3.

"Talking Some More About Sex": *Moments of Desire*, (ed. Hawthorne and Pausacker) and *Working Hot* (Mary Fallon)", *Lilith*, 7 (Winter 1991):130-36.

"Walking between water and land: Shirley Geok-lin Lim's *Modern Secrets*", *Australian Women's Book Review*, 2, 3 (September 1990): 6-8.

"Not Being Echo: Voices in Women's Fiction", *Australian Feminist Studies*, 10 (Summer 1989): 131-35.

Academic Papers Presented

"The Feast of Death: Gwen Harwood and Jane Kenyon," *Mourning and its Hospitalities*, University of Queensland, July 2007.

"The 'Space Between': Judith Wright and the Poetics of Loss, *ASAL*, University of Queensland, July 2007

"Labours of Mourning: Writing Loss, Depression and Possibility in Recent Women's Poetry," National Women and Depression Conference, Carlton Crest Hotel, Sydney, May 2007.

“In the Cut: Jane Kenyon’s Poetry of Loss and Consolation,” *Poetry and Politics Conference*, University of Stirling, Scotland, July 2006.

“‘Lines of confusion, stones of emptiness’: The Place of Mourning in Gwen Harwood’s ‘Herongate,’ Invited Presentation at International Symposium on Mourning, Wesleyan University, April 2005

“Incandescence: The power of what is not there in Margaret Atwood’s *Mourning in the Burned House*,” *Margaret Atwood: The Open Eye*, International Symposium, University of Ottawa, April 2004.

“‘Lines of Confusion, Stones of Emptiness’: The Place of Mourning in Gwen Harwood’s ‘Herongate.’” CCLS seminar series, October 2004, Monash University.

“Chambers of the Mind: Anne Sexton and a Poetics of Depression,” Broadbands Conference, Monash University, December 2003.

“Recollection, Guilt and Loss in *Random Harvest*,” Film and History Conference, Flinders University, Adelaide, November 2002.

“Theatres of Extremity: Permeable Subjectivity in *The Thin Red Line*,” Gender Identity War Conference, Melbourne Town Hall, July 2002.

“Patricia Cornwell and the Forensic Body,” Assoc. of Australasian American Studies Conference, Geelong, July 2002.

“Ancient Continents: A Geography of Memory in Dorothy Porter’s ‘Auroral Corona with Two Figures’”, Poetry and History Conference, Stirling University, Scotland, July 1996.

“Ancient Continents: A Geography of Memory in Dorothy Porter’s ‘Auroral Corona with Two Figures’”, Monash University English Department Seminar, May 1996.

"Tracking the Body: Dorothy Porter's *The Monkey's Mask*, at ASAL conference, Adelaide. July 1995.

"Enchiladas or tacos? Food, Families and Frontiers in *Like Water for Chocolate*," ANZASA conference, University of Melbourne, July 1994.

"War, and the Bad Faith of Masculinity," *Film and History Conference*, Latrobe University, December 3, 1993.

"Translations on the Poetic Canvas: J.S.Harry's Imaginary Pelicans," The Space of Poetry Conference, University of Melbourne, November 6, 1993.

"The Gendered Battlefield: Sex and Death in *Gallipoli*," ASAL (Association for the Study of Australian Literature), University of Western Australia, July 9, 1993.

"A Witch's Appetite: Anne Sexton's *Transformations*," Department of English, Monash University, May 1992. Also delivered at ANZASA Conference, Flinders University, July 19, 1992.

"Memory and Excess: H.D.'s 'Winter Love' and *End To Torment*," Women's Studies Research Center, University of Wisconsin-Madison, November 15, 1991.

"The Parturition of Memory: Toni Morrison's *Beloved*," ANZASA (Australian and New Zealand American Studies Association), University of Sydney, July 3, 1990.

"Adrienne Rich and the problem of Feminist Transcendence," Deakin University, December 12, 1989.

Joint paper with Dr. Bain Attwood, "Complex Identity in Sally Morgan's *My Place*," History Department, Monash University, May 26, 1989.

"Patterns of Desire in H.D.'s Epic Poetry", AULLA Conference, February 1989 (invited paper).

"H.D. and Alchemical Mythmaking", Post-graduate Conference, Latrobe University, October 1987.

"Re(reading)-Writing the Palimpsest of Myth: An Introduction to the Poetics of H.D.", Staff Seminar, Monash University, September 1987.

"Feminist Mythmaking in the Poetry of H.D.", Post-Graduate Conference in English, Monash University, June 27, 1986.

Poetry

"Unmade," *Heat* 12 (2006), p. 56.

"Window," *Australian Book Review* (December 2006), p. 33.

"Qana" *Meanjin* 66, 2 (2007).

"Gift," *Meanjin*, 64, 1-2 (2005), p.189.

"On the Death of my Father," *Aroostook Review* 1, 2 (Summer 2007),
<http://aroostookreview.umfk.maine.edu/>

"To Celebrate Monica," *Aroostook Review*, 1, 2 (Summer 2007),
<http://aroostookreview.umfk.maine.edu/>

"Storm," *Aroostook Review*, 1, 2 (Summer 2007),
<http://aroostookreview.umfk.maine.edu/>

Teaching Areas

I am currently overall Co-ordinator of First Year English, and am subject co-ordinator for the newly revised 1st year subject ENH1220 Worlds in Conflict: Empire Margins, Difference.

With Chris Worth, I also co-ordinate ENH2810/3810 Novel into Film.

I have also devised and taught ENH2175/3175 Reading Otherwise: Literature, Gender, Psychoanalysis.

In also teach CLS 4030/5030 Poetics

Supervision Areas

I am able to supervise across my main research areas, such as:

- Recent poetry, in particular women's poetry
- Women's fiction
- Many areas of literature which could be read via the lens of psychoanalytic theory.

- Literature which deals with/or might be read in the context of ideas about mourning and melancholia.
- Cinema, gender, representation

However, I am always interested to hear about different topic areas you may be interested in – points of overlap may emerge from discussion.

Topics I have supervised recently include the following:

- The poetry of Ted Hughes
- Alan Ginsberg's poetry and theories of mourning
- Cinema and the representation of food and eating
- Sophocles' *Antigone* and mourning
- Cinema, and the fabric of the visual
- The fiction of Jeanette Turner Hospital
- Angela Carter's images of blood and femininity
- The fiction of Jessica Anderson
- Feminist Poetics and the Romance Plot