**Greg Chase**

**Academic Appointments:**

College of the Holy Cross, Worcester, MA:

* Visiting Assistant Professor, Department of English, Fall 2019-Spring 2020
* Visiting Lecturer, Department of English, Fall 2018-Spring 2019

**Education:**

Boston University, Boston, MA:

* PhD in English and American Literature, May 2018
* Dissertation title: “‘The Silent Soliloquy of Others’: Language and Acknowledgment in Modernist Fiction”
* First reader: John T. Matthews; second reader: Robert Chodat
* Committee: Anita Patterson, Susan L. Mizruchi, Juliet Floyd
* Graduate Certificate in Teaching Writing, May 2018
* MA in English and American Literature, May 2013

Yale University, New Haven, CT:

* BA in English and American Literature, May 2010, *magna cum laude*

**Scholarship and Other Writing:**

Book:

*The Language of Acknowledgment: Wittgenstein and Modernist Fiction.* Under review.

Articles and Book Chapters:

“‘Who’s “we”?’: Claims to Community in *Howards End*.” *Modernism/ modernity*, forthcoming.

“‘Speaking no language which the other understood’: The Search for Acknowledgment in William Faulkner’s South.” *Finite, Singular, Exposed: New Perspectives on Community and the Modernist Subject.* Ed. Gerardo Rodríguez-Salas, María J. López, and Paula Martín Salván.Routledge, 2018. 164-80.

“Acknowledging Addie’s Pain: Language, Wittgenstein, and *As I Lay Dying*.” *Twentieth-Century Literature* 63.2 (June 2017): 167-90.

“‘Ah just cant quit thinking’: Modernist Narrative Voice in Faulkner and Ellison.” *Arizona Quarterly* 71.3 (Autumn 2015): 111-37.

Reviews and Essays:

*Faulkner and the Native South (Faulkner and Yoknapatawpha, 2016),* edited by Jay Watson, Annette Trefzer, and James G. Thomas Jr. Commissioned by *Journal of Southern History*.

“The Burning Desire for Stalemate: A Review of *Malina* by Ingeborg Bachmann.” *Chicago Review of Books*. 27 June 2019.

*Ghost Wall,* by Sarah Moss. *Rain Taxi*. Summer 2019.

*Some Trick: Thirteen Stories*,by Helen DeWitt. *Harvard Review*. 12 April 2019.

*Acts of Infidelity*, by Lena Andersson (trans. Saskia Vogel). *The Literary Review*. 8 April 2019.

*Tell the Machine Goodnight*, by Katie Williams. *Rain Taxi*. Fall 2018.

*The Endless Summer*, by Madame Nielsen (trans. Gaye Kynoch). *The Literary Review*. 6 August 2018.

*Asymmetry*, by Lisa Halliday. *Rain Taxi* 23.2 (Summer 2018): 24.

*Kafka and Wittgenstein: The Case for an Analytic Modernism*, by Rebecca Schuman; *Wittgenstein and Modernism*, edited by Michael LeMahieu and Karen-Zumhagen-Yekplé. *Twentieth-Century Literature* 64.1 (March 2018): 101-10.

*See What I Have Done*, by Sarah Schmidt. *Harvard Review*. 25 September 2017.

*A Separation*, by Katie Kitamura. *Harvard Review*. 14 February 2017.

“David Foster Wallace and the Aesthetics of Athletics.” *Guernica Magazine*. 19 May 2016.

“Portrait of a Trump Supporter: How *The Sound and the Fury* Explains Our Current Political Moment.” *The Millions*. 29 April 2016.

Fiction:

“All Possible Worlds.” Finalist, *Glimmer Train* Fiction Open. July/August 2018.

“Hitchhiking.” *Conclave: A Journal of Character*. Spring 2014.

“The Big Game.” *Every Day Fiction*. 25 November 2012.

“What You Don’t Know.” *decomP.* October 2012.

“Travelers.” *Mouse Tales* *Press.* October 2011.

**Selected Honors and Awards:**

Graduate Dissertation Fellowship, Boston University Center for the Humanities, Spring 2018

Warren and Myrtle Ault Graduate Fellowship, Boston University English Department, Fall 2016

Graduate Student Winner, Alumni and Friends Essay Prize, Boston University African American Studies Department, May 2016 (Essay title: “‘Yearning for what I never had’: The Persistence of Subjectivity in Richard Wright’s Haiku”)

The Alice M. Brennan Humanities Award, Boston University Center for the Humanities, May 2016

The Angela J. and James J. Rallis Memorial Award, Boston University Center for the Humanities, May 2016

Dean’s Fellowship, Boston University, Fall 2012-Spring 2013

Distinction in Major, Yale University English Department, May 2010

Peter J. Wallace Memorial Prize for Fiction Writing, 1st and 3rd place, Yale University, April 2010

**Invited Presentations:**

Response paper on Robert Chodat’s *The Matter of High Words: Naturalism, Normativity, and the Postwar Sage* (Oxford, 2017). Boston University Department of Philosophy. Boston, MA (February 2019).

“Ruminating on Rumination, with Beckett and Trollope.” Young Scholars Workshop on “Character: Identification, Ethics, Ontology.” Duke University Center for Philosophy, Arts, and Literature. Durham, NC (March 2018).

**Conference Participation:**

“The Search for Acknowledgment in Richard Wright’s *Black Boy*.” Modern Language Association. Seattle, WA (January 2020).

Panel Organizer: “The State of the Revolution (of the Ordinary): Early Career Scholars Respond to Moi.” Modern Language Association. Seattle, WA (January 2020).

“As well as he knew himself, or better”: Marriage and Same-Sex Intimacy in Larsen’s *Passing*. Modernist Studies Association. Toronto, Canada (October 2019).

“To see with the same eyes”: The Limits of Heterosexual Intimacy in Ford’s *The Good Soldier.*” Modernism in the Home. Birmingham, UK (July 2019).

“Of Trips Taken and Time Served: How Jesmyn Ward’s *Sing, Unburied, Sing* Grapples with Faulkner’s Ghosts.” American Literature Association. Boston, MA (May 2019).

“Cavell’s Literary Style.” Continuing Cavell: *Must We Mean* at Fifty. Boston, MA (February 2019).

“‘Death is not an event of life’: How Wittgenstein’s War Experience Re-shaped His Philosophy.” Dis(figuring) War: Literature and the Arts, 1918-2018. Stanford, CA (November 2018).

“‘Yearning for what I never had’: The Persistence of Subjectivity in Richard Wright’s Haiku.” Society for the Study of Southern Literature. Austin, TX (February 2018).

“‘The Moments of Living Slowly Revealed Their Coded Meanings’: Wright’s *Black Boy* as Raciolinguistic Investigation.” Modern Language Association. New York, NY (January 2018).

“Trying to Build a Bridge of Words: Other-Mind Skepticism in Wright’s *Black Boy* and Ellison’s *Invisible Man*.” American Literature and the Philosophical. Paris, France (March 2017).

“Faulkner’s *The Sound and the Fury* and the Language of Acknowledgment.” Dartmouth Futures of American Studies Institute. Hanover, NH (June 2016).

Panel Organizer: “Mississippi in Massachusetts: ‘The South’ as State of Mind.” Society for the Study of Southern Literature. Boston, MA (March 2016).

 “‘He knew the meaning of the world, he said’: Failures of Acknowledgment in Woolf’s *Mrs. Dalloway*.” Community, Reason, Tragedy. Chicago, IL (November 2015).

“Acknowledging Addie’s Pain: A Wittgensteinian Account of *As I Lay Dying*.” South Atlantic Modern Language Association. Atlanta, GA (November 2014).

**Teaching Experience:**

College of the Holy Cross, Worcester, MA:

* EN 201: Acting American: Dramas of Identity from O’Neill to Now (Fall 2019)

*Course for non-majors on modern American drama. Authors include Eugene O’Neill, Suzan-Lori Parks, and Annie Baker.*

* EN 100 04: Introduction to Literary Study: Reading Fiction
* EN 100 06: Introduction to Literary Study: Reading Fiction

*Introductory-level course meant to train students in the practice of analyzing novels and short stories. Authors include Nella Larsen, Katherine Mansfield, and Tommy Orange.*

* EN 352: American Realism (Spring 2019)

*Upper-level English course on nineteenth- and early twentieth-century realist fiction. Authors included Stephen Crane, Frances Harper, and Charles Chesnutt.*

* EN 130: Poetry and Poetics (Spring 2019)

*Introductory-level course on poetic language, covering such forms as the sonnet, the ode, and the epic.*

* EN121 02: Critical Reading and Writing: Fiction (Fall 2018)
* EN121 06: Critical Reading and Writing: Fiction (Fall 2018)

*Introductory-level composition course tracing the history and development of fiction as a genre. Authors included George Eliot, Jorge Luis Borges, and David Foster Wallace.*

Boston University, Boston, MA:

As Instructor of Record:

* WR100: Literature in Crisis, 1918-30 (Fall 2017)

*Introductory-level composition course, which explored how Rebecca West, Nella Larsen, and William Faulkner wrote formally innovative fiction in response to disorienting historical events.*

* EN120: American Fiction: Race and Representation (Fall 2015)

*Introductory course for prospective English majors, which considered the relationship between literary aesthetics and the political project of racial justice. Authors included Richard Wright, Zora Neale Hurston, and ZZ Packer.*

* WR150: “I have such doubts!”: Literary Investigations of Certainty and Uncertainty (Spring 2015)

*Second course in two-semester composition sequence, emphasizing cultivation of research skills. Readings centered on questions of epistemology; texts included Tom Stoppard’s play* Arcadia *and the NPR podcast “Serial.”*

* WR100: “I have such doubts!”: Literary Investigations of Certainty and Uncertainty (Fall 2014)

*First course in two-semester composition sequence, emphasizing argumentation and the writing process. Texts ranged from Edgar Allan Poe’s detective fiction to philosophical essays by Friedrich Nietzsche and Kwame Anthony Appiah.*

* EN125: Readings in Modern Literature (Spring 2014)
* EN125: Reading in Modern Literature (Fall 2013)

*Introductory-level survey course. Authors included T.S. Eliot, Virginia Woolf, and Toni Morrison.*

As Teaching Assistant:

* EN344: Modern British Fiction (Spring 2017)

*Upper-level English course. Authors included Jean Rhys and Samuel Beckett.*

* EN546: The Modern American Novel (Spring 2016)

*Upper-level English course. Authors included Edith Wharton, Willa Cather, and F. Scott Fitzgerald.*

The Taft School, Watertown, CT:

* Literature and Composition, Summers 2013 & 2014

*Course for high school-aged non-native English speakers. Authors included Kate Chopin, Isaac Bashevis Singer, and Ishmael Beah. Also served each summer as Mentor Teacher, overseeing a college-aged intern.*

Cheshire Academy, Cheshire, CT:

* World Literature, Fall 2010-Spring 2012

*Year-long course for 10th graders, taught at both regular and honors level. Course emphasized contemporary literature; authors included Marjane Satrapi, Kazuo, Ishiguro, and Edwidge Danticat.*

* American Literature, Fall 2010-Spring 2012

*Survey course for 11th graders, aimed primarily at non-native English speakers. Authors included Mark Twain, F. Scott Fitzgerald, and Ernesto Quiñonez.*

**Professional Service:**

Co-Organizer of Boston University English Department Graduate Workshop Series, Fall 2014-Spring 2017

* Organized periodic meetings, intended as constructive forums for peers to present academic work in progress
* Read and commented on prospective articles, dissertation chapters, and conference papers; facilitated discussions

Administrative Assistant, Society for the Study of Southern Literature Conference, Boston University, Fall 2015-Spring 2016

* Worked with conference programming committee to form panels out of individually submitted papers
* Created conference schedule; designed and wrote program
* Corresponded with conference participants on logistical matters; located and assigned panel chairs; oversaw other graduate students working registration

**Languages**:

French: reading and some speaking

German: reading

**References:**

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