

A. PERSONAL

1. NAME: Elicia Clements, Associate Professor

2. DEGREES

- **Ph.D. (English), York University, Canada, 1996-2003.**
 - Dissertation: *Resonant Dis-Closures: Aural Strategies of Resistance in Virginia Woolf, Gertrude Stein, and Ethel Smyth.*
 - Supervisor: Professor Lesley J. Higgins.
 - Defended July 2003.
- **M.A. (English), York University, Canada, 1995.**
- **B.A. Honours (English), University of Western Ontario, Canada, 1994.**
- **B.Mus.Ed. Honours (Music), University of Western Ontario, Canada, 1993.**

3. EMPLOYMENT HISTORY

- **Current position:** Associate Professor of Humanities and English, York University.
 - **Chair, Department of Humanities**, July 1, 2020 to June 30, 2023.
 - **Undergraduate Program Director, Department of Humanities**, July 1, 2018 to June 30, 2020.
- **Contract faculty:** School of Arts and Letters, Atkinson Faculty of Liberal and Professional Studies (Humanities) and Department of English, Faculty of Arts, York University. 2003-2009.

4. HONOURS AND AWARDS

- **SSHRC Insight Grant, \$76, 147**, 2012-2017. Book project. Principal Investigator. *Literary Musics in the Early Twentieth Century* is an examination of the literary and musical exchange of ideas and techniques found in the works of James Weldon Johnson, Walter Pater, Langston Hughes, James Joyce, Nella Larsen, Jessie Redmon Fauset, Virginia Woolf, Zora Neale Hurston, and Gertrude Stein. The project develops new understandings of “modernism” by exploring the socio-historical politics of the musico-literary connections during the early twentieth century.
- **SSHRC Standard Research Grant, \$45, 625**, 2007-2011. Book project. Principal Investigator. *Virginia Woolf: Music, Sound, Language* is a study of music and sound in Woolf’s fiction.
- **Ian Greene Award for Teaching Excellence** presented by the Student Council of Liberal Arts and Professional Studies. 2009-2010.

B. SCHOLARLY and PROFESSIONAL CONTRIBUTIONS

1. PUBLICATIONS

Monograph.

Virginia Woolf: Music, Sound, Language. SSHRC-funded monograph on Virginia Woolf and music/sound. 100,427 words. Published by The University of Toronto Press, May 2019.

Edited books

Victorian Aesthetic Conditions: Pater Across the Arts, co-edited with Lesley Higgins, a series of essays on Walter Pater and the various arts for Palgrave Macmillan, UK, June 2010.

Introduction, co-written with Higgins: "The Aesthetic Life: Thinking Across the Arts and the Senses."

Essay contributed: "Pater's Musical Imagination: The Aural Architecture of 'The School of Giorgione' and *Marius the Epicurean*."

Chapters in books

"Variation Form in Virginia Woolf's Fiction and Nonfiction" *Routledge Companion to Music and Modernism*. Ed. Rachael Durkin. London, May 2022. 272-281.

"The Efficacy of Performance: Musical Events in *The Years*." *Virginia Woolf and Music*. Ed. Adriana Varga. Bloomington & Indiana: Indiana University Press, June 2014. 180-203.

Papers in refereed journals

"How to Remediate; Or, Gertrude Stein and Virgil Thomson's *Four Saints in Three Acts*." *Modern Drama*. 62.1 (Spring 2019): 45-72.

"Oscar Wilde's Music: A Critical Response to Walter Pater." *The Pater Newsletter*. 59/60 (Spring/Fall 2011): 4-16.

"We Cannot Retrace Our Steps': Sonorous Performativity in Gertrude Stein and Virgil Thomson's *The Mother of Us All*." *Theatre Annual: A Journal of Performance Studies* 59 (November 2006): 1-18.

"Virginia Woolf, Ethel Smyth, and Music: Listening as a Productive Mode of Social Interaction." *College Literature* 32.3 (July 2005): 51-71.

"Transforming Musical Sounds into Words: Narrative Method in Virginia Woolf's *The Waves*." *Narrative: The Journal of the Society for the Study of Narrative Literature* 13.2 (May 2005): 160-81.

Papers in conference proceedings

"Reconfigured Terrain: Aural Architecture in Woolf's Novels" at *Woolf and the City: Selected Papers from the Nineteenth Annual Conference on Virginia Woolf*. Eds. Elizabeth F. Evans and Sarah E. Cornish. Clemson: Clemson University Digital P, September 2010. 71-76.

“As Springy as a Racehorse’: Ethel Smyth’s *Female Pipings in Eden* as Rejoinder to Virginia Woolf’s *A Room of One’s Own*.” *Rock Blaster, Bridge Builder, Road Paver: The Composer Ethel Smyth*. Eds. Cornelia Bartsch, Rebecca Grotjahn, and Melanie Unseld. München: Allitera Verlag, January 2010. 55-69.

Reviews

Rev. of *Words and Notes in the Long Nineteenth Century*, eds. Edited by Phyllis Weliver and Katharine Ellis. Boydell Press, 2013. *Nineteenth Century Prose*. 42.2 (Fall 2015): 434-439.

Rev. of *Virginia Woolf and Classical Music: Politics, Aesthetics, Form*, by Emma Sutton, Edinburgh University Press, 2013. *Woolf Studies Annual*. 20 (2014): 176-179.

Notes in journals

Co-written with Megan Becker-Leckrone. Report from the workshop “Towards a new edition of the Collected Works of Walter Pater” at the University of Exeter, UK. 30 June 2011. *The Pater Newsletter* 59/60 (Spring/Fall 2011): 52-68.

Invited presentations

“Oscar Wilde’s Music: A Critical Response to Walter Pater” for the 4th Annual Victorian Studies Network at York University Symposium, York University, Toronto, 21 October 2011.

“As Springy as a Racehorse’: Ethel Smyth’s *Female Pipings in Eden* as Rejoinder to Virginia Woolf’s *A Room of One’s Own*” at the International Symposium on Ethel Smyth, University of Paderborn and the Academy of Music Detmold, Germany, 6–9 November, 2008.

Papers at refereed conferences

“Musical *Ekphrasis* and Intermedial Form in Walter Pater’s ‘Duke Carl of Rosenmold.’” NAVSA. Bethlehem, Pennsylvania, Oct. 29 to Nov. 1, 2022.

Panel Organizer: Intermedial Sounds and Sights.

Presentation: “Acoustic and Profound Sound: Virginia Woolf’s Critique of War.” Modernist Studies Association Annual Conference. Columbus, Ohio, Nov. 2018

“‘Illegal Music:’ Modernist Echoes in Madeleine Thien’s *Do Not Say*

We Have Nothing.” Modernism Today: The Modernist Studies Association Annual Conference. Amsterdam, the Netherlands, August, 2017.

“Rhythm in *To the Lighthouse*.” The 26th Annual Conference on Virginia Woolf: Virginia Woolf and Heritage. Leeds, U.K. June, 2016.

“Making Strange: Stein's Intermedial Defamiliarization.” A Valentine To Gertrude Stein: The Reception of Gertrude Stein in the Arts and Humanities. Copenhagen, Denmark. May 2014.

Panel Organizer: Intermedial Events: The Sights and Sounds of Operatics Presentation: “Operatic Remediation: Stein and Thomson's *Four Saints in Three Acts*.” Modernist Studies Association Annual Conference. Sussex, UK. August 2013.

“The Rhythms of Language in Virginia Woolf's *The Waves*.” Inter/Multidisciplinary Woolf: The Twenty-Second Annual Conference on Virginia Woolf. Saskatoon, Saskatchewan. June 2012.

“‘Fiery-coloured’ Life: Wilde's Exploration of Pater's Interart Thinking” at Decadent Poetics Conference: Walter Pater Panels. Exeter, UK. June-July, 2011.

“Reconfigured Terrain: Aural Architecture in Woolf's Novels” at Woolf and the City: Nineteenth Annual Conference on Virginia Woolf. New York City, New York. June 2009.

“Aural Understanding: Pater's “wandering waves of sound” at the International Walter Pater Society Conference. Rutgers University, New Jersey. July 2006.

“‘Booked Passage’: Spatial Agency in James Joyce's ‘Eveline’” at Narrative: An International Conference. Ottawa. April 2006.

“Sonorous Performativity in Gertrude Stein and Virgil Thomson's *The Mother of Us All*” at the Performance Studies International Conference. Rhode Island. April 2005.

2. FORTHCOMING

“Musical *Ekphrasis* and Intermedial Form in Walter Pater's “Duke Carl of Rosenmold” *Reading Texts in Music and Literature of the Long Nineteenth Century*. Eds. Katherine Ellis and Phyllis Weliver. Invited contributor. Final edits submitted October 2023. In production stage for Boydell & Brewer, expected publication date in 2025.

"The feminist, polemical and musical writings of Ethel Smyth." *Cambridge Companion to Ethel Smyth*. Ed. Christopher Wiley. Invited contributor. Final edits submitted February 2023. In final submission stage for Cambridge UP, expected publication date in 2025.

3. CREATIVE/ARTISTIC ENDEAVOURS

Performances

Soprano. Singing member of the Toronto Chamber Choir. September 2019-present.

Section lead for Massey College Community Choir, January to April, 2017.

Soprano. Singing member of the Orpheus Choir of Toronto. September 2011-April 2019.

Board Member of the Orpheus Choir of Toronto. September 2011 to July 2013.

Soprano. Solo Recital. Accompanied by Danguole Radtke. Heliconian Hall, Yorkville, Toronto. June 27, 2012.

Soprano Soloist. *Messe de Minuit Pour Noël* by Marc-Antoine Charpentier. Christmas concert with the Volunge Toronto Lithuanian Chorus conducted by Dalia Viskontas at the Lithuanian Resurrection Parish Hall, Etobicoke, Ontario. December 15, 2008.

Soprano Soloist. *The Magnificat* by Johann Sebastian Bach. "O Holy Night" by Adolphe Adam. The Village Voices Christmas Concert at St. Andrews Presbyterian Church, Markham, Ontario. December 1, 2007.

4. WORK IN PROGRESS

Literary Musics in the Early Twentieth Century is a SSHRC-funded monograph that examines the literary and musical exchange of ideas and techniques found in the works of James Weldon Johnson, Walter Pater, Langston Hughes, James Joyce, Nella Larsen, Jessie Redmon Fauset, Virginia Woolf, Zora Neale Hurston, and Gertrude Stein. The project develops new understandings of trans-Atlantic "modernism" by exploring the socio-historical politics of musico-literary connections during the early twentieth century.

The Politics of Intermedial Modernism(s) is a collection of essays that considers the political, social, and cultural ramifications of intermedial modernism, attempting to develop methods and provide examples of the in-between

work that can disclose avenues of resistance sometimes unseen or unheard when working within one discipline or medium.

Socio-Historical Politics in Twentieth and Twenty-First Century Opera explores the literary and musical remediation in early-twentieth century operas composed by Ethel Smyth, William Grant Still, Shirley Graham Du Bois, and Virgil Thomson, alongside contemporary American and Canadian composers Terence Blanchard, Ian Cusson, Dean Burry, and Sean Mayes.

5. FUNDING

External

SSHRC Insight Grant, \$76, 147, 2012-2017. See A. 4 HONOURS AND AWARDS

SSHRC Standard Research Grant, \$45, 625, 2007-2010. See A. 4. HONOURS AND AWARDS.

Internal

LA&PS Research Release. 0.5 FCE 2016/17

LA&PS Research Release. 0.5 FCE 2014/15

York University Research Grant, \$4,950, 2009. Research monies for the completion of *Victorian Aesthetic Conditions: Pater Across the Arts*, co-edited with Lesley Higgins, a series of essays on Walter Pater and the various arts for Palgrave Macmillan, UK.

Incentive Grant for SSHRC SRG proposal, \$2000, Fall 2006. Faculty of Arts, York University.

CUPE Research Grant, \$15,601, York University, Summer 2006.

Faculty of Arts Research Grant, \$1658, Summer 2006.

C. TEACHING

1. UNDERGRADUATE COURSES

2023-2024 Sabbatical

2022-23

AP/HUMA 2001 6.0A “Understanding Culture: Text, Image, Music.”

2021-22

AP/HUMA 2001 6.0A “Understanding Culture: Text, Image, Music.”

2020

AP/EN 4584 3.0 (W) “Modernist Fiction: British, Irish, and American.” (New course.)

2018-2019

AP/CLTR 2100 6.0 AP/HUMA 2002 6.0 “Questioning Culture.” Course Director.

2017-2018

AP/CLTR 2100 6.0 AP/HUMA 2002 6.0 “Questioning Culture.” Course Director.

AP/EN 4582 3.0 (F) “Studies in Prose Fiction: Virginia Woolf.” Course Director.

2016-2017 Sabbatical

2015-2016

AP/EN 1002 3.0 (F) “Intertextualities.” Course Director.

AP/EN 4582 3.0 (F) “Studies in Prose Fiction: Virginia Woolf.” Course Director.

AP/EN 4582 3.0 (W) “Studies in Prose Fiction: James Joyce.” Course Director.

AP/CLTR 4851 6.0; AP/HUMA 4907 6.0; AP/EN “Literary, Musical, and Visual Cultures: Modernism Across the Arts.” Course Director.

2014-2015

AP/EN 4580 6.0 “Victorians into Moderns.” Course Director.

AP/CLTR 4851 6.0; AP/HUMA 4907 6.0; AP/EN “Literary, Musical, and Visual Cultures: Modernism Across the Arts.” Course Director.

2013-2014

AP/CLTR 2100 6.0 AP/HUMA 2002 6.0 “Questioning Culture.” Course Director for First Term.

AP/EN 4582 3.0 (F) “Studies in Prose Fiction: Virginia Woolf.” Course Director.

AP/EN 4582 3.0 (W) “Studies in Prose Fiction: James Joyce.” Course Director.

2012-2013

AP/CLTR 4851 6.0 AP/HUMA 4907 6.0 “Literary, Musical, and Visual Cultures: Modernism Across the Arts.” Course Director.

AP/EN 4582 3.0 (F) “Studies in Prose Fiction: Virginia Woolf.” Course Director.

AP/EN 4582 3.0 (W) “Studies in Prose Fiction: James Joyce.” Course Director.

2011-2012 Sabbatical

2010-2011

AP/CLTR/HUMA/EN 1953 6.0 (Y) “Canadian Writers in Person.” Co-Course Director.

AP/CLTR 4851 3.0 AP/HUMA 4907 3.0 (F) “Literary, Musical, and Visual Cultures: Modernism Across the Arts.” Course Director.

AP/EN 4582 3.0A (F) “Studies in Prose Fiction: Virginia Woolf.” Course Director.

2009-2010

AP/HUMA 1780 6.0B (Y) “Stories in Diverse Media.” Internet. Co-Course Director.

AP/EN 4582 6.0A (Y) “Studies in Prose Fiction: James Joyce.” Course Director

AP/HUMA 1780 6.0A (SU) “Stories in Diverse Media.” Internet. Co-Course Director.

2008-2009

AK/HUMA 1780 6.0B (Y) “Stories in Diverse Media.” Internet. Co-Course Director.
 AS/EN 3451 6.0A (Y) “Modern and Postmodern Conditions: Wars, Cities, Identities.”
 Course Director.
 AS/EN 4268 6.0A (Y) “Studies in Prose Fiction: James Joyce.” Course Director.

2007-2008

AK/HUMA 1780 6.0M (W) “Stories in Diverse Media.” Co-Course Director.
 AK/HUMA 1780 6.0B (Y) “Stories in Diverse Media.” Internet. Co-Course Director.
 AS/EN 3451 6.0A (Y) “Modern and Postmodern Conditions: Wars, Cities, Identities.”
 Course Director.
 AS/EN 4268 6.0A (Y) “Studies in Prose Fiction: James Joyce.” Course Director.

2006-2007

AS/EN 2260 3.0M (W) “Going Far: Travel Writing in English.” Course Director.
 AK/HUMA 1780 6.0B (Y) “Stories in Diverse Media.” Internet. Co-Course Director.
 AS/EN 4268 6.0A (Y) “Studies in Prose Fiction: James Joyce.” Course Director.
 AS/EN 4266 3.0A (F) “Studies in Prose Fiction: Virginia Woolf.” Course Director.

2005-2006

AS/EN 2260 3.0M (W) “Going Far: Travel Writing in English.” Course Director.
 AK/HUMA 1770 6.0A (Y) “One World: Historical and Cultural Perspectives of
 Globalization.” Co-Course Director.
 AK/HUMA 1780 6.0B (Y) “Stories in Diverse Media.” Internet. Co-Course Director.
 AS/EN 4268 6.0A (Y) “Studies in Prose Fiction: James Joyce.” Course Director.
 AK/HUMA 3570 6.0A (SU) “By and About Women.” Course Director.

2. GRADUATE COURSES AND SUPERVISION

a. COURSES

2019

GS/HUMA 6322 3.0; GS/EN 6549 3.0 (F) “Modernism, Interdisciplinarity, and the
 Arts.” Course Director.

2018

GS/EN 6591 3.00 (W); GS/HUMA 6327 3.00 “Intermedial Bloomsbury: Literature,
 Visual Art, and the Omega Workshop.” Course Director.

2015

GS/EN 6591 3.00 (W); GS/HUMA 6327 3.00 “Intermedial Bloomsbury: Literature,
 Visual Art, and the Omega Workshop.” Course Director.

2013

GS/HUMA 6322 3.0; GS/EN 6549 3.0 (F) “Modernism, Interdisciplinarity, and the
 Arts.” Course Director.

2013

GS/HUMA 6322 3.0; GS/EN 6549 3.0 (W) “Modernism, Interdisciplinarity, and the Arts.” Course Director.

2011

GS/HUMA 6322 3.0; GS/EN 6549 3.0 (W) “Modernism, Interdisciplinarity, and the Arts.” Course Director.

b. SUPERVISION

PhD Dissertation Oral Exam, Chair: Kristen Getz, Jan. 12, 2022.

PhD Dissertation Oral Exam, Committee Member: Sarah Jensen, Dec. 3, 2021.

PhD Dissertation Oral Exam, Committee Member: Ben Taylor, Oct. 15, 2021.

PhD Dissertation Oral Exam, Committee Member: Robert Morden, Sept. 24, 2021.

Dissertation Committee Member: Ben Taylor, 2018-2021.

Dissertation Committee Member: Sarah Jensen, 2016-2021.

Dissertation Committee Member: Kristen Ames, Sept. 2011-May 2014.

Dissertation Committee Member: Robert Morden, May 2011-2021.

PhD Dissertation Oral Exam, Chair: Sarah Everett, May 15, 2019.

PhD Dissertation Oral Exam, Internal External: Hamza Karamally, Aug. 9, 2018.

PhD Dissertation Oral Exam, Internal External: Caroline Verner, Sept. 5, 2017.

PhD Dissertation Oral Exam, Internal External: Martin Watson, Jan. 11, 2016.

PhD Dissertation Oral Exam, Committee Member: Kristen Ames, Jun. 2, 2014.

PhD Dissertation Oral Exam, Dean's Representative: Nicola Spunt, Feb. 15, 2012.

PhD Comprehensive Exam Committee Member: Ben Taylor, Sept. 28, 2017.

PhD Comprehensive Exam Committee Member: Ben Taylor, Dec. 12, 2014.

PhD Comprehensive Exam Committee Member: Sarah Jensen, Oct. 29, 2014.

PhD Comprehensive Exam Committee Member: Kristen Ames, May 2011.

MFA Thesis Oral Exam, External: Lindsay Bell, April 23, 2019.

MA Major Research Project, Supervisor. Kate Hobbs, Jan. 2018-19.

MA Major Research Project, Supervisor. Jordan Krohn, Jan. 2018-19.

MA Major Research Project, Supervisor. Jason Bissanthe-Tobin, Fall 2015-16.
Student withdrew before finishing.

MA Major Research Project, Second Reader: Ryan Stafford, Sept. 2014.

MA Major Research Project, Second Reader: Catherine Waszczuk, Jan. 2012.

3. OTHER ACTIVITIES

Graduate English Professional Development Seminar on Course Directorships,
February 29, 2016.

Graduate English Professional Development Seminar on Course Directorships,
January, 2016.

Graduate English Professional Development Seminar on Course Directorships,
September 29, 2014.

Graduate English Professional Development Seminar on Course Directorships,
February 6, 2014.

Graduate English Professional Development Seminar on Course Directorships,
February 7, 2012.

4. TEACHING AWARDS

Ian Greene Award for Teaching Excellence. See A. 4. HONOURS AND AWARDS.

5. PEDAGOGIC INNOVATION/DEVELOPMENT OF TECHNOLOGY- ENHANCED LEARNING

AP/HUMA 1780 6.0B (Y) “Stories in Diverse Media.” Developed live version of this
course into its first internet offering.

D. SERVICE

1. UNIT LEVEL ADMINISTRATIVE POSITIONS

- a. **Chair, Department of Humanities**, July 1, 2020 to June 2023.
- b. **Undergraduate Program Director** for the Department of Humanities, July 1,
2018-June 30, 2020.

2. PARTICIPATION IN UNIT LEVEL ACADEMIC AND ADMINISTRATIVE COMMITTEES

- a. Member of **Executive Committee** for Department of Humanities, 2018-to
present.
- b. Member of **Hiring Committee** for the Department of Humanities, 2019-to
present.
- c. Member of **Curriculum Committee** for Department of Humanities, 2018-to
present.
- d. Member of **Nominating Committee** for Graduate Program in English, 2017-
to present.
- e. Member of **Tenure and Promotion Adjudicating Committee** for
Department of Humanities. 2017-18.
- f. Member of **Curriculum Committee** for the Department of English, 2015-16.
- g. Member of **Tenure and Promotion Adjudication Committee** for the
Department of English, 2015.
- h. Member of the **Tenure and Promotion Adjudicating Committee** for the
Department of Humanities. 2012-2014.
- i. Member of the **Admissions Committee** for the Graduate Program in English.
2012-15.
- j. Member of the **Research Committee** for the Department of Humanities.
2009-2011, 2012-15.

- k. Member of the **Ad-Hoc Committee** for Conversion candidates in the Department of English. 2009-2010.
- l. Member of the **Recruitment Sub-Committee** for two CLA positions in General Education and Modes of Reasoning in the Department of Humanities. June 2011.
- m. **Computer Coordinator** for the Department of Humanities. 2009-2011, 2012-15.