Frances A. Chiu

Part-time Associate Professor, Humanities and Social Sciences

New School University

66 West 12th St.

New York, New York 10011

e-mail: chiuf@newschool.edu

Home Address : 1011 N. Main

West Hartford, CT. 06117

H: (860)-231-9577

C: (312)-543-8005

**CURRICULUM VITAE**

Born: Princeton, NJ

Native language: English

Taiwanese (spoken)

Other languages: French and German (reading)

**Education**:

Ph.D., Oxford University in English language and Literature, 2001: ‘Too Much of the Terrific’: Polemical Politics in Gothic and Radical Fiction, 1780-1800; supervised by Marilyn Butler, (late) Rector of Exeter College (1937-2014). This interdisciplinary thesis argues that far from being idiosyncratic, escapist subgenres, Gothic and Radical (or “Jacobin”) fiction developed out of reformist issues in late eighteenth-century Britain. I analyze the various modes of characterization, plots, and tropes associated with the works of William Blake, Ann Radcliffe, Matthew Lewis, and others, showing how they engaged with emerging ideas on constitutional, legal and parliamentary reform, as well as the repeal of the Test and Acts.

M. St., Oxford University in English Language and Literature, 1995.

M.A., Northwestern University in English Language and Literature, 1991: ‘That blessed sphaere, which gazing soules hold deere’: Petrarch, Castiglione, and the Strategies of Desire in Lady Mary Wroth’s Urania, supervised by Mary Beth Rose (Director of the Center for Renaissance Studies at the Newberry Library).

A.B., Smith College in English with a minor in music, 1985.

**Book Publications:**

*The Routledge Guidebook to Thomas Paine’s Rights of Man* (100,000 words). Published May, 2020.

**Book Publications in Progress:**

Proposal on Matthew Lewis’ *Monk* accepted by University of Manchester Press in June 2020 for the “Reading the Gothic” series. Guide will run approximately 80,000 words. (See above.)

**Book Chapters in Progress**:

Chapter on Mary Hays and Mary, Queen of Scots for *History from Loss*, Ed. Marnie Hughes-Warrington and Daniel Woolf (to be published by Routledge in 2023). Presented at the History from Loss symposium, Feb. 22-25, 2022.

**Peer-reviewed Publications**:

“’History repeats itself’: Rewriting the Union in J. Sheridan Le Fanu’s Checkmate,” Le Fanu Studies, May 2010. http://www.lefanustudies.com/checkmate.html. [Note: this site was taken down in 2015.]

“Faulty Towers: Reform, Radicalism and the Gothic Castle, 1760-1800,” Romanticism on the Net 44, December 2006 <http://www.erudit.org/revue/ron/2006/v/n44/013996ar.html>

“Dark And Dangerous Designs: Tales of Oppression, Dispossession, and Repossession, 1770-1800,” Romanticism on the Net 28, November 2002 <http://www.erudit.org/revue/ron/2002/v/n28/007205ar.html>.

“From Nobodaddies to Noble Daddies: Writing Political and Paternal Authority in Fiction of the 1780s and ‘90s” in Eighteenth-century Life, Spring 2002. Pp. 1-22.

Guest Editor of special religion issue of Romanticism on the Net, Feb. 2002 (‘Religion and Romantic Revision’) with introduction by Frances A. Chiu and essays by Emma Mason, Jon Mee, Robert Jensen-Rix, Martin Priestman, Daniel Sanjiv Roberts, and Gina Luria Walker available at http://users.ox.ac.uk/~scat0385 .

**Scholarly Editions**:

Editor of J. Sheridan Le Fanu’s *Rose and the Key* (1871), Kansas City: Valancourt Books, November 2007. This is a scholarly edition with a critical introduction to the novel, notes, and appendices. See http://valancourtbooks.com/theroseandthekey.html. Received a positive review at Le Fanu Studies in May 2008, Vol. 3 no. 1. See http://www.lefanustudies.com/rosekey.html .

Editor of Ann Radcliffe’s *Gaston de Blondeville* (1826), Chicago: Valancourt Books, April 2006. Designed for undergraduates and graduate students alike, this is the first modern scholarly edition of Radcliffe’s posthumously published novel, complete with an introduction to the novel, notes, and appendices. See http://www.valancourtbooks.com/gastondeblondeville.html. Received a positive review in the Times Literary Supplement (June 1, 2007).

**Scholarly Editions in Progress:**

Proposal and introduction for the first modern edition of Ann Radcliffe’s Journey made in the summer of 1794 accepted by Broadview Press. To be completed by November 2022.

**Pedagogical Publications:**

“Patricia Rozema’s adaptation of Jane Austen’s *Mansfield Park*” (3000 words) for Gale Researcher, 2017.

Critical Introduction (13,000 words) of Thomas Paine for *Scribner’s British Writers Supplement XXIV.* Chief Editor: Jay Parini. New York: Gale Cengage Learning, 2017. Pp. 199-221.

Critical introduction (13,000 words) of Mary Hays for *Scribner’s British Writers Supplement XXIII.* Chief Editor: Jay Parini. New York: Gale Cengage Learning, 2016. Pp. 139-160.

Critical introduction of J. Sheridan Le Fanu (12,000 words) in *Scribner’s British Writers Supplement* XIX. Chief Editor: Jay Parini. New York: Gale Cengage Learning, 2012. Pp. 157-176.

Critical introduction of Ann Radcliffe (10,000 words) in Scribner’s *British Writers’ Series Retrospective Supplement* III, Chief Editor: Jay Parini. New York: Gale Cengage Learning, 2010. Pp. 233-53.

**Reviews**:

Review of Scott Cleary’s *The Field of Imagination: Thomas Paine and eighteenth-century poetry* and Edward Gray’s *The Daily Thomas Paine: A Year of Common-Sense Quotes for a Nonsensical Age* accepted by Eighteenth-century Studies. Will appear in the Summer 2021 issue.

Review of Gary Crawford, ed. *Reflections in a Glass Darkly: Essays on J. Sheridan Le Fanu* in *Gothic Studies,* November 2013, pp. 108-110.

Review of Helen Braithwaite’s *Romanticism, Publishing, and Dissent: Joseph Johnson and the Cause of Liberty* in *Romanticism on the Net* 40, November 2005 http://www.erudit.org/revue/ron/2005/v/n40/012468ar.html.

Review of Thomas O. Beebee’s *Epistolary Fiction in Europe, 1500-1850* in *Notes and Queries*, September 2000.

**Encyclopedia and Online Resource Entries:**

Entries on Mrs. Carver’s *Elizabeth* (1797), *Horrors of Oakendale Abbey* (1797) Thomas Holcroft’s *A Family Picture* (1783) *Hugh Trevor* (1797)for *The Cambridge Guide to the Eighteenth-Century Novel, 1660-1820* (General Editor: April London), 2018.

Entries on Margaret Ascham and Bridget Bendish in *Female Biography* Project (General Editor: Gina Luria Walker), 2011-2.

“Thomas Paine’s *Rights of Man*” (4000 words), Literary Encyclopedia http://www.litencyc.com/php/sworks.php?rec=true&UID=7589

.

Biographies of Robert Bage, William Blake, William Godwin, Felicia Hemans, Matthew Lewis, Mary Shelley, Charlotte Smith, Helen Maria Williams: all 2,000 to 3,000 words) for *Literature Online*, 2000-1.

**Other Academic Publications:**

“Reform, Revolution and the relevance of Frankenstein in 2020” in *Frankenstein Reanimated: Conversations with Artists in Dystopian Times,* ed. by Marc Garrett and Yiannis Colakides (London: Torque). Forthcoming in June 2022.

**Letters to the Editor:**

Responses to Jonathan Clark’s “Monuments to Liberty” in *Times Literary Supplement* (October 16, 2015): September 23, 2015; October 7, 2015, and October 21, 2015.

**Popular Publications:**

Chapter on Thomas Paine in *English Rebels and Revolutionaries*, Ed. By Stephen Basdeo. Barnsley, UK: Pen and Sword Books, forthcoming in June 2022.

“Modern Prometheus: Thomas Paine and our new American Revolution” https://www.laprogressive.com/thomas-paine-common-sense/

“Happy 158th! Revisiting the Socialism of Oscar Wilde” http://www.occupy.com/article/happy-158th-revisiting-socialism-oscar-wilde

“The Monroe Doctrine, Occupy. com (August 6, 2012) http://www.occupy.com/article/monroe-doctrine

“Who’s afraid of the French Revolution, Occupy.com (July 13, 2012) http://www.occupy.com/article/whos-afraid-french-revolution

“Declaring Independence,” The Occupied Wall Street Journal (July 4, 2012) http://occupiedmedia.us/2012/07/declaring-independence/

“Regaining Common Sense: 275 years later, the power of Thomas Paine,” The Occupied Wall Street Journal (Jan. 27, 2012) <http://occupiedmedia.us/2012/01/regaining-common-sense/>

**Editorial boards:**

Appointed to Anthem Press Studies in Gothic Literature board of editors (Series Editor: Carol Margaret Davison), July 2018.

One of three editors (Carol Margaret Davison is chief editor) involved in establishing the Manchester University Press “Reading the Gothic” series, a new set of individual guides to Gothic classics, June 2020.

**Peer Review:**

Reviewed essay for *History of Political Thought,* August 2021.

Reviewed essay for *French History*, May 2021.

Reviewed book manuscript for Anthem Press Gothic Studies, November 2020.

Reviewed essay for Mosaic, April 2017.

Reviewed essay for *Le Fanu Studies* (now defunct), 2012.

**Editorial work for students:**

Edited Ph.D. candidate’s doctoral dissertation, January 2022.

Helped graduate student develop a Ph.D. proposal, February 2019.

**Awards**:

Runner-up in Oxford University Filming Literature Contest for sequence from Matthew Lewis’ The Monk, 2001.

Award for Best Graduate Paper in 18th-century Studies at the 18th-and 19th-Century British Women Writers Conference, 1999.

Muriel Wise travel awards, St. Hilda’s College, 1996-8.

Graduate Student Scholarship, St. Hilda’s College, 1996, 1997.

University Grants, Northwestern University, 1990-1.

Best Essay on Music, Smith College, 1985.

**Areas of Interest:**

Restoration and 18th-century literature

History and Theory of the Novel from its origins to 1900

Romantic Poetry and Prose

Gothic/Supernatural Fiction, 1750-2000

Women’s Writing

Political Prose, 1640-1900

African-American literature (up to 1850)

Asian-American literature

**Conferences Organized:**

“A New Era for Politics: Thomas Paine and the Rise of Modern Liberalism,” a colloquium at the New School, December 19, 2009. Guest speakers included Susan Jacoby, John Nichols, John Ward Regan, and Karen Thorsen.

‘Religion and Romantic (Re)Vision’, 22-23 July 2000, international conference at the English Faculty Building. Plenary speakers included Jon Mee, Robert Ryan, and Barbara Taylor.

**Invited Guest Speaker:**

Zoom talk, Salford Working Class Movement Library, May 19, 2021.

History podcast, Mount Vernon, August 20 , 2021.

Zoom talk, Iona College, “Quill and Quaff” series, May 5, 2021.

Zoom talk, Henry George Institute, December 7, 2020.

Thomas Paine institute at Iona College, October 9, 2014.

Thomas Paine Project at Iona College, March 29, 2012.

(**Select) Conference/Symposium Papers:**

“Darkness Visible”: Le Fanu’s “Mysterious Lodger” and the Politics of Repeal, Le Fanu Symposium, October 8, 2022.

“’A modernized copy’: Ann Radcliffe and the writing of Norman history in Gaston de Blondeville”: American Society for 18th-century Studies, March 2005.

“’Fatal Passions!’: Feminism, Femininity, and the Female Libertines of Charlotte Dacre”: 18th and 19th –century British Women Writers Conference, March 2003.

“From (Re)Form to Gothic Forms: The Architecture of Nation in Ann Radcliffe’s Romance of the Forest”: North-East American Society for Eighteenth-Century Studies, Autumn, 2000.

“Dissent and Discontent: Anti-Ecclesiastical Sentiment in Ann Radcliffe’s Italian (1796) and Elizabeth Inchbald’s Nature and Art (1796)”: 18th- and 19th-century British Women Writers, 1999.

“From Gothic to Golgonooza: (Re)Visioning Monks, Mysteries, and Myths in the Works of William Blake”: American Society for Eighteenth-Century Studies (ASECS), 1999.

“Staging a Revolution: Of Props, Propaganda, and Thomas Wooler’s Stage (1814-16)”: Radical Cultures: From Romanticism to Victorianism? 1998.

“Engendering Rule(s): Virtuous Virgins and Unruly Rulers in Sophia Lee’s Recess and Matthew Lewis’ Monk”: 18th- and 19th- century British Women Writers, 1998.

“From Gothic Politics to Politic Gothics: Representations of Political Tyranny in Sophia Lee’s Recess”: British Society for 18th-century Studies (BSECS), 1998.

‘”In a Glass Darkly”: Visions of English Imperialism in LeFanu’s “Carmilla”’: Stories of Ireland, 1997.

‘”Of the Devil’s Party”: Dissenting Rhetoric in Burke’s Writings on India’: DeBartolo Conference, 1997.

‘Heirs, Heiresses, and He(i)resies: Representations of the Aristocracy in Gothic and Radical Fiction’: BSECS, 1997.

‘”I hear the Father of Ancient Men”: Gothic Law and Tyranny in William Blake, Ann Radcliffe, and Charlotte Smith’: DeBartolo Conference, 1996.

(Select) Seminars at Oxford University:

“From Jack (Wilkes) the Lad to Gothic Girl Power: Dissent, Discontent, and Dissing Authority, 1760-1800”: Romantic Realignments, Trinity 1999.

“Monstrous Nobles, Noble Monsters: Representations of the Aristocracy in Gothic and Radical Fiction, 1780-1800”: RR, Hilary 1999.

**Public Speeches**:

“The Pain(e) of Prometheus” delivered at Foley Square, New York, New York on June 8, 2009 on the 200th commemoration of Thomas Paine’s death.

**Professional Affiliations:**

Thomas Paine Friends Organization (Board of Directors)

American Society for Eighteenth-century Studies

British Association for Romantic Studies

Modern Language Association

**Other Academic Work**:

Enotes freelancer and contributor (October 2021- )

Editorial Reader for *Le Fanu Studies* (2012)

Educational Testing Services (July 2002-July 2010): Certified Reader for the Analytical portion of the GREs (Graduate Record Examination). This position involves the grading of the “Argument” and “Issues” essays.

**Teaching**:

New School University (October 2002- ): Part-time Assistant Professor (Online teaching), Department of Social Sciences and Department of Humanities.

Nominated for Distinguished University Teaching Award, 2010-2011.

**Courses**:

Politics of Horror (Eugene Lang, 2017; SPE, Spring 2020 , Spring 2022) This course is a significantly expanded version of Haunted Nations (involving 15 weeks rather than 9 weeks)

Introduction to Cultural Analysis (NSPE, Spring 2016)

Fiction of Men and Women (Eugene Lang, Spring 2013)

Ranters, Levellers, and Luddites: Origins of Popular Democracy (NSPE, Spring 2011)

Ladies of the Night: Women and the Gothic Novel (NSPE, Fall 2010; Spring 2019)

Introduction to Literary Analysis (NSPE, Fall 2008, Fall 2009, Fall 2011)

Age of Paine: Revolution, Radicalism, and Religion ( NSPE, Spring 2006, Spring 2007, Spring 2008; Fall 2009): See interview with Thomas Paine Friends organization, “Teaching ‘The Age of Paine’: Radicalism, Revolution, and Religion’ at New School University” in the Bulletin of Thomas Paine Friends, Vol. 9, #2, pp. 4-5.

Demons, Doppelgangers and the Living Dead: Nineteenth-century British Horror (Spring 2006, Fall 2007, Fall 2014)

The Rise of the Eighteenth-century Gothic novel (Fall 2005, Fall 2006; to be taught in Spring 2009)

Haunted Nations: the Politics of Horror (Fall 2004, Summer 2005)

**Evaluations**:

Nearly all of my evaluations from students have ranged from positive to exceptional. Here are a few statements:

*Introduction to Cultural Analysis (2016, 2018)*

--great feedback and elaboration in the comment section….interactive professor who wants her students to learn and succeed.

--Professor Chiu is incredibly well-informed about a diverse range of subjects. She did an excellent job at responding to everyone’s comments in such a way that rooted them in both historical and contemporary contexts. She also proposed thought-provoking questions which furthered discussion in a really productive and helpful way.

--Professor Chiu always responded to e-mails, Canvas messages, and discussion board posts promptly. He was flexible, understanding, and conveyed his points clearly. Professor Chiu’s expertise of the course material was apparent in his substantial and thoughtful replies to discussion board posts.

--She is very well-informed and clearly passionate about the course material. She was a great facilitator for discussion and provided additional resource.

--I really appreciated that the instructor was so involved with the subject during each week. He commented on almost everyone’s posts, as well as gave us more topics to think about while we went through the material.

*Fiction of Men and Women* (2013)

--I think one of the most effective aspects of the course was Dr. Chiu’s dedication to the class. I knew, almost instantaneously. that Dr. Chiu would become one of my favorite professors because she made herself so accessible both in and out of the classroom, and I was proven right. I was constantly emailing Dr. Chiu with questions, comments, concerns, and she always communicated back to me with a swiftness! Her dedication to the class was so obviously apparent, and her example/leadership really made me want to be the best student that I could be, because I knew she was giving her best to the class too. It was very exhilarating and effective learning environment. Her work-ethic and love for literature was incredibly inspiring. I love listening to her zest for the classics and gothic.

---The most effective aspects of this course was understanding the history of the novels. The discussions of the novels we read were the most effective of the class as it made us understand more of the book than the contents of it.

--As previously stated, Dr. Chiu was one of the best professors I’ve ever had the pleasure of learning under. Coupled with enthusiasm for the subjects, insight into the works’ connections to other aspects of life, and her all-around kindhearted demeanor, I loved being in her class. Dr. Chiu was incredibly friendly, intelligent, articulate, compassionate, funny, and an overall wonderful person. She took a personal interest in many of the students, and what they do/did outside of class, and she took time to get to know us on a personal level. It was very humbling given her prestigious accomplishments! She was /is such a fantastic communicator. I loved listening to her lectures and reading her emails. She can write like nobody’s business. I could tell too that she has such command over the subject matter that we were learning. I felt like there was nothing I couldn’t ask her that she wouldn’t know the answer to, which is obviously affirming! Dr. Chiu is a true asset to the New School Community and should be offered a full time teaching position. She’s the kind of professor where students stayed longer than the allotted class time just to talk and listen to her. That’s a rarity these days, so her presence at the New School should be taken very seriously and highly celebrated. She deserves all the positive recognition that the New School has.

--The instructor’s teaching was very effective because her attitude was positive. Even though it may be hard to sit through class trying to understand the language of English back then and understanding their problems and how it affects the contemporary or just what they were talking about--the instructor was very positive in what she was discussing which further made me comfortable to listen to her because she knows what she’s talking about. She was enthusiastic with her discussions and through this I was understanding more of the text and the subject matter in a broad sense. In a way, it made me crave more with novels to read relating to this subject matter specifically.

*Origins of Popular Democracy* (2011)

-- Definitely the knowledge of the instructor. Complex historical and sociological background of texts was presented clearly, yet not without a personalized touch that added a dimension of familiarity to relatively culturally-removed material. Well-defined goals that were clearly communicated to students.

-- I felt I acquired a very profound understanding of popular movements for democracy, how they developed over time, what motivated the participants. Although a historical course, the ideas are definitely applicable when thinking about society today.

-- This course gave a great overview and provided an in depth understanding of those who influenced democracy. It was a look at history, prose, and the thought process. It was a great perspective into the minds of those who influenced so many.

-- Without an instructor that has a real thorough handle on the vast amount of material, these difficult-to-read selections could leave a lot of students in the dust. Also, excellent in responding to everyone's posts, which I find other instructors are not apt to do. This creates an environment that really motivates you to participate and feel acknowledged.

-- Strives to make the material accessible and in all cases succeeds!

-- Professor Chiu had an incredible knowledge of the subject matter. I found him very good at giving responses that encouraged me to write more, think harder and produce better work.

-- She is so incredibly knowledgeable. She was there whenever she was needed. She responds very quickly to students and was able to take the course material and relate it to current day perspectives and foundations. She was very encouraging, and let students really know when they were correct. It helps, because so many times professors are not that involved. Many just give credit for answering. Here actual conversations occurred. It was worth every penny. I was able to abstract information that I will recall for many years and apply it to the area I am studying

confidently.

*Women and the Gothic Novel* (Fall 2010):

-- This was a great class. Frances is so smart and such a great teacher. Her posts and lectures were amazing. I really thought about a lot of things I had never encountered and learned so much. I do think that the reading was heavy (meaning A LOT), but it was a lit course so that is to be expected. I have never had a prof that was this involved before. I am so thankful for Frances and will be taking more of her classes in the future.

-- I'm taking four online courses this semester, and this is the ONLY one that has been worth my money and that is due entirely to our teacher. Frances is INVOLVED, every step of the way. She responds to each and every discussion post with further questions, ideas, links to other texts- creating a true dialogue and learning experience that far surpasses any other online class I've taken. She expects us to read- a lot!- absorb challenging texts, give complex and cited answers to her questions. We were challenged all the time, making for an extremely rewarding experience. Give the woman a raise.

-- the reading list is great

-- Professor knows material inside and out....and then some! Great reading list and excellent lecture notes that provide broader historic, social, and political contexts beyond reading alone.

-- Professor really knows her stuff! Amazing!

--Wow-she is BRILLIANT. She engages the students and really gets them to think. She is able to pull so many different answers out of one situation and therefore makes the works diversable. She was very honest, and I really appreciate that. because a student isn't going to learn a thing when they are too comfortable.

-- The instructor was absolutely wonderful. There was always feedback provided about the posts, comments, and questions we had. Also, I would like to note that everything was done timely.

-- As mentioned above, her involvement has been tremendous. Second to that, though no less impressive, is her breadth of knowledge about Gothic literature. I wasn't even interested in Gothic literature when I signed up for this course, but she made it interesting, challenging, rich, and even applicable to modern day arguments and culture.

-- She knows her stuff.

- -Smart, impressive grasp of subject matter and broader contexts. Encouraging, always positive and motivating students to think beyond the traditional interpretations of the material. A totally charming and brilliant instructor. Never had an instructor more dedicated to her students or course.

- -She is so excited about the material, and really knows her stuff. Has a great ability to tie the books together.

*Introduction to Literary Studies* (Fall 2009):

--Course was altogether amazing! Learned so much in what seems like a short amount of time! Very, very good instructor. Nice, understands students and provides a wonderful virtual classroom setting! [answer to #6, Comments]

--I have nothing but great things to say about this course. Frances Chiu is a wonderful professor. She is dedicated, erudite, and generous with every single response to a student’s post, which makes it difficult to keep up, but well worth the money. [answer to #6, Comments]

--The reading assignments, the expectation to post at least three times a week, but most of all, Frances Chiu herself. She has a wealth of knowledge when it comes to literary studies, and I appreciate that she wasn’t too dogmatic about her point of view. She was (is) very open to discussion and literary argument.” [#7, What are the strengths of this course?]

--I would say less reading, but then I think that’s what makes the course so rigorous. [answer to #8, What would you change about this course?]

--It was a little heavy on material. This is of course all relative, but for those of us working and carrying a full course load, I felt it was a bit too much to handle. That being said, it was all very necessary and important to the course and I’d rather the courses offer a challenge and be thorough than be light on material. [#8, What would you change…?]

--Nothing. I think the course was awesome. I wouldn’t change a thing.” [#10, What, if anything, should the instructor do differently?]

--It was a wonderful introduction into some great literature. Every piece that we read was well worth the time and effort put into it.

--The instructor knows these authors and novels front to back.

--Frances was very thorough and provided a lot in the way of lecture notes and background information. She has a very strong command of this subject. I felt I learned a lot and it was worth my time and the money spent on the course. I really appreciated her professionalism and dedication to the course and students.

--The course provided students with a thorough examination of masterful American and English literature. It also gave pupils valuable insight, regarding the cultures’ ever-changing socio-political environment; and the marked impression these left on the prose/authors being observed and dissected.

--The strengths of this course are in the mastery of the subject, by the professor and in the choices of literature.

--The instructor has complete command on the subject and had a lot of input to offer.

--Very well organized, considerate of all students, wonderful syllabus and assignments!

--Not only did the instructor maintain a pleasant, professional demeanor, she offered constructive criticism that was cohesive and justified, throughout. The instructor was noticeably well-versed in the course study at hand. Easily approachable, and yet demanding of an intelligently-formulated product!

--She managed the class well even though its online.

*The Age of Paine: Radicalism, Revolution and Religion* (Fall 2009):

--the strengths of this course are most certainly prof. chiu. She is an authority on thomas paine

--She is incredibly knowledgably and passionate about the subject matter, and very committed to the students.

--Thomas paine and the revolution. I’ve never encountered anyone who has such command of one subject.

*18th Century Gothic Novel* ( Spring 2009):

--Professor Chiu creates a great online environment for discussion.

--There is a lot of history and politics that go hand in hand with the Gothic Novel and this class really took the time to equate those points together.

--She is very good at what she does. She knows these topics like the back of her hand. She is always prepared and made the class a fun environment to be apart of. Her comments were always very helpful and positive.

--Very knowledgeable of the subject, has pragmatic experience from actual field work.

--First off, Professor Chiu is the BEST online teacher I have had and has to be one of the best teachers I have ever had. She has a HUGE command over the subject material, is very open to opinion and navigates well through opposition.

--An all encompassing knowledge of the subject matter, as well as a great adeptness in encouraging dialogue between her students.

*Oxford University (January 2000-June 2001): (Please see note below on finals in English literature at Oxford.)*

The Victorian Novel, Poetry, and Drama, Paper 1, Magdalen College, Michaelmas 2000.

Keats, independent study: Lady Margaret Hall, Michaelmas 2000.

1740-1832, Paper 6: Lady Margaret Hall, Hilary 2000; Lincoln College, Trinity 2000; Worcester College, Michaelmas 2000; Worcester College, Trinity 2001.

1740-1832, Paper 6 Revisions (exam preparation for 3rd-year students): Worcester College, Trinity 2001.

Jane Austen, Paper 7: Lincoln College, Michaelmas 2000.

The Gothic Novel, Paper 8a: University College, Hilary 2000.

Women’s Writing in the Romantic Period, Paper 8g: Lady Margaret Hall, Hilary 2000.

Hyde Park Arts Center (1987-8): History of Music, 1700-1950; History of Opera, 1600-1950.

Note on Teaching at Oxford University and students’ examination results: The intensive nature of teaching at Oxford merits a few explanatory remarks. Unlike other universities, particularly American ones, Oxford undergraduate grades are assessed primarily by a series of seven 3-hour examinations and two extended papers in their third year on a variety of topics including History and Use of the English Language, Middle English commentary and 4 period papers ranging from 1100 to 1832 (medieval, Victorian, and 20th-century literature are covered in the first year of undergraduate study and assessed in the Honour Moderations examination). In all cases, students are marked with strict impartiality: they are identified by candidate number while papers are marked by at least one internal examiner and one external. The overall marks from highest to lowest are 1 , 2.1 , 2.2, 3, 4, and Fail. (A 2:1 is roughly equivalent to a B+; a 2:2, B-.) Extended papers are prepared 6,000-word essays which undergraduates write on an assigned topic during the last two weeks of the term strictly unaided. It is thus the tutor’s duty in either case to accommodate him/herself to the students’ interests while providing an intensive coverage of genres, critical approaches, and historical background during the term for any given examination or paper. In 1999-2000, both of my third-years obtained clear 1sts on the papers I taught them. One student was one of only three who received a 1st on Paper 8g (out of 22 students) while the other attained her highest mark (out of her 9 papers) on Paper 8a. In 2001, 8 of 9 of my students at Worcester (Paper 6—1740-1832) and Lincoln (Paper 7—Jane Austen) attained either firsts on my papers (in several instances with the highest result on my paper) or upper 2:1s.

**Non-academic Work:**

Board member of Thomas Paine Memorial Association, elected in February 2022.

Board member of Thomas Paine National Historical Association, 2021-present.

Board member of Thomas Paine Friends, Inc and Co-Editor of Bulletin of Thomas Paine Friends, 2010-present.

Judge for the Taiwanese Association in Connecticut Writing Award, December 2008.

Public Relations Chief and Editor of Trek, Solutions to Computing, 1988-1994.

Public Relations Assistant, Mostly Music, 1985-1988.