

Faculty Curriculum Vitae

NAME: Lauren Brozovich

POSITION/TITLE: Assistant Professor of English

OFFICE ADDRESS: Roy Cullen 233D

OFFICE TELEPHONE: NA

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EDUCATIONAL BACKGROUND/TRAINING

Ph.D., English Literature and Language, Harvard University, May 2013

A.M., English Literature and Language, Harvard University, November 2004

A.B., *magna cum laude* (with highest departmental honors), English and American Literature and Language, Harvard College, 2001

RELEVANT TEACHING EXPERIENCE

The University of Houston

Professor

“Women Writers: Marianne Moore, Elizabeth Bishop, Jorie Graham,” Fall 2016

“American Literature Since 1865,” English Department, Spring 2016 and Fall 2016

“Introduction to Literary Studies,” English Department, Spring 2016 and Fall 2015

Harvard University

Instructor

“Twentieth-Century Poetry and the Visual Arts,” Junior Tutorial Program, English Department, Spring 2010

Teaching Fellow

“Poetry in America,” Spring 2010

“Poems, Poets, Poetry,” Fall 2006 and Fall 2008

“Poets of WWI,” Spring 2008

“Contemporary American Poetry,” Spring 2007

Graduate Assistant Tutor

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Assistant advisor for senior honors thesis entitled “‘I Think What I See’: A.R. Ammons’ Poetics of the Real,” English Department, 2007-2008.

Assistant advisor for senior honors thesis entitled “Stress, Instress, and Distress: Sensory Perception in the ‘Terrible Sonnets’ of Gerard Manley Hopkins,” English Department, 2007-2008.

ACADEMIC SCHOLARSHIP/RESEARCH/CREATIVE ENDEAVORS

SCHOLARLY BOOK MANUSCRIPT IN PROGRESS

My book project, entitled *Environmental Spiral: Scientific Mediation in Modern and Contemporary American Poetry*, traces the literary, artistic, and scientific developments that took place from 1912 until 2012, as they provided possibilities for the reimagination of environmental representation. I explore the effects of the heightening of artistic and scientific mediation through three case studies: Marianne Moore’s *Observations*; A.R. Ammons’ *Corsons Inlet* and *Northfield*; and Jorie Graham’s *Sea Change*. Inspired by mimetic artifacts made from crystal and glass from natural history exhibits, Moore’s representations, for purposes of ethical instruction, display a “flickering effect,” in which the real and the mimetic are alternately presented in quick succession until the line between them is blurred. Ammons fuses mathematical modeling and sensuous description, so that his poetic representations can mirror the temporal evolution of nonlinear dynamical systems. Graham’s poems, which open up the interstitial zone between a climate model and a sensuously embodied environment, suggest that Angus Fletcher’s theory of the “environment-poem” breaks down in the face of advanced-stage climate change. My book project provides a framework for understanding the aesthetic and ethical dimensions of mediation of the real by both art and science. Drawing on theoretical work in ecocriticism, I argue that higher-order levels of mediation play a significant role in the ethical instruction that these texts perform.

SELECTED CONFERENCE PRESENTATIONS

“Verbal Close-ups and Long Shots: Cinematic Style in Ernest Hemingway’s *The Sun Also Rises*.” American Literature Association. San Francisco, California. May 2016.

“The Natural History Museum and the Contouring of Experience in Marianne Moore’s ‘An Octopus.’” Northeast Modern Language Association. Hartford, Connecticut. March 2016

POETRY PUBLICATIONS

“The Ware Collection of Glass Flowers: Trial Specimens.” *Fence*. Forthcoming 2018.

“Prayer (Approximation).” *Denver Quarterly*. Spring 2017.

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“The Ware Collection of Glass Flowers: Delamination.” *Harvard Review*. Spring 2016.

“The Ware Collection of Glass Flowers: The Interiors.” *Volt*. Spring 2016.

“The Ware Collection of Glass Flowers: Insect Pollination Series.” *Denver Quarterly*.
Winter 2013.