

JESSICA KIM

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Georgia Institute of Technology
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EDUCATION

January 2022, Ph.D. English

University of Notre Dame

Graduate Minors in Gender Studies and Irish Studies

Dissertation: “Unworlded Empires: Homotopic Narration and the Modernist Racial Unconscious”

Adviser: Barry McCrea

2005, B.A. English

Yale University

Distinction in the Major

ACADEMIC APPOINTMENT

Visiting Lecturer (January 2026 – August 2026)

Writing and Communication Program, School of Literature, Media, and Communication

Georgia Institute of Technology, Atlanta, GA

Marion L. Brittain Postdoctoral Fellow (January 2023 – December 2025)

Writing and Communication Program, School of Literature, Media, and Communication

Georgia Institute of Technology, Atlanta, GA

RESEARCH & TEACHING INTERESTS

British, Irish, and European modernist fiction; Caribbean and Black British literature; global Anglophone contemporary fiction; feminist theory; queer theory; postcolonial studies; critical race theory; phenomenology; object-oriented ontology; narrative theory; first-year composition; online pedagogy; student mentoring.

PEER-REVIEWED PUBLICATIONS

“A series originating in and repeated to infinity”: Identity, Relations, and the Fractal Imagination of ‘Ithaca.’”

James Joyce Quarterly, Vol. 56:3-4 (Spring-Summer 2019), 289-309.

“A Carnival of the Grotesque: Feminine Imperial *Flânerie* in Virginia Woolf’s ‘Street Haunting’ and Una Marson’s ‘Little Brown Girl.’” *Virginia Woolf and Her Female Contemporaries: Selected Papers from the Twenty-Fifth Annual International Conference on Virginia Woolf*. Clemson, SC: Clemson University Digital Press, 2016, 102-108.

In Development

“Fits of Queerness: Beyond Nationalism and the Postcolonial Death Drive in J. M. Synge’s *The Playboy of the Western World* and *Riders to the Sea* and Derek Walcott’s *The Sea at Dauphin*.”

TEACHING EXPERIENCE

Instructor of Record, Georgia Institute of Technology

Spring 2026. ENGL 1102: English Composition II: “Modernism, Rich and Strange: The Rhetoric of Cultural Change,” asynchronous online (3 sections).

- Required asynchronous online offering of theme-based Writing and Communication seminar for non-first-years building on the foundations of successful multimodal communication from ENGL 1101 to expand students’ critical thinking, research, and argumentation practices.
- Provides an introduction to British literary modernism, with readings from T.S. Eliot, Virginia Woolf, and Una Marson as a movement through which to understand how the impact of widespread cultural change affects literary rhetoric and representational form.
- Course projects include a critical multimodal essay, a graphic book cover adaptation of a modernist work accompanied by an artist statement providing textual close reading-based rationales for the cover design, and a group podcast on a research topic connecting modernist concerns with present-day issues.
- Course materials delivered through online modules including video lectures, module quizzes, weekly discussion posts and responses, and optional synchronous discussion group meetings to enhance a shared online classroom experience.

Fall 2025. ENGL 1102: English Composition II: “Modernism, Rich and Strange: The Rhetoric of Cultural Change,” asynchronous online (3 sections).

Spring 2025. ENGL 1102: English Composition II: “Modernism on the Mind: Multimodal Expressions of Self, Consciousness, and Being,” asynchronous online (3 sections). (Adapted from ENGL 1101, below.)

Fall 2024. ENGL 1102: English Composition II: “New World Blues: Modern Black Caribbean Writing” (3 sections).

- Required theme-based Writing and Communication first-year second-semester seminar advancing students’ critical thinking, research, and argumentation practices through creative engagements with multimodal composition.
- Provides an introduction to Black Caribbean literature of the twentieth century, with readings from Derek Walcott, Una Marson, and C. L. R. James, as a way to consider principles of cultural identity-formation, postcolonial and decolonial criticism, African diasporic literary and philosophical thought, and transnational canon-formation within the context of the modern Caribbean experience.
- Course projects include a critical multimodal essay, a graphic book cover adaptation of a modernist work accompanied by an artist statement providing textual close reading-based rationales for the cover design, and a group podcast on a research topic delving into themes of Caribbean history, identity-formation, decolonization, and cultural production.

Summer 2024. ENGL 1102: English Composition II: “New World Blues: Modern Black Caribbean Writing” (1 section). (See course description above.)

Spring 2024. ENGL 1102: English Composition II: “Modernism, Rich and Strange: The Rhetoric of Cultural Change” (3 sections).

- Required theme-based Writing and Communication first-year second-semester seminar building on the foundations of successful multimodal communication to expand students’ critical thinking, research, and argumentation practices.
- Introduces a survey of British literary modernism, with readings from Eliot, Yeats, Woolf, Katherine Mansfield, Una Marson, and Joyce, as a movement through which to understand how the impact of widespread cultural change affects literary rhetoric and representational form.
- Course projects include a critical multimodal essay, a graphic book cover adaptation of a modernist work accompanied by an artist statement providing textual close reading-based rationales for the cover design, and a group podcast on a research topic connecting modernist concerns with present-day issues.

Fall 2023. ENGL 1101: English Composition I: “Modernism on the Mind: Multimodal Expressions of Self, Consciousness, and Being” (3 sections).

- Required theme-based Writing and Communication first-year seminar setting the foundations of successful communication and critical thinking skills within a variety of multimodal rhetorical settings, both academic and professional.
- Introduces texts by modernist authors (Woolf, Proust, Du Bois), cognitive scientists, and contemporary film directors as examples of multisensory imaginative works through which to consider the rhetorical appeals involved in communicating everyday experience in equitable and impactful ways.
- Major projects include a multimodal rhetorical analysis essay, a group experimental short film inspired by modernist principles, a class presentation of the film, and an individual artist statement comparing the film’s rhetorical strategies to readings from the course.

Spring 2023. ENGL 1102: English Composition II: “Modernism, Rich and Strange: The Rhetoric of Cultural Change” (3 sections). (See course description above.)

Instructor of Record, University of Notre Dame

Spring 2018. ENGL 20236: “Runaway Brides: Selfhood and Marriage in Female Fictions of Development.”

- Literature seminar for non-majors exploring the genre of the Victorian to contemporary female “coming of age” novel, featuring works by Jane Austen, Charlotte Brontë, George Eliot, Virginia Woolf, and Suzanne Collins, among others.
- Raised the question of the relationship between gender, genre, and fictional assessments of traditional, modern, and contemporary scripts for feminine fulfillment.
- Required assignments included a class presentation, short essays, and a midterm and final paper.

Spring 2016, Fall 2015. WR 13100: “Practicing the Art of Persuasive Writing,” Writing and Rhetoric.

- Introductory course on the foundations of college-level composition, practicing the principle of careful argumentation at the level of the sentence, paragraph, and essay proper.
- Introduced the foundations of rhetoric through close analysis of a range of exemplary works.
- Course assignments included weekly writing response, a narrative essay, a rhetorical analysis essay, a rebuttal essay, and a final research paper, plus peer reviews of written drafts and a mandatory revision of a major work.

Teaching Assistant, University of Notre Dame

Fall 2018. ENGL 20215: “Shakespeare Now: An Introduction” (1 section).

- Introduction to Shakespeare, with a focus on contemporary global receptions and re-interpretations of his canon, as well as an emphasis on practicing close readings of Shakespeare’s texts.
- Enabled students to draw parallels between the sociohistorical concerns of his dramas and romances and our current political and rhetorical landscape today.
- Led class discussions; held office hours; graded weekly reading responses, an essay, and three class exams; and facilitated a final proposed team project for reinterpreting Shakespeare through contemporary media modes.

Spring 2017. ENGL 20513: “Introduction to Irish Writers,” English and Irish Studies (1 section).

- Survey of major Irish literature from the eighteenth through twenty-first centuries within the historical context of Anglo-Irish relations, the formation of the Irish state, and its aftermath.
- Provided a synthetic overview of Irish literature and its recurrent cultural, social, political, philosophical, and postcolonial concerns over time. Authors included Jonathan Swift, Maria Edgeworth, Oscar Wilde, J. M. Synge, W. B. Yeats, James Joyce, and Brian Friel.
- Led section discussions, held office hours, graded two paper assignments and midterm and final exams, and delivered a guest lecture on Joyce’s early work.

Fall 2016. FIT 10101: “Basics of Film and Television,” Film, Television, and Theatre (2 sections).

- An introduction to the principles of film and television analysis.
- Presented the building blocks of visual and narrative vocabulary in motion pictures, including acts, story beats, editing, *mise-en-scène*, cinematography, and sound, as well as the cultural mechanics of film and TV reception. Works analyzed included *Casablanca*, *Cleo from 5 to 7*, *North by Northwest*, *Rushmore*, *Friday Night Lights*, and *black-ish*.
- Led class discussions, held office hours, and graded a midterm essay and three class exams.

TEACHING AWARDS

2024-2025, Poetry@Tech Pedagogy Grant, Georgia Tech, School of Literature, Media, and Communication
 Summer 2024, Course Instructor Opinion Survey (CIOS) Honor Roll, Georgia Tech,

Center for Teaching and Learning

Spring 2024, Course Instructor Opinion Survey (CIOS) Honor Roll, Georgia Tech

Fall 2023, Course Instructor Opinion Survey (CIOS) Honor Roll, Georgia Tech

Fall 2024, “Thank-A-Teacher” Note Recipient (3 students), Georgia Tech, Center for Teaching and Learning

Spring 2024, “Thank-A-Teacher” Note Recipient (1 student), Georgia Tech

2017-2018, Graduate Student Union Outstanding Teaching Assistant Award, First Prize, Notre Dame

GRANTS & SCHOLARLY AWARDS

2022, Notre Dame Department of English Nomination, Graduate School Social Justice Award

2014-2019, University of Notre Dame Presidential Fellowship

2017, Modernist Studies Association Graduate Student Travel Grant

2017, The New School Institute for Critical Social Inquiry (ICSI) Travel Grant

2017, Notre Dame Department of English Conference One-Time Travel Grant

2017, Graduate Student Union Conference Presentation Grant, University of Notre Dame

2017, Notre Dame Keough-Naughton Institute James Kineen Conference Travel Grant

CONFERENCE PAPERS

May 2025. “‘The lens had peered inside him’: Transracial Animacies and the (Dis)ordered National Gaze in Thomas Mann’s *The Magic Mountain*.” The Space Between: Literature and Culture, 1914-1945 Conference, University of Kansas.

June 2024. “Of ringed fingers and lace”: Race, Empire, and Feminist Synecdochic Vision in *To the Lighthouse*.” International Conference on Virginia Woolf, California State University, Fresno.

June 2023. “Feminist Negritude: Una Marson and the Intraracial Marital Plot.” The Space Between: Literature and Culture, 1914-1945 Conference, West Texas A&M University.

June 2019. “A series originating in and repeated to infinity”: Identity, Relations, and the Fractal Imagination of ‘Ithaca.’” James Joyce Symposium, Mexico City. Panel Chair: “*Ulysses*: Meditations on Form.”

August 2017. “Playground Politics: Minority Poeisis and the Ethics of Anti-Hegemonic Melancholia in *A Portrait of the Artist as a Young Man* and *The Brief and Wondrous Life of Oscar Wao*.” Modernist Studies Association Conference, Amsterdam, Netherlands.

June 2017. “Remembering thee, O Sion”: Diasporic Memory, Citizenship, and Maternal Melancholia in *A Portrait of the Artist* and *Ulysses*.” James Joyce Symposium, University of Toronto.

May 2017. “Modern Tension: Lyric Transversals of Historic Time in Virginia Woolf’s *Mrs. Dalloway* and T. S. Eliot’s *The Waste Land*.” The Space Between: Literature and Culture, 1914-1945 Conference, University of Mississippi.

March 2017. “Deliver Yourself, Alone, in His Absence”: Exceptionalism and Invisibilization in Lauretta Ngcobo’s *And They Didn’t Die*.” Intersectional Inquiries and Collaborative Action: Gender and Race International Conference, University of Notre Dame.

March 2016. “Fits of Queerness: Hegemonic Discourse, Anti-Sociality, and the Death Drive in J. M. Synge’s *The Playboy of the Western World* and *Riders to the Sea* and Derek Walcott’s *The Sea at Dauphin*.” American Conference for Irish Studies, University of Notre Dame.

February 2016. “A Time for Lyric: Lyric Transversals of Historic Time in Virginia Woolf’s *Mrs. Dalloway* and T. S. Eliot’s *The Waste Land*.” University of Notre Dame English Department Graduate Research Symposium.

June 2015. “A Carnival of the Grotesque: Feminine Imperial *Flânerie* in Virginia Woolf’s ‘Street Haunting’ and Una Marson’s ‘Little Brown Girl.’” International Conference on Virginia Woolf, Bloomsburg University of Pennsylvania.

June 2015. “Spectacles of Familiarity: The Domestic Grotesque and Imperial *Flânerie* in Virginia Woolf’s ‘Street Haunting.’” The Space Between: Literature and Culture, 1914-1945 Conference, University of Notre Dame.

SEMINAR PARTICIPATION

June 2017. Institute for Critical Social Inquiry (ICSI), “The Cosmopolitan Nationalism of W.E.B. Du Bois,” with K. Anthony Appiah, The New School for Social Research.

November 2016. Modernist Studies Association Conference, Pasadena, CA. Seminar participant, “Speaking Through the Archive: Global Modernism and Postcolonial Networks.

June-July 2016. The IRISH Seminar, “Classical Influences,” Keough-Naughton Institute for Irish Studies, Dublin, Ireland.

June-July 2014. The IRISH Seminar, “Vernacular Imagination,” Keough-Naughton Institute for Irish Studies, Dublin, Ireland.

UNIVERSITY, DEPARTMENTAL, AND OTHER SERVICE

Fall 2025, Peer Reviewer, The Space Between: Literature and Culture, 1914-1945, Journal.

Summer 2024 – Summer 2025, Publicity Coordinator, Conference Planning Committee, 2025 Conference, The Space Between: Literature and Culture, 1914-1945, University of Kansas.

2022 – Present, Member, The Space Between, Future Conferences Committee.

Fall 2023 – Present, Member, Writing Group, Modernist Studies Association, Modernism & Environment Special Interest Group.

Spring 2025 – Present, Member, Multilingual Pedagogies and World Englishes Committee, Georgia Tech, Writing and Communication Program.

Spring 2024 – Present, Member, Grant Writing Committee, Georgia Tech.

Spring 2024, Member, Curricular Innovation Committee, Georgia Tech.

Spring 2023, Member, Hiring Committee, Georgia Tech.

2020, Peer reviewer, *Journal of Languages, Texts & Society*, Vol. 4, University of Nottingham, online.

2015-2018, Reviews Editor, *Breac: A Digital Journal of Irish Studies*, University of Notre Dame.

2017-2018, English Graduate Students Association Quality of Life Chair, University of Notre Dame.

March 2017, Program Committee Member, Intersectional Inquiries and Collaborative Action: Gender and Race International Conference. Notre Dame Gender Studies Program.

2016-2017, Graduate Representative, University of Notre Dame College Council of Arts and Letters.

June 2015, Coordinator, The Space Between: Literature and Culture, 1914-1945 Conference, Notre Dame.

2015-2016, 2017-2018, First-Year Mentor, English Graduate Student Association.

LANGUAGES

Spanish: fluent reading and writing, highly proficient speaking.
Korean: fluent speaking, highly proficient reading and writing.
French: proficient reading.
Irish: elementary proficiency, reading and writing.

ACADEMIC MEMBERSHIPS

2016 – Present, Modernist Studies Association (MSA)
2015 – Present, The Space Between: Literature and Culture, 1914-1945
2015, 2024 International Virginia Woolf Society
2017, 2019, James Joyce Symposium
2016, American Conference of Irish Studies (ACIS)

REFERENCES

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