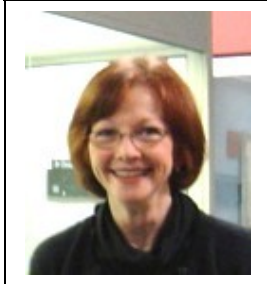


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Short Biog:

My first career after graduating from Sydney University was as a secondary school teacher of languages ancient and modern. I subsequently completed an MA and PhD at the Australian National University in Ancient Greek literature (my PhD thesis was a study of the role that memory played in the composition of the Homeric epics) and joined the Classics staff in the Classics Program at the ANU. Teaching the languages and literature of Ancient Greece and Rome--that is, helping students to appreciate why the literature of these ancient cultures continues to be so influential--are my passions. The awards I have won for the quality of my teaching reflect my commitment to doing this well.

Research Interests:

My research focuses on the Homeric epics as oral poetry: the composition of the Homeric epics; Homer and memory; Homer's narrative; the speech Homer attributes to his characters.

Current Research Projects:

'The Expression of Sarcasm in the *Odyssey*'

'Saying one thing and meaning the opposite: three examples of ironic talk in the *Iliad*'

'The Words of Gods: Divine Discourse in Homer's *Iliad*'

Selected Publications:

1) Books

Homer and the Resources of Memory: Some Applications of Cognitive Theory to the Iliad and the Odyssey. Oxford University Press, 2001. 247pp.

Homeric Voices: Discourse, Memory, Gender. Oxford University Press, 2007. 310pp.

2) Edited Volumes

3) Chapters in Books

"The Performance of Lists and Catalogues in the Homeric Epics". In I. Worthington (ed), *Voice into Text*. Brill (1996) 3-20.

"Similes in Homer: Image, Mind's Eye, and Memory". In Janet Watson (ed.), *Speaking Volumes: Orality and Literacy in the Greek and Roman World*. Brill (2001) 25-52.

"Speech Acts in the Everyday World and in Homer: The Rebuke as a Case Study". In I. Worthington and J. Miles Foley (eds), *Epea and Grammata: Oral and Written Communication in Ancient Greece*. Brill (2002) 71-97.

"Rhythm and Regularity in Homeric Composition: Questions in the Odyssey". In C. J. Mackie (ed.), *Oral Performance and its Context*. Brill (2004) 21-48.

"Homer on Autobiographical Memory: The Case of Nestor". In R. Rabel (ed.), *Approaches to Homer: Ancient and Modern*. Bristol (2005) 55-72.

"The Language of Heroes and The Language of Heroines: Storytelling in Oral Traditional Epic". In C. Cooper (ed.), *Politics of Orality*. Brill (2007) 3-38.

"Spatial memory and the composition of the *Iliad*". E. A. Mackay [ed.], *Orality and Literacy in Ancient Greece*, vol. 7, Leiden. Brill (2008) 9-34.

4) Journal Articles.

"Scripts and Themes: Cognitive Research and the Homeric Epic". *Classical Antiquity* 11.2 (1992) 229-241.

"Ring-Patterns and Ring-Composition: Some Observations on the Framing of Stories in Homer". *Helios* 22.1 (1995) 23-35.

"How Homeric is Hysteron Proteron?" *Mnemosyne: A Journal of Classical Studies* 54 (2001) 635-645.

"Verbal Behaviour in its Social Context: Three Question Strategies in Homer's Odyssey". *Classical Quarterly* 52 (2002) 1-18.

"Men's Talk and Women's Talk in Homer: Rebukes and Protests". *Mediterranean Archaeology*. 19/20 (2006/2007) 213-224.

"Can one ever forget? Homer on the persistence of painful memories". Forthcoming *Scholia*.

"Communication without Words: Body Language, 'Pictureability', and Memorability in the *Iliad*". *Ordia Prima* (forthcoming).

Teaching:

The ancient languages

Teaching Ancient Greek and Latin to beginners (Traditional Grammar CLAS1001/2011); Continuing Greek (GREK1102/2119) and Continuing Latin (LATN1102/2119); Intermediate Greek (GREK2101) and Intermediate Latin (LATN2101).

Teaching Advanced language courses in Ancient Greek and Latin: Homer (*Iliad* and *Odyssey*); Longus (*Daphnis and Chloe*); Virgil, *Aeneid*; Catullus; Ovid (*Metamorphoses*; *Heroides*) Martial; Apuleius.

Ancient History

Homer and the Trojan War (ANCH2014)

Artefacts and Society in the Greco-Roman World (ANCH2009)

Recent Postgraduate Supervision:

1. Homeric epics (recent topics include the experience of suspense in a listening audience; body language and the expression of emotion in the epics; the expression of spatial ideas in Homer and Herodotos).

2. The Aesopian fables of Babrius.

3. I have an interest in the prose narrative of ancient novels: in Greek, Longus (*Daphnis and Chloe*); in Latin, Apuleius (*Metamorphoses*). I am currently supervising a student writing on the storytelling principles that underlie the stories told in Apuleius' *Metamorphoses*.

Media and Professional Associations

Editor, *Antichthon* (the journal of the Australasian Society for Classical Studies)

