

# JESSICA PRESSMAN, Ph.D.

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## PROFESSIONAL EXPERIENCE

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### **San Diego State University**

Associate Professor, English and Comparative Literature, Fall 2017-present  
Assistant Professor, English and Comparative Literature, Fall 2015-May 2017  
Visiting Assistant Professor, English and Comparative Literature, 2014-2015  
Digital Humanities Consultant, 2013-2014  
Lecturer, English Department, Spring 2014

### **University of California, San Diego**

Visiting Scholar, 2012-June 2014  
Lecturer, Sixth College, 2013-2014

### **American Council of Learned Societies Fellow**

Collaborative Research Fellow, 2012-2013

### **Yale University, New Haven, Connecticut**

Assistant Professor, English Department, July 2008- 2012

### **University of California, Los Angeles**

Lecturer, English Department, 2007-2008

### **Brown University, Providence, Rhode Island**

Visiting Lecturer, Modern Culture and Media Department, Spring 2007

## EDUCATION

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### **University of California, Los Angeles**

Ph.D. in English, June 2007

### **Brandeis University, Waltham, Massachusetts**

B.A. English and American Literature, Women's Studies, May 1997  
*Summa cum laude*, Phi Beta Kappa, Highest Departmental Honors

**AWARDS & FELLOWSHIPS**

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**N. Katherine Hayles Award for Literary Criticism on Electronic Literature** 2016

Electronic Literature Organization

with Mark C. Marino and Jeremy Douglass, for *Reading Project: A Collaborative Analysis of William Poundstone's "Project for the Tachistoscope: [Bottomless Pit]"***National Endowment for the Humanities****Office of Digital Humanities Start-Up Grant**

March 2015-August 2016

Co-Director, with Dr. Joanna Brooks, "Building and Broadening Digital Humanities Through a Regional Network" (\$29,999). sd-dh.org

**Common Experience Grant, SDSU**

2015, 2016, 2017

Small grant from Division of Undergraduate Studies to "facilitate increased interactions among faculty, staff, and students through a focus on common contemporary themes, related readings and academic endeavors." "Energy: Electronic Literature" (2015-2016), with Anna Culbertson, "Movement: The Year of the Book" (2016-2017), with Phillip Serrato, "Imagination" (2017-2018).

**American Council of Learned Societies (ACLS)**

2012-2013

Recipient of Collaborative Research Fellowship, for "Transmedial Collaboration: Literary Criticism as Digital Humanities Scholarship" with Mark C. Marino and Jeremy Douglass

**Morse Fellowship, Yale University**

2011-2012

Yearlong research-leave to complete research on second book project

**Sarai Ribicoff Teaching Excellence Award, Yale College**

2010

Awarded to a member of the Yale College faculty in the humanities "whose instruction and character reflect the qualities of independence, innovation, and originality."

**American Academy of Arts and Sciences Visiting Scholars Postdoctoral Fellowship**

Cambridge, Massachusetts (Declined)

2007-2008

Distinguished Dissertation Award, UCLA Graduate Division's Humanities

2007

Chancellor's Dissertation Fellowship, UCLA Graduate Division

2006-2007

UC Humanities Research Institute Summer Scholarship

2006

Beverly Berg Dissertation Fellowship

2004-2005

Outstanding Teaching Award

2004-2005

Departmental Nominee for UCLA Distinguished Teaching Assistant Award

2004

**RESEARCH**

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**BOOKS PUBLISHED***Digital Modernism: Making it New in New Media* (Oxford University Press, Modernist Literature and Culture series, 2014). Charts a genealogy between contemporary digital literature and literary modernism that renovates literary history and the traditional critical practice of close reading.

*Reading Project: A Collaborative Analysis of William Poundstone's "Project for the Tachistoscope: [Bottomless Pit]"* (Iowa UP, Contemporary North American Poetry Series, 2015). Co-written with Mark C. Marino and Jeremy Douglass. \*Winner of the Electronic Literature Organization's "N. Katherine Hayles Award for Literary Criticism on Electronic Literature"\*

Presents a case study of collaborative interpretation for digital poetics and digital humanities scholarship by weaving together three different methodological approaches—close reading onscreen aesthetics, critical code studies, and data visualizations—into an analysis of a single digital literary work.

## EDITED VOLUMES

*Comparative Textual Media: Transforming the Humanities in the Postprint Era*, co-edited with N. Katherine Hayles (University of Minnesota Press, Electronic Mediations Series, 2013). Collects essays by a wide variety of scholars who analyze text across diverse media formats and historical periods to argue that literary criticism should reconsider the study of text as a study of media.

*Digital Humanities Quarterly: Special Issue, "The Literary"* co-edited with Lisa Swanstrom (July 2013). What is the relationship between literary study and the digital humanities, and what should it be? This issue collects essays that consider the study of literature and the category of the literary to be an essential part of the digital humanities. <http://digitalhumanities.org/dhq/preview/index.html>

## IN PROGRESS

### Monograph

*Bookishness: The Afterlife of Books in 21<sup>st</sup>-Century Literary Culture* examines how and why twenty-first-century literary culture responds to the threat of an increasingly paperless and multimodal society by fetishizing the book.

### Edited Book

*Book Presence in a Digital Age*, co-edited with Kári Driscoll and Kiene Brillenburg Wurth (under contract with Bloomsbury Press, forthcoming in 2017). This edited collection is devoted to books and paper as bodies of literature in a digital age. It brings together leading scholars, artists, and publishers to discuss the book as medium, the complex relationship of materiality to virtuality, and of the analog to the digital.

### Special Issue

"The Material Turn," a special issue of *Comparative Literature*, co-edited with Kiene Brillenburg Wurth (forthcoming in 2018).

## PUBLICATIONS

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### ARTICLES IN PEER-REVIEWED JOURNALS

- “Big Novels/Big Data,” *American Book Review*, 37.2, January/February 2016: p. 14
- “The Posthuman Reader in Postprint Literature: *Between Page and Screen*.” *Frame: Journal of Literary Studies*, 28.1 (May 2015)
- “Electronic Literature as Comparative Literature” in *2014-2015 American Comparative Literature Association “State of the Discipline,”* ed. David Damrosch and Ursula Heise (June 2014). Online. <http://stateofthedisipline.acla.org/>
- “Reading (Between) Machine,” review of Amaranth Borsuk and Brad Bouse’s *Between Page and Screen*, *American Book Review*, 35: 2 (January/February 2014): 6.
- “Whither American Fiction?” *Cambridge Companion to American Fiction After 1945*. Ed. John Duvall. Cambridge University Press, 2012
- “Machine Poetry and Reading Machines: William Poundstone’s Electronic Literature and Bob Brown’s Readies.” *American Literary History*, 23. 4 (Winter 2011).
- “The Aesthetic of Bookishness in 21st-Century Literature: Steven Hall’s *The Raw Shark Texts*.” *The Michigan Quarterly Review*, 48.4 (Fall 2009). Translated into Polish and reprinted in *balart*, no.46 (Kraków, 2014).
- “Charting the Shifting Seas of Electronic Literature’s Past and Present” and Microfolio editor for tenth anniversary issue of *Drunken Boat* (July 2009). Online at <http://www.drunkenboat.com>.
- “The Strategy of Digital Modernism: Young-hae Chang Heavy Industries’s *Dakota*.” *Modern Fiction Studies* 54.2 (Summer 2008). Reprinted in *World Literature in Theory*, ed. David Damrosch (Wiley-Blackwell, 2014).
- “Reading the Code Between the Words.” *Dichtung-Digital*. Special Issue: “New Perspectives on Digital Literature.” Eds. Astrid Ensslin and Alice Bell. No. 37 (2007). Online at <http://www.dichtung-digital.com>
- “*House of Leaves*: Reading the Networked Novel.” *Studies in American Fiction*. 34.1 (Spring 2006).
- “The Very Essence of Poetry: Judd Morrissey and Lori Talley’s *My Name is Captain, Captain*.” *The Iowa Review Web*. 5.2 (2003).
- “Flying Blind: An Interview with Judd Morrissey and Lori Talley.” *The Iowa Review Web*. 5. 2 (2003).

**BOOK CHAPTERS**

“Circling Back: Electronic Literature and Material Feminism.” *The Handbook of Contemporary Feminism*. Eds. Andrea Press and Tasha Oren. (forthcoming from Routledge, 2017).

“The Novel in the Digital Age.” *The Cambridge Companion to the Novel*. Ed. Eric Bulson (forthcoming from Cambridge University Press, 2017).

“The Impact of Old Media on New Media.” *The Johns Hopkins Guide to Digital Media and Textuality*. Eds. Lori Emerson, Benjamin Robertson, Marie-Laure Ryan. (Johns Hopkins University Press, 2014).

“Whither American Fiction?” *Cambridge Companion to American Fiction After 1945*. Ed. John Duvall (Cambridge University Press, 2012).

“Modern Modernisms: Young-hae Chang Heavy Industries and Digital Modernism.” *Pacific Rim Modernisms*. Eds. Steve Yao, Mary Ann Gilles, and Helen Sword (University of Toronto Press, December 2009).

“Nano Narrative: A Parable from Electronic Literature.” *NanoCulture: Implications for the New Technoscience*. Ed. N. Katherine Hayles (Intellect Books, 2004).

**OTHER**

Review of *Track Changes: A History of Word Processing* by Matthew Kirschenbaum (Harvard UP: 2015). *American Literary History* (Fall 2015)  
[http://oxfordjournals.org/our\\_journals/alhist/alhreview\\_series8.html](http://oxfordjournals.org/our_journals/alhist/alhreview_series8.html)

“Don’t Close Your Eyes: The Flash-ing Art of Young-hae Chang Heavy Industries.”  
 General Catalogue Essay, National Museum of Contemporary Art in Athens, Greece  
 December 2008-March 2009.

“Navigating Electronic Literature” for online pedagogical companion to N. Katherine Hayles’s *Electronic Literature: New Horizons for the Literary* (University of Notre Dame Press, 2008). Online at <http://newhorizons.eliterature.org/beta47/index.php>

**Selected LECTURES & CONFERENCES**

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**INVITED LECTURES**

“Contexts of Digital Literature Criticism: Feminist, Queer, Materialist,” Keynote Speaker, for “Other Codes: Digital Literatures in Context” Conference, Galway, Ireland, May 11-12, 2017

“Kitsch Bookishness: The Charisma of J.J. Abrams’ *S.*” Invited Speaker for International Conference, “Charisma of the Book: Global Perspectives,” NYU Abu Dhabi, United

Arab Emirates, March 14-16, 2016

“Building a DH Program by Building a Regional Network” with Maura Giles-Watson (USD) and Katherine Hajar (CSU-San Marcos), The Digital Humanities Infrastructure Symposium, UCLA Center for Digital Humanities, February 26, 2016

“Book Talk: Collaborative Reading Practice in the Digital Humanities” with Mark C. Marino and Jeremy Douglass, University of Southern California, November 20, 2015

“Bookishness: The Afterlife of Books in Contemporary Literary Culture,” invited speaker at international symposium “Medium, Object Metaphor: The Printed Book in Contemporary American Culture.” Konstanz University, Konstanz, Germany, November 5-7, 2015

“Bookishness: Post-Print Literature” a keynote lecture and master class, International Graduate Centre for the Study of Culture, Justus-Liebig-University, Giessen, Germany, November 11, 2014

“Bookishness,” Expanded Writing Symposium at Eli and Edythe Broad Art Museum, Michigan State University, July 19, 2014

“Transmedial Scholarship” with Mark C. Marino, UCSB, April 4, 2014

“The Book is Not the Center: *Between Page and Screen*, Augmented Digital Poetics, and New Literacies,” Iowa Center for the Book (February 22, 2013) and USC (April 1, 2013)

“Electronic Literature: Literary Studies in/of the 21<sup>st</sup>-Century,” Coe College, Cedar Rapids, Iowa, February 21, 2013

“It’s Alive!”: *Tree of Codes’* Zombie Aesthetic,” University of Amsterdam, The Netherlands November 7, 2012

“*Between Page and Screen*, an Augmented-Reality Book, and What it Says about Books in the Digital Age,” Utrecht University, The Netherlands, November 5, 2012

“Bookishness in Contemporary Literature,” Back to the Book Symposium, Utrecht University, The Netherlands, May 28-30, 2012

“Digital Literacy: New Ways of Reading, Writing, and Knowing in the Digital Age,” Pacific Hills High School, West Hollywood, CA, October 26, 2011

“Digital Literature and Digital Modernism: New Literature and Literary Tradition.” Family Weekend Faculty Lecture, Yale University, New Haven, CT, October 22, 2010

“Digital Modernism: Making it New in New Media,” HUMlab, Umeå University, Sweden, October 12, 2010

“Bookishness & Digital Literature,” Beinecke Lectures in the History of the Book Series, Yale University, New Haven, CT, April 29, 2010

“The Aesthetic of Bookishness in 21st-Century Literature,” Bookishness in the Digital Age Symposium, University of Michigan at Ann Arbor, May 15, 2009

“New Literacies,” Department of English and Comparative Literature, Columbia University, New York, New York, March 27, 2009

“Electronic Literature: An Introduction and Invitation,” National Museum of Contemporary Art in Athens, Greece, February 26, 2009

### **Selected CONFERENCE PRESENTATIONS**

“Pry-ing Open the Contemporary Novel,” Modern Language Association, Philadelphia, PA, January 4-8, 2017

“*Circle-ing* Back to What Matters: Electronic Literature as Material Feminism,” Electronic Literature Organization Conference, Victoria, B.C., June 10-12, 2016

“Bookish Electronic Literature: Remediating the Paper Arts through a Feminist Perspective” Electronic Literature Organization Conference, Milwaukee, WI, June 19-21, 2014

“Women, Collaboration, New Media,” Modern Language Association, Chicago, IL. January 12, 2014

“Reading *Project*: An Experiment in Collaborative Literary Criticism,” Western Humanities Alliance Conference, UCSD, November 1, 2013

“Teaching Digital Poetics &/as Archiving,” Beyond the Text: Literary Archives in the 21st Century, Yale University Beinecke Rare Book and Manuscript Library 50<sup>th</sup> Anniversary Celebration, April 26-27, 2013

“Electronic Literature: A Challenge to and Case Study of Canonicity,” Canonical Forms in Evolution: an inter-disciplinary conference, UCSD, February 12, 2013

“Printed Books, Digital Poetics, and the Aesthetic of Bookishness,” SHARP (Society for the History of Authorship, Reading, and Publishing), Modern Language Association, Boston, MA, January 3, 2013

“Electronic Literature & the Book,” Post 45 Conference, Cleveland, OH, April 29-30, 2011

“The Tachistoscope and Digital Literature,” Modern Language Association, Los Angeles, CA, January 7, 2011

“Intersecting Approaches to Electronic Literature: Close-Reading Code, Content, and Cartographies” with Mark C. Marino and Jeremy Douglass, Electronic Literature Organization Conference, Brown University, Providence, RI, June 3-6, 2010

Moderator, “Literary Arts Roundtable,” DAC (Digital Arts and Culture) Conference, UC Irvine, CA, December 14, 2009

“21st-Century Modernism: Digital Stream of Consciousness,” Post45 Conference, Yale University, New Haven, Connecticut, November 7-9, 2008

Invited Speaker, “Interrupt” Symposium on Electronic Writing, Brown University, Providence, Rhode Island, October 17-18, 2008

“Mapping out Spaces for E-Lit Criticism,” Electronic Literature Organization Conference, Vancouver, Washington, May 29- June 1, 2008

“Remediating the Modern/Modernist Novel: Judd Morrissey’s Digital Modernist Remix,” Modern Language Association, Chicago, December 27-30, 2007

“Exploring Electronic Literature,” Modern Language Association, Chicago, December 27-30, 2007

“Multimedia Modernism” Seminar Leader, Modernist Studies Association, Long Beach, California, November 1-4, 2007

“The Readies and Digital Readings,” Modernist Studies Association, Long Beach, California, November 1-4, 2007

“The Revolution and Evolution of Flash-ing Literature: Bob Brown’s Readies and Young-hae Chang Heavy Industries,” Society of Literature, Science, and the Arts, New York City, November 9-12, 2006

“New Criticism and New Media: Close Reading Digital Literature and Digital Modernism,” Modernist Studies Association, Tulsa, Oklahoma, October 19-22, 2006

## **CONFERENCES, COLLOQUIA, & Major EVENTS ORGANIZED**

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**“Building and Strengthen Digital Humanities Through a Regional Network”:** workshops sponsored by the National Endowment for the Humanities (October 23-4, 2015). Organized and facilitated 30 faculty members from 7 institutions across San Diego in two days of workshops focused on building a regional collective and developing digital humanities curriculum. <http://www.sd-dh.org/>

**THATCamp: Diving into Digital Humanities,** SDSU (October 23-4, 2014)  
Hosted over 150 participants from across the Southern California region to campus to discuss building institutional infrastructure for Digital Humanities and establishing SDSU as an emerging hub in the field.

**Reboot Camp,** SDSU (May 21, 2014 and May 19, 2015)  
Planned and facilitated (with Professor Joanna Brooks) a single day, digital humanities event

for SDSU humanities faculty to explore the intellectual, institutional, political, and cultural consequences of the digital shift. <http://www.reboot-u.org/reboot-camp-sdsu-2014/>

**DHSoCAL**, UCSD (April 18, 2014)

Organized a meeting of 40 faculty, librarians, and graduate students from around Southern California (11 institutions) to collaborate around the topic of Digital Humanities. Sponsored by UCSD's Geisel Library and the Center for the Humanities. <http://dhsocal.blogspot.com/>

**New Literature, On and Between Screens: an Electronic Literature Reading Event**,

Cal State University, San Marcos (March 24, 2014) and UCSD (March 1, 2013)  
Organized and facilitated electronic literature readings for, respectively, Arts & Lectures Series at CSUSM and the Center for the Humanities at UCSD.

**Digital Humanities Speaker Series**, UCSD (2012-2013)

Organized and facilitated monthly discussions with faculty from UCSD and other campuses on the topic of the "digital humanities" for the Center for the Humanities at UCSD.

**Yale Media Theory & History Graduate Conference**, Yale University (April 22-23, 2011)

Advised graduate students in organizing the first-ever graduate conference on the topic of media studies at Yale. This event was the culmination of the faculty-based initiative, Yale's Media Theory & History Initiative, which I ran from 2008-2012. <http://mediaconference.commons.yale.edu>

**Digital Literary Arts Extravaganza at DAC (Digital Arts and Culture) Conference**

University of California, Irvine, December 14, 2009  
Co-organized, with Mark C. Marino, an evening of electronic literature performances during the DAC conference. <http://writerresponsetheory.org/dac09>

**Young-hae Chang Heavy Industries Reading**, Yale University (October 14, 2008)

Arranged for the Seoul-based digital writers to give a "reading" of their electronic literature.

**"HyperText: Explorations in Electronic Literature" Reading Series at Los Angeles Hammer Museum**, Organizer (2003-2004)

Planned and moderated yearlong reading series on electronic literature.

**Open Mic/Open Mouse**, University of Southern California (April 25, 2007)

Organized an evening of electronic literature readings and performances.

**UC Digital Cultures Project, "Narr@tive: Digital Storytelling" Graduate Conference**

Los Angeles Hammer Museum (April 2004)  
Co-organized, with Jeremy Douglass, a two-day conference that attracted students from across the country and included academic panels, presentations, and an evening of new media and electronic literature readings.

**State of the Arts Symposium, Electronic Literature Organization** (April 2002)

Planned and facilitated a two-day, international symposium on electronic literature and digital art which included a poster session and an evening of electronic literature readings.

<http://eliterature.org/state>

## PROFESSIONAL SERVICE

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### ***Contemporary Literature*, Associate Editor of American Fiction** (2013-present)

*Contemporary Literature* is the flagship peer-reviewed academic journal in the field of recent literature, publishing scholarly essays on contemporary writing in English, interviews with established and emerging authors, and reviews of recent critical books in the field.  
<http://cl.uwpress.org/>

### ***Digital Humanities Quarterly* Articles Editor** (2010-present)

*DHQ* is an open-access, peer-reviewed, digital journal covering all aspects of digital media in the humanities. <http://digitalhumanities.org/dhq>

### ***Dichtung-Digital*, Editorial Board** (2013-present)

*Dichtung-Digital* is online journal that contributes to academic reflection on art and culture in digital media.

### **Electronic Literature Organization, Member of Board of Directors** (2013-2014)

The ELO is the central organization supporting and connecting the emergent field of born-digital literature. [www.eliterature.org](http://www.eliterature.org)

### **MLA Media and Literature Executive Committee, President** (2012-2013)

Elected to serve on the committee governing the subject of media and literature for the Modern Language Association in 2009 and responsible for its conference panel in 2013.

### **The Modernism Lab, Member of the Board of Directors** (2009-2012)

A “virtual space dedicated to collaborative research into the roots of literary modernism” directed by Pericles Lewis (Yale University). <http://modernism.research.yale.edu/>

### **Modernist Studies Association, Interdisciplinary Steering Committee** (2007-2008)

Enlisted to broaden the interdisciplinary nature of the organization and conference.

### **Digital Arts and Culture (DAC) Advisory Panel** (August-December 2006)

Reviewed abstracts and vetted papers for annual conference, held in Perth 2007.

### **Electronic Literature Organization (ELO), [www.eliterature.org](http://www.eliterature.org)**

Associate Director (August 2002- June 2004)

Programs Director (October 2001-July 2002)

- Acted as managing director of the non-profit organization dedicated to promoting and facilitating the creation, publication, and dissemination of electronic literature.
- Directed and maintained operations, finances, communication, and administration.
- Developed, planned, and coordinated community programming, on campus and across the country, including local electronic literature readings.

## **PROFESSIONAL SERVICE to SDSU**

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### **Digital Humanities Initiative, Director** (2013-present)

Spearheading a digital humanities initiative for this large state university, which includes developing faculty capacity through a research group and a learning community on digital pedagogy, piloting undergraduate curriculum in critical digital literacy, organizing a major regional THATCamp conference, spearheading a daylong faculty symposium called “ReBoot,” writing grants, and collaborating with groups across campus to develop a proposal for a Digital Humanities Center. <http://dh.sdsu.edu>

### **Area of Excellence “Digital Humanities and Global Diversity,” Director** (2015-present)

This research area of excellence will build upon the strengths of SDSU’s faculty, regional location, and role as a Hispanic-Serving Institution (HSI) to generate humanistic critical research about the digital shift with a specific focus on diversity. “Digital Humanities and Global Diversity” builds on the recognition that technological innovation levies profound human consequences that must be understood through the methodologies of humanities research, including historiographical study of the past, critical theorization of the present, and creative vision for the future.

### **Student Research Committee, Member** (2015-16, 2016-17)

Plan, coordinate, and execute activities to facilitate student engagement in research including the Student Research Symposium, Inamori Fellowships and, Graduate Student Travel Fund.

## **INTERDISCIPLINARY PROJECTS & WORKING GROUPS**

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### **Digital Humanities Research Group, UCSD Center for the Humanities** (2012-2013)

Organize a group of faculty and graduate students that meets monthly to discuss readings and topics in the field of the digital humanities.

### **Back to the Book: Analog Literature in the Digital Age** (2011-2016)

Member of team organized by Kiene Brillenburg Wurth and funded by NARCIS (National Academic Research and Collaborations Information System) in the Netherlands to pursue research on the book in the digital moment. <http://backbooks.wordpress.com/>

### **Yale University Theory & History of Media Initiative, Steering Group Member and Faculty Organizer** (2008-2012)

Organized campus-wide initiative to assess the state of media studies and develop a curricular program at Yale. Facilitated yearlong, cross-campus seminar that gathered faculty to share research and discuss plans for a media studies program.

### **Yale Media Studies Collective Faculty Founder and Convener** (2008- 2011)

A Yale University Whitney Humanities Center Working Group on media studies for graduate students and faculty.

### **Yale University English Department’s Theory & Media Studies Colloquium**

Faculty Convener (2009-2011)

The department's newest colloquium served as the forum for work on the place of textual analysis in the broader context of media in the English Department at Yale.

**Critical Code Studies Working Group (2010)**

A working group comprised of digital media scholars collaborating on creating a forum for resources, discussion, and demonstrations of the interpretation of computer code.  
<http://criticalcodestudies.com>

**Digital Fiction International Network Core Member (2007- 2009)**

One of six founding participants named in a grant project funded by the UK-based Leverhulme Trust to establish an international network of scholarly development.

**UC Transliterations Project Researcher, 2005-2007**

One of 14 University of California graduate student researchers in UC Multi-campus Research Group project "Transliterations: Research in the Technological, Social, and Cultural Practices of Online Reading." <http://transliterations.english.ucsb.edu/>

**UC Humanities Research Institute's Seminar in Experimental Critical Theory (SECT), UC Irvine Participant, Summer 2006**

Participated in fellowship to attend interdisciplinary seminar on the intersection between the humanities and technology, "TechnoSpheres: Futures of Thinking" organized by Anne Balsamo, Cathy Davidson, and David Theo Goldberg.

**"NANO" Exhibit, Los Angeles County Museum of Art, Developer, 2003-2004**

Participated in Literature team for interdisciplinary project involving literary scholars (led by Katherine Hayles), nanoscientists (led by Jim Gimewski), and artists (led by Victoria Vesna) to produce a yearlong exhibit introducing nanoscience to the general public through artistic and experiential modules. <http://nano.arts.ucla.edu>

## **TEACHING EXPERIENCE**

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### **SAN DIEGO STATE UNIVERSITY**

The American Experimental Novel (Spring 2017), graduate seminar  
 New Media Theory (Spring 2017)  
 Introduction to Literary Theory and Criticism (Fall 2016)  
 Book History (Spring 2016), graduate seminar  
 The Experimental 21<sup>st</sup>-Century Novel (Fall 2015, Fall 2016)  
 The Book in the Digital Age (Fall 2015)  
 Digital Literature (Fall 2015, Spring 2016)  
 Critical Digital Literacy (Spring 2014, Fall 2014)

### **UNIVERSITY OF CALIFORNIA, SAN DIEGO**

**The Book in the Digital Age** (Winter 2013, Winter 2014)

This large lecture course approaches the topic of the book's supposed obsolescence in the digital age as an entry point for media studies by exploring the history of the book and learning to critically analyze media.

### **YALE UNIVERSITY (2008-2011)**

#### **New Media Theory** (Spring 2011)

This lecture course offers an introduction to the critical study of digital media and culture by presenting a survey of new media theory and by historicizing the "new" in new media.

#### **Digital Literature, Junior/Senior Seminar** (Fall 2010, Fall 2008)

What happens to literature and its study when text moves from page to screen? This course examines works of born-digital literature to understand how this emergent literary form affects the way we read, study, and understand literature.

#### **Medieval Manuscripts to New Media: Studies in the History of the Book** (Spring 2010) Co-taught with Professor Jessica Brantley

Examining the book as a reading technology that shapes literary study, we focus on the intersection of medieval manuscript culture and contemporary digital culture to question assumptions of print culture, particularly what we mean by "author," "reading," and "book."

#### **Readings in American Literature** (Spring 2011, Fall 2010, Spring 2010, Spring 2009)

An introduction to major works of the American literary tradition in a variety of poetic and narrative forms and in diverse historical contexts.

#### **Writing Seminar: English 114, "New Media"** (Fall 2008)

An introduction to critical analysis and writing that examines how digital technologies serve not only as tools for accessing information but also shape our interactions with content.

### **UNIVERSITY OF CALIFORNIA, LOS ANGELES (2007-2008)**

#### **Technotexts and Technoculture** (Spring 2008)

This lecture class examines how new media technologies affect literature, poetics, and reading practices.

#### **The 21st Century Experimental American Novel** (Spring 2008)

This upper-division seminar reads novels published since 2000 that experiment with formal techniques on the page in order to engage with the influence of digital media.

#### **Remix Culture** (Interdisciplinary Approaches to Literature, 109, Winter 2008)

This course explores remediation as an aesthetic strategy and reads contemporary literature that "refashion" themselves in relation to new media, including Geoff Ryman's *253*, Chris White's *Memories of my Father Watching TV*, and Paul D. Miller's "Rebirth of a Nation."

### **BROWN UNIVERSITY, Modern Culture and Media Department (2007)**

**Media Archaeology: Information, Discourse, Networks** (Spring 2007)

This course examines the historical emergence of “media” and “media studies” as a methodology of cultural discourse through the theoretical concepts of “information,” “discourse” and “networks.” Readings from theorists such as Friedrich Kittler, N. Katherine Hayles, Jacques Derrida, Lev Manovich.

**UNIVERSITY OF CALIFORNIA, LOS ANGELES (2003-2006)****War, Literature, and its Representation** (Spring 2006)

This introduction to writing course focused on representations of war across historical periods and generic forms.

**Literature and Technology** (Fall 2005)

This introduction to writing course thematically focused on technologies-- from the telegraph to television, subway trains to the Internet— as an entry point for exploring a variety of literary genres.

**Materiality Matters** (Fall 2003)

This introduction to writing course prompts students to look beyond literature’s content to its formal structures and visual devices. Readings included George Herbert’s calligrammes to Art Spiegelman’s *Maus*, *Tender Buttons* to “Howl,” Emily Dickinson to e.e. cummings.

**Literary Equations** (Summer 2003)

This introduction to writing course, comprised primarily of science majors, explored the intersection of literature and science in works that engage the topic thematically and stylistically.

**PROFESSIONAL MEMBERSHIPS**

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Electronic Literature Organization  
Modernist Studies Association

Modern Language Association  
SHARP (Society for the History of Authorship,  
Reading & Publishing)

SLSA (Society for Literature, Science,  
and Art)

**REFERENCES (available upon request)**