

# LISA HAGER

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English & Gender, Sexuality, and Women's Studies Program  
Department of Arts & Humanities  
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## ACADEMIC EMPLOYMENT

### UNIVERSITY OF WISCONSIN-MILWAUKEE AT WAUKESHA

*Associate Professor of English and Gender, Sexuality, and Women's Studies*

Department of Fine Arts & Humanities

Created and taught courses in British literature, queer and trans studies, gender studies, speculative fiction, and digital humanities. Fall 2009–present.

*Honors Program Coordinator, 2022–present.*

### NORTHERN ARIZONA UNIVERSITY

*Part-Time Faculty Instructor*

Department of English

Constructed and taught graduate online course in feminist literary theory and women's literature; taught graduate online course in literary theory and fairy tales. Spring 2012–Fall 2018.

### GEORGIA INSTITUTE OF TECHNOLOGY

*Marion L. Brittain Postdoctoral Fellow*

School of Literature, Communication, and Culture

Constructed and taught courses in written, oral, verbal, electronic, and non-verbal (WOVEN) communication. Fall 2008–Summer 2009.

### UNIVERSITY OF FLORIDA

*Teaching Assistant*

Department of English, University Writing Program

Constructed and taught courses in British literature and freshman composition. Fall 1999–Fall 2007.

## EDUCATION

### PH.D. IN ENGLISH, University of Florida, May 2008

Focus: Victorian Studies, Feminist Theory

Dissertation: *A Necessary Influence: The Victorian New Woman and the Middle-Class Family, 1868-1897*

Director: Dr. Chris Snodgrass

Committee: Dr. Pamela K. Gilbert, Dr. Judith W. Page, Dr. Louise Newman

### GRADUATE CERTIFICATE IN WOMEN'S STUDIES, University of Florida, Spring 2003

### M.A. IN ENGLISH, University of Florida, August 2001

Focus: Victorian Studies

### B.A. IN ENGLISH, University of Georgia, May 1999

Graduated Magna Cum Laude, With Honors

### UNDERGRADUATE CERTIFICATE IN WOMEN'S STUDIES, University of Georgia, May 1999

## HONORS, GRANTS, AND FELLOWSHIPS

University of Wisconsin-Milwaukee Center for Twenty-First Studies Fellow, 2023–2024  
National Endowment for the Humanities Summer Stipend, 2022  
University of Wisconsin-Milwaukee Faculty Distinguished Undergraduate Teaching Award, 2021  
University of Wisconsin-Milwaukee Digital Humanities Lab Teaching Fellow, 2021–2022  
University of Wisconsin-Madison Institute for Research in the Humanities UW System Fellowship, Spring 2021  
North American Victorian Studies Association Donald Gray Prize for the Best Essay Published in the Field of Victorian Studies, 2020  
SurrIDGE Prize for Best Article Published in *Victorian Review*, 2018  
University of Wisconsin System Dr. P.B. Poorman Award for Outstanding Achievement on Behalf of LGBTQ People, 2015  
University of Wisconsin System Scholarship to Hybrid Pedagogy's Digital Pedagogy Lab Summer Institute, 2015  
*Steampunk Chronicle* Best Politically Minded Steampunk, 2015  
University of Wisconsin Colleges Arthur M. Kaplan Award, 2013  
University of Wisconsin Colleges Summer Research Grant, 2012  
University of Wisconsin Colleges Star Fund Faculty Retention Award, 2009–2011  
University of Wisconsin-Waukesha Student Club Advisor of the Year, 2010  
University of Wisconsin System's Institute on Race and Ethnicity Reading Seminar Grant, 2010  
National Endowment for the Humanities Summer Seminars and Institutes Participant, 2009  
University of Florida Women's Club Scholarship, 2007  
O. Ruth McQuown Scholarship Graduate Scholarship, 2005  
Madelyn Lockhart Dissertation Fellowship Finalist, 2005  
University of Florida's Department of English Teaching Award, 2001  
Edwin C. and Mary Kirkland-Johns Doctoral Fellowship and Travel Grant, 2001–2005

## PUBLICATIONS

### BOOK IN PREPARATION

Transgender Victorians & Their Legacies: Reconceptualizing Gender Identities in Nineteenth-Century and Early Twentieth-Century British Literary Culture —exploring a range of nineteenth-century and early twentieth-century literary genres, from periodicals to occult literature, I demonstrate the critical need for Victorian studies to revise its understanding of gender to fully include various kinds of movement around assigned-at-birth gender identities.

### JOURNAL EDITORSHIPS

Co-Editor with Dr. Anna Maria Jones, *Prose Studies: History, Theory, Criticism*, Routledge (Taylor & Francis), 2021–2023.

Founding and Managing Editor of *JVC Online*, *Journal of Victorian Culture*, Routledge (Taylor & Francis), 2009–2014.

## **PUBLICATIONS,** continued

### **EDITED JOURNAL ISSUES**

*Struggle & Hustle: Queer Nonfiction Prose. Prose Studies: History, Theory, Criticism*, vol. 42, no. 3, 2021. <https://www.tandfonline.com/toc/fprs20/42/3?nav=tocList>.

*Representation, Space, and Place: Creating Access and Support for LGBTQIA+ Students at Community Colleges*. Co-Edited and Co-Wrote Editors' Note and Postscript with Jo Teut and Amy Reddinger. *New Directions for Community Colleges*, no. 188, 2019.

### **JOURNAL ARTICLES**

"Introduction to Struggle and Hustle: Trans and Queer Nonfiction Prose." *Prose Studies: History, Theory, Criticism*, vol. 42, no. 3, 2021, pp. 199–203.  
<https://doi.org/10.1080/01440357.2022.2150042>.

"A Case for a Trans Studies Turn in Victorian Studies: 'Female Husbands' of the Nineteenth Century." *Victorian Review*, vol. 44, no. 1, 2018, pp. 37–54.  
<https://doi.org/10.1353/vcr.2018.0008>.

"Towards a Public Humanities: Academic Blogging and *The Journal of Victorian Culture Online*." *Journal of Victorian Culture*, vol. 18, no. 2, 2013, pp. 273–279.

"Embodying Agency: Ouida's Sensational Shaping of the British New Woman." *Women's Writing*, vol. 22, no. 2, 2013, pp. 235–246.

Introduction and Response for "A Roundtable on Paul St George's Telectroscope." *The Journal of Victorian Culture*, vol. 17, no. 4, 2012, pp. 517; 535–536.

"'Saving the World before Bedtime': *The Powerpuff Girls*, Citizenship, and the Little Girl Superhero." *Children's Literature Association Quarterly*, vol. 33, no. 1, 2008, pp. 62–78.

"Slumming with the New Woman: *Fin-de-Siècle* Sexual Inversion, Reform Work, and Sisterhood in Rhoda Broughton's *Dear Faustina*." *Women's Writing*, vol. 14, no. 3, 2007, pp. 460–475.

"A Community of Women: Women's Agency and Sexuality in George Egerton's *Keynotes and Discords*." *Nineteenth-Century Gender Studies*, vol. 2, no. 2, 2006.

### **ARTICLES IN ESSAY COLLECTIONS**

"The Alchemy of Aether: Steampunk as Reading Practice in Karina Cooper's *Tarnished and Gilded*." *Like Clockwork: Steampunk Pasts, Presents, and Futures*, edited by Rachel A. Bowser and Brian Croxall, University of Minnesota Press, 2016, pp. 179–197.

"Steampunk Technologies of Gender: Deryn Sharp's Non-Binary Gender Identity in Scott Westerfeld's *Leviathan Series*." *Virtual Victorians: Networks, Connections, Technologies*, edited by Veronica Alfano and Andrew Stauffer, Palgrave Macmillan, 2015, pp. 215–229.

"Embodying Agency: Ouida's Sensational Shaping of the British New Woman." *Rediscovering Victorian Women Sensation Writers*, edited by Anne-Marie Beller and Tara MacDonald, Routledge, 2014, pp. 90–101.

## **PUBLICATIONS, ARTICLES IN ESSAY COLLECTIONS, continued**

“Aiming to Misbehave at the Boundary between the Human and the Machine: The Queer Steampunk Ecology of Joss Whedon’s *Firefly* and *Serenity*.” *The Philosophy of Joss Whedon*, edited by Dean Kowalski and Evan Kreider, University Press of Kentucky, 2011, pp. 182–193.

### **SCHOLARLY DATABASE & ENCYCLOPEDIA ARTICLES**

“The Victorian New Woman,” 3 August 2016, doi:10.4324/9781138641839-HOF10-1. *History of Feminism*, Taylor and Francis, <https://www.routledgehistoricalresources.com/feminism/essays/the-victorian-new-woman>.

“Ouida 1839-1908 (English novelist, short-story and novella writer, children’s writer, and essayist).” *Children’s Literature Review*, Gale Press, 2016

“*Fin-de-Siècle* British Women Writers and Science.” *The History of British Women’s Writing, 1880-1920*, vol. 7, edited by Holly Laird, Palgrave Macmillan, 2016, pp. 59–71.

“Ella Hepworth Dixon.” *Facts on File Companion to the British Short Story and Short Fiction*, edited by Andrew Maunder, Facts on File, 2006, pp. 118–119.

### **BOOK REVIEWS**

Rev. of *Moulding the Female Body in Victorian Fairy Tales and Sensation Novels* by Laurence Talairach-Vielmas. *Nineteenth-Century Literature*, vol. 65, no. 3, 2010, pp. 402–406.

“Between Women.” Rev. of *Women’s Literary Collaboration, Queerness, and Late-Victorian Culture* by Jill R. Ehnenn. *Partial Answers*, vol. 8, no. 2, 2010, pp. 421–424.

“Producing the Modernist Self.” Rev. of *Modernism, Labour and Selfhood in British Literature and Culture, 1890-1930* by Morag Shiach. *English Literature in Transition, 1880-1920*, vol. 48, no. 3, 2005, pp. 352–356.

“Mid-Century Corporeal Hauntings.” Rev. of *The Marked Body: Domestic Violence in Mid-Nineteenth-Century Literature* by Kate Lawson and Lynn Shakinovsky. *English Literature in Transition, 1880-1920*, vol. 46, no. 4, 2003, pp. 425–428.

Rev. of *Representing the “Other”: Basic Writers and the Teaching of Basic Writing* by Bruce Horner and Min-Zhan Lu. *Transformations: The New Jersey Project Journal*, vol. 11, no. 2, 2000, pp. 135–139.

### **INVITED BLOG POSTS AND OTHER DIGITAL PUBLICATIONS**

“A Queer Love Letter to TelsaCon III.” Featured in Roger Whitson’s “Steampunk Anachronisms: Queer Histories of the Digital Humanities.” *Rhizomes: Cultural Studies in Emerging Knowledge*, no. 28, 2015, <http://rhizomes.net/issue28/whitson/>.

“Welcoming Trans Academics.” *Insider Higher Ed*, 27 August 2015, <https://www.insidehighered.com/advice/2015/04/27/essay-how-departments-and-conferences-can-welcome-transgender-academics>.

“Queer Cogs: Steampunk, Gender Identity, and Sexuality.” Steampunk Week 2012. *Tor.com*, 4 October 2012, <http://www.tor.com/blogs/2012/10/steampunk-gender-sexuality>.

## MANUSCRIPT & GRANT APPLICATION REVIEWS

- 2023 Review of manuscript essay for *Victorian Studies*
- 2022 External review of application for the Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Grant
- 2021 Review of manuscript essay for *Journal of Victorian Culture*  
Review of manuscript essay for *Currents: A Journal of Young English Philology Thought and Review*
- 2020 Review of manuscript essay for *Victorian Studies*
- 2015 Review of manuscript essay for *Victorians Institute Journal*
- 2014 Review of book proposal on steampunk literature and culture for Routledge Press
- 2013 Review of New Woman entry for *Blackwell Encyclopedia of Victorian Literature*  
Review of manuscript essay for *Children's Literature Association Quarterly*
- 2012 Review of manuscript essay for *Children's Literature Association Quarterly*

## SCHOLARLY PRESENTATIONS

### INVITED LECTURES

- 2017 "Transgender 101: A Conversation about Best Practices for Supporting Transgender Folks in Higher Education & Beyond." The 18th- and 19th-Century British Women Writers Conference. The University of North Carolina at Chapel Hill. Chapel Hill, North Carolina. 21–24 June 2017. <http://www.lisahager.net/2017/06/trans-101-bwwc-2017/>  
  
"The Madwoman in Attic & Beyond: Contextualizing & Queering Charlotte Brontë's *Jane Eyre*. University of Wisconsin-Manitowoc. Manitowoc, Wisconsin. 9 March 2017.
- 2015 "Towards a Queer Literary History of Gender Identity: Steampunk, Gender Nonconformity, and Victorian Studies." University of Waterloo. Waterloo, Ontario. 23 October 2015.
- 2015 "Superheroes for All: The Importance of Diversity in Comics." University of Wisconsin-Waukesha. Waukesha, Wisconsin. 16 September 2015.  
  
"Who Gets to be a Superhero & Why It Matters: Diversity in Comics." Waukesha County Public Library. Waukesha, Wisconsin. 24 July 2015.
- 2012 "Truly Extraordinary Adventures: Sherlock Holmes, Zombies, Vampires, & Steampunk" University of Wisconsin-Marshfield. Marshfield, Wisconsin. 19 October 2012.
- 2011 "The Punk in Steampunk: Radical Possibilities in Steampunk Literature & Culture." Beloit College. Beloit, Wisconsin. 9 December 2011.
- 2011 "Our Once and Future Detective: Sherlock Holmes, Zombies, Vampires, & Steampunk." Waukesha County Library. Waukesha, Wisconsin. 11 October 2011.

## SCHOLARLY PRESENTATIONS, continued

### PLENARIES AND ROUNDTABLES

**2022** “Mary Wollstonecraft Shelley’s *Frankenstein* & the Human: Collaborative Annotation as a Foundation of Textual Analysis.” UW-Milwaukee Digital Humanities Lab Teaching Fellows Panel. 5 April 2022. [Click here for online resources in Canvas.](#)

**2020** “Online Teaching Strategies for Victorianists (and Others): Moving from Crisis to Intentionality.” Online roundtable sponsored by the North American Victorian Studies Association. 5 August 2020. [Click here for online resources.](#) (co-host, digital archivist, & presenter)

My presentation: “Accessibility & Online Teaching: Doing Better Each Term”

**2018** “Trans Studies & the Future of Victorian Studies: A Roundtable Discussion.” Roundtable Plenary. Victorian Interdisciplinary Studies Association of the Western United States Conference. Palm Springs, California. 8–10 November 2018. (organizer & presenter)

My paper: “Victorian Trans Phenomena: A Trans-Inclusive Reading of Nineteenth-Century ‘Female Husbands.’”

**2014** “Digital Activism: Using Networks to Build Inclusive Community.” Roundtable Plenary. University of Wisconsin Women’s Studies and LGBTQ Conference. University of Wisconsin-River Falls. River Falls, Wisconsin. 17–18 October 2014. (presenter)

### SELECTED CONFERENCE PRESENTATIONS

**2022** “When Mama Becomes a Papa; Or, Rather, No Parent at All: Trans Panic and the New Woman in Rhoda Broughton’s *Dear Faustina* (1897).” North American Victorian Studies Association Conference. Virtual Vancouver. 3–6 March 2022.

**2021** “Collaborative Comments: Textual & Visual Annotation in Canvas.” 2021 UW-Milwaukee CETL Teaching & Learning Symposium. Online. 14–15 January 2021. [Click here for online resources in Canvas.](#)

**2018** “Outing the Work of Gender: Victorian Studies & Transgender Studies.” North American Victorian Studies Association Conference. St. Petersburg, Florida. 11–14 October 2018.

**2017** “‘Queer Little Windows’: The New Women, Sisterhood, and Aestheticism in Ella Hepworth Dixon’s *My Flirtations*.” Modern Languages Association Conference. New York City, New York. 4–7 January 2017.

“Towards a Trans-Inclusive Victorian Studies.” The 18th- and 19th-Century British Women Writers Conference. The University of North Carolina at Chapel Hill. Chapel Hill, North Carolina. 21–24 June 2017. <http://www.lisahager.net/2017/06/trans-101-bwwc-2017/>

## SCHOLARLY PRESENTATIONS, SELECTED CONFERENCE PRESENTATIONS, continued

- 2016** "From Chemistry to Cogs: Ether's Victorian Aestheticism & Contemporary Steampunk." Social Victorians. The North American Victorian Studies Association Conference. Arizona State University. Phoenix, Arizona. 2–5 November 2016.
- "Visual Bibliographies and Victorian Legal Evidence: Pinterest and Putting Mary Elizabeth Braddon's Lady Audley on Trial." Making a Scene. The 18th- and 19th-Century British Women Writers Conference. The University of Georgia. Athens, Georgia. 2–5 June 2016. <http://www.lisahager.net/2016/05/dear-reader-i-texted-him-bwwc-2016/>
- 2015** "An Alternate History of Gender Identity: Neo-Victorian Gender Nonconformity in Scott Westerfield's Leviathan Trilogy." Mobilities. The Interdisciplinary Nineteenth-Century Studies Conference. Atlanta, Georgia. 16–19 April 2015.
- 2014** "Scientific Aestheticism and Aesthetic Science: Classifying Ether in John Davidson's 'Fleet Street.'" Victorian Classes & Classifications. The North American Victorian Studies Association Conference. Western University. London, Ontario. 13–16 November 2014.
- "Talk Dirty to Me: Representations of Dirt and Women's Sexuality in Steampunk Literature." Modern Languages Association Conference. Chicago, Illinois. 9–12 January 2014.
- 2013** "Sex in the Neo-Victorian City Women, Technology, and Sexuality in Steampunk Fiction." Victorian Modernities. Victorian Interdisciplinary Studies Association of the Western United States Conference. Portland, Oregon. 14–16 November 2013.
- "Merging Markets: Negotiating the Stock Exchange and the Marriage Market in Ella Hepworth Dixon's *My Flirtations*." Customs. The 18th- and 19th-Century British Women Writers Conference. University of New Mexico. Albuquerque, New Mexico. 4–6 April 2013.
- 2012** "Ethereal Networks: John Davidson's 'Fleet Street' and Technological Aestheticism." Victorian Networks. The North American Victorian Studies Association Conference. University of Wisconsin-Madison. Madison, Wisconsin. 27–30 September 2012.
- "The Culture of Victorian Studies and Victorians in Popular Culture: Audience, Genre, and Media in *The Journal of Victorian Culture Online*." Victorian Value: Ethics, Economics, Aesthetics. British Association for Victorian Studies Conference. Sheffield University. Sheffield, England. 30 August–1 September 2012.
- 2011** "Rewriting the Classroom Narrative: Feminist Pedagogy in the Writing Classroom and Beyond." Feminist Transformations. National Women's Studies Association Conference. Atlanta, Georgia. 11–13 November 2011.
- "Alan Moore's Extraordinary Contraptions and Contagions: (Steam)punking Victorian Literary Culture and Technology." Performance and Play. The North American Victorian Studies Association Conference. Vanderbilt University. Nashville, Tennessee. 3–6 November 2011.



## SCHOLARLY PRESENTATIONS, SELECTED CONFERENCE PRESENTATIONS, continued

- 2011** "More Than a Safe Space: Best Practices for Addressing the Needs of LGBTQIA Students & Other Students of Diverse Backgrounds in Writing Tutoring." Co-presented with Andrea Lochen. University of Wisconsin Colleges Colloquium and ESFY Conference. University of Wisconsin-Fox Valley. Fox Valley, Wisconsin. 24 May 2011.
- "Which Powerpuff Girl are You?: Unsettling Identity Types and Redefining Conventional Girlhood in the *Powerpuff Girls*." Northeast Modern Languages Association Conference. Rutgers University. New Brunswick, New Jersey. 7–10 April 2011.
- 2010** "The Chemistry of Aestheticism: The Work of John Davidson." Cultures of Aestheticism—Before and After Oscar Wilde: The Decadent 1890s. William Andrews Clark Memorial Library. Los Angeles, California. 19–20 November 2010.
- "Steampunking Victorian Studies: The Scholarly Legacy of William Morris." Useful & Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites. Newark, Delaware. 7–9 October 2010.
- "A League of Intersecting Discourses: Victorian Literature, Steampunk, and Alan Moore's *The League of Extraordinary Gentlemen*." By the Numbers. The Victorians Institute Conference. Charlottesville, Virginia. 1–3 October 2010.
- 2009** "Flirting with Disaster: Speculation on the Stock Exchange and the Marriage Market in Ella Hepworth Dixon's *My Flirtations*." Victorian Markets and Marketing. Joint Conference of the Victorian Interdisciplinary Studies Association of the Western United States and the Victorian Studies Association of Western Canada. Vancouver, British Columbia, Canada. 15–17 October 2009.
- 2008** "Thomas Hardy, Victorian Novelist and Narrative Cross-Dresser: Narrative and Agency in Hardy's *The Hand of Ethelberta*." Victorians Institute Conference. University of South Carolina. Columbia, South Carolina. 3–4 Oct. 2008.
- "From the Margins to the Center and Back Again: Graduate Student Scholarship and Teaching." Female Marginalia: Annotating Empire. The 18th- and 19th-Century British Women Writers Conference. University of Indiana. Bloomington, Indiana. 27–30 March 2008.
- 2005** "Passionate Caresses and Vituperative Pamphlets: Sexual Inversion and Reform Work in Rhoda Broughton's *Dear Faustina*." North American Victorian Studies Association Conference. University of Virginia. Charlottesville, Virginia. 30 Sept. –1 Oct. 2005.
- "The New Woman and Her 'Old' Daughter: The Failure of New Woman Maternity in Grant Allen's *The Woman Who Did*." Infatuation: Childhood, Youth & Nineteenth-Century Culture. Nineteenth Century Studies Association 26th Annual Conference. Augusta, Georgia and Aiken, South Carolina. 10–2 March 2005.



## SCHOLARLY PRESENTATIONS, SELECTED CONFERENCE PRESENTATIONS, continued

- 2004** “Sugar, Spice, and Everything Not So Nice: Cartoon Network’s *The Powerpuff Girls*.” Comics and Animation: Simultaneity and Sequentially. University of Florida’s Third Annual conference on Comics. University of Florida. Gainesville, Florida. 29–30 October 2004.
- 2003** “Not Quite a New Woman: The Workings of Sensation fiction and New Woman Discourse in Ouida’s *Princess Napraxine*.” Victorian Legacies. Victorian Interdisciplinary Studies Association of the Western United States Conference. University of Texas at Austin. Austin, Texas. 9–11 October 2003.
- 2002** “The Land that Time Forgot: The Role of Norway in the Construction of Feminine Subjectivity in George Egerton’s ‘The Regeneration of Two.’” Looking Forward, Looking Back. Nineteenth Century Studies Association 22<sup>nd</sup> Annual Conference. Mulberry Inn. Savannah, Georgia. 7–9 March 2002.

## SCHOLARLY PANELS

### ORGANIZED AND MODERATED

- 2016** “Dear Reader, I Texted Him: Digital Pedagogy, Student Engagement, and Eighteenth- and Nineteenth-Century British Women Writers.” Making a Scene. The 18th- and 19th-Century British Women Writers Conference. The University of Georgia. Athens, Georgia. 2–5 June 2016.  
<http://www.lisahager.net/2016/05/dear-reader-i-texted-him-bwwc-2016/>
- 2010** “The Art of Craft and the Craft of Art: The Neo-Victorian Aesthetics and Production of Steampunk.” Useful & Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites. Newark, Delaware. 7–9 October 2010.
- “Babbage’s Literary Legacy: Revisions, Reinventions, and Reworkings of Victorian Literary Culture in Neo-Victorianism and Steampunk.” By the Numbers. The Victorians Institute Conference. Charlottesville, Virginia. 1–3 October 2010.
- 2003** “The Legacies of Sensation Fiction and New Woman Fiction: British Women Writers of the Forgotten 1870s and 1880s.” Victorian Legacies. Victorian Inter-disciplinary Studies Association of the Western United States Conference. University of Texas at Austin. Austin, Texas. 9–11 October 2003.

## OTHER PRESENTATIONS AND PANELS

### PRESENTATIONS

- 2011** “No One & Everyone: Captain Nemo and the Radical Potential of Steampunk Captains” TelsaCon 3. Madison, Wisconsin. 18–20 November 2011.
- “Lascivious Ladies & Dashing Dildos: Women’s Sexuality in Steampunk Literature and Culture.” WisCon25. Madison, Wisconsin. 27–30 May 2011.

## OTHER PRESENTATIONS AND PANELS, continued

### ROUNDTABLE DISCUSSIONS

- 2012** “More than A Little Bit Queer: Steampunk, Sexuality, & Gender Identity.” TeslaCon 4. Madison, Wisconsin. 30 November–2 December 2012.
- 2011** “Race and Gender in Steampunk.” Dragon\*Con 2011. Atlanta, Georgia. 4–7 September 2011.
- 2009** “Alan Moore’s *League of Extraordinary Gentlemen*: A Discussion of the Film and Graphic Novel.” Dragon\*Con 2009. Atlanta, Georgia. 4–7 September 2009.

## TEACHING INTERESTS

Nineteenth-Century British Literature and Culture  
Digital Humanities and Critical Making  
International Steampunk Literature and Culture  
LGBTQ+ Literature and Theory  
Transgender Studies  
Transnational and Global Feminisms

## COURSES DESIGNED AND TAUGHT

### LITERATURE COURSES

#### **ENG 516: WOMEN WRITERS AND FEMINIST THEORY, *graduate-level literature course***

*(online)*—Contextualizing women's writing in terms of intersectional feminist theories, this seminar included a diverse selection of fiction, poetry, and texts that defy genre classifications by women and investigated how various approaches to feminist theory can provide productive modes of analysis for such texts. Course readings were organized around thematic clusters, including topics such as citizenship and trans feminism, to foster a deep knowledge of how women's literature and feminist theory have an often contradictory relationship to existing power structures and conventions. For each thematic module, students completed analytical response essays in which they read the assigned literary text through the lens of a particular feminist theoretical approach, and the final assignment of the class asked students to compare and combine a couple of such approaches and reflect on the process of doing so. To facilitate interaction in this online class, students participated in asynchronous discussions regarding reading assignments, collaboratively designed the seminar's final module on contemporary popular culture and feminist literary analysis, and peer reviewed one another's final essays.  
(Northern Arizona University, Spring 2016)

## COURSES DESIGNED AND TAUGHT, LITERATURE COURSES, continued

**ENG 279/ GSW 279: WOMEN WRITERS, *sophomore-level literature course***—As a study of women writers through a survey of significant poetry, drama, fiction, nonfiction, and/or film, this course focused Charlotte Brontë's *Jane Eyre* (1847), Jean Rhys' *Wide Sargasso Sea* (1966), and Patricia Park's *Re Jane* (2015). In doing so, the course looked at how *Jane Eyre* and these two re-imagined versions of the novel offer a window to the exchange of ideas, literature, and people (including the forced transportation and enslavement of people from various African countries) between England and the world in the eighteenth, nineteenth, and early twentieth centuries. The class also devoted significant attention to the practice of close reading and incorporating close readings into literary analysis essays via both in-class and asynchronous Hypothesis annotations and discussions. To facilitate students' understanding of their developing reading practices, the final essay for the class asked to students to annotate their own first essays in the class and reflect on the differences between their initial and subsequent analyses of the novels. (UWM at Waukesha, Fall 2016; Fall 2021)

**ENG 261: BRITISH LITERATURE II (1798–PRESENT), *sophomore-level literature course***—Guided students through central cultural and literary debates of British literature in the Romantic, Victorian, Modern, and Postmodern periods. The class focused on the exchange of ideas, literature, and people (including the forcible transportation and enslavement of people from various African countries) across the Atlantic between England and the Caribbean in the eighteenth, nineteenth, and early twentieth centuries. The goal of the course was to gain a fuller picture of what constitutes “British” literature and culture during these centuries. To borrow Ronjaunee Chatterjee, Alicia Mireles Christoff, Amy R. Wong's phrasing in “Undisciplining Victorian Studies,” we considered what “undisciplined” British literature survey course would look like? The central texts of this class focused on issues of race, sexuality, and gender identity that are not part of the popular image of British literature: Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano*, *The Woman of Colour* (Anon.), Charlotte Brontë's *Jane Eyre*, Alan Dale's *A Marriage below Zero*, *An Authentic Narrative of the Extraordinary Career of James Allen, the Female Husband*, and P. Djèlí Clark's *Black God's Drums*. Using the textual annotation tool Hypothesis as a way to collaboratively do close readings of these texts, essay assignments for this class asked students to think about connections between the novels and appendix material in the Broadview editions and between the novels themselves, while keeping in mind the particular contexts of each novel itself. (UWM at Waukesha, Spring 2010; Spring 2011; Fall 2012; Fall 2013; Fall 2015; Spring 2017; Fall 2020)

**ENG 284: SCIENCE FICTION AND FANTASY LITERATURE, *sophomore-level literature course***—Working from an expansive notion of what constitutes science fiction and fantasy literature, this class delved into how these genres and other sub genres that make up speculative fiction are particularly interested in what it means to be human beginning in the nineteenth century and continuing to the present day. The class devoted substantial time to Mary Shelley's *Frankenstein* as the first fully-fledged science fiction novel, as well as classic science fiction writers like Philip K. Dick (and contemporary writers Nnedi Okorafor and P. Djèlí Clark, whose novellas are redefining the intersections of science fiction and fantasy in terms of structure and content. Course assignments will focus on effective close readings of texts in writing persuasive analysis essays and using scholarly sources to support arguments made in those essays. (UWM at Waukesha, Spring 2015; Fall 2017; Spring 2022; Spring 2023)

## **COURSES DESIGNED AND TAUGHT, LITERATURE COURSES, continued**

### **ENG 273: INTERNATIONAL STEAMPUNK LITERATURE AND CULTURE, *sophomore-level***

***literature course***— Explored how steampunk literature and maker culture from across the globe, including the work of Joseph Bruchac, P. Djèli Clark, and Amal El-Mohtar, engages in diverse ways with cultural discourses of nationality, imperialism, race, gender, and sexuality. A sub-genre of science fiction and fantasy, steampunk literature involves an alternate-historical and retro-futuristic re-imagining of nineteenth-century literature and culture. Specifically, it is concerned with how the 1800s would have been different if steam and aether had been used to power all sorts of impossible technologies, from zeppelin airships to mechanized weapons. In particular, the class interrogated pre-colonial, colonial, and post-colonial literary histories of Chiricahua Apache and Navajo nations via Bruchac's *Killer of Enemies* and Haiti and the Dominican Republic via Clark's *The Black God's Drums*. Course assignments included digital humanities projects in which students created annotated Google Maps of fictional texts and designed online exhibits of steampunk objects using Omeka. (UWM at Waukesha, Fall 2014; Fall 2018)

**ENG 283: NINETEENTH-CENTURY POETRY, *sophomore-level literature course***—Introduced students to basic concepts of prosody and expanded their knowledge of nineteenth-century literary culture through an intensive study of the period's poetry with the goal of understanding how this vibrant and popular genre shaped and reflected cultural concerns about gender roles, the imperial project, sexual politics, class conflicts, and literature in the marketplace. Course readings included the work of Romantic poets John Keats and Felicia Hemans, Victorian poets Elizabeth Barrett Browning and Alfred Lord Tennyson, and concluded with poetry of the scandalous and decadent 1880s and 1890s, featuring the works of Michael Field and Oscar Wilde. At the end of each week of this three-week course, students completed an in-class exam involving basic identifications and short answer questions, as well as a 3-4 page take-home essay. (UWM at Waukesha, Winterim 2011)

### **ENG 275: TWENTIETH CENTURY NOVELS OF THE WORLD, *sophomore-level literature***

***course***— Addressed issues of colonization and how the post-colonial "other" constructs identity within and against dominant cultures as well as how the novel itself can be used as tool of power and resistance. Began with Patricia Hill Collins' idea of the "outsider within" to provide a framework for students' understanding of how characters who are both included in and marginalized from their families, groups, and cultures cope with such a profound sense of simultaneously belonging and not belonging. In addition to excerpts from key postcolonial theoretical texts by scholars such as Edward Said and Homi Bhabha, course readings included the fictional work of Charlotte Bronte, Jean Rhys, Salman Rushdie, Zadie Smith, Tayeb Salih, and Yukio Mishima. Writing assignments in this class were structured around the concepts of scaffolding and revision so that students completed regular short blog posts and responded to each other's posts, used those posts to write two extended response papers, and then expanded one of those response papers with research and further thought into the class's final paper. (UWM at Waukesha, Fall 2011)

## **COURSES DESIGNED AND TAUGHT, LITERATURE COURSES, continued**

**ENG 250: INTRODUCTION TO LITERATURE, *sophomore-level literature course***—Considered the theme of monstrous characters and texts through discussions of texts from different genres, a traditional novel, a graphic novel, a play, and poems, that addressed this theme in order to explore how monstrosity is defined within the texts and contemporary society. So as to give this conversation a solid theoretical foundation, student groups prepared roundtable discussions on central schools of literary theory. The main project for this class asked students to choose a text that spoke to the course theme and construct an argument about the text, using the methodology of literary studies. In beginning this project, students created visual annotated bibliographies and reflected on their research processes. (UWM at Waukesha, Fall 2009; Spring 2018)

## **GENDER, SEXUALITY, & WOMEN'S STUDIES COURSES**

**GSW 101: INTRODUCTION TO WOMEN'S STUDIES, *freshmen/sophomore-level gender, sexuality, and women's studies course***— Provided introduction to the major issues addressed by women's studies with an emphasis on interdisciplinary social science theories and methodologies involved in gaining accurate knowledge about women's lives and contributions to society, both within the United States and around the world. Perspectives, texts, and methodologies from across the social science disciplines ranging from history, economics, sociology, political science, public health, criminal justice, psychology, and others were employed to understand the experience of women and the cultural construction of gender. Thematic units in the course brought together diverse voices around such issues as gender wage gaps, rape culture, transgender feminism, and online culture. Projects for the course asked students to define feminism in their own words in a listicle, assemble a Pinterest annotated bibliography about feminism's relationship to their chosen field of study, and annotate a text from that bibliography using Hypothesis. (UWM at Waukesha, every Fall since 2016–present)

**GSW 201: INTRODUCTION TO LGBTQ STUDIES, *sophomore-level gender, sexuality, and women's studies course***— Considering LGBTQ Studies as an interdisciplinary field, this course focused on how the central concepts of sexual orientation and gender identity work within history, politics, literature, technology, art, music, philosophy, education, and psychology. Throughout this course, students worked towards a foundational understanding of the intersectional dynamics of privilege and oppression as they relate to LGBTQ individuals and culture by exploring the lived experiences of LGBTQ individuals and their families, with particular attention paid people of color, transgender people, and asexual people. Concentrating on issues of privilege and advocacy in the lives of students and U.S. culture, projects for the class emphasized critical making of digital and physical objects and analysis of those objects using course concepts. The study abroad version of this course incorporated English and Scottish literary, cinematic, and nonfiction texts; the class also included related site visits and guest speakers. (UWM at Waukesha, every spring since Spring 2014–present) (Wisconsin in Scotland Program, Summer 2015)

## **COURSES DESIGNED AND TAUGHT, GENDER, SEXUALITY, & WOMEN'S STUDIES COURSES, continued**

**GSW 203: WOMEN IN POPULAR CULTURE, *sophomore-level gender, sexuality, and women's studies course***— Employed feminist perspectives on sex, gender, and intersectionality to analyze how popular culture represents and depicts women. Thematically organized around central cultural issues, like women in the workplace and pink in children's culture, the course examines contemporary music, magazines, fiction, film, television, and other forms of popular culture in order to consider how these various texts reproduce, challenge, and/or complicate patriarchy for people of all genders. Students read and responded to a diverse range of texts, including the work of J. Jack Halberstam, Julia Serano, and bell hooks. Assignments in this course asked students to use feminist cultural studies approaches to examine popular culture artifacts in terms of gender, with the final project requiring students to trace a particular discourse relating to women represented in multiple artifacts. (UWM at Waukesha, Spring 2013)

**GSW 301: INTRODUCTION TO LGBTQ STUDIES AND QUEER THEORY, *junior-level gender, sexuality, and women's studies course***— Considering LGBTQ Studies and queer theory as interdisciplinary fields, this course focused on how the central concepts of sexual orientation and gender identity work within history, politics, literature, technology, art, music, philosophy, education, and psychology. Throughout this course, students worked towards a foundational understanding of the intersectional dynamics of privilege and oppression as they relate to LGBTQ individuals and culture by exploring the lived experiences of LGBTQ individuals and their families. Concentrating on issues of privilege and advocacy in the lives of students and U.S. culture, projects for the class emphasized critical making of digital and physical objects and analysis of those objects using course concepts. This class also included a substantial service learning component that involved students working with local LGBTQ-related community organizations. (UWM at Waukesha, Spring 2014)

### **WRITING COURSES**

**ENG 201: INTERMEDIATE COMPOSITION, *sophomore-level composition course***— Delved into the theory and practice of research and writing by both analyzing and employing various types and styles of writing that present information and ideas, as well inform and/or persuade readers. Central to this course was interrogating the idea inquiry within texts as well as within students' writing processes. As part of this examination, students wrote essays in several different rhetorical modes and disciplinary perspectives, and, in the course's culminating project, compared their own arguments, processes, and research in two different disciplines on the same subject. (UWM at Waukesha, Spring 2011)

**ENG 102: COLLEGE WRITING, READING, AND RESEARCH, *first-year writing course***— Examined and worked within the conventions of college writing. Students read texts that dealt with ways of reading and modes of education. With critical thinking and writing as both the means and message of the course, students completed a first assignment that asked them to argue the same argument to three different audiences. They then worked through the following assignments as part of a long-term persuasive research project: process analysis essay, annotated bibliography, and synthesis essay. (UWM at Waukesha, Fall 2009; Spring 2010; Summer 2011; Spring 2012)

## **COURSES DESIGNED AND TAUGHT, WRITING COURSES, continued**

### **ENG 101: COLLEGE WRITING AND CRITICAL READING, *first-year writing course*—**

Facilitated students' self-awareness of their writing processes and rhetorical decisions as stepping stones to becoming skillful and responsive writers. Prompting students to be conscious of the material conditions of their own writing process, the assignments and readings in this class centered on issues associated with technology in higher education. In preparation for writing situations in college and beyond, students wrote papers that required them to use different sorts of evidence to support their arguments, including narrative, definition, and comparison/ contrast. As a final project, students were asked to select from a list of campus issues, including diversity, funding, and corporate influence, and propose a solution in a visual advertisement and written rationale. (UWM at Waukesha, Fall 2009–present)

## **COURSES TAUGHT**

**LITERARY CRITICISM, *distance learning graduate-level literary theory course*—**Guided graduate students through key schools of literary criticism through the reading and discussion theoretical texts and the application of these approaches in analyzing fairy tales. Assignments included online group discussions, analytical reading notes, and a final writing assignment in which students used multiple schools of literary criticism to interpret the same text. (Northern Arizona University, Spring 2012–Fall 2015)

**TWENTIETH-CENTURY ENGLISH NOVEL, *distance learning junior-level literature survey course*—**Responded to student queries and graded student essays in terms of both the mechanics of writing a literary analysis as well as the thematics of the Modern English novel. (University of Florida, Fall 2006–Spring 2018)

## **PROFESSIONAL AFFILIATIONS**

Modern Languages Association  
National Women's Studies Association  
North American Victorian Studies Association  
The 18th- and 19th-Century British Women Writers Association

## **PROFESSIONAL SERVICE**

The 18th- and 19th-Century British Women Writers Association  
Travel Awards Coordinator, 2015–present  
Director of Communications, 2008–2019  
Conference Steering Committee Co-Chair, 2006



## UNIVERSITY SERVICE

University of Wisconsin System

Women's and Gender Studies Consortium & Women and Science Program (WaS)

COVID-19 and Caregiving Task Force

UWM and Branch Campuses Representative, 2020–2022

University of Wisconsin-Milwaukee

University Committee (Executive Committee of the Faculty Senate)

Member, 2022–2023

Faculty Senate

College of General Studies Senator, 2022–2023

Chancellor's Advisory Committee for LGBT+ Advocacy

Member, 2018–present

College of General Studies Dean Search Spring 2019

Vice Chair

University of Wisconsin-Milwaukee College of General Studies

Honors Program Coordinator, 2022–present

Retention and Academic Success Committee

Member, 2022–present

Divisional Committee

Chair, 2021–2022

Member, 2020–2022

Department of Arts and Humanities Executive Committee

Member, 2018–present

Teaching, Research, & Service Awards Committee

Member, 2020

Joint Steering Committee

Member, 2018–2020

University of Wisconsin-Milwaukee at Waukesha

LGBTQIA Resource Center

Director, 2018–2020

Pride Alliance

Faculty Advisor, 2018–2020

Bob and Sue Andrews LGBTQ+ Lecture & Discussion Series funded by the Robert H.

Andrews Memorial Fund (Tides Foundation)

Coordinator of Lecture Series and Book Purchases, 2018–2019

(past speakers include Kate Bornstein, Janet Mock, Robyn Ochs, Pidgeon

Pagonis, and Brice Smith)

## UNIVERSITY SERVICE, continued

\*please note that the University of Wisconsin Colleges were dissolved in 2018 and my campus, Waukesha, became part of the University of Wisconsin-Milwaukee

### University of Wisconsin Colleges

- Office of Equity, Diversity, and Inclusion Action Council, 2014–2018
- Office of Equity, Diversity, and Inclusion Safe Zone Committee, 2016–2018
- Senate Inclusive Excellence Committee, 2011–2015
  - Co-Chair, 2013–2014
- Senate Informational & Instructional Technology Committee, 2011–2014
- UW Colleges Colloquium and ESFY Conference Planning Committee, 2011–2012

### Department of English, University of Wisconsin Colleges

- Steering Committee, 2015–2016
- Curriculum Committee, 2015–2018
  - Chair, 2015–2016
- Literature Committee, 2014–2018
- Website Manager, 2012–2018
- Professional Development and Standards Committee, 2010–2014
  - Chair, 2012–2014
- Gender, Sexuality, and Women's Studies Program, University of Wisconsin Colleges
- Co-Department Assessment Coordinator, 2017–2018

### University of Wisconsin-Waukesha

- LGBTQIA Resource Center
  - Co-Director, 2012–2018
- Pride Alliance
  - Faculty Co-Advisor, 2009–2018
- Bob and Sue Andrews LGBTQ+ Lecture & Discussion Series funded by the Robert H. Andrews Memorial Fund (Tides Foundation)
  - Coordinator of Lecture Series and Book Purchases, 2013–2018  
(past speakers include Kate Bornstein, Janet Mock, Robyn Ochs, Pidgeon Pagonis, and Brice Smith)
- Grievance Committee
  - Co-Chair, 2015–2018
- Honors and Degrees Committee, 2009–2010 & 2015–2016
  - Co-Chair, 2015–2016
- Campus Steering Committee, 2011–2014
- Campus Climate Committee, 2010–2013
- Academic Actions Committee, 2010–2011
  - Chair, 2011–2012

## COMMUNITY SERVICE

Elmbrook School for Lifelong Learning, LGBTQ+ 101 Presentation, October 2022  
Bay View Community Center First Year Circle, Celebrating Gender & Sexuality Diversity in Children Presentation, 2020  
Southeast Wisconsin Festival of Books  
Social Media, Mobile Application, and Website Manager, 2013–2015  
FORGE Milwaukee (Transgender Advocacy Organization)  
Member and Volunteer, 2013–present  
Panelist, “Bending toward Justice: Continuing the March toward LGBT Equality,” co-sponsored by the Office of the United States Attorney for the Eastern District of Wisconsin, 23 June 2015  
LGBTQ+ 101 (Safe Zone) Training Workshops, created content and conducted sessions  
Ripon High School/ Lumen, Fall 2016  
University of Wisconsin Cooperative Extension State Conference, Fall 2015  
University of Wisconsin-Fond du Lac, Fall 2015  
University of Wisconsin-Extension Civil Rights Leadership Team, Fall 2014  
Lake County Unitarian Universalist Congregation, Spring 2014  
University of Wisconsin-Marathon County, Spring 2013  
University of Wisconsin-Waukesha  
Faculty and Staff, Fall 2012, Spring 2013; Student Leaders, Spring 2013  
  
Waukesha Reads Board Member, 2011  
Discussant and Facilitator, Talkback for UW-Waukesha’s *Sherlock Holmes: The Final Adventure*, 21 October 2011.  
Organizer, Steampunk Stroll at Waukesha Freeman First Friday Night Live, 30 September 2011.  
Discussant and Facilitator, Talkback for UW-Waukesha’s *My Antonia*. 21 October 2010.  
Tutor, PACE Center for Girls of Alachua, 2007

## CERTIFICATIONS

UWM Racial Justice and Equity Program, 2021  
UWM Certificate in Online and Blended Teaching, 2020  
UWM Certificate in Accessible Teaching, 2020

## TECHNICAL SKILLS

### Learning Management Programs

Canvas, Desire2Learn(D2L)/Brightspace, Blackboard, Sakai

### Other Program Knowledge

Hypothesis, Kaltura, Blogs, Gephi, GoogleMaps API, Omeka, Scalar, Wikis, WordPress

## REFERENCES --- Available upon request.