

Elizabeth Shand

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EDUCATION

Ph.D. English and Comparative Literature, expected May 2022

The University of North Carolina at Chapel Hill, Chapel Hill, NC

Dissertation: “Defining the Industrial Book: Print Cultures and Material Agencies in Britain, 1814–1855”

Director: Professor Kimberly J. Stern

Committee: Professor Laurie Langbauer, UNC-Chapel Hill; Professor Jeanne Moskal, UNC-Chapel Hill; Professor Paul Fyfe, North Carolina State University; Professor Andrew M. Stauffer, The University of Virginia

My project situates the material spaces of the book, including sheets, bindings, ink, and engravings, as contested sites of agency in the early nineteenth-century. I argue that materiality was a conduit for new consumer markets to claim authority over the book, and that these claims signify multiple print publics’ debates over the industrial book. The project supplements on-going discussion about nineteenth-century print’s material identity.

B.A. English Literature and correlate in Art History, May 2012

Vassar College, Poughkeepsie, NY

RESEARCH AREAS

Victorian Literature and Culture | Book History | Women and Gender Studies | Digital Humanities

FELLOWSHIPS AND AWARDS

2021 Erika Lindemann Award for Excellence in Teaching Composition, UNC-Chapel Hill

2020 Fred and Joan Thomson Award for Outstanding Work on a Dissertation in 18th- or 19th-Century British Literature, Department of English and Comparative Literature, UNC

2020 Off-campus Dissertation Research Fellowship, UNC-Chapel Hill Graduate School

2020 The Cynthia Vuille Stewart Francisco Summer Research Fellowship, UNC-Chapel Hill Graduate School

2019 Eliza Buffington Fellowship, Vassar College

2018 Elsie Van Dyck Dewitt Scholarship Fund Fellowship, Vassar College

2018 Doris Betts Award for Excellence in Teaching Composition, UNC-Chapel Hill

2017 Digital Literacy Initiative Fellow, UNC-Chapel Hill

PUBLICATIONS

Peer-Reviewed Journal Articles

“Sara Coleridge’s Annotated *Phantasmion*: ‘Is it not the work of a poet’s daughter if not of a poet?’” *The Coleridge Bulletin*, forthcoming.

“The Critical Insurgency of Austen’s Suffrage Afterlife: ‘I hope I shall not be accused of pride and prejudice,’” *Tulsa Studies in Women’s Literature*, forthcoming.

“Enfolded narrative in *The Tenant of Wildfell Hall*: Refusing ‘a perfect work of art,’” *Brontë Studies*, vol. 44, no. 3 (2019): 292-305.

“Women’s Reading as Protest in Gissing’s *The Odd Women*: ‘I’ll see how I like this first,’” *English Literature in Transition, 1880-1920*, vol. 62, no. 1 (2019): 53-71.

Reviews and Reference Articles

Victorian Women and Wayward Reading by Marisa Palacios Knox (2020), *Nineteenth-Century Gender Studies*, forthcoming.

“Helen Blackburn,” *Encyclopedia of Victorian Women’s Writing*, eds. Emily Morris and Lesa Scholl, Palgrave Macmillan, February 2021.

PUBLIC-FACING SCHOLARSHIP

Digital Editions

Project Manager, *The Digital Woman’s World*, <http://digitalwomansworld.com/>: An Omeka-based edition of *The Woman’s Word* (1888–1889), the magazine edited by Oscar Wilde

Image captions editor, “William Blake’s Canterbury Pilgrims,” *The William Blake Archive*, <http://www.blakearchive.org/exhibit/canterburypilgrims>, 2019: Exhibit labels designed and edited for an interactive digital edition hosted by *The William Blake Archive*

Essay Contribution, “A Proliferation of Monsters: Tracing the Production of *Frankenstein*,” *Literary Archaeologies: Print to Digital*, <http://printto.digital/>, 2016: A collaboratively designed and produced essay collection published as a part of Dr. Whitney Trettien’s graduate seminar, “Digital Editing and Curation.” All essays were reviewed via MLA Commons

Co-editor, *The Digital Doctor Syntax*, <https://doctorsyntaxblog.wordpress.com/>, 2015: A collaboratively produced critical edition that collates three texts of *The Tour of Dr. Syntax: In Search of the Picturesque*, including the serialized edition in *The Poetical Magazine* (1809–1810), and the two 1812 book editions. The collations were visualized using JuxtaCommons

Curated Exhibitions

“Jane Austen’s World,” a Rare Book Exhibit for the Jane Austen Summer Program, Louis Round Wilson Special Collections Library, UNC-Chapel Hill, June 2021

“*Pride and Prejudice* and its Afterlives,” a Rare Book Exhibit for the Jane Austen Summer Program, Louis Round Wilson Special Collections Library, UNC-Chapel Hill, June 2019

“Women’s Views, Women on View,” a self-guided tour of the Ackland Art Museum for the British Women Writers Conference, UNC-Chapel Hill, June 2017

INTER-INSTITUTIONAL HONORS

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| 2019 | UNC Writing Program Professional Development Award |
| 2018 | Rare Book School Tuition Scholarship |
| 2018 | Digital Humanities Summer Institute Tuition Scholarship` |
| 2017 | Digital Literary Curricular Development Fellowship, UNC-Chapel Hill |
| 2017, 2019 | North American Victorian Studies Association Travel Grant |
| 2016 | The Robert M. and Janet Lumiansky Graduate Student Excellence Fund in English, UNC-Chapel Hill |
| 2016 | W. Bruce Lea Jr. Graduate Fund in English |

PRESENTATIONS

Conferences

“Defining the Industrial Book,” Society for the History of Authorship, Reading, and Publishing, July 2021

“Sam Weller’s Scrap-sheet, or, Material Transformations,” Dickens Society Symposium, July 2021

The Digital Woman’s World project presentation, Victorian Data Conference, Charlottesville, VA, November 2019

“Women’s Reading and Marian Erle’s Repurposing of ‘Some Stray Odd Volume’ in *Aurora Leigh*,” North American Victorian Studies Association, Columbus, OH, October 2019

“Annotation and Preservation in Sara Coleridge’s *Phantasmion*,” North American Victorian Studies Association, Banff, AB, November 2017

“Overcrowded Into a Few Grooves of Usefulness: Expanding Spaces of Female Production in the Victoria Press,” South Atlantic Modern Language Association, Atlanta, GA, November 2017

Jane Austen and the Modern Girl: Reconsidering Austen’s Reception through Suffrage Discourse,” Victorian Institute Conference, Greenville, SC, October 2017

“The little philosophy I am mistress of: Passions and Knowledge in Eliza Haywood’s Early Fictions,” British Women Writers Conference, Chapel Hill, NC, June 2017

“Producing Space for Readers in *The Cornhill Magazine* and *The Victoria Magazine*,” Triangle Book History Symposium, National Humanities Center, Research Triangle Park, NC, April 2017

“I’ll see how I like this first’: Female Reading Experiences in *The Odd Women*,” Victorian Institute Conference, Raleigh, NC, October 2016

“Romanticism versus Realism in *The Tenant of Wildfell Hall*: The Failings of a Singular Perspective,” British Women Writers Conference, Athens, GA, June 2016

“An Unsex’d Heroine: The treatment of Jemima in *Maria, or the Wrongs of Woman*,” Northeast Modern Language Association, Hartford, CT, March 2016

Campus and Community Talks

“Jane Austen’s Publishing World,” Jane Austen Summer Program: Jane Austen’s World, UNC-Chapel Hill, June 2021

“Implementing the Design Lab in ENGL 105 Instruction,” Digital Literacy and Communications Lab, UNC-Chapel Hill, March 2019

“Remember the...age in which we live”: Science, Technology, and Regency Society,” Jane Austen Summer Program: *Northanger Abbey* and *Frankenstein*: 200 Years of Horror, UNC-Chapel Hill, June 2018

“Digital Editions and Victorian Print Culture,” co-discussion leader with Dr. Kimberly J. Stern, “New Approaches to the Nineteenth Century” working group, UNC-Chapel Hill, March 2017

TEACHING EXPERIENCE

The University of North Carolina at Chapel Hill

Instructor, ENGL 149: Digital Composition, Spring 2022

In this composition course, students practice composing in contemporary digital writing spaces. Readings in contemporary media theory and practices interrogate theories of electronic networks and mediation, and their connections to literacy, creativity, and collaboration. Students will also develop their own multimedia projects using images, audio, video, and words.

Instructor, ENGL 144: Popular Genres, Fall 2021

A literature course that examines the differences and overlaps in “popular fiction” and “literary fiction.” In response to novels, short stories, movies, and television shows, students interpret the generic conventions of science fiction, fantasy, children’s literature, the western, romance, and horror from the nineteenth century through the present day.

Instructor, ENGL 105i: Writing in Business, Spring 2021

Students practice the conventions and purposes of business writing in several real-world genres. Topics focus on both conceptual and technical research and writing skills, and traverse written, oral, and digital communication.

Instructor, ENGL 105: Composition and Rhetoric (6 sections), Fall 2016–Spring 2020

An introductory writing course that focuses on process-based writing and adjusting writing according to a genre’s values, purposes and audiences. Students work across three genres: natural sciences, business, and the humanities. Each unit stresses transferrable writing skills.

Instructor, ENGL 105i: Writing in the Humanities, Fall 2019

Students practice traditional and emerging practices of humanities research and writing over three units: digital humanities, academic criticism, and public humanities. Focus is given to genre analysis, developing original ideas within a scholarly dialogue, and making humanities work accessible.

Instructor, ENGL 123: Introduction to Fiction, Fall 2018

Introduces students to an historical survey of the techniques, purposes, and genres of fiction beginning with the eighteenth-century development of the novel and ending with twenty-first century viral fiction. Students respond to the content through reading journals, blog posts, an argumentative research paper, and a creative multimedia response.

Graduate Research Consultant, ENGL 55H: Reading and Writing Women’s Lives, Fall 2017

Assisted honors-level students with a biographical research project. In addition to working individually with students on their research, I facilitated class and group discussions on women’s autobiography, and on the role of media and material culture in women’s histories.

Galloway Ridge Retirement Center

Instructor, The History of The Book from Antiquity to the Present Day, Fall 2020

A seven-week lecture series that introduced the historical and cultural process of book production, and provoked questions about the relationship between print’s material and textual content. Object analyses, videos, and visual demonstrations augmented each lecture. Topics included cuneiform tablets, papyrus scrolls, medieval manuscripts, the Gutenberg Press, scientific illustrations, nineteenth-century mass media, artist’s books, and digitization

and the future of print.

PROFESSIONAL SERVICE

Departmental Leadership

Vice-President, Comparative Literature and English Association of Graduate Students (CoLEAGS), 2018–2019

President, Comparative Literature and English Association of Graduate Students (CoLEAGS), 2017–2018

Editorial Assistance

Project Assistant, *The William Blake Archive*, UNC-Chapel Hill, 2018–present

Copyeditor to Joseph Viscomi, *William Blake's Printed Paintings: Methods, Origins, Meanings*, Yale University Press, 2021

Copyright Liaison to George S. Lensing, “Stevens and Seamus Heaney,” *Poetry and Poetics after Wallace Stevens*, eds. Bart Eeckhout and Lisa Goldfarb, Bloomsbury Publishing, 2017

Editorial Assistant, *The Yale Edition of the Complete Works of Samuel Johnson*, vol. XIX and XX and *The Yale Digital Johnson* (<http://www.yalejohnson.com>), Yale University Press, 2009–2012

Conference Support

Exhibit Curator, Jane Austen Summer Program, UNC-Chapel Hill, 2019–2021

Transportation Chair, Jane Austen Summer Program, UNC-Chapel Hill, 2018–2021

Steering Committee, British Women Writers Conference, Chapel Hill, NC, 2016

Video production and editing, The Thomas Wolfe Prize and Lecture, 2014–2017

Curricular Development

Peer Mentoring Committee, 2019–2021

Digital Literacy Pilot Program, UNC-Chapel Hill, 2017

Instructional Module, Louis Round Wilson Special Collections Library, UNC-Chapel Hill, “Judging a Book by Its Cover,” <https://guides.lib.unc.edu/judging-a-book-by-its-cover>

Design Lab Graduate Assistant, UNC-Chapel Hill, 2017

- LibGuide, “Using the InDesign Magazine Template,” <https://guides.lib.unc.edu/magazinetemplate>
- LibGuide, “Design Guide: Magazine Article,” <https://guides.lib.unc.edu/magazine>
- Instructional Handout, Adobe InDesign, <http://go.unc.edu/indesignquickguide>
- Instructional Handout, Adobe Illustrator, <http://go.unc.edu/illustratorquickguide>
- Instructional Handout, Wordpress, <http://go.unc.edu/wordpressquickguide>

PROFESSIONAL DEVELOPMENT

“Social Annotation in Humanities Teaching and Research,” The Digital Humanities Summer Institute, July 2021

Graduate Certificate in Digital Humanities, The University of North Carolina at Chapel Hill, 2021

“The History of the Book, 200–2000,” Rare Book School, The University of Virginia, July 2018

“Conceptualizing and Creating a Digital Edition,” The Digital Humanities Summer Institute, The University of Victoria, June 2018

OTHER PROFESSIONAL EXPERIENCE

Production Editor, Cambridge University Press, 2013–2015

Assistant Production Editor, TOR Books, 2013

TECHNICAL SKILLS

Content Management Systems: Omeka, Scalar, Wordpress

Web Development: HTML/CSS, XML/TEI, Python

Image and video editing software: Adobe InDesign, Adobe Illustrator, Adobe Premiere, Adobe Photoshop