

Elizabeth Shand

The University of North Carolina at Chapel Hill
Greenlaw Hall, CB #3520
Chapel Hill, NC 27599-3520
elshand@live.unc.edu | elizabethshand.com

EDUCATION

Expected 2023 University of North Carolina at Chapel Hill, Chapel Hill, NC
Ph.D. English and Comparative Literature

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

Committee: Dr. Kimberly J. Stern (Director); Dr. Laurie Langbauer; Dr. Jeanne Moskal; Dr. Paul Fyfe, North Carolina State University; Dr. Andrew J. Stauffer, The University of Virginia

"Defining the Industrial Book" illuminates an alternative history of the book that prioritizes the perspectives of domestic and laboring reading and writing cultures. It examines a range of little-known print objects, from broadsides to wastepaper to marginalia, to show how the book was reformulated according to distinct material cultures. These reformulations, I argue, seek to leverage physical spaces of the book to claim intellectual autonomy within an emergent mass print culture. In addition to tracing an understudied history of the book, "Defining the Industrial Book" raises the influence of disparate print cultures on authors such as Charles Dickens, Sara Coleridge, and Elizabeth Barrett Browning.

2012 Vassar College, Poughkeepsie, NY
B.A. English Literature, correlate in Art History

RESEARCH AREAS

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

PUBLICATIONS

Peer-Reviewed Journal Articles

- 2022 "The Pickwick Papers and 'Sam Weller's Scrap Sheet': The Making of a Print Neutral Public," *Victorian Literature and Culture* (submitted for initial review).
- 2022 "Sara Coleridge's Annotated *Phantasmion*: 'Is it not the work of a poet's daughter if not of a poet?'" *The Coleridge Bulletin*, New Series 59 (2022): 11–28.
- 2022 "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*, 41, no. 1 (2022): 91–112.
- 2019 "Enfolded narrative in *The Tenant of Wildfell Hall*: Refusing 'a perfect work of art,'" *Brontë Studies*, 44, no. 3 (2019): 292–305.
- 2019 "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*, 62, no. 1 (2019): 53–71.

Reviews and Reference Articles

- 2021 Review of *Victorian Women and Wayward Reading* by Marisa Palacios Knox (2020), *Nineteenth-Century Gender Studies*, 17, no. 3 (2021).
- 2021 “Helen Blackburn,” entry in *Encyclopedia of Victorian Women’s Writing*, eds. Emily Morris and Lesa Scholl, Palgrave Macmillan (2021).

FELLOWSHIPS, GRANTS AND AWARDS

External Fellowships and Grants

- 2020 Dorothy Evans Fellowship, Vassar College
- 2019 Eliza Buffington Fellowship, Vassar College
- 2019 North American Victorian Studies Association Travel Grant
- 2018 Elsie Van Dyck Dewitt Scholarship Fund Fellowship, Vassar College
- 2018 Rare Book School Tuition Scholarship
- 2018 Digital Humanities Summer Institute Tuition Scholarship`
- 2017 North American Victorian Studies Association Travel Grant

Departmental Fellowships and Awards

- 2021 Fred and Joan Thomson Award for Outstanding Work on a Dissertation in 18th- or 19th-Century British Literature, University of North Carolina at Chapel Hill
- 2021 Erika Lindemann Award for Excellence in Teaching Composition, University of North Carolina at Chapel Hill
- 2020 Fred and Joan Thomson Award for Outstanding Work on a Dissertation in 18th- or 19th-Century British Literature, University of North Carolina at Chapel Hill
- 2020 Off-campus Dissertation Research Fellowship, UNC-Chapel Hill Graduate School
- 2020 The Cynthia Vuille Stewart Francisco Summer Research Fellowship, University of North Carolina at Chapel Hill Graduate School
- 2019 Professional Development Award, University of North Carolina at Chapel Hill Writing Program
- 2018 Doris Betts Award for Excellence in Teaching Composition, University of North Carolina at Chapel Hill
- 2017 Digital Literacy Initiative Fellow, University of North Carolina at Chapel Hill
- 2017 Digital Literary Curricular Development Fellowship, University of North Carolina at Chapel Hill

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.

- Project Co-Manager with Grant Glass, *Frankenstein: The Thomas Copy*, <http://159.65.60.7/Frankenstein-Thomas/>, a digital edition of Mary Shelley's annotated *Frankenstein*.
- Image captions editor, "William Blake's Canterbury Pilgrims, *The William Blake Archive*, <http://www.blakearchive.org/exhibit/canterburypilgrims>, 2019, 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 with Dr. Anne Fertig, *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

- 2021 "Jane Austen's World," Rare Book Exhibit for the Jane Austen Summer Program, Louis Round Wilson Special Collections Library, University of North Carolina at Chapel Hill.
- 2019 *Pride and Prejudice* and its Afterlives," Rare Book Exhibit for the Jane Austen Summer Program, Louis Round Wilson Special Collections Library, University of North Carolina at Chapel Hill.
- 2017 "Women's Views, Women on View," guided tour of the Ackland Art Museum for the British Women Writers Conference, University of North Carolina at Chapel Hill.

PRESENTATIONS

Conferences

- 2022 "Marian Erle, The Printing Press, and Agents of Change in *Aurora Leigh*," North American Victorian Studies Association, Bethlehem, PA.
- 2022 "The Printed Fate of the *Blendan Hall*: Material Transformation and the Imperial Book," Victorian Institute Conference, Spartanburg, SC.
- 2022 "The Fluid Text in Sara Coleridge's "ink printed" Manuscripts, "Feminist Infrastructures: Women in Transatlantic Publishing, 1900–1950," Harry Ransom Center, Austin, TX.
- 2022 "Print and Manuscript Layers in Sara Coleridge's Annotated *Phantasmion*," Interdisciplinary Nineteenth-Century Studies, Salt Lake City, UT.
- 2022 "Competing Materials: *The Pickwick Papers* and Sam Weller's Scrap Sheet", North American Victorian Studies Association.

- 2021 “Defining the Industrial Book,” Society for the History of Authorship, Reading, and Publishing.
- 2021 “Sam Weller’s Scrap-sheet, or, Material Transformations,” Dickens Society Symposium.
- 2019 *The Digital Woman’s World* project presentation, Victorian Data Conference, Charlottesville, VA.
- 2019 “Women’s Reading and Marian Erle’s Repurposing of ‘Some Stray Odd Volume’ in *Aurora Leigh*,” North American Victorian Studies Association, Columbus, OH.
- 2017 “Annotation and Preservation in Sara Coleridge’s *Phantasmion*,” North American Victorian Studies Association, Banff, AB.
- 2017 “Overcrowded Into a Few Grooves of Usefulness: Expanding Spaces of Female Production in the Victoria Press,” South Atlantic Modern Language Association, Atlanta, GA.
- 2017 Jane Austen and the Modern Girl: Reconsidering Austen’s Reception through Suffrage Discourse,” Victorian Institute Conference, Greenville, SC.
- 2017 “‘The little philosophy I am mistress of: Passions and Knowledge in Eliza Haywood’s Early Fictions,” British Women Writers Conference, Chapel Hill, NC.
- 2017 “Producing Space for Readers in *The Cornhill Magazine* and *The Victoria Magazine*,” Triangle Book History Symposium, National Humanities Center, Research Triangle Park, NC.
- 2016 “‘I’ll see how I like this first’: Female Reading Experiences in *The Odd Women*,” Victorian Institute Conference, Raleigh, NC.
- 2016 “Romanticism versus Realism in *The Tenant of Wildfell Hall*: The Failings of a Singular Perspective,” British Women Writers Conference, Athens, GA.
- 2016 “An Unsex’d Heroine: The treatment of Jemima in *Maria, or the Wrongs of Woman*,” Northeast Modern Language Association, Hartford, CT.

Campus and Community Talks

- 2022 “Writing the First Chapter” Panel Member, Faculty and Graduate Student Panel, University of North Carolina at Chapel Hill.
- 2019 “Implementing the Design Lab in ENGL 105 Instruction,” Digital Literacy and Communications Lab, University of North Carolina at Chapel Hill.
- 2018 “Remember the...age in which we live”: Science, Technology, and Regency Society,” Jane Austen Summer Program: *Northanger Abbey* and *Frankenstein*: 200 Years of Horror, University of North Carolina at Chapel Hill.
- 2017 “Digital Editions and Victorian Print Culture,” co-discussion leader with Dr. Kimberly J. Stern, “New Approaches to the Nineteenth Century” working group, University of North Carolina at Chapel Hill.

TEACHING EXPERIENCE

University of North Carolina at Chapel Hill

Instructor, ENGL 105: Composition and Rhetoric, Fall 2016–Spring 2023 (9 sections)

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 149: Digital Composition, Spring 2022 (1 section)

Students compose biographies and critical essays in digital writing spaces. Readings in contemporary media theory interrogate the roles of networks and mediation, and how they impact literacy, creativity, and collaboration. Students gain practical skills and critical engagement with electronic, graphic, aural, and video composition.

Instructor, ENGL 144: Popular Genres, Fall 2021 (1 section)

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 (1 section)

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 105i: Writing in the Humanities, Fall 2019 (1 section)

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 (1 section)

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 (1 section)

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

Lecturer, The History of The Book from Antiquity to the Present Day, Fall 2020–Winter 2022 (2 sections)

An eight-week lecture series that introduced the historical and cultural process of book production with topics that 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. The lectures' analyses, videos, and visual demonstrates culminated in a visit to UNC's Special Collections Library.

PROFESSIONAL SERVICE

Departmental Leadership

- 2018–2019 Vice-President, Comparative Literature and English Association of Graduate Students (CoLEAGS), University of North Carolina at Chapel Hill
- 2017–2018 President, Comparative Literature and English Association of Graduate Students (CoLEAGS), University of North Carolina at Chapel Hill

Editorial Assistance

- 2021–present Project Supervisor, *The William Blake Archive*, University of North Carolina at Chapel Hill
- 2018–2021 Project Assistant, *The William Blake Archive*, University of North Carolina at Chapel Hill
- 2021 Copyeditor to Dr. Joseph Viscomi, *William Blake's Printed Paintings: Methods, Origins, Meanings*, Yale University Press
- 2017 Copyright Liaison to Dr. George S. Lensing, "Stevens and Seamus Heaney," *Poetry and Poetics after Wallace Stevens*, eds. Bart Eeckhout and Lisa Goldfarb, Bloomsbury Publishing
- 2009–2012 Editorial Assistant to Dr. Robert DeMaria, Jr., *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

Conference Support

- 2019–2021 Rare Books Exhibit Curator, Jane Austen Summer Program, University of North Carolina at Chapel Hill
- 2018–2021 Transportation Chair, Jane Austen Summer Program, University of North Carolina at Chapel Hill
- 2016 Steering Committee, British Women Writers Conference, University of North Carolina at Chapel Hill
- 2015–2017 Video production and editing, The Thomas Wolfe Prize and Lecture, University of North Carolina at Chapel Hill

Curricular Development

- 2019–2021 Peer Mentoring Committee, University of North Carolina at Chapel Hill
- 2017 Digital Literacy Pilot Program, University of North Carolina at Chapel Hill

- 2017 Instructional Module co-written with Ashley Werlinich, Louis Round Wilson Special Collections Library, University of North Carolina at Chapel Hill, "Judging a Book by Its Cover," <https://guides.lib.unc.edu/judging-a-book-by-its-cover>
- 2017 Design Lab Graduate Assistant, University of North Carolina at Chapel Hill
- 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

- 2021 "Social Annotation in Humanities Teaching and Research," The Digital Humanities Summer Institute
- 2021 Graduate Certificate in Digital Humanities, University of North Carolina at Chapel Hill
- 2018 The History of the Book, 200-2000," Rare Book School, The University of Virginia
- 2018 "Conceptualizing and Creating a Digital Edition," The Digital Humanities Summer Institute, The University of Victoria

OTHER PROFESSIONAL EXPERIENCE

- 2013–2015 Production Editor, Cambridge University Press, New York, NY
- 2013 Assistant Production Editor, TOR Books, New York, NY

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

LANGUAGES

Spanish (intermediate)

Latin (elementary)