

Sharon Aronofsky Weltman

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EDUCATION

- 1992 PhD in English, Rutgers University
1989 MPhil in English, Rutgers University
1989 MA in English, Rutgers University
1984 MAT in Humanities, University of Texas at Dallas
1979 BA in English and Anthropology, University of Texas (Austin)

UNIVERSITY EMPLOYMENT

(See Administration below)

Louisiana State University, Department of English, 1992-present

(Graduate Faculty, Comparative Literature Affiliate Faculty, Film and Media Arts
Affiliate Faculty, Jewish Studies Affiliate Faculty, and Women's, Gender, & Sexuality
Studies Affiliate Faculty)

- William E. "Bud" Davis Alumni Professor, 2014-present
- Professor of English, 2007-present
- Associate Professor of English, 1998-2007
- Assistant Professor of English, 1992-1998

PUBLICATIONS (72+ published, forthcoming, or under contract)

Authored Books (3):

1. *Victorians on Broadway: Literature, Adaptation, and the Modern American Musical*. University of Virginia Press, 2020
2. *Performing the Victorian: John Ruskin and Identity in Theater, Science, and Education*. Ohio State University Press, 2007
3. *Ruskin's Mythic Queen: Gender Subversion in Victorian Culture*, Ohio University Press. 1999 (**Outstanding Academic Book, Choice magazine, 1999**)

Edited Book and Special Issues (3):

4. *Dramatists, the Drama, Genres and Repertoire*. Volume 4 of *British Theatre in the Nineteenth Century Theatre: A Documentary History*. 4 vols. Jim Davis, series editor. Routledge (under contract, expected 2022).
5. *Sweeney Todd: The String of Pearls, or The Fiend of Fleet Street* by George Dibdin Pitt (1847). Editor. Scholarly introduction (10,540 words), plus detailed explanatory notes (over 1,600 words). Special issue of *Nineteenth-Century Theatre and Film* 38.1 (June 2011). Manchester University Press (actual release, summer 2012) (The play text and Introduction were the **first** and **second most-downloaded** articles of *NCTF* in 2014)
6. Guest-Editor, *Nineteenth-Century Prose* 35.1 (Spring 2008). Special issue on John

Ruskin. Essays by Elizabeth Helsinger, Alison Milbank, David Hanson, Francis O’Gorman, Sara Atwood, Amelia Yeates, Miles Mitchard, Supritha Rajan, Jed Mayer, and George Levine.

Articles and Book Chapters (31 + 1 reprint):

1. “Echoes and Whispers; or, How Elizabeth Polack Helped Emancipate the Jews, One Melodrama at a Time.” Special issue edited by Carolyn Williams. *Nineteenth Century Theatre and Film* 48.2 (2021)
2. “Dickens and the Musical.” *Edinburgh Companion to Dickens and the Arts*. Edited by Juliet John and Claire Wood (University of Edinburgh Press, forthcoming 2021): 8,500 words.
3. “Drama and Performance.” *Routledge Companion to Victorian Literature*. Edited by Talia Schaffer and Dennis Denisoff. (Routledge, 2019): 43-57.
4. “Communities of Production and Consumption.” *A Cultural History of Tragedy in the Nineteenth Century*, edited by Michael Gamer and Diego Saglia (London: Bloomsbury Press, 2019): 61-74.
5. “Melodrama, *Purimspiel*, and Jewish Emancipation.” *Victorian Literature and Culture* 47.2 (2019): 1-41. **(2020 Nineteenth Century Studies Association Best Article Prize)**
6. “Melodrama and the Modern Musical.” *Cambridge Companion to English Melodrama*. Edited by Carolyn Williams (Cambridge: Cambridge University Press, 2018): 262-276.
7. “Adopting and Adapting Dickens since 1870: stage, film, radio, television.” *Oxford Handbook to Charles Dickens*. Edited by John Jordan, Bob Patten, and Cathy Waters (Oxford: Oxford University Press, 2018): 738-755.
8. “Women Playwrights and the London Stage.” *The History of British Women’s Writing, 1830-1880*, edited by Lucy Hartley (Palgrave, 2018): 196-211.
9. “Theatricality.” *Victorian Literature and Culture* 46.3-4 (2018): 913-917.
10. “Sex and Gender.” *Cambridge Companion to John Ruskin*. Edited by Francis O’Gorman (Cambridge: Cambridge University Press, 2015): 157-179.
11. “John Ruskin.” *Blackwell Encyclopedia of Victorian Literature*. Edited by Dino Felluga, Linda Hughes, and Pamela Gilbert (London: Blackwell, 2015): 1483-1491.
12. “Theater, Exhibition, and Spectacle in the Nineteenth Century,” *Companion to British Literature*, edited by Robert DeMaria Jr, Heesok Chang, and Samantha Zacher (London: Wiley Blackwell, 2014): 68-88.
13. “1847: *Sweeney Todd* and Abolition.” BRANCH (Britain, Representation, and Nineteenth-Century History). Online timeline essays through NINES. 5,400 words. (2013) http://www.branchcollective.org/?ps_articles=sharon-aronofsky-weltman-1847-sweeney-todd-and-abolition. Web.
14. “Introduction: George Dibdin Pitt’s 1847 *Sweeney Todd*.” *Sweeney Todd: The String of Pearls, or The Fiend of Fleet Street*. Special issue of *Nineteenth-Century Theatre and Film* 38.1 (June 2011). Manchester University Press (actual release, August 2012): 1-22.
15. “‘Can a Fellow Be a Villain All His Life?’: *Oliver!*, Fagin, and Performing Jewishness.” *Nineteenth-Century Contexts* 33.4 (September 2011): 371-388.
 - a. **–Reprinted** in *Dickens Adapted: Best Essays*, edited by John Glavin (Ashgate, 2012).
16. “Boz versus Bos in *Sweeney Todd*: Dickens, Sondheim, and Victorianness.” *Dickens Studies Annual* 42 (2011): 55-76.

17. “‘Arcadias of Pantomime’: Ruskin, Theater, and *The Illustrated London News*.” *Victorian Pantomime: A Collection of Critical Essays*. Edited by Jim Davis (London and New York: Palgrave Macmillan, 2010): 41-53.
18. “The King and Who? Dance, Difference, and Identity in Anna Leonowens and *The King and I*,” *Conflict and Difference in Nineteenth Century Literature*, edited by Dinah Birch and Mark Llewellyn (London and New York: Palgrave Macmillan, 2010): 171-185.
19. “Jane Heir to the Glimmering World: Cynthia Ozick’s Victorian Vision.” *Studies in American Jewish Literature* 28 (2009): 3-13.
20. “Sondheim’s *Sweeney Todd* on Stage and Screen,” *Victorian Literature and Culture* 37.1 (2009): 301-310.
21. “Victorians on the Contemporary Stage.” *Journal of Victorian Culture* 13.2 (October 2008): 303-309.
22. “Re-Interpreting Ruskin.” Special issue of *Nineteenth-Century Prose* 35.1 (my edition; see above). (Spring 2008): 1-12.
23. “Victorians on Broadway at the Present Time: Ruskin’s Life on Stage.” *Functions of Victorian Culture at the Present Time*, edited by Christine Krueger (Ohio University Press, 2002): 79-94.
24. “Pantomime Truth and Gender Performance: John Ruskin on Theatre.” *Ruskin and Gender*, edited by Dinah Birch and Francis O’Gorman (London: Palgrave, 2002): 159-176.
25. “Myth and Gender in Ruskin’s Science.” *Ruskin and the Dawn of Modernism*, edited by Dinah Birch (Oxford University Press, 1999): 153-173.
26. “Mythic Language and Gender Subversion: The Case of Ruskin’s Athena.” *Nineteenth-Century Literature* 52.3 (December 1997): 350-71.
27. “‘Be No More Housewives, but Queens’: Queen Victoria and Ruskin’s Domestic Mythology.” *Re-making Queen Victoria*. Edited by Margaret Homans and Adrienne Munich. Cambridge University Press, 1997: 105-122.
28. “Female and Maelstrom: The Gender Vortex in Carlyle and Ruskin.” *Carlyle Studies Annual* 17 (1997): 91-99.
29. “Performing *Goblin Market*,” *Essays on Transgressive Readings: Reading over the Lines*. Edited by Georgia Johnston. Lewiston: The Edwin Mellen Press, 1997: 121-143. Invited. **(Kurt Weill Foundation Award Finalist for Best Essay on Musical Theater, 1999, <http://www.kwf.org/pages/1999-award.html>)**
30. “Gender and the Architectonics of Metaphor: Ruskin’s Pathetic Fallacy in *Ethics of the Dust*,” *Prose Studies* 16.2 (1993): 41-61.
31. “The Least of It: Metaphor, Metamorphosis, and Synecdoche in Frost’s ‘The Subverted Flower,’” *The South Carolina Review* 22.1 (1989): 71-78.

Annotated Bibliographies (3):—each includes approximately 28 prose paragraphs of general, section, or sub-section introductions; entries include substantive prose notations

1. “Christina Rossetti.” Approximately 11,000 words. Oxford University Press Bibliographies Online. (2011). <http://www.oxfordbibliographiesonline.com/display/id/obo-9780199799558-0059>
2. “John Ruskin.” Approximately 11,000 words. Oxford University Press Bibliographies Online. (2011). <http://www.oxfordbibliographiesonline.com/display/id/obo-9780199799558-0060>
3. “Charlotte Brontë.” Co-authored with Doris Raab Frye. Approximately 11,000 words.

Oxford University Press Bibliographies Online. (2011). **Third most-viewed Victorian studies bibliography in 2012 (out of 88 entries).**

<http://www.oxfordbibliographiesonline.com/display/id/obo-9780199799558-0008>

Invited Book Review Essays (6):

1. “Women, Realism, and Power: How the Victorian Actress Says It All.” *Journal of Victorian Culture* (forthcoming 2020). Review essay of Renata Kobetts Miller, *The Victorian Actress in the Novel and on the Stage* (University of Edinburgh Press, 2019).
2. “Review.” *Nineteenth-Century Contexts* 41.3 (2019): 341-345. Review essay on Jacky Bratton, editor, *Dickensian Dramas: Plays from Charles Dickens, Volume I* (Oxford University Press, 2017); and Jim Davis, *Dickensian Dramas: Plays from Charles Dickens, Volume II* (Oxford University Press, 2017).
3. “Review.” *Victorian Studies* 58.4 (2016): 768-771. Review of *Opera in the British Isles, 1875-1918*, by Paul Rodmell, and *The Arts of the Prima Donna in the Long Nineteenth Century*, edited by Rachel Cowgill and Hilary Poriss.
4. “New Lives of George Eliot.” *Victorians Institute Journal* 41. (2013, pub. 2014): 253-257. Review essay on Nancy Henry’s *The Life of George Eliot* and Kathleen McCormack’s *George Eliot in Society: Travels Abroad and Sundays at the Priory*.
5. “Identity and Performance on the Nineteenth-Century Stage.” *Nineteenth-Century Studies* (2007): 217-222. Review essay on Jeffrey Kahan’s *The Cult of Kean*, Deirdre David’s *Fanny Kemble: A Performed Life*, Patsy Stoneman’s *Jane Eyre on Stage, 1848-1898: An Illustrated Edition of Eight Plays with Contextual Notes*, and Malcolm Andrews’s *Charles Dickens and His Performing Selves: Dickens and the Public Readings*.
6. “Women, Creativity, and the *Künstlerroman*.” *Nineteenth-Century Studies* 18 (2004): 171-3. Review essay on Carol MacKay’s *Creative Negativity: Four Victorian Exemplars of the Female Quest*, Linda Lewis’s *Germaine de Staël, George Sand, and the Victorian Woman Artist*, and Evy Varsamopoulou’s *Poetics of the Künstlerinroman and the Aesthetics of the Sublime*.

Short Essays, Interviews, Editorials, Encyclopedia Entries, and On-line Resources (7)

1. “Race, Power, and Performance in *The Mystery of Edwin Drood*.” *Dickens to Go Web Series*. Dickens Project website. Posted July 27, 2020.
<https://dickens.ucsc.edu/programs/dickens-to-go/race-power-performance.html>
2. 19 Cents Q & A Interview. *Nineteenth Century Studies Association Website*. Posted May 2020. <https://ncsaweb.net/2020/05/04/sharon-aronofsky-weltman/>
3. “Encountering Ruskin.” *Victorian Web*. Posted May 19, 2019.
<http://www.victorianweb.org/authors/ruskin/encounters/weltman.html>.
4. “*Goblin Market* by Polly Pen and Peggy Harmon.” *Streaky Bacon: A Guide to Victorian Adaptations*. Curated website on adaptations of Victorian literature.
<http://www.streakybacon.net/polly-pen-and-peggy-harmons-goblin-market/> (1,000 words). Posted June 24, 2016.
5. “Editorial: Investigating Early Film and the Nineteenth-Century Theatre.” *Nineteenth Century Theatre and Film* 42.1 (2015, appeared 2016): 119–123.
6. “Cynthia Ozick.” Translated into French by Adelaide Russo. *Dictionnaire des Créatrices*. Paris: de femmes (2012). 608 words.
7. “Introduction to the Victorian Period,” PowerPoint for Longman Anthology of British Literature, Vol II (4th Edition). Pearson Higher Ed Instructor Resources. Online 2010.

8. "Staging Ruskin." *The Pre-Raphaelite Society of the United States Newsletter*. 10 (Spring 2005).

Invited Book Reviews (19):

1. Review of Jonathan Hess, *Deborah and Her Sisters: How One Nineteenth-Century Melodrama and Host of Celebrated Actresses Put Judaism on the World Stage* (University of Pennsylvania Press, 2018) in *Victorian Studies* 61.4 (2019): 665-667.
2. Review of Sophie Duncan, *Shakespeare's Women and the Fin-de-Siècle* (Oxford University Press, 2016) in *Victorian Studies* 60.4 (Summer 2018): 647-649.
3. Review of Nicholas Frankel, editor, *Charles Ricketts, Everything for Art: Selected Writings* (Rivendale Press, 2014) in *ELT: English Literature in Transition, 1880-1920* 58.4 (2015): 574-578.
4. Review of Miriam Elizabeth Burstein, *Victorian Reformations: Historical Fiction and Religious Controversy, 1820-1900* (University of Notre Dame Press, 2013) in *Catholic Library World* 85.2 (December 2014): 130.
5. Review of Keith Hanley and Brian Maidment, eds., *Persistent Ruskin: Studies in Influence, Assimilation and Effect* (Routledge, 2013) in *Nineteenth-Century Contexts* 36.1 (January 2014): 84-87.
6. Review of Marie-Luise Kohlke and Christian Gutleben., eds., *Neo-Victorian Families: Gender, Sexual and Cultural Politics* (Rodopi, 2011) in *Neo-Victorian Studies* 5.1 (2012). Online. <http://www.neovictorianstudies.com/issues/NVS%205-1-10%20Weltman%20Review.pdf>.
7. Review of Carolyn Williams, *Gilbert and Sullivan: Gender, Genre, and Parody* (Columbia University Press, 2010) in *Nineteenth-Century Contexts* 34. 3 (2012): 1-3.
8. Review of Sara Atwood, *Ruskin's Educational Ideals* (Ashgate, 2011) in *Biography* 34.4 (Fall 2011): 729-731.
9. Review of *John Ruskin and the Victorian Theatre* by Katherine Newey and Jeffrey Richards. *Romantics and Victorians on the Net* 59-60 (2011). Online. (posted June 2013). <http://www.erudit.org/revue/ravon/2011/v/n59-60/1013289ar.html?lang=en>
10. Review of Rachel Teukolsky, *The Literate Eye: Victorian Art Writing and Modernist Aesthetics* (Oxford University Press, 2009) in *Nineteenth-Century Contexts* 33.3 (2011): 291-293.
11. Review of Margot K. Louis, *Persephone Rises, 1860-1927: Mythography, Gender, and the Creation of a New Spirituality* (Ashgate 2009) in *Victorian Review* 36.1 (2010): 247-249.
12. Review of Anselm Heinrich, Katherine Newey, and Jeffrey Richards, *Ruskin, the Theatre, and Victorian Visual Culture* (Palgrave, 2009) in *Victorian Studies* 52.2 (Winter 2009): 332-334.
13. Review of Oliver S. Buckton, *Cruising with Robert Louis Stevenson: Travel, Narrative, and the Colonial Body* (Ohio University Press, 2007) in *The Victorian Web*. (March 2008). Online. <http://www.victorianweb.org/authors/stevenson/weltman.html>
14. Review of Deborah Epstein Nord, ed., *John Ruskin's Sesame and Lilies* (Yale University Press, 2002) in *Journal of Pre-Raphaelite Studies* 12 (Fall 2003): 103-106.
15. Review of Giovanni Cianci and Peter Nicholls, eds., *Ruskin and Modernism* (Palgrave, 2001) in *English Literature in Transition, 1880-1920* 45:4 (2002): 75-78.
16. Review of Claire Kahane, *Passions of the Voice: Hysteria, Narrative, and the Figure of*

the Speaking Woman, 1850-1915 (Johns Hopkins University Press, 1995) in *The Henry James Review* 20.3 (November 1999): 310-313.

17. Review of Lynne Vallone, *Disciplines of Virtue: Girls' Culture in the Eighteenth and Nineteenth Centuries* (Yale University Press, 1995) in *Journal of Pre-Raphaelite Studies* (Spring 1999): 114-117.
18. Review of John Ruskin's *Complete Works* on CD ROM, eds. E. T. Cook and Alexander Wedderburn (Cambridge University Press, 1996) in *Victorian Review* 23.1 (1997): 121-124.
19. Review of Sheila Emerson, *Ruskin: The Genesis of Invention* (Cambridge University Press, 1993) in *Victorian Review* 21.1 (1995): 100-102.

WORKS IN PROGRESS

Book-length Manuscripts

- “Elizabeth Polack: British Melodrama and Jewish Emancipation.” A book project on the first Anglo-Jewish woman playwright and her cultural, theatrical, and political context and Victorian theatre as commentary on and vehicle for the expanding franchise. Primary materials gathered; book outlined, one chapter fully drafted. Presses have expressed interest.
- “*Sweeney Todd* and Victorian Melodrama: The Forgotten Achievement of George Dibdin Pitt, Britain’s Most Prolific Playwright.” A book project on the nearly forgotten author of *Sweeney Todd* and *Susan Hopley*. Most primarily research material gathered from archives in UK; book outlined, one chapter fully drafted. Presses have expressed interest.
- Teaching edition of George Dibdin Pitt’s *Sweeney Todd*. Presses have expressed interest.

Essay-length projects:

- “The Littleness of Little Dorrit”
- “Ethics and Ecology in Ruskin and Dickens”
- “Toussaint L’Ouverture, The ‘Black Spartacus’ on the Melodrama Stage”
- Essay on postmodernism, video art, and *AlienNATION* by Edward Rankus, John Manning, and Barbara Aronofsky Latham

SCHOLARLY PAPERS and LECTURES (93)

Invited Academic Keynotes, Lectures, and Plenary Talks (21):

1. “Victorians on Broadway: Melodrama and Gender Performance in *Jekyll and Hyde*.” Ballew Lecture. University of Georgia. February 25, 2020.
2. “Ethics of the Golden Dustman: Ruskin, ‘Crystal Life,’ and *Our Mutual Friend*.” John Ruskin: Prophet of the Anthropocene. John J. Reilly Center. University of Notre Dame. South Bend, IN. February 7-8, 2020.
3. “Echoes and Whispers; or, How Elizabeth Polack Helped Emancipate the Jews, One Melodrama at a Time.” *Becoming Modern: British and America Melodrama*. Plenary. Rutgers University, New Brunswick, NJ, October 25, 2019.
4. “‘Why These Victorian Views?’: How the Modern Meets the Middlebrow in Sculpture, Fiction, and Musical Theater.” The Victorians Institute conference. Keynote. Asheville, NC, November 9-10, 2018.
5. “The Littleness of Little Dorrit.” *The Dickens Universe*. Keynote. University of California-Santa Cruz, July 16, 2018.

6. "Victorian Melodrama, Elizabeth Polack, and the East End *Purimspiel*." Lecture. University of Southern California, February 27, 2018.
7. "Victorian Melodrama, Elizabeth Polack, and the East End *Purimspiel*." Lecture. Arizona State University. November 1, 2016.
8. "Adapting and Performing Dickens." Lecture. NEH Summer Seminar for High School Teachers. "Dickens: *Hard Times* and *A Tale of Two Cities*." Directed by Marty Gould. University of California-Santa Cruz, July 28, 2016.
9. "Victorians on Broadway: Inception, Development, and New Research." Postgraduate Master Class Lecture/Discussion. University of London-Royal Holloway. May 11, 2016.
10. "Victorian Melodrama, Elizabeth Polack, and the East End *Purimspiel*." Lecture. PAL-FHI Melodrama Symposium. Duke University, February 20, 2016.
11. "Adapting Venus." School of Theatre, Performance and Cultural Policy Studies Colloquium: "Adaptation and the Stage in the Nineteenth Century." Plenary. University of Warwick, UK. March 28, 2015.
12. "Performing *Drood*: Melodrama, Music Hall, and the Opium Dream Ballet." Lecture. University of Mississippi, November 6, 2014.
13. "Sweeney Todds: The Satirical Afterlife of a Victorian Bogeyman." CUNY Victorian Conference: "Bad Victorians." Plenary. New York, NY. May 2, 2014.
14. "Performing *Drood*: Parlor Songs and the Opium Dream Ballet." Berkeley Colloquium: "Victorian Performance." Plenary. UC-Berkeley. April 10, 2014.
15. "The Meta-Mystery of *Edwin Drood*: Broadway's Victorian Music Hall and What It Means when *You* Decide." Keynote. The Dickens Universe. University of California-Santa Cruz, August 8, 2013.
16. "Abolition, Censorship, and Canine Superstars in the First *Sweeney Todd*." Nineteenth-Century British Research Seminar. Lecture. University of Tennessee, October 29, 2012. <http://c19seminar.wordpress.com/2012/10/02/sharon-weltman-presents-abolition-censorship-and-canine-superstars-in-the-first-sweeney-todd-at-ut-knoxville/>
17. "The Culture of Performance and Sweeney Todd: George Dibdin Pitt to Stephen Sondheim." Philosophy and Performance: Art in Modern Society conference. Keynote. University of Notre Dame. April 26-27, 2012.
18. "'Tis an Idle Prejudice I Grant': Representing Race in Pitt's *The String of Pearls*." Politics, Performance and Popular Culture in Nineteenth-Century Britain. Plenary. University of Lancaster, Lancaster, UK. July 7-9, 2011
19. "Fagin-omics: *Oliver!* and Performing Jewishness on the Musical Stage." The Herb Furse Memorial Lecture. Keynote. The Dickens Universe. University of California-Santa Cruz, August 5, 2010.
20. "'Arcadias of Pantomime': Ruskin, Theater, and Visual Culture." Plenary. Contemporary Issues in Theatre Historiography Conference, University of Birmingham, Birmingham, England, July 6-7, 2007. This conference was part of a three-year project funded by a grant from the Arts and Humanities Research Council (AHRC) of Great Britain.
21. "Ruskin and Gender Performance." Ruskin and Gender Symposium at Trinity College, Oxford University, September 22, 1999. Plenary.

Invited Public Lecture Series (13 lectures for Mixed Academic and General Audiences)

1. **Series of 3** lectures around Eugene, Oregon in conjunction with the Eugene Opera's March 2015 performances of Stephen Sondheim's *Sweeney Todd*:
 - a. "Victorians on Broadway: Dickens, Melodrama, & Sondheim's *Sweeney Todd*."

- Eugene Public Library. March 7, 2015.
- b. "How Fleet Street came to Broadway." Lane Community College. March 10, 2015.
 - c. "Abolition, Adaptation, and Canine Superstars in *Sweeney Todd*." University of Oregon, Knight Library. March 11, 2015.
2. **Series of 3** book discussions about Charles Dickens sponsored by Louisiana Public Broadcasting, Barnes & Noble, and the Dickens Project Faculty at LSU, at Barnes and Noble in Citiplace, Baton Rouge, LA:
 - a. *Oliver Twist* and its adaptation on Masterpiece Theater, February 26, 2009
 - b. *Little Dorrit* and its adaptation on Masterpiece Theater, April 30, 2009
 - c. *The Old Curiosity Shop* and its adaptation on Masterpiece Theater, May 7, 2009
 3. **Series of 2** book discussions about Jane Austen, sponsored by Louisiana Public Broadcasting, Barnes & Noble, and the Dickens Project Faculty at LSU, at Barnes and Noble in Citiplace, Baton Rouge, LA:
 - a. *Sense and Sensibility* and its adaptation on Masterpiece Theater April 8, 2008
 - b. *Persuasion*, *Northanger Abbey*, and *Mansfield Park* and their adaptations on Masterpiece Theater, January 29, 2008
 4. **Series of 5** lecture/discussions "Modern Marvels: Jewish Adventures in the Graphic Novel" at Hill Memorial Library, LSU, **funded by grants from the American Library Association and Nextbook**, Fall 2007
 - a. Will Eisner's *A Contract with God*, September 18, 2007.
 - b. Art Spiegelman's *The Complete Maus*, October 2, 2007
 - c. Ben Katchor, *Julius Knipl, Real Estate Photographer*, October 16, 2007
 - d. Harvey Pekar, *The Quitter*, October 30, 2007
 - e. Joann Sfar, *The Rabbi's Cat*, November 6, 2007

Conference Papers and Responses (59):

1. "Elizabeth Polack and the Politics of Melodramatization." North American Victorian Studies Association (NAVSA). Vancouver, Canada. November 4-7, 2021.
2. "Re-Visualizing *The Echo of Westminster Bridge*: Elizabeth Polack, Antisemitism, and the Toy Theatre." American Society for Theatre Research (ASTR). San Diego, October 29-31, 2021.
3. "Visualizing *The Echo of Westminster Bridge*: Elizabeth Polack, Antisemitism, and the Toy Theatre." Embodied Spectatorship and Performance in Theatre and Visual Culture, 1780-1914 Conference. Exeter, UK. December 14-16, 2020.
4. "Stage Fire: Ruskinian Dickens and an Ethics of Care." Interdisciplinary Nineteenth-Century Studies Association (INCS). Los Angeles, CA. March 5-9, 2020.
5. "Victorian Melodrama and the Challenge of Tragedy." North American Victorian Studies Association (NAVSA). Ohio State University. Columbus, OH. October 17-19, 2019
6. "Sweeney Todds: A Theatrical Bogyman's Satirical Afterlife in Visual Culture." Visuality and the Theatre in the Long Nineteenth Century Conference. University of Warwick. June 27-29, 2019.
7. "Musical Mapping: *The Pickwick Papers* from Burletta to Broadway." Mapping Victorian Empires, Cultures, Identities Conference, Co-Sponsored by the Dickens Project, Jerusalem and Haifa, Israel, May 13-16, 2019.
8. "Remembering *The Pickwick Papers*: from Burletta to Broadway." Interdisciplinary Nineteenth-Century Studies Association (INCS). Dallas, TX. March 20-24, 2019.

9. "Provocation: What Next?" SEC Colloquium on Nineteenth-Century Studies. Vanderbilt University, February 22-23, 2019.
10. "Trends and the Individual Talent." Roundtable on Nineteenth-Century Studies. Vanderbilt University, February 22, 2019.
11. Respondent. "Looking at the Novel from the Victorian Theatre." North American Victorian Studies Association (NAVSA). St. Petersburg, FL. October 11-14, 2018.
12. "Melodrama, Dickens, and the Broadway Musical." Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Roma Tre. Rome, Italy. June 13-15, 2018.
13. "Melodrama and the Modern Musical." Interdisciplinary Nineteenth-Century Studies Association (INCS). San Francisco State University. March 1-4, 2018.
14. "The State of the Field." Forum on Victorian and Early Twentieth-Century British Literature Roundtable on Scholarly Journals. MLA. New York. January 4-7, 2018.
15. "'Hinting the Keynote': Adaptation, Music, and *The Mystery of Edwin Drood*." North American Victorian Studies Association (NAVSA). Banff, CA. November 15-20, 2017.
16. "The Socializing Function of Victorian Melodrama and East End *Purimspiel*: The Case of Elizabeth Polack's *Esther, the Royal Jewess, or The Death of Haman!*." North American Victorian Studies Association (NAVSA). Arizona State University. Phoenix, AZ. November 2-5, 2016.
17. "How to Build a Better Venus." Research Society for Victorian Periodicals. University of Missouri-Kansas City. September 8-10, 2016.
18. "Adapting Drood: Dickens, Musical Theatre, and the Opium Dream Ballet." Dickens Society Symposium. University of Iceland. Reykjavik, Iceland. July 11-13, 2016.
19. "'Debarred with the Most Sedulous Care': Early Victorian Women Playwrights." Interdisciplinary Nineteenth-Century Studies Association (INCS). Appalachian State University. Asheville, NC. March 10-13, 2016.
20. "One Touch of *A Tinted Venus* and the Global Exhibition of Art." North American Victorian Studies Association (NAVSA). University of Hawaii and Brigham Young University. Honolulu, HI. July 9-12, 2015.
21. "Victorian Venus, Modern Art, and Broadway." Interdisciplinary Nineteenth-Century Studies Association (INCS). Georgia Tech. Atlanta, GA. April 16-19, 2015.
22. "Broadway Jane: Melodrama, Liberty, and the Gothic." North American Victorian Studies Association (NAVSA). University of Western Ontario. London, Ontario, Canada. November 12-15, 2014.
23. "'Newsboys . . . crying themselves hoarse along the footways': Richard Mansfield as Jekyll and Hyde on Stage and Street." Research Society for Victorian Periodicals (RSVP). University of Delaware. Wilmington, DE. September 11-13, 2014.
24. "Dickens, *Drood*, and the Opium Dream Ballet." Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Houston and Rice University. Houston, TX. March 27-30, 2014.
25. "Hyding the Evidence: Performed Identity in *Jekyll and Hyde* from Mansfield to the Broadway Musical." North American Victorian Studies Association (NAVSA). University of Southern California and University of California-Santa Barbara. Pasadena, CA. October 23-27, 2013.
26. "Hyding Dickens: Dickensian Hauntings and Victorianness in *Jekyll and Hyde: The Musical*." Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Virginia. Charlottesville, VA. March 14-17, 2013.

27. "'A Proper Artist with a Knife': Cannibal Aesthetics and Market Networks behind Sweeney Todd." North American Victorian Studies Association (NAVSA). University of Wisconsin-Madison. Madison, WI. September 27-30, 2012.
28. "'Sweeney Todds: The Satirical Afterlife of *Sweeney Todd* in Victorian Periodicals.'" Research Society for Victorian Periodicals (RSVP). University of Texas. Austin, TX. September 14-15, 2012.
29. "'Broadway's 'Jane! Jane!': Victorian Feminism, Impressionism, and the Gothic in *Jane Eyre: The Musical*.'" Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Kentucky. Lexington, KY. March 22-25, 2012.
30. "'Performance and the Theater Archive: Embodying Race at the Britannia Theatre, 1846-1847.'" North American Victorian Studies Association (NAVSA). Nashville, TN. November 5-8, 2011.
31. "'Victorian Melodrama and the Penny Press: The Cultural Work of *Sweeney Todd* in Print and on Stage.'" Research Society for Victorian Periodicals (RSVP). Christchurch University. Canterbury, UK. July 21-23, 2011.
32. "'Unspeakable Nature: Race, Empire, and the Deaf-Mute in George Dibdin Pitt's *The String of Pearls, or the Fiend of Fleet Street*.'" Interdisciplinary Nineteenth-Century Studies Association (INCS). Pitzer College. Claremont, CA. March 31-April 3, 2011.
33. "'Sweeney Todd and 'Hector, the Black Boy': Theatrical, Visual, and Narrative Perspectives'" North American Victorian Studies Association (NAVSA). Montreal. November 11-13, 2010.
34. "'Like a Sister': Sexuality and Sibling Rivalry in Pen and Harmon's *Goblin Market*.'" Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Texas. Austin, TX, March 25-27, 2010.
35. "'Theatrical Representation and Visuality.'" The Dickens Project Collaboratory: A Roundtable on Visual Cultures. The Dickens Universe. University of California-Santa Cruz. August 8, 2009.
36. "'Sex and the 'City of Women': Erotics of the Harem in Anna Leonowens's Bangkok and *The King and I*.'" Sex and the City, 1860-1930: Representations of City Women Conference. The University of Northampton, Northampton. England. July 10-11, 2009.
37. "'Not for Me the Happy Home": *Oliver!*, Victorianness, and the Anti-Angel in the House.'" Interdisciplinary Nineteenth-Century Studies Association (INCS). Bard College and Skidmore College. Saratoga Springs, NY. April 24-26, 2009.
38. "'Arcadias of Pantomime': Ruskin, Child Labor, and the *Illustrated London News*.'" North American Victorian Studies Association (NAVSA). New Haven, CT. Yale University. November 14-16, 2008.
39. "'Arcadias of Pantomime': Ruskin, Theater, and *The Illustrated London News*.'" British Association of Victorian Studies (BAVS). Artistry and Industry Conference. University of Exeter. Exeter, England. July 18-20, 2008.
40. "'Ruskin, Pantomime, and *The Illustrated London News*.'" Research Society for Victorian Periodicals (RSVP). Roehampton University. Roehampton, England. July 4-5, 2008.
41. "'The King and Who?'" Interdisciplinary Nineteenth-Century Studies Association (INCS). Marquette University. Milwaukee, WI. April 3-5, 2008.
42. Respondent. Panel. "'Pre-Raphaelite Conflicts.'" North American Victorian Studies Association (NAVSA). University of Victoria. Victoria, BC. October 13-17, 2007.
43. "'Jane Heir to the Glimmering World: Ozick's Victorian Vision.'" Interdisciplinary

- Nineteenth-Century Studies Association (INCS). University of Missouri-Kansas City. Kansas City, MO. April 19-21, 2007.
44. "Queering Ruskin." North American Victorian Studies Association (NAVSA). Purdue University. West Lafayette, IN. August 31-Sept. 3, 2006.
 45. "Bos vs. Boz in *Sweeney Todd*: Representations of Class Conflict in Dickens, Prest, and Sondheim." Interdisciplinary Nineteenth-Century Studies Association (INCS). New Brunswick, NJ. March 31-April 2, 2006.
 46. "Ruskin and the Wilde Life." Victorian Life Writing Conference. Lancaster University, Lancaster, England. July 21-23, 2005.
 47. "'Pretty Frou-Frou' goes Demon Dancing: Impurity and Identity in Ruskin's Theater." Interdisciplinary Nineteenth-Century Studies Association (INCS). Louisiana State University. Baton Rouge, LA. April 21-23, 2005.
 48. "'Mechanical Sheep' and 'Monstrous Powers': Ruskin's Pantomime Reality." Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Iowa. Iowa City, IA. April 1-4, 2004.
 49. "From Bos to Boz to *Sweeney Todd*: Sondheim's Victorian Legacy," Victorian Studies Association of the Western United States (VISAWUS). University of Texas. Austin, TX. October 9-11, 2003.
 50. "From Bos to Boz: Why Sondheim's Sweeney is more Dickens than Prest." Research Society for Victorian Periodicals Conference (RSVP). University of Michigan. Ann Arbor, MI. August 15-17, 2002.
 51. "Ruskin's Life on Stage." John Ruskin: The Brantwood Years Symposium at Lancaster University. Lancaster, England. July 18-20, 2000.
 52. "Giving Voice to *Modern Painters*: Gender Performance in the Ruskin Opera." William Morris Society Meeting at MLA. Chicago, IL. December 1999.
 53. "'Be No More Housewives, But Queens': Queen Victoria and Ruskin's Domestic Mythology." Armstrong-Browning Library Conference: "John Ruskin and Victorian Cultures." Baylor University. Waco, TX. October 1996.
 54. "Female and Maelstrom: The Gender Vortex in Carlyle and Ruskin." "Carlyle at 200" Conference. St. Johns, Newfoundland. July 1995.
 55. "Of Harpies and Whirlwinds: The Gender Vortex in Carlyle and Ruskin." NEMLA Convention. Carlyle Panel. Boston, MA. April 1995.
 56. "Gender and the Architecture of Metaphor, or Why There's No Phallus in Pathetic Fallacy." John Ruskin and Gender Panel. MLA Convention, San Francisco, CA. December 1991.
 57. "The Least of It: Metaphor, Metamorphosis, and Synecdoche in Frost's 'The Subverted Flower.'" Modern and Contemporary Poetry Panel. Northeast Modern Language Association (NEMLA) Convention. Wilmington, DE. 1989.
 58. "Strangers in *Paradise Lost*: The Intertextuality of Lilith and Eve." Milton Panel. Northeast Modern Language Association (NEMLA) Convention. Providence, RI. 1988
 59. "'Swift Counterchange': The Androgyny of Keats's Lamia," English Romantics Panel, Northeast Modern Language Association (NEMLA) Convention. Boston, MA. 1987.

CONFERENCES DIRECTED (5):

1. **Co-Director.** "City, Space, and Spectacle in Nineteenth-Century Performance." Symposium Co-Directed with the other editors of *Nineteenth-Century Theatre and Film*.

- University of Warwick's Palazzo Pesaro-Papafava, Venice, Italy. June 8-10 1, 2018.
2. **Co-Director.** "Theatrical Ecologies and Environments in the Nineteenth Century." Symposium Co-Directed with the other editors of *Nineteenth-Century Theatre and Film*. University of Warwick, UK. July 1, 2017.
 3. **Co-Director.** "Alternative Victorians: New Directions in Nineteenth-Century Theatre Research." Symposium Co-Directed with the other editors of *Nineteenth-Century Theatre and Film*. University of Warwick, Coventry, UK, May 14, 2016.
 4. **Co-Director.** School of Theatre, Performance and Cultural Policy Studies Colloquium: "Adaptation and the Stage in the Nineteenth Century." Co-Directed with the other editors of *Nineteenth-Century Theatre and Film*. University of Warwick, UK. March 28, 2015.
 5. **Director.** "Giving Voice to *Modern Painters*: John Ruskin—His Life and Times." Conceived, organized, directed, and moderated an international scholarly conference in conjunction with the world premiere of the opera *Modern Painters* by David Lang and Manuela Hoelterhoff at the Santa Fe Opera, with St. John's College, Santa Fe, NM July 29-30, 1995.

OTHER CONFERENCE ROLES (37):

1. Speaker. 2nd Day Opening Remarks. LSU Comparative Literature and French Studies Graduate Conference. Baton Rouge, LA. March 7, 2020.
2. Co-Producer, Co-Director, Co-Author, Co-Dramaturg, and Co-MC (with Beth Newman, SMU), and Performer. "Sentimental Soiree and Sassy Sing-Along." Dickens Universe. University of California-Santa Cruz. July 13-20, 2019. Invited.
3. Speaker. "What Editors Want." INCS Pre-Conference Publishing Workshop at SMU, Dallas, TX, March 21, 2019. Invited.
4. Moderator. Panel. "Embodied Culture and Ideology." Interdisciplinary Nineteenth-Century Studies Association (INCS). Dallas, TX. March 20-24, 2019.
5. Organizer. 2 linked panels (1st): "Melodramatic Excess: Early Melodrama." Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Roma Tre. Rome, Italy. June 13-15, 2018.
6. Organizer. 2 linked panels (2nd): "Melodramatic Excess: Beyond Generic Boundaries." Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Roma Tre. Rome, Italy. June 13-15, 2018.
7. Organizer and Moderator. Celebratory Plenary in Honor of the Richard Stein Essay Award naming (formerly INCS Essay Award). Interdisciplinary Nineteenth-Century Studies Association (INCS). San Francisco State University. March 1-4, 2018.
8. Mentor. Dickens Winter Graduate Conference. University of California-Riverside. February 23-24, 2018.
9. Counselor. "Chat with an Editor" Session, sponsored by the Council of Editors of Learned Journals. MLA Convention. New York, NY. January 6, 2018.
10. Organizer. Panel. "Modern Forms, Victorian Spaces: Film, Technology, and the Afterlife of Victorian Theatre." North American Victorian Studies Association (NAVSA). Banff, CA. November 15-20, 2017.
11. Co-Leader (with Dan Novak, University of Mississippi). 19th-Century Seminar (for Faculty). Dickens Universe. University of California-Santa Cruz. July 29-August 5, 2017. Invited.
12. Speaker, Organizer, and Moderator. Roundtable. "Research off the Beaten Track: How to

- Keep Doing it—and Why.” Interdisciplinary Nineteenth-Century Studies Association (INCS). Philadelphia, PA. March 16-19, 2017.
13. Co-Leader (with Tricia Lootens, University of Georgia). 19th-Century Seminar (for Faculty). Dickens Universe. University of California-Santa Cruz. July 30-August 6, 2016. Invited.
 14. Speaker. Graduate Student Caucus Meeting and Sponsored Roundtable: “Everything You Wanted to Know (But Were Afraid to Ask) About Academic Publishing.” Interdisciplinary Nineteenth-Century Studies Association (INCS) Asheville, NC. March 10-13, 2016. Invited.
 15. Moderator. Panel. “Victorian Spaces.” Dickens Universe. University of California-Santa Cruz. Santa Cruz, CA. August 7, 2015.
 16. Leader. 19th-Century Seminar (for Faculty). Dickens Universe. University of California-Santa Cruz. August 1-8, 2015. Invited.
 17. Moderator. Panel. “Pictures, Portraits, and Illustrations.” Interdisciplinary Nineteenth-Century Studies Association (INCS). Atlanta, GA. April 16-19, 2015.
 18. Moderator. Panel. “Exotic and Unknown Places.” Research Society for Victorian Periodicals (RSVP). University of Delaware. Wilmington, DE. September 11-13, 2014.
 19. Moderator. Panel. “Gender and Self Realization in Trollope.” Interdisciplinary Nineteenth-Century Studies Association (INCS). Houston, TX. March 27-30, 2014.
 20. Moderator. 19CTC (Nineteenth-Century Theatre Caucus) Organizational Meeting. North American Victorian Studies Association (NAVSA). University of Southern California. Pasadena, CA. October 22-27, 2013.
 21. Chair. Panel. “Doubting the Evidence: The Virtues of a Skeptical Reading” Panel. North American Victorian Studies Association (NAVSA). University of Southern California. Pasadena, CA. October 22-27, 2013.
 22. Moderator. Panel. “Adaptations” Panel. Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Virginia. Charlottesville, VA. March 14-17, 2013.
 23. Moderator. Panel. “The Contagious Stage: Networks of Theatrical Influence” Panel. North American Victorian Studies Association (NAVSA). University of Wisconsin-Madison. Madison, WI. September 27-30, 2012.
 24. Co-Leader (with Jennifer McDonell, University of New England, Australia). 19th-Century Seminar (for Faculty). Dickens Universe. University of California-Santa Cruz, July 28-August 4, 2012. Invited.
 25. Organizer. Panel. “Re-Picturing the Nineteenth-Century: Musical/Cinematic/Theatrical Adaptations” Panel. Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Kentucky. Lexington, KY. March 22-25, 2012.
 26. Organizer. Panel. “Theorizing the Theater Archive for Victorian Studies” Panel. North American Victorian Studies Association (NAVSA). Vanderbilt University. Nashville, TN. November 5-8, 2011.
 27. Moderator. Panel. “Beasts and Pets II” Panel. Interdisciplinary Nineteenth-Century Studies Association (INCS). Pitzer College. Claremont, CA. March 31-April 3, 2011.
 28. Moderator (and co-organizer, with Rachel Teukolsky, Assistant Professor, Vanderbilt). The Dickens Project Collaboratory: A Roundtable on Visual Cultures. The Dickens Universe. University of California-Santa Cruz. Santa Cruz, CA. August 8, 2009.
 29. Co-Leader (with Luisa Calè, University of London-Birkbeck College). Pedagogy Workshop for Graduate Students. Dickens Universe. University of California-Santa Cruz.

- Santa Cruz, CA. August 3-7, 2009. Invited.
30. Moderator. Panel. "Happiness and the Intellectual" Panel. Interdisciplinary Nineteenth-Century Studies Association (INCS). Bard College and Skidmore College. Saratoga Springs, NY. April 24-26, 2009.
 31. Chair. Panel. "Pre-Raphaelite Conflicts." North American Victorian Studies Association (NAVSA). University of Victoria. Victoria, BC. October 13-17, 2007.
 32. Chair. Panel. "Musical Technology." Interdisciplinary Nineteenth-Century Studies Association (INCS). University of Missouri-Kansas City. Kansas City, MO. April 19-21, 2007.
 33. Chair. Panel. "Pure and Impure Forms." Interdisciplinary Nineteenth-Century Studies Association (INCS) conference. Louisiana State University. Baton Rouge, LA, April 21-23, 2005.
 34. Conference Programming Committee. Interdisciplinary Nineteenth-Century Studies Association (INCS) conference. Louisiana State University. Baton Rouge, LA, April 21-23, 2005.
 35. Chair and organizer. Special session. "John Ruskin and Gender." Modern Language Association (MLA) Convention. San Francisco, CA. December 1991.
 36. Chair (elected). Milton session. Northeast Modern Language Association (NEMLA) Convention. 1990.
 37. Secretary (elected). Milton session. Northeast Modern Language Association (NEMLA) Convention. Wilmington, DE, 1989.

MEDIA

Interviewed on August 24, 2020, on *The Practice Parlor* about *Victorians on Broadway*.

<https://www.ginamorgano.com/the-practice-parlour>

Interviewed February 1, 2012, on *Library Road Show* (Library Lagniappe) Metro 21 (Cable Television), Baton Rouge, LA, with repeated airings throughout the month of February 2012.

Interviewed on *Sweeney Todd: Sweeney Is Alive - The Real Story of the Demon Barber*, a documentary directed by Eric Neal Young on the Special Features disk on the 2008 DVD release of the Sondheim musical *Sweeney Todd*, directed by Tim Burton, starring Johnny Depp and Helena Bonham-Carter, Paramount Pictures. Also served as un-credited scholarly consultant.

Interviewed on live radio on *The Jim Engster Show*, WRKF, about Jane Austen adaptations on Masterpiece Theater, 9:00 am CT, January 29, 2008

Interviewed on *The Spoken Word*, WRKF, about *Ruskin's Mythic Queen*, airing at 6:00 pm CT, March 19, 2000

INVITED LECTURES for GENERAL or NON-ACADEMIC AUDIENCES (14)

1. "The Art of Reflection." St. Joseph's Academy, Baton Rouge, LA, January 11, 2018.
2. "Passover Customs through Time." Our Lady of Mercy Catholic Church. Baton Rouge, LA. January 21, 2013.
3. "The Remarkable Life of Charles Dickens." "What the Dickens?: Celebrating 200 Years of Charles Dickens" Panel. Louisiana Book Festival. Baton Rouge, LA. October 27, 2012.
4. "'Can a Fellow Be a Villain All His Life?': *Oliver!* and Performing Jewishness on the

- Musical Stage.” Dickens Fellowship of New Orleans. Metairie, LA. May 12, 2012.
5. ““Can a Fellow be a Villain all His Life?”: *Oliver!*, Fagin, and Performing Jewishness.” East Baton Rouge Parish Main Library. Baton Rouge, LA. February March 4, 2012.
 6. “From Factory Boy to Superstar: Life and Times of Charles Dickens.” Bicentennial Celebration at East Baton Rouge Parish Main Library. February 7, 2012.
 7. “Battered Women and Homeless Children: Current Social Problems in *Oliver Twist*.” University Methodist Church. Baton Rouge, LA. January 29, 2012.
 8. “Why Dickens? Why Fellowship?” Dickens Fellowship of New Orleans Inaugural Lecture. Metairie, LA. November 12, 2011.
 9. Book discussion about Jane Austen’s novels and their adaptations on Masterpiece Theater, Jane Austen Festival, Instructional Technology Building, Mandeville, LA, February 16, 2008
 10. “Modern Marvels: A Preview of Jewish Adventures in the Graphic Novel,” Jewish Family Service seniors luncheon speaker, Baton Rouge, LA, May 22, 2007
 11. “Jewish Traditions and *Fiddler on the Roof*,” BREC Independence Park Theater, Baton Rouge, LA, June 20, 2006
 12. “The Real Ruskin.” Post-Performance Remarks at The Circle Theatre, Ft. Worth, TX, March 30, 2002
 13. “Ruskin and Women.” Post-Performance Remarks at Lambs Theater, New York, November 29, 2000
 14. “Ruskin’s Mythic Queen.” Reading at Barnes and Noble, Baton Rouge, March, 2000.

INVITED TALKS at LSU (9)

1. “*Victorian Melodrama, Elizabeth Polack, and the East End Purimspiel*.” LSU English “Works in Progress” Series. October 19, 2016.
2. “Broadway’s ‘Jane! Jane!’” LSU English “Works in Progress” Series. Sept 21, 2015.
3. “The Penny Press and the Culture of Performance: Sweeney Todd in (Re)Print and on Stage, 1846-1883.” Panel (with Robert Hamm and Jerry Kennedy) on Meredith McGill’s *American Literature and the Culture of Reprinting, 1834-1853*. LSU Department of English Lecture series, March 20, 2012.
4. “Jewish, British, and Cockney Identity in Lionel Bart’s *Oliver!*” Post-screening lecture/discussion for LSU Dickens Film Festival showing of *Oliver!* (1968). February 27, 2012.
5. “Lit Lovers” lecture/discussion on Christina Rossetti’s *Goblin Market* for Sigma Tau Delta and the English Club at LSU, March 11, 2008.
6. “Romantic Poetics.” Invited Lecture for Professor Carol Mattingly’s “American Women Writers in Context” Louisiana Endowment for the Humanities Summer Institute for Teachers, 1999.
7. “Ruskin’s Mythic Queen.” Readers and Writers, LSU, November 21, 1999.
8. “Ruskin and Gender Performance.” LSU Philological Club Lecture Series, 1999.
9. “Gender and the Architectonics of Metaphor, or Why There’s No Phallus in Pathetic Fallacy,” LSU Philological Club Lecture Series, 1993.

UNIVERSITY ADMINISTRATION

2019-present Director of Comparative Literature

2009-2012 Director of English Graduate Studies

2005-2006 Associate Chair of English

UNIVERSITY TEACHING

Louisiana State University, Baton Rouge, LA –1992-Present:

Graduate seminars for English and Comparative Literature: “Proseminar:

Introduction to Graduate Study,” “Global Dickens: Adaptation and Appropriation,” “Dissertation & Professionalization Workshop,” “Broadway Musicals: Adapting and Performing the Nineteenth Century” (cross-listed with Comparative Literature), “Performing Dickens,” “Dickens,” “Victorian Poetry,” “Performing Gender, Race, and Empire: Studies in Victorian Literature,” “Gender and Performativity in Victorian Culture,” “Myth, Gender, & Sexuality in Victorian Poetry,” “Victorian Prose: Gender, Culture, and the Victorian Sage,” “Introduction to Feminist Literary Theory and Criticism,” “Introduction to Feminist and Gender Theory.”

Undergraduate courses for English and the Honors College: “Dickens Performed and Adapted,” “Text, Context, Meta-text, Culture Text, or How to Analyze Everything,” “Victorians Performed: Adaptations of Victorian Literature to Stage, Screen, and New Media,” “The Broadway Musical,” “Victorians Performed and Adapted,” “Nineteenth-Century British Women Poets,” “Dickens,” “Tennyson, Browning, and their Contemporaries,” “Myth, Gender, and Sexuality in Victorian Literature,” “Arnold, Ruskin, and their Contemporaries,” “Pre-Raphaelites, Aesthetes, and Decadents,” “Sex and Performance in Victorian Literature,” “Honors Seminar in Myth, Gender, and Sexuality in Victorian Literature and Art,” “Women and Literature,” “Jewish Women Writers,” “Nineteenth- and Twentieth-Century British Women Writers,” “English Literature 1798-Present,” “Romantics, Victorians, and Moderns,” “History of Literary Theory,” “Introduction to Drama,” “Introduction to Fiction,” “Introduction to Poetry,” “Critical Analysis of Literary Forms,” “Introduction to Women’s and Gender Studies,” “Freshman Composition”

LSU in London:

“The London Stage—and Beyond,” “The London Stage,” “Introduction to British Drama,” and many Independent Studies (Jane Austen, C. S. Lewis, John Keats, Pre-Raphaelite Literature and Art, Sherlock Holmes, Religion and British Literature)

Dissertations directed: 12 to completion (5 more in progress)

1. Olanike Lawore (2020) *Narrating Nigeriopolitanism: The Multiplicity of Nigerian Identity at Home and Abroad*
2. Eliza Urban (2020) *Ghost Writing: Edward Bulwer-Lytton's Occult Novels and the Rhetoric of Spectral Phenomenology*
3. Lindsay Katzir (2019) *The Heart of the Nation: Gender and Identity in Victorian Judaism*
4. Elizabeth Gilliland (2018) *Jane Austen's Hidden Bodies: Adaptation as Critical Commentary*
5. Mary Timothy Wilson (2016) *Vampires, Oscar Wilde, and Thomas Hardy: Queer Reproduction in Victorian Fiction and Poetry* (Co-directed with Dan Novak)
6. Helana Brigman (2015) *A Domesticated Idea: British Women Writers and the*

Victorian Recipe, 1845-1910

7. Laura Keigan (2014) *Intersections of Race and Class in 1830s Othello Burlesques*
8. Doris Raab Frye (2013): “Vulgarized”: *Victorian Women’s Fiction in Minor Theatres*
9. Mark King (2005): *The Hobbledehoy’s Choice: Anthony Trollope’s Awkward Young Men and their Road to Gentlemanliness*
10. Camille Martin (2003): *Radical Dialectics in the Experimental Poetry of Berssenbrugge, Heijinian, Harryman, Weiner, and Scalapino* (**Lewis P. Simpson Distinguished Dissertation Award**)
11. Peter O’Neill (2001): *A World of Deference: Paradoxes of Victorian Paternalism in John Ruskin, Charles Dickens, and John Stuart Mill*
12. Cynthia Demarcus (1999): *Reawakening Sleeping Beauty: Fairy-Tale Revision and the Mid-Victorian Metaphysical Crisis*

External Reader on Dissertations at Other Universities

1. Anthony Teets, *Victoria’s Shadow Queens*, SUNY-Stony Brook (2016)

Served on at least 50 more doctoral committees in English, Comparative Literature, Theatre, Performance Studies, Communication Studies, and Education. Directed or served on dozens of LSU master’s thesis and graduate exam committees. Directed many graduate and undergraduate Independent Studies. Directed or served on numerous undergraduate Honors Thesis committees. I have always continued to work with graduate students and undergraduate honors thesis students throughout all research grants and sabbatical leaves.

Rutgers University, New Brunswick, NJ – 1985-1989:

Teaching Assistant. Teacher of Record for “Victorian Literature,” “Introduction to Literary Studies—Poetry,” “Freshman Expository Writing,” “Advanced Expository Writing”

Eastfield College, Mesquite, TX – 1983:

Instructor. “Freshman English,” “Developmental Writing”

Guest-Teaching:

- **University of Notre Dame – 2012:** Guest Lecturer in Mark Beudert’s Opera and Performance class. April 26, 2012.
- **University of California-Santa Cruz –2011:** Undergraduate seminar on *Great Expectations* (co-taught with Priti Joshi, English Department Chair. University of Puget Sound; Team taught with John Jordan, Professor, Department of Literature, UCSC). Dickens Universe. Summer session. July 31-August 6, 2011.

HONORS and AWARDS

2020 Nineteenth Century Studies Association Article Prize for best essay from January 1, 2018-June 30, 2019 for “Melodrama, *Purimspiel*, and Jewish Emancipation,” *Victorian Literature and Culture* 47.2 (2019). Presented at the 2020 NCSA conference in Rochester, NY, \$500 prize

- 2018 Nominated for Leverhulme Visiting Professorship by University of London-Royal Holloway
- 2014 William E. “Bud” Davis Alumni Professorship, \$6,200 salary supplement and \$2,500 annual research budget
- 2014 LSU 2013 Rainmaker Senior Scholar Award for sustained program of excellence in research. Plaque, party, and \$1,000 prize
- 2012 LSU Distinguished Faculty Award for sustained record of excellence in teaching, research, and service. Commemorative watch and \$2,000 annual salary increase
- 2012 Interdisciplinary Nineteenth-Century Studies (INCS) panel “(Re)Performing the Victorian” on Neo-Victorian performances, inspired by my book *Performing the Victorian* (Ohio UP, 2007), March 24, 2012
- 2011 LSU Flagship Faculty
- 2008 Sigma Tau Delta (International English Honor Society) LSU Chapter: Favorite Professor Award
- 2007 LSU College of Arts and Sciences Faculty Excellence Series (celebrating selected faculty books) for *Performing the Victorian: John Ruskin and Identity in Theater, Science and Education*, November 27, 2007
- 2006 LSU Alumni Association Faculty Excellence Award, \$1,000
- 2005 Rutgers English Alumni Book Celebration (for *Ruskin’s Mythic Queen*)
- 1999 Outstanding Academic Book, *Choice* magazine (for *Ruskin’s Mythic Queen*)
- 1999 Kurt Weill Foundation Award Finalist for Best Essay on Musical Theater
<https://www.kwf.org/pages/1999-award.html>
- 1999 Most Accommodating Faculty Award, Students with Disability Services, LSU
- 1987 Catherine Moynahan Prize for “‘Swift Counterchange’: The Androgyny of Keats’s Lamia,” best paper in the 1987 Rutgers Graduate English Student Symposium, \$500
- 1987 Catherine Cantalupo Prize for “Eve’s Cure-all: An Intellectual Panacea,” for best Rutgers graduate English paper on literature and religion, \$500

EXTERNAL FELLOWSHIPS and GRANTS FUNDED

- 2021 Margaret Belcher Visiting Fellowship in Victorian Studies, St Hughs College, Oxford University, Trinity Term (April to July 2021)
- 2020 Shvidler Visiting Research Fellow of Fordham University and Fordham-NYPL Research Fellowship in Jewish Studies, \$2,500
- 2019-20 SEC Faculty Travel Grant (to collaborate with SEC faculty), \$1,000
- 2015 SEC Faculty Travel Grant (to collaborate with SEC faculty), \$1,000
- 2013-2014 Seminar Director, NEH Summer Seminar for College and University Teachers, “Performing Dickens: *Oliver Twist* and *Great Expectations* on Page, Stage and Screen,” \$118,000. Co-Project Director with PI John Jordan, Professor Emeritus at University of California-Santa Cruz, Director of the Dickens Project.
<http://www.neh.gov/divisions/education/other-opportunities/2014/performing-dickens-oliver-twist-and-great-expectations>
- 2012-2013 ATLAS year-long research fellowship, plus travel grant to the Performing Arts Library at Lincoln Center, NYC, \$50,000
- 2009-2011 PI on Board of Regents two-year Enhancement Grant supporting LSU’s participation in The Dickens Project, as well as speaker and website funding

	(Elsie Michie and Dan Novak as Co-PIs), \$13,402
1999	Oxford University Faculty of English Travel Grant, \$800
1995	“Carlyle at 200” Conference Committee Travel Grant, \$400
1988	Folger Shakespeare Institute Junior Fellowship, August to December, travel funds
1987-1988	Marion Johnson Fellowship, \$9,000
1985-1989	Four-year merit-based Teaching Assistantship (Rutgers), \$8,000 per year
1981-1983	Woodrow Wilson National Teacher Fellowship, \$6,000

VISITING SCHOLAR

2019	July 8-August 11, 2019, at University of California-Santa Cruz
2018	July 1-21, 2018, at University of California-Santa Cruz
2015	July 20-August 1, 2015 at University of California-Santa Cruz

INTERNAL GRANTS FUNDED

Semester- or Year-Long Research Grants:

2020-2021	LSU Sabbatical Research Leave
2015 (spring)	LSU Regents’ Research Leave
2013-2014	LSU Sabbatical Research Leave
2007 (spring)	LSU Sabbatical Research Leave
2006 (fall)	LSU Regents’ Research Leave
1999-2000	LSU Sabbatical Research Leave
1996 (spring)	LSU College of Arts and Sciences Pre-Tenure Research Leave

Summer Research Grants:

2013	LSU Regents’ Summer Research Grant, \$6,000
2009	LSU Manship Arts and Sciences Summer Research Grant, \$5,000
2003	LSU Manship Arts and Sciences Summer Research Grant, \$5,000
2002	LSU Regents’ Summer Research Grant, \$6,000
2004	LSU Council on Research Summer Research Grant, \$6,000
1998	LSU Council on Research Summer Stipend, \$6,000
1995	LSU Women’s and Gender Studies Summer Institute Fellowship, \$6,000
1994	LSU Council on Research Summer Stipend, \$6,000 (NEH Junior Faculty Nominee)
1993	LSU Council on Research Summer Stipend, \$6,000

Competitive Travel Grants

(in addition to regular Graduate Faculty Travel Funds and English Department funds of approximately \$1,300-\$1,900 or more per year):

2019	LSU Office of Research & Economic Development Travel Grant, \$750
2019	LSU College of Humanities and Social Sciences International Travel Grant, \$800
2019	LSU College of Humanities and Social Sciences ASPIRE travel funds, \$1,000
2018	LSU College of Humanities and Social Sciences International Travel Grant, \$800
2017	LSU Office of Research & Economic Development International Travel Grant, \$1,000
2016	LSU College of Humanities and Social Sciences International Travel Grant, \$800
2016	LSU Office of Research & Economic Development Travel Grant, \$750
2015	LSU College of Humanities and Social Sciences International Travel Grant, \$800
2015	LSU Office of Research & Economic Development Travel Grant, \$750

2014	LSU College of Humanities and Social Sciences International Travel Grant, \$800
2014	LSU Office of Research & Economic Development International Travel Grant, \$1,000
2013	LSU Office of Research & Economic Development Travel Grant, \$750
2012	LSU Office of Research & Economic Development Travel Grant, \$750
2012	LSU Teaching Enhancement Fund Travel Grant, \$500
2011	LSU Office of Research & Economic Development Travel Grant, \$750
2011	LSU College of Humanities & Social Sciences International Travel Grant, \$1,200
2010	LSU Office of Research & Economic Development International Travel Grant, \$1,000
2010	LSU Office of Research & Economic Development Travel Grant, \$750
2009	LSU College of Arts & Sciences International Travel Grant, \$800
2008	LSU Office of Research & Economic Development International Travel Grant, \$1,000
2007	LSU Office of Research & Economic Development Travel Grant, \$750
2006	LSU Office of Research & Economic Development Travel Grant, \$750
2006	LSU Office of Research & Economic Development Travel Grant, \$750
2005	LSU Office of Research & Economic Development International Travel Grant, \$1,000
2005	LSU College of Arts and Sciences International Travel Grant, \$800
2004	LSU Office of Research & Economic Development Travel Grant, \$750

PROFESSIONAL SERVICE

- North American Editor of *Nineteenth-Century Theatre & Film*, January 1, 2015-present
- President/lead organizer, Nineteenth-Century Theatre Caucus (19CTC), 2012-present. International working group of researchers meeting annually at NAVSA since 2012
- President of Interdisciplinary Nineteenth-Century Studies (INCS), 2016 & 2017; 1st Vice-President, 2014 & 2015; 2nd Vice-President, 2012 & 2013
- Modern Languages Association (MLA) Program Committee Member, 2012-2015
- Co-Moderator of the Association of Departments of English (ADE) Summer Seminar Pre-Seminar Workshop for Directors of Graduate Studies, June 3, 2012 (with John Stevenson, Dean of the Graduate School at the University of Colorado, Boulder)

International Boards:

- Dickens Project Executive Committee, 2/2016-7/2019
- Board of Directors of Research Society for Victorian Periodicals (RSVP), 2013-2015 (two-year term)
- Interdisciplinary Nineteenth-Century Studies (INCS) Executive Board, 2007-20011
- Founding Advisory Victorian Editorial Board of Oxford University Press Bibliographies Online (OBO)
- Editorial Board of *Nineteenth-Century Contexts*
- Editorial Board of *Nineteenth-Century Studies*
- Editorial Board of *Review19*
- Advisory Board of Streaky Bacon: A Guide to Victorian Adaptations a curated website on adaptations of Victorian literature

International Prizes and Grants Judged:

- The Israel Science Foundation, Individual Research Grant, 2018

- Kurt Weill Foundation Best Book and Essay on Musical Theater, Modern Language Association representative (MLA), 2005 & 2007
- Colby Book Award, Research Society for Victorian Periodicals (RSVP), 2013 & 2015
- Best Interdisciplinary Essay on the Nineteenth Century, Interdisciplinary Nineteenth Century Studies (INCS), 2008 & 2009 as member; 2012 & 2013 as Chair
- Rosemary Van Arsdel Prize, Research Society for Victorian Periodicals (RSVP), 2010
- Emily Toth Award, Popular Culture Association (PCA), 1995

Expert Manuscript Reader for *PMLA*, *Victorian Studies*, *European Romanticism Review*, *LIT: Literature Interpretation Theory*, *Journal of Victorian Culture, Religion and Literature*, *Nineteenth-Century Contexts*, *Victorian Periodical Review*, *Nineteenth-Century Studies*, *Victorian Review*, *Hypatia*, *Prose Studies*, *Marvels & Tales*, *Victorian Institutes Journal*, BRANCH, Rutgers University Press, Edinburgh University Press, Ohio State University Press, Oxford University Press Bibliographies Online, University of Michigan Press, Broadview Press, University of Wisconsin Press, Routledge, Ashgate Publishing, Edwin Mellen Press, University Press of Florida, Anthem Press, and Wiley Blackwell

Tenure and/or Promotion Referee: San Francisco State University; Manchester Metropolitan University, UK; University of Arkansas; University of Tennessee; University of Rochester; University of California-Santa Cruz; New York University; University of California-Riverside; George Mason University; North Carolina State University; University of North Carolina-Charlotte; University of Missouri-Columbia; Oklahoma State University; Lancaster University, UK; Haverford College; University of Missouri-Kansas City

MEMBERSHIPS

Modern Language Association

American Society for Theatre Research

Interdisciplinary Nineteenth-Century Studies

Dickens Project (Invitation only)

North American Victorian Studies Association

Research Society for Victorian Periodicals

Council of Editors of Learned Journals (on behalf of *Nineteenth Century Theatre and Film*)