

THE UNIVERSITY OF BRITISH COLUMBIA
Curriculum Vitae for Faculty Members

Date: May 2020

Initials: ECM

1. **SURNAME:** Murphy **FIRST NAME:** Emily
MIDDLE NAME(S): Christina
2. **DEPARTMENT/SCHOOL:** Department of Critical Studies
3. **FACULTY:** Faculty of Creative and Critical Studies, UBC Okanagan
4. **PRESENT RANK:** Assistant Professor **SINCE:** 1 July 2018
5. **POST-SECONDARY EDUCATION**

University or Institution	Degree	Subject Area	Dates
Queen's University	Ph.D. ¹	English Language and Literature	2012-2017
University of Alberta	M.A. ²	English and Film Studies	2009-2010
University of Victoria	B.A. Hons. ³	English Literature	2004-2009
University of Victoria	B.A.	French Language and Literature Major, Applied Ethics Minor	2004-2009

Special Professional Qualifications

DIGITAL HUMANITIES TRAINING

Planned—2020 *postponed due to COVID-19 crisis

Digital Humanities Summer Institute. University of Victoria, Canada. **“Extreme DHSI” Consultancy.** *Application-based, small-group consultancy with a Compute Canada expert.*

2009-2013, 2016-2019

Digital Humanities Summer Institute. University of Victoria, Canada. **Palpability and Wearable Computing** (2019), **Programming for Humanists** (2018), **Extracting Cultural Networks from Thematic Research Collections** (2017), **Feminist Digital Humanities** (2016), **Visual Design for Digital Humanists** (2013), **Digital Humanities Databases** (2012), **XSLT for Digital Humanists** (2011), **Describing Primary Documents in TEI** (2010), **Text Encoding Fundamentals and their Application** (2009).

2015

Directed Reading in RDF and Linked Open Data. Supervisor: Matthew Huculak. DHSI, Canada.

2014

DH@Oxford Summer School, UK. **Data Curation and Access for the Digital Humanities.**

Women Writer's Project Advanced Seminar on Scholarly Encoding. Northeastern University, USA. **Taking TEI Further: TEI Customization.**

¹ Dissertation: The Limits of Literary Celebrity: Psychiatry, Gender, and Zelda Fitzgerald.
Supervisor: Glenn Willmott.

² Major Project: The 'Collaborative Periodical': Shifting the Modernist Collective with Surrealism and Georges Bataille.
Supervisor: Imre Szeman. Course based with major project.

³ Thesis: Beckett and Surrealism.
Supervisor: Stephen Ross.

2013

Women Writer's Project Advanced Seminar on Scholarly Encoding. Brown University, USA. **Taking TEI Further: Teaching with TEI.**

6. EMPLOYMENT RECORD

(a) *Prior to coming to UBC*

University, Company or Organization	Rank or Title	Dates
University of Victoria	SSHRC Postdoctoral Fellow	2017-2018
University of Victoria	Sessional Instructor	2018
Queen's University	Teaching Fellow	2017

(b) *At UBC*

Rank or Title	Dates
Assistant Professor	2018-present

(c) *Date of granting of tenure at U.B.C.: N/A*

7. LEAVES OF ABSENCE

University, Company or Organization at which Leave was taken	Type of Leave	Dates

8. TEACHING

(a) *Areas of special interest and accomplishments*

In teaching, I am especially interested in helping students to take apart, analyze, and contribute to technological cultures in history and in our present moment. I emphasize humanistic interventions within diverse media forms, and an awareness of how print and digital technologies shape critique.

Before arriving at UBC-O, I taught at Queen's University (both the home campus and the International Study Centre) and the University of Victoria. My time at the Bader International Study Centre, Queen's University, entails my most significant teaching experience to date: in 2015, I acted as Instructor and Assistant Director of the Field School in Digital Humanities, a 6-week intensive undergraduate introduction to the field.

At UBC-O, I am responsible for the core DIHU classes associated with the Bachelor of Media Studies (BMS). Through these courses, I equip students with analytical skills to complement their artistic and computing pursuits elsewhere in the program. To this end, I have developed and proposed three new undergraduate courses intended to scaffold critical literacy in media and technology.

- 1) DIHU/ENGL155: *Reading, Writing, and Making with Technology in the Humanities*, a first-year literature and composition class that emphasizes critical prototyping and the development of humanistic skills in relation to multiple media forms. This course supports students in the BMS and English. **This course was approved in the 2018/2019 academic year and taught for the first time in Winter 2021.**
- 2) DIHU220: *Research With Media in the Humanities* is a second-year humanities research methods class designed to be taught by me or by other faculty with digital humanities- and media-oriented specialties. This course replaces both DIHU200: Introduction to Digital Humanities and DIHU210: Digital Detection. In addition to general research tools and methods, the course may focus on projects related to sound media, text encoding, or movement, depending on the research focus of the

instructor. It is a required course in the BMS, and will also support English and other humanities students looking for extra-curricular, experiential learning opportunities, as many on-going research projects may be able to hire students with basic proficiency in humanities research methods for specific technologies. **This course was approved in the 2019/2020 academic year; it will be taught by sessional faculty in Winter 2021/2022.**

- 3) DIHU/ENGL407: *Media and Contemporary Readers* is an upper-year course that focuses on contemporary reading and how it is performed through communities, media, and the construction of reader identities, with particular focus on online communities like GoodReads and its integration into non-specialist platforms like Facebook and Twitter. It is directly related to an on-going research project on empathy, media, and historical fiction. As DIHU 407 this course will support the growing offerings in digital arts, digital humanities, and media studies across the Faculty, directly contributing to upper-year program requirements in the Bachelor of Media Studies; it will also provide possible options for graduate student enrollment in the IGS Digital Arts and Humanities theme and the English MA. As ENGL 407 it will provide additional upper-year digital humanities options for students in the English Honours, Major, and Minor. To date, this course is the only 400-level offering in DIHU that may serve humanities-oriented students in the BMS and DH-oriented students in ENGL after the third-year level. I will be seeking BAIC approval for this course as a Digital Literacy distribution requirement and I intend to offer a parallel graduate level course that will serve the IGS DAHU theme. **This course was approved by the Senate Curriculum Committee in Winter 2021 and will go through full Senate approval in Summer 2021. It is scheduled to be taught in Winter 2021/2022.**

In January 2020, I implemented a new graduate course, IGS501D: *Interdisciplinary Research Methods in Digital Arts and Humanities*, an interdisciplinary research methods course and a core requirement in the inaugural year of the Digital Arts and Humanities theme of the Interdisciplinary Graduate Studies program. To my knowledge, this course is unique in the world. While graduate courses exist in digital humanities methods and in interdisciplinary methods, this course had a truly interdisciplinary student body, populated equally by students in digital arts, the humanities, and digitally inflected social sciences. I designed this course with two primary pedagogical goals. First, it aimed to provide foundational coding skills (Python) in order to reduce the intimidation factor of contemporary technologies. Second, it uses scaffolded assignments in project conception, development, and completion in order to methodically and carefully equipped students to become rigorous, autodidactic researchers, a set of skills that is increasingly necessary in interdisciplinary research.

In preparation to teach DIHU/ENGL407, I will be working with the UBC-Vancouver librarians in order to prepare simple datasets for student use. The goal of this collaboration is to provide data-focused teaching materials for humanities students that allow them to access a rich field of study without the barrier of technological intimidation or a steep learning curve to scrape and analyze data. As this course is at the 400-level, it is intended also to support graduate programming in the IGS Digital Arts and Humanities Theme and the English MA and will go through that approval process in March 2020.

I intend to develop a series of new upper-level courses that will support both the BMS and programs in other humanities and creative disciplines. "Digital Movement," currently under development, draws from my extensive dance background and nascent research into information systems for movement; it will incorporate wearable and palpable computing technologies and movement practices like dance and physical theatre, and I am developing it in consultation with Performance Studies faculty, and I plan to apply for an Aspire 2040 Learning Transformations Fund (Category 1) in order to support the development of modular wearable prototypes for student use in this class. A second course draws from my ongoing research begun as a postdoctoral fellow, "Networks in/of Literature." In this course I use contemporary network theories drawn from sociology and networked data technologies to map literary relationships and shift our understandings of culture, authorship, and community.

(b) *Courses Taught at UBC*

Session	Course Number	Scheduled Hours	Class Size	Hours Taught			
				Lectures	Tutorials	Labs	Other
2021W2	DIHU155/E NGL155	36	36	36			

2021W2	IGS501D	36	5	36			
2020W1	DIHU301/ ENGL305	36	35	27	9		
2020W2	IGS501D	36	7	36			
2020W2	DIHU301/ ENGL305	36	41	27	9		
2019W1	DIHU210	36	40	28	8		
2019W2	DIHU301/ ENGL305	36	10	27	9		
2019W2	DIHU210	36	10	36			
2018W1	DIHU200	36	8	28	8		

(c) *Graduate Research Supervision*

Student Name	Program Type	Year		Supervisory Role (supervisor, co-supervisor, committee member)
		Start	Finish	
Jorden Doody	MFA	2018	2021	University Examiner
Oriane Edwards	MA	2019	-	Committee Member
Sam Fraser	MA	2020	-	Committee Member
Matthew Bretner	MA	2020	-	Supervisor
Heather Magusin	MA	2019	-	Supervisor
Andrea Keber	MA	2018	-	Committee Member
Rachel Stubbs	MA	2017	2020	Committee Member

(d) *Graduate Program Supervision*

Student Name	Program Type	Year		Supervisory Role (supervisor, co-supervisor, committee member)
		Start	Finish	

(e) *Continuing Education Activities (Delivered Workshops, Talks, Institutes)*

Planned—2020 and 2021 *postponed due to COVID-19 crisis

Text Encoding Fundamentals and their Applications. Co-taught with Lee Zickel. DHSI. University of Victoria.

2014-2015, 2017-2019

Text Encoding Fundamentals and their Applications. Co-taught with Dr. Constance Crompton (2015, 2017-2019), Lee Zickel (2015, 2017-2019), and Syd Bauman (2014). DHSI. University of Victoria.

2018

“Applying for Postdoctoral Fellowships.” Graduate Professional Development Seminar. University of Victoria. February 23.

2017

Introduction to Digital Humanities Pedagogy. DHSI Technologies East. May 17-20.

Introduction to Pedagogy in the Digital Humanities. Co-taught with Alison Hedley. Digital Humanities @ Guelph. University of Guelph. May 8-12.

Introduction to Debates in the Digital Humanities. DHSI@Congress. Ryerson University. May 27-28.

Participant in Archive and Text: Works in Progress. A Seminar for Graduates and Early Career Researchers.

“Modernism, Feminism, and the Ego-Network: Nancy Cunard and the Problem of Archival Recovery.” Comparative Literature 390: Contemporary Literary Theory. University of Texas at Austin. October 30.

“Introduction to Digital Humanities.” Languages, Literatures and Cultures 295: Indigenous New Media.

Queen's University. January 19.

2016

XML Is Everywhere. DHSI@Congress. University of Calgary. June 2-3.

2015

Introduction to TEI. Demystifying Digital Humanities Series. Centre for Teaching and Learning, Queen's University. April 2 and 15.

Introduction to TEI and EAD. Co-taught with Shannon Smith. British Library Staff Training Programme. London, UK. March 8.

2014-2017

Various Topics: Organizing Research with Zotero; Tips for Conference Attendance; Digital Humanities Methodologies; Archival Research; Building Professional Academic Websites; Mock Academic Interview. English 800/900: Graduate Professional Development Seminar. Queen's University.

(f) *Visiting Lecturer (indicate university/organization and dates)*

(g) *Other*

Course and Program Development

2020

IGS501D *Interdisciplinary Research Methods in Digital Arts and Humanities*—developed and implemented

2019

DIHU220 (3) *Research with Media in the Humanities*—approved

2018

ENGL155/DIHU155 (3) *Reading, Writing, and Making with Technology in the Humanities*—approved

9. SCHOLARLY AND PROFESSIONAL ACTIVITIES

(a) *Areas of special interest and accomplishments*

My digital humanities scholarship focuses on multimedia cultural memory, remediation, and embodiment. I explore these topics in relation to the literature and culture of the early-twentieth century and its resonances in our current moment. This overarching research program drives three major themes.

Compassion and Remediation: My in-progress monograph, *Feeling Connected*, continues research begun during my dissertation (defended 2017). From the early 2000s onwards, two cultural trends have converged across media forms: historical narratives that focus on the women of the early-twentieth century and calls to destigmatize mental illness. These trends are largely characterized by a repetition of familiar narratives and charged with an ethics of compassion and rounded representation. I argue that the diverse affordances of contemporary media are central to these trends: the repetition across media forms generates a network of narratives that builds to create cultural memory. I posit that this repetition across media is a core operation of a contemporary moment of compassionate representation.

Historical Recovery, Multimedia Archives, and Remediation: The projects in this theme explore different facets of multimedia remediation. For instance, in "Modernist Remediations" I continue my postdoctoral work with Linked Modernisms at UVic to explore how contemporary network modelling technologies might reveal distributed authorship practices among early-twentieth century women activists, editors, and authors and, further, to ask what parallels might exist between the historical and contemporary circulation of media. By contrast, "Body as Instrument: Sonics and Kinetics (BAISK)" seeks to understand how embodied performance might approach these same concerns. Taking as case studies archival records of flamenco dance and collaboration with contemporary Canadian dance artists, BAISK uses e-textiles, microcontrollers, and infrared sensing of human movement to generate data and control media wirelessly. My collaboration with other major research projects like Spoken Web,

and Canada and the Spanish Civil War allows me to explore these questions through sound media and archival study, respectively.

Student Research, Pedagogy, and Multimedia Remediation: In my digital pedagogy project, “The Modernist Pedagogy Platform,” I seek to correct a persistent oversight in major digital archival recovery projects: the integration of digitized resources into classrooms, and active, collaborative support for instructors. The classroom is a primary site for the reconstruction of cultural heritage; attending to the connections among digital recovery and pedagogy should be a fundamental activity of feminist historical intervention. In my role as Co-Investigator with “Press Play,” I collaborate with researchers at the University of Exeter to research undergraduate student experiences doing original research in an international university collaboration.

This multifaceted research program resulted in a major grant application the Canadian Foundation for Innovation for the “(Re)Media Infrastructure for Multimedia Research and Creation.” This application was selected by the UBC Internal Review Committee to be one of three applications submitted to the CFI February 2020 competition—it was successful at both the federal and provincial competitions, and was the only humanities-based award to be funded at UBCO that year.

Grant applications currently submitted

Co-Principal Investigator. With Katherine McLeod (Concordia). Public Humanities Hub Research Engagement Fund. **Flamenco Dance and Notation in Canada.** Competition: November 1st, 2021 (results released November 15th). \$6000.

Grant applications under development

Principal Investigator. SSHRC Insight Development Grant. **Modernist Remediations.** Competition: February 2022 *Has been through internal peer review with UBC SPARQ grant development program in 2020.*

(b) *Research or equivalent grants (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC))*

Granting Agency	Subject	COMP	\$ Per Year	Year	Principal Investigator	Co-Investigator(s)
Canadian Foundation for Innovation John Edwards Leadership Fund (CFI-JELF)	(Re)Media Infrastructure for Multimedia Research and Creation	C	305,413.00 (total) (\$122,165 from CFI/BCKDF)	2021-2026	Emily Murphy	
Public Humanities Impact Award	"The lissome lady from Spain": Somatic Practice, Archival Research, and Flamenco Dance in Canada	C	3000.00	2020 *returned as project non-viable in COVID-19 crisis*	Emily Murphy	Katherine McLeod, Concordia (Co-Investigator)
UBC Collaborative Mobility Research Award	Body As Instrument: Sonics and Kinectics - BAISK (“basic”)	C	5,000.00	2020 *extended to 2021 in COVID-19 crisis*	Emily Murphy	Robert Pritchard, School of Music (Co-Investigator)

Aspire2040 Learning Transformations Grant (Category 1)	Active Computational Media Composition Toolkit: Supporting Learners and Instructors in Media Art, Performance, and Creative Studies	C	25,000 (total)	2020-2021	Aleksandra Dulic	Emily Murphy, Miles Thorogood, Denise Kenney, Karis Shearer, Joel Thiessen, Garth Evans, (UBC AV) (Co-Investigators)
SSHRC Partnership Grant	The SpokenWeb: Conceiving and creating a nationally networked archive of literary recordings for research and teaching	C	2,499,514.00 (total)	2017-2023	Jason Camlot	Multiple; Emily Murphy (Collaborator, joined project in year 2)
UBC Principal's Excellence Award	Press Play! Research Creation, Arts Entrepreneurship, and the Digital Archive		50,000.00 (100,000.00 total)	2019 & 2020 *extended to 2021 in COVID-19 crisis*	Karis Shearer	Emily Murphy (Co-Investigator)
SSHRC Connections Grant	"Networks for Humanities Data, Archives, and Pedagogy"	C	13,361	2019	Emily Christina Murphy	Karis Shearer (Co-Applicant)
SSHRC Insight Grant	"The Confluence of Religious Cultures in Medieval Historiography: A Digital Humanities Project"	C	303,871.00	2019-2021	Francisco Peña	Cole Mash, Derek Carr, Emily Murphy, Fernando Garcia, Eva Maria Castro-Caridad, Guadalupe Gonzalez Dieguez (Collaborators)
Hampton New Faculty Grant (UBCO)	"Modernism, Feminism, and the Ego-Network"	C	9930.60 (total)	2018 & 2019	Emily Christina Murphy	
Harry Ransom Center Research Fellowship (MellonGrant)	"Modernism, Feminism, and the Ego-Network"	C	3,000.00	2018	Emily Christina Murphy	
SSHRC Postdoctoral Fellowship	"Modernism, Feminism, and the Ego-Network"	C	40,000 (per year for 2 years)	2018 & 2019	Emily Christina Murphy	

SSHRC CGS, Doctoral	"The Limits of Literary Celebrity: Psychiatry, Gender, and Zelda Fitzgerald"	C	30,000 (per year for 3 years)	2013-2016	Emily Christina Murphy	
Ontario Graduate Scholarship —Declined	"The Limits of Literary Celebrity: Psychiatry, Gender, and Zelda Fitzgerald"	C	20,000 (total)	2013-2014	Emily Christina Murphy	
SSHRC CGS, Masters	"The 'Collaborative Periodical': Shifting the Modernist Collective with Surrealism and Georges Bataille"	C	17,500 (total)	2009-2010	Emily Christina Murphy	

(c) *Research or equivalent contracts (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC)).*

Granting Agency	Subject	COMP	\$ Per Year	Year	Principal Investigator	Co-Investigator(s)
SSHRC (Doctoral Fellow)	Canada and the Spanish Civil War	NC	15,000 (total)	2014 - 2015	Bart Vautour (Dalhousie)	Emily Robins Sharpe (Keene State)
SSHRC (Research Assistant)	David Garrick and the Mediation of Celebrity	NC	10,000 (total)	2013	Leslie Ritchie (Queen's)	

(d) *Invited Presentations (Identify whether International/National/Local)*

2020

Local—Guest Close Listener. Season 1 Episode 4, "Is Robin Here?" *SoundBox Signals Podcast*. Host Karis Shearer. <https://soundbox-signals.simplecast.com/episodes/is-robin-here>

2018

Local—"Teaching With Twine." AMPLab Tech Talk Series. UBC Okanagan. 1 November 2019.

National—"#myDHis Edgy." Institute Panel: Perspectives on DH (or, #myDHis ...). Digital Humanities Summer Institute. University of Victoria, Canada. June 4-8.

2017

International—"DH: It's Just Like Modernism." Modernism and Relevance. Roundtable. Modernist Studies Association. Amsterdam, Netherlands. August 10-13.

2016

Local—"Imagining the DH Undergraduate." Co-Authored and co-presented with Dr. Shannon Smith. Matariki Digital Humanities Colloquium: Research and the Curriculum. Queen's University. Invited talk on keynote panel. October 23-25.

Local—"Humanities Approaches to Data in the Classroom." Queen's Data Day 2016. Queen's University. May 10.

(e) *Other Presentations*

CONFERENCE PAPERS

2021

“Her universal anger’: Modelling Nancy Cunard’s Networked Authorship.” To panel Modernist Women’s Rage. Modernist Studies Association. Chicago, USA. November 2021. *Abstract and panel accepted. Conference cancelled due to COVID-19 crisis.*

“bill bissett: technoscores for voice-movement.” Co-authored with Katherine McLeod. To panel Listening, Sound, Agency. SpokenWeb Symposium.

Planned: Montreal, Quebec. July 17-18, 2020.

Postponed: Online. May 18-23, 2021.

2020

“Press Play: Enabling Creative Undergraduate Participation in Digital Research” to panel Theories of Digital Collaboration. UBC-Vancouver Public Humanities Conference. Ahlam Bavi, Charlotte Tupman, and Emily Murphy. With co-author Karis Shearer. *Delivered.*

Delivered: Online. October 30, 2020.

“What Does It Mean to You? Student Researchers, Ethical Collaboration, and International Research Partnerships” to panel Ethical Soundings in Collaborative Digital Humanities Research Projects: Critical Scenarios from The SpokenWeb. Co-authored with Karis Shearer. DH 2020 Conference. *Delivered.*

Planned: Ottawa, Ontario. July 22-24, 2020.

Postponed: Online. July 23, 2020.

“Critical Pedagogy, Counting, and Digital Humanities” to panel Quantitative Text Analysis: Intersections with Feminism, Postcolonialism, Critical Race Theory and Queer Theory. DH 2020 Conference. *Accepted.*

Planned: Ottawa, Ontario. July 22-24, 2020.

Postponed: Indefinitely.

2019

“Digital Duende: Re-Mediating Settler Canadian Histories of Spanish Dance” to panel Moving the Modernist Archive: Reconstructing Women’s Choreography. Modernist Studies Association. Toronto, Ontario. October 17-20.

“Settler Flamencas: Genealogies of Spanish Dance and English-Language Poetics,” to panel Sound and Movement from the Archives: Spanish Dance and Canadian Poetics. TEXT/SOUND/PERFORMANCE: Making in Canadian Space. Dublin, Ireland. April 25-27.

2018

“Zelda Fitzgerald’s Infernal Legends: Compassion, Adaptation, and Modernism in the Graphic Novel.” Modernist Studies Association. Columbus, Ohio. November 8-11.

“Ego-Networks: Building Data for Feminist Archival Recovery.” Digital Humanities 2018. Mexico City, Mexico. June 26-29.

“Still Saving the Waltz: Zelda Fitzgerald, Cultural Memory, and Autofiction,” to panel Women’s Autofiction. Association of Canadian College and University Teachers of English. University of Regina, 26-29 May.

“Networked Histories, Networked Methods,” to panel Data and Diversity: Feminist Linked Open Data Practices in Victorian and Modernist Studies. CSDH/SCHN Canadian Society for Digital Humanities/Société canadienne des humanités numériques. University of Regina, 26-28 May.

2017

“Compassion and Modernist Adaptation: Zelda Fitzgerald.” Modernist Studies Association. Amsterdam, Netherlands. August 10-13.

“Compassionate Authorship: How Zelda Fitzgerald Shapes the Contemporary Author.” ACCUTE, Congress of the Social Sciences and Humanities. Ryerson University, Toronto, Canada. May 27-June 2.

“Jim and I’: Friendship, Authorship, and the Spanish Civil War.” Untold Stories of the Past 150 Years. University College Dublin, Ireland. April 28-29.

2016

- “Privacy, Legality, and Feminism: How Do We Build a Feminist Politics into Open Access Data Structures?”** DHSI Colloquium. University of Victoria, Canada. June 6-17.
- “Linked Open Data and Feminist Privacy: Rethinking Open Access Politics Through the Lens of Feminist Literary History.”** CSDH/SCHN, Congress of the Social Sciences and Humanities. University of Calgary, Canada. May 28-June 3.
- “An Uneasy Community: How Collaborative Forms Shape Communities of Modernist Women.”** ACCUTE, Congress of the Social Sciences and Humanities. University of Calgary, Canada. May 28-June 3.
- “Socialites, Public Intellectuals, Journalists: International Anglophone Women’s Reportage on the Spanish Civil War.”** ACCUTE, Congress of the Social Sciences and Humanities. University of Calgary, Canada. May 28-June 3.

2015

- “From Jean Watts, Our Madrid Correspondent’: Canadian and International Women’s Reportage on the Spanish Civil War.”** Modernist Studies Association. Boston, MA. April 30-May 3.
- “‘Productive Failure’ for Undergraduates: How to Cultivate Undergraduate Belonging and Citizenry in the Digital Humanities.”** Co-authored with Dr. Shannon Smith. Digital Pedagogy Institute: Improving the Student Experience. Toronto, ON. August 19-21.
- “Shaping the Undergraduate Scholar-Citizen Through Critical Digital Humanities Pedagogy.”** New Directions in Humanities Conference. University of British Columbia, Canada. June 17-19.
- “The Undergraduate Scholar-Citizen: A Case Study for the Development of an Undergraduate Critical DH Pedagogy.”** Co-authored with Dr. Shannon Smith. DHSI Colloquium. University of Victoria, Canada. June 1-12.

2014

- “Joyce, Nancy Cunard, and the Digital Humanities: The Arranger Through a New Lens.”** International James Joyce Symposium. Utrecht University, Netherlands. June 15-120.
- “Collaborative Frameworks and Institutionalized Labour.”** DHSI Colloquium. University of Victoria, Canada. June 2-6.
- “Zelda Fitzgerald: A Death in Life and a Life After Death.”** ACCUTE, Congress of the Social Sciences and Humanities. Brock University, Canada. May 24-30.

(f) *Other*

(g) *Conference Participation (Organizer, Keynote Speaker, etc.)*

2019

- “Networks for Humanities Data, Archives, and Pedagogy”.** Organizer. 2-day SSHRC Connections-grant funded symposium for Summer 2019. Invited participants: representatives from Linked Modernisms, Modernist Archives and Publishing Project, the Harry Ransom Center, and Pedagogy Toolkit.

CONFERENCE PANELS ORGANIZED

2019

- Sound and Movement from the Archives: Spanish Dance and Canadian Poetics.** Co-Organizer with Katherine McLeod (Concordia). TEXT/SOUND/PERFORMANCE: Making in Canadian Space. Dublin, Ireland. April 25-27. Accepted.

2018

- Graphic Adaptations: History, Biography, and the Afterlives of Modernism.** Co-Organizer with Barbara Green (Notre Dame). Modernist Studies Association. Columbus, Ohio. November 8-11. Accepted.

2017

- Modernist Remakings.** Co-Organizer with Faye Hammill (Glasgow). Modernist Studies Association. Amsterdam, Netherlands. August 10-13.

Precarity and Research in the Humanities. Co-Organizer with Lai-Tze Fan (Lingan). Joint Panel at the ACCUTE and CSDH/SCHN, Congress of the Social Sciences and Humanities. Ryerson University, Toronto, Canada. May 27-June 2.

2015

¡UPTHEDOMINION!: Canada and Transnational Modernism in a Revolutionary Moment. Co-organizer with Emily Robins Sharpe (Keene State). Modernist Studies Association. Boston, USA. November 19-22.

The Beautiful Body and Its Discontents. Co-organizer with Sarah Kastner (Queen's). Northeastern Modern Languages Association. Toronto, Canada. April 30-May 3.

SEMINARS AND ROUNDTABLES

2019

"From Archives Remix to Embodied Informatics: A Process Paper." Modernist Performances: Creation and Collaboration. Seminar. Modernist Studies Association. Toronto, ON. October 17-20.

2018

"Distributed Authorship and Feminist Archival Recovery: Nancy Cunard's Literary Labours." Women's Writing and Social/Political Activism. Seminar. Modernist Studies Association. Columbus, Ohio, USA. November 8-11.

2017

"Zelda Fitzgerald and Middlebrow Emotion." Modernist Reading, Modernist Feeling. Seminar. Modernist Studies Association. Amsterdam, Netherlands. August 10-13.

2015

"Zelda Fitzgerald: Textual Revision and Celebrity as Text." Revision and Modernism: living and (un)dead texts. Seminar. Modernist Studies Association. Boston, MA. August 10-13.

Roundtable Panelist. Digital Humanities in Academia—Expanding Horizons Workshop for Graduate Students. Stauffer Library, Queen's University.

Roundtable Facilitator and Co-Organizer. SSHRC-CAGS Roundtable. "What new ways of learning, in graduate education, will Canadians need to thrive in an evolving society and labour market?" Queen's University.

10. SERVICE TO THE UNIVERSITY

(a) *Areas of special interest and accomplishments*

My major service accomplishment is assisting in the development and functioning of two new interdisciplinary programs: the Bachelor of Media Studies and the Digital Arts and Humanities (DAHU) theme of the Interdisciplinary Graduate Studies. I have also proposed and established a Digital Humanities Coordinator position in the Department of English and Cultural Studies that aims to raise the profile of the discipline in the department, to work towards program development, and to advocate for resources for faculty undertaking projects with a digital technology component. Before the creation of this position, there was no official disciplinary home or coordinator for the DIHU course code.

(b) *Memberships on committees, including offices held and dates*

Non-Departmental Member. Job Search Committee: Assistant Professor/Associate Professor in Computational Art and Digital Media. Department of Creative Studies. January to April, 2022.

Digital Humanities Coordinator. Department of English and Cultural Studies. July 2021-present.

Member. Digital Arts and Humanities Interdisciplinary Graduate Studies Steering Committee, Faculty of Creative and Critical Studies, 2018-present.

Member. Digital Arts and Humanities Interdisciplinary Graduate Studies Admissions Subcommittee (includes SSHRC CGS recommendations), Faculty of Creative and Critical Studies, 2018-present.

Non-Departmental Member. Job Search Committee: Assistant/Associate Professor in Political Ecology. Department of Community, Culture, and Global Studies. January to April, 2021.

Pre-tenure member. Merit Committee, Department of English and Cultural Studies, 2019-2020.

Member. Bachelor of Media Studies Steering Committee (includes admissions), Faculty of Creative and Critical Studies, 2018-2021.

(c) *Other service, including dates*

Graduate Scholarship Support Seminar. Faculty of Creative and Critical Studies. 2021-present.

- Convene 2 5-week seminars of FCCS-affiliated graduate students to support their applications to SSHRC (MA/MFA and PhD). Workshop student applications.

Service Teaching. Guest Speaker in graduate classes on various topics. Grant Applications (ENGL503 2021); Academic CVs (ENGL503 2021); Academic Career Paths (ENGL503 2021; IGS 502 2019, 2020).

Co-organizer. Tech Talk Speakers Series. AMP Lab. 2019-2020. With Marjorie Mitchell and Karis Shearer. Hosted 3 events; ***2 planned events cancelled due to COVID-19 crisis*.**

11. SERVICE TO THE COMMUNITY

(a) *Memberships on scholarly societies, including offices held and dates*

Canadian Society for Digital Humanities/Société canadienne des humanités numériques. 2016-present.

Association for Canadian College and University Teachers of English. 2014-present.

Modernist Studies Association. 2015-present.

Alliance of Digital Humanities Organizations. 2016-present.

Modern Languages Association. 2014-present.

(b) *Memberships on other societies, including offices held and dates*

(c) *Memberships on scholarly committees, including offices held and dates*

Adjudicator. SSHRC Connections Grant. September 2020.

- 12 grant applications adjudicated (reduced load due to COVID conditions)

(d) *Memberships on other committees, including offices held and dates*

(e) *Editorships (list journal and dates)*

Managing Editor and Media Consultant. *Modernism/modernity* Print Plus Platform. 2018-2021.

(f) *Reviewer (journal, agency, etc. including dates)*

Digital Humanities Quarterly. 2016-present.

Digital Studies/Le Champ numérique. 2016-present.

(g) *External examiner (indicate universities and dates)*

(h) *Consultant (indicate organization and dates)*

(i) *Other service to the community*

Service Teaching. Guest Speaker in graduate classes at Queen's University on various topics. Online. Research Creation (Graduate course on creative writing in research, taught by Glenn Willmott).

Grant Writer. Flamenco de la Isla Society. Victoria, BC. November 2021-present.

Back-stage Manager; Rehearsal Assistant; Performer.

Swan Lake. Mission School of Dance. Kelowna, BC. 25 May 2019

Nutcracker. Mission School of Dance. Kelowna, BC. 24 November 2018

Guest Storyteller. *Have I Told You the One About?* Host: Michael V Smith. Online. 2 May 2019.

<https://www.youtube.com/watch?v=VFA-wZTae0E&t=21s>

12. AWARDS AND DISTINCTIONS

(a) *Awards for Teaching (indicate name of award, awarding organizations, date)*

(b) *Awards for Scholarship (indicate name of award, awarding organizations, date)*

(c) *Awards for Service (indicate name of award, awarding organizations, date)*

(d) *Other Awards*

13. OTHER RELEVANT INFORMATION (Maximum One Page)

LINGUISTIC PROFICIENCY

Advanced

French

Received the Prix du Consulat de France for Excellence in French as an undergraduate student. The prize is awarded by the Department of French at the University of Victoria for the top graduating student in a given year.

Intermediate

XML, XSLT, XHTML, HTML, Python, Processing

Basic

Italian (Reading comprehension only.)

MySQL, RDFXML

THE UNIVERSITY OF BRITISH COLUMBIA
Publications Record

SURNAME: Murphy

FIRST NAME: Emily

Initials: ECM

MIDDLE NAME(S): Christina

Date: May 2020

1. REFEREED PUBLICATIONS

(a) *Journals*

2017

“Undergraduate Students and Digital Humanities Belonging: Metaphors and Methods for Including Undergraduate Research in DH Communities.” Co-authored with Shannon Smith (BISC, Queen’s). *Digital Humanities Quarterly*. Special Issue: Imagining the Digital Humanities Undergraduate volume 11, issue 3 (2017). n.p. Peer reviewed.

2014

“Beckett’s everyday psychopathology: Reading male nervous hysteria in *Murphy*.” *English Studies in Canada*. Special Issue: Hysteria Manifest. 40.1 (March 2014). 71-94. Peer reviewed.

(b) *Conference Proceedings*

(c) *Other*

2017

Imagining the DH Undergraduate: Special Issue in Undergraduate Education in DH. *Digital Humanities Quarterly*, volume 11, issue 3 (2017). Co-edited with Dr. Shannon Smith.

2. NON-REFEREED PUBLICATIONS

(a) *Journals*

BOOK REVIEWS PUBLISHED IN JOURNALS

2018

Review of Deborah Pike’s *The Subversive Art of Zelda Fitzgerald. Modernism/Modernity*. Print Plus cycle 3.1 (January 2018).

2016

Review of *Hugh Garner’s Best Stories: A Critical Edition* by Emily Robins Sharpe. *Modernism/Modernity*. 23.1 (January 2016).

Review of Jessica Pressman’s *Digital Modernism: Making it New in New Media*. *Society for the History of Authorship, Reading and Publishing (SHARP) News* (Summer 2016).

(b) *Conference Proceedings*

(c) *Other*

2016

“Watts, Myrtle Eugenia ‘Jim’ 1909-1968.” Article in the *Routledge Encyclopedia of Modernism*. Solicited.

3. BOOKS

(a) *Authored*

(b) *Edited*

(c) *Chapters*

2020

"High Stakes and Low Stakes: Pedagogical Principles in the DH Undergraduate Summer Intensive." Co-authored with Brian Greenspan (Carleton) and Shannon Smith (BISC, Queen's). *Doing Digital Humanities 2: A Companion Volume*. Richard J. Lane, Raymond Siemens, and Constance Crompton, eds. New York: Routledge.

4. PATENTS

5. SPECIAL COPYRIGHTS

6. ARTISTIC WORKS, PERFORMANCES, DESIGNS

Planned—2020 *postponed due to COVID-19 crisis

"The lissome lady from Spain." Public Humanities Impact Award-supported. Co-choreographed with Katherine McLeod (Montreal) and Myriam Allard (La Otra Orilla, Montreal). Co-performed with Katherine McLeod. UBCO Public Humanities Conference, Kelowna. July 11.

"Farruca." Cuadro Elite Solo Showcase. Co-choreographed with Kasandra "La China" Lee (Vancouver, Mosaico Flamenco). Performed with accompaniment by Peter Mole (guitar, Vancouver) and Vicente Griego (vocals, Albuquerque). Norman Rothstein Theatre, Vancouver. May 2.

2019

"Archival Remix." Co-performed with Katherine McLeod. Special Performance at the Modernist Studies Association Conference. Toronto, ON. October 17-20.

"DANCE/POETICS/ARCHIVES" Performed with Katherine McLeod. TEXT/SOUND/PERFORMANCE: Making in Canadian Space. Dublin, Ireland. April 25-27.

7. OTHER WORKS

2017

Jean Watts and the Spanish Civil War: Writing, Politics, and Contexts. Published online with Canada and the Spanish Civil War: A Virtual Research Environment. Available as PDF or as an Ebook. 120 pages. spanishcivilwar.ca/case-studies/jean-watts.

8. WORK SUBMITTED (including publisher and date of submission)

"'The Lissome Lady from Spain': Building Canadian Modernism and Flamenco Dance in Performance Archives." First Author. Co-authored with Katherine McLeod (Concordia). *Feminist Modernist Studies*. Special Issue: Dance. Edited by Melissa Bradshaw and Jessica Ray Herzogenrath. **Submitted June 1, 2021. Accepted with revisions.**

9. WORK IN PROGRESS (including degree of completion)

Monograph

Feeling Connected: Empathy, Media, and Cultural Memory. Monograph currently under development. 50% drafted as dissertation and currently under revision. 50% new material, 25% of which developed as article (listed below). **Press prospectus under development.**

Edited Collection

Entwine: A Critical and Creative Companion to Teaching with Twine. Co-Edited with Lai-Tze Fan. Companion volume to *Twining* (2021) by Anastasia Salter and Stuart Moulthrop, **Abstracts solicited; foreword from Salter and Moulthrop secured; currently selecting authors and drafting prospectus for Amherst College Press.**

Articles

"Records of *Duende*: A Media History." Co-Authored with Katherine McLeod. First draft completed. **To be submitted to *Canadian Literature* January 2022.**

"Infernal Legends: Compassion, Adaptation, and Modernism in the Graphic Novel." 50% completed. Revision from conference paper "Zelda Fitzgerald's Infernal Legends: Compassion, Adaptation, and Modernism in the Graphic Novel." To be included with monograph as chapter. **To be submitted to Critical Inquiry, mid-Summer 2022.**

"[Unnamed article on undergraduate research in international university partnership]." Co-Authored with Karis Shearer, Charlotte Tupman (Exeter), and Ahlam Bavi. Core literature review and research question drafted. Student questionnaire to be implemented Summer 2020. **Intended completion January 2021; major setback due to COVID-19 pandemic.**