

# CALEB ANDREW MILLIGAN

## *Curriculum Vitae*

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## **EDUCATION**

University of Florida

Degree: Ph.D. in English, Certificate in Digital Humanities (2019)

Dissertation: *Post-Digital Touch: Writing Embodiments, Affective Interfaces, and Haptic Media*

Advisor: Terry Harpold

Committee: Sidney Dobrin, Marsha Bryant, Eleni Bozia

Clemson University

Degree: M.A. in English (2014)

Thesis: “*White Noise* and Newer Media: Techno-Prophecy and Avatar Theory in 1984”

Advisor: Sean Morey

Committee: Gabriel Hankins, Cameron Bushnell, Martin Jacobi

Emmanuel College

Degree: B.A. in English (2012)

Minor: Writing

## **PROFESSIONAL POSTS**

### **Assistant Professor**

Pennsylvania State University, Berks College (2019 – present)

### **Graduate Teacher of Record**

University of Florida (2014 – 2019)

### **Teaching Assistant**

Clemson University (2012 – 2014)

## **RESEARCH INTERESTS**

Affect theory, book history, creative writing studies, digital rhetoric, disability studies, electronic literature, embodied rhetorics, film and media studies, game studies, media archaeology, modern and contemporary American and comparative literatures, multimodal composition

## **PUBLICATIONS**

### **Journal Articles**

“Immanent Interbodies: Composing Disability through Embodied Choragraphy.” *Computers and Composition* 53 (2019).

“Reading, Writing, Lexigraphing: Active Passivity as Queer Play in Walking Simulators.” (co-authored with Kyle Bohunicky) *Press Start* 5.2 (2019).

“From Codex to Ludex: Paper Machines, Digital Games, and Haptic Subjectivities.” Invited publication, *Publije: e-Revue de critique littéraire* 12 (2019).

“Locked in Translation: ‘Digital’ Literature and the Embodied Frameworks of Language.” Invited publication, *Hyperrhiz: New Media Cultures* 19 (2019).

“Haunted Objects, Networked Subjects: The Nightmarish Nostalgia of Creepypasta.” (co-authored with Kevin Cooley) *Horror Studies* 9.1 (2018).

“The Page is a Touchscreen: Haptic Narratives and Novel Media.” *Paradoxa* 29 (2018).

“Uncomfortable in the New Flesh: Adapting Body Horror in the Cinema of David Cronenberg.” *Trespassing Journal* 6 (2017).

“The Viral Image: Transmedia Mise-en-scène in the Fictional Real.” *Mise-en-scène: The Journal of Film and Visual Narration* 1 (2016).

### **Book Chapters**

“Bodystorming.” *Keywords and Concepts in Making and Design Thinking*. Ed. Jason Tham. WAC Clearinghouse, (forthcoming November 2019).

“Virtually Historical: Performing Dark Tourism through Alternate History Games.” *Virtual Dark Tourism: Ghost Roads*. Ed. Kathryn McDaniel. Palgrave Macmillan, 2018.

“Participating in ‘1984’: The Surveillance of Sousveillance from *White Noise* to Right Now.” *Spaces of Surveillance: States and Selves*. Eds. Susan Flynn and Antonia Mackay. Palgrave Macmillan, 2017.

### **Multimodal Publications**

“Haptic Heuretics.” (co-authored with Jason Crider) *Textshop Experiments* 4 (2018).

“En(Twine)d with Ergodic Rhetoric.” *Computers and Composition Online* (2017).

## PRESENTATIONS AND INVITED TALKS

### Conference Presentations

“Touchy Subjects: The Politics of Post-Digital Touch Between Screen and Skin.” Society for Literature, Science, and the Arts Conference (forthcoming November 2019).

“Homo Ludex: The Play-Element of Digital Print in Book Historical Videogames.” The Society for the History of Authorship, Reading, and Publishing Conference (July 2019).

“Homo Ludex: The Peripheries of Literary Gaming and the Play-Element of Digital Print.” Electronic Literature Organization Conference (July 2019).

“Rewriting Against Obsolescence: The Tentacular Life of Media After the Anthropocene.” (co-presented with Elizabeth Chamberlain) The Conference on College Composition and Communication (March 2019).

“The Textual in the Tactual: Gestural Manipulation as Grammatization across Media,” Roundtable: How Do Computers Read?. Modern Language Association Conference (January 2019).

“Making Noise at the Limits of Writing: Sonic Glitch and Embodied Composition.” Thomas R. Watson Conference (October 2018).

“Between Screen and Skin: ‘Touchy’ Subjects, Precarious Identities, and Electronic Literature as Haptic Media.” Electronic Literature Organization Conference (August 2018).

“Customizable Phronesis: The Making of Writing.” Computers and Writing Conference (May 2018).

“Materiality Unclouded: Network Noir from Digital to Print in *The Private Eye*.” The University of Florida Graduate Comics Organization Conference (April 2018).

“EXP: Excavating Play,” Roundtable: Tracing New Possibilities for Research and Collaboration. Humanities, Arts, Science and Technology Advanced Collaboratory Conference (November 2017).

“Codex, Ludex, Novel: Iterations of the Book Across Archives and Upgrade Paths.” University of Wisconsin-Madison Center for the History of Print and Digital Culture Conference on Book History and Digital Humanities (September 2017).

“Touching the Ludex: Paper Machines, Digital Games, and Narrative Haptics.” The Society for the History of Authorship, Reading, and Publishing Conference (June 2017).

“Locked in Translation: ‘Digital’ Literature and the Embodied Frameworks of Language.” The First Galway Digital Initiatives Conference, Other Codes/Cóid Eile – Digital Literatures in Context (May 2017).

“Creating the New Flesh: The Body Horror of Adaptation as Augmentation.” Society for Literature, Science, and the Arts Conference (November 2016).

“Rotten Apple: Utopian Promises, Dystopian Presents in the Age of Accelerated Obsolescence.” The University of Florida English Graduate Organization Conference, Futures Near and Far: Utopia, Dystopia, and Futurity (October 2016).

“‘How It Spreads’: Paranormal Weblog Series, Alternate Reality Games, and Post-Televisual Networks,” Roundtable: Audience Generations. FLOW Conference (September 2016).

“In Tune with *howling dogs* and En(Twine)d with Electracy: Teaching Ergodic Rhetoric through Nonlinear Pedagogy.” The Conference on College Composition and Communication (April 2016).

“Narrating In and Playing Out the Network: Metagaming Rhetoric in *The Stanley Parable*.” Clemson University Graduate Conference, Margins: Rhetoric and Place in the Digital Now (February 2016).

“The Southern Society of the Spectacle: *Wise Blood* at the Movies.” South Atlantic Modern Language Association Conference (November 2015).

“Sharp Memory and *Bleeding Edge*: Postmodern Play with Im(media)te History.” Popular Culture Association/American Culture Association Conference (April 2015).

“‘A Kid With Her Own Computer’: *Galatea 2.2* and Digitizing ‘Great’ Works.” North Carolina State University’s Association of English Graduate Students Conference on Digital Humanities (March 2015).

“Someone Else’s Apocalypse: The Illusion of the Other in *White Noise*.” St. Bonaventure University’s Graduate Conference, Concepts of Identity (November 2013).

### **Guest Lectures**

“From Codex to Ludex.” University of Wisconsin-Stevens Point, ENG 389, Book History, Instructor: Ross Tangedal (March 14, 2019).

“Metagaming Argument.” University of Florida, ENC 3312, Advanced Argumentative Writing: Making Media Meta, Instructor: Emily Brooks (March 14, 2018).

### **Workshops Led**

“Demystifying the Publication Process.” *Developing an Academic Persona*, English Graduate Organization Symposium, University of Florida (February 16, 2019).

“The Basics of Twine.” Scott Nygren Scholars Studio, University of Florida (March 23, 2016).

## **CONFERENCE AND EVENT ORGANIZATION**

### **Chief Organizer**

*Embodied Interventions*, Digital Assembly Symposium, University of Florida (February 21 – 22, 2019).

*In Ecomedia Res*, Digital Assembly Symposium, University of Florida (February 28 – March 1, 2018).

### **Co-organizer**

*The Materials of Digital Culture*, Digital Assembly Symposium, University of Florida (March 30 – 31, 2017).

### **Organization Committee**

*Futures Near and Far: Utopia, Dystopia, and Futurity*, English Graduate Organization Conference, University of Florida (October 20 – 22, 2016).

*Applied Augmented Reality*, Digital Assembly Symposium, University of Florida (February 11 – 12, 2016).

### **Volunteer Staff**

*ImageTech: Comics and Materiality*, University of Florida Conference on Comics and Graphic Novels (April 6 – 8, 2018).

*Changing the Game*, Digital Assembly Symposium, University of Florida (February 19 – 20, 2015).

## **AWARDS**

Electronic Literature Organization Conference Travel Grant, given to outstanding conference attendee (2019)

Galway Digital Initiatives Conference Travel Grant, given to outstanding conference attendee (2017)

HASTAC Scholar Fellowship, given to HASTAC scholar in support of their work (2016 – 2018)

Grinter Fellowship, given to outstanding doctoral student at the University of Florida (2014 – 2018)

## **TEACHING EXPERIENCE**

### **Pennsylvania State University, Berks College**

COMM 270, Introduction to Multimedia Production: Rhetoric, Creativity, and Informance Design (fall 2019)

ENGL 15, Rhetoric and Composition: Writing in the Digital Age (fall 2019)

### **University of Florida**

ENC 2210, Technical Writing: Tech Comm for Tech Startups (summer 2019)

ENC 1102, Rhetoric and Academic Research: What is the Anthropocene? (spring 2019)

ENC 1101, Expository and Argumentative Writing: Writing in the Digital Age (fall 2018)

AML 4242, Studies in Twentieth-Century American Literature and Culture: Thinking Outside the Book (summer 2018)

AML 2410, Issues in American Literature and Culture: Between Page and Screen (spring 2018)

ENC 1145, Topics for Composition: Writing About Novel Media (fall 2017)

ENC 1102, Rhetoric and Academic Research: The Politics of Pop Culture (summer 2017)

ENG 2300, Film Analysis: Metacinema (spring 2017)

ENG 1131, Writing through Media: Electronic Literature (fall 2016)

ENG 1131, Writing through Media: Adapting the “Unfilmable” (spring 2016)

ENG 1131, Writing through Media: Ergodic Literature (fall 2015)

AML 2070, American Literature Survey: Media and Representation (fall 2015)

ENC 1102, Rhetoric and Academic Research: Writing and Media Literacy (fall 2014 – spring 2015)

IUF 1000, What is the Good Life?

## **Clemson University**

ENGL 1030, Accelerated Composition

ENGL 2140, American Literature

## **EDITORIAL EXPERIENCE AND JOURNAL SERVICE**

**Managing Editor**, *The Digital Review* (2019 – )

**Peer Reviewer**, *Electronic Book Review* (2018 – )

**Contributor**, *Electronic Literature Directory* (2017 – )

**Production Editor**, *ImageText: Interdisciplinary Comics Studies* (2017 – 2019)

**Assistant Editor**, *Trace: Journal of Writing, Media, and Ecology* (2015 – )

## **PROFESSIONAL ACTIVITIES AND OFFICES HELD**

Trace Innovation Initiative, University of Florida

**Founding Member** (2015 – )

Digital Assembly, University of Florida

**President** (2017 – 2019), **Vice President** (2016 – 2017), **Secretary** (2015 – 2016)

English Graduate Organization, University of Florida

**Vice President** (2016 – 2017)

Graduate Comics Organization, University of Florida

Graduate Film Studies Group, University of Florida

Society of English Graduate Students, Clemson University

**Vice President** (2013 – 2014)

## **PERSONAL REFERENCES**

Terry Harpold,  
tharpold@ufl.edu

Sidney Dobrin,  
sdobrin@ufl.edu

Astrid Ensslin,  
ensslin@ualberta.ca