

**English & Modern Languages**

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## Search Committee Members:

I am writing to apply for the Assistant Professor of Digital Humanities position in the Department of English. I am an associate professor at Cal Poly Pomona, where I concentrate on eighteenth-century British literature with approaches from digital humanities, book history, and intersectional feminism. My research is in the emerging field of critical bibliography, or the intersection of critical theory and the study of material and digital books, as it relates to Anglo-American book cultures. In transhistorical publications, I theorize how feminist inquiry (re)shapes digital humanities and book history from the seventeenth to the twenty-first centuries through institutions such as the library and the database. As faculty at UC Santa Barbara, I would pursue this research while continuing to develop innovative teaching that centers student empowerment and high-impact learning.

I maintain an active research agenda focused on the dialogue between the study of eighteenth-century books and the digital and bibliographical methodologies used to make sense of them. This work includes a book in the Cambridge University Press Elements series, a co-edited special double issue of *Criticism*, six journal articles (three in top-tier journals), two book chapters, multiple digital humanities projects, and four fellowships. The CUP Element, [The Hroswitha Club and the Impact of Women Book Collectors](#), is a 30,000-word account of women book collectors that details the complex gendered, classed, and racialized history of how books come to special collections. This project built off “[Rationale for Feminist Bibliography](#),” an award-winning article in which I theorize that women’s work and the gendering of labor is central to feminist bibliographical praxis. In *The Hroswitha Club* in particular, I argue that book historians must consider the history of collection, donation, and other infrastructure that supports the use of rare books and artifacts.

An attention to women’s labor organizes all my work, which is collaborative, transhistorical, and interdisciplinary. In an in-progress monograph titled *Gendering the British Book Trades, 1660-1750*, I similarly emphasize not only the history of women’s labor, but the digital bibliographical tools that obscure or make visible that history. This book builds on work from Paula McDowell, Lisa Maruca, and Helen Smith that recharacterized the book trades as men’s domain, but it uses a self-built corpus of bio-bibliographical data to challenge a foundational argument about women in the trades—that there was no gender solidarity and family structures were the primary organizing unit. I study a group of women publishers who did organize themselves around gender, even taking new widows into their network to support them after their spouses’ death. This network was uncovered through the construction of a corpus of bibliographic data in SQL, visualized with network analysis in Gephi. The open-access dataset was built through the [Women’s Print History Project](#), which I have contributed to since 2020. At UCSB, I would bring students into this international team with the goal of extending the database back to 1660 and moving beyond England and the U.S. In addition to historical recovery, *Gendering the British Book Trades* is a methodological study that analyzes how digital bibliographic tools authorize data through repetition when information from the *English Short Title Catalog* ends up on Amazon, WorldCat, and beyond. By exploring the history of digital bibliographies like the *ESTC*, including Gale and ProQuest databases, the project thinks about what it means to rewrite the bones of English print history itself by revising its foundational tools to make promote



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feminist inquiry instead of only discursively challenge masculinist data structures. This project is currently in the drafting stage with Pennsylvania University Press as the intended press and a completion date of 2025.

I have developed these projects while maintaining a 4/4 teaching load with excellent student and peer evaluations, and in the classroom, I similarly integrate a focus on digital approaches, materiality, with intersectional feminism. I teach digital humanities and book history units and full courses, which I detail at [Sammelband](#). In Technologies of Writing, a general education course, students incorporate both digital and material making. They design images in Illustrator, fabricate them with laser cutters, print their woodblocks on a letterpress, and then bind books with these images on the cover. Additionally, I have taught courses on literature and culture of the long Early Modern period, including the novel and sex, literatures of race and colonialism, Jane Austen in adaptation, early feminist writing in English, and research methods on *Zofloya* and Phillis Wheatley Peters.

As a member of UCSB's English Department, I would bring experience with innovative and collaborative pedagogy and learning opportunities. I can immediately traditional surveys in Anglophone literatures like ENG 102 and ENG 231 and specialized courses on Digital Research Methods that introduce students to the study of literature through corpus analysis, text mining, and digital bibliography. I can teach specialized courses at the graduate level on digital bibliography and research methods that is widely applicable for graduate student researchers as well as scholars of the Early Modern period where I work. As a supervisor, I would be able to guide students' research projects in these areas, pulling from my own experience as a graduate student who created a digital humanities project and has now worked on multiple large, funded teams. I would look forward to collaborating with Alan Liu and Rachael King in these endeavors, as well as UCSB's robust faculty in feminist literary history and Anglophone book cultures.

My professional ethos includes building bridges across disparate entities, and I would cultivate this same approach at UCSB. I have succeeded in building partnerships within the CSU, including creating the Maker Studio and the DH@CSU consortium. The Maker Studio was established in 2019 by faculty in engineering, social sciences, arts, libraries, and environmental design. As a faculty fellow in 2024, I will connect the program to local high schools to support CPP's teacher education program while empowering Pomona USD students to explore college-level instruction. The Mellon-funded DH@CSU Consortium brought together faculty from sixteen CSUs to imagine programs and institutional support for the intersection of ethnic studies and digital humanities to meet the exciting opportunity of the state's new ethnic studies requirement. I am excited about the potential to have more institutional support to do this kind of community-focused and student-centered program building, including direct supervision of graduate and undergraduate researchers on individual projects and on teams of researchers.

I have included the requested writing sample, a statement expanding on my commitment to diversity, a statement on my research interests, and CV. I welcome the opportunity to meet with you to discuss how my work fits with your program. If I can provide any additional information, please contact me.

Sincerely,  
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