

# Jarred Wiehe

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## **Education**

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Ph.D.	University of Connecticut, English	2018	
	Feminist Graduate Studies Certificate, University of Connecticut		
M.A.	University of Connecticut, English	2013	
B.A.	Columbus State University, English	2011	( <i>Summa Cum Laude</i> )

## **Professional History**

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Assistant Professor of English, Texas A&M University, Corpus Christi	2019-present
Visiting Assistant Professor of English, Texas A&M University, Corpus Christi	2018-2019
Graduate Instructor of English, University of Connecticut	2011-2018

## **Book Project**

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Performed/Deformed: Sexualities and Disabilities in Restoration and Eighteenth-Century Theatrical Culture

*Performed/ Deformed* synthesizes queer theory, disability studies, and performance studies in order to open up a new dimension for understanding Restoration and eighteenth-century theatre, sex, and disability. Specifically, I examine the ways that sex and disability were produced as antithetical concepts in the era, especially through the visual politics and mechanics of the theatre. By examining medical and pre-clinical texts, popular theatrical comedies, and para-theatrical performances, my project theorizes the period's strategies for making cross-sex desire predicated upon able-bodiedness. My book simultaneously explores the gaps in such performances of able-bodied heterosexuality. Ultimately, this project revisits the watershed moment of the Restoration and eighteenth century to theorize how plays of the era explored and exploited a range of erotic possibilities, including erotic possibilities for crip/queer bodies. My readings of cultural texts produced by Aphra Behn, John Dryden, Thomas Shadwell, Samuel Foote, and Henry Fielding challenge contemporary ableist and straight assumptions of erotic possibilities, sexual acts, and sexual communities. Sex and disability could be *felt* differently.

## **Research and Teaching Interests**

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Restoration and eighteenth-century literature, drama, performance studies, queer theory, gender and sexuality studies, disability studies, visual culture, history of the novel, adaptation, film studies, video game studies

## **Under Review**

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"Barbarian and The Politics of Dysfluency in U.S. American Soundscape" *Blind Field: A Journal of Cultural Inquiry*

## **Publications**

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“Robert Kirkman’s Gays in the Gutter: Anti-Queer Censorship, Obscenity, and *The Walking Dead*” in *Out of the Gutters: Obscenity and Comics*. Eds. Jorge Santos, Jr. and Patrick Lawrence. University of Texas Press. (Forthcoming)

“Loose Ends: Eighteenth-Century Afterpieces and Queer Pleasure.” *Eighteenth Century: Theory and Interpretation*, vol. 63, no. 4 (forthcoming)

“Ach for It: Antony Leigh, Autonomy, and Queer Pleasures in the Restoration Playhouse.” *Queer Culture and Literature in Eighteenth-Century Studies*, special issue of *Humanities*, vol. 10, no. 94, 2021.

“American Horror Story and the Violence of Normalcy: *Asylum*, *Freak Show*, and Policing Compulsory Able-Bodiedness.” *Gender, Sexuality and Queer Identities in American Horror Story: Critical Essays*. Ed Harriet E. H Earle. Jefferson, North Carolina, McFarland, 2019. 26-42.

“Queer Slackers in Billy Morrisette’s *Scotland, P.A.*” *Shakespeare Bulletin*. 35.4 (Winter 2017)

“No Penis? No Problem: Intersections of Queerness and Disability in Laurence Sterne’s *The Life and Opinions of Tristram Shandy, Gentleman*.” *The Eighteenth Century: Theory and Interpretation*. 50.2 (Summer 2017)

“Propping up and Stripping Down: Stage Properties as Technologies of Gender in Edward Ravenscroft’s *The Careless Lovers* and *The London Cuckolds*.” *Restoration: Studies in English Literary Culture, 1660-1700*. 40.2 (Fall 2016)

“Killer Kisses: Queering Intimacies in Daniel Defoe’s *A Journal of the Plague Year*.” *Digital Defoe: Studies in Defoe and His Contemporaries*. 18.1 (Fall 2016)

## **Book Reviews, Joint Reviews, and Entries**

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“Richard Baxter’s Soteriological Enabling; or The Limits of Enlightenment Liberal Inclusion.” *Eighteenth-Century Life*. (forthcoming)

“Joint Review: *Effeminate Years: Literature, Politics, and Aesthetics in Mid-Eighteenth-Century Britain* by Declan Kavanaugh and *Pretty Gentlemen: Macaroni Men and the Eighteenth-Century Fashion World* by Peter McNeil.” *Eighteenth-Century Studies*. 54.2 (Winter 2021).

“Early Modern Theatre and the Figure of Disability by Genevieve Love.” *Theatre Journal*. 72.3 (2020).

“*Novel Bodies: Disability and Sexuality in Eighteenth-Century British Literature* by Jason S. Farr.” *Eighteenth-Century Fiction*. 32.4 (2020).

“On Personal Defects; Proposals for an Ugly Club by Richard Steele” in *Disability Experiences: Memoirs, Autobiographies, and Other Personal Narratives*. Eds Susannah B. Mintz and G. Thomas Couser. New York, Macmillan Reference, 2019.

### **Selected Conferences & Colloquia**

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“Let’s Plays: Video Games, Performance, and Streaming the Consequences of the Enlightenment on Twitch.tv” in “Performance and Digital Technologies.” American Society for Eighteenth Century Studies. St. Louis, MO. March 2023.

“Disability and Performance” in “New Directions in Long-Eighteenth-Century Disability Studies.” Modern Language Association, San Francisco, CA. January 2023.

“Performed/Deformed: Restoration and Eighteenth-Century Stagecraft and Experiencing Disabilities.” Archive and Theory: The Future of Anglo-American Early Modern Disability Studies. Los Angeles, CA. October 2022.

“Maria Edgeworth’s *Dumb Andy* and Staging Moral-Curative Futurism” in “Disability Performances I.” American Society for Eighteenth Century Studies. Baltimore, MD. March 2022.

“Afterpieces, Feeling, and Genre: Remapping Heterosocializing Affect with *The Tragedy of Jane Shore* and *The What D’Ye Call It?*” in “Afterpieces (a Roundtable).” American Society for Eighteenth Century Studies, Virtual. April 2021.

“I, Too, Have A Spinal Deformity and am Tired of Heteronormativity: Eugenia, Frances Burney’s *Camilla*, and Crip/Queer Identifications” in “Disability as Metaphor/Lived Experience.” American Society for Eighteenth Century Studies, Denver, CO. March 2019.

“Riding in Cars with Beaux: Estranging Heterosexuality in Frances Burney’s *Evelina*.” American Society for Eighteenth Century Studies, Orlando, FL. March 2018.

“Disability Afterpieces and Afterlives: John Quick, Disability, and Ghosting the Eighteenth-Century Stage” in “Resurrecting the Extraordinary Bodies of Pre-1850 Performance.” American Society for Theatre Research, Atlanta, GA. November 2017.

“One-Fourth Puppet, Three-Fourths Man: Samuel Foote’s Prosthetic Leg and the Borders of Masculinity.” Modern Language Association, Philadelphia, PA. January 2017.

“Loose Ends: Eighteenth-Century After Pieces” in “Premodern Disability.” Modern Language Association, Philadelphia, PA. January 2017

“‘They’ll Make a Cripple Dance’: John Bunyan’s Moral Model of Disability in *The Pilgrim’s Progress*.” International John Bunyan Society, Aix-en-Provence, FR. July 2016.

“Broken Bodies and English Taste: Samuel Foote and Disability Aesthetics.” American Society for Eighteenth-Century Studies, Pittsburgh, PA. March, 2016.

“Anthony Leigh’s Crip/Queer Career” in “Queer/Crips Across Time.” Modern Language Association, Austin, TX. January 2016.

“Killer Kisses: Queering Intimacies in Daniel Defoe’s *A Journal of the Plague Year*.” Northeastern American Society for Eighteenth-Century Studies. Hartford, CT. October 2015.

“William Hay’s Sex Life: Sexual Subjects and *Deformity: An Essay*.” American Society for Eighteenth-Century Studies, Los Angeles, CA. March 2015.

“Contradicting the Intention of the Creator:” Compulsory Able-Bodiedness and Nicholas Andry’s *Orthopaedia: or, the Art of Correcting and Preventing Deformities in Children*.” Modern Language Association, Vancouver, CA. January 2015.

“Fooling with ye Boys?: Anthony Leigh, Queer Pleasure, and *The Soldiers’ Fortune*.” Northeastern Modern Language Association, Harrisburg, PA. April 2014.

“Propping’ Up the Bourgeois Body: Masquerade, Costume Props, and Transgression in Edward Ravenscroft’s *The Careless Lovers*.” Southeastern American Society for Eighteenth-Century Studies, Knoxville, TN. March, 2014.

“I.B. A. Demon?: Monster Making and Reproduction in Lynda Barry’s *One Hundred Demons*.” Northeast Modern Language Association, Boston, MA. March 2013.

### **Honors, Awards, and Grants**

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Yale Lewis Walpole Library Travel Grant, 2023

TAMU-CC Research and Innovation Research Enhancement Grant, 2022

TAMU-CC English Department Haas Fellowship, 2022

TAMU-CC Digital Scholars Grant, 2021

TAMU-CC Center for the Humanities Fellowship, 2020

TAMU-CC CLA Digital Innovator of the Year, 2020

TAMU-CC Research and Innovation Research Enhancement Grant, 2020

UConn WGSS Excellence in Graduate Teaching in Women’s Studies Award, 2016

UConn CLAS Dean’s Travel Award, 2015

UConn Graduate School Doctoral Dissertation Fellowship, 2015

UConn CLAS Dean’s Summer Pre-Doctoral Fellowship, 2015

Graduate Student Travel Grant. Modern Language Association, 2015

Graduate Student Travel Grant. UConn English, 2015

Graduate Student Travel Grant. Southeastern American Society for Eighteenth-Century Studies, 2014

### **Courses Taught**

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Unless otherwise noted, I served as the sole instructor of record for the following courses.

#### **Texas A&M, Corpus Christi**

ENGL 1301: Writing and Rhetoric I

English 1301 introduces students to writing studies, rhetoric, academic research, and information literacy. Students will critically read and reflect on threshold concepts in writing studies. They will practice recursive composition and research processes for various situations. Compositions include essayistic prose, podcasting, live-streaming, and social media content.

ENGL 1302: Writing and Rhetoric II: Sociology Learning Community (2 sections, Fall 2018)

Principles, techniques, and processes of written composition, with an emphasis on research and argument. Key authors included Sandra Cisneros, Adrienne Rich, Susan Bordo, and Alice Walker.

ENGL 2316: Literature and Culture: Slasher? I Barely Know Her—Genders, Genres, and Horror (Spring 2019, Fall 2019, Summer 2020 online, Spring 2021 hybrid, Fall 2021 hybrid, Fall 2022 online, Summer 2023 online)

Introduction to literatures that raise aesthetic, cultural, social, and/or political issues that affect and reflect the human condition across regions, cultures, and nations. This section makes use of gothic fiction (Walpole's *Castle of Otranto*, Austen's *Northanger Abbey*, Marsh's *The Beetle*) and horror films (*Halloween*, *Friday the 13<sup>th</sup>*, *Sleepaway Camp*, *Get Out*, *Candyman*) to theorize the implications of rendering bodies and lives through horror tropes.

ENGL 3321: Literature and Film: 90s New Queer Cinema (Spring 2020)

This course takes as its starting place 1969 Stonewall riots and activism by transgender women of color. We then briefly survey LGBTQ crises of the 1980s (Regan-era policies, Bowers v. Hardwick, HIV/AIDS epidemic) through such texts as *Paris is Burning*, *How to Survive a Plague*, and *AIDS and Its Metaphors*. We then pivot between early modern texts and 90s New Queer Cinema in order to explore how queer directors engage with and break from queer pre-histories. Key texts include Christopher Marlowe's *Edward II*, Derek Jarmon's *Edward II*, Shakespeare's *Henry IV*, Gus Van Sant's *My Own Private Idaho*, Todd Haynes *Poison*, Daniel Defoe's *Journal of a Plague Year*, and a bunch of Gregg Araki (*The Living End*, *Nowhere*, *The Doom Generation*).

ENGL 3323: Young Adult Fiction: LGBTQIA+ Youth Cultures (Spring 2023)

This course explores the relationship between young adult literatures and LGBTQIA+ youth cultures. Amidst national discourses that find queer YA lives as unthinkable and unnamable, our seminar centers how LGBTQ young adults name, know, and share themselves, their desires, and their stories through a range of contemporary media. Key novels include Kacen Callender's *Felix Ever After*, Benjamin Alire Sáenz's *Aristotle and Dante Discover the Secrets of the Universe*, Trung Le Nguyen *The Magic Fish*, Tillie Walden's *Clementine*, and video games like *Hades*, *A Night in the Woods*, and *The Last of Us Part 2*.

ENGL 3328: Drama: Staging Disability (Fall 2020 online)

A survey of Western drama that centers how disability gets picked up as a metaphor, used as a staging conceit, or is actually explored by actors, playwrights, and audiences with disabilities. By centering disabilities (both physical and cognitive), this course considers the formal, mechanical, and dramaturgical aspects of the genre *as a genre* and asks students to theorize the stakes of performance. Key playwrights include Sophocles, Shakespeare, Samuel Foot, Tennessee Williams, August Wilson, and Cherríe Moraga.

ENGL 3341: British Literature Before 1800 (Fall 2018, Fall 2023)

A study of significant works of British literature (poetry, prose, and drama) produced before 1800. Key authors include William Shakespeare, Christopher Marlowe, Thomas Dekker, Aphra Behn, William Wycherley, Eliza Haywood, and Samuel Richardson.

ENGL 3345: British Literature Since 1800: Regency Women and the Future of Feminisms (Spring 2019)

Study of significant works of women's British poetry, drama, and prose since 1800 with emphasis on historical context and the exploration of literary and cultural values through

written texts. Key authors include Maria Edgeworth, Jane Austen, Virginia Woolf, Caryl Churchill, Carol Ann Duffy, Zadie Smith, and Jeanette Winterson.

ENGL 3349: Poetry: Sex, the Body, and Long Eighteenth-Century Poetry (Spring 2019)

A genre-oriented study of poetry from 1640-1800 focusing on formal features and techniques. Restoration and Eighteenth-Century poets had for shaping bodies, sexualities, desires, and genders. Key authors include Milton, Lucy Hutchinson, Katherine Philips, Marvell, Behn, Rochester, Pope, Swift, Dryden, Cowper, Phillis Wheatley, and Charlotte Smith.

ENGL 4360: Gender, Sexuality, and Literature: Queer Before Queer (Fall 2020 online, Fall 2022, Fall 2023)

By exploring literature from early modern England and European culture (an admittedly narrow archive), we'll explore how queerness (an umbrella term that we will trouble) was thought about, experienced, produced, and, ultimately, contained. From 16<sup>th</sup>-Century sexually and physically fluid bodies to 19<sup>th</sup>-Century Austrian sexological attempts to name and define sexualities, the course historicizes gender and sexuality as products of specific socio-cultural thought and it privileges queerness to recognize that history is not as straight as it would seem.

ENGL 4380: Critical Approaches to Literature and Culture: Disability Studies and Crip Critiques (Fall 2020 online, Fall 2018, Fall 2023)

A study of selected perspectives and critical approaches to literature and culture, including an examination of some of the theoretical assumptions upon which they are based, as well as their implications for the way we think about literature, human identity, and the power of language. Key authors include Rosemarie Garland-Thomson, Kimberlé Crenshaw, Alison Kafer, Lennard J. Davis, Judith Butler, and Jasbir K. Puar.

ENGL 5344: British Literature—Cruel to be Kind; or, Cruel Intentions: Violence and Sentiment in 18<sup>th</sup>-Century Literatures (Fall 2021 hybrid)

An MA seminar which uses eighteenth-century sentimental novels and drama as a way to put pressure on the coercive violences of sentiment in service of compulsory heterosexuality, compulsory able-bodiedness, and white supremacy. Key authors include Samuel Richardson, Maria Edgeworth, George Coleman, Thomas Otway, William Cowper, Phillis Wheatley, Jeffers, Olaudah Equiano. Key theorists include Adrienne Rich, Robert McRuer, Jasbir K. Puar, Lauren Berlant, Lee Edelman, Patricia Hill Collins, Angela Davis, and Katherine McKittrick.

ENGL 5349: Topics and Genres in Literature: Eighteenth-Century Literature and the Politics of Pleasure (Fall 2019)

An MA seminar which uses the forming novel and the stage as touchstones for thinking about pleasure. This course explores how eighteenth-century texts represented a range of sexualities, embodiments, and experiences, and theorize the stakes of that pleasure, especially in terms of queer, disability, feminist, and racial politics. Key authors include John Dryden, Thomas Otway, Aphra Behn, Eliza Haywood, and George Coleman. Key theorists include Susan Lanser, Sharon Patricia Holland, Edward Said, Srinivas Aravamudan, Michel Foucault, and Tobin Siebers.

WGST 3301: Introduction to Women's, Gender, and Sexuality Studies (Spring 2020, Fall 2021 hybrid, Spring 2021 hybrid, Spring 2023 hybrid)

This course will introduce you to major theories and histories of feminist critique. This interdisciplinary course will also examine the roles of women in patriarchal society, with emphasis on how intersectional factors such as race, class, disability, and sexuality contribute to the oppression of women and ways they can be challenged through feminist critical practices. Key authors include bell hooks, Gloria Anzaldúa, Cherríe Moraga, Audre Lorde, Adrienne Rich, and contemporary issues.

### **University of Connecticut, Storrs**

ENGL 2011 Honors: Literary Study through Reading and Research: Austen and Austeniana (Fall 2016)

Approaches to reading and researching literature through questions related to the assumptions, contexts, and uses of literary texts in culture. This course incorporates Jane Austen's novels (*Pride and Prejudice*, *Sense and Sensibility*, *Emma*, and *Persuasion*) alongside popular adaptations (Simon Langton's *Pride and Prejudice*, *Clueless*, and *Bridget Jones's Diary*). The course provides extensive practice in revised, academic writing.

ENGL 2274 W: Disability in American Literature and Culture (Writing Intensive) (Summer 2016)

An interdisciplinary examination of the symbolic roles of disability and the social implications of those roles. Key authors include Carson McCullers, Flannery O'Connor, Nathaniel Hawthorne, Ernest Hemingway, Lennard J. Davis, and Rosemarie Garland-Thomson. Film and television include *Freaks*, *The X-Files*, and *American Horror Story*. Students produced 15 pages of revised prose.

ENGL 2405: Introduction to Drama (Spring 2016)

An introduction to the chief forms and traditions of dramatic literature through the study of a broad range of major works, including *Oedipus*, *Hamlet*, *Waiting for Godot*, and *Angels in America*.

WGSS 1104: Feminisms and the Arts (Fall 2014 [TA], Fall 2015)

Interdisciplinary exploration of the work of women and aesthetics in drama, the visual arts, music, literature, and film. Texts include art by Kimberly Pierce, Sally Mann, Coco Fusco, Virginia Woolf, and criticism by Laura Mulvey, Adrienne Rich, and Gayle Rubin. Key issues of feminist criticisms in the arts are discussed.

ENGL 1011: Seminar in Writing through Literature (Spring 2018, Spring 2017, Fall 2011, Spring 2012, Summer 2013, Spring 2014, Spring 2015)

Instruction in academic writing through literary readings. Course topics have explored disabilities, sexualities, violences, and vulnerabilities. Broadly, the courses include work by George Etherege, Aphra Behn, Tennessee Williams, Tracy Letts, Audre Lorde, Quentin Tarantino, Jennie Livingston, and George A. Romero. Writing assignments emphasize interpretation, argumentation, and reflection on cultural texts, materials, and trends. Students develop multimodal projects, as well. Students produced 25-30 pages of revised prose.

**ENGL 1010 S: Seminar in Academic Writing, Writing Center Supported (Fall 2014)**

Instruction in academic writing through literary reading and criticism with additional support to students who feel they may struggle with college-level writing. Support took the form of in-class session with Writing Center tutors in order to concentrate on strengthening fundamental writing skills. Texts by Donna Harraway, Michel Foucault, and others encouraged intersections between STEM fields and the humanities. Assignments emphasize interpretation, argumentation, and reflection. Students produced 25-30 pages of revised prose.

**ENGL 1004: Introduction Seminar in Academic Writing (Summer 2014)**

Introduction to academic writing designed to develop essential writing skills in order to succeed in First-Year Writing and future courses where writing is essential. Readings by Adrienne Rich, Sander Gilman, and texts like *Orange is the New Black* encouraged students to theorize issues of access and representation. Assignments help students begin to understand through practicing certain features of critical literacy, academic rhetoric, and writing conventions.

**ENGL/NURS LC 1011: Seminar in Writing through Literature, Nursing Learning Community (Spring 2013)**

Instruction in academic writing through literary readings for students who were a part of a Nursing Learning Community. The course emphasizes bodies, medicalization, and the clinic. Some authors include Jonathan Swift, Margaret Edson, and Osamu Tezuka. Writing assignments emphasize interpretation, argumentation, and reflection on cultural texts, materials, and trends. Students produced 25-30 pages of revised prose.

**ENGL/CSLC 1010: Seminar in Writing /Community Service Learning Community (Fall 2013)**

Instruction in academic writing through literary reading and criticism for students who were a part of a Learning Community focused on community service and outreach. Texts by Lennard J. Davis, Michael Omi and Howard Winant, and Gayle Rubin encouraged students to think about how communities are made. Assignments emphasize interpretation, argumentation, and reflection. Students produced 25-30 pages of revised prose.

**ENGL 1010: Seminar in Academic Writing (Fall 2017, Fall 2012)**

Instruction in academic writing through literary reading and criticism. Texts by Laura Mulvey, Lennard J. Davis, and J. Halberstam encouraged students to think about the politics of visualization and visual pleasures. Assignments emphasize interpretation, argumentation, and reflection. Students develop multimodal projects, as well. Students produced 25-30 pages of revised prose.

**Leadership**


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Associate Director of TAMU-CC Center for Humanities, 2023-present

**Service**


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TAMU-CC English Department Social Strategist and Digital Content Producer, 2021-present

Advisor for TAMU-CC Islander Feminists, 2020-present

Co-Coordinator of TAMU-CC Women's, Gender, and Sexuality Studies Minor, 2020-present

Advisor for TAMU-CC Islander Spectrum of Genders and Sexualities (ISSG), 2019-present

TAMU-CC English Department MA Committee 2019-present



TAMU-CC English Department MA Exam Committee 2019-20  
TAMU-CC Queering the Island Speaker Series, 2018-present  
TAMU-CC CLA Graduate Student Symposium Organization Committee, 2018-2022  
American Society for Eighteenth-Century Studies Disability Caucus Co-Chair 2018-2020  
American Society for Eighteenth-Century Studies: "The Doctor is In" Peer Mentor, 2018-2020  
Reader for *Journal of Research in Gender Studies*, *Eighteenth-Century Studies*, *Open Cultural Studies*  
University of Connecticut English Graduate Student Association's Diversity Committee Co-Chair,  
2014-2016  
University of Connecticut English Graduate Student Association's Professional Development  
Committee, 2011 - 2018  
Aetna Graduate Student Teaching Award Committee, 2012, 2016

### **Professional Associations**

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American Society for Eighteenth Century Studies, 2014-present  
Modern Language Association, 2014-present

### **Other Accreditations**

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Oregon State University Search Advocacy Training (2023)  
ACUE Microcredential in Inclusive Teaching for Equitable Learning (2022)

### **References**

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