

APPOINTMENTS

- Lecturer in Digital Media & Gaming, Bangor University** 2017–Present
- Permanent position in Bangor, Wales teaching and researching game studies, game design, new media, and digital culture and politics. I design and teach the school's new minor in Game Design with Eben Muse.
 - **Research Interests:** walking simulators, gender and identity in gaming, permadeath mechanics, political misplay, site-specific game design
- Lecturer in Comparative Literature, Stanford University** 2016–2017
- 1-year position teaching 4 courses: an interdisciplinary arts seminar on wandering, a first-year writing & composition course, a German language course, and an upper-level German literature & videogame seminar

EDUCATION

- Ph.D. in German Studies, **Stanford University** 2011–2016
- *"Alle Wege der Welt": Wandering in Early 20th-Century German/Jewish Opera*
This project traces the intertwined myths of the Wandering Jew and the German Wanderer, tracing the connections between art, race, anti-Semitism, and authoritarianism in operas by Franz Schreker, Erich Wolfgang Korngold, Arnold Schoenberg, and Kurt Weill. The book version of this project (*Wandering Opera from Wagner to the Holocaust*) considers additional works by Richard Wagner and Viktor Ullmann and is under consideration at the University of Michigan Press.
 - Advisor: Adrian Daub
- M.A. in Humanities, **University of Chicago** 2009–2010
- Thesis: "Jewish National Identity in 1840: Der 'Fliegende Jude' and the Promise of Redemption in Heine and Wagner"—Advisor: Na'ama Rokem
- B.A. in Literary Arts (with Honors), magna cum laude, **Brown University** 2005–2009
- Thesis: "Asylum"—Advisor: Meredith Steinbach
 - Semester abroad at Eberhard Karls Universität, Tübingen

PUBLICATIONS

- "**Glory to Trumpland! Misplay as Protest in Border Games,**" *Gamevironments* special issue "Nation(alism), Identity and Video Gaming" (forthcoming December 2019)
- "**Archival Adventuring,**" *Convergence: The International Journal of Research into New Media Technologies*, Available at <https://journals.sagepub.com/doi/full/10.1177/1354856519847875>. 2019
- "**Walking, Talking and Playing with Masculinities in Firewatch,**" *Game Studies* 18.2, Available at <http://gamestudies.org/1802/articles/kagen>. 2018
- "**Zombie Parsifal: Undead Walkers and Postapocalyptic Stagings,**" *The Opera Quarterly* 33.2: 122–139, Available at <https://doi.org/10.1093/oq/kbx022>. 2017
- "**Walking Simulators, #GamerGate, and the Gender of Wandering,**" In *The Year's Work in Nerds, Wonks, and Neocons*, Eds. Jonathan Eburne and Benjamin Schreier, Bloomington: Indiana University Press, 24 pp. 2017
- "**The Wanderer as Soldier: Robert Walser's Der Spaziergang, Switzerland in World War I, and Digression as Occupation,**" *The German Quarterly* 89.1: 36-50, Available at <https://onlinelibrary.wiley.com/doi/full/10.1111/gequ.10254>. 2016
- "**Controlling Sound: Musical Torture from the Shoah to Guantánamo,**" *The Appendix* 3.1, Available at <http://theappendix.net/issues/2013/7/controlling-sound-musical-torture-from-the-shoah-to-guantanamo>. 2013

KEYNOTES AND GUEST LECTURES

Geographies of Gaming and Virtual Reality , symposium. Keynote lecture.	July 2019
Media, Communication and Cultural Studies Association , Postgraduate Network Conference. Keynote lecture.	July 2019
No Culture Is "Low" Culture , Symposium. Keynote lecture.	April 2019
Inexorable Wandering in <i>Der Kaiser von Atlantis</i> . Guest lecture.	Feb. 2019
Musically Mapping Controlled Space , University of Minnesota. Guest lecture.	Feb. 2013
Musical Geographies of Torture , Art Center College of Design, Pasadena, CA. Guest lecture.	Nov. 2012

CONFERENCE PRESENTATIONS

"Late Capitalism: Archives, Corpses, and <i>The Return of the Odra Dinn</i>" , ELO (Electronic Literature Organization), Cork, Ireland.	July 2019
"80 Days of Queerness and Decolonization" , ELO, Cork, Ireland.	July 2019
"Boys and their Brains: Neuro(a)typicality and Gamer Masculinity" , ELO (Electronic Literature Organization), Cork, Ireland.	July 2019
"Archival Adventuring" , DiGRA (Digital Games Research Association), University of Turin.	July 2018
"Archival Adventuring" , BACLS (British Association for Contemporary Literary Studies), University of Loughborough.	July 2018
"Glory to Trumpland! Misplay as Protest in Immigration Games" , 1968/2018 conference, University of Warwick.	July 2018
"Archival Adventuring" , Play/Pause Symposium, University of Birmingham.	Jan. 2018
"Glory to Trumpistan! Procedural Ethics and Transformative Play in <i>Papers, Please</i>" , MLA (Modern Language Association), New York City.	Jan. 2018
"Deferral, Digression, and <i>The Eternal Road</i>" , Association for Jewish Studies (AJS), San Diego.	Dec. 2016
"Video Games in the Second Language Classroom" , ACTFL (American Council for the Teaching of Foreign Languages), Boston.	Nov. 2016
"Script Scoring in the L2 Classroom" , ACTFL, Boston.	Nov. 2016
"'Technical Means': Heimito von Doderer and the Modern Novel" , Seminar, GSA (German Studies Association), San Diego.	Sept. 2016
"The Path: Red Riding Hood and Wandering Video Games" , MLA, Austin.	Jan. 2016
"Place and Placelessness in Arnold Schoenberg" , MLA, Vancouver.	Jan. 2015
"Wandering in Video Games" , MLA, Vancouver.	Jan. 2015
"Words, Music, and Politics in <i>Der Jasager</i>" , GSA, Denver.	Oct. 2013
"Musical Geographies of Torture" , <i>Music in Detention</i> , Göttingen University.	Mar. 2013
"Musical Memory in Richard Strauss and Hugo von Hofmannsthal's <i>Elektra</i>" , <i>Hauntings</i> (Graduate conference), University of Michigan.	Oct. 2012
"Music and Torture: A Spatial History" , <i>Music on the Edge</i> (Graduate conference), University of California, Santa Barbara.	May 2012

TEACHING EXPERIENCE

Lecturer at Bangor University

Game Studies: Core Concepts (Students in Year 1) Students learn the core principles of games, the history of videogaming, and the many varieties of play. Each week, we play and critically debate digital, physical, and immersive games through the schemas of rules, play, and culture. Before students can	Fall 2017 & Fall 2018
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begin to design games, they must first consider the designer's ethical and creative responsibilities, within the industry and in society at large.

Assignments: *Game Journal (5 entries, 1000 words each), Research Poster*

Graduate Research Design (Masters students)

Fall 2017

This module prepares students to design, plan and complete a major research project (practice-based or empirical), including identifying a research paradigm, selecting a qualitative or quantitative approach and methodological strategy, and constructing research questions.

Assignments: *Research Proposal Draft, Research Poster, Research Proposal*

Gaming & Virtual Environments (Students in Years 2 & 3)

Spring 2018

Students investigate the lively contemporary field of computer-mediated simulations and immersive environments by deeply analyzing a single game of their choosing through multiple lenses. Students investigate issues surrounding ludology, explore critical approaches to videogames, and chart the evolution of various game genres. Students then use this knowledge to design and produce a site-specific game.

Assignments: *Research Poster, Site-specific Game Prototype (Bangor Arcade), Research Essay*

Game Design 2: Levels and Mechanics (Students in Year 2)

Fall 2018

Students learn how to design game levels and mechanics, considering how a level's aesthetics, rules, characters, events, and narrative interact with each other to create a world. Students create prototypes using an iterative design paradigm and execute playtests with other media students 3x/semester. Students learn to use GameMaker Studio 2 to create their digital prototype.

Assignments: *Paper Prototype, Digital Prototype, 3 Playtests*

Game Development (Students in Year 2)

Spring 2019

Students acquire and improve their skills in 3D development and apply their worldbuilding and level design skills to the creation of a 3D game. They utilize rapid iterative prototyping and test the technical feasibility of their ideas using Unity. In addition to a workable 3D prototype, students maintain a production diary that includes plans, revisions and critical reflection on process.

Assignments: *Digital Prototype, Production Diary*

Wandering: Videogames, Performance, and Protest (Students in Year 3)

Spring 2019

This module looks at walking as a performative act and considers 20th and 21st century responses to wandering in philosophy, theater, literature, video games, and protest movements. Students read digressive texts, grapple with philosophies and protest ideas from Walter Benjamin to Congressman John Lewis, and play Walking Simulators.

Assignments: *Site-Specific Performance, Protest Design, Walking Sim Design*

Lecturer at Stanford University

Education as Self-Fashioning

Fall 2016

This course considers education not as training in external knowledge or skills but as a lifelong process of development and growth in which an individual cultivates her or his spiritual, cultural and social sensibilities. In addition to once weekly seminar discussions, students participate in intensive writing-and rhetoric instruction. I taught the writing-and-rhetoric section of the class.

Assignments: *3 Essays, each of which go through 3 rounds of formal revision*

Introductory German (GERLANG 001, Stanford Language Center)

Fall 2016

Students learn speaking, reading, writing, and listening skills in German, using authentic materials and an interactive approach, with emphasis on developing communicative expression.

Assignments: *5 Quizzes, 1 Presentation, and Daily Homework*

Wandering in Videogames, Performance, Philosophy and Protest

Spring 2017

This course looks at walking as a performative act and considers 20th and 21st century responses to wandering in philosophy, theater, literature, video games, and protest

movements. Students connect the threads between Baudelaire and #GamerGate, Virginia Woolf and Journey, the revolution of 1968 and the #BlackLivesMatter.

Assignments: *Site-Specific Performance, Protest Design, Walking Sim Design*

Madness: Mental Institutions in German Literature, Film, and Video Games

Spring 2017

Advanced German seminar looking at the representations of clinics and sanatoriums in classic German texts of the 20th century, engaging critically with these representations and the ways in which insanity and illness are depicted. Texts include *Das Cabinet des Doktor Caligari, Der Zauberberg, Die Blechtrommel, Die Physiker*, and the mysterious point-and-click adventure game *Edna Bricht Aus*. Taught in German.

Assignments: *Presentation, Final Essay*

Graduate Teaching Experience at Stanford University

Instructor: Stanford Language Center

2012–2015

For these courses, I was responsible for all teaching, lesson planning, and grading.

- Novice–Intermediate conversation (GERLANG 020A) Spring 2015
- Intermediate Mid–Advanced High (GERLANG 021) Winter 2015
- Intensive 3-week version of Gerlang 003 (GERLANG 05C) Summer 2014
- Novice High–Intermediate Low (GERLANG 002) Fall 2013
- Intermediate Low–Intermediate Mid (GERLANG 003) Spring 2013
- Novice High–Intermediate Low (GERLANG 002) Winter 2013
- Novice Low–Novice Mid (GERLANG 001) Fall 2012
- Novice–Intermediate conversation (GERLANG 020A) Spring 2012

Teaching Assistant: Poetic Thinking Across Media

Fall 2014

Upper-level comparative literature course, for which I led discussions on literary, filmic, and videogame texts, responded to student writing assignments, and designed an annotation tool to encourage students to think poetically online as well as in writing and speaking.

Co-Instructor: What is German Literature?

Fall 2013

Survey literature course in German. I helped to design the syllabus, gave lectures and interactive lessons, co-wrote midterm and final exams, co-created lesson plans, and directed theater activities (scoring monologues, analyzing and performing scenes).

Teaching workshops and additional experience

Berkeley language teaching workshop	Dec. 2015
Heidelberg University language teaching month-long course	Aug. 2015
German courses at the Goethe Institut, Freiburg & Berlin, including C1 exam certification	2012–2014
ACTFL workshop in writing proficiency (WPA) and oral proficiency (OPI)	2012–2014
Instructor, Program Coordinator, and Curriculum Designer, <i>Fluent City</i> , NYC	Summer 2011
Drama Instructor, OceanHill Collegiate Charter School	2010–2011
Teaching Assistant, Brown University, Introductory German	Spring 2009

OPERA DIRECTION

As a stage director and dramaturg, I had the opportunity to design and produce many operatic productions, starring students from the Stanford Music Department. I've worked on these pieces in many different capacities, including directing, dramaturgy, teaching improvisation and acting technique, designing and constructing sets, creating and designing props and costumes, stage managing, and working with professionals from the San Francisco Opera. During my time at Stanford, the opera program grew significantly in student participation and size of projects.

Don Giovanni, Director May 2016

The Marriage of Figaro, Director May 2015

Die Fledermaus, Stage Director & Set Designer Feb. 2015

<i>Stanford on Avon</i> , Stage Director (Arts Intensive Program Assistant)	Sept. 2014
<i>Romeo and Juliet</i> , Stage Director, Set Designer, & Stage Manager	Nov. 2013
<i>Genevieve de Brabant</i> , Stage Director & Set Designer	May 2013
<i>Opera-tions</i> , Stage Director & Stage Manager	Feb. 2013
<i>Mozart on the Make</i> , Stage Director (Arts Intensive Program Assistant)	Sept. 2012
<i>Der Jasager</i> , Dramaturg & Concept Designer	Feb. 2012

DIGITAL HUMANITIES

Stanford Code Poetry Slam, Director	Feb. 2016 & Jan. 2015 & Feb. 2014 & Nov. 2013
I directed and co-founded the Stanford Code Poetry Slam series (CPS 1.0 in Nov. 2013, CPS 1.1 in Feb. 2014, CPS 2.0 in Jan. 2015, Community Hack-a-Slam in May 2015, CPS 2.1 in February 2016). The CPS accepted international submission of code poems in any language (computer or human), then selected finalists and invited them to present their poem however they want (through vocal performance, compiling the program, creating a video, etc.) followed by a group discussion. The CPS series received significant press coverage and inspired similar events at several universities internationally. See melissakagen.com for details.	
The Musical Geography of Auschwitz	2012–2013
I coded a musical map that spatially visualizes where different songs were heard and performed in Auschwitz–Main Camp and Auschwitz–Birkenau. Visitors could visually explore these interactive maps, listen to clips of the songs (some of which I recorded), and read descriptions of the music (taken from survivor testimonies). The project resulted in several guest lectures, conference presentations, and a publication comparing musical torture in Auschwitz and Guantánamo.	
Poetic Thinking Across Media Web Tool	Fall 2014
I designed a new web tool for a pedagogical annotation website. My tool made the website responsive to and reflective of the course themes, so that it wouldn't only be a forum for annotating and posting comments, but also a developing course text itself. The tool visualized how students moved online from one course to another, displaying their "journey," in conjunction with the course theme of "orientation."	

GRANTS AND AWARDS

Early Career Researcher Small Grants, Bangor University	May 2018
For funding to attend the BACLS conference	
Stanford Arts Institute Student Grant	May 2016
For production of a site-specific performance of Mozart's <i>Don Giovanni</i>	
DAAD Short-Term Research Grant	Sept. 2015
For archival research and working with colleagues in Köln, Berlin, and Nürnberg	
Spring Graduate Student Grant Competition, Stanford Europe Center	May 2015
For archival research at the Österreichische Nationalbibliothek	
Graduate Research Opportunity Grant, Stanford University	May 2015
For researching operatic staging in Frankfurt	
Graduate Student Travel Grant, Modern Language Association	Jan. 2015
Funding to give two papers at the MLA convention in Vancouver, BC	
SPARK! Grant, Stanford Arts Institute	Mar. 2014
For production of a pedestrian performance of Mozart's <i>Nozze di Figaro</i>	
Code Poetry Slam Series, Stanford Division of Literatures, Cultures, and Languages	2013–2106
Departmental funding to found and run the CPS series	

SERVICE AND ADMINISTRATION

Journal of Gaming & Virtual Worlds, Co-Editor Editing (with Sonia Fizek) a peer reviewed gaming journal with issues 3x/year.	2019–present
“Wandering Games” conference Conceptualizing, applying for funding, and running a ≈40-speaker conference that bridges academic game studies and the Welsh indie game dev scene. http://wandering-games-conference.bangor.ac.uk/	Summer 2019
Research Seminar Series Coordinator Inviting and liaising with ≈20 visiting external speakers.	2018–2019
BAFTA Juror: Welsh Videogame category Served on the panel to determine the winner of the 2018 Welsh Videogame BAFTA winner.	Summer 2018
Peer Guide Coordinator Corralled undergraduate student guides.	2017–2018
EPortfolio Advisor Advised graduate students on their ePortfolios.	Summer 2016
Language and Orientation Tutoring Tutored incoming ESL graduate students.	Winter 2016
Tenure Track Digital Humanities Professor Search Committee Grad student representative on a TT hiring committee.	2013–2014
Conferences Organized at Stanford In each case, this work involved co-conceptualizing the conference theme, building and/or populating a conference website, communicating with presenters, arranging travel details and catering, working with administrators in the DLCL and the Stanford Institute for the Arts, arranging and testing technology, ensuring smooth transitions during the event, and moderating panels.	
▪ <i>Heroism in the Age of Beethoven</i> German Studies & Musicology Professional Conference	Winter 2013
▪ <i>Urban/Jungles</i> DLCL Graduate Student Conference	Fall 2012
▪ <i>Opera after Freud</i> German Studies & Musicology Professional Conference	Winter 2012

SKILLS

Game Design and Programming

Teaching proficiency in Gamemaker Studio 2 and Unity; basic proficiency in Java, Python, and C#

Human Languages

German (near-native), Spanish (reading proficiency), French (reading proficiency)

Music

Classical piano, harpsichord, and classical voice training

Theater

Stage direction, production, stage management, set/props/costume/concept design, dramaturgy, supertitles, rehearsal accompaniment

REFERENCES

I have available through Interfolio current letters of recommendation from the following professors. Should those letters require supplementation, I offer the contact information of those recommenders. Further references can be supplied on request.

Professor Adrian Daub

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Stanford University
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