

# Nathaniel Zetter

## Curriculum vitae

### POSITIONS HELD

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Current position	Teaching and Research Associate in English Literature, & Director of Studies in English, Pembroke College, University of Cambridge
2021–2023	College Teaching Associate, Selwyn College, University of Cambridge
2022 (concurrent)	Digital Humanities MPhil Coursework Examiner, University of Cambridge
2020 (concurrent)	Film and Screen Studies MPhil Dissertation Examiner, University of Cambridge
2019–2020	Teaching Associate in English, Queens' College, University of Cambridge

### EDUCATION

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#### University of Cambridge

2019 Ph.D. English

Thesis: 'Warfare by Other Means: The Rhetoric of War and Sport in the Twentieth Century'

Supervisor: Steven Connor; advisor: Kasia Boddy; examiners: David Trotter and Kate McLoughlin.

#### Harvard University

2017 Visiting Research Student, Department of English

#### King's College London

2015 M.A. Contemporary Literature, Culture, and Theory

2014 Associateship of King's College (A.K.C.), History and Philosophy of Religion

2014 B.A. English Language and Literature

### PUBLICATIONS

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#### Books

*War/Sport: A Modern History* (under preparation)

(With James Gabrillo), eds., *Articulating Media: Genealogy, Interface, Situation* (London: Open Humanities Press, 2023).

## Journal Articles

‘The Informational Absurd: Computing the Cold War in the American Novel’, (revise and resubmit stage with *Contemporary Literature*).

‘Cybernetic Melancholia: Chris Ware’s *Building Stories* and Cultural Informatics’, *Textual Practice* 34, no. 3 (2020): 437–460.

‘Inscription and “Anscription”’: Surface and System in Cybernetics, Deconstruction, and Don DeLillo’. *Humanities* 8, no. 1 (2019): 1–14.

‘Perception and Periodization: Video Game Perspective as Symbolic Form’, *Studies in Control Societies* 1, no. 1 (2016).

## Book Chapters

‘Sport Plus the Shooting: Military Vision and the Logic of War in Esports’, in *Sport and the Pursuit of War and Peace from the Nineteenth Century to the Present: War Minus the Shooting?*, ed. Martin Hurcombe and Philip Dine (Abingdon: Routledge, 2023), 77–97.

(with James Gabrillo), ‘Introduction: Media and Articulation’, in *Articulating Media: Genealogy, Interface, Situation*, ed. James Gabrillo and Nathaniel Zetter (London: Open Humanities Press, 2023), 7–19.

‘In the Drone-Space: Surveillance, Spatial Processing, and the Videogame as Architectural Problem’, in *Surveillance, Architecture and Control: Discourses on Spatial Culture*, ed. Susan Flynn and Antonia MacKay (Basingstoke: Palgrave Macmillan, 2019), 233–54.

## Scholarly Edition

(with Sarah Meer), ‘*Andy Blake; or, the Irish Diamond*’, *Nineteenth Century Theatre and Film* 49, no. 2 (2022): 182–223.

## Book Review

‘Reviews: *Sport 2.0*, by Andy Miah; *Metagaming*, by Stephanie Boluk and Patrick LeMieux’, *Critical Quarterly* 59, no. 3 (2017): 113–117.

## PRESENTATIONS

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### Invited Talks

‘Gaming at War: The Rise of the First-Person Military Shooter’, Cambridge Digital Humanities Open, University of Cambridge (February 2022)

‘Mechanical Play: Historicising the Theory of Games and Play’, The Cambridge Games and Play Research Network, University of Cambridge (November 2020)

‘Gaming at War: Military Aesthetics in E-Sports Competitions’, Technology and New Media Research Cluster, Department of Sociology, University of Cambridge (February 2020)

‘Video Game Perspective as Symbolic Form’, Wysing Arts Centre (November 2016)

## **Conferences and Seminars (as Convener)**

Digital Art Research Network, University of Cambridge (bi-weekly research seminar, 2018–2019)

Excavating Media: Devices, Processes, Apparatuses, University of Cambridge (two-day conference, 2017)

Embodying Media: From Print to the Digital, University of Cambridge (one-day conference, 2017)

Twentieth Century and Contemporary Research Seminar, Faculty of English, University of Cambridge (bi-weekly research seminar, 2017)

## **Conference Presentations**

‘Cybernetic Humanism: Or, How to Answer the Symbols of Entropy in Verse’, SLSA 2021 (34<sup>th</sup> Annual Meeting), University of Michigan (October 2021)

‘Cybernetic Fantasies: Theory and Value’, Cybernetics and Society Research Group, CRASSH, University of Cambridge (June 2017)

‘Engineering Problems: The Place of Literature within Information Theory’, Literature-Technology-Media, Faculty of English, University of Cambridge (October 2016)

‘The Hunter Class: Militarism, the ‘Special Forces,’ and American Cinema’, Materials in Practice, CRASSH, University of Cambridge (May 2016)

‘Gaming at Work: Sport, Videogames, and the Financial System’, Art/Money/Crisis, CRASSH, University of Cambridge (April 2016)

‘Imagining the Edge of the World: Global Networks and Convergence Culture in *A Song of Ice and Fire*’, Beyond B/Orders, King’s College London (June 2015)

## **TEACHING EXPERIENCE**

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### **Lecturer and Seminar Lead, International Programmes, University of Cambridge**

Imagining War: The Art and Literature of Conflict (2023)

Literary Traditions and Cambridge (2023)

Cambridge and Its Writers, 1209–Present (2023, 2022, 2019)

### **Supervisor (Small-Group Instructor), International Programmes, University of Cambridge**

Visual Culture (Spring 2023, 2022, 2021)

History and Theory of Literary Criticism (Spring 2023, 2022)

Contemporary Writing (Autumn 2022, 2021)

Practical Criticism and Critical Practice I (Autumn 2021)

English Literature and its Contexts, 1830 to 1945 (Autumn 2021)

### **Supervisor (Small-Group Instructor), Faculty of English, University of Cambridge**

Visual Culture (Spring 2023, 2022, 2021, 2020, 2019)

Classical Hollywood Cinema (Spring 2023, 2022, 2021, 2020, 2019)

Prose Forms, 1936–1956 (Spring 2023, 2022)  
History and Theory of Literary Criticism (Spring 2023, 2021, 2019)  
Contemporary Writing (Spring 2022, 2021, 2020, 2019)  
Practical Criticism and Critical Practice I (Autumn 2022, 2021, 2020, 2019)  
Practical Criticism and Critical Practice II (Autumn 2022, 2021, 2020, 2019, 2018, 2017)  
English Literature and its Contexts, 1870 to the Present (Autumn 2021, 2019, 2018)  
American Literature, 1830–Present (Spring 2019)

**Supervisor (Small-Group Instructor), International Summer Research Programme,  
University of Cambridge**

Contemporary World Cinema (Summer 2023, 2022)  
Video Game Narratives (Summer 2023)  
The ‘New Woman’ in World Literature (Summer 2023)  
Contemporary African Fiction (Summer 2022)  
The Detective Film (Summer 2022)  
Creative Writing (Summer 2022)  
The Detective Novel (Summer 2021)

**Dissertation Supervisor, Faculty of English, University of Cambridge**

‘*Disco Elysium*: Capitalism, Agency, Cybertext’ (2023)  
‘All Seeing-I: The Affect of Contemporary Omniscient Narration in *Everything Everywhere All at Once*’ (2023)  
‘The Labyrinth of Narration: Johnny Truant and/as Paratext in *House of Leaves*’ (2023)  
‘Expressionism as Self-Understanding: Inaccessibility, the Limits of Realism and Subjective Style in *Atlanta*’ (2023)  
‘The Remediation of History in Thomas Pynchon’ (2023)  
‘Mountain Memories: Queer Landscapes and Legacies in Thomas Savage’s Rural West’ (2023)  
‘Textual “Hyperspace” and the Elixir of Embodiment in *Pharmako-AI*’ (2022)  
‘Much Ado About Cassius: Muhammed Ali and the Poetics of Pugilism’ (2022)  
“‘Death makes dead metaphor revive’”: Grief, Atemporality, and Commitment to Being in Don DeLillo’s *The Body Artist* and A.S. Byatt’s “The Stone Woman” (2022)  
‘Philip Larkin’s Post-Romantic Aesthetic’ (2022)  
‘Counter gaming: Reflexivity and Digital Cultural Forms’ (2021)  
‘The Representation of Incarceration in American Literature’ (2021)  
‘F. Scott Fitzgerald’s Late Style’ (2021)  
‘Denise Riley’s Lyric and the Materialist Body’ (2020)  
‘Hemingway in Paris and Pamplona’ (2020)  
‘William Carlos Williams’s Noisy Town’ (2020)  
‘The Function of Visual Art in Vladimir Nabokov’ (2019)  
‘Choice and Gender in Digital Narrative’ (2018)  
‘Digital Narrativity, Gaming, and Dennis Cooper’ (2017)  
‘Consumerism and Masculine Identity in *Fight Club* and *American Psycho*’ (2017)  
‘Conceptualising Agency in Interactive Media’ (2016)

## **MPhil Dissertation Examiner, Faculty of Modern and Medieval Languages and Linguistics, University of Cambridge**

‘Katie Mitchell’s *Fräulein Julie*: Live Cinema and the Production of a Feminist Subject(ivity)’ (2020)

‘Gestural Spectre, or the Post-Cinematic Animal: Potentiality and Openness in the Video Installations of Douglas Gordon’ (2020)

## **AWARDS, GRANTS, AND FELLOWSHIPS**

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Greta Burkill Research Fund, Peterhouse, University of Cambridge (2018)

Graduate Development Grant, School of Arts and Humanities, University of Cambridge (2016)

Research Student Development Fund, Faculty of English, University of Cambridge (2016)

Three-year Graduate Research Fellowship, Peterhouse, University of Cambridge (2015)

M.A. Scholarship, Faculty of Arts & Humanities, King’s College London (2014)

## **PROFESSIONAL SERVICE AND ADMINISTRATION**

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Peer Reviewer, *Textual Practice* (2023)

Research skills workshops for English Ph.D. candidates, University of Cambridge (2021–23)

Dissertation writing workshops for undergraduates, Faculty of English, University of Cambridge (2018–19)

Research Assistant, *Storylistening*, Professor Sarah Dillon (2019)

Research Assistant, *American Claimant*, Professor Sarah Meer (2019)

Interviewer, English Undergraduate Admissions, Queens’ College, University of Cambridge (2019)

Interviewer, English Undergraduate Admissions, Peterhouse, University of Cambridge (2019)

Coordinator, Graduate Research Forum, Faculty of English, University of Cambridge (2016–17)

Coordinator, Graduate Lecture Series, Faculty of English, University of Cambridge (2016–17)

Convener, Literature-Technology-Media Research Group, University of Cambridge (2016–17)

Graduate Representative to the Degree Committee, Department of English, King’s College London (2014–15)

## **OUTREACH WORK**

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Prize Judge, Thomas Campion Essay Prize, Peterhouse, University of Cambridge (2016–18)

Instructor, Studying Literature, Residential Outreach Program, University of Cambridge (2018)

Instructor, Studying Literature, Sutton Trust Summer School, University of Cambridge (2016)