**DR JULIA ROUND**

Associate Professor in English and Comics Studies

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**Research Areas:** Gothic, Comics Studies, Children’s Literature

# Profile

# I am a collegial and inspiring leader: passionate about research-led teaching, student engagement in education, and the development of Comics Studies. I have proven leadership in this field through journal editorship, organisation of many academic conferences and public-facing events, and numerous ongoing acts of academic citizenship (peer review, creation of prizes and opportunities for doctoral and undergraduate students). Alongside this I have created and sustained strong industry links and networks via advisory board memberships, commercial publications, and collaborative research bids and other projects. I also create knowledge exchange and social impact through public talks, interviews, and workshops at major international comic-cons, festivals, and lifelong learning events.

# My world-leading research meets the highest standards of international excellence: creating new critical models for comics analysis and uncovering lost cultural history to increase gender equality and preserve ephemeral documents and publishing legacies. I am an internationally renowned authority in Comics Studies and the leading expert worldwide in British girls’ horror comics. Since presenting my first conference paper as a doctoral student in 2003 I have risen to the top of my field: speaking at numerous international conferences, winning several high-profile international prizes from both industry and academia, and delivering many keynote addresses and plenary talks. I have participated in two REFs as both a reviewer and researcher: contributing four pieces to UoA27 for REF2014 and submitting nine pieces for internal review for REF2021, including two 4\* double-weighted monographs. I am constantly striving to develop my research practice, most recently by devising and leading two funded quantitative research projects investigating comics page layouts, and by engaging in creative and practice-based research by writing and publishing my own comics.

# I have used these practices and opportunities to provide excellent education at BU through the creation and leadership of subject-defining courses such as MA English and Literary Media, and the development of research-led teaching and innovative assessment practices which have inspired and been adopted by colleagues. I team-teach all my units and the 2020 pandemic has enabled me to develop my pedagogy still further and create best practice within our VLE via close-knit collaborative teaching materials and assessment practices. This has been shared and disseminated by colleagues and is evidenced by excellent student and colleague evaluations (high MUSE scores; PTES 100% satisfaction; PREP). I continue this through my current development of an online option for MAELM.

# I have experience in Research Centre creation and leadership (Deputy Head, NCCR), in Departmental leadership (QAEG, H&L Leadership Group), and in course creation, (re)validations and leadership at both undergraduate and postgraduate levels. I am a mentor and doctoral supervisor. I am dedicated to my own continued professional development via ongoing training, conference attendance, and engagement with new methodologies. My membership of the AHRC Peer Review College and my HEA Senior Fellowship also evidence this trajectory and demonstrate my engagement and involvement with the future of my discipline. At the widest level, my work shapes the future of English Literature and Media Studies by bringing comics into this conversation and demonstrating their potential as a sophisticated storytelling medium that enables diverse voices and increases equalities. This is enhanced by my creation and leadership of MAELM: a unique and innovative Masters course for the creative industries that is interdisciplinary, discipline-defining, and pedagogically innovative. Our ‘Literary Media’ coinage defines how English Literature is now moving towards increased engagement with sociological studies and multimedia publishing: positioning BU as a world-leader in debates that will shape the future of the discipline.

# Higher Education Qualifications

Postgraduate Certificate in Research Supervision. Bournemouth University (2012).

Postgraduate Certificate in Education (Distinction). Bournemouth University (2010).

PhD English Literature. Bristol University. *From comic book to graphic novel: writing, reading, semiotics* (2006).

MA Teaching and Practice of Creative Writing (Distinction). Cardiff University (2001).

BA English Literature (2:1 Hons). Cardiff University (1999).

**Principal Employment History**

2021-present Associate Professor in English and Comics Studies. Bournemouth University.

2013-2021 Principal Lecturer in Communication (Grade 9). Bournemouth University.

2011-2013 Senior Lecturer in Communication. Bournemouth University.

2008-2011 Lecturer in Communication. Bournemouth University.

2008-2009 Associate Lecturer. University of the Arts, London.

2003-2005 Postgraduate Tutor. Bristol University.

**Learning and Teaching and Subject Contribution**

My research and teaching practices shape my discipline through editorship, curation, event organisation, subject associations and memberships, as follows:

Innovations

* Creator and organiser of the annual International Graphic Novel and Comics Conference (IGNCC) (2011-present).
* Creator and coordinator of the Sabin Award for Comics Scholarship (2016-present, awarded for doctoral work).

Subject Associations and Memberships

* Member of the AHRC Peer Review College (2020-present).
* Senior Fellow, HE Academy (2017-present).
* Co-I of Digital Reading Network (AHRC funded).
* Member of Intersections: Feminism, Technology and Digital Humanities Network (AHRC funded).
* Member of ‘Lost in Translation’ project (COMFOR Germany/CORH UK network).
* Named researcher on proposed Network for TechnoCrafts and Cyborg Culture (NTC3)

**Academic Citizenship**

Internal

* Deputy Head, Narrative, Culture and Community Research Centre (NCCR).
* Convenor of monthly research seminar series (NCCR, previously NRG) (2008-present).
* Member of the Humanities and Law Leadership Group (2020-present).
* Member of Quality Assurance and Enhancement Group (2012-present) – sitting on Academic Offences Panels, TeachBU Assessment Panels, External Examiner Approvals, Revalidations.
* Team member on Science and Health: Storytelling for a Sustainable Future EoI application to BU Strategic Investment Area (Animation, Simulation & Visualisation).
* Mentoring: currently research mentor for one colleague (Law), additional mentoring of four colleagues (English/Communication and Media) over last five years.

External

* Editor, *Studies in Comics* (double blind peer reviewed journal, SCOPUS listed, Intellect Books) (2010-present)*.*
* Editor, *Encapsulations: Critical Comics Studies* book series (short monograph series, UP Nebraska) (2019-present).
* Editorial board member, *The Comics Grid* journal (open access, online) (2016-present).
* Editorial board member, *Sequentials* journal (open access, online) (2019-present).
* Editorial board member, *Horror and Gothic Media Cultures* series (Amsterdam University Press) (2018-present).
* Advisory board member: Sector 13 Comics (2020-present).
* Ongoing additional peer review work for:
* Funding bodies: AHRC, The Wellcome Trust. The Nordic Network for Comics Research.
* Multiple journals including but not limited to: *FULGOR* journal, *Libri & Liberi* journal, *RIHA* Journal, Graphic Justice Research Alliance, *Journal of Graphic Novels and Comics*.
* Publishers: Intellect Books, Routledge, Edinburgh UP, Liverpool UP.

**External Examiner Experience**

* MLitt Comics Studies, University of Dundee (2011-2015).
* BA English Literature, University of Dundee (2011-2015).
* Five PhD examinations at Kingston, Dundee, Aberystwyth, Birkbeck London (2013-present).

**Research Profile**

I am a world-leading researcher in the field of British girls’ comics and the leading expert in Gothic and comics, as evidenced by my 4\* REF publications, numerous prizes and keynote invitations and other markers of peer esteem. My research demonstrates originality as it creates new critical models for comics analysis and examines rare and understudied comics texts: identifying unknown creators and practices within the history of British comics. It carries significance as both a cultural history of British comics and by developing an existing body of Gothic critical theory: defining new and undertheorized subgenres. Rigour underpins my methodologies, which draw from extensive primary research (archival annotation, interviews, textual analysis, quantitative and qualitative projects) and complement textual analysis with quantitative data taken from real-life practices (interviews and surveys of creators and readers). Both my monographs have been double weighted for REF based on extent of research, dual focus/interdisciplinarity, originality, significance, and impact.

My research activities have shaped Comics Studies over the past decade as a journal editor, event organiser, doctoral supervisor, project manager, and network member. I have organised numerous events for both academic and public audiences, such as the Comics Unmasked conference which accompanied this major exhibition at the British Library (2014). I have used my research networks to invite external speakers to encourage quality research for BU staff and students. I also provide research leadership within BU as Deputy Head of NCCR and as mentor to colleagues both within and outside my discipline.

I have published over forty books, articles, and book chapters to date, alongside multiple commercial pieces, interviews, and reviews. On average I produce three peer reviewed articles per year as well as additional co-authored pieces. In addition to my listed publications, I have two articles in peer reviewed journals that are about to be published, as well as the co-authored book *Essential Guide to Comics Studies* (Palgrave, 2022)*.* I am currently working on three peer reviewed book chapters, editing two special journal issues, and am editor of three forthcoming themed collections: the *Routledge Companion to Literary Media* (Routledge, 2023); *Multimodality in Comics Studies* (Intellect, 2022); and *Horror Comics* (University of Wales Press, under review).

**Keynote, Plenary and Public Talks**

Conference Keynotes (last 5 years)

* ‘Supernatural Possession in British Girls’ Comics.’ Keynote address. Comics Picturing Girlhood conference. 22-23 April 2021. Universite de Louvain, Belgium (part of the COMICS project funded by the ERC under the EU’s Horizon 2020 research and innovation programme).
* ‘Gothic and Comics.’ Keynote address. 50+ Shades of Gothic: The Gothic Across Genre and Media in US Popular Culture, PopMec annual conference. March-April 2021, online event <https://popmec.hypotheses.org/>.
* ‘From *Misty* Memories to Digital Databases.’ Keynote address. EdD Creative and Media Conference. 4-5 June 2020. Bournemouth University, UK.
* ‘Gothic, Girls, and Comics.’ Keynote address. Gothic Realities Conference. 24-25 October 2019, Stirling University, UK.
* ‘Anonymous Authors, Invisible Illustrators, and Collaborative Creation: *Misty* and British Girls’ Comics.’ Keynote address. Creating Comics, Creative Comics Symposium. 1-2 June 2018, University of South Wales, Cardiff, UK.
* ‘Canon or Common? *Sandman,* Aesthetics, Intertextuality and Literariness.’ Keynote address. The Twelfth Annual ComFor Conference: Comics and Their Popularity.1-3 December 2017, Bonn University, Germany.
* ‘*Misty* and Gothic for Girls.’ Keynote address. The Seventh Annual International Graphic Novel and Comics Conference: Graphic Gothic. 11-13 July 2016, Manchester Metropolitan University, UK.
* ‘Zombie Rebirth and *The Walking Dead*.’Keynote address. The Fifth Annual Humanities Postgraduate Conference. 12-13 May 2016, University of Dundee, UK.

Plenary Speaker (last 5 years)

* Plenary Respondent. Transitions 9 Symposium. Online, 8-10 April 2021.
* Roundtable discussion. Women in Comics Day, Dundee Literary Festival. 18 October 2017, Dundee, Scotland.
* Plenary Respondent. Transitions 6 Symposium. 30 October 2016.

Selected Public Talks and Events (last 5 years)

* ‘Gothic for Girls: *Misty* and British Comics.’ Public lecture for the Romancing the Gothic online seminar series. 21 February 2021. <https://romancingthegothic.com/>.
* ‘Reviving *Misty.*’ Podcast for I Love Comics online convention. 13 February 2021. https://www.facebook.com/groups/comicscenecommunity.
* ‘The Strange Story of Misty and Gothic for Girls in British Comics.’ Public lecture for the international educational community site Miskatonic Institute. 12 Nov 2020. https://www.miskatonicinstitute.com/
* ‘*Misty* and British Girls’ Comics.’ Podcast for Mega City Book Club. 7 June 2020.
* ‘Misty and British Girls’ Comics.’ Podcast for Stiff Upper Lip (British Comics). 21 May 2020.
* ‘Developing a British Comics Database.’ British Library Lecture. May 2020, online.
* ‘Comics Jam: Preserving British Comics.’ Roundtable discussion and interview. Cartoon Museum, London. 2 November 2019, London, UK.
* ‘The Gothic.’ Podcast for Concept Matters series. May 2019. https://conceptmatters.home.blog/episode-two/
* ‘The Horrible Hidden History of British Comics: A Make and Do Session.’ Public lecture and workshop. Festival of Learning. 16 June 2018, Bournemouth University, UK.
* ‘British Comics Workshop.’ *Lakes International Comic Art Festival.* Kendal, UK. October 2017.
* ‘A Taxonomy of Terror.’ Public lecture. Women in Comics Day, Dundee Literary Festival. 18 October 2017, Dundee, Scotland.

Additional Research Seminars (last 5 years)

* ‘Mutilation or Modification? Reprints and Reuse in British Girls’ Comics.’ *Comics Studies* seminar series, University of East Anglia (online). March 2021.
* ‘Existentialism in *The Walking Dead*.’ *Cultural Studies* seminar. University of Arts London (online). November 2020.
* ‘Transnational Influences in British Girls’ Comics’. *Masters in Comics Studies* seminar. Dundee University (online), July 2020.
* ‘Ghosts in the Gutter: Comics and Gothic.’ *Comics: The Politics of Form* seminar series, organised by the TORCH research network at Oxford University. February 2018.
* ‘Gothic and Comics: From *A Haunt of Fears* to a Haunted Medium.’ *New Perspectives for Comics Studies* lecture series, part of the Cultural Memory Studies Initiative, hosted by the universities of Ghent, Lille and Louvain. Ghent University, Belgium. May 2017.

**Conference Papers (last 5 years)**

* ‘Redraw, Reuse, Recycle: A Comparative Approach to Art in British Girls’ Comics.’ Comics Forum 2019. Central Library, Leeds, UK. November 2019.
* ‘*Misty* and British Girls’ Comics.’ Women’s Academic Network Day. Bournemouth University, UK. 2018.
* ‘Spaces of Horror in Locke and Key.’ Comics Forum 2017. Leeds, UK. September 2017.
* ‘Mixed Media in *Sandman*. Mixing Visual Media in Comics.’ St Johns University, Newfoundland, Canada. Funded by the Social Sciences and Humanities Research Council. October 2016.
* ‘*Sandman*, Aesthetics and Canonisation.’ Novel-Seeming-Goods Conference. Johannes Gutenberg University, Mainz, Germany. Funded by the German Research Council. September 2016.
* ‘Embedded Meta/Fictions in DC Comics.’ Popular Culture Association Conference, Seattle, USA. March 2016.
* ‘Graphic Gothic: Reading the Comics Page.’ Graphic Reading. Birmingham University, UK. May 2017.
* ‘Comics Communities in Letters Pages.’ Femorabilia. Liverpool John Moores University, UK. October 2016.
* ‘Revenant Landscapes in *The Walking Dead*.’ Popular Culture Association Conference, New Orleans, USA. April 2015.

**PhD Supervisions**

Completions

* Graphic Medicine Exhibited: Public Engagement with Comics in Curatorial Practice and Visitor Experience. 2021.
* Comics and the Carnivalesque: The Daily Mirror, Jane, and the Birth of Adult British Newspaper Strips. 2021.
* Learning to Kill? Taking Aim with the First-Person Shooter. 2021.

Current Supervisions

* Norse Mythologies and Contemporary Storytelling.
* Adaptation as Curation in Comics and Radio.

**Conference and Event Organisation**

* Comics and their Audiences. Joint Conference of the International Graphic Novel and Comics Conference and the International Bande Dessinée Society (online/Cambridge University, 21-25 June 2021).
* The Resonance of Comics: Social Impact and Possible Futures. International Graphic Novel and Comics Conference (online/University of Arts London, 1-3 July 2020).
* Storyworlds and Transmedia Universes. Joint Conference of the International Graphic Novel and Comics Conference and the International Bande Dessinée Society (Manchester Metropolitan University, 24-28 June 2019).
* Retro. International Graphic Novel and Comics Conference (Bournemouth University, 27-29 June 2018).
* Borders: Identity, Difference and Representation. Joint Conference of the International Graphic Novel and Comics Conference and the International Bande Dessinée Society (University of Glasgow and University of Dundee, 26-30 June 2017).
* Graphic Gothic. International Graphic Novel and Comics Conference (Manchester Metropolitan University, 11-13 July 2016).
* Metal and Politics Conference (Bournemouth University, 9 June 2016).
* Voyages. Joint Conference of the International Graphic Novel and Comics Conference and the International Bande Dessinée Society (University of London in Paris, 22-26 June 2015).
* Comics Unmasked: International Graphic Novel and Comics Conference (British Library, 18-20 July 2014).
* Digital Reading Symposium (Bournemouth University, 19 June 2014).
* Scotland and the Birth of Comics. Joint Conference of the International Graphic Novel and Comics Conference and the International Bande Dessinée Society (University of Glasgow and University of Dundee, 24-28 June 2013).
* Comics Rock. International Graphic Novel and Comics Conference (Bournemouth University, 28-29 June 2012).
* Joint Conference of the International Graphic Novel and Comics Conference and the International Bande Dessinée Society (Manchester Metropolitan University, 5-8 July 2011).
* Non-human Narratives. Narrative Research Group Symposium (Bournemouth University, 27 April 2011).
* Keeping It Real: Narratives of Ordinary and Extraordinary People Across Media. Narrative Research Group Symposium (Bournemouth University, 3 September 2010).

**Research Publications**

Books and Edited Collections

* *Gothic for Girls:* Misty *and British Comics* (Jackson, MS: University Press of Mississippi, 2019).
* *Gothic in Comics and Graphic Novels: A Critical Approach* (Jefferson, CA: McFarland, 2014).
* *Real Lives, Celebrity Stories: Narratives of Ordinary and Extraordinary People Across Media,* ed. Bronwen Thomas and Julia Round (London: Bloomsbury, 2014).

Peer-reviewed Journal Articles

* ‘“little gothics”: *Misty* and the “Strange Stories” of British Girls’ Comics’in *Gothic Studies* 23.2 (September 2021), pp163-180.
* *‘Misty, Spellbound* and the lost Gothic of British girls’ comics’ in *Palgrave Communications* 3, Article number: 17037 (2017). doi:10.1057/palcomms.2017.37. Open access, available at http://www.palgrave-journals.com/articles/palcomms201737.
* ‘Moderating reading and readers online’ by Bronwen Thomas and Julia Round. *Language and Literature* 25 (3), ed. Daniel Allington and Stephen Pihlaja. Sage Journals. August 2016, pp239-253.
* ‘Revenant landscapes in *The Walking Dead*’ in *International Journal of Comic Art* 17.2, Fall2015, pp295-208*.*
* Children’s responses to heroism in Roald Dahl’s *Matilda*’ by James Pope and Julia Round. *Children’s Literature in Education* Vol. 46, No. 3. New York: Springer Science+Business Media. 18 October 2014, pp257-277.
* ‘Apocatastasis: redefining tropes of the apocalypse in Neil Gaiman and Dave McKean’s *Signal to Noise*’ in *International Journal of Comic Art* 15.2, Fall 2013, pp453-464.
* ‘Reconstructing Alice Cooper: “From the Inside” to *The Last Temptation*’ in *Journal of Graphic Novels and Comics* 1.2 (Oxford: Routledge, December 2010), pp151-170.
* ‘Cryptomimetic Tropes in Yoshinori Natsume's *Batman: Death Mask*’ in *Foundation* 106, ed. Graham Sleight (Liverpool: Science Fiction Foundation, 2009), pp43-52. ISSN: 0306-4964258.
* ‘Contrariwise! Breaking rules in *Alice in Sunderland*’ in *Critical Engagements: A Journal of* *Criticism and Theory* 3.1, Spring/Summer 2009, pp180-201. ISSN 1754-0984. ISBN 978-1-4457-5485-7.
* ‘London’s calling: alternate worlds and the city as superhero in contemporary British-American comics’, *International Journal of Comic Art* 10.1, Spring 2008, pp24-31.
* ‘Visual perspective and narrative voice in comics: redefining literary terminology’, *International Journal of Comic Art* 9.2, Fall 2007, pp316-329.
* ‘Fragmented identity: the superhero condition’, *International Journal of Comic Art* 7.2, Fall/Winter 2005, pp358-369.

Peer-reviewed Book Chapters

* ‘From comic to graphic and from book to novel: *Sandman’s* invisible authors and the quest for literariness*’* In *The Novel as Network: Forms, Ideas, Commodities*, ed. Corinna Norrick-Rühl and Tim Lanzendörfer (London: Palgrave, 2020), pp137-162.
* ‘Horror Hosts in British Girls’ Comics’ in *The Palgrave Handbook of Contemporary Gothic*, ed. Clive Bloom (London: Palgrave, 2020), pp623-642.
* ‘Gothic and comics: From *A Haunt of Fear* to a Haunted Medium’ in *Gothic and the Arts*, ed. David Punter (Edinburgh; Edinburgh University Press, 2019), pp418-433.
* ‘Joe Hill and Gabriel Rodriguez’s *Locke & Key* (2008-2013) – Horror Comics’ in *Horror: A Companion*, ed. Simon Bacon (Oxford: Peter Lang, 2019), pp53-60.
* ‘Grant Morrison, Dave McKean, and Gaspar Saladino’s *Arkham Asylum* (1989)’ in *The Gothic: A Reader*, ed. Simon Bacon (Oxford: Peter Lang, 2018), pp161-168.
* ‘The conferences’ by Chris Murray and Julia Round. *The Secret Origins of Comics Studies*, ed. Randy Duncan and Matthew Smith (New York: Routledge, 2017), pp246-262.
* ‘Gothique et bande dessinée, des fantômes entre les cases’, trans. Benoît Glaude. *Le Statut Culturel de la Bande Dessinée: Ambiguïtés et Évolutions/The Cultural Standing of Comics: Ambiguities and Changes,* ed. Maaheen Ahmed, Stéphanie Delneste, Jean-Louis Tilleuil (Louvain-la-Neuve: Academia-L'Harmattan, 2017), pp75-96.
* ‘We share our mother’s health’ in *Comic Book Geographies*, ed. Jason Dittmer. Media Geography series Vol 4 (Stuttgart: Franz Steiner Verlag, 2014), pp127-140*.*
* ‘The transformations of Harvey Pekar’s *American Splendor*: “Ordinary life is pretty complex stuff”’ in *Real Lives, Celebrity Stories: Narratives of Ordinary and Extraordinary People Across Media,* ed. Bronwen Thomas and Julia Round (London: Bloomsbury, 2014), pp95-110.
* ‘Anglo-American comics’ in *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative,* ed. Daniel Stein and Jan-Noël Thon. No. 37 in the ‘Narratologia’ series. (Berlin: De Gruyter, 2013), pp325-345.
* ‘The zombie walk’ in *Mythologies Today*, ed. Julian McDougall and Peter Bennett (London: Routledge, 2013), pp50-52.
* ‘Medium, spirits and embodiment in *Voice of the Fire*’ in *Alan Moore and the Gothic Tradition,* ed.Matt Green (Manchester: Manchester University Press, 2013), pp235-252.
* ‘The horror of humanity’ in *The Walking Dead and Philosophy*, ed. Wayne Yuen. Part of the *Popular Culture and Philosophy* series (Chicago, IL: Open Court Press, 2012), pp155-166.
* ‘Fantastic alterities and *The Sandman*’ in *Crossing Boundaries in Graphic Narrative: Essays on Forms, Series and Genres*, ed. Jake Jakaitis and James F. Wurtz (Jefferson, CA: McFarland, 2012), pp71-92.
* ‘Gothic and the graphic novel’ in *A New Companion to the Gothic*, ed. David Punter (London: Blackwells, 2012), pp335-349.
* ‘Naturalising the fantastic: comics archetypes’ in *Investigating Heroes: Essays on Truth, Justice and Quality TV*, ed. David Simmons (Jefferson, CA: McFarland, 2012), pp51-65.
* ‘Out of House and Holmes’ in [*Sherlock Holmes and Philosophy*](http://www.opencourtbooks.com/books_n/sherlock.htm), ed. Josef Steiff. Part of the [*Popular Culture and Philosophy*](http://www.popularcultureandphilosophy.com) series, series ed. George A. Reisch (Chicago, IL: Open Court Press, 2011), pp135-146.
* ‘Chapter One: “Is this a book?” DC Vertigo and the redefinition of comics in the 1990s’ in *The Rise of the American Comics Artist: Creators and Contexts*, ed. Paul Williams and James Lyons (Jackson MS: University of Mississippi Press, 2010), pp14-30.
* ‘‘The apocalypse of adolescence’: the use of genre conventions in Mark Millar/Peter Gross’s *Chosen*’ in *Graven Images*, ed. A. David Lewis and Christine Hoff Kraemer (London: Continuum, 2010), pp188-202.
* ‘“Be vewy vewy quiet*.* We’re hunting Wippers.” A Barthesian analysis of the construction of fact and fiction in Alan Moore and Eddie Campbell’s *From Hell*’ in *The Rise and Reason of Comics and Graphic Literature: Critical Essays on the Form*, ed. Dan Hassler-Forest and Joyce Goggin (Jefferson, CA: McFarland & Co, 2010), pp188-201.
* ‘‘Can I call you “Mommy”?’ Myths of the female and superheroic in Neil Gaiman and Dave McKean’s *Black Orchid*’ in *Debating the Difference: Gender Representation and Self-Representation*, ed. Rachel Jones, Hamid van Koten, Chris Murray and Keith Williams (Dundee: Duncan of Jordanstone, University of Dundee, 2010), pp1-18. ISBN 1-89983760-4.
* ‘Transforming Shakespeare? Neil Gaiman and *The Sandman*’ in *Beyond Adaptation: Essays on Radical Transformations of Original Works*, ed. Phyllis Frus and Christy A. Williams (Jefferson, CA: McFarland & Co, 2010), pp95-110.
* ‘Impersonating Hollywood: the conflicting identity discourses of *Charlie Murphy’s True Hollywood Stories*’ in *The Comedy of Dave Chappelle: Critical Essays*, ed. K. A. Wisniewski (Jefferson, CA: McFarland & Co, 2009), pp86-101.
* ‘Mutilation and monsters: transcending the human in Garth Ennis/Steve Dillon’s *Preacher’* in *The Human Body in Contemporary Literatures in English: Cultural and Political Implications*, ed. Sabine Coelsch-Foisner and Marta Fernández Morales (Frankfurt am Main: Peter Lang, 2009), pp109-128.
* ‘Subverting Shakespeare? *The Sandman* #19’ in *Sub/versions: Cultural Status, Genre and Critique*, ed. Pauline MacPherson et al (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2008), pp18-33.

**Practice-based Research** (Short Comics)

* ‘Hell and High Water’ (artist tbc). *AD 1000* (Sector 13 Comics*,* forthcoming).
* ‘Lift the Veil’ (art by Catriona Laird). *Emily* (ComicsFlix.org Publishing, forthcoming).
* ‘Borrowed Time’ (art by Morgan Brinksman). *Sector 13* #6 (Sector 13 Comics, 2019).
* ‘The Haunting of Julia Round’ (art by Letty Wilson). *Retro* (UniVerse, 2018).
* ‘Doll Parts’ (art by Catriona Laird). *Wilma: Whatever Happened to Girls’ Comics* (UniVerse, 2017).

**Professional and Commercial Publications**

* ‘The Black Widow: Context and Girlhood’ in *The Art of Jaume Rumeu* (Rebellion, 2021).
* ‘Gothic Children: Investigating Comics & Children's Literature with Dr. Julia Round’ at *What Sleeps Beneath* (19 June 2020). <https://www.whatsleepsbeneath.com/all/gothicchildren/juliaroundinterview>
* ‘*Misty*’s Serial Stories and Gothic Heroines’ in *Comic Scene* #10 (ComicsFlix.org Publishing, January 2020).
* Interview material, *Best of British Magazine* (January 2020).
* ‘Gothic for Girls’ interview, *Sci-Fi Pulse* (January 2020). https://www.scifipulse.net/julia-round-on-her-academic-work-and-her-book-gothic-for-girls-misty-and-british-comics/.
* Interview material, *Judge Dredd Megazine* (Rebellion, November 2019).
* ‘Misty and the Horrible Hidden History of British Comics’ for *Confessions of an Aca-Fan* blog series(October 2019). http://henryjenkins.org/.
* Curator of ‘British Comics’ Blog Series at *Confessions of an Aca-Fan* (October 2019-March 2020). http://henryjenkins.org/.
* ‘Horror Hosts in British Girls’ Comics’ in *Comic Scene* #4 (ComicsFlix.org Publishing, January 2019).
* ‘Cult Conversations: Interview with Julia Round’ at *Confessions of an Aca-Fan* (November 2018).
* ‘Misty: From Creation to Revival’ in *Comic Scene* #1 (ComicsFlix.org Publishing, October 2018).
* ‘In Memoriam: Jack Cunningham, Art Editor of *Misty*’ for *Down the Tubes* (September 2018). https://downthetubes.net/?p=100776.
* ‘Maria Barrera Castell’ in *Anthologie Misty* (Delirium, 2018).
* Interview material, *2000 AD* Prog 2011 (Rebellion, December 2016).
* ‘Shirley Bellwood’ in *Misty Volume One* (Rebellion, 2016).

**Special Journal Issues**

* Editor of ‘Metal and Politics’ *Metal Music Studies* 4(2) (2018)
* Editor of ‘Gothic and Comics’ *Gothic Studies* 25(3) (forthcoming, 2022)
* Editor of ‘Conjuring a New Normal: Monstrous Routines and Mundane Horrors in Pandemic Lives and Dreamscapes’ *The Comics Grid* (forthcoming, 2023).

**Reviews**

I have published numerous reviews of books and events in many journals, including but not limited to: *Eye* Magazine, *Studies in Comics*, and the *Journal of Graphic Novels and Comics*.

**Interviews**

* British Girls’ Comics: An Interview with Wilf Prigmore. *Studies in Comics* 10.2, Fall/Winter 2019, pp325-347.
* WWWWD: What Would Wonder Woman Do? An interview with Trina Robbins. By Olivia Hicks and Julia Round. *Studies in Comics* 7.2, Fall/Winter 2016, pp288-300.
* Interview with Charlie Adlard. *Studies in Comics* 4.1, Spring/Summer 2013, pp5-14.
* Interview with Henry Jenkins. *Studies in Comics* 3.2, Fall/Winter 2012, pp191-202.
* Multiple additional interviews with comics creators published open access at www.juliaround.com.

**Encyclopaedias and Textbooks**

* Contributor to *Icons of the American Comic Book*, ed. Randy Duncan and Matthew J. Smith (Santa Barbara, CA: ABC-Clio, 2013).
* Contributor to *Blackwells Encyclopaedia of the Gothic*, ed. David Punter (Oxford: Blackwells, 2012).
* Contributor to *Greenwood Encyclopaedia of Comic Books and Graphic Novels*, ed. M. Keith Booker (Westport, CT: Greenwood Press, 2010).

**Prizes**

External

* 2019. Broken Frontier Award for Best Book on Comics.
* 2015. M. Thomas Inge Award for Comics Scholarship. Popular Culture Association.

Internal

* 2017. ‘You’re Brilliant’ Students’ Union award. SUBU, Bournemouth University.
* 2012. ‘You’re Brilliant’ Students’ Union award. SUBU, Bournemouth University.
* 2010. VC Award for Outstanding Contribution to Student Learning. Bournemouth University.

**Research Grants Awarded**

* Comics and Conscience: Gender. BU WAN Start-up Grant. Created and led this project which included support for a large-scale free online event as part of IGNCC22 (300 delegates) and resulted in guest edited journal issue on theme of gender. Value: £500. June 2022 – June 2023.
* Quantitative Analysis of Possession in British Girls’ Comics. BU NCCR QR. Created and led this project investigating and cataloguing instances of possession in British girls’ comics. Value: £192. March 2021 – June 2021.
* British Girls’ Comics. BU Women’s Academic Network. Created and led this project developing open access resources on on British girls’ comics. Value: £290. March 2020 – October 2020.
* Research leave. BU QR. Awarded semester of research leave during which I completed my award-winning 4\* REF monograph *Gothic for Girls* and four additional peer reviewed articles/book chapters. October 2017 – January 2018.
* Co-Creation Bursary. BU CsJCC. Developed MA student dissertation ‘Cubes of Living’ into co-authored article submitted to *Utopian Studies* and conference paper that the student presented at a symposium at the University of Sussex*.* April 2017 – July 2017.
* Misty Visual and Lexical Analysis Project. BU NCCR QR. Created and led this software analysis project of comics pages. Value: £800.80. 21 March 2016 – 27 May 2016.
* Digital Reading Network. AHRC. Co-Investigator on successful network studying digital reading practices across disciplines. Value: £37,727.63. 1 July 2013 – 31 July 2015.
* Devils and Dolls. BU Fusion Fund. Jointly created and led this reader response study conducted in local primary schools. Value: £525. 1 January 2013 – 1 June 2013.
* Researching Readers Online. AHRC. Co-Investigator on successful bid to conduct a scoping study of current research in this area. £15,000.1 February 2012 – 31 July 2012