

LYDIA PLATH

Department of History (University of Warwick)

https://warwick.ac.uk/fac/arts/history/people/staff_index/plath/

EDUCATION

2009	PhD History (University of Warwick)
2006	MA by Research (University of Warwick)
2005	BA (Hons) History (University of Warwick, with a Year Abroad at the University of California, Los Angeles)

Favourite university module

A module at UCLA, on 'Traumatic Stress, Gender and Sociopolitical Identity'. This was not a history module (it was coded as Women's Studies, but was mostly Psychology) – it brought a fascinating dimension to thinking about our identities as scholars.

Favourite history book

*I wasn't a very well behaved undergraduate and didn't read many books! I've actually always preferred reading fiction to reading history, which informs the kind of history books I want to write. Now, my favourite history book is Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women and Queer Radicals* (2021).*

EMPLOYMENT

2025-present	Professor of (University of Warwick)
2019-2025	Associate Professor (University of Warwick)

2017-2019	Senior Teaching Fellow (University of Warwick)
2012-2017	Lecturer / Senior Lecturer / Director of International, Faculty of Arts and Humanities (Canterbury Christ Church University)
2010-2012	Lecturer (University of Glasgow)
2009-2010	Teaching posts (University of Warwick, University of Leicester, University of Nottingham)

After my degrees at Warwick and circling the country I have found my way back here! Many things about the university have changed, but the department's spirit of questioning and challenging the status quo (perhaps epitomised by E. P. Thompson, the most famous historian to work at Warwick, though technically not in the History Department) is still very much alive.

SELECTED PUBLICATIONS

Teaching American Studies in Britain: Perspectives and Possibilities (co-edited with Megan Hunt, Edinburgh University Press 2026).

'Exchange: American Studies Signature Pedagogy'; (with Elizabeth Duclos-Orsello, Hilary Emmett, Nicole King, Rebecca Stone, Gyorgy Toth and Jon Ward), *Journal of American Studies* 57:1 (2023).

'A Rope with Two Ends: Nate Parker, D. W. Griffith, and the Tangled Legacies of The Birth of a Nation', in Jenny Barrett, Douglas Field and Ian Scott (eds), *D. W. Griffith's The Birth of a Nation: Art: Culture and Ethics in Black and White* (Manchester University Press, 2022).

'The lynching had to be the best it could be done': Slavery, Suffering and Spectacle in Recent American Cinema,' in Andrew Dix & Peter Templeton (eds), *Violence from Slavery to #BlackLivesMatter: African American History and Representation* (Routledge: 2019).

'Exchange: Teaching African American Studies in the US and the UK' (with Kate Dossett, Annette Joseph-Gabriel, Hasan Kwame Jeffries, Nicole King, Alan Rice and Karen Salt), *Journal of American Studies* 52:2 (2018)

“‘My master and Miss... warn’t nothing but poor white trash’: Poor White Slaveholders and their Slaves in the Antebellum South,’ *Slavery & Abolition* 38:3 (2017).

‘Mammy, Mandingo, Django and Solomon: A Century of American Slavery in Cinema from Uncle Tom's Cabin to 12 Years a Slave,’ in Sam Edwards, Faye Sayer & Michael Dolski (eds), *Histories on Screen: The Past and Present in Anglo-American Cinema and Television* (Bloomsbury Academic: 2018).

'Looking at Lynching: Ethical and Practical Issues when Using Lynching Photographs in the Classroom,' in Catherine Armstrong (ed.), *Historical Insights: Teaching North American History using Images and Material Culture* (Higher Education Academy: 2013).

Black and White Masculinity in the American South, 1800-2000 (with Sergio Lussana, Cambridge Scholars Publishing: 2009).

My research interests have definitely evolved over time, but what has been constant is my interest in thinking seriously about teaching the past, as well as about the past itself. So, intermixed with my work on histories of slavery, masculinity, violence, and their representations, are publications about how to engage students with these difficult histories. Almost everything I have published has been collaborative in this sense – all of my best work has arisen out of conversations with colleagues and with students.