

EDUCATION

- 2024-2027 Doctor of Osteopathy, Ohio University Heritage College of Osteopathic Medicine
Transformative Care Continuum
Cleveland Clinic Lakewood Center for Family Medicine
- 2020-2024 Pre-Medical Program, Cleveland State University
- 2014 Ph.D. Theory and Criticism, University of Western Ontario Diss.: "The Orpheus Figure: The Voice in Writing, Music, and Media"
- 2009 M.A. Comparative Literature, Université de Montréal Thesis: "La figure queer du castrat"
- 2006 B.A. English and Comparative Literature, Université de Montréal
- 1996-2002 Vocal Performance, Conservatoire de Musique du Québec à Montréal

PROFESSIONAL APPOINTMENTS

- 2017-2018 Affiliate Scholar & Visiting Assistant Professor, Comparative Literature and Musical Studies Oberlin College & Conservatory, Oberlin, OH, United States
- 2014-2016 Guest Researcher, Comparative Literature, Institute for Cultural Inquiry Utrecht University, Utrecht, The Netherlands

PUBLICATIONS

Peer-Reviewed

- 2025 D'Aoust JR, Thorpe E, Alkhalifa S, O'Connor A. Determination of rotenone in soy milk. *J Young Investig.* April 30, 2025. Accessed May 11, 2025. <https://www.jyi.org/new-blog-1/2025/4/30/determination-of-rotenone-in-soy-milk>
- 2019 "Posthumanist Voices in Literature and Opera," In *The Oxford Handbook of Sound and Imagination*, ed. by Mark Grimshaw, Mads Walther-Hansen, and Martin Knakkegaard, (Oxford: Oxford University Press), 629-52.
- 2017 "The Lied d'Ossian in Massenet's Werther: Intertextuality and Vocality in the Long Nineteenth Century." *Journal of Musicological Research*, Special Issue: "Reading Music Through Literature." 36.1: 29-57. <
<http://dx.doi.org/10.1080/01411896.2016.1271239>>
- 2017 "Queer Voices in Mommy by Xavier Dolan." *The European Journal of American Studies*, Special Issue: "Re-Queering the Nation: America's Queer Crisis." 11.3 (A previous version was published in French.)
- 2016 "Les voix queers dans Mommy de Xavier Dolan," *Synoptique: An Online Journal of Film and Moving Image Studies*. Special Issue: "Xavier Dolan, Queer Nations, and World Cinema: Locating the Intimate within the Global." 4.2: 32-54.
- 2015 "Digital Scenography and the Mimetic Aporia of Richard Wagner's Ring Cycle," *Journal of Aesthetics and Culture* [S.l.], v. 7
- 2012 "Orpheus in New Media: Images of The Voice in Digital Opera." *The International Journal of Performance Arts and Digital Media*, Special issue: "Digital Opera: New Means and New Meanings." 8.1: 31-48. DOI: 10.1386/padm.8.1.31

- 2011 “La transfiguration de la voix dans *Tristan und Isolde* de Richard Wagner,” In *Pouvoirs de la transposition: la pensée disciplinaire en question*, (Montréal: Cahiers du groupe « Penser la théorie », 2011): 37-42.
- 2010 “Les malaises du ‘je’: l’angoisse et la scission de l’ego chez Freud.” *Lignes de fuite*.
- 2009 “Seduction and the Subject of Desire: Kierkegaard and the Anxious Question of Desire.” *Post-Scriptum.ORG* 11. < <http://post-scriptum.org/11-04-seduction-and-the-subject-of-the-unconscious>>
- 2009 “Evelyn Lau’s Persona and Choose Me: The Aesthetics of Pathos, Pathology and Racial Melancholia.” *Transverse* 9 (2009): 52-67.

Unpublished Manuscripts

- Completed Article “Posthumanist Diva: Remediation and the Animality of Voices.” 10,265 words.
- Encyclopedia entries “Aura.” “Mimesis.” “Phonocentrism.” A. and K. Pero, eds. *The Encyclopedia of Cultural Theory*. Toronto: Toronto University Press.
- Translation “The Voice.” Vasse, Denis. “La voix.” In *L’ombilic et la voix*. Paris: Seuil, 1974. 11,062 words.

Other Publications

- 2017 CD liner notes. “Orpheus or the Allegory of Music.” *Orpheus Descending*, Mark Edwards, harpsichord, Early-Music.com label, Montréal, CD.
- 2012 Translation. “The Seven Words of Christ on the Cross” (*Die sieben Worte Jesu am Kreuz*). A cycle of seven cantatas by J.C. Lichtenberg composed by C. Graupner. *Les Idées heureuses*, G. Soly et al. CD booklet. Montréal: Analekta.
- 2010 Translation. “Writing the Languages of the World” (“Écrire les langues du monde” by Radhia Dziri). *The Films and Videos of Jamelie Hassan*. Miriam Jordan and Julian Jason Haladyn, eds. London, ON: Blue Medium Press. 165-172.

FELLOWSHIPS AND AWARDS

- 2015 Postdoctoral fellowship, Social Sciences & Humanities Research Council of Canada
- 2014 Postdoctoral fellowship, Social Sciences & Humanities Research Council of Canada
- 2013 Doctoral fellowship, The Richard J. Schmeelk Foundation of Canada
- 2012 Doctoral fellowship, The Richard J. Schmeelk Foundation of Canada
- 2012 Graduate Thesis Research Award, Faculty of Social Sciences, UWO
- 2011 Doctoral fellowship, Social Sciences & Humanities Research Council of Canada
- 2011 Funding award, School of Graduate and Postdoctoral Studies, UWO
- 2011 Doctoral scholarship (declined), Ontario Graduate Scholarship
- 2011 Graduate Thesis Research Award, Faculty of Social Sciences, UWO
- 2010 Doctoral scholarship, Ontario Graduate Scholarship

OTHER DISTINCTIONS

Lifetime Member of the Richard J. Schmeelk Foundation of Canada

INVITED LECTURES

- 2017 “Invoking the Gods and Nature: Gestures of Address in Opera.” Comparative Literature & Musicology, Cornell University. 2 November.

CONFERENCE ACTIVITY

Panels Organized

- 2019 “Musical Affect and Posthumanist Literatures,” (with Miriam Piilonen) American Comparative Literature Association (ACLA) Annual Meeting, Georgetown University, 7-10 March.
- 2017 “Vocal Embodiment and Remediation,” (with Francesca Placanica) ACLA Annual Meeting, Utrecht University, 7-9 July.
- 2016 “Posthumanist Vocality I & II,” (with Kári Driscoll) ACLA Annual Meeting, Harvard University, 17-20 March.
- 2011 “Ontological Returns in Digiculture and American Music” and “The Politics of Iconographic Recycling in America,” (with Sara Danièle Bélanger-Michaud) Canadian Association of American Studies Congress, Ottawa, 5 November.
- 2009 “La gravité du frivole,” The Artfulness of Play: Bridging Creative and Theoretical Discourses, The University of Western Ontario, London, 25-27 September. Papers presented
- 2019 “Voice and Musical Origins: A Posthumanist Reading of Rousseau.” ACLA Annual Meeting, Georgetown University, 7-10 March.
- 2017 “Voice and Embodiment in Richard Power’s Orfeo,” ACLA Annual Meeting, Utrecht University, 7-9 July.
- 2016 “Recasting Luba Luft and Posthumanist Vocality,” ACLA Annual Meeting, Harvard University, 17-20 March.
- 2015 “Swearing, Singing, and Lip Synch: The Queer Vocality of Xavier Dolan’s Mommy.” Queer Film and Television Area Panels, Film and History Annual Conference, University of Wisconsin, Madison, 5-8 November.
- 2015 “Intertextual Voices and Music in Timothy Findley’s Late Novels.” Intertextuality in Music since 1900 – Conference, CESEM/FCSH, Universidade Nova de Lisboa & Institut für Musikwissenschaft, Leopold-Franzens-Universität Innsbruck, Lisbon, 6-7 March.
- 2014 “The Orpheus Figure: Musical Voices and Literary History.” Music Literature, Historiography and Aesthetics, Institute of Musical Research, University of London, 17-18 July.
- 2013 “Vocal Positions: Dialectical Exercises in Sound and Language.” Mapping Between Body and Sound, ACLA Annual Meeting, University of Toronto, 4-7 April.
- 2013 “Orpheus Kristall, A Digital Opera: Contemplation in the Maze of Media.” Lost in contemplatio: Contemplation in Contemporary, Northeast Modern Language Association (NeMLA) 44th Conference, Tufts University, Boston, 21-24 March. D’Aoust CV 5 Papers presented (cont.)
- 2012 “Media and Inscriptions of the Voice.” (Discussion Session) Perceptual Tensions, Sensory Resonance: An International Conference on Contemporary Opera and New Music Theatre, University of Toronto, 8-9 June.

- 2012 “Pious Nietzsche: Writing the Voice of Conversion.” The Writing of Spiritual Crisis and Conversion session, ACLA Annual Meeting, Brown University, Providence RI, 29 March-1 April.
- 2011 “The Orphic Voice in Wagner’s Tristan und Isolde.” Music and Transcendence Conference, Music and Theology faculties, Cambridge UK, 29 November.
- 2011 “Music From Hell: Orpheus in America.” Ontological Returns in Digiculture & American Music session, Canadian Association of American Studies (CAAS) Conference, Carleton University, Ottawa, 5 November.
- 2011 “The Political Aesthetics of Opera and the Visual Epistemology of Digital Media.” Théoros à la fête de la pensée session, Association Internationale pour l’Étude des Rapports entre Texte et Image (IAWIS/AIERTI) Conference, Montréal, 22 August.
- 2011 “Orpheus Psychopomp: Aesthetics & Metaphysics.” Literature and the Experience of Ecstasy session, Northeast Modern Language Association (NeMLA) 42nd Conference, Rutgers University, New Brunswick NJ, 8 April.
- 2010 “Les dess(e)ins d’Orphée: le mythe en musique.” Le mythe, un intervalle du monde Conference, Concordia University, Montreal, 26 November.
- 2009 “La transposition et la représentation. La voix transfigurée d’Isolde chez Wagner.” Transposition: théories à l’œuvre Conference, Concordia University, Montréal, 13 November.
- 2009 “Les malaises du ‘je’. L’angoisse et la division de l’ego chez Freud.” Malaises : la fissure dans la littérature et les autres arts Conference, Université de Montréal, Montréal, 7 May.
- 2009 “Seduction and the Subject of Desire: Kierkegaard and the Anxious Question of Desire.” The Art of Seduction: Global Language and Local Figures session, ACLA Annual Meeting, Harvard University, Cambridge MA, 26 March.
- 2008 “Orfeo, the Castrato.” Self and Body session, ACLA Annual Meeting, California State University, Long Beach CA, 24-27 April.

RESEARCH EXPERIENCE

- 2014-2015 Research Fellow Back to the Book: Analog Literature in a Digital Age Kiene Brillenburg Wurth, project leader Comparative Literature, Utrecht University
- 2012-2013 Guest Researcher English Department, Albert-Ludwigs University, Freiburg
- 2006-2008 Member, Centre for Research on Intermediality, Université de Montréal

SERVICES TO PROFESSION

- 2016-2020 Reviewer, OUP and various journals
- 2015 External Examiner, Simone Schmidt, “The Tip of Two Tongues: The Dialects of the Voice in Art,” Monash University
- 2010-2012 Co-Editor, Post-Scriptum.ORG, a journal of comparative literature

TEACHING EXPERIENCE

- 2018 Instructor and Course Designer, Music in Literature Comparative Literature & Musical Studies, Oberlin College
- 2014 Guest Lecturer, “Opera’s Work of Literary and Cinematographic Adaptation” Literature and the Cinematographic Imagination Comparative Literature, Utrecht University
- 2008-2009 Teaching Assistant, Film Studies Polish and Soviet Cinema, New Queer Cinema, and World Cinema, The University of Western Ontario

LANGUAGES

English: Native proficiency

French: Native proficiency

PROFESSIONAL MEMBERSHIP OR AFFILIATIONS

- 2008-2019 American Comparative Literature Association
- 2018-2019 International Association for Word Music Studies
- 2018-2019 International Society for Intermedial Studies

NON-ACADEMIC WORK

- 2016-2017 Non-profit Administrator, The Opera Cares Foundation, Montréal

COMMUNITY INVOLVEMENT

- 2023 Patient Intake, Lorain County Free Clinic, Lorain
- 2017-2023 Volunteer Non-profit Administrator, Ensemble Poiesis, Montréal
- 2022-2023 Stephen Minister, First Lutheran Church, Lorain
- 2021-2022 MetroHealth, Institute for H.O.P.E., Cleveland
- 2005-2012 Volunteer Translator, Les Idées heureuses, Montréal
- 2004 Writing Mentor, Jewish People’s and Peretz Schools, Montréal