AALAC WORKSHOP GRANT APPLICATION

Project Title:  “Film and Media Studies in the Liberal Arts: Curriculum Development and Research Challenges”

Proposed Workshop Dates:  October 7-10, 2011

Lead AALAC Faculty:  Rebecca M. Gordon, Assistant Professor of English, Reed College
Teresa Geller, Assistant Professor of Film Theory and History, Grinnell College

Participating and Prospective AALAC Faculty:
Jeff Pence, Associate Professor of Cinema Studies, Oberlin College
Grace An, Associate Professor of French/Cinema Studies, Oberlin College
Patty White, Chair of Film and Media Studies, Swarthmore College
Amelie Hastie, Chair of Film and Media Studies, Amherst College
Rashnu Richards, Assistant Professor of Film Studies, Rhodes College
Daniel Kramer, Assistant Professor of Theatre, Smith College
Jason Mittell, Associate Professor of American Studies and Film & Media Studies, Middlebury College
Homay King, Associate Professor of History of Art, Bryn Mawr College
Sarah Kozloff, Professor of Film, Vassar College
Kathleen Fitzpatrick, Professor of Media Studies, Pomona College
Lisa Dombrowski, Assistant Professor of Film Studies, Wesleyan College
Scott Higgins, Associate Professor of Film Studies, Wesleyan College

Workshop Proposal Submitted To:  Dean Ellen Keck Stauder, Reed College

Proposed Workshop Liaison:  Rebecca M. Gordon, Reed College
(gordonr@reed.edu)
Workshop Proposal: Film and Media Studies in the Liberal Arts: Curriculum Development and Research Challenges

Faculty from Amherst, Bryn Mawr, Grinnell, Middlebury, Oberlin, Pomona, Reed, Rhodes, Smith, Swarthmore, Vassar, and Wesleyan propose to organize a symposium on Film and Media Studies in the Liberal Arts, focusing on the practical and intellectual challenges of developing a film/media studies curriculum on a small campus. Inevitably, organizational difficulties ensue when a curriculum is initiated by one or two people with occasional course offerings from faculty in other disciplines; even after the logistics of a program are worked out, we need to adapt to the reality that the field of film/media studies itself is constantly expanding—archivally, technologically, critically, and in its increasing interdisciplinarity. The goals of this symposium are to develop a network of film and media liberal arts faculty, to share insights from our respective campuses, to share our current research, and to share models for integrating the relatively new academic area of film and media studies into established curricula.

Two symposia with similar aims have been held in the past, in October 2004 (hosted by Middlebury College) and January 2008 (hosted by Pomona College). The participants at the former symposia came from institutions with already-established media studies programs. Though some participants of those symposia will attend this proposed workshop, the faculty participating at this symposium come primarily from smaller colleges where film/media studies has only recently become a program or is still in the process of developing a specific curriculum. In addition, many of the participants in this symposium come from remote rural institutions, or from institutions in urban areas that are nonetheless geographically distant from research one universities or peer institutions. Faculty at these institutions face different challenges than those at peer institutions otherwise geographically situated. An important goal of this symposium—its chief desired outcome—is to provide younger colleagues who have been charged with developing a curriculum or program the opportunity to “learn how it’s done” from colleagues who have successfully done so.

The core workshop organizers have invited active participation from as many institutions as possible, and will structure the three-day workshop to provide discussions on the implementation and management of new film/media programs, and, secondarily, to provide informal opportunities to share current research, especially research that involves student collaboration (as our institutions generally share a teacher-scholar model) or collaboration across campuses.

Panel-led discussions will facilitate conversation around core questions such as:

- What strategies for curriculum development have proven most effective at institutions that have successfully put film/media studies programs in place?
- How do film/media studies programs negotiate their relationships with other curricular and administrative interests?
- What is the relationship between media production and critical studies in the small liberal arts context?
- How has the rise of digital media shifted the curricular and service demands placed on film/media studies programs, and the demands on administrative entities that support those programs?
- How are film/media studies programs preparing students for graduate study? How can new film/media studies programs best do so?
Revised Budget Page
AALAC/Mellon 23 Collaborative Workshop Proposal

**Proposed Budget**

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Cost</th>
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<tbody>
<tr>
<td><strong>Staff Costs</strong></td>
<td>Part time staff for logistics</td>
<td>$2000</td>
</tr>
<tr>
<td></td>
<td>Student assistant</td>
<td>500</td>
</tr>
<tr>
<td><strong>Stipends</strong></td>
<td>Workshop organizers</td>
<td>1000</td>
</tr>
<tr>
<td><strong>Travel for participants</strong></td>
<td>Roundtrip flights for 13</td>
<td>6200</td>
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<tr>
<td></td>
<td>Ground transportation and parking</td>
<td>500</td>
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<tr>
<td><strong>Lodging for Participants</strong></td>
<td>Two nights’ hotel stay for 13 participants</td>
<td>5000</td>
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<tr>
<td><strong>Catering for Participants</strong></td>
<td>Meals from dinner Thursday through breakfast Saturday for 14</td>
<td>3500</td>
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<tr>
<td><strong>Other Administrative Costs</strong></td>
<td>Conference packets</td>
<td>100</td>
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<td></td>
<td>Postage, telephone, fax, copying</td>
<td>100</td>
</tr>
</tbody>
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**Total Workshop Costs** $18,900
Organizational Timeline/Provisional Schedule

Fall 2010:
- Reserve hotel rooms
- Reserve rooms for lectures, refreshments, and meals
- Organizers remain in contact with presenters to refine paper topics and finalize panels
- Establish support staff for logistics

Spring 2011:
- Circulate workshop announcement to Mellon 23 and other film/media departments
- Set final RSVP date for participants and additional attendees

Summer/Fall 2011:
- Confirm conference rooms, AV support, meal and refreshment reservations, and hotel rooms
- Assemble welcome kits with workshop materials, nametags, etc.
- Organize visits to Northwest Film Center, Cinema Project, Movie Madness

Thursday
October 13, 2011
- Participants arrive; workshop begins at 6:00pm

Friday
October 14, 2011
- 9am-6pm: three discussion sessions on practices of implementing film/media studies programs, and on the intellectual and administrative challenges that face film/media studies programs in liberal arts colleges; one session on current faculty media work; breaks for coffee and lunch
- Evening: film screening events in Portland

Saturday
October 15, 2011
- 9am-noon: follow-up sessions on the pedagogy of film/media studies across disciplines at liberal arts colleges, including how best to integrate local or regional film/media organizations into one’s courses or one’s campus
- 1pm-4pm: sessions on current faculty research
- 4pm-5pm: roundtable discussion of main themes of conference, priorities for follow-up
- 5pm: workshop ends with dissemination of evaluation forms

For faculty who can spend another night in Portland:
- Further film screening events in Portland
REBECCA M. GORDON
Department of English
Reed College
3203 SE Woodstock Blvd., Portland, OR 97202
Phone: (503) 233-3568   E-mail: gordonr@reed.edu

EDUCATION

2006   PhD, English and American Studies, Minor in Film Studies, Indiana University
1996   M.A., English, Indiana University
1992   B.A., History and English, Humanities Honors Program, Stanford University

AWARDS/HONORS

Humanities 110 Travel Grant for Travel to Greece, Summer 2010.
Ruby Lankford Grant for Collaborative Research, Reed College, Summer 2008.
Dean’s Summer Scholarship, Reed College, Summer 2007.
Consortium for Faculty Diversity Fellowship, Reed College, 2006-2007.
Future Faculty Teaching Fellow, Indiana University South Bend, 2002.
Banks James Award Nomination for Outstanding Teaching, Indiana University, 2000.
Teaching Excellence Recognition Award, Indiana University, 2000.
CIC Pre-Doctoral Fellow, Indiana University, Bloomington, 1995–1999.
Graduate Pre-Doctoral Fellowship, Indiana University, 1995-1999.

TEACHING APPOINTMENTS

Reed College, Portland, Oregon
   Assistant Professor of English and Humanities, 2007-present.
Oberlin College, Oberlin, Ohio
   Visiting Assistant Professor, Cinema Studies, 2005-2006.
Indiana University, Bloomington, Indiana
   Teaching Fellow, Department of English, 2002-2004.
   Assistant Instructor, Department of English, 1996-2001
Indiana University South Bend, South Bend, Indiana
   Visiting Lecturer, Department of English, Spring 2002.

PUBLICATIONS


ARTICLES IN PROGRESS
"Doing It Over Until It Feels Right: The Thriller-Chiller-Comedy from German Expressionism to Scooby-Doo," revising for submission to the Journal of Popular Television and Film.
"Pedro Almodóvar’s 'Amante Mangante': The Film-Within-A-Film as Special Effect for Special Affect," work in progress.

SELECTED CONFERENCE PAPERS AND PRESENTATIONS
"'Ugly Betty' as Disarticulated Telenovela," PAMLA Conference, Honolulu, HI, November 2010.
"It’s a new system. I wanted us all to discover it": Crafting a Post-Feminist Horror Mythology in The Descent, SCMS Conference, Chicago, May 2007.

GUEST LECTURES

PROFESSIONAL SERVICE
Chair, Society for Cinema and Media Studies Student Writing Award Committee, 2010-.
Society for Cinema and Media Studies Kovacs Essay Award Committee, 2007-present.
Chair of Committee on Film and Literature, Division of Humanities, Reed College, 2006-2008, 2010-.
Society for Cinema and Media Studies Graduate Student Representative, 2001-03.

PROFESSIONAL AFFILIATIONS
Society for Cinema and Media Studies
American Studies Association
Modern Language Association
Affiliated Faculty, Portland State University Center for Public Humanities
THERESA L. GELLER, Ph. D.
Assistant Professor of Film Theory and History
Department of English
Grinnell College
Department of English
1213 Sixth Ave., Mears 116
Grinnell, IA 50112
325 Beldon Ave.
Iowa City, IA 52246
319-351-2942
gellertl@grinnell.edu

EDUCATION
Ph.D., Literatures in English, Rutgers University
Certification, Women’s and Gender Studies
M.A., English Literature, University of Illinois at Champaign-Urbana
Certification, The Unit for Criticism and Interpretive Theory
Certification, Cinema Studies
B.A., English and Women’s Studies, Honors, University of California, Santa Cruz

PUBLISHED WORK

Journal Articles


Book Chapters
“Each Film Was Built as a Chamber and Became a Corridor”: Maya Deren’s Film Aesthetics as Feminist Praxis.” There She Goes: Feminist Filmmaking and Beyond, Corinn Columpar and Sophie Mayer, editors. Detroit: Wayne State University Press, 2009. 79-91. Refereed by Wayne State Press Editorial Board.


Encyclopedia and Textbook Entries


Work in Progress


"‘Alien in the True Sense of the Word’: Racial Alterity in The X-Files." In progress.

PRESENTATIONS

“Cinema Time as Transnational Chronotope.” Contingent Communities, Cultural Studies and Comparative Literature Conference, University of Minnesota, October 2010.


Chair: Grinnell Undergraduate Panel—Discordant Technologies: Exploring Affective and Epistemological Ruptures in Film Form. San Francisco State University Department of Cinema Studies Annual Graduate Student Conference. San Francisco, October 2009.


INVITED SPEAKER


Keynote Speaker. “Re-imagining Women and Film.” Humanities Gender Group, Rutgers University, April 2006.
COURSES TAUGHT

Grinnell College
“Film Genres,” Humanities; Gender, Sexuality and Women’s Studies (GWSS)
“Postmodern Fiction and Film,” English; General Literary Studies; GWSS
“Cinematic Identity: Race, Sex and Gender on Film,” First-Year Tutorial
“New Perspectives in Visual Culture,” Mentored Advanced Project in Humanities
“Queer Cinema/Queer Theory,” Humanities; GWSS
“Film Analysis,” Humanities; American Studies; GWSS (six sections)
“Feminisms, Gender, and Literary Theory,” English; GWSS (two sections)
“Domestic Cinema,” Humanities; American Studies; GWSS
“Literary Analysis,” English (two sections)

Rutgers, The State University of New Jersey, New Brunswick
“Popular Culture,” American Studies
“Ethnic America,” American Studies
“The Gendered Body,” Women’s and Gender Studies (WGS) (two sections)
“Film and Society,” Cinema Studies; English (two sections)
“Alien Cinema,” Cinema Studies; English
“Theories of Sex and Gender,” English; WGS (two sections)
“Introduction to Women, Culture, and Society,” WGS (six sections)

University of Illinois at Champaign-Urbana
“Intermediate Rhetoric: Media and Cultural Studies,” English
“Gothic Literature and Film,” English; Cinema Studies
“Introduction to Film Studies,” English; Cinema Studies (two sections)
“Rhetoric and Composition,” English (four sections)
“Introduction to Feminism,” Teaching Assistant, Women’s Studies

University of California at Santa Cruz
Teaching Assistant or Grader, English; Women’s Studies (twenty-one courses)

PROFESSIONAL SERVICE

National Service
Member. Screening Committee. Society for Cinema and Media Studies, 2010-11.

College Service
Speaker Coordinator. Prof. Steve Kurtz (Convocation), Prof. Heather K. Love
(Symposium Keynote Address), Director Suzie Yoonessi (GWSS 20th Anniversary).
Faculty Tutor. German; Russian & Asian Film. Grinnell College, 2009; 2011.
Louise R. Noun Program in Women’s Studies Committee, Grinnell College, 2008-10.
Expanding Knowledge Initiative Advisory Board. Grinnell College, 2009-10.
Coordinator. EKI Theme in Film and Media Studies. Grinnell College, 2009-present.
TEACHING INTERESTS


EXAMINATION FIELDS


GRADUATE COURSEWORK

Feminist and Queer Theory
“Feminism and Postmodern Political Theory,” Linda Zerilli
“Psychoanalysis, Feminism, and History,” Joan Wallach Scott
“Foucault and His Contemporaries,” Ed Cohen
“Feminist Epistemologies,” Amanda Anderson
“Queer Theory and History,” Lisa Duggan
“Feminist Literary Theory,” Helene Moglen

Film Criticism, History, and Theory
“Film History and World Cinema,” (Independent Study), John Belton
“The Cinema of Marguerite Duras,” (Independent Study), Nancy Blake
“Film Theory and Aesthetics,” (Independent Study), Sandy Flitterman-Lewis
“Postmodern Performance in Theater and Film,” Elin Diamond
“Feminism and Film,” Ramona Curry
“Theories of Representation,” Stephen Heath

Critical Race Theory and Postcolonial Studies
“Black British Cultural Studies,” Brent Hayes Edwards
“Transnational Sexualities,” Jasbir Puar
“Medieval Orientalism,” Chris Chism
“Postcolonial Film and Theater,” May Josephs
“African-American Literature and Theory,” Michael Bérubé

Contemporary Literature and Critical Theory
“Postmodern/Post-Secular Fiction,” John McClure
“Literary and Aesthetic Production,” Nancy Blake
“Narrative Theory,” Peter Garrett
“Contemporary Sociological and Marxist Theory,” Norm Denzin

Pedagogical Training
“Teaching Cinema Studies,” Ramona Curry and Robert Carringer
“Critical Reading,” Derek Attridge
“Teaching Rhetoric and Exposition,” Dennis Baron
“Teaching Women’s Studies,” Bettina Aptheker
PATRICIA WHITE
Curriculum Vitae
Swarthmore College
Department of English Literature
Program in Film and Media Studies
Swarthmore, PA 19081
(610) 328-8148
pwhite@swarthmore.edu

EMPLOYMENT

2009-present  Professor of Film and Media Studies, Swarthmore College
2000-2009    Associate Professor
1994-2000    Assistant Professor

EDUCATION

Dec. 1993    Ph.D., History of Consciousness, University of California, Santa Cruz
June 1986   B.A. summa cum laude, Film Studies, Yale University
Distinction in the Major

PUBLICATIONS

Manuscript in Progress

Women’s Cinema/World Cinema: Projecting 21st-Century Feminisms.
Under contract with Duke University Press.

Books


Uninvited: Classical Hollywood Cinema and Lesbian Representability. Bloomington:
Indiana University Press, 1999. Reviewed in GLQ, Signs, Screen, Lingua Franca, NWSA
Journal, Publishers Weekly

Edited Books

Critical Visions in Film Theory: Classic and Contemporary Readings
With Timothy Corrigan and Meta Mazaj. Bedford St. Martin’s, forthcoming 2010.

**Articles**


“Supporting Character: The Queer Career of Agnes Moorehead.” *Out in Culture: *


Textbook and Reference Book Entries, Reviews, and Interviews


FELLOWSHIPS AND GRANTS

Lang Fellowship (Spring 2010)
Mellon New Directions Fellowship (Spring 2006)
Mellon Tri-College Seed Grant in Film and Visual Studies (2004-06)
Wallace Readers’ Digest Fellowship (Spring 2002)
Senior Research Fellow, Center for the Humanities, Wesleyan University
(Spring 1998)
Blanshard Faculty Fellowship, Swarthmore College (1997-8)
Mellon Tri-College Grant for Collaborative Teaching (1996-7, 1998-9)
Swarthmore College Faculty Research Fellowships (1994-9)
Mellon Grant for Curriculum Development in Lesbian and Gay Studies (1994)
FIGLEAF Faculty Innovation Grant for Electronic Education Access in the Future
(1994 and 1998)
Rockefeller Fellowship, Humanities Institute, SUNY-Stony Brook (Spring 1994)
University of California Humanities Predoctoral Fellowship (1991-2)

INVITED SPEAKER

Panel discussion. “Small Theater of the World: Ulrike Ottinger.” Slought Foundation
(Oct. 2010)

Symposium. Providence Women’s Film Festival (Oct. 2010)

“Trans/National Spaces of Lesbian Film.” Transnationalizing LGBT Studies.
Syracuse University (Sept. 2010)

“Aesthetics and Politics in Contemporary Latin American Women’s Cinema.”
Northwestern (Oct. 2009)

“The Politics of Art Cinema: Lucrecia Martel and Claudia Llosa.” University of
Pennsylvania (Oct. 2009)

“Aesthetics and Politics in Transnational Latin American Women’s Cinema.” Women in
Film and Television, Mexico City and Sepancine, Morelia, Mexico (Sept. 2009)

Seminar. Temple University (May 2008)

“Women and the Art of Film.” Black Lily Film Festival. Philadelphia (May 2008)

“Women’s Cinema/World Cinema.” Global Cartographies of Cine-Feminism.
International Women’s Film Festival in Seoul, Korea (April 2008)

“Globalizing Women’s Cinema.” Research Group on History and Epistemology of Film
Studies. Concordia University (Nov. 2007)

“Queer + Global.” Image + Nation 20: International Workshop on the Queer Film and
Video Festival Movement. Montreal (Nov. 2007)
“Women’s Experimental Cinema.” CUNY Graduate Center (Nov. 2007)

“‘What is this love that we have for the invert?’” Girls Will Be Boys. Pacific Film Archives (Sept. 2007)


“Educational Distribution.” Persistent Vision 2, Frameline Film Festival (June 2006)

“Last Days of Cinema: The Love of Film in the Age of Digital Media.” Old Dominion University Film Festival (April 2006)


Keynote speaker. New Jersey Women’s, Gender, and Sexuality Studies Colloquium. Rowan University (February 2006)

“Feminist Independents: Women’s Filmmaking Local and Global.” Feminism and Film History, Meiji Gakuin University, Tokyo (November 2005)

“Feminist Independents.” Visual Culture Colloquium, Bryn Mawr College (Nov. 2005)

“Women’s Cinema as Art Cinema: Transnational Feminism and Niche Exhibition.” Duke University (October 2005)

Teaching Film and Literature. MLA. Philadelphia (December 2004)

Film Studies Pedagogy. University of Pennsylvania (May 2004)


“Hitchcock’s Hom(m)osexuality Revisited.” Hitchcock: A Centennial Celebration, New York University (October 1999)

Respondent. Film Division Panel. Modern Language Association, Chicago (December 1999)

Plenary Session and Discussant. Knowing Mass Culture/Mediating Knowledge. Center for 20th Century Studies, Univ. of Wisconsin, Milwaukee (April 1999)

Keynote Address. The Subject in Culture: Graduate Student Conference, University of Rochester (March 1999)

“Nazimova’s Veils: Salome at the Intersection of Film Histories.” Univ. of Pennsylvania Lesbian and Gay Academic Union and Institute for Contemporary Arts (February 1999)


“Lesbian Cinephilia.” Center for the Humanities, Wesleyan University (Feb. 1998)


“On Retrospectatorship.” Public Fantasy, English Institute, Harvard (October 1996)


“Governing Lesbian Desire: Nocturne’s Oedipal Fantasy.” Feminisms in the Cinema, York University, Toronto (1990)


CONFERENCE PAPERS (SELECTED)

“Asian Lesbian Directors and Trans/national Spaces.” Society for Cinema and Media Studies, Los Angeles (March 2010)


“To Each Her Own Cinema’: World Cinema and the Woman Cineaste.” Society for Cinema and Media Studies, Philadelphia (March 2008)


“Women’s Rights and Global Cinema.” Society for Cinema and Media Studies, Chicago (March 2007)

“Women’s Cinema as Art Cinema.” Society for Cinema and Media Studies, Vancouver (March 2006)


“Feminist Film in the Age of the Chick Flick.” Society for Cinema and Media Studies, Atlanta (March 2004)


“Nazimova’s Veils: Salome at the Intersection of Film Histories.” Society for Cinema Studies, University of California-San Diego (April 1998)
"Feminist Reruns: Women Make Movies at 25." Console-ing Passions, Concordia University, Montreal (May 1997)


"Don’t Ask for the Moon—We Have the Stars." Society for Cinema Studies, New Orleans (1993)


COURSES TAUGHT AT SWARTHMORE COLLEGE

Honors Seminar in Film Studies (2008)
Introduction to Film and Media Studies (2000, 2003, 2010)
Introduction to Women’s Studies (2004, 2005)
Lesbian Representation (1995)
The Optical Unconscious (1999, team taught with Bruce Grant, Anthropology)
Queer Media (1996, 2000)
Reworking the Cultural Imaginary (2009, team taught with Tamsin Lorraine, Philosophy)
Directed Readings in Advanced Film Theory, Current American Cinema, American Auteurs, Critical Theory, Theory of Visuality, World Cinema, American Avant-garde Cinema, New Media, Transnational Feminist Media Culture, Queer Theory, Film and Political Theory, Television Studies
GRADUATE TEACHING

Visiting Associate Professor, Cinema Studies, University of Pennsylvania
Ph.D. Seminar: Women’s Cinema/World Cinema (Spring 2008, Fall 2009)
Visiting Assistant Professor, Cinema Studies, New York University

PROFESSIONAL ACTIVITIES

Nominating Committee, Society for Cinema and Media Studies (2009-11)
Host Committee, Society for Cinema and Media Studies (2008)
Executive Council, Society for Cinema and Media Studies (2003-2006)
Editorial Collective, Camera Obscura (1997-present)
Board of Directors, Women Make Movies (2001-present, Board President 2005-present)
Board of Directors and Programming Committee, New York International Festival of Lesbian and Gay Film (1993-2003; Board Chair, 1999-2001)
Film Reviews Editor, GLQ (1996-2002)
ACLS Dissertation Fellowship Reviewer (2010)
External Program Reviewer, Wellesley College Cinema and Media Studies Program
External Tenure Reviewer (nineteen cases)
External Dissertation Committee Member, Temple, NYU, University of Sydney

SERVICE AT SWARTHMORE COLLEGE (SELECTED)

Strategic Planning Council (2010-11)
Founder and Chair, Program in Film and Media Studies (1996-2009)
Search Committee, Assistant Professor in Film Studies, Bryn Mawr (2008)
Search Committee Chair, Assistant Professor in Film and Media Studies (2007)
Mellon Tri-College Faculty Working Group in Film and Visual Studies, Co-Convenor
Search Committee Chair, Mentor, Andrew Mellon Postdoctoral Fellowship in Film and Media Studies (2004-06)
Advisor, Special Major in Film and Media Studies (1996-present)
Long-Range Planning Committee on Faculty Retention (2007-2008)
Budget Committee (2006-2007)
Interpretation Theory Committee (1995-present)
Advisory Committee to the Dean of Admissions (2004-05)
Cooper Events Committee (2000-2001)
Library Committee, Swarthmore College (1998-2001)
Phi Beta Kappa Selection Committee (1996)
AFFILIATIONS

American Studies Association
Modern Language Association
Society for Cinema and Media Studies
Greater Philadelphia Cinema Studies Seminar
*Phi Beta Kappa* (elected 1985)
E. Grace An
Associate Professor of French and Cinema Studies
Oberlin College
50 N. Professor Street
Oberlin, OH 44074
cell: (216) 543-8829; office: (440) 775-6657; email: gan@oberlin.edu

EMPLOYMENT

Associate Professor of French and Cinema Studies, Oberlin College, 2010-present.
Assistant Professor of French and Cinema Studies, Oberlin College, 2006-2010.
Assistant Professor of French, Oberlin College, 2004-2006.

EDUCATION

Ph.D. in Romance Studies, August 2004.
Dissertation: Par-asian Technologies: French Cinematic, Artistic and Literary Encounters with
East Asia since 1945 (Dissertation Committee: Timothy Murray, Anne-Emmanueller Berger,
Brett de Bary)

M.A. 1996 in French Literature.

RESEARCH AND TEACHING SPECIALTIES

°French Cinema, especially 1945 to the present
°French Visual Studies
°Documentary Film
°Star Studies
°Classical and Contemporary Film Theory
°French language
°20th Century French Literature
°Postcolonial Studies
°New Media

PUBLICATIONS

“A Par-asian Cinematic Imaginary in Olivier Assayas’s Irma Vep,” Chinese Connections:
Critical Perspectives on Film, Identity, and Diaspora, eds. Peter Feng, Gina Marchetti, and

“Jean-Pierre Léaud par Jean-Pierre Léaud: from Chaillot to the Grave,” Contemporary French

Translation: Roger Odin, “A Semio-Pragmatic Approach to Amateur Film,” Mining the Home
Movie: Excavating Historical and Cultural Memories, eds. Karen Ishizuka and Patricia R.


BOOK REVIEWS


CONFERENCE PRESENTATIONS


“They Will Never Forgive Us For This’: a Brief Film History of Hiroshima mon amour,” Society for Cinema and Media Studies Annual International Conference, Chicago, IL, March 2007.


“Paintings, Movies, and Comics: Reading and Looking at French Visual Culture,” Language Teaching and Visual Literacy, a two-day international conference sponsored by the Language Resource Center at Cornell University, April 16-17, 2004.


COURSES TAUGHT AT OBERLIN COLLEGE

Form, Style, and Meaning of Cinema (Fall 2006)
French Cinematic Experiences (Fall 2004, Fall 2005, Fall 2006)
French Film: National Traditions, Global Marketplaces (Fall 2008)
The French New Wave (Spring 2005, Spring 2007, Spring 2010)
Framing French Non-Fiction Film (Spring 2006, Fall 2008)
French Documentary and the Essay Film (Spring 2012)
Bardot, Deneuve, Moreau: Stardom, Sexuality, and Art (Fall 2010)
La Chine et le Japon dans l’imaginaire français (Spring 2009, Fall 2009)
Les barbares de la littérature française, de Montaigne à Michaux (Spring 2005)

COURSES TAUGHT AT OTHER COLLEGES & UNIVERSITIES

Hollywood and American Cinema (Ithaca College, Spring 2004)
Intro to Modern French Visual Culture (Cornell University, Fall 2003 and Spring 2004)
Introduction to Film Theory (Binghamton University-SUNY, Fall 2003)
French Film Histories (Syracuse University, Fall 2002)
Modern French Literature (Cornell University, Fall 2002)
Introduction to Visual Studies (Cornell University, Spring 2001)
French Film (Cornell University, Spring 2001)
Techniques of Reading French Literature (Cornell University, Fall 1999 and Spring 2000)
Elementary French (Cornell University, Fall 1998 and Spring 1999)
FELLOWSHIPS, AWARDS, AND DISTINCTIONS

OKUM (Oberlin-University of Michigan-Kalamazoo) Research Grant, 2010-2011.
Andrew W. Mellon Foundation AMAM Curriculum Development Grant, Summer 2009.
Freeman Foundation Undergraduate Asian Studies Initiative, Curriculum Grant, Summer 2007.
The B. Wade & Jane B. White Junior Faculty Fellowship in the humanities, Oberlin College, 2006-7.
Freeman Foundation Undergraduate Asian Studies Initiative, Research Grant, March 2007.
Powers Travel Grant, Oberlin College, November 2006.
Experimental Television Center (NY) to attend the Flaherty Film Seminar, June 2004.
Chateaubriand Scholarship, 2001-02.
Einaudi Center Pre-Dissertation Travel Grant, Cornell University, 2000-01.
Berkowitz Travel Grant, Cornell University, Fall 2000.
School for Criticism and Theory, Cornell University, Full Scholarship, Summer 2000.
M.A. in French, Bryn Mawr College, Full-tuition scholarship, 1994-95.
Fulbright Teaching Assistantship (France), 1993-94.

SPECIAL SEMINARS AND INSTITUTES

Université de Paris VIII - Vincennes/St. Denis, Seminar with Marie-Claire Ropars-Wuilleumier:
School for Criticism and Theory, Cornell University, Seminar with Rey Chow: “Mimeticism and

ACADEMIC PROFESSIONAL ACTIVITIES

Committee Service at Oberlin College:
Cinema Studies Faculty Committee (Spring 2005-present)
Modern Languages Advisory Committee (Fall 2010-present)
Advising Committee (Fall 2008-present)
Admissions Committee (Fall 2009-present)
Community/Judiciary Board (Fall 2009-present)
Jesse Mack Lecture Committee (Spring 2006-Spring 2007; Fall 2009-present)
Study Away Committee (Fall 2005-Spring 2007)
Ad-Hoc Committee on the Study of Literature at Oberlin College (Spring 2006)

Film Festivals:
Coordinator, Francophone Film Festival, Oberlin College, February 2006. Received a
French-American Cultural Exchange (FACE) Tournées Grant to subsidize the festival.
**Scoring Silent Films:**

**Conference Organization:**
Sponsored by French Studies, Cornell University, September 20, 2003.
Administrative Assistant, Rose Goldsen Lecture Series in Art and Text, Cornell University, 2002-3. Helped plan and organize the conference "Digital Terror" and build the University's archive of digital art.

**ADMINISTRATIVE EXPERIENCE**

Assistant Director of Admissions, Bryn Mawr College, 1995-97.
Jeffrey Pence

Department of English &
Cinema Studies Program
Oberlin College
Rice Hall 130
10 North Professor Street
Oberlin, OH 44074

2869 Scarborohugh Road
Cleveland. Hts, OH 44118
Home: 440/864-1764
Office: 440/775-8653
Fax: 440/775-8684
Jeffrey.pence@gmail.com

Academic Employment

Oberlin College, Associate Professor of English & Cinema Studies, 2003-
Oberlin College, Director of Cinema Studies, 2005-2009
Oberlin College, Assistant Professor of English, 1997-2003

Education

Temple University, Ph.D. in English, 1998
Temple University, M.A. in English, 1993
Oberlin College, B.A. in English (Highest Honors), 1988

Publications


Film Work


*Head Turn, Head Turn, Kiss, Explosion*, Writer and Producer (Palimpsest Films: in pre-production).

Selected Recent Presentations


Guest commentator/moderator of panel discussion on the New World Performance Laboratory's Winesburg, Ohio, Oberlin, Dec., 2003.


"After NAFTA: The Future is Canadian Cinema." Keynote Speaker, Ohio Canadian Studies Roundtable, Columbus, April 7, 2000.


"RE: Irish -publicans: Privacy, Politics and Intersubjectivity in The Crying Game." Literature/Film Conference, Towson State University, Towson, November 3-5, 1994.


Awards

Oberlin College Powers Travel Grant, Research and Filming in Italy, 2010-11.
Great Lakes College Association/New Directions Initiative Grant: Film Training Research, 2010-11.
Wexner Center for the Arts, Editing Residency for Head Turn, Head Turn, Kiss, Explosion, upcoming, July 2011.
Wexner Center for the Arts, Editing Residency for Kitchen Hamlet, 2008-09.
Mellon Foundation, Information Literacy Grant, 2002-03
Longman Fellowship, Oberlin College, 2000-01.
Presidential Dissertation Fellowship, Temple University, 1997-98.
University Fellowship, Temple University, 1991-93.

Teaching Experience

Oberlin College

Introduction to Narrative Fiction
American Fiction 1945 to the Present
Contemporary American Fiction
Technology and Contemporary American Culture
Place and American Culture
Methods of Cultural Studies
Hopeful Monsters: (Mixed-) Media Studies
Film Theory
British Theater (London Program)
Culture and Politics of Post-War Britain (with S. Kruks; London Program)
Screening Spirituality
Media and Memory
Movies and Melodrama
Imagining Immanence: Marilyne Robinson & Terrence Malick
Form, Style, and Meaning in Cinema
Selected Directors: Almódovar, Hartley, von Trier
Selected Directors: Almódovar, Egoyan, von Trier
Senior Tutorial (English & Cinema Studies)

Academic Service

Oberlin College

Career Services Strategic Planning Committee (2009-present)
Arts Chairs/Green Arts District Committee (2008-present)
Community Board (2002-03)
Religious Life Committee (2002-08)
Cinema Studies Committee (1998-present)
Honor Code Committee (1998-99)
Honors at Graduation Committee (1998-99)
Library Committee (1998-99)
Archives Advisory Committee (2002-07)
Research and Development Committee (2005-06)

Oberlin College Department of English
Major, Prizes and Awards (2002, 2004-present)
Technology Liaison (1998-99)

Oberlin College Cinema Studies Program

Director (2005-2009)

Professional Organizations and Service

Modern Language Association
Society for Cinema and Media Studies
Society for the Study of Narrative Literature

International Editorial Advisory Board, JNT: Journal of Narrative Theory (2000-)
Manuscript Reviewer, Theory, Culture and Society (2007-)

Consulting

Synapse Biomedical. Media Consultant. (2009)
Advised non-profit bio-medical company on media strategies.

Hamilton College English Department External Review Committee (2007)
Author of final report; Hamilton implemented most suggestions.

Helped plan and was author of program and grants for Appalshop’s 35th anniversary of community-based media education.

References

Professor Nicholas Jones, English Dept, Oberlin College (formerly Chair & Assoc. Dean of Arts and Sciences)
Assoc. Professor Rian Brown, Cinema Studies, Oberlin College
Assoc. Professor Geoff Pingree, Director of Cinema Studies, Oberlin College
AMELIE HASTIE
Associate Professor of English
Chair, Film and Media Studies Program
Amherst College
Amherst, MA 01002

EMPLOYMENT

2010-Present Associate Professor, English Department and Chair, Film and
Media Studies Program, Amherst College
2005-2009 Associate Professor, Film and Digital Media Department,
University of California, Santa Cruz
1999-2005 Assistant Professor, Film and Digital Media Department,
University of California, Santa Cruz

EDUCATION

1999 Ph.D., Modern Studies Program, University of Wisconsin-
Milwaukee
1994 M.A., English and Comparative Literature, Modern Studies
Program, University of Wisconsin-Milwaukee
1988 B.A., Literature and Society, Brown University, Providence,
Rhode Island

PUBLICATIONS

BOOKS

2009 The Bigamist, Film Classics Series, British Film
Institute/Palgrave

2007 Cupboards of Curiosity: Women, Recollection, and Film History,
Duke University Press

Contracted Columbo, Duke University Press, “Spin-Offs” series

EDITED COLLECTIONS

2007 Special issue of Journal of Visual Culture: “Detritus and the
Moving Image” 6:2 (August)
Special issue of *Film History*: “Women and the Silent Screen: Cultural and Historical Practices,” co-edited with Shelley Stamp, v 18 n 2 (Spring)

“Objects of Media Studies” in *Vectors: Journal of Culture and Technology in a Dynamic Vernacular* (Spring)

http://www.vectorsjournal.org/index.php?page=7&projectId=85
ARTICLES IN PROFESSIONAL JOURNALS

2009  “TV on the Brain.” Screen 50.2 (Summer 2009): 216-32


“Affect in Lost Things (the ticket stub).” Vectors: Journal of Culture and Technology in a Dynamic Vernacular v 2, n 1 (Spring), http://www.vectorsjournal.org/index.php?page=7&projectId=65

“Curator's Statement” and “Introduction” to “Objects of Media Studies,” Vectors: Journal of Culture and Technology in a Dynamic Vernacular v 2, n 1 (Spring 2006), http://www.vectorsjournal.org/index.php?page=7&projectId=65

“The Miscellany of Film History.” Film History v 18, n 2 (April): 222-230

“Introduction” to “Women and the Silent Screen: Cultural and Historical Practices,” co-authored with Shelley Stamp. Film History v 18, n 2 (Spring): 107-109


“Female Redundancies: An Interview with Jennifer Montgomery,” Afterimage 27:1 (July/August): 6-7


1994  “Gloria Patri, Gender and the Gulf War: A Conversation with Mary Kelly, James Castonguay, Amelie Hastie, Lynne Joyrich, Christopher Lane, Kathleen Woodward,” Discourse 17.1 (Fall): 147-68

CONTRIBUTIONS TO BOOKS


“The Order of Knowledge and Experience: Marlene Dietrich’s ABC,” Dietrich Icon, ed. Mary Desjardins and Gerd Gemunden, Duke University Press


REVIEWS, OCCASIONAL ESSAYS, ENCYCLOPEDIC ENTRIES, ETC.

2007  “Making Sense at the Movies.” Cabinet 27 (Fall 2007): 21-6
“TV on the Brain.” In Media Res
“‘You Don’t Know Hollywood’.” In Media Res

2006
“After Taste.” Cabinet Issue 21 (Spring 2006): 13-14

2004

“Dirk Westphal.” Art Price (Summer)

Review of Alice Guy Blaché: Lost Visionary of the Cinema by Alison McMahan. Cineaste (Spring)

2000
Review of Andre’s Lives, a film by Brad Lichtenstein, Aging in the Human Spirit 8:2 (summer)

1998

1996

1994-95
Review essay of Window Shopping: Cinema and the Postmodern by Anne Friedberg and Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari by Giuliana Bruno, Discourse 17.2 (Winter): 171-6

PRESENTATIONS

PAPERS PRESENTED AT PROFESSIONAL MEETINGS

2010
“The Archive of the Everyday: Film Studies and Its Objects of Investigation,” Rethinking Media Archivism, Stockholm (November)

“An ‘Obsessive Preoccupation with Gadgets’: Columbo’s Investigation of New Technologies,” Keynote Address, Medium to Medium Symposium, Northwestern University (May)

“An ‘Obsessive Preoccupation with Gadgets’: Columbo’s Investigation of Technologies,” Society for Cinema and Media Studies, Los Angeles (March)

2009
“Lupino TV: Television Theory, Archives, and Imagination,” Animating Archives: Making New Media Matter, Brown University (December)
2008
"TV on the Brain," Console-ing Passions, University of California-Santa Barbara (April)

"TV on the Brain," Society for Cinema and Media Studies, Philadelphia (March)

2007
"Scraps: Upon Entering and Leaving the Movie Theater," Real Things: Matter, Materiality, and Representation Conference, York University, UK (July)

"Methodologies," Camera Obscura Keywords panel, Cultural Studies Association, Portland, OR (April)

"Making Sense at the Movies: Popcorn, Red Vines, and Beer," Society for Cinema and Media Studies (March)

2005

2004
"Historical Predictions, Contemporary Predilections: Reading Feminist Theory Close Up," Women and the Silent Screen: A Congress, Montreal (June)

"Experience (Feminist Film Theory: Resuscitating Close Up)," Society for Cinema and Media Studies, Atlanta (March)

2003
"Television's Textual Borders and Narrative Consumption," Narrative: An International Conference, Berkeley (March)

"Affective Evidence: The Embedded Image in Contemporary Hong Kong Films," Society for Cinema and Media Studies, Minneapolis (March)

2002
"Television Tie-Ins: Textual Borders and Narrative Consumption," Society for Cinema Studies, Denver (May)

2001
"The Miscellany of Film History: From the Memoir to the Cookbook," Women & the Silent Screen, UC-Santa Cruz (November)

"Autobiography, Ephemerality, Advice: Marlene Dietrich's ABC," Marlene at 100, Dartmouth College (October)

"The Epistemological Stakes of Buffy the Vampire Slayer," Console-ing Passions, Bristol University, UK (July)
"Collections and Recollections: Colleen Moore and the Business of Film History," Society for Cinema Studies, Washington, DC (May)

"Women, Ephemera, Film: Remarks on Aviatrix Footage," Orphans of the Storm II, Columbia, SC (March)

2000

"A Recipe for Stardom: Celebrity Expertise and Extratextual Representation," Society for Cinema Studies, Chicago (March)

1999

""It’s not what I know, it’s the way that I know it’: Star Discourse and Celebrity Expertise," Knowing Mass Culture/Mediating Knowledge conference, Milwaukee (April)

"History in Miniature: Colleen Moore’s Dollhouse and Historical Recollection," Society for Cinema Studies, West Palm Beach, Florida (April)

1998

"The Auto/biographical Documentary: Visual Histories of Women in Film," Visible Evidence VI, San Francisco (August)

1997

"Fashion, Femininity, and Historical Design in Hong Kong Film," The Style Conference, Bowling Green, Ohio (July)

"Documenting Auto/biographies: Dietrich, Riefenstahl, and Film Studies," Society for Cinema Studies, Ottawa, Ontario (May)

1996

"Coincident Genres: 19th-Century Domestic Novels and 20th-Century Soap Operas," American Studies Association, Kansas City (November)

""A Wonderful Opportunity': Alice Guy, Women's Labor, and Film History," Society for Cinema Studies, Dallas, Texas (March)

1995

"Revolution on the Border Between Emotion and Cognition: Freud's 'Rat Man' and The X-Files," Society for Literature and Science, Los Angeles (November)

"Louise Brooks, Star Witness," Society for Cinema Studies, New York City (March)

1994

"The Empath's Masquerade, or How Do the Clothes Make (Her) the Man?" Console-ing Passions, Tucson, Arizona (April)
"A Passage in Filmic Time: Deren, Deleuze, Moffatt, and Beyond," Society for Cinema Studies, Syracuse, New York (March)

PUBLIC LECTURE OR FORUM PARTICIPATION

2011  "Knowing Television," Amherst in LA, Los Angeles (January)

2010  "Television and Its Authors," What Is Television? roundtable, Middlebury College (November)

"The Archive of the Everyday: Film Studies and the Objects of Its Investigation," Amherst in New York, New York City (November)

Invited Presentation, Mount Holyoke College (October)

"An 'Obsessive Preoccupation with Gadgetry': Columbo's Investigation of Technologies," presentation at Dartmouth College (October)

"Investigating Television: Columbo's 'Obsessive Preoccupation with Gadgetry'," Amherst College Reunion Week, Amherst MA (May)

2009  "Ida Lupino and Historical Legibility," presentation at UCLA, sponsored by the Center for the Study of Women (February)

2006  "Writing the History of Camera Obscura, Collectively," presentation at Concordia University, Montreal (August)

"The How-to's of Film History: Women, Recollection, and the Object of Media Studies," a lecture on media studies methodologies, Goldsmith's University, London (February)

"The How-tos of Film History: Cookbooks, Colleen Moore's Dollhouse, and the Object of Media Studies," seminar presentation on media historiographies, University of California-Santa Barbara (February)

2003  Break-out Session Leader and Presenter, Feminism and Film History conference, Iowa City (November)
2002  Discussion Leader, “City of Glass,” Pacific Rim Film Festival, Santa Cruz (November)

“Chinese Cinemas and the Fantasy of History,” Pacific Rim Brown Bag Series, University of California, Santa Cruz (March)

2001  “Dorothy Arzner’s Directorial History,” Silver Lake Film Festival, Los Angeles, CA (September)

2000  “Re-Fashioning Woman: Star Trek Voyager’s Seven-of-Nine,” University of California, Davis (March)

2000  “The Caméra Stylo: Intermedial Authorship and Film History” Center for Cultural Studies Colloquium Series, University of California, Santa Cruz (February)

1997  Invited Speaker, Society for Cinema Studies Plenary Session: “Ensuring the Future of Film and Television Studies,” Ottawa, Ontario (May)

PROFESSIONAL ACTIVITY

HONORS, AWARDS, GRANTS

2009  Humanities Research Institute, University of California – Irvine, Research Group Convener, “The Object of Media Studies” (Fall)

Vectors Fellow, University of Southern California

2001-3  University of California, Santa Cruz Institute for Humanities Research, Research Unit Grant

2001-2  University of California Humanities Research Institute Major Conference Grant

2001-2  University of California Office of the President, UC Conference Grant

2001-2  UC-Santa Cruz New Technologies in Teaching Grant

2001  Porter College Faculty Advisor of the Year

1999-2009  Arts Division Committee on Research Grants, UCSC

1999-2009  Senate Committee on Research Grants, UCSC

1988  Phi Beta Kappa
MEMBERSHIP OR ACTIVITIES IN PROFESSIONAL ASSOCIATIONS

1993-present Society for Cinema and Media Studies

1996-present American Studies Association

2008 Panel Chair, "Magic, Memory, and the Feminine," Conso-
ing Passions, Santa Barbara (April)

Panel Chair, "Mind over Medium," Society for Cinema and Media Studies, Philadelphia (March)

2007 Panel Chair, "Cinema’s Ephemera," Real Things: Matter, Materiality and Form conference, York, UK (July)

Panel Organizer and Co-chair, "Camera Obscura Keywords," Cultural Studies Association, Portland OR (April)

2006 Workshop Participant, "Preparing for the Academic Job Search," Society for Cinema and Media Studies, Vancouver (March)

Observer/Participant, "Useful Cinema," Concordia University, Montreal (August)


Panel Co-Organizer, "Feminist Film and Media Studies: Eulogies," Society for Cinema and Media Studies, Atlanta (March)

2003 Panel Chair, "History and Memory in Asian and Asian-
American Film," Society for Cinema and Media Studies, Minneapolis (March)

2002 Panel Co-Organizer and Co-Chair, "Ephemeral Culture/Material Culture," Society for Cinema Studies, Denver (May)
2001 Conference Organizer (With Shelley Stamp), "Women & the Silent Screen," University of California, Santa Cruz (November)

2001 Panel Organizer and Chair, "Critical Approaches, Textual Definitions: A Case Study," Console-ing Passions, Bristol, England (July)

2000 Panel Chair, "Film Advertising: Theory and Case Studies," Society for Cinema Studies, Chicago (March)


1997 Panel Co-Organizer and Co-Chair, "Star Bodies/Star Bios," Society for Cinema Studies, Ottawa, Ontario (May)

EDITORIAL OR BOARD SERVICE TO PUBLICATIONS

2000-present Editorial Collective member, Camera Obscura: A journal of Feminism, Culture, and Media Studies

2005-present Advisory Board member, Journal of Visual Culture

2005-present Advisory Board member, The Journal of e-Media Studies


1997-2000 Assistant Editor, Camera Obscura: A Journal of Feminism, Culture, and Media Studies

OTHER SERVICE

2008 Essay Award Committee member, Society for Cinema and Media Studies

2007 Dissertation Award Committee member, Society for Cinema and Media Studies

2007-2009 Board of Directors member, KUSP Radio, Santa Cruz

2006-present Radio Film Reviews, KUSP "Film Gang"

2001-2003 Executive Board Member, Friends of the Del Mar, Santa Cruz, CA