

**David Scott Diffrient**  
 Professor of Film and Media Studies  
 Department of Communication Studies  
 Colorado State University  
 Behavioral Sciences A211  
 Fort Collins, CO 80523 (USA)

**EDUCATION**

<b>2005</b> Dissertation	Ph.D., University of California, Los Angeles (Film and Television) <i>Episodes and Infinities: Critical Approaches to Anthology, Omnibus, Portmanteau, and Sketch Films</i>
Chair	Professor Vivian Sobchack, UCLA
<b>2003</b>	Centre Parisien d'Etudes Critiques (Paris, France)
<b>1999</b> Thesis Advisor	M.A., City University of New York (Cinema Studies) <i>André Bazin, Phenomenology, and the Films of Werner Herzog</i> Professor Richard Porton, CUNY-CSI
<b>1996</b> Thesis Advisor	B.A., University of Southern Mississippi (Radio, Television, and Film) <i>The Cinematic Griot: A Study of Soulemane Cisse's Yeelen</i> Professor Phillip Gentile
<b>Scholarly Record</b>	Passed Ph.D. Comprehensive Exam with Mark of "Distinction" (UCLA) Maintained a cumulative 4.00 GPA throughout M.A. and Ph.D. programs

**ACADEMIC POSITIONS**

<b>2017-</b>	Professor of Film and Media Studies Department of Communication Studies Colorado State University
<b>2013-2016</b>	William E. Morgan Endowed Chair of Liberal Arts Colorado State University
<b>2012-2017</b>	Associate Professor of Film and Media Studies Department of Communication Studies Colorado State University
<b>2007- 2012</b>	Assistant Professor of Film and Media Studies Department of Communication Studies Colorado State University
<b>2006-2007</b>	Lecturer Film and Media Studies Program Washington University in St. Louis
<b>2005</b>	Lecturer Department of Screen Arts and Cultures and Program of American Culture University of Michigan
<b>Other Positions</b> <b>2014-</b>	Director of Programming ACT Human Rights Film Festival, Fort Collins, CO

<b>2013-</b>	Advisor, Film Studies Minor College of Liberal Arts, Colorado State University
<b>2002</b>	Teaching Associate UCLA Department of Film and Television and Honors College, Los Angeles, CA
<b>2000-2001</b>	Teaching Assistant UCLA Department of Film and Television, Los Angeles, CA

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### **HONORS and AWARDS**

<b>2021-2022</b>	Fulbright Distinguished Scholar, Yonsei University, South Korea
<b>2021</b>	Professional Development Program Award, Colorado State University
<b>2019</b>	Professional Development Program Award, Colorado State University
<b>2018</b>	Professional Development Program Award, Colorado State University
<b>2017</b>	Faculty Research Travel Grant, Office of Intern. Programs, Colorado State University
<b>2016</b>	College of Liberal Arts Distinction in Outreach Award, Colorado State University
<b>2016</b>	Fort Fund Grant (Funding for the ACT Human Rights Film Festival)
<b>2015</b>	Korea Foundation, \$10,000 (publication support grant)
<b>2015</b>	Lilla B. Morgan Memorial Endowment (Funding for Film Festival), CSU
<b>2015</b>	Fort Fund Grant (Funding for the ACT Human Rights Film Festival)
<b>2013</b>	Professional Development Program Award, Colorado State University
<b>2012</b>	Professional Development Program Award, Colorado State University
<b>2011</b>	Professional Development Program Award, Colorado State University
<b>2010</b>	Professional Development Program Award, Colorado State University
<b>2009</b>	Lilla B. Morgan Endowment Fund Award, Colorado State University [for visiting filmmaker Patrick Mureithi, director of <i>ICYIZERE: hope</i> ]
<b>2009</b>	Professional Development Program Award, Colorado State University
<b>2008</b>	Professional Development Program Award, Colorado State University
<b>2003-2004</b>	Dissertation Year Fellowship, UCLA, Department of Film and Television
<b>2002-2003</b>	Charles Boyer Fellowship, Study-Abroad Program (Paris), UCLA Department of Film and Television
<b>2001</b>	Otis Ferguson Memorial Award in Critical Writing, UCLA Department of Film and Television

## COURSES TAUGHT (Colorado State University)

<b>SPCM 278C</b>	<i>Communication Skills</i> Film Festivals (Fall 2011, Fall 2014, Fall 2015, Spring 2018, Spring 2019, Spring 2020)
<b>SPCM 341</b>	<i>Evaluating Contemporary Television</i> Situating the Sitcom: TV Comedy and Social Class (Summer 2008, Summer 2009) An Introduction to TV Studies (Spring 2012, Spring 2014) Cult TV/Quality TV: From <i>Star Trek</i> to <i>Mad Men</i> (Summer 2012) Online Introduction to TV Studies (Summer 2013, Summer 2014, Summer 2015) Netflix Studies (Summer 2018)
<b>SPCM 342</b>	<i>Critical Media Studies</i> Fans, Consumers, and the Culture of Convergence (Fall 2007)
<b>SPCM 350</b>	<i>Evaluating Contemporary Film</i> An Online Introduction to Cinema Studies (Summer 2011) An Introduction to Cinema Studies (Fall 2011) Contemporary American "Indie" Cinema (Fall 2012, Fall 2014)
<b>SPCM 354</b>	<i>History and Appreciation of Film</i> Childhood and Adolescence in World Cinema (Fall 2007) Cinematic Classics and the Question of Canons (Fall 2008) East Asian Cinema: Art, Culture, Politics (Fall 2015) International Film Movements (Spring 2017)
<b>SPCM 355</b>	<i>Evaluating Contemporary Film</i> Self-Reflexivity, Mockumentary & Metatextuality in Cinema (Spring 2008) Recent Trends in International Cinema (Spring 2010, Summer 2010)
<b>SPCM 357</b>	<i>Film and Social Change</i> Contemporary Human Rights Cinema (Spring 2011, Spring 2013, Spring 2015, Spring 2016) Prison Films: From Confinement to Freedom (Fall 2018)
<b>SPCM 358</b>	<i>Gender and Genre in Film</i> A History and Theory of Cinematic Horror (Fall 2014) The Art and History of American Screen Comedy (Summer 2016) Howard Hawks and American Film Genres (Spring 2017) Gender and Genre in Film (Fall 2017) Global Nightmares: Contemporary International Horror Films (Fall 2019) Women Make Movies: Female Filmmakers and Genre Films (Spring 2020)
<b>SPCM 358B</b>	<i>Gender and Genre in Film—Horror</i> Movies, Monsters, and Metaphors (Summer 2021)
<b>SPCM 380</b>	<i>Screenwriting as Communication</i> Evaluating and Writing Feature-Length Screenplays (Spring 2019, Fall 2022)
<b>SPCM 455</b>	<i>Narrative Film as Lib. Art</i> The Art and Legacy of Alfred Hitchcock (Spring 2008) From Alice to Harry: The Fantastic in Fiction and Film (Spring 2009) Cinema's Dark Masters: The Films Hitchcock and Kubrick (Spring 2010) Superhero Movies and Puzzle Films (Fall 2010) The Art and History of American Screen Comedy (Spring 2012)

	<p>Meta-Film: Self-Reflexivity in Classic and Contemporary Cinema (Spring 2014)  Cinematic Adaptations of Children’s Literature (Spring 2018)  Badfilm: Taste, Trash, and the Wonderful World of Terrible Cinema (Spring 2023)</p>
<b>SPCM 479</b>	<p><i>Communication Capstone</i>  Theories and Practice, Ideas and Actions (Fall 2008)  Happiness, Human Rights, and the Meaningful Life (Fall 2009)  Screenwriting as Communication (Fall 2016)  Media Activism (Fall 2017)</p>
<b>SPCM 480A3</b>	<p><i>Film Festivals Practicum</i> (Spring 2021, Spring 2023)</p>
<b>SPCM 495</b>	<p><i>Independent Study</i> (Spring 2009, Fall 2009, Spring 2010, Spring 2012, Fall 2013, Spring 2014, Fall 2014, Fall 2015, Spring 2016, Fall 2017, Spring 2018)</p>
<b>SPCM 547</b>	<p><i>Media Industries</i>  Commerce, Control, Creativity, Culture: Four Cs of Media Industries (Fall 2012)</p>
<b>SPCM 549</b>	<p><i>Media Audiences</i>  Reception Studies, Fan Studies, and the Rhetoric of Emotion (Fall 2009)</p>
<b>SPCM 646</b>	<p><i>Media Theory</i>  Foundational Texts and New Readings in Media Studies (Fall 2010, Fall 2011, Fall 2022)</p>
<b>SPCM 647</b>	<p><i>Media Industries</i>  Media Industries NOW: A History of the Present (Fall 2016)</p>
<b>SPCM 648</b>	<p><i>Media Texts</i>  Critical Hermeneutics and Tools for Textual Analysis (Fall 2015)  Media Sensorium: Textual Perception of/through the Senses (Fall 2019)</p>
<b>SPCM 650</b>	<p><i>Contemporary Issues in Media</i>  Reality and Virtuality (Spring 2009)  Kid Culture: Childhood, Adolescence, and Media (Spring 2013)  Framing Fame: Star Studies and Celebrity Cultures (Spring 2015)</p>
<b>SPCM 792C</b>	<p><i>Media and Visual Culture</i>  Mediating Human Rights: Aesthetics, Ethics, Histories, Theories (Fall 2018)</p>

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**PUBLISHED WORKS**

<b>Books</b>	<p><i>East Asian Film Remakes</i> [coedited with Kenneth Chan] (Edinburgh University Press, 2023).</p> <p><i>Comic Drunks, Crazy Cults, and Lovable Monsters: Bad Behavior on American Television</i> (Syracuse University Press, 2022).</p> <p><i>Movie Minorities: Transnational Rights Advocacy and South Korean Cinema</i>, coauthored with Hye Seung Chung (Rutgers University Press. 2021).</p> <p><i>Movie Migrations: Transnational Genre Flows and South Korean Cinema</i>, coauthored with Hye Seung Chung (Rutgers University Press, 2015).</p>
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	<p><i>Omnibus Films: Theorizing Transauthorial Cinema</i> (Edinburgh University Press and Columbia University Press, 2014).</p> <p><i>Screwball Television: Critical Perspectives on Gilmore Girls</i> [with David Lavery] (Syracuse University Press, 2010).</p> <p><i>M*A*S*H</i> ["TV Milestones Series"] (Wayne State University Press, 2008).</p>
<p><b>Journal Articles</b> (refereed)</p>	<p>"A Critical History of Chinese Film Remakes: From Shanghai to Hong Kong to Beijing and Beyond," <i>Quarterly Review of Film and Video</i> (December 2022): 1-31.</p> <p>"Some 'R' Points: Repression, Repulsion, Revelation, and Redemption in South Korean Horror Films," <i>Horror Studies</i>, Vol. 11, no. 2 (August 2020): 221-242.</p> <p>"'Half the World Away': Cultural Distance and Intertextual Incompetence in the American Reception of British TV Comedy," <i>Journal of Popular Television</i>, Vol. 8, no. 1 (February 2020): 45-69.</p> <p>"(Arm) Wrestling with Masculinity: Television, Toughness, and the Touch of Another Man's Hand," <i>Men and Masculinities</i>, Vol. 22, no. 5 (2019): 821-849.</p> <p>"Animals in Korean Cinema: From Absent Referent to Present-Day Predicament," <i>Cine-Files</i>, Issue 14 (Spring 2019): <a href="http://www.thecine-files.com/">http://www.thecine-files.com/</a></p> <p>"Contemporary Comic Books and Hollywood Noir: Remediating Cinematic Style and Cultural Memory in <i>The Fade Out</i>," <i>Journal of Graphic Novels and Comics</i>, Vol. 9, no. 4 (2018).</p> <p>"Elevator to the Shallows: Spatial Verticality and the Questionable Depth of Social Relations in <i>Mad Men</i>," <i>New Review of Film and Television Studies</i>, Vol. 16, no. 3 (June 2018): 324-352.</p> <p>"Dead, But Still Breathing: The Problem of Postmortem Movement in Horror Films," <i>New Review of Film and Television Studies</i>, Vol. 16, no. 2 (March 2018): 98-122.</p> <p>"<i>Always, Blind, and Silenced</i>: Disability Discourses in Contemporary South Korean Cinema," <i>Journal of Literary and Cultural Disability Studies</i>, Vol. 11, no. 3 (August 2017): 251-271.</p> <p>"Backup Singers, Celebrity Culture, and Civil Rights: Racializing Space and Spatializing Race in <i>20 Feet from Stardom</i>," <i>Black Camera</i>, Vol. 8, no. 2 (Spring 2017): 25-49.</p> <p>"The Omnibus Film as Message Picture: Cold War Politics and the Myth of National Unity in <i>It's a Big Country</i>," (co-authored with Hye Seung Chung), <i>Historical Journal of Film, Radio, and Television</i>, Vol. 37, no. 3 (Spring 2017): 499-516.</p> <p>"The Sight of Unseen Things: Cinephilic Privileging and the Movement of Wind in <i>The Eclipse</i>," <i>Mise-en-scène: The Journal of Film &amp; Visual Narration</i>, Vol. 1, no. 1 (fall 2016): 1-7.</p> <p>"The Good Earth and the Still Waters: New Deal Rhetoric in F.D.R.'s Political Speeches and M.G.M.'s <i>Captains Courageous</i>," (co-authored with Carl Burghardt), <i>Historical Journal of Film, Radio, and Television</i>, Vol. 36, no. 3 (August 2016; published online December 2015): 305-330.</p> <p>"Collecting Views and Visions of the City: Episode Films, <i>Paris vu par...</i>, and 'Postcard</p>

Cinema,'" *Quarterly Review of Film and Video*, Vol. 32, no. 7 (October 2015): 589-610.

"Between Window and Frame': Distant Intimacy and Emotional Dialectics in Elia Kazan's *A Tree Grows in Brooklyn*," *Adaptation*, Vol. 7, no. 3 (December 2014): 307-326.

"*The Sandwich Man*: History, Episodicity, and Serial Conditioning in a Taiwanese Omnibus Film," *Asian Cinema*, Vol. 25, no. 1 (Spring 2014): 69-89.

"The Unbearable Lightness of Hong Sang-soo's *HaHaHa*: Awkward Humor, Nervous Laughter, and Self-Critique in Contemporary Korean Comedy," *New Review of Film and Television Studies*, Vol. 12, no. 1 (January 2014): 1-23. [to be republished in Hyon Joo You, ed. *South Korean Film: Critical and Primary Sources* (Bloomsbury Academic, 2021)].

"'Drinking the Kool-Aid' of Cult TV: Fans, Followers, and Fringe Religions in *Strangers with Candy* and *Veronica Mars*," *Journal of Fandom Studies*, Vol. 1, no. 2 (Fall 2013): 159-183.

"'Hard to Handle': Camp Criticism, Trash Film Reception, and the Transgressive Pleasures of *Myra Breckinridge*," *Cinema Journal*, Vol. 52, no. 2 (Winter 2013): 46-70.

"TV Hybridity: Genre Mixing and Narrative Complexity in *M\*A\*S\*H*," (co-authored with Hye Seung Chung), *Quarterly Review of Film and Video*, Vol. 29, no. 4 (July 2012): 285-302.

"*If You Were Me*: Human Rights Discourses and Transnational Crossings in South Korean Omnibus Films," *Transnational Cinemas*, Vol. 3, no. 1 (May 2012): 93-114.

"TV Similes: Language, Community, and Comparative Poetics in *Northern Exposure*," *Scope: Online Journal of Film & TV Studies* (fall 2011).

"Triangulating *Terabithia*: Building a Better Bridge between Film, Literature, and Television," *Journal of Children and Media*, Vol. 5, no. 4 (fall 2011): 442-456.

"A Fetish for Fugitive Aesthetics: Cinematic Kitsch and Visual Pleasure in *The Tales of Hoffmann*," *Modern Horizons* 1 (summer 2011): 1-21.

"Beyond Tokenism and Tricksterism: Bobby Lee, *MADtv*, and the De(con)structive Impulse of Korean American Comedy," *Velvet Light Trap* 67 (spring 2011): 41-56.

"The Cult Imaginary: Fringe Religions and Fan Cultures on American Television," *Historical Journal of Film, Radio, and Television*, Vol. 30, no. 4 (November 2010): 463-485.

"*Over that Hill*: Cinematic Adaptations and Cross-Cultural Remakes, from Depression-Era America to Post-war Korea," *Journal of Japanese and Korean Cinema*, Vol. 1, no. 2 (Spring 2010): 105-127.

"Autobiography, Corporeality, Seriality: Nanni Moretti's *Dear Diary* as a Narrative Archipelago," *Journal of Film and Video*, Vol. 61, no. 4 (Winter 2009): 17-30.

"Filming a Life in Fragments: *Thirty-Two Short Films about Glenn Gould* as 'Biorhythmic-Pic,'" *Journal of Popular Film and Television*, Vol. 36, no. 2 (Summer 2008): 91-101.

	<p>"Drift and Duration in Hong Sang-soo's <i>The Day a Pig Fell into the Well</i>," <i>Post Script</i>, Vol. 28, no. 2 (Summer 2008): 82-99.</p> <p>"Spectator Sports and Terrorist Reports: Filming the Munich Olympics, (Re)Imagining the Munich Massacre," <i>Sport in Society</i>, Vol. 11, nos. 2-3 (March 2008): 311-329.</p> <p>"History as Mystery and Beauty as Duty in <i>The 1940s House</i>," <i>Film &amp; History</i>, Vol. 37, no. 1 (June 2007): 43-53.</p> <p>"For the Love of Film: Cinephilia in Cicely and the Cross-Media Intertextuality of <i>Northern Exposure</i>," <i>Critical Studies in Television</i>, Vol. 1, no. 2 (Fall 2006): 81-95.</p> <p>"Cabinets of Cinematic Curiosities: The Animated 'Package Feature', from <i>Fantasia</i> (1940) to <i>Memories</i> (1995)," <i>Historical Journal of Film, Radio, and Television</i>, Vol. 26, no. 4 (October 2006): 505-535.</p> <p>"'Military Enlightenment' for the Masses: Genre and Cultural Intermixing in South Korea's Golden Age War Films," <i>Cinema Journal</i>, Vol. 45, no. 1 (Fall 2005): 22-49.</p> <p>"An Olympic Omnibus: International Competition, Cooperation, and Politics in <i>Visions of Eight</i>," <i>Film &amp; History</i>, Vol. 35, no. 2 (Summer 2005): 19-28.</p> <p>"Narrative Mortality: The 'Fragmegrated' Corpse of the Horror Anthology Film," <i>Paradoxa: Studies in World Literary Genres</i> 17 (Spring 2002): 271-301.</p>
<p><b>Book Chapters</b> (refereed)</p>	<p>"'Homicidal Hams' and 'Psycho Clowns': Serial Killer Humor in American Television Comedies," in Claire O'Callaghan and Sarah Fanning, eds., <i>Serial Killing on Screen: Adaptation, True Crime and Popular Culture</i> (London: Palgrave Macmillan, 2022), 215-243.</p> <p>"'Crazy for <i>Crazy Ex-Girlfriend</i>': TV Fandom and the Critical Reception of a 'Nutty' Network Series," in Amanda Konkle and Charles Burnetts, eds., <i>Perspectives on Crazy Ex-Girlfriend: Quality Post-Network Television</i> (Syracuse University Press, 2021), 29-48.</p> <p>"'Very Spooky Episodes': <i>Roseanne</i>, Working-Class Monsters, and the Playful Perversions of Halloween TV," in Jonathan Cohn and Jennifer Porst, eds., <i>Very Special Episodes: Event Television and Social Change</i> (Rutgers University Press, 2021), 87-104.</p> <p>"Human Rights Documentary or Plot-Driven Prison Drama? Animation and Nonfiction 'Storytelling' in <i>Camp 14: Total Control Zone</i>," in Marcus Harmes, Meredith Harmes, and Barbara Harmes eds., <i>Palgrave Handbook of Incarceration in Popular Media</i> (London: Palgrave Macmillan, 2020), 89-100.</p> <p>"<i>Secret Sunshine</i>: The Canon, the Criterion Collection, and the Question of Cinematic Religion," in Sangjoon Lee, ed., <i>Rediscovering Korean Cinema</i> (University of Michigan Press, 2019), 446-460.</p> <p>"<i>Barney Miller</i>: 'Landmark'," in Douglas Howard and David Bianculli, eds., <i>Television Finales: From Howdy Doody to Girls</i> (Syracuse University Press, 2018), 25-33.</p> <p>"<i>M*A*S*H</i>: 'Goodbye, Farewell, and Amen'," in Douglas Howard and David Bianculli, eds., <i>Television Finales: From Howdy Doody to Girls</i> (Syracuse University Press, 2018), 234-241.</p>

"Hands, Fingers, and Fists: 'Grasping' Hong Kong Horror Films," in Daniel Martin and Gary Bettinson, eds., *Hong Kong Horror Cinema* (Edinburgh University Press, 2018), 110-131.

"Choi Min-sik in *Oldboy*" (coauthored with Hye Seung Chung), in Murray Pomerance and Kyle Stevens, eds., *Close-Up: Great Cinematic Performances Vol. II* (Edinburgh University Press, 2018), 261-271.

"The Cinematic Half-Twist: Art, Exploitation, and the Subversion of Sexual Norms in Kim Ki-duk's *Moebius*," (with Hye Seung Chung), in Mike Dillon and Ken Provencher, eds., *Exploiting East Asia Cinemas* (New York: Bloomsbury, 2018), 155-171.

"Postnetwork Television and Netflix's *Gilmore Girls: A Year in the Life*" (coauthored with Hye Seung Chung), in David Scott Diffrient, ed., *Screwball Television: Critical Perspectives on Gilmore Girls* [2nd edition] (Syracuse University Press, 2017), 345-354.

"A Tale of Two Balloons: Intercultural Cinema and Transnational Nostalgia in Hou Hsiao-hsien's *Le voyage du ballon rouge*" (coauthored with Carl Burgchardt), in Iain Smith and Con Verevis, eds., *Transnational Film Remakes* (Edinburgh University Press, 2017), 147-163.

"Drinking the War Away: Televisual Insobriety and the Meanings of Alcohol in *M\*A\*S\*H*," in Stacy Takacs and Anna Froula, eds., *Living Room Wars: American Militarism on the Small Screen* (Routledge, 2016), 144-161.

"Bong Joon-ho," in Colette Balmain, ed., *Directory of World Cinema: South Korea* (Intellect, 2013), 23-27.

"The Face(s) of Korean Horror Film: Toward a Cinematic Physiognomy of Affective Extremes," in Alison Peirse and Daniel Martin, eds., *Korean Horror Cinema* (Edinburgh University Press, 2013), 114-130.

"Beyond Tokenism and Tricksterism: Bobby Lee, *MADtv*, and the De(con)structive Impulse of Korean American Comedy," in Ebony A. Utley ed., *Power and Pleasure in Popular Culture* (Cognella, 2012), 171-188.

"Tweaking Art, the Art of Tweek: Aesthetic Desecration and the Politics of Possession in *South Park*," in Brian Cogan, ed., *Deconstructing South Park: Critical Examinations of Animated Transgression* (Lexington Books, 2011), 197-220.

"You're About to Be Gilmored," in *Screwball Television: Critical Perspectives on Gilmore Girls* (Syracuse University Press, 2010), xv-xxxvi.

"The Gift of *Gilmore Girls*' Gab: Fan Podcasts and the Task of 'Talking Back' to TV," in *Screwball Television: Critical Perspectives on Gilmore Girls* (Syracuse University Press, 2010), 79-107.

"No Quarter(s), No Camel(s), No Exit(s): *Motel Cactus* and the Low Heterotopias of Seoul," in David B. Clarke and Valerie Crawford Pfannhauser, eds., *Moving Pictures/Stopping Places: Hotels and Motels on Film* (Rowman & Littlefield, 2009), 272-323.

"Caressing the Text: Episodic Erotics and Generic Structures in Ventura Pons's 'Minimalist Trilogy,'" in Vicente Rodríguez Ortega and Jay Beck, eds., *Contemporary Spanish Cinema and Genre* (Manchester University Press, 2008), 179-201.



	<p>“Spectator Sports and Terrorist Reports: Filming the Munich Olympics, (Re)Imagining the Munich Massacre,” in Emma Poulton and Martin Roderick, eds., <i>Sport in Films</i> (Routledge, 2008), 195-213.</p> <p>“From <i>Three Godfathers</i> to <i>Tokyo Godfathers</i>: Signifying Social Change in a Transnational Context,” in Leon Hunt and Wing-Fai Leung, eds., <i>East Asian Cinemas: Exploring Transnational Connections on Film</i> (I.B. Tauris, 2008), 153-171.</p> <p>“An Olympic Omnibus: International Competition, Cooperation, and Politics in <i>Visions of Eight</i>,” in Deborah Carmichael and Ron Briley, eds., <i>All-Stars and Movie Stars: Sports in Film</i> (University of Kentucky Press, 2008), 237-260.</p> <p>“Forgetting to Remember, Remembering to Forget: The Politics of Memory and Modernity in the Fractured Films of Lee Chang-dong and Hong Sang-soo” (co-authored with Hye Seung Chung), in Frances Gateward, ed., <i>Seoul Searching: Contemporary Korean Cinema and Society</i> (SUNY Press, 2007), 115-139.</p> <p>“<i>My So-Called Life</i> in the Balance: Metaphors of Mortality and Uncertainty in a Short-Lived Television Series,” in Michele Byers and David Lavery, eds., <i>Dear Angela: Remembering My So-Called Life</i> (Lexington Books, 2007), 181-207.</p> <p>“<i>Deadwood</i> Dick: The Western (Phallus) Reinvented,” in David Lavery, ed., <i>Reading Deadwood: A Western to Swear By</i> (I.B. Taurus, 2006), 185-199.</p> <p>“Interethnic Romance and Political Reconciliation in <i>Asako in Ruby Shoes</i>” (co-authored with Hye Seung Chung), in Julian Stringer and Chi-Yun Shin, eds., <i>New Korean Cinema</i> (University of Edinburgh Press, 2005), 193-209.</p> <p>“<i>Han’guk</i> Heroism: Cinematic Spectacle and the Postwar Cultural Politics of <i>Red Muffler</i>,” in Kathleen McHugh and Nancy Abelmann, eds., <i>Gender, Genre and National Cinema: South Korean Golden Age Melodrama</i> (Wayne State University Press, 2005), 151-183.</p> <p>“Italian Sketch Films and the Narrative Genealogy of Roberto Benigni’s <i>You Upset Me</i>,” in Grace Russo Bullaro, ed., <i>Beyond Life is Beautiful: Comedy and Tragedy in the Cinema of Roberto Benigni</i> (Troubador Pub., 2004), 41-65.</p> <p>“A Film is Being Beaten: Notes on the Shock Cut and the Material Violence of Horror,” in Steffen Hantke, ed., <i>Horror Film: Creating and Marketing Fear</i> (University of Mississippi Press, 2004), 52-81.</p>
<p><b>Journal Articles &amp; Book Chapters</b> (non-refereed)</p>	<p>“South Korean Film Genres and Art-House Anti-Poetics: Erasure and Negation in <i>The Power of Kangwon Province</i>,” <i>CineAction</i> 60 (Spring 2003): 60-71. [A shorter version, translated into Korean, appears in <i>The Power of Kangwon Province</i>, Yonsei Institute of Media Art (Seoul: Samin Publishing Co., 2003)].</p> <p>“Seoul as Cinematic Cityscape: <i>Shiri</i> and the Politico-Aesthetics of Invisibility,” <i>Asian Cinema</i> (Spring 2001): 76-91.</p>
<p><b>Other</b> Film Festival Program</p>	<p>Film Summaries (<i>Belly of the Beast, Duty Free, Hakamada, Landfall, Missing in Brooks County, No Ordinary Man, Songs of Repression, Talking About Trees, The 8th, There Will Be No More Night, This Rain Will Never Stop, Vivos</i>), ACT Human Rights Film Festival program notes, Spring 2021</p> <p>Film Summaries (<i>Again, Aswang, Balolé: The Golden Wolf, Changing the Game, Euphoria of Being, Gay Chorus Deep South, Havana, From on High, Hungry to Learn, Influence, Khartoum Offside, Once Upon a Time in Venezuela, Prison for Profit, The</i></p>

	<p><i>Prison Within, Shadow Flowers</i>), ACT Human Rights Film Festival program notes, Spring 2020</p> <p>Film Summaries (<i>The Accountant of Auschwitz, Angels are Made of Light, Edgcombe, Eldorado, Gaza, Ian, ¡Las Sandinistas!, Letter from Masanjia, Los Comandos, Midnight Family, Moonlight Sonata: Deafness in Three Movements, New Homeland, Our Song to War, Scenes from a Dry City, Three Boys Manzanar, Trapped in the City of a Thousand Mountains, Waldheim Waltz, Western Collection, A Woman Captured, Words from a Bear</i>), ACT Human Rights Film Festival program notes, Spring 2019</p> <p>Film Summaries (<i>69 Minutes of 86 Days, Anote's Ark, Chega De Fiu Fiu, Complicit, Crime + Punishment, Dead Donkeys Fear No Hyenas, Freedom for the Wolf, Mama Colonel, Memory in Khaki, Minding the Gap, Nowhere to Hide, The Other Side of Everything, RUMBLE: The Indians Who Rocked the World</i>), ACT Human Rights Film Festival program notes, Spring 2018</p> <p>Film Summaries (<i>The Apology, Driving with Selvi, The Fog of Srebrenica, Frame by Frame, I am Not Your Negro, Jackson, The Queen of Ireland, Raving Iran, Sing Your Song, Solitary, Starless Dreams, They Will Have to Kill Us First, This is Exile: Diaries of Child Refugees, Transit Havana, Walls</i>), ACT Human Rights Film Festival program notes, Spring 2017</p> <p>Film Summaries (<i>American Arab, Born This Way, Burden of Peace, Chau Beyond the Lines, Dangerous Acts Starring the Unstable Elements of Belarus, I Am Nojoom Age 10 and Divorced, Kings of Nowhere, No Land's Song, Not My Life, Pine Ridge, Planet of Snail, Something Better to Come, Stories of Our Lives, Sunrise, The Shelter, Tomorrow We Disappear, Wind on the Moon</i>), ACT Human Rights Film Festival program notes, Spring 2016</p>
Online Articles	<p>"From Nazis to Netflix, the controversies and contradictions of Cannes," <i>The Conversation</i> (May 18, 2017). &lt;<a href="https://theconversation.com/from-nazis-to-netflix-the-controversies-and-contradictions-of-cannes-77655">https://theconversation.com/from-nazis-to-netflix-the-controversies-and-contradictions-of-cannes-77655</a>&gt;</p> <p>Contributor to Field Survey (10 Most Important Contributions to the Field in the Past Decade), <i>Screening the Past</i> (December 2007). &lt;<a href="http://www.latrobe.edu.au/">http://www.latrobe.edu.au/</a>&gt;</p> <p>"Stories that Objects Might Live to Tell: The 'Hand-Me-Down' Narrative in Film," <i>Other Voices: The (e)Journal of Cultural Criticism</i> (May 2007).</p> <p>"Alternate Futures, Contradictory Pasts: Forking Paths and Cubist Narratives in Contemporary Film," <i>Screening the Past</i> (December 2006).</p>
Book Reviews	<p>"Good Girls &amp; Wicked Witches: Women in Disney's Feature Animation," <i>Historical Journal of Film, Radio, and Television</i>, Vol. 28, no. 2 (June 2008): 249-252.</p> <p>J. P. Telotte's <i>A Distant Technology</i>, <i>Film Quarterly</i> (Fall 2000): 42-44.</p>
Encyclopedia Entries	<p>"<i>The Joy Luck Club</i>" and "Amy Tan," in Barry Keith Grant, ed., <i>Books to Film: Cinematic Adaptations of Literary Works</i> (Florence, KY: Cengage Learning, 2017), 191-196.</p> <p>"<i>The Adolescents</i>," "Claude Lelouch," "<i>Visions of Eight</i>," and "Mai Zetterling," in Ian Aitken, ed., <i>The Encyclopedia of Documentary Film</i> (Routledge, 2005).</p> <p>"Alan Alda," in Michael Kimmel and Amy Aronson, eds., <i>The Encyclopedia of Men and Masculinities</i> (ABC-CLIO Press, 2003).</p>
Film Reviews	<p><i>Shiri</i>, <i>Film Quarterly</i> (Spring 2001): 40-46.</p>

	<p><i>Nowhere to Hide, Cineaste</i> (Spring 2001): 64.</p>
<p><b>Completed Manuscripts Accepted for Publication or Under Review</b></p>	<p><i>Body Genre: Anatomy of the Horror Film</i>, book-length manuscript in press at University Press of Mississippi (expected publication: November 2023).</p> <p>“No Escape from ‘Hell Joseon’: National Tragedy and Heroic Rescue in South Korean Action-Disaster Films,” co-authored chapter with Hye Seung Chung, in Lisa Purse, Yvonne Tasker, and Chris Holmlund, eds., <i>Action Cinema Now</i> (London: BFI/Bloomsbury, 2023).</p> <p>“The Unbearable Lightness of Hong Sang-soo’s <i>HaHaHa</i>: Awkward Humor, Nervous Laughter, and Self-Critique in Contemporary Korean Comedy,” in Hyon Joo Yoo, ed., <i>South Korean Film: Critical and Primary Sources</i> (Bloomsbury Publishing, 2021).</p>
<p><b>Works in Progress</b></p>	<p><i>Seeing is Hearing is Believing: Irrationality, Intersensoriality, and Cinematic Horror</i>, book-length manuscript being written and prepared for submission to a university press.</p> <p><i>Bad, Combative, and Out of Control: Performing Gender Comically on American TV</i>, book-length manuscript being written and prepared for submission to a university press.</p> <p>“From <i>The Hole in the Ground</i> to the Drone in the Sky: A24’s Literally Elevated Horror,” chapter being written for A24 and Horror Film collection, edited by Todd Platts (Edinburgh University Press).</p> <p><i>TV Cop Comedies and the Criminal Imaginary: Policing American Humor on the Small Screen</i>, book-length manuscript being written and prepared for submission to a university press.</p> <p><i>Children’s Books as Transmedia Texts: The Cultural and Technological Spreadability of Contemporary Kid Lit</i>, book-length manuscript being written and prepared for submission to a university press.</p> <p><i>Through a Lens, Weirdly: Zoom Shots, Whip Pans, Focus Pulls, and Other Cinematic Distractions</i>, book-length manuscript being written and prepared for submission to a university press.</p> <p><i>Distant Cinematic Suffering: Regarding the Human Rights Film</i>, book-length manuscript being written and prepared for submission to a university press.</p> <p>“‘The Earth There is Strangely Red’: Local Color, Racial Violence, and Southern (In)Hospitality in <i>Southern Bastards</i>,” article being written.</p> <p>“From Human Rights to Robot Rights: Artificial Consciousness and Humanity Run Amok in Contemporary Comic Books,” article being written.</p> <p>“Framing the Two ‘Phantoms’ of Texarkana: Horror Film Meta-Sequels and Split-Diopter Shots in <i>The Town That Dreaded Sundown</i>,” chapter being written.</p> <p>“From Johannesburg to Nürnberg: Global Cities, ‘Inhuman’ Pasts, and Human-Rights Film Festivals,” article being written.</p> <p>“Rescuers and Redeemers of the Benighted World’: NGO Heroes and Activists as Protagonists in Human Rights Cinema,” article being written.</p>

	"Suffering and Smiling: Tragic Laughter, Children's Tears, and the Place of Humor in Human-Rights Films," article being completed.
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### PERFORMANCES, EXHIBITS, PRODUCTIONS (Visual Arts)

<b>1994-1996</b>	Generated funding for independent live-action and animated film productions; oversaw budgeting; created storyboards; organized shooting schedules; designed sets and lighting schemes; operated 16mm and Super 8 sync-sound cameras; supervised both film and video editing and post-dubbing; and participated in the exhibition and marketing of student films which resulted in the formation of a college-based film festival (University of Southern Miss.).
<b>1995-1996</b>	Completed two 16mm films for which I was writer, director, cinematographer, and editor: (1) A <i>Videodrome</i> -like exploration of televisual conspiracy; and (2) a 10-minute modern dance piece inspired by the choreography of Martha Graham and the cinematography of Maya Deren (USM).

### PAPERS PRESENTED (Professional Meetings, Workshops, Conferences)

<b>April 13, 2023</b>	"Case Studies in East Asian Film Remakes, from Japan to South Korea," Panel Chaired, Society for Cinema and Media Studies conference, Denver, CO.
<b>April 13, 2023</b>	"'This One Has a Different Ending': Finality, Futurity and the Promise of Historical Unfixity in <i>Illang: The Wolf Brigade</i> ," Society for Cinema and Media Studies, Denver, CO.
<b>February 24, 2023</b>	"'This Is Where Vicky Was Kidnapped by Malachai': Revisiting Horror Film Locations through Blu-Ray and DVD Guided Tours," Southwest Popular and American Culture Association Conference, Albuquerque, NM.
<b>December 16, 2022</b>	"Movie Minorities: Transnational Rights Advocacy and South Korean Cinema," invited talk, co-presented with Hye Seung Chung, International Center for Korean Studies of Kyujanggak Institute for Korean Studies, online.
<b>September 22-23, 2022</b>	"'Oddball' Spinoffs and Cartoonic Continuations: (Re)Animating American TV Sitcoms," 'To Be Continued' Symposium, Monash University (virtual)
<b>December 9-10, 2021</b>	"Who Wore It 'Better'? Action Film Stylistics, Critical Superlatives, and the Surface Appeals of South Korean Remakes," 9th Korean Screen Cultures Conference (virtual)
<b>March 17-21, 2021</b>	"No Exit from 'Hell Joseon': National Tragedy and Heroic Rescue in South Korean Action-Disaster Films," Society for Cinema and Media Studies virtual conference.
<b>August 14-15, 2020</b>	"On the Ethical Treatment of Robots: AI Representations and Nonhuman Rights in South Korean Popular Culture," Korean Screen Culture Virtual Symposium, online.
<b>January 9-12, 2020</b>	"Is There a Text (Message) in This Book? Premediation and the Digital Potentialities of Contemporary Kid Lit," Modern Language Association (MLA) Conference, Seattle, WA.
<b>November 14-17, 2019</b>	"Comic Cops and Laughable Lawbreakers: TV's Criminal Imaginary, from <i>Barney Miller</i> to <i>Brooklyn Nine-Nine</i> ," Pacific Ancient and Modern Language Association

	(PAMLA) Conference, San Diego, CA.
<b>November 7-9, 2019</b>	"Horror Film Subtitles for the Deaf and Hard-of-Hearing: Offscreen Sounds, Onscreen Text, and the Missing [SQUISHES] of <i>Hush</i> ," Mid-Atlantic Popular & American Culture Association (MAPACA) Conference, Pittsburgh, PA.
<b>May 24-25, 2019</b>	"From <i>Bleak Night</i> to <i>Night Flight</i> : Bigots, Bullies, and Homophobic 'Villainy' in South Korean Cinema," Korean Film Workshop: Stupendous Villainy in Korean Cinema, University of California, Berkeley, CA.
<b>April 17-20, 2019</b>	"Children's Audiobooks as Media Texts: Actors, Authors, and Transvocal Performances in Spoken-Word Recordings, from <i>Artemis Fowl</i> to <i>The Wild Robot</i> ," Popular Culture Association/American Culture Association Conference, Washington, D.C.
<b>March 21-24, 2019</b>	"Animals in Korean Cinema: From Absent Referent to Present Predicament," Association for Asian Studies (AAS) Conference, Denver, CO.
<b>February 20-23, 2019</b>	"The Analogy of Evil and the Bowels of the Earth: From Rectory to Rectum in <i>The Amityville Horror</i> and Other Excremental Texts," Southwest Popular/American Culture Association (SWPACA) Conference, Albuquerque, NM.
<b>October 5-6, 2018</b>	"Smelling Like a Slaughterhouse: Cinematic Olfactics and the Stench of Horror," Sens et Senteurs, Une Question d'Expression et de Communication, Université Lille, France.
<b>September 21-22, 2018</b>	"'Three-Headed Monsters' and 'Ugly Americans': Demonizing the Working-Class in Multi-Camera Sitcoms and TV Animation," Classical & Modern Languages and Literatures Symposium, Mississippi State University, Starkville, MS.
<b>May 24-25, 2018</b>	"Farm, Home, Nation: Interspecies Empathy and Domestic Discord in <i>An Omnivorous Family's Dilemma</i> ," Keynote Speech, 7th Annual Korean Screen Culture Conference, Helsinki, Finland.
<b>March 14-18, 2018</b>	"'Hamming It Up' with <i>Okja</i> : Performative Distractions and the Trivializing of Activist Actions in a Transnational Animal Rights Film," Society for Cinema and Media Studies, Toronto, Canada.
<b>February 7-10, 2018</b>	"Dead, But Still Breathing: The Problem of Postmortem Movement in Horror Films," Southwest Popular/American Culture Association Conference, Albuquerque, NM.
<b>December 13-15, 2017</b>	"Where Dogs Dare to Dream and Pigs Learn to Fly: Animal Rights as 'Flights of Fancy' in South Korean Literature and Film," ELLAK International Conference, Seoul, South Korea.
<b>November 16-17, 2017</b>	"'Half the World Away': Cultural Distance and Intertextual (In)Competence in the American Reception of British TV Comedy," the National Cultures of English-Language Comedy symposium, Notre Dame University, London.
<b>June 16-17, 2017</b>	"Between <i>Scenery</i> and Scenario: Structured Absence and (In)Visible Presence in a Migrant Workers Documentary," the 6th Korean Screen Culture Conference, Universität Hamburg, Asien-Afrika-Institut, Korean Studies, Hamburg, Germany.
<b>June 16-17, 2017</b>	Moderator, "Questions of Belonging 1," the 6th Korean Screen Culture Conference, Universität Hamburg, Asien-Afrika-Institut, Korean Studies, Hamburg, Germany.
<b>May 13-14,</b>	"Contemporary Comic Books and Hollywood Noir: Recycling Cinematic/Cultural

<b>2017</b>	Memory in <i>The Fade Out</i> ," Canadian Society for the Study of Comics Conference, Toronto, Canada.
<b>May 13-14, 2017</b>	Moderator, "Redrawing Landscapes/Cityscapes," Canadian Society for the Study of Comics Conference, Toronto, Canada.
<b>March 22-26, 2017</b>	"Rescuers and Redeemers of the Benighted World': NGO Heroes and Activists as Protagonists in Human Rights Cinema," Society for Cinema and Media Studies Conference, SCMS, Chicago, IL.
<b>July 15-16, 2016</b>	"Korean Cinema and Border Crossing," invited discussant, Korean Film Workshop, Center for Korean Studies, University of California, Berkeley, CA.
<b>May 26-29, 2016</b>	"Elevator to the Shallows: Spatial Verticality and the Questionable Depth of Social Relations in <i>Mad Men</i> ," Mad Men Conference, Middle Tennessee University, Murfreesboro, TN.
<b>April 1-3, 2016</b>	"A Tale of Two Balloons: Intercultural Cinema and Transnational Nostalgia in Hou Hsiao-hsien's <i>Le voyage du ballon rouge</i> ," Society for Cinema and Media Studies Conference, SCMS, Atlanta, GA.
<b>December 10-12, 2015</b>	"Backup Singers, Civil Rights, and Celebrity Culture: Racializing Space and Spatializing Race in <i>20 Feet from Stardom</i> ," ELLAK International Conference, Busan, South Korea.
<b>November 13-14, 2015</b>	" <i>Night and Day</i> , In and Out: The Transvisual Ethics of Zoom Shots in the Films of Hong Sang-soo," Asia, Theory, Visuality Conference, Princeton University, New Jersey.
<b>September 3-5, 2015</b>	"From Human Rights to Robot Rights: Artificial Consciousness and Humanity Run Amok in Contemporary Comic Books," Future in Comics Conference, Stockholm, Sweden.
<b>May 29-30, 2015</b>	"Filmic Feeling and the Phenomenology of Human Rights Cinema: 'Touching' the Other in <i>Planet of Snail</i> ," Korean Screen Culture Conference, University of Copenhagen, Denmark.
<b>May 30-31, 2014</b>	"A Knowable, Nameable Monster: History as Horror in <i>The Host</i> ," invited talk, Crosscurrents of the Korean Wave II, Ewha Research Institute of Korean Culture International Conference, Seoul, South Korea.
<b>March 19-23, 2014</b>	"From Johannesburg to Nürnberg: Global Cities, 'Inhuman' Pasts, and Human-Rights Film Festivals," Society for Cinema and Media Studies Conference, Seattle, WA.
<b>November 22-23, 2013</b>	"Suffering and Smiling': Tragic Laughter, Children's Tears, and the Place of Humor in Human Rights Films," the Human Rights, Literature, the Arts, and Social Sciences Conference, Central Michigan University, Mt. Pleasant, MI.
<b>May 31-June 1, 2013</b>	"The Unbearable Lightness of Hong Sang-soo's <i>HaHaHa</i> : Awkward Humor, Nervous Laughter, and Self-Critique in a Contemporary Korean Comedy," keynote speech, Years of Radical Change: Conference on Korean Screen Culture, SOAS, University of London, England.
<b>May 25, 2012</b>	"Korean Horror Cinema," Ressentiment, Affective Extremes, Blue-Collar Blues Workshop, Korea National University of Arts, Seoul, Korea
<b>March 28-31,</b>	"The Face(s) of Korean Horror Film: Toward a Cinematic Physiognomy of Affective

<b>2012</b>	Extremes," Sensual Excess and the 'Body' of Film (Korean Cinema conference), 13th Laterna Film Academy, Pécs, Hungary.
<b>February 17-21 2012</b>	(with Carl Burghardt) "Coming of Age in 1946: Illusions and Reality in <i>The Yearling</i> ," Western States Communication Association, Albuquerque, NM.
<b>November 17-20, 2011</b>	(with Carl Burghardt) "The Good Earth and the Still Waters: New Deal Rhetoric in F.D.R.'s Political Speeches and M.G.M.'s <i>Captains Courageous</i> ," National Communication Association Annual Convention, New Orleans, LA.
<b>March 10-13, 2011</b>	"A 'Thirst' for Diversity: Cultural Difference and Double Consciousness in Contemporary South Korean Cinema," Society for Cinema and Media Studies Conference, New Orleans, LA.
<b>March 10-13, 2011</b>	Panel Chair, "New Perspectives on East Asian Genre Films," Society for Cinema and Media Studies Conference, New Orleans, LA.
<b>February 18-22, 2011</b>	"Distant Cinematic Suffering: Observations on the Human Rights Film," Western States Communication Association, Monterey, CA.
<b>December 2-5, 2010</b>	"Films that Breathe, the Rustling of Leaves: Medium Specificity and the Meaning of Wind," Impure Cinema: Interdisciplinary and Intercultural Approaches to World Cinema, University of Leeds, Great Britain.
<b>November 14-17, 2010</b>	"Distant Intimacy, Intimate Distance: Visual Bridges and Emotional Dialectics in Elia Kazan's <i>A Tree Grows in Brooklyn</i> ," National Communication Association Annual Convention, San Francisco, CA.
<b>November 11-14, 2010</b>	" <i>If You Were Me</i> : Human Rights Discourses and Transnational 'Crossings' in South Korean Omnibus Films," Korean Cine-Media and the Transnational Conference, New York University, NY.
<b>September 21-23, 2010</b>	"Distant Cinematic Suffering: Observations on the Human Rights Film," 10th Annual Diversity Conference, Colorado State University, Fort Collins, CO.
<b>March 17-21, 2010</b>	"From <i>Gojira</i> to <i>Gwoemul</i> : 'Host' Cities and 'Post' Histories in East Asian Monster Movies," Society for Cinema and Media Studies Conference, Los Angeles, CA.
<b>November 6-8, 2009</b>	"A Cinema of Civil Liberties and Human Rights: Minority Discourses and Transnational 'Crossings' in South Korean Omnibus Films," South Atlantic Modern Language Association Conference, Atlanta, GA.
<b>April 22-26, 2009</b>	"Beyond Tokenism and Tricksterism: Bobby Lee, <i>MADtv</i> , and the De(con)structive Impulse of Korean-American Comedy," Association for Asian American Studies 2009 Conference, Honolulu, HI.
<b>February 25-28, 2009</b>	"Triangulating <i>Terabithia</i> : Building a Better Bridge Between Literature, Film, and Television," Southwest Texas Popular Culture and American Culture Association Conference, Albuquerque, NM.
<b>April 11-12, 2008</b>	" <i>Dolemite</i> Done Right: 'Toasting' Blaxploitation, 'Pimping' Hermeneutics," Alternative Visions: Trash/Cult/Experimental/Avant-Garde/Extreme Cinema and Television Conference (Plymouth State University), Plymouth, NH.
<b>May 3-5, 2007</b>	"'Hard to Handle': Trash Film Reception and the Transgendered Pleasures of <i>Myra Breckinridge</i> ," Cine-Excess international conference on global cult film traditions, London, England.

<b>March 8-11, 2007</b>	"The Gift of <i>Gilmore Girls'</i> Gab: Fan Podcasts for a Kinder, Gentler Kind of Cult TV Series," Society for Cinema and Media Studies Conference, Chicago, IL.
<b>March 8-11, 2007</b>	Panel Chair: "Cult TV Fan and Consumer Cultures in the Age of Digital Podcasting," Society for Cinema and Media Studies Conference, Chicago, IL.
<b>April 6-9, 2006</b>	"From <i>M*A*S*H</i> to <i>Lost</i> : Representing Korea and Koreans on American Television," Association for Asian Studies Conference, San Francisco, CA.
<b>March 2-15, 2006</b>	" <i>Deadwood</i> Dick: The Western (Phallus) Reinvented," Society for Cinema and Media Studies Conference, Vancouver, Canada.
<b>March 31-April 3, 2005</b>	"Transnational Adaptations and Cross-Cultural Remakes in South Korea's Golden Age Cinema," Assn. for Asian Studies Conference, Chicago, IL.
<b>September 29-October 1, 2003</b>	"In Response to Nancy Abelmann's Reading of <i>My Sassy Girl</i> ," International Symposium on Korean Cinema, Yonsei University, Seoul, South Korea.
<b>July 4-6, 2003</b>	"There is No Woman (Like the Other Woman): Gender, Ethnicity and the Transmigrational Couple in <i>Asako in Ruby Shoes</i> ," Screen Studies Conference, Glasgow, Scotland.
<b>February 27-March 2, 2003</b>	"On Land, At Sea, In the Air: The Tuneful, Tearful Topographies of South Korean War Films," War and Media Conference, Independence, MO.
<b>April 11-14, 2002</b>	"A Life in Fragments: The Episodic Anti-Biopic," Northeast Modern Language Association Annual Convention, Toronto, Canada.
<b>April 11-14, 2002</b>	"Narrative Mortality: The Frangmegrated Corpse of the Horror Anthology Film," Northeast Modern Language Association Annual Convention, Toronto, Canada.
<b>February 17, 2001</b>	"Towards a Cubist Cinema: Hong Sang-soo's Trilogy as Post-Linear Critique of Narrative Tradition and Korean Modernity," Shadows of the Modern: Social Change and New Korean Cinema Conference, University of Southern California, CA.
<b>May 19-21, 2000</b>	"Seoul as Cinematic Cityscape: <i>Shiri</i> and the Politico-Aesthetics of Invisibility," Asian Cinema Studies Society Conference, University of Oklahoma, Norman, OK.
<b>March 9-12, 2000</b>	" <i>The Tales of Hoffmann</i> : Extravagant Kitsch and High Culture," Society for Cinema Studies Conference, Chicago, IL.

#### **OTHER ACTIVITIES/ACCOMPLISHMENTS**

<b><u>Speaker</u></b> <b>September 27, 2017</b>	"Symbols and History of Lynching in America" Colorado State University
<b><u>Jury Member</u></b> <b>September 7-9 2012</b>	2012 TriMedia Film Festival Colorado State University
<b>September 9-11, 2011</b>	2011 TriMedia Film Festival Colorado State University
<b>February 4-6,</b>	2011 Uhuru Film Festival



<b>2011</b>	Colorado State University
<b>September 10-12, 2010</b>	2010 TriMedia Film Festival Colorado State University
<b>February 5-7, 2010</b>	2010 Uhuru Film Festival Colorado State University
<b>Workshop April 30, 2008</b>	"From Fu Manchu to Kim Jong-il: Asians in American Media," co-presented with Eric Aoki, AsianFest 2008, Colorado State University.
<b>Invited Lectures July 27, 2017</b>	"From Bruce Lee to Jackie Chan: Kung Fu Icons and Martial Arts Cinema," in Hye Seung Chung's course "Asian in U.S. Media" (SPCM 356, Department of Communication Studies, CSU)
<b>February 23, 2016</b>	"Human Rights Films, Human Rights Film Festivals," Osher Lifelong Learning Institute, Fort Collins, CO.
<b>Fall 2014</b>	"The Politics of Transnational Korean Genre Films: Park Chan-wook's <i>Oldboy</i> and Bong Joon-Ho's <i>The Host</i> ," <i>Korean Film Series</i> , Center for Asian Studies and International Film Series (University of Colorado, Boulder)
<b>Fall 2012</b>	"Media Literacy and Cultural Cosmopolitanism," in Karrin Anderson's course "Capstone: Life in Postmodernity" (SPCM 479, Department of Communication Studies, CSU)
<b>Spring 2012</b>	"Media Literacy," in Andy Merolla's course "Capstone: Life in Postmodernity" (SPCM 479, Department of Communication Studies, CSU)
<b>Spring 2011</b>	"Ethnic Diversity and Discourses of Purity in South Korean Television Series," in Shelley Bradfield's course "Contemporary Issues in Media" (SPCM 550, Department of Communication Studies, CSU)
<b>Spring 2011</b>	"From <i>Gojira</i> to <i>Gwoemul</i> : 'Host' Cities and 'Post' Histories in East Asian Monster Movies," South Korean Cinema talk (Boston College).
<b>Spring 2010</b>	"Media Literacy, Convergence Culture, and Cosmopolitanism," co-presented with Dr. Jon Lupo, in Kristen Broadfoot's course "Capstone: Life in Postmodernity" (SPCM 479, Department of Communication Studies, CSU).
<b>Winter 2006</b>	"Fragmented Space and Postmodern Narrativity in Contemporary South Korean Cinema," in Hye Seung Chung's course "Contemporary East Asian Cinema" (Asian Studies 455.001/Film and Video 366.004, University of Michigan).
<b>Spring 2006</b>	"A Perpetually Pending Ending: The Deferred Temporality of Korean War Films, from Golden Age Classics to New Korean Blockbusters (Asian Studies Center, Michigan State University).
<b>Winter 2004</b>	"On South Korea's Golden Age War Films," in Hye Seung Chung's course "Cinema, Popular Culture, and the Korean War" (Film and Video 366.011, University of Michigan).
<b>Winter 2002</b>	"Postmodernist Film and Genre Theories," in Kathleen McHugh's course "Film Genres" (UCLA).
<b>Spring</b>	" <i>Isle of Flowers</i> , 'Garbology', and Cultural Recycling," in Teshome Gabriel's course

<b>2002</b>	“Culture, Media and Los Angeles” (UCLA).
<b>Coordinating December 2007- February 2008</b>	Registration Coordinator (planning and staffing) for the 2008 Western States Communication Association Conference in Boulder, CO.
<b>Study Abroad 2002 – 2003</b>	Participation in Paris Critical Studies Education Abroad Program (UCLA and the University of Paris III)
<b>New Course Development Fall 2018</b>	Created a new course (SPCM 380: Screenwriting as Communication) that was approved by the Curriculum Committee and was added to the CSU course catalog.
<b>Fall 2010</b>	Created a new course (SPCM 278: Communication Skills: Film Festivals) that was approved by the Curriculum Committee and was added to the CSU course catalog.
<b>Fall 2008</b>	Created a new course (SPCM 357: Film and Social Change) that was approved by the Curriculum Committee and was added to the CSU course catalog.

### PROFESSIONAL AFFILIATIONS AND ACTIVITIES

<p>Member of the Society for Cinema and Media Studies (SCMS)  Member of the Popular Culture Association &amp; American Culture Association (PCA/ACA)  Member of the Southwest Popular Culture Association (SWPCA)  Member of the Modern Language Association (MLA)  Member of the Western States Communication Association (WSCA)  Member of the Association for Asian American Studies (AAAS)</p> <p>Co-Editor, <i>Journal of Japanese and Korean Cinema</i> (2013-2017)  Editorial Board Member for <i>Intensities: The Journal of Cult Media</i>  Editorial Board Member for <i>Journal of Popular Television</i>  Editorial Board Member for <i>Series/Season/Show: An Online Journal about Television</i></p> <p>Summer 2021, Outside Reviewer, <i>Television and New Media</i>  Spring 2021, Outside Reviewer, University of Michigan Press  Summer 2020, Outside Reviewer, <i>Television and New Media</i>  Spring 2020, Outside Reviewer, <i>Communication and Critical/Cultural Studies</i>  Summer 2019, Outside Reviewer, <i>Pacific Affairs</i>  Summer 2019, Outside Reviewer, <i>Communication and Critical/Cultural Studies</i>  Summer 2019, Outside Reviewer, <i>Journal of Cinema and Media Studies</i>  Fall 2018, Outside Reviewer, <i>Communication and Critical/Cultural Studies</i>  Summer 2017, Outside Reviewer, <i>WSQ: Women’s Studies Quarterly</i>  Summer 2017, Outside Reviewer, <i>Journal of Children and Media</i>  Summer 2017, Outside Reviewer, <i>Men and Masculinities</i>  Spring 2016, Outside Reviewer, <i>Canadian Journal of Film Studies</i>  Fall 2015, Outside Reviewer, Wayne State University Press  Fall 2015, Outside Reviewer, <i>American Quarterly</i>  Fall 2014, tenure evaluation committee, KAIST, South Korea  Fall 2014, Outside Reviewer, Western States Communication Association (Media Studies Interest Group)  Fall 2014, Outside Reviewer, <i>Journal of Cold War Studies</i>  Spring 2013, Outside Reviewer, <i>Intensities: The Journal of Cult Media</i>  Spring 2013, Outside Reviewer, <i>Journal of Popular Television</i>  Fall 2012, Outside Reviewer, <i>Journal of Children and Media</i>  Spring 2012, Outside Reviewer, <i>Journal of Korean Studies</i></p>
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Spring 2012, Outside Reviewer, *Television and New Media*  
 Winter 2012, Outside Reviewer, *Studies in Popular Culture*  
 Winter 2012, Outside Reviewer, *Journal of Children and Media*  
 Fall 2011, Outside Reviewer, *Series/Season/Show: An Online Journal about Television*  
 Spring 2010, Outside reviewer, *Journal of Japanese and Korean Cinema*  
 Spring 2010, Outside reviewer, Edinburgh University Press  
 Summer and Fall 2008, Outside reviewer, *Western Journal of Communication*

## COMMITTEES

<b>September 2017- August 2018</b>	Chair, Tenure and Promotion Committee, Department of Communication Studies, CSU
<b>September 2014-August 2016</b>	Executive Committee, Department of Communication Studies, CSU
<b>August 2012- August 2017</b>	Graduate Committee, Department of Communication Studies, CSU
<b>January 2010- August 2015</b>	Special Instructors Committee, Department of Communication Studies, CSU
<b>Fall-Winter 2008</b>	Search Committee, Assistant Professor of Popular Culture, Department of Communication Studies, CSU
<b>September 2008-2012</b>	Curriculum Committee, Department of Communication Studies, College of Liberal Arts, CSU
<b>January-April, 2008</b>	Special Instructors Committee, Department of Speech Communication, CSU

## GRADUATE SUPERVISION

<b>2021-</b>	Thesis Advisor, Emily Scroggins, untitled MA Thesis, Department of Communication Studies, CSU
<b>2019-</b>	Dissertation Advisor, Ryan Greene, untitled Ph.D. Dissertation, Department of Communication Studies, CSU
<b>2018-</b>	Inside Member, Andy Gilmore, untitled Ph.D. Dissertation, Department of Communication Studies, CSU
<b>2018-2019</b>	Outside Member, Rachel Tate, "User-Driven Role-Playing in <i>Final Fantasy XIV</i> : Immersion, Creative Labor, and Psychosocial Well-Being," MA Thesis, Department of Anthropology, CSU
<b>2017-2018</b>	Thesis Advisor, Ryan Greene, "Stunting Death: Affect, Attraction and Authenticity in Rated-R Superhero Cinema," MA Thesis, Department of Communication Studies, CSU
<b>2016-2017</b>	Inside Member, Chance Lachowitz, "(Re)Defining Movie Ratings: Acceptability, Access, and Boundary Maintenance," MA Thesis, Department of Communication Studies, CSU

<b>2016-</b>	Outside Member, Chris Derosier, untitled Ph.D. Dissertation, Department of Journalism and Media Communication, CSU
<b>2015-</b>	Thesis Advisor, Katharine Fitzgerald, untitled MA Thesis, Department of Communication Studies, CSU
<b>2014-2015</b>	Outside Member, Chris Raftery, untitled Ph.D. Dissertation, Department of Journalism and Technical Communication, CSU
<b>2014-2015</b>	Thesis Advisor, Grant Campbell, "A is for Audience: An Examination of Audience Construction, Focalization, and Politicization in Contemporary Children's ABC Books," Department of Communication Studies, CSU
<b>2014-</b>	Thesis Advisor, Chelsea McHenry, untitled MA Thesis, Department of Communication Studies, CSU
<b>2013-2015</b>	Outside Member, Nathaniel Delehoy, MA Thesis, Department of Journalism and Technical Communication, CSU
<b>2013-2014</b>	Inside Member, Brad Kaye, "Happily Never After: Reality, Fantasy, and Cultural Dissonance in Rape-Revenge Horror Cinema," Department of Communication, CSU
<b>2013-2014</b>	Outside Member, Amy Moore, "'One little window': Lamkin and the Horror of the Real," Department of English, CSU
<b>2013-2014</b>	Outside Member, Whitney Dean, "Holes, Depressions, and Other Losses," Department of English, CSU
<b>2013-2014</b>	Inside Member, Geoffrey Luurs, "Developing (Super)citizenship: Constituting Idealized American Citizenship in the <i>Avengers: Earth's Mightiest Heroes</i> ," Department of Communication Studies, CSU
<b>2013-2015</b>	Bevin Xu Song, "Organization E-Service Communication Strategy for Responding to Customers' Information Inquiries: Analysis of the Schema Resonance Model," Department of Journalism and Technical Communication, CSU
<b>2012-</b>	Outside Member, James Schwindt, untitled MA Thesis, Department of Ethnic Studies, CSU
<b>2011-2015</b>	Outside Member, Rachel Timmons, "The Use of Paratextual Devices in Broadcast promotion: A Content Analysis of Season Three of <i>Glee</i> on Facebook," Department of Journalism and Technical Communication, CSU
<b>2012-2013</b>	Thesis Advisor, Andrea Dajer, "Liquid Communication: How FC Barcelona is Spreading Sentiment Blaugrana One Drop at a Time," Department of Communication Studies, CSU
<b>2012-2013</b>	Thesis Advisor, Tyler Brunette, " <i>Call of Cthulhu</i> and <i>Vampire: the Masquerade</i> : Invocation, Spatiality, and Ritual Transcendence in Two Tabletop Role-Playing Games," Department of Communication Studies, CSU
<b>2012-2013</b>	Inside Member, Jessica Cox, "'Lovingly Tweaked': Genre and Gender in Joss Whedon's <i>Dr. Horrible's Sing-Along Blog</i> ," Department of Communication Studies, CSU
<b>2012-2013</b>	Outside Member, Joel DeJong, "Dispatches from an Anxious Mind," Department of English, CSU
<b>2011-2012</b>	Outside Member, Jill Whitfield, "Factors that Influence Celebrities' Personal Brands: The Effects of Fan Club Membership Offers on Celebrity Image," Department of Journalism and

	Technical Communication, CSU
<b>2011-2012</b>	Thesis Advisor, Lisabeth Bylina, "A Cinema of Fatal Attractions: Viewing Genre through Borderline Personality Disorder," Department of Communication Studies, CSU
<b>2011-2012</b>	Thesis Advisor, Christopher Fischer, "A Rhetoric of Blood: Cinematically Depicting the Duel," Department of Communication Studies, CSU
<b>2011-2012</b>	Outside Member, Daniel Bailey, "Gather Me," MA Thesis, Department of English, CSU
<b>2011-2012</b>	Inside Member, Samuel Ernst, "An Indie Hype Cycle Built for Two: A Case Study of the Pitchfork Album Reviews of Arcade Fire and Clap Your Hands Say Yeah," MA Thesis, Department of Communication Studies, CSU
<b>2010-2011</b>	Inside Member, Jeremy Grossman, "Keeping the Lights On: Post-Apocalyptic Narrative, Social Critique, and the Cultural Politics of Emotion," MA Thesis, Department of Communication Studies, CSU
<b>2009-2010</b>	Thesis Advisor, Elizabeth Taddonio, "Put Your Best Face Forward: Adolescent Use of Facebook and the Establishment of a Hyperreality," MA Thesis, Department of Communication Studies, CSU
<b>2009-2010</b>	Thesis Advisor, Alicia Ernest, "...[Ellipses]," MA Thesis, Department of Communication Studies, CSU
<b>2008-2009</b>	Outside Member, David Dahl-Hansson, "Remediation: Videogames, Film, and the Changing Traditional Text," MA Thesis, Department of English, CSU
<b>2008-2009</b>	Outside Member, Tetyana Mykhaylychenko, "Remakes of Thought, Affect and Perceptual Coordinates: <i>Funny Games</i> and <i>The Five Obstructions</i> ," MA Thesis, Department of English, CSU
<b>2008-2009</b>	Inside Member, Lex Pulos, "'People Need Heroes, Chief': Understanding Cultural Anxieties Through a Digital Narrative Analysis of <i>Halo</i> ," MA Thesis, Department of Communication Studies, CSU
<b>2008-2009</b>	Outside Member, Devin Murphy, "Short Stories," MFA Portfolio, Department of English, CSU
<b>2007-2008</b>	Inside Member, Evan Gill, "/Dance(ing) with Elves and Orcs: <i>World of Warcraft</i> and the Creation of Utopia," MA Thesis, Department of Communication Studies, CSU