

CURRICULUM VITAE

BARBARA KLINGER

Communication and Culture
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Academic Background

Ph.D. Communication Studies (Cinema), The University of Iowa, Iowa City, IA., 1986. Thesis: *Cinema and Social Process: A Contextual Theory of Cinema and Its Spectators*

M.A. Film, Ohio University, Athens, OH., 1981

B.A. English, Bucknell University, Lewisburg, PA., 1973

Professional Experience

Acting Chair, Department of Communication and Culture, 2006-07

Director, Film and Media, Department of Communication and Culture, 1999-2006

Director, Film Studies Program, Indiana University, 1995-99

Director, Cultural Studies Program, Indiana University, 1991-94

Associate Professor, Communication and Culture, Indiana University, 1997-

Associate Professor, Comparative Literature/Film Division, Indiana University, 1993-97

Assistant Professor, Comparative Literature/Film Division, Indiana University, 1986-92

Lecturer, Comparative Literature/Film Division, Indiana University, 1984-86; Visiting Lecturer, 1983-4

Adjunct Faculty: American Studies Program (1995-), Comparative Literature Department (1997-), Cultural Studies Program (1994-), Department of English (1993-)

Teaching and Research Areas

U.S. Cinema, History, and Culture; Reception, Audience, and Fan Studies; Film Exhibition; Cinema in the Digital Era; Gender Studies; Film and Media Theory and Criticism; Cultural Studies

Publications

Book:

Beyond the Multiplex: Cinema, New Technologies, and the Home (Berkeley: University of California Press, 2006).

Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk (Bloomington: Indiana University Press, 1994).

Edited Collection:

Under contract: *The Film Reception Reader*, Routledge Film Reader Series, ed. Steven Cohan and Ina Rae Hark.

Book Chapters:

In press: "Cinema's Shadow: Reconsidering Non-Theatrical Exhibition," in *Going to the Movies: The Social Experience of Hollywood Cinema*, ed. Richard Maltby, Melvyn Stokes, and Robert C. Allen (Exeter, UK: University of Exeter Press, forthcoming 2007).

Accepted: "What Do Female Fans Want? Blockbusters, *The Return of the King*, and U.S. Audiences," in *Tolkien's World Audiences*, ed. Martin Barker and Ernest Mathijs, et al (London: Peter Lang Publishers, forthcoming 2007).

Accepted: "New Distribution/Exhibition/Reception Contexts," *The Cinema Book 3*, ed. Pam Cook (London: British Film Institute Publishing, forthcoming 2007).

Submitted: "DVD and Home Film Cultures," volume of conference proceedings from the "What is DVD" conference at the University of Warwick, Spring 2005.

"What is Cinema Today? Home Viewing, New Technologies, and DVD," in *Contemporary American Cinema*, ed. Linda Ruth Williams and Michael Hammond (London and New York: Open University Press/McGraw-Hill, 2006), pp. 356-357, 363-368, and 372-376.

"The Contemporary Cinephile: Film Collecting in the Post-Video Era," in *Hollywood Spectatorship: Changing Perceptions of Cinema Audiences*, ed. Richard Maltby and Melvyn Stokes (London: The British Film Institute, Spring 2001), pp. 132-151.

“The Road to Dystopia: Landscaping the Nation in *Easy Rider*,” in *The Road Movie Book*, ed. Steven Cohan and Ina Rae Hark (New York and London: Routledge, 1997), pp. 179-203.

“‘Local’ Genres: The Hollywood Adult Film in the 1950s,” in *Melodrama: Stage, Picture, Screen*, ed. J.S. Bratton, Jim Cook, and Christine Gledhill (London: The British Film Institute, 1994), 134-146.

Articles: (refereed articles are marked with an asterisk)

*“The Art Film, Affect, and the Female Viewer: *The Piano* Reconsidered,” *Screen* 47.1 (Spring 2006): 19-41.

*“The New Media Aristocrats: Home Theater and the Domestic Film Experience,” *The Velvet Light Trap* 42 (Fall 1998): 4-19.

*“Film History Terminable and Interminable: Recovering the Past in Reception Studies,” *Screen* 38.2 (Summer 1997): 107-128.

“The Social Spectator,” *Camera Obscura* 20/21 (Spring 1990): 204-209.

*“Much Ado About Excess: Genre, Mise-en-Scene, and the Woman in *Written on the Wind*,” *Wide Angle* 11.4 (Fall 1989): 4-22.

*“Digressions at the Cinema: Reception and Mass Culture,” *Cinema Journal* 28.4 (Summer 1989): 3-19.

*“‘Cinema/Ideology/Criticism’ Revisited: The Progressive Text,” *Screen* 25.1 (Jan.-Feb. 1984): 30-44.

“*Psycho*: The Institutionalization of Female Sexuality,” *Wide Angle* 5.1 (1982): 49-55.

“Renoir’s *Le Crime de Monsieur Lange*: Visual Environments,” *Wide Angle* 3.2 (1979): 54-61.

Republished Essays:

“Tastemaking: Reviews, Popular Canons, and Soap Opera” in *Film Histories*, ed. Paul Grainge, Mark Jancovich, and Sharon Monteith (Edinburgh, UK: Edinburgh University Press, forthcoming 2007). (From *Melodrama and Meaning*).

“The Contemporary Cinephile: Film Collecting in the Post-Video Era,” trans. into Czech by Petr Szczepanik, *Illuminace* 17.3 (2005), 83-103.

“Film History Terminable and Interminable,” trans. into Czech by Pavel Skopal et al., in *Nova Filmova Historie (New Film History)*, ed. Petr Szczepanik (Praha, Czech Republic: Nakladatelství Herrmann & synové, 2004), pp. 87-112.

“The New Media Aristocrats: Home Theater and the Domestic Film Experience,” in *Hollywood: Critical Concepts in Media and Cultural Studies*, ed. Thomas Schatz (Routledge, 2003).

“‘Criticism’ Revisited: The Progressive Text,” in *Film Genre: Theory and Criticism I, II, and III*, ed. Barry Grant (Austin: University of Texas Press, 2003; 1995; 1987), pp. 74-90 (I).

“Stable and Interminable: Recovering the Past in Historical Reception Studies,” in *Film Studies: A Reader*, ed. Joanne Hollows, Mark Jancovich, and Peter Hutchings (London: Arnold, 2000), pp. 299-307.

“Cinema,” trans. into Swedish by Michael Tapper, *Modern filmteori*, ed. Lars Gustaf Andersson and Erik Hedling (Lund, Sweden: Studentlitteratur, 1995), pp. 151-170.

“Cinema: Commodification and Reception in Mass Culture,” in *Modernity and Mass Culture*, ed. James Naremore and Patrick Brantlinger (Bloomington: Indiana University Press, 1991), pp. 117-134.

“The Sexualization of Female Sexuality,” in *A Hitchcock Reader*, ed. Marshall Deutelbaum and Leland Poague (Ames: Iowa State University Press, 1986), pp. 332-339.

“Home Theater. Methodological Challenges of Reception Studies. An Interview with Barbara Klinger.” Conducted and translated by Pavel Skopal. *Illuminace* 17.3 (2005): 145-158.

“Feminist Theory,” *Semiotica* 75.1-2 (1989): 165-180.

“Studies Today,” *The Yale Journal of Criticism* 2 (Fall 1988): 129-151.

and Distinctions

Humanities Institute Fellowship, Indiana University, for “Globalization and the Blockbuster,” Fall 2004 (course release).

Travel Fund Award, The Office of International Programs, Indiana University, for “The Film and History Association of Australia and New Zealand Conference” and the “Flinders Humanities Symposium,” Fall 2002, Flinders University, Adelaide, AU (\$900).

Summer Faculty Fellowship, Research and the University Graduate School, Indiana University, Summer 2001 (\$6500).

Overseas Conference Travel Fund Award, The Office of International Programs, Indiana University, for the “Frontiers of Memory” conference, London, England, Fall 1999 (\$800).

Winner of the Society for Cinema Studies’ Katherine Singer Kovacs Essay Award for “Film History Terminable and Interminable: Recovering the Past in Reception Studies,” Spring 1999.

Summer Faculty Fellowship, Office of the Vice Chancellor for Academic Affairs and Dean of the Faculties, Indiana University, Summer 1997 (\$6500).

Overseas Conference Travel Fund award, The Office of International Programs, Indiana University, for the *Screen* Studies Conference, Glasgow, Scotland, June 28-30, 1996 (\$800).

Grants for Travel to International Meetings, American Council of Learned Societies, New York, NY, Spring 1996 (\$500) (declined).

International Projects and Activities Grant from the President’s Council on International Programs, Office of International Programs, Indiana University, for a series of lectures in England, Summer 1995 (\$1200).

Overseas Conference Travel Fund Award, The Office of International Programs, Indiana University, for *Melodrama: Stage, Picture, Screen*, London, England, Summer 1992 (\$600).

Multidisciplinary Faculty Seminar Fellowship, for “The Cultural Studies Movement in the Humanities and Social Sciences,” co-organized with R. Christopher Anderson, The Office of Academic Affairs and Dean of the Faculties, Indiana University, 1990-91 (\$25000).

Summer Faculty Fellowship, The Office of Research and the University Graduate School, Indiana University, Summer 1990 (\$4000).

Teaching:

Guest Scholar, “Virtual Graduate Seminar: The Social History of Moviegoing,” an international e-seminar sponsored by the University of North Carolina and the University of Wollongong, Australia, Fall 2006.

Guest Scholar, “Virtual Graduate Seminar: The Social History of Moviegoing,” an international e-seminar sponsored by the University of North Carolina and University of Wollongong, Australia, Fall 2003.

Teaching Excellence Recognition Award, the College of Arts and Sciences and the Department of Communication and Culture, Indiana University, 2000.

Teaching Excellence Recognition Award, the College of Arts and Sciences and the Department of Communication and Culture, Indiana University, 1998.

Teaching Excellence Recognition Award, the College of Arts and Sciences and Comparative Literature Department, Indiana University, 1997.

Multidisciplinary Ventures Fund grant, Office of the Vice Chancellor for Academic Affairs and Dean of the Faculties, Indiana University, for a lecture series, "American Visual Culture and Its Publics," applied for by Professors Casey Blake, Sarah Burns, Michael Curtin, and Barbara Klinger, 1996-97 (\$2050).

Writing Program Summer grant, Campuswide Writing Program, for course development and improvement of student writing in C494/Film Criticism, Indiana University, Summer 1996 (\$1500).

Instructional Development Fellowship, for "Cinema in the Cold War Era," The Office of Academic Affairs and Dean of the Faculties, Indiana University, Summer 1994 (\$6000).

Outstanding Faculty Member, Student Mortar Board, Indiana University, Spring 1987.

Invited Lectures

"Cult Blockbusters: Home Screens, Male Fandoms, and *The Big Lebowski*," Center for the Study of Women, University of California-Los Angeles, Spring 2007.

"Post-Theatrical Hollywood: Films in Private and Public Space," Cinema-Television (Critical Studies), University of Southern California, Los Angeles, Spring 2007.

"Cult Blockbusters: Home Screens, Male Fandoms, and *The Big Lebowski*," at the "Useful Cinema: Expanding Film Contexts" Symposium, Concordia University, Montreal, Canada, Summer 2006.

Keynote Lecture, "DVD Film Culture," for "What is DVD?," Humanities Research Centre Conference, The University of Warwick, Coventry, UK, Spring 2005.

"The *Titanic* Haircut," English Department/Film Studies Program, University of Pittsburgh, PA., Fall 2003.

Commonwealth Fund Keynote Lecture, "Cinema's Shadow: Reconsidering Nontheatrical Exhibition," for "American Cinema and Everyday Life," the Annual Commonwealth Fund Conference on American History, University College London, England, June 2003.

"The *Titanic* Haircut," The Emory University Graduate School of Arts and Sciences Quadrangle Grant Fund and the Film Studies Program, Emory University, Atlanta, GA, Spring 2003.

“Transnational Fandom: The Case of the *Titanic* Haircut,” on the panel, “Subcultures: Local Resistances,” for “Spaces of Identity,” The Eight Annual Cultural Studies Conference, Indiana University, Bloomington, IN, Spring 2003 (short version of the paper).

“The Quiet Front: The U.S. Film Preservation Movement and the Globalization Wars,” Flinders Humanities Symposium: “Hollywood as World Cinema,” Flinders University, Adelaide, Australia, Fall 2002.

Round Table Discussion Participant, The 11th Biennial Conference of the Film and History Association of Australia and New Zealand, Flinders University, Adelaide, Australia, Fall 2002.

“Over the Edge: The Piano, the Woman, and the Deep, Deep Sea,” “Film Scene” Lecture Series, Film and Media Studies, The University of Florida, Gainesville, FL., March 2002.

Research Colloquium, Film and Media Studies, The University of Florida, Gainesville, FL., March 2002.

“Film Studies—Past, Present, and Future,” “Hollywood and Its Spectators: The Reception of American Films, 1895-1995,” The Annual Commonwealth Fund Conference in American History, University College London, London, England, February 1998.

“Film History Terminable and Interminable: Recovering the Past in Reception Studies,” The Chicago Film Seminar, The University of Chicago, Chicago, IL, May 1997.

“Film History Terminable and Interminable,” Wayne State University Department of English Lecture Series, Detroit, MI, March 1996.

“Film History Terminable and Interminable,” The School of English and American Studies, The University of East Anglia, Norwich, England, May 1995. Also presented for the Department of American Studies, University of Keele, Staffordshire, England, May 1995.

“Having a National Identity Crisis: British Cinema in the Interwar Years,” The Dickinson College Humanities Program at the University of East Anglia, Norwich, England, May 1995.

“Digressions at the Cinema: Reception and Mass Culture,” for the lecture series, “The Theory and Interpretation of Mass Culture,” English Department, Indiana University, IN, Fall 1988.

“The Recalcitrant Spectator: The Limits of Cinematic Specificity,” for the Whitney Humanities Center Fourth Symposium, “Rethinking the Spectator: Gender, History, Theory,” Yale University, New Haven, CT, Spring 1985.

“*Shockproof*: Figuration and Fascination in the *film noir*,” for The Athens International Film Festival Workshop, Ohio University, Athens, OH, Spring 1981.

Conference Papers and Presentations

“Sending Up the Blockbuster: Film Shorts and the Internet Parody Industry,” Society for Cinema and Media Studies, Vancouver, CA., Spring 2006.

Panel Co-Chair (with Haidee Wasson), “Homes Matter”; presenter, “Karaoke Cinema,” Society for Cinema and Media Studies, Institute of Education, London, England, Spring 2005.

Chair, Opening Session: The Story of *The Lord of the Rings* Research Project, International Conference on the Launch and Reception of *The Lord of the Rings III*, Gregynog, Wales, Fall 2004.

“The Concept of Nation in International Audience Research: Methodological Issues in *The Lord of the Rings* Project,” International Conference on the Launch and Reception of *The Lord of the Rings III*, Gregynog, Wales, Fall 2004.

“The *Titanic* Haircut,” Society for Cinema and Media Studies, Atlanta, GA, Spring 2004.

Moderator, “Performing Kinsey: Stage and Screen,” for “Women’s Sexualities: Historical, Interdisciplinary, and International Perspectives,” The Kinsey Institute for Research in Sex, Gender, and Reproduction and the Departments of Gender Studies and History, Indiana University, Bloomington, IN., Fall 2003.

Chair, Plenary Session, The 11th Biennial Conference of the Film and History Association of Australia and New Zealand, Flinders University, Adelaide, AU, Fall 2002.

“Once is Not Enough: The Pleasures of Reviewing Films on Video,” The Society for Cinema Studies, Denver, CO, Spring 2002.

Presenter, Workshop: “Navigating the Cinema Studies Job Market,” The Society for Cinema Studies, Washington D.C., Spring 2001.

Respondent, “Jerry Lewis: Paragon of Masculinity,” The Society for Cinema Studies, Chicago, IL., Spring 2000.

“Remembrance of Films Past: Classic Cinema, Cable Television, and Heritage Culture in the Home,” for “Frontiers of Memory,” University of East London, London, England, Fall 1999.

Chair, “Film Exhibition,” The Society for Cinema Studies, West Palm Beach, FL, Spring 1999.

“The Contemporary Cinephile: Film Collecting in the Post-Video Era,” The Society of Cinema Studies, San Diego, CA., Spring 1998.

“The Contemporary Cinephile: Film Collecting in the Post-Video Era,” for “Hollywood and Its Spectators,” Commonwealth Fund Conference in American History, University College London, London, England, Winter 1998.

Co-Chair with Robert Burgoyne, “Media, Social Memory, and National Identity,” the Society for Cinema Studies Conference, Ottawa, Canada, Spring 1997. Also presented, “Remembrance of Films Past: Hollywood, Special Editions, and the Remastering of History.”

Moderator, “Living Within or Without the Academy: Alternatives to the Tenure Track,” for “Means and Ends: Working in the Humanities,” English Department conference, Indiana University, Spring 1997.

“Revolution Revisited: Hollywood, Public Memory, and the 1960s,” *Screen Studies Conference*, Glasgow, Scotland, Summer 1996.

“Film and the Academy Today: The Virtues and Limitations of Interdisciplinarity,” The American Comparative Literature Association Annual Meeting: “Literature Between Philosophy and Cultural Studies,” The University of Notre Dame, South Bend, IN, Spring 1996.

Respondent, for Eva Cherniavsky’s paper “Rita Hayworth’s Stellar Body: Race, Sexuality, and the Cinematic Fetish,” The Kinsey Institute Interdisciplinary Seminar Series, Indiana University, Bloomington, IN, Spring 1996.

Moderator, “European Cinema or National Cinemas?,” European Cinemas/European Societies 1895-1995, Indiana University, Bloomington, IN, Fall 1995.

Chair, “Film History/Film Meaning: Issues in Historiography,” The Society for Cinema Studies, New York, NY, Spring 1995.

“Film History Terminable and Interminable: Recovering the Past in Reception Studies,” The Society for Cinema Studies, New York, NY, Spring 1995.

“On Being A Cultural Studies Program: Problems of Status and Interdisciplinarity,” The Modern Language Association, San Diego, CA, Winter 1994.

Chair, “Masculinity, the Family, and the ’50s,” *Melodrama: Stage, Picture, Screen*; The British Film Institute, London, England, Summer 1992.

“‘Local’ Genres: The Hollywood Adult Film in the 1950s,” *Melodrama: Stage, Picture, Screen*; The British Film Institute, London, England, Summer 1992.

“‘Local’ Genres: The Hollywood Adult Film in the 1950s,” also presented at The Society for Cinema Studies, Pittsburgh, PA, Spring 1992.

Chair, "The *Other* 1950s," The Society for Cinema Studies, Los Angeles, CA, Spring 1991.

Chair, "Reception and Reading Formations," The Society for Cinema Studies, Washington, D.C., Spring 1990.

Moderator, "Intertextuality: German Literature and the Arts," Conference of the Department of Germanic Studies, Indiana University, Fall 1990.

Chair, "The Social Spectator," The Society for Cinema Studies, The University of Iowa, Iowa City, IA, Spring 1989.

"The Culture Industry: Reproduction and Radical Textual Practice," The International Association for Philosophy and Literature: Politics, Hermeneutics, Aesthetics, The University of Notre Dame, South Bend, IN, Spring 1988.

"The Cinema: The Semiotics of Digression," The Midwest Modern Language Association, Ohio State University, Columbus, OH, Fall 1987.

"The Shifting Intertextual Identities of *Written on the Wind*," The Society for Cinema Studies, Concordia University, Montreal, Canada, Spring 1987.

"The Serial and the Social," The Society for Cinema Studies, University of Wisconsin, Madison, WI, Spring 1984.

"Rereading Film Genres," The Society for Cinema Studies, University of Pittsburgh, Pittsburgh, PA, Spring 1983.

"Methodologies and Aesthetics," Central States Speech Association, Milwaukee, WI, Spring 1982.

"The Function of the TV Situation Comedy: An Analysis of *The Mary Tyler Moore Show*," The Second International Conference on Television Drama, Michigan State University, East Lansing, MI, Summer 1982.

African Culture

War Era

Cinema of Alfred Hitchcock

Drama; the Hollywood Musical; the Western; the Woman's Film

thetics
 o System, 1920-1960
 Masculinity and Race in U.S. Cinema
 s
 Era

ity
 Cultural Semiotics
 rom 1970-1987
 Politics in the 1950s
 y and Reception Studies
 sculinity in U.S. Cinema
 Historical Reception Studies
 Theory and Aesthetics
 es of Spectatorship in Film and Television Studies
 s
 Identity and Transgression
 en and Now

University):

ustees, Kinsey Institute, 2005-

Film Festival: “Under the Radar: Women and Cinema in the Kinsey Era,” 2003 Kinsey 50th Anniversary
 Commemoration of Report on Female Sexuality, 2001-2003.

Minority Youth in the Heartland” Film Festival, GLBT Office, Fall 2002.

tion, dossier reader, 1995 and 1996

Collections Advisory Board, 1995-1999; 2006-

Instructional Development Fellowship Committee, 1994-1996

College of Arts and Sciences:

Chair, Department of Communication and Culture, 2006-07

Member, Department of Communication and Culture Outside Chair Search Committee, 2002-
 2003

Overseas Conference Fund Evaluation Committee, 2001-2002.

Undergraduate Major Development, American Studies, 2001-2002

College of Arts and Sciences Promotions Committee, 1999-2001

Qualifying Examination Committee, American Studies, 1998-2000

Director, Film Studies Program, 1994-1999 ; 1986-87

Black Film Center/Archive Advisory Committee, 1994-

Mentor for Untenured Faculty, Women's Studies, 1994-2000

Director, Cultural Studies Program, 1991-94

Consultant, Film Series on "Culture and Conflict," sponsored by the Culture and Conflict Working Group of the IU Center on Global Change and World Peace, Poynter Center, Spring 1990 and 1992

Undergraduate Committee, Semiotic Studies, 1988-91

Graduate Committee, Semiotic Studies, 1986-88

IU Semiotics Telecourse Committee, Semiotic Studies, 1986-88

Department of Communication and Culture:

Member, John Lucaites Promotion Committee, Fall 2006

Chair, African-American Media Search, 2004-06

Chair, Yeidy Rivero Tenure Committee, Fall 2005

Member, Leila Monaghan Promotion Review Committee, Spring 2005

Member, Yeidy Rivero Annual Review Committee, Spring 2005

Member, Virginia Gunderson Graduate Student Essay Competition Committee, Spring 2005

Member, Executive Committee, 2001-03; 2004-05

Member, Jane Goodman Tenure Committee, 2004-05

Member, Documentary Film Search Committee, 2003-04

Member, Mentoring Committee, 2003-04

Chair, Global Media Search Committee, 2002-03

Merit Review/Salary Committee, 2002-03

External Review Committee, 2001-02

Member, Feminist Rhetoric Search Committee, 2001-02

Chair, Equipment and Technology Committee, 1999-

Director, Film and Media Resources, 1998-

Chair, Lectures and Colloquia Committee, 1998-99

Undergraduate Committee, 1997-98

Department of Comparative Literature:

Faculty Advisory Committee, 1996-97; 1991; 1986-88

Undergraduate Committee, 1996-97

Admissions Committee, 1995-97

Film Studies Committee, Chair, 1995-97, 1990-92; Member, 1985-90; 1993-95

Chair, Teaching Assessment Committee, 1995-96; Member, Fall 1994

Salary Committee, 1994-96

A.I. Affairs Committee, 1994-95; 1992-93; 1990-91; 1987-89

Search Committee, Drama Position, 1994-95

Graduate Awards and Fellowships Committee, 1994-95

Search Committee, Film Position, 1993-94

Graduate Advisor, 1986-

Conference Planning Committee, for the 1993 Annual American Comparative Literature Association meeting, Bloomington, IN, 1992

M.A. Committee, 1989-90; 1984-85

Professional:

Editorial Advisory Board Member:

Americana: The Journal of American Popular Culture, 1900-Present (Institute for the Study of American Popular Culture, Hollywood, CA.), 2002-

Unscene Film: New Directions in Screen Criticism (published by Film Forum and universities in the UK), 1999-

The Velvet Light Trap (bi-annual publication of the University of Texas Press), 1999-

Scope: An Online Journal of Film Studies (Institute of Film Studies, University of Nottingham, Nottingham, UK), 1999-

Committees:

Advisory Board Member, "American Cinema and Everyday Life," Project and Conference, University College London, London, England, 2001-2003.

Register of Subject Specialists, Hong Kong Council for Academic Accreditation, 2000-

Member, The Society for Cinema Studies Katherine Singer Kovacs Essay Award Competition, Fall 1999-Spring 2000

Chair, The Society for Cinema Studies Student Writing Award Competition, 1995-96; Member, 1996-97

Chair, Nomination Committee, The Society for Cinema Studies, Fall 1991; Member, Fall 1990

Referee:

2004/5: Two *Scope* essays

2003: University of California Press, manuscript prospectus; *Americana*, essay.

2000-2002: Duke University Press, book proposal; Edinburgh University Press, book proposal; *Velvet Light Trap*, six essays; *Scope: An Online Journal of Film Studies*, five essays.

1998-1999: Blackwell Publishers, book proposal; *Scope*, essay; *Unscene Film: New Directions in Screen Criticism*, essay; *Velvet Light Trap*, two essays; Routledge, two anthology proposals; Edward Arnold Publishers Limited, book proposal and its revision.

1993-1996: HarperCollins Publishers, book manuscript; Indiana University Press, book manuscript; *Comparative Literature Yearbook*, essay; Manchester University Press, book proposal; Rutgers University Press, book proposal; HarperCollins Publishers, book proposal.

1987-1990: *Cinema Journal*, article; *Iris*, article; *Cinema Journal*, article; *Cinema Journal*, article; Random House, book manuscript; *Approaches to Semiotics*, The Research Center for Language and Semiotic Studies, book manuscript.

Professional Memberships

The Society for Cinema and Media Studies

