

# **CURRICULUM VITAE OF WALTER CARL METZ**

## **I. PROFESSIONAL AFFILIATION AND CONTACT INFORMATION**

Department of Cinema and Photography  
College of Mass Communication and Media Arts  
Southern Illinois University  
Carbondale, Il 62901  
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## **II. EDUCATION**

### Ph.D.

University of Texas at Austin  
Department of Radio-Television-Film  
Dissertation Title: “Webs of Significance: Intertextual and Cultural Historical Approaches to Cold War American Film Adaptations” (Janet Staiger, director)  
August 1996

### M.A.

University of Iowa  
Film Studies Division, Department of Communication Studies  
May 1991

### S.B.

Massachusetts Institute of Technology  
Media Studies Division, Department of Humanities  
June 1989

### S.B.

Massachusetts Institute of Technology  
Department of Materials Science and Engineering  
June 1989

## **III. PROFESSIONAL EXPERIENCE**

Acting Interim Associate Dean and Director of Graduate Studies, College of Mass Communication and Media Arts, Southern Illinois University, 2020-2021

Full Professor with Tenure, Department of Cinema and Photography, Southern Illinois University, 2014-present

Chair and Full Professor with Tenure, Department of Cinema and Photography, Southern Illinois University, 2010-2014

Chair and Associate Professor with Tenure, Department of Cinema and Photography, Southern Illinois University, 2009-2010

Interim Head, School of Film and Photography, Montana State University-Bozeman, 2006-2009

Associate Professor with Tenure, School of Film and Photography, Montana State University-Bozeman, 2004-2009

Assistant Professor of Film, Television, and Theatre Studies, Department of Media and Theatre Arts, Montana State University—Bozeman, 1998-2004

Lecturer in Film and Television Studies, University of Texas at Austin, 1996-1998

#### **IV. RESEARCH AND CREATIVE ACTIVITY**

##### A. Interests and Specialties

I am a specialist in the ekphrastic relationships between film, television, theatre, and literature. My research focus is in American film and television after World War II.

##### B. Grants Applied for and Received

Buy-out for Enhancing Scholarship and Teaching (BEST) Award, Montana State University (Spring 2005), used to work on book manuscript, *Fritz Lang at War*, \$7,200

Scholarship and Creativity Award, Office of the Vice President for Research, Montana State University (Summer 2004), used to revise manuscript, *Bewitched*, \$6,000

College of Letters and Science Reinventing the Core Diversity Grant, Montana State University (Fall 2002), to revise course, MTA 104 (“Understanding Theatre”), \$1,600

Scholarship and Creativity Award, Office of the Vice President for Research, Montana State University (Spring and Summer 2003), to be used to complete revision to manuscript, *Webs of Significance*, \$12,000

College of Arts and Architecture Block Grant Award, Montana State University (Summer 2002), to be used to complete revisions to manuscript, *It's Not TV, It's HBO*, \$3,000

Buy-out for Enhancing Scholarship and Teaching (BEST) Award, Montana State University (Spring 2002), to be used to complete textbook manuscript, *Dramatic Intertexts: Approaching Canonical Drama Via the Mass Media*, \$6,000

College of Letters and Science Reinventing the Core Diversity Grant, Montana State University (Fall 2001), used to develop course, MTA 280 (“Movies and Politics: Whiteness and Masculinity”), \$1,100

University Fellowship, University of Texas at Austin (1991-1992), \$12,000

### C. Selected Honors and Awards

MCMA College Outstanding Teaching Award, Southern Illinois University, 2015  
Ross Provost Award for Excellence in Teaching and Research, MSU-Bozeman, 2008  
Chamber of Commerce Award for Excellence in Mentoring, MSU-Bozeman, 2007  
Cox Family Award for Excellence in Teaching and Research, MSU-Bozeman, 2006  
Fulbright Senior Scholar Award, Free University, Berlin, Germany, 2003-2004  
Chamber of Commerce Award for Excellence in Mentoring, MSU-Bozeman, 2002  
College of Communication Excellence in Teaching Award, UT-Austin, 1998

### D. Lectures by Invitation

November 2020

“Facing the Music, Indeed: Bill and Ted Save the Country.” American Studies Encounters. University of Warsaw, Poland. (honorarium)

December 2016

“Ganja and Hess.” Black Cinema House. Chicago, IL.

September 2016

“The Westerns of John Ford.” Prairieland Chautauqua. Jacksonville, IL. (honorarium)

September 2016

“Buster Keaton and the Development of Silent Slapstick Comedy.” Prairieland Chautauqua. Jacksonville, IL. (honorarium)

November 2015

“Noah Exit: An Existential Flood of Genre Films.” Shapiro Center for Christian and Jewish Studies. Greenville College. Greenville, IL. (honorarium)

November 2015

“Color By Numbers: Science Fiction Film and the Nature of Art.” Humanities Faculty Research Group. University Museum. SIUC.

October 2013

“Modernism, Cinema, and the 1913 Armory Show: Higher Education and a Speculative Connection to Southern Illinois.” The Armory Show of 1913 and the Legacy of Modernism. Carbondale Community Arts. Carbondale, IL.

January 2011

“The Art of Illustrating in a Time of Persecution: Arthur Szyk and Dr. Seuss.” New Britain Museum of American Art. New Britain, CT.

January 2011

“Dr. Seuss and the Holocaust.” Greenberg Center for Judaic Studies. University of Hartford. Hartford, CT. (honorarium)

October 2010

“The Engineers of the Soul: Berlin, Friedrich Kittler, and The Lives of Others.” Global Media Research Center. Southern Illinois University Carbondale.

March 2009

“The Post-Human Spork, and other disasters: Science Studies in the Light of Film and Television,” Department of Humanities, University of the Sciences in Philadelphia, Philadelphia, PA.

April 2005

“*The Stepford Wives* and Post-Feminism: The Avant-garde Meets Contemporary American Cinema,” Gender Studies Now! Symposium, John F. Kennedy Institute for North American Studies, Berlin, Germany

April 2005

“The Worse Sincerity: The Intertextual Melodramatics of the Post 9/11 Western,” Visual Culture Revisited Conference, Berlin, Germany

October 2004

“Spam in a Can: The Cold War, Masculinity, and Representations of the American Space Program,” Department of Radio-TV-Film, University of Texas, Austin, TX (honorary)

September 2004

“Men at Sea: Whiteness and Masculinity in the Film Adaptations of Moby-Dick,” Honors Program Forum, Mississippi State University, Starkville, MS (honorary)

September 2004

“The HBO Sitcom,” Honors Mass Media, Mississippi State University, Starkville, MS

June 2004

“Men at Sea: Whiteness and Masculinity in Contemporary American Cinema,” Fulbright Lecture Series: “American Experiences: Diversity and Change in US Culture and Society,” American Studies Department, University of Leipzig, Germany (honorary)

May 2004

“Post-Feminism and Contemporary American Cinema,” Conference on Women and Women’s History in the U.S., Atlantische Akademie Rheinland-Pfalz, Waldfishbach, Germany (honorary)

May 2004

“Feminism and Contemporary American Drama,” Conference on Women and Women’s History in the U.S., Atlantische Akademie Rheinland-Pfalz, Waldfishbach, Germany (honorary)

May 2004

“Oh My Stars!: The Politics of History in *Bewitched*,” Literature/Culture Research Colloquium, John F. Kennedy Institute, Free University, Berlin, Germany

October 2003

“‘I tried to take it back, but it was too late’: Whiteness/Fantasy/Prison,” School of English and American Studies, University of East Anglia, Norwich, England (honorary)

October 2003

“Consuming The Graduate: Post-Feminism and Contemporary American Cinema,” Literature/Culture Research Colloquium, John F. Kennedy Institute, Free University, Berlin, Germany

April 2003

“Max Ophuls and the Art of Film Adaptation,” Department of English, Indiana University of Pennsylvania, Indiana, PA

April 2002

“*Hamlet* and Contemporary American Cinema,” Department of Film, University of Oklahoma, Norman, OK

April 2002

“Toward a Post-Structural Approach to Authorship,” Department of Film, University of Oklahoma, Norman, OK

February 2002

“Have You Written a Ford, Lately?: Dorothy Johnson and the Film Western,” Department of English, Salisbury University, Salisbury, MD

February 1999

“Sling Blades After Mockingbirds (and other acts of violence): The Intertextual Unconscious in Recent Hollywood Cinema,” RTVF Forum, University of North Texas, Denton, TX (honorary)

April 1998

“It’s a Shark, Not a Whale! You’re Fired,” Department of Popular Culture, Bowling Green State University, Bowling Green, OH

April 1998

“Romancing the National Security in the Post-Cold War Action-Adventure Film,” Department of Popular Culture, Bowling Green State University, Bowling Green, OH

April 1997

“The Apocalyptic Cold War Cinema of Fritz Lang,” Department of Radio-Television-Film, Texas Christian University, Forth Worth, TX

April 1997

“Contemporary American Cinema, 1960-1990,” Department of Radio-Television-Film, Texas Christian University, Fort Worth, TX

E. Papers and Presentations at Professional Meetings

September 2019

“Problem-Based Learning in Adaptation Studies.” Literature/Film Association Conference. Portland, OR.

September 2019

“Television’s Liberal Blackface: A Reception-Based Interrogation.” Reception Studies Society Conference. Provo, UT.

September 2019

“The Long and the Short of *The Romanoffs*.” Literature/Film Association Conference. Portland, OR.

March 2019

“My Television, Sub-Par?: Taking Seriously the 1960s Fantasy Television Sitcom.” Society for Cinema and Media Studies Conference. Seattle, WA.

November 2018

“‘So shines a good deed in a weary world’: The Intertextual Spaces of *Ready Player One*.” Literature/Film Association Conference. New Orleans, LA.

November 2017

“Racism, from Head to Home: Implicit Association and Jordan Peele’s *Get Out* (2017).” Film and History Conference. Milwaukee, WI.

October 2017

“Science-Fiction as Misdirection: Ethics, Adaptation, and *Passengers*.” Literature/Film Association Conference. Missoula, MT.

September 2017

“Quantifying Popular Film Criticism: Merging Assessment Models with Film Studies.” Reception Studies Society Conference. Minneapolis, MN.

May 2017

“Harry Potter and the Historical Anachronisms.” Harry Potter and the Pop Culture Conference. DePaul University. Chicago, IL.

March 2017

“Northrop Frye in Reel Time: Reinventing American Film Criticism.” Bridging Gaps Conference. University of Southern California. Los Angeles, CA.

February 2017

“The Networked Melancholia of Mork.” Networks, Nodes, and New Approaches to Adaptation Studies Conference. Brigham Young University. Provo, UT.

May 2016

“Literature/Film/Mad Men.” Mad Men: The Conference. Middle Tennessee State University. Murfreesboro, TN.

October 2016

“This Way for the Cinema, Ladies and Gentlemen: *Son of Saul*’s New Language for Holocaust Cinema.” Literature/Film Association Conference. Rowan University. Glassboro, NJ.

October 2015

A War of Typewriters.” Literature/Film Association Conference. York College of Pennsylvania. York, PA.

September 2015

“Securing the Historical Tales of Real Scientists: Film Production as Reading.” Reception Studies Society Conference. Indiana-Purdue University at Fort Wayne. Fort Wayne, IN

March 2015

“To thine own self be true’: Colliding Information and Media Literacy in the Classroom.” Critical Media Literacy Conference. Illinois State University. Normal, IL

June 2014

“Men were deceivers ever’: Of Shakespeare and Superheroes.” Joss Whedon: A Celebration. DePaul University. Chicago, IL

February 2013

“What’s Opera, Doc?” Wagner World Wide Conference. Columbia, SC

April 2012

“What’s Surprising about this Dream Ship?: *(T)raumschiff Surprise* (2004) and German Sci-Fi Parody.” Global Science-Fiction Conference. Iowa City, IA

March 2012

“Here’s to Ben!”: Visual Sound in the Films of David Lynch.” Society for Cinema and Media Studies. Boston, MA

November 2011

“The Mechanics of the Tectonic Man: Film Comedy and the Ludic Function.” Midwest Modern Language Association. St. Louis, MO.

September 2011

“Men Who Hate Cinema and the Critics Who Love Them.” Reception Studies Society Conference. Maryville, MO.

May 2011

“Dr. Seuss Goes to Asia: Alphabetics and Globalization in Children’s Literature.” Global Studies Association. Loyola University. Chicago, IL.

April 2011

“A Step Away from the Cinema: Anatomy of a Murder and the Urban Poetry of Frank O’Hara.” Popular Culture Association. San Antonio, TX.

March 2011

“‘A great artist can come from anywhere’: Globalization in the Pixar Animated Feature.” Cultural Studies Association. Columbia College. Chicago, IL.

October 2010

“Animating Reality: *The Simpsons*, Forever?” Flow Television. University of Texas. Austin, TX.

October 2010

“*No Room for the Groom*: The Cold War in a Lost Film of Douglas Sirk.” Cold War Cultures Conference. University of Texas. Austin, TX.

September 2010

“‘A great artist can come from anywhere’: Globalization in Disney/Pixar Cinema.” Graphic Engagement. Purdue University. West Lafayette, IN

March 2010

“‘One Big Saga of the Mist’: Down Kerouac’s Road, Up Paradise Falls,” Popular Culture Association, St. Louis, MO

March 2010

“Bringing Out the Animal in Him: Nature Studies and Romantic Comedy,” Society for Cinema and Media Studies Conference, Los Angeles, CA

October 2009

“A Womb With a Phew!: *Wall-e* and the Post-human Spork,” Literature/Film Association, Carlisle, PA

September 2009

“You’ve gotta be frakkin’ kiddin’ me”: Science-Fiction Fandom, Academic Television Studies, and Historical Trauma in *Battlestar Galactica*.” Reception Studies Society Conference, Purdue University, West Lafayette, IN



October 2008

“Natural Beauty: *Gilligan’s Island* and Performativity,” Film and Science Conference, Film and History League, Chicago, IL

April 2008

“Towards an Experimental Science and Natural History Cinema,” Alternative Visions, Plymouth State University, Plymouth, NH

October 2007

“Comical Flooding: Steve Carell and the Medieval Noah,” Literature/Film Association, Lawrence, KS

April 2007

“‘The Minnow Would Be Lost’: Performativity and *Gilligan’s Island*,” Cultural Studies Association, Portland, OR

October 2006

“HBO’s Legacy and Future,” FLOW, University of Texas, Austin, TX

April 2006

“From Hammett to Brecht: An Intertextual Analysis of Travis Wilkerson’s *An Injury to One*,” Cultural Studies Association, Arlington, VA

March 2006

“The Avant-garde Among the Animals,” Society for Cinema and Media Studies, Vancouver, BC, Canada

December 2005

“Finding the Holocaust Elsewhere: A Case Study of American Culture in the 1950s,” Association for Jewish Studies, Washington, DC

October 2005

“Adapting Genesis,” Literature/Film Association, Dickinson College, Carlisle, PA

October 2005

“A Tale of Two Potters,” Literature/Film Association, Dickinson College, Carlisle, PA

September 2005

“The European ‘Shop Guys’ Make the Movies: Hitchcock, Lang, and the European Immigrant Experience,” Reception Studies, University of Delaware, Wilmington, DE

November 2004

“Auteur Cinema and World War II,” Film and History Conference, Dallas, TX

October 2004

“‘Mother Needs You’: The Intertextual Melodramatics of the Post-9/11 Western,” 39<sup>th</sup> Annual Western Literature Association Conference, Big Sky, MT

May 2004

“Breaking the Cycle: A Post-Colonial Reading of *Die Another Day*,” Ninth Nordic Conference for English Studies, University of Aarhus, Aarhus, Denmark

April 2004

“Consuming *The Graduate*: A Post-Feminist Reading of Laurel Canyon,” Interrogating Post-Feminism: Gender and the Politics of Popular Culture, University of East Anglia, Norwich, England

March 2004

“An Application of Whiteness Studies to German Culture,” Berlin Seminar, Fulbright Association, Berlin, Germany

March 2003

“The Europeanization of Post-War American Popular Culture: A Case Study of the Ibsen Intertext in Max Ophuls’ *The Reckless Moment*,” Max Ophuls Beyond Borders Conference, Williamsburg, VA

March 2003

“High and Low Culture at a Crossroads: Mrs. Aphra Behn Meets Miss Britney Spears,” Society for Cinema and Media Studies Conference, Minneapolis, MN

October 2002

“The Politics and Poetics of Detection: The Sophoclean Intertexts of *Mighty Aphrodite* and *Memento*,” Literature/Film Association Conference, Carlisle, PA

October 2001

“The Cold War’s ‘undigested apple dumpling’: Imaging *Moby-Dick* in the 1950s,” Rocky Mountain Modern Language Association, Vancouver, BC

May 2001

“Blockbusters That Failed and the Critics Who Loved Them: High Theory and Low Culture in *The Postman*, *Deep Impact*, and *Wild Wild West*,” Society for Cinema Studies Association, Washington, DC

October 2000

“A Totally Clueless *Emma*?: How American Popular Culture Saved Jane Austen from Masterpiece Theatre,” Rocky Mountain Modern Language Association, Boise, ID

July 2000

“This Thing of Brightness I Acknowledge Mine: Televising Shakespeare in the 1950s,” Visual Communication Conference, Pray, MT

April 2000

“A Montana Professor’s Sense of Place and the Fiction of Paul Auster,” NCTE Western Regional Conference, Big Sky, MT

March 2000

“The Comic Visualization of the Holocaust in *Life is Beautiful*,” Society for Cinema Studies Conference, Chicago, IL

January 2000

“What’s Brakhage Got To Do With It?: The Radical Reworking of *Les Vampires* in Olivier Assayas’ *Irma Vep* (1996),” Florida State University Conference on Film and Literature, Tallahassee, FL

October 1999

“Paul Auster’s Visual Music: The Cinematic Imagination in *City of Glass*, *The Music of Chance*, and *Smoke*,” Rocky Mountain Modern Language Association, Santa Fe, NM

August 1999

“In Defense of Woody Allen’s ‘Small’ Films: *Another Woman* and the Gender Politics of Popular Film Criticism,” University Film and Video Association, Boston, MA

May 1999

“Oh My Stars!: The Politics of History in *Bewitched*,” International Communication Association Conference, San Francisco, CA

April 1999

“The Ghost in the Postmodern Cinematic Machine: Intertextuality in Joel Coen’s *The Hudsucker Proxy* (1994),” Popular Culture Association Conference, San Diego, CA

January 1999

“In Defense of Redemptive Violence: *Sling Blade* (1996) as an Intertextual Reworking of *To Kill a Mockingbird* (1962),” Florida State University Conference on Film and Literature, Tallahassee, FL

October 1998

“The Neglected Tradition of Romanticism in Film History: Adaptation, Contemporary French Cinema, and Claude Lelouch’s *Les Misérables*,” Border Subjects 3 Conference: (Dis)locations of Culture, Illinois State University, Normal, IL

September 1998

“The Postmodern Machine in the Computer-Generated Garden: On the Technological Contradiction in Recent Hollywood Action-Adventure Films,” Technology and Film Aesthetics Conference, University of Montana, Missoula, MT

April 1998

“While Lang Criticism Sleeps: Authorship, Canonicity, and Historicizing Film Studies,”  
Society for Cinema Studies, San Diego, CA

January 1998

“A Very Notorious Ranch, Indeed: Fritz Lang’s *Rancho Notorious* (1952), Allegory, and the Holocaust,” Florida State University Conference on Film and Literature, Tallahassee, FL

March 1997

“From Nat King Cole to Tristan und Isolde: Cultural Value in Fritz Lang’s *The Blue Gardenia* (1953),” Popular Culture Association, San Antonio, TX

May 1996

“I Was a Teenage Messiah: Victor Salva’s *Powder* (1995) and its 1950s Intertexts,”  
“Pictures of a Generation on Hold” Conference, Ryerson Polytechnic University,  
Toronto, Canada

March 1996

“Exposing the Lies of Hitchcock’s Truth: Cold War Discourses in James Cameron’s *True Lies* (1995),” “The Late Alfred Hitchcock” Conference, Austin, TX

March 1996

“Signifying Nothing?: Martin Ritt’s *The Sound and the Fury* (1959) as Deconstructive Adaptation,” Society for Cinema Studies Conference, Dallas, TX

January 1996

“Keep the Coffee Hot, Hugo’: Nuclear Trauma and Fritz Lang’s *The Big Heat* (1953),”  
Florida State University Conference on Film and Literature, Tallahassee, FL

November 1995

“From Microfilm to Microbes: Romancing the National Security in the Post-Cold War Action-Adventure Film,” Ohio University Film Conference, Athens, OH

March 1995

“Zola(r) Energy: A Comparison of the Film Adaptations of Emile Zola’s *La bête humaine*,” Society for Cinema Studies Conference, New York City, NY

January 1995

“Have You Written a Ford, Lately?: Gender, Genre, and the Film Adaptation of *The Man Who Shot Liberty Valence*,” Florida State University Conference on Literature and Film, Tallahassee, FL

March 1994

“A Cultural History of Classical Film Theory: The Redemption of Siegfried Kracauer,”  
Society for Cinema Studies Conference, Syracuse, NY

January 1994

“The Sirk-ulation of Social Energy: Canonicity and 1950s Melodrama,” Florida State University Conference on Literature and Film, Tallahassee, FL

October 1993

“Re-conceptualizing Intertextuality in Japanese New Wave Cinema,” Ohio University Film Conference, Athens, OH

February 1993

“Pomp(ous) Sirk-umstance: *All That Heaven Allows* as Adaptation,” Society for Cinema Studies Conference, New Orleans, LA

January 1993

“Genre Theory and *The Shining*,” Literature and Film, Florida State University, Tallahassee, FL

October 1990

“Writing Labs and the Departments They Serve: A Survey-based Case Study of the University of Iowa,” Iowa Council of Teachers of English, Cedar Rapids, IA

## V. PUBLICATIONS AND CREATIVE WORKS

### A. Books

*Gilligan's Island*. Detroit: Wayne State UP, March 2012.

*Bewitched*. Detroit: Wayne State UP, 2007. Reviews: “What Makes a ‘TV Milestone’?” by Janet McCabe. *Film Quarterly*. 61.4 [Spring 2008]. 80-82.

*Engaging Film Criticism: Film History and Contemporary American Cinema*. New York: Peter Lang, 2004. Reviews: “Another Paradigm” by Linda Costanzo Cahir. *Film and History*. 37.1 (2007). 95; David Johnson. *Literature/Film Quarterly*. 34.4 [2006]. 332-333.

### B. Academic Journal Issues Edited

*Film Criticism*: Special Issue on “French Cinema of the 1990s,” Vol. 27.1 [Fall 2002].

### C. Published Book Chapters in Refereed Academic Publications

“Pomp-ous Sirk-umstance: Intertextuality, Adaptation and *All That Heaven Allows*.” *Adaptations: Critical and Primary Sources*. Eds. Deborah Cartmell and Imelda Whelehan. London: Bloomsbury. {reprint} [forthcoming, 2021]

“Literature/Film/Television: The Case of *Mad Men*.” Co-authored with Hyo-Jeong Lee. *Television Series as Literature: From the Ordinary to the Unthinkable*. Eds. Victor Martin Huertas and Reto Winckler. NY: Palgrave Macmillan. 2021.

- “Rooster Cogburn Revisited: Triangulating *True Grit*.” *The Twenty-First-Century Western: New Riders of the Cinematic Stage*. Eds. Douglas and Shea Brode. Lanham, MD: Lexington, 2020. 69-80.
- “Northrup Frye in Reel Tie: Reinventing American Film Criticism.” *Popular Culture and the Intellectual: Media Trends and Social Change*. Eds. W.P. Huddy and A. Marshall. Toronto: Waterhill P, 2019. 6-18.
- “Adapting Genesis.” *Film and Religion: Critical Concepts in Media and Cultural Studies*. Ed. S. Brent Plate. London and New York: Routledge, 2017. 64-75. {reprint}
- “Katrina on My Mind: Pedagogy, Kate Chopin's New Orleans, and HBO's *Treme*.” Ed. Mary M. Dalton and Laura R. Linder. *Screen Lessons: What We Have Learned From Teachers on Television and in the Movies*. New York: Peter Lang, 2017. 11-16.
- “What’s Wagner, Doc?: Nineteenth-Century German Opera and Contemporary American Popular Culture.” *Music Theater as Global Culture: Wagner’s Legacy Today*. Eds. Anno Mungen, et. al. Wurzburg: Konigshausen and Neumann, 2017. 334-356.
- “From Harlem to Hollywood: The 1970s Renaissance and Blaxploitation.” *Beyond Blaxploitation*. Eds. Novotny Lawrence and Gerald R. Butters, Jr. Detroit: Wayne State UP, 2016. 226-245.
- “The Avant-Garde Among the Animals.” *Lives Beyond Us: Poems and Essays on the Film Reality of Animals*. Eds. Sebastian Manley and Kirsten Irving. London: Sidekick Books, 2015. 159-183.
- “Max Ophuls.” *Fifty Great Film Directors*. Ed. Yvonne Tasker. NY: Routledge, 2014. 111-115.
- “A Step Away from the Cinema: Hollywood and the Poetry of Frank O’Hara.” *Verse, Voice, and Vision: Poetry and the Cinema*. Ed. Marlisa Santos. Lanham, MD: Scarecrow P, 2013. 153-163.
- “This isn’t Yorick, It’s George Goebel”: *Mystery Science Theater 3000 Does Hamlet*.” *Reading Mystery Science Theater 3000*. Ed. Shelley Rees. Lanham: Scarecrow, 2013. 125-138.
- “Adapting Dachau: Intertextuality and Martin Scorsese’s *Shutter Island* (2010).” *The Adaptation of History*. Eds. Lawrence Raw and Define Ersin Tutan. Jefferson, NC: McFarland, 2013. 42-54.
- “A Womb with a Phew!: Post-Humanist Theory and Pixar’s *Wall-e*.” *Diversity in Disney Films: Critical Essays on Race, Ethnicity, Gender, Sexuality, and Disability*. Ed. Johnson Cheu. Jefferson, NC: McFarland, 2013. 253-267.

“Teaching Adaptation Via Intertextuality: *The Stepford Wives*, Post-feminism, and Avant-garde Cinema.” *The Pedagogy of Adaptation*. Dennis Cutchins, Laurence Raw, and James Welsh (Eds.). Lanham, MD: Scarecrow P, 2010. 109-121.

“‘Mother Needs You’: Kevin Costner’s *Open Range* and the Melodramatics of the American Western.” *A Family Affair: Cinema Calls Home*. Ed. Murray Pomerance. London and NY: Wallflower P, 2008. 63-74.

“A Tale of Two Potters.” *In/Fidelity: Essays on Film Adaptation*. Eds. Nancy Mellerski and David Kranz. Cambridge: Cambridge Scholars P, 2008. 209-212.

“The Old Man and the C: Age and Masculinity in the Films of Clint Eastwood.” *Clint Eastwood: Actor and Director*. Ed. Len Engel. Salt Lake City: U of Utah P, 2007. 204-217.

“The Cold War’s ‘Undigested Apple-Dumpling’: Imaging *Moby-Dick* in 1956 and 2001.” *The Literature/Film Reader: Issues of Adaptation*. Eds. James M. Welsh and Peter Lev. Lanham, MD: Scarecrow P, 2007. 65-76. {reprint}

“From Plato’s Cave to bin Laden’s: The ‘Worst Sincerity’ of Ron Howard’s *The Missing*.” *Visual Culture Revisited: German and American Perspectives on Visual Culture(s)*. Eds. Ralf Adelman, et. al. Koln, Germany: Herbert von Halem Verlag, 2007. 127-139.

“Exposing the Lies of Hitchcock’s Truth.” *After Hitchcock: Imitation and Influence*. Eds. David Boyd and R. Barton Palmer. Austin: U of Texas P, 2007. {reprint}

“Hollywood Cinema.” *The Cambridge Companion to Modern American Culture*. Ed. Christopher Bigsby. Cambridge: Cambridge UP, 2006. 374-391.

“Modernity and the Crisis in Truth: Alfred Hitchcock and Fritz Lang.” *Cinema and Modernity*. Ed. Murray Pomerance. New Brunswick and London: Rutgers UP, 2006. 74-89.

“The Gump-ification of Academia?: Teaching the Ideological Analysis of Popular Film and Television.” Co-authored with Diane Negra. *Visual Media and the Humanities: A Pedagogy of Representation*. Ed. Kecia Driver McBride. Knoxville: U of Tennessee P, 2004. 229-257.

“John Waters Goes to Hollywood: A Post-structural Authorship Study.” *Authorship and Film*. Eds. David Gerstner and Janet Staiger. London and New York: Routledge, 2003. 157-174.

“What Went Wrong?: The American Avant-Garde Cinema of the 1960s.” *The Sixties*. Lead Author: Paul Monaco. The History of American Cinema Series. New York: Scribners and Sons, 2000. 231-260.

#### D. Refereed Journal Articles

“The Sheep of Rockefeller Center: French Continental Philosophy and *The Secret Life of Walter Mitty*.” Co-authored by Justin Zarian. *Weber: The Journal of the American West*. 37.1 [Fall 2020].

“Building an Empire State: From Skyscraper Modernity to the American Midwest.” Co-authored with Hyo-Jeong Lee. *Middle West Review*. 5.2 [2019].

“The Little ‘So-Called Men’ Go to the Movies.” *Weber: The Contemporary West*. Fall 2017.

“Unfriending Hawthorne.” *Literature/Film Quarterly*. Fall 2017.

“From Books to Molecules: Adaptation Studies in the 21<sup>st</sup> Century. *Literature/Film Quarterly*. 45.2 [Spring 2017].

“Perambulation, Or The Real *Miracle of Morgan’s Creek*.” *Mise-en-scene: The Journal of Film and Visual Narration*. 1.1 [Winter 2016].

“There’s Something Rotten in Film Criticism, and His Name is, Regrettably, Not Johnny.” *Film Criticism*. 40.1 [January 2016].

“...Because it’s real difficult in life”: *Annie Hall* and the Theatrical Imagination. *Weber: The Contemporary West*. 28.2 [Spring/Summer 2012]. 77-89.

“Narrative Delay and the Nature of Love in *Come*.” *Short Film Studies*. 2.1 [Spring 2011]. 113-116.

“The Mechanics of the Tectonic Man: Comedy and the ‘Ludic Function’ of *A Serious Man* and *Punch-Drunk Love*.” *Americana: The Institute for the Study of American Popular Culture*. 10.1 [Spring 2011]. <http://www.americanpopularculture.com>

“‘A great artist can come from anywhere’: Globalization in the Pixar Animated Feature.” *Forum for World Literature Studies*. 3.1 [April 2011]. 15-24.

“In Search of... a Third Culture: Towards an Experimental Science and Nature Cinema.” *Rupkatha: On Interdisciplinary Studies in Humanities*. 3.1 [April 2011]. 191-197.  
<http://rupkatha.com/V3/n1/17Towards-an-Experimental-Science-and-Nature-Cinema.pdf>

“A Dreary Life on a Barge: From *L’Atalante* to *Young Adam*.” *Weber: The Contemporary West* 27.2 [Spring/Summer 2011]. 51-66.

“With Eyes Upside Down, Can We Still Read?” *Literature/Film Quarterly*. 39.3 [2011]. 201-217.

“Down Kerouac’s Road to Pixar’s *Up*.” *Film Criticism*. 35.1 [Fall 2010]. 60-81.



“Show Me the Shoah!: Generic Experience and Spectatorship in Popular Representations of the Holocaust.” *Shofar: An Interdisciplinary Journal of Jewish Studies*. 27.1 [Fall 2008]. 16-35.

“Documentary as Adaptation: The Case of Travis Wilkerson’s *An Injury to One*.” *Literature/Film Quarterly*. 35.4 [Fall 2007]. 307-312.

“Adapting Genesis.” *Literature/Film Quarterly*. 35.3 [Summer 2007]. 229-236.

“Shark Porn: Film Genre, Reception Studies, and Chris Kentis’ Open Water.” *Film Criticism*. 31.3 [Spring 2007]. 36-58.

“Bridging the Two Cultures: The Case of Science and Natural History Filmmaking.” *Forum on Public Policy*. [Winter 2007].

<http://www.forumonpublicpolicy.com/archive07/metz.pdf>

“Atomic Animals: Toward the Re-Invention of Natural History and Science Filmmaking.” *IM: Interactive Media*. 2. [2006]. 1-12.

“Who am I in this story?: On the Film Adaptations of Max Ophuls.” *Literature/Film Quarterly*. 34.4 [2006]. 285-293.

“Woody’s Melindas and Todd’s Stories: Complex Film Narratives in the Light of Literary Modernism.” *Film Criticism*. 31.1-2 [Fall/Winter 2006]. 107-131.

“The Cold War’s ‘undigested apple dumpling’: Imaging *Moby-Dick* in 1956 and 2001.” *Literature/Film Quarterly*. 32.3 [July 2004]. 222-228.

“Breaking the Cycle”: *Die Another Day*, Post-colonialism, and the James Bond Film Series.” *ZAA: Zeitschrift für Anglistik und Amerikanistik*. 52.1 [Spring 2004]. 63-77.

“Have You Written a Ford, Lately?: Gender, Genre, and the Film Adaptations of Dorothy Johnson’s Western Literature.” *Literature/Film Quarterly*. 31.3 [Summer 2003]. 209-220.

“From Jean-Paul Belmondo to Stan Brakhage: Romanticism and Intertextuality in *Irma Vep* and *Les Misérables*.” *Film Criticism*. 27.1 [Fall 2002]. 66-83.

“Zola(r) Energy: On the Film Adaptations of Emile Zola’s *La Bête humaine*.” *Interdisciplinary Humanities*. 19.2 [Fall 2002]. 87-105.

“A Very Notorious Ranch, Indeed: Fritz Lang, Allegory, and the Holocaust.” *Journal of Contemporary Thought*. 13 [Summer 2001]. 71-86

“Signifying Nothing?: Martin Ritt’s *The Sound and the Fury* (1959) as Deconstructive Adaptation.” *Literature/Film Quarterly*. 27.1 [1999]. 21-31.

“Genre Theory and *The Shining*.” *Film Criticism*. 22.1 [Fall 1997]. 38-61.

“Another being we have created called us’ : Point-of-view, Melancholia, and the Joking Unconscious in *The Bridges of Madison County*.” *The Velvet Light Trap*. 39. [Spring 1997]. 66-83.

“Keep the Coffee Hot, Hugo’: Nuclear Trauma in Fritz Lang’s *The Big Heat* (1953).” *Film Criticism*. 21.3 [Spring 1997]. 43-65.

“Pomp(ous) Sirk-umstance: Intertextuality, Adaptation, and *All That Heaven Allows*.” *Journal of Film and Video*. 45.4 [Winter 1993]. 3-21.

#### E. Film Reviews in Refereed Academic Journals

“*Grudge Match*.” *The Journal of Sport History*. 44.1 [2017]. 95-96.

“*I Origins*.” *Science Fiction Film and Television*. 10.1 [2017]. 141-144.

“Far From Toy Trains” [A Review of *Carol*]. *Film Criticism*. 40.3 [2016].  
<https://quod.lib.umich.edu/f/fc/13761232.0040.303/--far-from-toy-trains?rgn=main;view=fulltext>

“New Englanders, Out of Their Minds” [A Review of *The Witch*]. *Film Criticism*. 40.3 [2016]. <https://quod.lib.umich.edu/f/fc/13761232.0040.306/--new-englanders-out-of-their-minds?rgn=main;view=fulltext>

“*Home*.” *Science Fiction Film and Television*. 9.2 [2016]. 303-305.

“The Wolf of Wall Street.” *Journal of American Studies in Turkey*. No. 41 [Spring 2015]. 211-214.

“Nebraska.” *Middle-West Review*. 1.1 [Fall 2014]. 155-158.

“American Cinema [PBS Series].” *The Rocky Mountain Review of Language and Literature*. 53.1 [Spring 1999]. 132-135.

#### F. Published Syllabi

“The Dead Hand of Tradition [Online Film Criticism].” *The Journal of American Studies in Turkey*. No. 46 [Spring 2017]. 39-57.

“Women, Film and Feminism.” *Women’s Studies Quarterly*. 30.1-2 [Spring/Summer 2002]. 312-318.

### G. Published Encyclopedia Entries

“Home Box Office.” *Encyclopedia of Television*. 2<sup>nd</sup> Ed. Ed. Horace Newcomb. Chicago: Fitzroy Dearborn, 2004.

*The Encyclopedia of Novels into Film*. Eds. John C. Tibbetts and James M. Welsh. New York: Facts on File, 1998. Essays on: *Barry Lyndon*, *La Bête humaine*, *The Big Heat*, *The Bonfire of the Vanities*, *The Bridges of Madison County*, *The Treasure of the Sierra Madre*, and *The Wizard of Oz*.

### H. Published Short Articles

“Cold, Hard Facts, But No Newspaper Nor Legend.” *Gateway Journalism Review*. 48. 354 [Summer 2019].

<https://go.gale.com/ps/anonymous?id=GALE%7CA607761123&sid=googleScholar&v=2.1&it=r&linkaccess=abs&issn=21587345&p=AONE&sw=w>

“Individual, Institution, Ideology.” *Gateway Journalism Review*. February 23, 2016.

<http://gatewayjr.org/2016/02/24/individual-institution-ideology-an-essay-on-spotlight-tom-mccarthy-2015/>

“Three Days of the Candor.” *Gateway Journalism Review*. December 11, 2015.

<http://gatewayjr.org/2015/12/11/three-days-of-the-candor-a-review-of-truth/>

“The Persistence of Fidelity.” Roundtable Conversation with Thomas Leitch, Linda Costanzo Cahir, and David L. Kranz. In *Fidelity: Essays on Film Adaptation*. Eds. Nancy Mellerski and David Kranz. Cambridge: Cambridge Scholars P, 2008. 213-226.

“Reader’s Forum: On 9/11.” *The Montana Professor*. 12.2 [Spring 2002]. 3.

### H. Published Book Reviews

“Herbie Pilato’s *Twitch Upon a Star* [Book Review]. *Critical Studies in Television*. 10.2 [Summer 2015]. 131-133.

“R. Barton Palmer’s *Joel and Ethan Coen* [Book Review].” *Historical Journal of Film, Radio, and Television*. 27.1 [Spring 2007]. 156-158.

“Jack Boozer’s *Career Movies* [Book Review].” *Historical Journal of Film, Radio, and Television*. 33.4. 2003.

“From the Frankfurt School to Film School: Theorizing Cinema Pedagogy.” *The Review of Communication*. 3.4. [October 2003]. 455-458.

“The Neorealist Auteur Re-visited: An Archaeology of Criticism on Vittorio De Sica.” *The Review of Communication*. 3.3 [July 2003].

“Karen Hannsberry’s *Femme Noir: Bad Girls of Film* [Book Review].” *Film and History*. 29.1-2 [Spring/Summer 1999]. 73, 81.

“Jackie Bratton, et. al.'s *Melodrama: Stage, Picture, Screen* [Book Review].” *Film Quarterly*. 49.4 [Summer 1996]. 48-51.

“Barbara Klinger's *Melodrama and Meaning* [Book Review].” *Film Quarterly*. 49.1 [Fall 1995]. 55-57.

### I. Academic Blogging

Film and Television Reviews. <http://waltermetz.com>

“Sitcom Aesthetics, Intertextuality, and *Lucky Louie*.” <http://flowtv.org>. 4.10 [August 2006].

“You Got to Know When to Hold ‘Em: Notes Against the Academicization of Television.” <http://flowtv.org>. 3.7 [February 2006].

“Big Man on *Campus Ladies*.” <http://flowtv.org>. 3.11 [February 2006].

“The Los Angeles Misanthrope.” <http://flowtv.org>. 3.3 [October 2005].

“Can There Be Television Without *Star Trek*?” <http://flowtv.org>. 2.10 [August 2005].

“The Televisual Tour de France on OLN: Confessions of a ‘Cynic’.” <http://flowtv.org>. 2.10 [August 2005].

## **VI. TEACHING EXPERIENCE**

### A. Undergraduate Courses Taught {face-to-face delivery}

AMST 202: American Studies and the American West

CP 101: Film History and Analysis

CP 260: Understanding Visual Media

CP 350: Short Cinema Studies

CP 354i: American Studies and Mass Media

CP 360A: Photography Studies

CP 360B: Cinema Studies

CP465: Short Cinema Studies

CP468: Film Criticism

CP470A: Cognitive Film Theory

CP 470A: Film Production Theory

CP470A: Civil Rights and Mass Media

MCMA 200: Media and Information Literacy {co-taught with Morris Library}

MTA 104: Theater and Mass Media

MTA 218: International Film and Television

UHON 351: Honor’s Seminar - Islamic Cinema and Culture

UHON 351: Honor’s Seminar – Molecular Cinema

UHON 351: Honor’s Seminar – Pixar and Dr. Seuss

UHON 351: Honor’s Seminar – Supreme Court & Cinema (Co-taught with W. Freivogel)

UHON341: Honor’s Seminar – Opera and Cinema (Co-taught with Edward Benyas)

B. Online Courses Taught

CP 101: Film History and Analysis  
CP 210: History of Photography  
CP 354i: Twentieth Century American Cities and Cinema  
CP360B: Cinema Studies  
CP 470A: Chick Flicks  
CP470A: Contemporary American Cinema  
CP 470A: Film Criticism  
MCMA 200: Information and Media Literacy  
MCMA 505: Advanced Mass Communication Theory  
RTD492: History, Theory, and Criticism of Animated American Film and Television

C. Graduate Courses Taught {face-to-face delivery}

MCMA 505: Advanced Mass Communication Theory  
MCMA 550: History of Media Arts and Culture  
MCMA 592: Masters Seminar  
MCMA 595: Ph.D. Proseminar  
MTA 502: Documentary History and Theory  
MTA 506: Science Studies

D. Current Graduate Faculty Status

Direct Dissertation Graduate Faculty Status at Southern Illinois University.

E. Master's and Ph.D. Committees: Member, Not Chair

Cody Tracy, M.F.A., Southern Illinois University, 2023 {expected}  
Patrick Seick, Ph.D., Southern Illinois University, 2023 {expected}  
H. J. Lee, Ph.D., Southern Illinois University, 2022 {expected}  
Soumik Pal, Ph.D., Southern Illinois University, 2021  
Namrata Sathe, Ph.D., Southern Illinois University, 2020  
Jennifer Butcher, Ph.D., Southern Illinois University, 2018  
Irfan Ashraf, Ph.D., Southern Illinois University, 2018  
Angela Anima-Korang, Ph.D., Southern Illinois University, 2017  
Matt Crowell, M.A., Southern Illinois University, 2014  
Liz Faber, Ph.D., Southern Illinois University, 2013  
Adam Davis, Ph.D., Southern Illinois University, 2012  
Megan Selheim, MFA, Montana State University, 2011  
Rick Smith, MFA, 2010  
Anne Devereux, MFA, 2010  
Sarah Jackson, MFA, MSU, 2010  
Peter Ingrassia, MFA, MSU, 2009  
Eric Bendick, MFA, MSU, 2009  
Monica Pinzon, MFA, MSU, 2009  
Vanessa Serrao, MFA, MSU, 2009  
Scott Wiessinger, MFA, MSU, 2009  
Andy Freeberg, MFA, MSU, 2008  
Ed Watkins, MFA, MSU, 2008

Dustin Zemel, MFA, MSU, 2008  
Jen Shoemaker, MFA, MSU, 2007  
Liz Smith, MFA, MSU, 2007  
Libbey White, MFA, MSU, 2007  
Gyeong-Hae Wee, MA, University of Texas at Austin, 1998  
Eunjin Cheong, MA, UT-Austin, 1998

F. Theses and Dissertations, Chair

Sonal Vij, Ph.D., Southern Illinois University, 2024 {expected}  
Khara Lukancic, Ph.D., Southern Illinois University, 2024 {expected}  
Max Romanowski, Ph.D., Southern Illinois University, 2024 {expected}  
Mark St. George, M.S., Southern Illinois University, 2023 {expected}  
Diksha Mittal, Ph.D., Southern Illinois University, 2023 {expected}  
Ronnie Greiner, M.A., Southern Illinois University, 2023 {expected}  
Steve Giannino, Ph.D., Southern Illinois University, 2021 {expected}  
William Kohler, M.A., Southern Illinois University, 2021  
Ann Thomson, M.S., Southern Illinois University, 2021  
Simone Becque, Ph.D., Southern Illinois University, 2018  
Kelly Carringer, Ph.D., Southern Illinois University, 2017  
James Anderson, Ph.D., Southern Illinois University, 2016  
Mark McCleerey, Ph.D., Southern Illinois University, 2015  
Kelly Choyke, MA, Southern Illinois University, 2012  
Noah Springer, MA, Southern Illinois University, 2011  
Jefferson Beck, MFA, Montana State University, 2009  
Kristin Glover, MFA, MSU, 2009  
Charles Dye, MFA, MSU, 2008  
Meigan Goodyer, MFA, MSU, 2008  
Jaime Jelenchick, MFA, MSU, 2008  
Stefanie Misztal, MFA, MSU, 2008  
Sharon Pieczenik, MFA, MSU, 2008  
Carah Ronan, MFA, MSU, 2007  
Matt Radcliff, MFA, MSU, 2006  
Eric Chaikin, MFA, MSU, 2005

G. Professional Development and Training

American Council for Education, Seminar for Department Chairs, November 2008,  
Austin, TX

**VII. UNIVERSITY SERVICE EXPERIENCE**

A. Department Committees

Assessment, Chair, SIU, 2015-2018  
Curriculum Committee, SIU, 2014-present  
Personnel, Budget and Welfare Committee, SIU, 2017-present  
Science and Natural History Filmmaking Steering Committee, MSU, 2004-2009  
Departmental Faculty Council Representative, MSU, 2004-2005

Department Curriculum Committee, MSU, 2001-2002  
Department Search Committee, Cinematography Assistant Professor, MSU, 1999  
Department Library Representative for Motion Picture-Video, MSU, 1998-2003

B. College and University Committees and Councils

PROMPT/Dean's Graduate Fellowship Selection Committee, 2014-present  
University Grievance Committee, 2019-present  
Outstanding Dissertation Award Committee, SIU, 2017-2019  
NEH Summer Stipend Selection Committee, SIU, 2009-2011  
Saluki Start-up Planning Committee, SIU, 2010-2011  
REACH Grant Selection Committee, SIU, 2012  
Chair, University Faculty Affairs Committee, MSU, 2002-2003  
Chair, Curriculum Committee, Department of Media and Theatre Arts, MSU, 2002-2003  
Parking Improvement Task Force, MSU, 2004-2005  
Student Conduct Hearing Board, MSU, 2006-2009  
Undergraduate Scholars Program Steering Committee, MSU, 2004-2009  
Student Athlete Mentor, MSU, 2004-2005  
Academic Advising Council, MSU, 2004-2007  
Core Curriculum Committee, MSU, 2004-2009  
Women's Studies Minor Committee, MSU, 2002-2005  
University Faculty Affairs Committee, MSU, 2001-2003  
University Library Committee, MSU, 2000-2001  
University Grievance Committee, MSU, 2000-2003  
Diversity Task Force, MSU, 2000-2002  
Faculty Interviewer, Study Abroad Program, MSU, 2002-2009  
Senior Fellows Program Interviewer, College of Communication, UT-Austin, 1997-1998  
Juror, Texas Exes Film Festival, UT-Austin, 1998

**VIII. PROFESSIONAL SERVICE**

A. Journal Editor

Co-Editor, *Film Criticism*, 2017-present

B. Leadership in Professional Associations

Literature/Film Association, 2004 – present (Vice-President: 2015-present)  
Reception Studies Association, 2006 – present (Executive Committee: 2006-present)

C. University Press Editorial Board Experience

Wayne State University Press - Contemporary Film and Television series – 2013-2018

D. Service on Academic Journal Editorial Boards

*Reception Studies Journal*, Editorial Board, 2007 – 2014  
*Film Criticism*, Editorial Board, 2003 - 2017  
*Literature/Film Quarterly*, Contributing Editor, 2002 - present  
*The Velvet Light Trap*, Editorial Advisory Board, 2000 – 2006

## IX. REFERENCES (Available on Request)

1. Susan Agre-Kippenhan, Vice President for Academic Affairs and Dean of Faculty  
Walker Hall, Room 103  
Linfield College  
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McMinneville, OR 97128  
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e-mail: [susanak@linfield.edu](mailto:susanak@linfield.edu)

Ms. Agre-Kippenhan was Dean of the College of Arts and Architecture at Montana State University from 2007-2009, at which time I worked for her as Interim Director of the School of Film and Photography. She can speak to my skills as an academic administrator.

2. Gary Kolb, Dean Emeritus  
College of Mass Communications and Media Arts  
1100 Lincoln Dr.  
Southern Illinois University  
Carbondale, IL 62901  
Phone: (618) 453-7707  
e-mail: [gpkolb@gmail.com](mailto:gpkolb@gmail.com)

Mr. Kolb is the former Dean of the College of Mass Communications and Media Arts at Southern Illinois University, where I worked for him as the Chair of the Department of Cinema and Photography from 2009-2012. He can speak to my skills as an academic administrator.

3. Dr. Lloyd Michaels, St. Clair Professor Emeritus of English  
Box D  
Allegheny College  
Meadville, PA 16335  
Phone: (814) 332-4333  
e-mail: [lmichael@allegheny.edu](mailto:lmichael@allegheny.edu)

Dr. Michaels is the former Dean of Liberal Arts at Allegheny College. He is also former editor-in-chief of *Film Criticism*, the second longest running academic journal in cinema studies. I have served as a contributing editor to the journal since 2006. Since Lloyd's retirement in 2017, I have served as co-editor of the journal. Dr. Michaels can attest to my work ethic as a member of an academic discipline, and to my abilities as a researcher in film studies.