

Gwendolyn Audrey Foster
Dept. of English / 202 Andrews Hall
University of Nebraska - Lincoln
Lincoln, Nebraska 68588-0333
PHONE: (402) 472-1854
FAX: (402) 472- 9771
Web Page: gwendolynaudreyfoster.com
E-Mail: gwenfoster@windstream.net

EDUCATION:

1995	Ph.D., English, University of Nebraska, Lincoln.
1992	M.A., English, University of Nebraska, Lincoln.
1983	B.A., English, Douglass College, Rutgers University

APPOINTMENTS:

2005 – present	Professor of English
2005 – 2010	Coordinator, Film Studies Program, UNL
2001 – 2004	Associate Professor Department of English, UNL
1996 – 2000	Assistant Professor, Department of English, UNL

JOURNAL EDITORSHIP:

Quarterly Review of Film and Video, co-edited with Wheeler Winston Dixon, 1999- 2015. QRFV is an international journal on film, video, and digital images published by Taylor & Francis. An online journal, QRFV is also available in print edition.

BOOK SERIES EDITORSHIP:

New Perspectives on World Cinema Series, 2009 - present, Anthem Press, London; a series of books on film history, theory and criticism, co-edited with Wheeler Winston Dixon. Volumes thus far include:

Dixon, Wheeler Winston. Cinema at The Margins. Anthem, 2013.

Gehlawat, Ajay. The Slumdog Phenomenon: A Critical Anthology. Anthem, 2013.

Kawin, Bruce. Selected Film Essays and Interviews. Anthem, 2013

Feasey, Rebecca. From Happy Homemaker to Desperate Housewives: Motherhood and Popular Television. Anthem, 2012.

Gallagher, David, ed. World Cinema and the Visual Arts. Anthem, 2012.

Kawin, Bruce. Horror and the Horror Film. Anthem, 2012

Cardullo, Bert. Screen Writings Vol. 2: Genres, Classics, and Aesthetics. Anthem, 2010.

Cardullo, Bert. Screen Writings Vol. 1: Partial Views of a Total Art, Classic to Contemporary. Anthem, 2010.

Morris, Gary, ed. Foreword by Jonathan Rosenbaum. Action! Interviews with Directors from Classical Hollywood to Contemporary Iran. Anthem, 2009.

PUBLICATIONS - BOOKS (ALL REFEREED PUBLICATIONS):

Hoarders, Doomsday Preppers, and the Culture of Apocalypse. Palgrave Pivot, 2014.

A Short History of Film, co-authored with Wheeler Winston Dixon. Rutgers University Press / I.B. Tauris, 2008. 464 pages. Second printing, June 2008. Third printing, September 2008. Fourth Printing, July 2009. Fifth Printing, August 2010. Sixth Printing, November 2012. Published as an audio book by University Press Audiobooks, February 2011. Second revised edition, 2013. Selected as a Significant University Press Title for Undergraduates 2012–2013 by Choice. 496 pages.

21st Century Hollywood: Movies in the Era of Transformation, co-authored with Wheeler Winston Dixon. Rutgers University Press, 232 Pages, 2011.

Breve historia del cine. Spanish Edition of A Short History of Film, co-authored with Wheeler Winston Dixon. Trans. Isabel Hernández Argilés. Barcelona, Spain: Ediciones Robinbook, 413 pages, 2009.

Class-Passing: Performing Social Mobility in Film and Popular Culture. Southern Illinois University Press, 152 pages, 2005.

Performing Whiteness: Postmodern Re/Constructions. (State University of New York Press): 180 pages, 2003.

Experimental Cinema: The Film Reader, co-edited by Gwendolyn Audrey Foster and Wheeler Winston Dixon. (Routledge); 356 pages, 2002.

Troping The Body: Gender, Etiquette and Performance. (Southern Illinois University Press); 144 pages, 2000.

Identity and Memory: The Films of Chantal Akerman, edited by Gwendolyn Audrey Foster. (Flicks Books, UK), 1999. Rpt. Southern Illinois University Press, 216 pages, 2003

Captive Bodies: Postcolonial Subjectivity in the Cinema. (State University of New York Press); 249 pages, 1999.

Women Filmmakers of the African and Asian Diaspora: Decolonizing the Gaze, Locating Subjectivity. (Southern Illinois University Press); 208 pages, 1997.

Women Film Directors: An International Bio-Critical Dictionary. (Greenwood Press), 443 pages, 1995.

PUBLICATIONS - ARTICLES AND CHAPTERS:

Essay, "Yuppie Apocalypse: From McMansions to Doomsday Bunkers," The Lives and Deaths of the Yuppie On Screen, Saër Maty Bà and Daniel Lindvall, eds. forthcoming, Southern Illinois University Press.

Article, "Bottled Up: The Treacherous Terrain of Poverty, Family, and Love," Film International June 1, 2014, <<http://filmint.nu/?p=12220>>.

Article, "Female Sexual Pleasure Unpunished in Bright Days Ahead," Film International (May 14, 2014), <<http://filmint.nu/?p=12039>>.

Article, "The Phantom of Liberty," Senses of Cinema 70 (March 2014) <<http://sensesofcinema.com/2014/cteq/the-phantom-of-liberty/>>. (Invited).

Article, "Surviving the Monster Mom: Child's Pose," Film International (March 17, 2014), <<http://filmint.nu/?p=11124>>.

Two Part Article, "The Narcissistic Sociopathology of Gender: Craig's Wife and The Hitch-Hiker," Film International, Part I (March 2nd, 2014), <<http://filmint.nu/?p=10870>>; Part II (March 9, 2014), <<http://filmint.nu/?p=10984>>.

Article, "Yayoi Kusama: The Orgy of Self-Obliteration," Film International (October 18, 2013), <<http://filmint.nu/?p=9834>>.

Article, "Reconsidering The Landscape of the Homoerotic Body in Claire Denis's Beau Travail," Film International (September 10th, 2013,) <<http://filmint.nu/?p=9446>>.

Article, "Alice Guy's La Vie du Christ: A Feminist Vision of the Christ Tale," Film International (September 3, 2013), <<http://filmint.nu/?p=9219>>.

Article, "Life with Betty White: Performing the Authentic Proto-Feminist in Pioneering Early Television," Film International (August 6, 2013), <<http://filmint.nu/?p=8819>>.

Article, "The Politics of Critical Reception and the Marxist Feminist Sublime in Carlos Reygadas' Post Tenebras Lux," Film International (July 8, 2013), <<http://filmint.nu/?p=8494>>.

Article, "Family Friendly Torture Porn," Film International (April 14, 2013), <<http://filmint.nu/?p=7458>>.

Article, "New Narratives for the 21st Century," Film International (April 6, 2013), <<http://filmint.nu/?p=7400>>.

Essay, "The Dialogics of Sisterly Advice in The Boarding School," rpt. in The Norton Critical Edition of The Coquette and The Boarding School by Hannah Webster Foster; Jennifer Harris and Bryan Waterman, eds. New York: Norton, 2013: 402-408.

Article, "Fifties Hysteria Returns: Domsday Prepping in a Culture of Fear, Death, and Automatic Weapons," Film International (January 2, 2013), <<http://filmint.nu/?p=6638>>.

Article, "Capitalism Eats Itself: Gluttony and Coprophagia from Hoarders to La Grande Bouffe," Film International (September 4, 2012), <<http://filmint.nu/?p=5799>>.

Article, "Embracing The Apocalypse: A World Without People," Film International (August 21, 2012), <<http://filmint.nu/?p=5581>>.

Article, "Subverting Capitalism and Blind Faith: Pascal Laugier's Martyrs," Film International (July 29, 2012), <<http://filmint.nu/?p=5417>>.

Article, "No Fear, No Die by Claire Denis," Senses of Cinema 63 (July, 2012), <<http://sensesofcinema.com/2012/cteq/no-fear-no-die/>>.

Essay, "Teaching Film in the Age of Digital Transformation," (co-written with Wheeler Winston Dixon), in Teaching Film, MLA "Options for Teaching Series," Patrice Petro and Lucy Fischer, Eds. New York: Modern Language Association: 357 – 363, 2012.

Article, "La Ciénaga by Lucrecia Martel" Senses of Cinema 60 (2011), <<http://www.sensesofcinema.com/2011/cteq/la-cienaga/>>.

Essay, "Women Filmmakers and Directors," Women Film Directors Site.com, <<http://www.filmdirectorssite.com/women-filmmakers-directors.html>>. Rpt. From The St. James Women Filmmakers Encyclopedia: Women on the Other Side of the Camera. Amy Unterberger, ed. St. James Press, Farmington Hills, MI: 1998.

Article, "Queer Aesthetics of Film Noir: Born to Kill," Quarterly Review of Film and Video 28.1 (2011): 80-85.

Chapter, "The Colbert Report: Performing the News as Parody for the Postmodern Viewer," Genre and Performance: Film and Television. Christine Cornea, ed. Manchester University Press, 2010: 113 – 129. Paperback edition forthcoming, 2014. (Invited).

Article, "Self-Stylization and Performativity in the Work of Yoko Ono, Yayoi Kusama and Mariko Mori," Quarterly Review of Film and Video 27.4 (2010): 267-275.

Article, "My Son John and The Red Scare in Hollywood," Senses of Cinema 51 (2009), <<http://www.sensesofcinema.com/2009/feature-articles/my-son-john/>>.

Chapter, "The Corruption of the Family and the Disease of Whiteness in I Walked With a Zombie," in A Family Affair: Cinema Calls Home. Wallflower Press, 2008: 149–159. (Invited).

Essay, "Cinema: Female Producers," Oxford Encyclopedia of Women in World History, Volume I, Bonnie G. Smith. Ed. Oxford: Oxford University Press, 2008: 384-386. (Invited).

Chapter, "Performing and Othering Class: Visions of Class-Passing in New York City," in City That Never Sleeps. New Brunswick: Rutgers University Press, 2007: 151 – 165. (Invited).

Chapter, "Performing Modernity and Gender in the 1930s," in Cinema and Modernity. New Brunswick: Rutgers University Press. 2006: 93–109. (Invited).

Chapter, "Safi Faye and Trinh T Minh-Ha: Experiments in Ethnography," Jean Petrolle and Virginia Wright Wexman, Eds., Women and Experimental Filmmaking. University of Illinois Press, 2005: 177–191. (Invited).

Chapter, "Barbara Hammer," in Film Voices: Interviews from Post Script, Gerald Duchovnay, ed., State University of New York Press, 2004: 109 – 127. (Invited).

Chapter, "Monstrosity and the Bad-White Body Film," in Bad: Infamy, Darkness, Evil and Slime on Screen. Albany: State University of New York Press, 2004: 38-53. (Invited).

Essay, "Women Filmmakers in British Sound Cinema," in The Encyclopedia of British Film, Brian McFarlane, ed., London: Methuen Press /British Film Institute, 2003: 738. (Invited).

Essay, "Community, Loss and Regeneration" in Senses of Cinema 27, May-July 2003, on-line journal, at <<http://www.sensesofcinema.com>>. Rpt. as "Every Frame Was Precious," Film Criticism 18.1 (Fall, 2003): 53-79. (Refereed).

Essay, "Mira Nair," Fifty Contemporary Filmmakers, Yvonne Tasker, ed., New York: Routledge Press, 2002: 263 – 272. (Invited).

Essay, "Re/Constructing Lesbian Auto/Biographies in Tender Fictions and Nitrate Kisses" in Reprinted in Experimental Cinema: The Film Reader, edited by Gwendolyn Audrey Foster and Wheeler Winston Dixon, Routledge, 2002: 283-297. (Invited).

Essay, "Über Freundschaft, Humor und Zusammenarbeit," (German translation of "Character Zone: An Interview with Trinh T. Minh-ha,") Trans. Katja Wiedersphan and Dagmar Fink; Secession: Trinh T. Minh-Ha Texts. Exhibition Program for Trinh T Minh-Ha Art/ Film Installation, Association of Visual Artists Exhibit, Secession Gallery. Vienna: Austria, Secession Publications, 2001: 17-20. (Invited).

Essay, "The Post-Colonial Vision of The Great White" of Lambaréné," Popular Culture Review, 11.2 (Summer 2000): 113- 119. (Refereed).

Chapter, "Feminist Theory and the Performance of Lesbian Desire in Persona," Ingmar Bergman's Persona, Lloyd Michaels, ed., Cambridge: Cambridge University Press, 2000: 130-146. (Invited).

Chapter, "Character Zone: An Interview with Trinh T. Minh-ha," Countervisions: Asian American Film Criticism, Sandra Liu and Darrell Y. Hamamoto, eds., Philadelphia: Temple University Press, 2000: 204 – 220. (Invited).

Article, "Diasporic Representations of Identity and Space in the Films of Mira Nair," Deep Focus 7.3/4 (1999): 47 –58. (Refereed).

Essays: "Introduction" (1-8), and chapter, "The Mechanics of the Performative Body in The Eighties" (132 – 149). Identity and Memory: The Films of Chantal Akerman, Gwendolyn Audrey Foster, ed. (Flicks Books, UK), 1999. Rpt. Southern Illinois University Press, 2003.

Article, "The Women in High Noon: The Metanarrative of Difference," The Films of Fred Zinnemann, Arthur Nolletti, ed., State University of New York Press, 1999: 93-102. (Invited).

Essay, "Foreword: Women Filmmakers." The St. James Women Filmmakers Encyclopedia: Women on the Other Side of the Camera. Amy Unterberger, ed. St. James Press, Farmington Hills, MI: 1998; rpt. Visible Ink Press, Farmington Hills, MI: 1999: xiii –xviii. (Invited).

Article, "Performativity and Gender in Alice Guy's La Vie du Christ," Film Criticism 23.1 (Fall, 1998): 6-17, and "Editor's Introduction," 1-5. Special Issue guest edited with Wheeler Winston Dixon, "Theories of Performativity," Film Criticism 23.1 (Fall, 1998) (Invited).

Article, "Safi Faye: Ethnographic Films and Questions of Subjectivity," Popular Culture Review 9.2 (August 1998): 19-29. (Refereed).

Article, "Barbara Hammer, An Interview: Re/Constructing Lesbian Auto/Biographies in Tender Fictions and Nitrate Kisses," Post Script 16. 3 (1997): 3 – 16. (Invited).

Article, "A Tale of Love: A Dialogue with Trinh T. Minh-ha," Film Criticism 21. 3 (Spring, 1997): 89-114. Rpt. as "'Character Zone,'" Cinema-Intervals, Trinh T. Minh-ha, ed., New York: Routledge Press, 1999: 227 – 245. (Invited).

Chapter, "Third World Women's Cinema: If the Subaltern Speaks, Will We Listen? " in Interventions: Gender, Ideology and Third World Feminisms, Bishnupriya Ghosh and Brinda Bose, eds., Chandra Mohanty, Series Editor, (Garland, 1997): 213-226. (Invited).

Article, "Cross Dressing and Disruptions of Identity in The Dalton Girls," Film Criticism 20.3 (Spring 1996): 24-33. (Invited).

Article, "No Male Frontal Nudity: The Denial of Female Fetishism in Hollywood Cinema," The Mid-Atlantic Almanack 4 (1995): 32-42. (Invited).

Article, "Looking in the Mirror: Women Filmmakers: A Bibliographic Essay," Transformations 6.1 (Spring, 1995): 39-57. (Refereed).

Article, "The Dialogic Margins of Conduct Fiction: Hannah Webster Foster's The Boarding School," Journal of American Studies Association of Texas 25 (October 1994): 59-72. (Refereed).

Article, "The Women in High Noon: The Metanarrative of Difference," Film Criticism 28. 3/29.1 (Spring/Fall 1994): 72-81. (Invited).

Article, "Wordsworth Renarrated in Victorian Conduct Literature," The Friend: Comment on Romanticism 2. 2 (October 1993): 1-8. (Refereed).

Article, "Troping the Body: Etiquette Texts and Performance," Text and Performance Quarterly 13.1 (January 1993): 79-96. (Refereed).

LECTURES AND PRESENTATIONS (NATIONAL AND INTERNATIONAL):

Presented Paper: "Evil and Delusional: Whiteness as Threat in I Walked With A Zombie," for the panel, "Under My Thumb: The Horror of Control," Popular Culture Association / American Culture Association National Conference, Chicago, April 18, 2014 (Invited).

Presented Paper: "Family Friendly Torture Porn," for the panel, "Exhuming Horror: Gender, Genre, Excess, and Auteurs," Popular Culture Association / American Culture Association National Conference 2013, Washington D.C., April 29, 2013.

Presented Paper: "Life with Betty White: Performing the Authentic Proto-Feminist in Pioneering Early Television," for panel entitled, "Authenticity and Social Identities in 1950s/1960s, American Television," Society for Cinema and Media Studies National Conference, Chicago, IL, March 9, 2013. (Invited).

Keynote Lecture: "Women and Minorities in 21st Century Cinema," Literature/Film Association 2012 Annual International Conference, Theme: "21st Century Hollywood: Movies in the Era of Transformation," York College, Pennsylvania, October 11, 2012. (By Invitation)

Presented Paper: "Not Postmodern, Not Ironic, Not Gothic: Martyrs Through the Lens of Historical Materialism," Popular Culture Association / American Culture Association National Conference, Boston, MA, April 13, 2012. (Invited).

Chaired Panel: "Gluttony and Excess: Visions of Depravity and Consumption from Hoarders and Cannibals to Human Centipedes," Society for Cinema and Media Studies National Conference, Boston, MA, March 21, 2012. (Invited).

Presented Paper: "Capitalism Eats Itself: Gluttony in Hoarders, the Food Channel, Christmas Merchandising and American Patriotism," Society for Cinema and Media Studies National Conference, Boston, MA, March 21, 2012. (Invited).

Keynote Lecture: "Embracing Human Apocalypse: Rapturing for a De/Peopled Planet," Columbia University Symposium on the Arts, January 19, 2012. New York, NY. Christopher Sharrett, Seton Hall University, Respondent. (By Invitation)

Presented Paper: "When Animals Should Attack," as part of a panel "When Good Pets Go Bad: Eco-Horror's Third Wave," organized by Mikita Brottman, Society for Cinema and Media Studies National Conference, New Orleans, Louisiana, March 12, 2011. (Invited).

Panelist, "Publishing in the 21st Century," Representing QRFV as Co-Editor. Popular Culture and American Popular Culture Association Annual Meeting, Albuquerque, NM, February 27, 2009. (Invited).

Chaired Panel: "Film Noir," and Presented Paper: "Born to Kill: Queering Film Noir," The Southwest Texas Popular Culture and American Culture Association 30th National Conference, Albuquerque, New Mexico, February 28, 2009. (Invited).

Presented Paper: "Kusama's Self-Obliteration: The Explosion of the Self," Alternative Visions in Cinema and Television Conference, Plymouth State University, NH. April 11-12, 2008. (Invited).

Participant: Panel Discussion, "Film Journal Editors Panel: Breaking In, Breaking Out," Southwest Texas Popular Culture and American Culture Association 28th National Conference, Albuquerque, New Mexico, February 16, 2007. (Invited).

Presented Paper, "Anti Communist Hysteria: My Son John and the Move Against the Educated Left in 1950s," Southwest Texas Popular Culture and American Culture Association 28th National Conference, Albuquerque, New Mexico, February 16, 2007. (Refereed).

Presented Paper, "Visions of Class-Passing in New York City: Class Mobility in Film and Popular Culture," Popular Culture Association and American Culture Association Annual International Meeting, Albuquerque, NM, February 2006. (Invited).

Panelist: "Editor's Panel: Breaking Into Print, Or What Editors Want Or Need," Representing QRFV as Co-Editor. Popular Culture and American Popular Culture Association Annual Meeting, Albuquerque, NM, February 2006. (Invited).

Presented Paper: "Housewife With A Gun: Barbara Stanwyck's Gender Instabilities in Crime of Passion," Society for Cinema and Media Studies International Conference, Vancouver, BC, March, 2006. (Invited).

Presented Paper: "Voodoun as Postcolonial Critique of Colonial Whiteness in Jacques Tourneur's I Walked with a Zombie," Society for Cinema and Media Studies Conference, March 8, 2003. (Invited).

Presented Paper: "Publish and Flourish" Panel, Representing QRFV at the Society for Cinema Studies International Conference, Denver, Co., May 29, 2002. (Invited).

Member and Speaker, Annual Workshop of The Women Film Pioneers Project - Steering Committee at the Society for Cinema Studies Conference, 2001, 2002, 2003. (Invited).

Member and Speaker, Workshop Panel on Publishing, representing Quarterly Review of Film and Video, Society for Cinema Studies International Conference, Washington, D.C., May 24-26, 2001. (Invited).

Presented Paper: "Queer Performativity in Claire Denis's Beau Travail," International Conference on Moving Images: Technologies, Transitions, Historiographies. University of Stockholm, Sweden. December 3, 2000 (Refereed).

Presented Paper: "Performativity in Chantal Akerman's A Couch in New York," International Conference on European Women Filmmakers in the 1980s and 1990s, Institute of Romance Studies, School of Advanced Studies, University of London, England, March 3, 2000 (Invited).

Presented Paper: "Performing Whiteness in Alice Guy Blaché's Making an American Citizen," The International Literature/Film Association Millennium Conference, The University of Bath, England, July 2, 1999 (Invited).

Chaired Panel: "Symbolism in Film," The International Literature/Film Association Millennium Conference, University of Bath, England, July 1, 1999 (Invited).

Presented Paper: "Alice Guy-Blaché's La Vie du Christ," for the Women Film Pioneers Special Panel at The International Society for Cinema Studies Conference, Palm Beach, FL, April 17, 1999 (Invited).

Presented Paper: "Queer Performativity in Chantal Akerman's The Eighties," at the International Conference "Women Filmmakers: Refocusing," sponsored by the Centre for Research in Women's Studies and Gender Relations at the University of British Columbia, Vancouver and the Department of Women's Studies at Simon Fraser University in Burnaby, Canada, March 20, 1999 (Invited).

Presented Film, The Women Who Made the Movies, with lecture and discussion, at The Kemper Museum, Kansas City, KS, February 27, 1999 (Invited).

Presented Guest Lecture: "Albert Schweitzer: 'The Great White' of Lambaréné: A Study of Whiteness through a Decolonized Gaze," as part of The Film and Colloquia Series, "Framing the Black Diaspora: Crossings, Belongings, Presence," The Center for Culture and History of Black Diaspora, De Paul University, Chicago, IL, May 13, 1998. (Invited).

Presented two Lectures: "Bad Girls and Fallen Women: Two Films of Dorothy Davenport Reid;" and "Linda and The Red Kimona" at the Women Film Pioneers Retrospective at the American Museum of the Moving Image in Astoria, New York, April 19, 1998 (Invited).

Participant: Women Pioneers Project Workshop and Meeting, International Steering Committee, American Museum of the Moving Image in Astoria, New York, April 19, 1998 (Invited.)

Presented Paper: "Dorothy Dandridge and Pam Grier: Constructing Black Female Agency within Colonialist Discourse," at the 23rd International Annual Conference on Film and Literature. Special Topic; "Race in Film and Literature," Florida State University, January 30, 1998 (Invited).

Presented Paper: "Ethnographic Films and the Question of Subjectivity: Safi Faye's Selbé et tant d'autres," for a panel on Francophone African Women Film Directors at the Modern Language Association Meeting International Conference, Washington, D. C., December 29, 1996 (Invited).

Presented Lecture, "Barbara Hammer: The Invention of Lesbian Autobiography," and introduced Tender Fictions, and director Barbara Hammer at The Museum of Modern Art, New York, November 11, 1996 (Invited).

Presented Paper, "The Body in Question: The Oppositional Cinema of Ngozi Onwurah," at the 2nd Annual Women in Film Conference, University of Oklahoma, March 28, 1996 (Invited).

Presented Paper, "Wharton and Woolf: Modernism and Dialogism," at The Conference of the South Central Women's Studies Association, "Celebrating Difference/Exploring Commonality," The 1996 Annual Conference at The University of Oklahoma, Norman, OK, March 30, 1996 (Invited).

Presented Paper, "Code Switching: Hybridized Forms and Tropes of Captivity/Slave Narratives in Early American Women's Films," Women In Film: Constructing A New Reality: First Annual Conference, University of Oklahoma, March 25, 1995 (Invited).

Presented Paper, "No Male Frontal Nudity: The Denial of Female Fetishism in Hollywood Cinema," 4th Annual International Mid-Atlantic Popular Culture/American Culture Association Conference, Philadelphia, Pennsylvania, November 7, 1993 (Invited).

Moderator, Panel Discussion, "Gender and Video Studies," Dallas International Video Festival, Dallas Museum of Art, Dallas TX, November 13, 1993 (Invited).

Presented Paper, "Performing Bodies in The House of Mirth and Mrs. Dalloway: Feminist Dialogics of Modernist Fragmentation," Third Annual Virginia Woolf Conference, Lincoln University, Jefferson City, MO, June 13, 1993 (Invited).

LECTURES AND PRESENTATIONS (LOCAL AND STATE):

Panelist: Workshop & Discussion on "Opportunities for Writers," as part of Women's Week, UNL Library, Lincoln NE, March 9, 2009. Sponsored by Women's Studies and Gender Studies for Women's History Month. (Invited).

Chair/ Organizer: Panel Discussion: "Getting Published in the Digital Age," with Andy Jewel, Ken Price, Steve Behrendt, and Jonis Agee on February 16, 2009. Sponsored by the Department of English Teaching and Research Committee.

Guest Lecture: "Publishing in Academe, Professionalism, and My Academic Life as an Author and Editor," September 4, 2008 in English 990 Graduate Seminar. (Invited)

Lecture: "Postcolonialism in Film Theory," UNL Diversity Colloquium, Student Union, University of Nebraska Lincoln, Lincoln Nebraska, March 5, 2008. Sponsored By Ethnic Studies and Women's Studies.

Guest Speaker: Women's Studies Colloquium, "Early Women Filmmakers, Feminist Texts and Contexts." Sponsored and Invited by the Women's Studies Association, Nebraska Wesleyan University, Lincoln, NE, November 12, 1998 (Invited).

Presented Paper: "The Imperial White Man and Woman: Colonial Representations of Africa in Western Film and Fiction," The 22nd International Third World Studies Conference, "Special Topic: "Regional and Social Conflicts," October 10, 1998, Omaha, NE (Invited).

Presented Paper: "The Problematics of Teaching International Films of the Black Diaspora from a Feminist Perspective." Women's Studies International Colloquia, The University of Nebraska, Lincoln, April 22, 1998 (Invited).

Participant: Panel Discussion on Forrest Murray, Producer. Mary Riepma Ross Film Theater, Sheldon Art Gallery, March 14, 1998 (Invited).

Lecture: "On Writing and Researching Women Filmmakers of the African and Asian Diaspora: Decolonizing the Gaze, Locating Subjectivity," The Department of English, University of Nebraska, Lincoln, October 29, 1997.

Presented Workshop, "Black Filmmaking in the Diaspora" (with Leantin Bracks), for the No Limits Conference, Women's Studies Association, University of Nebraska, Lincoln, March 4, 1995 (Invited).

Presented Paper, "Third World Women's Cinema: If the Subaltern Speaks, Will We Listen?" 17th International Third World Studies Conference, University of Nebraska, Omaha, October 15, 1994 (Invited).

Presented Paper, "Crossdressing and Disruptions of Identity in *The Dalton Girls: A Performative Reading*," Midwest Women's Studies Association and the Popular Culture /American Culture Association Conference, University of Nebraska, Kearney, NE, March 18, 1994 (Invited).

Presented Lecture on the production of *The Women Who Made the Movies*, No Limits Women's Studies Conference, Women's Studies Association, University of Nebraska, Lincoln, Lincoln Nebraska, East Campus Student Union. February 25, 1994 (Invited).

Presented Paper, "Troping the Body: Etiquette Texts and Performance," 1993 EGSA Conference, Department of English, University of Nebraska, Lincoln. Spring, 1993 (Invited).

Moderator and Panel Participant: "Myth Goes Twentieth Century," Suspect Terrain: Surveying the Women's West, Fourth International Conference of the Coalition for Western Women's History. University of Nebraska, Lincoln, 1992 (Invited).

REVIEW ESSAYS:

"Women's Experimental Cinema: Critical Frameworks, edited by Robin Blaetz," Quarterly Review of Film and Video 28.3 (2011): 267-273.

"Cupboards of Curiosity: Women, Recollection and Film History by Amelie Hastie, Quarterly Review of Film and Video 27.2 (2010): 161-167.

"Red Velvet Seat: Women's Writings on the First Fifty Years of Cinema edited by Antonia Lant with Ingrid Periz," Quarterly Review of Film and Video 27.1 (2010): 74 - 78.

"The Persistence of Whiteness: Race and Contemporary Hollywood Cinema edited by Daniel Bernardi," Quarterly Review of Film and Video 26.5 (2009): 444 - 451.

"Cultural Studies in Crisis: Henry Giroux, Disturbing Pleasures, Marcia Landy, Film, Politics and Gramsci, and John Frow, Cultural Studies and Cultural Value," Prairie Schooner 71.4 (Winter, 1997): 176 - 180.

PUBLICATIONS - REVIEWS AND NOTES (ALL INVITED):

"Women in War Films: From Helpless Heroine to G.I. Jane by Ralph Donald and Karen MacDonald," (Review) forthcoming, Choice.

"Reading the Bromance: Homosocial Relationships in Film and Television by Michael DeAngelis, ed.," (Review) forthcoming, Choice.

"Pixar's Boy Stories: Masculinity in a Postmodern Age by Shannon R. Wooden and Ken Gillam," (Review) forthcoming, Choice.

"Slow Movies: Countering the Cinema of Action by Ira Jaffe," (Review) forthcoming, Choice.

"Representations of Femininity in American Genre Cinema by David Greven," (Review) forthcoming, Choice.

"Theorizing Art Cinemas: Foreign, Cult, Avant-Garde and Beyond by David Andrews," (Review) forthcoming, Choice.

"Studying French Cinema by Isabelle Vanderschelden," (Review) Choice. (March 2014).

"John Wayne's World: Transnational Masculinity in the Fifties by Russell Meeuf," (Review) Choice (March 2014).

"Revolution and Rebellion in Mexican Film by Niamh Thornton," (Review), Choice (February 2014).

"Hollywood in the New Millennium by Tino Balio," (Review), Choice (November 2013): 464.

"Senses of Cinema World Poll: Best Films of 2013," Senses of Cinema 69 (December 2013), <<http://sensesofcinema.com/2014/issue-69-december-2013/2013-world-poll-part-1/>>.

"Mex-Ciné: Mexican Filmmaking, Production and Consumption in the Twenty-First Century by Frederick Luis Aldana," (Review), Choice (October 2013): 267.

"Latin American Documentary Filmmaking: Major Works by David William Foster," (Review), Choice (October 2013): 268-269.

"The Cinema of Terry Gilliam: It's A Mad World, edited by Jeff Birkenstein, Anna Froula and Karen Randell," (Review) Choice (September 2013): 82-83.

"Korean Horror Cinema, edited by Alison Peirse and Daniel Martin," (Review) Choice (September 2013): 84.

"The Hollywood Family Film: A History, from Shirley Temple to Harry Potter by Noel Brown," (Review), Choice (July 2013): 2020.

"Precocious Charms: Stars Performing Girlhood in Classical Hollywood Cinema by Gaylyn Studlar," (Review), Choice (June 2013): 1841 -1842.

"Body Double: The Author Incarnate in the Cinema by Lucy Fischer," (Review), Choice (June 2013): 1840.

"Go West, Young Women: The Rise of Early Hollywood by Hilary Hallett," (Review), Choice (May 2013): 1631.

"What If I Had Been the Hero: Investigating Women's Cinema by Sue Thornham," (Review), Choice (January 2013): 2563.

"Lost and Othered Children in Contemporary Cinema, edited by Debbi C. Olson and Andrew Scahill," (Review), Choice (October 2012): 1362.

"Those Girls: Single Women in Sixties and Seventies Popular Culture by Katherine J. Lehman," (Review), Choice (January 2012): 345.

"Women on Screen: Feminism and Femininity in Visual Culture, edited by Melanie Waters," (Review), Choice (October 2011): 311.

"Detecting Women: Gender and the Hollywood Detective Film by Philippa Gates," (Review), Choice (September 2011): 118.

"Jane Campion: Authorship and Personal Cinema by Alistair Fox," (Review), Choice (September 2011): 118.

"Body Shots: Hollywood and the Culture of Eating Disorders by Emily Fox-Kales," (Review), Choice (August 2011): 2315.

"Dangerous Curves: Action Heroines, Gender Fetishism and Popular Culture by Jeffrey A. Brown," (Review), Choice (July 2011): 1012.

"Unruly Girls, Unrepentant Mothers: Redefining Feminism on the Screen by Kathleen Rowe Karlyn," (Review), Choice (July 2011): 1013.

"Neo-Feminist Cinema: Girly Films, Chick Flicks and Consumer Culture by Hilary Radner," (Review), Choice (June 2011): 1022.

"Mass Appeal: The Formative Age of the Movies, Radio and TV by Edward D. Berkowitz," (Review), Choice (March 2011): 1279.

"Framing the World: Explorations in Ecocriticism and Film, edited by Paula Willoquet-Maricondi," (Review), Choice (April 2011): 1487.

"The Femme Fatale: Images, Histories, Contexts, edited by Helen Hanson and Catherine O'Rawe," (Review), Choice (February 2011): 1087.

"African-American Actresses: The Struggle for Visibility, 1900 – 1960 by Charlene Regester," (Review), Choice (January 2011): 903.

"Levinas and The Cinema of Redemption: Time, Ethics, and the Feminine by Sam B. Girgus," (Review), Choice (November, 2010): 507.

"Whose Lives Are They Anyway: The Biopic as Contemporary Genre by Dennis Bingham," (Review), Choice (October 2010): 298.

Brief Essays: "Introduction: We Want Our DVD's," 347-352; and essay "The Dark Horse," 388-392, (December 2010) Quarterly Review of Film and Video 27.5.

"Universal Women: Filmmaking and Institutional Change in Early Hollywood by Mark Garrett Cooper," (Review), Choice (September, 2010): 94.

"Femininity in the Frame: Women and 1950s British Popular Culture by Melanie Bell," (Review), Choice (August, 2010): 2329.

"The Sex Goddess in American Film, 1930-1965 by Jessica Hope Jordan," (Review), Choice (June 2010): 1929.

"A Grammar of Murder: Violent Scenes and Film Form by Karla Oeler," (Review), Choice (May 2010): 1695.

"Perpetual Adolescence: Jungian Analyses of American Media, Literature and Pop Culture, edited by Sally Porterfield, Keith Polette and Tina French Baumlim," (Review), Choice (March 2010): 1382.

"Motherhood Misconceived: Representing the Maternal in U.S. Films, edited by Heather Addison, Mary Kate Goodwin-Kelly, and Elaine Roth," (Review), Choice (March 2010): 1288.

"World Poll: Best Films of 2009," Senses of Cinema 53 (January, 2010), <<http://www.sensesofcinema.com/2010/feature-articles/2009-world-poll/>>.

"Divas on Screen: Black Women in American Film by Mia Mask," (Review), Choice (January 2010): 897.

"The Speed Handbook: Velocity, Pleasure, Modernism by Enda Duffy, (Review), Choice (January 2010): 876.

"Some Liked It Hot: Jazz Women in Film and Television 1928 - 1959 by Kristin A. McGee," (Review), Choice (October 2009): 312.

"A Great Big Girl Like Me: The Films of Marie Dressler by Victoria Sturtevant," (Review), Choice (September 2009): 116.

"Jane Campion by Deb Verhoeven," (Review), Choice (July 2009): 2122.

"Hollywood's Tennessee: The Williams Films and Postwar America by R. Barton Palmer and William Robert Bray," (Review), Choice (July 2009): 2121.

"Frankly, My Dear: Gone With the Wind Revisited by Molly Haskell," (Review), Choice (June 2009): 1942.

"Inventing Film Studies, edited by Lee Grieveson and Haidee Wasson," (Review), Choice (May 2009): 1704.

"The Philosophy of the Coen Brothers, edited by Mark T. Conard, (Review), Choice (April 2009): 1506.

"The Star as Icon: Celebrity in the Age of Mass Consumption by Daniel Herwitz," (Review), Choice (February 2009): 1081.

"Hollywood on the Hudson: Film and Television in New York from Griffith to Sarnoff by Richard Koszarski," (Review), Choice (February 2009): 1103.

"Baad Bitches and Sassy Supermamas: Black Power Action Films by Stephane Dunn," (Review), Choice (December 2008): 694.

"This Side of Despair: How The Movies and American Life Intersected During The Great Depression by Philip Hanson," (Review), Choice 45.14 (October 2008): 306.

"Dying Swans and Madmen by Adrienne L. McLean," (Review) Choice 45.12 (August 2008): 2158.

"The Picture of Abjection: Film, Fetish and the Nature of Difference by Tina Chanter," (Review), Choice 45.12 (August 2008): 2159.

"Hollywood Ambitions: Celebrity in the Movie Age by Marsha Orgeron," (Review), Choice 45.12 (August 2008): 2161.

"The Witch's Flight by Kara Keeling," (Review), Choice 45.11 (July 2008): 1954.

"Women Screenwriters Today: Their Lives and Their Words by Marsha McCreadie," (Review), Choice 43.9 (May, 2006): 1609.

"I'm No Angel: The Blonde in Fiction and Film by Ellen Tremper," (Review), Choice 44.1 (December 2006): 632.

"Marked Woman: Prostitutes and Prostitution in the Cinema by Russell Campbell," (Review) Choice 44.3 (November 2006): 433.

"The Corporeal Image: Film, Ethnography and the Senses" by David MacDougall, (Review) Choice 43.8 (April 2006): 1385.

"The Violent Woman: Femininity, Narrative, and Violence in Contemporary American Cinema by Hilary Neroni," (Review) Choice 43.2 (October 2005): 300.

"Hollywood Divas, Indie Queens, and TV Heroines: Contemporary Screen Images of Women by Susanne Kord and Elisabeth Krimmer," (Review) Choice 42.9 (May 2005), 1595.

"Women of Vision: Histories in Feminist Film and Video by Alexandra Juhasz," (Review), Quarterly Review of Film and Video (October 2003): 295 – 299.

"An Accented Cinema: Exilic and Diasporic Filmmaking by Hamid Naficy," (Review), Film Quarterly 56.2 (Winter 2003): 50 – 51.

"Landmarks in Feminist Criticism," PMLA Millennial Issue 115.7 (December, 2000): 2030.

"The Routledge Reader In Gender and Performance," (Review), Quarterly Review of Film and Video 17.1 (2000): 75–77.

"Black Women Film & Video Artists," edited by Jacqueline Bobo (Review) Film Quarterly, 53.1 (Fall, 1999): 46-47.

"The Lost Garden by Marquise Lepage," (Review) Angles: Working Women in Film 3. 3 (1998): 20-21.

"Lesbian Stories," (Review) Angles: Working Women in Film 3. 3 (1998): 21-22.

"Landscapes of Resistance: The German Films of Danièle Huillet and Jean-Marie Straub by Barton Byg," (Review), Film Quarterly 50.4 (Summer, 1997): 55-57.

"Men, Women and Chainsaws by Carol Clover," (Review) Prairie Schooner 69. 2 (Summer, 1995): 156-161.

"Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari by Giuliana Bruno," (Review) Post Script 13.2 (Winter/Spring 1994): 54-56.

AWARDS AND FELLOWSHIPS:

A Short History of Film, co-authored with Wheeler Winston Dixon, Revised Edition, Rutgers University press, 2013, Selected by Choice as a Significant University Press Title for Undergraduates 2013.

Maude Hammond Fling Faculty Research Fellowship for A Short History of Film (co-authored with Wheeler Winston Dixon), 2006 - 2007; \$1,500.

Performing Whiteness selected as an Outstanding Academic Book in the Humanities for 2004 by Choice, Journal of The Association of College & Research Libraries.

College of Arts & Sciences Distinguished Teaching Award, January, 2004.

Grant-In-Aid Fellowship from the John C. and Nettie V. David Memorial Trust, to support the writing of Class-Passing: Performing Social Mobility in Film and Popular Culture, Fall 2003; \$6,500.

Research Fellowship, UNL Research Council, for the project "The Films of Alice Guy Blaché," Travel to film archives in New Zealand and Amsterdam to view rare film prints of the films of Alice Guy Blaché, 1999; \$6,500.

National Emerging Scholar Award, American Association of University Women, 1998, for teaching, research, and the mentoring of women students; \$5,000.

Summer Research Fellowship, UNL Research Council, for Performing Whiteness: Postmodern Re/Constructions, 1998; \$3,000.

Nominee: Theater Library Association Award, Women Filmmakers of the African and Asian Diaspora: Decolonizing the Gaze, Locating Subjectivity, (Southern Illinois UP, 1997).

Nominee: Outstanding Teacher of the Year Award, UNL Parents' Awards, 1995-1996.

Ruth E. Adams Fellowship, Douglass College/Rutgers University Alumnae Award, Fall 1993 - Spring 1994, \$1,000.

Regents Fellowship, University of Nebraska, Lincoln, Summer 1993, \$1,000.

Regents Fellowship, University of Nebraska, Lincoln, Fall 1992 - Spring 1992, \$1,000.

Ruth E. Adams Fellowship, Douglass College/Rutgers University Alumnae Award, Fall 1992 - Spring 1993, \$1,000.

Regents Fellowship, University of Nebraska, Lincoln, Summer, 1991, \$1,000.

Southwest Alternate Media Project, for The First Woman Filmmaker: Alice Guy Blaché, 1992, \$2,000.

Interdisciplinary Arts Fellowship, The Rockefeller Foundation and the National Endowment for the Arts for performance art entitled "That's Different: Tales of Nebraska." Written, directed and performed at Blue Mountain Gallery, 121 Wooster St., NY, NY, Nov. 23, 1987; \$1,500.

SERVICE:

Member, Chair's Advisory Committee, 2011 – 2012.

Coordinator, Film Studies Program, 2005 – 2010.

Supervised Revision of the Film Studies Major and Minor, 2009, 2010.

Member, Teaching and Research Committee, 2008 – 2010.

Member, Women's Studies Faculty, 1996 – present.

Member, Appeals Committee, 2007 – 2010.

Film Selection Committee Member, Mary Riepma Ross Media Arts Center, University of Nebraska, Lincoln, 1995 - 2014.

Member, Steering Committee, The Women's Film History Project, formerly The Women Film Pioneers Project, 1997 - present.

Member, Chair's Advisory Committee, 2006 - 2007.

Member, Personnel Subcommittee, 2006 - 2007.

Member, Graduate Faculty, Department of English, UNL, 1997 - present.

Chair, Film Studies Search Committee, 2003 – 2004.

Member, Teaching and Research Committee, 2003 – 2004.

Member, Postcolonial Search Committee, 2002- 2003.

Member, Personnel Subcommittee, 2001 – 2002.

Member, Chair's Advisory Committee, Department of English, 2001 – 2002.

Chair, Film Studies Program, Spring, 2000.

Academic Advisor and Research Consultant to the Producer of Turner Classic Movies Festival "Women in Film in the Silent Era," Spring 2000.

Member, Graduate Fellowship Committee, University of Nebraska, Lincoln, 1998-2000.

Member, Undergraduate Program and Curriculum Committee, Department of English, University of Nebraska, Lincoln, 1997- 2000.

Chair, Film Studies Minor, Major and English Concentration Committee, 1996 – 1997.

Juror, Academy of Motion Picture Arts and Sciences Student Film Awards, Mary Riepma Ross Film Theater - 1989, 2001.

Scholarly Humanities Advisor, Nebraska Humanities Council: Women Directors/ Feminist Visions Film Festival, Mary Riepma Ross Film Theater, Lincoln, NE, 2001.

Juror, Academy of Motion Picture Arts and Sciences Student Film Awards: Mary Riepma Ross Film Theater, 2000.

Chair, Women's Studies Curriculum Committee, 1998 - 1999.

Juror, 3rd Annual Kansas City Filmmakers Jubilee; February 26-27, 1999.

Juror, Telluride Film Festival's Filmmakers of Tomorrow Program, Summer, 2000.

Advisor and Humanities Scholar (Nebraska Humanities Council), The Mary Pickford Film Festival, Mary Riepma Ross Film Theater, Sheldon Art Gallery, Summer, 1998.

Member, Women's Studies Curriculum Committee, 1997 - 1998.

Member, Editorial Advisory Board, Screening Noir, 1998- 2003.

Faculty Advisor, Women's Studies Association, UNL, Lincoln, 1995 - 96.

Juror, The Southwest Alternate Media Project Fellowship, National Endowment for the Arts, Filmmaking Humanities Fellowships: July 29-31, 1993, Houston, TX.

MANUSCRIPT REVIEWER:

- Manuscript Reviewer, Southern Illinois UP, 2009 - present.
- Manuscript Reviewer, University of Mississippi P, 2010 - present
- Manuscript Reviewer, Taylor & Francis, 2010 - present.
- Manuscript Reviewer, Routledge, 2013 - present.
- Manuscript Reviewer, Palgrave Macmillan, 2011 – present.
- Manuscript Reviewer, Wayne State University Press, 2007 – present.
- Manuscript Reviewer, University of Minnesota Press, 2003 - present.
- Manuscript Reviewer, Columbia University Press, 2000 – present.
- Manuscript Reviewer, University of Nebraska Press, 2000 – present.
- Manuscript Reviewer, Film Criticism, 1997 – 2013.
- Manuscript Reviewer, Frontiers, 2007 – 2010.
- Manuscript Reviewer, State University of New York Press, 1996 – present.
- Manuscript Reviewer, Contours: Literature and Film of the African Diaspora, 1999 – 2005.
- Manuscript Reviewer, Cinema Journal, 1999 – 2005.
- Manuscript Reviewer, Angles: Women Working in Film and Video, 1998 - 2003.
- Manuscript Reviewer, Fairleigh Dickinson University Press, 1996 – 2003.

DISSERTATION COMMITTEES:

- Member, Dissertation Committee - "Motivations For Yesterday: A Way to Read History as One's Irrefutable Space," Nima Najafi Kianfar, 2007 - 2014.
- Reader, "'To Bend Without Breaking': American Women's Authorship and the New Woman, 1900 – 1935," Amber Leichner, Dissertation, Graduated 2012.
- Dissertation Committees: Tami Burnett, 2009;; Christina Harding Thornton, 2011, Emily Danforth, 2011.
- Chair, Dissertation Committee: Ian Olney, Graduated 2003. "Playing Dead: Spectatorship, Performance, and Euro-Horror Cinema."
- Chair, Dissertation Committee: Melissa Rigney. Graduated 2004.
- Member, Dissertation Supervisory Committee: Valery Varble. Graduated 2004.
- Reader, M.A. Committee: Chris Halligan, Graduated 2000.

UNDERGRADUATE HONORS ADVISING:

Honors Paper - Megan Brown, "Eco-Horror in the Cinema," 2013.

Reader – Honors Thesis – Mitchell Allen, "Gender Constructions in Film Noir and Neo-Noir from 1940 to 1990," 2010 - 2011.

Honors Papers in Japanese Cinema from Kate Williams and Asher Ball in 373H, 2009.

Co-Director – Honors Thesis - Megan Black, "Constructing Falstaff: The Quest for the Ideal Father in Teen Film Adaptations of Shakespeare in the 1990s," 2009. Passed with Highest Distinction.

Honors Thesis - Trace Vardsveen, Film and New Media Arts, 2008.

Director – Honors Thesis – Xaviera Flores, "I Ain't So Tough: An Analysis of the Performance of Masculinity in Pre-Code Cinema," December 2007.

Director – Honors Thesis, Rebecca Jacobson, "Unzipping Gender: Gender Stereotypes, Identity, and Power," 2006. Passed with Distinction.

Director - Honors Thesis, Clint Eckstein, English Degree with Distinction, "Beat Poetry and Film," 2002. Passed with Distinction.

Reader - Honors Thesis, Kyle Wyatt, Honors Thesis, English, 2003. Highest Distinction.

COURSES TAUGHT:

2014	Film Directors: Women Filmmakers (239) Feminist Fairy Tale Films (413/813) Writing for Film: Screenwriting Bootcamp (459/859) Women in Popular Culture: Gender and Censorship (315B)
2013	Latin American and Spanish Film (239) Eco-Horror, Environmentalism & Apocatainment (413/813) Writing for Film: Screenwriting Bootcamp (459/859)
2012	Japanese and Asian Cinema (239) Writing for Film: Screenwriting Bootcamp (459/859) Film: Comedy (413/813) Film: 1950s Cold War Hysteria (413/813)
2011	French Filmmakers (239) Women Directors in Film History (413/813) Writing for Film: Screenwriting Bootcamp (459/859) Film: Cinema and Censorship (413/813)
2010	Hitchcock and the Cinema of Terror (239) Writing for Film: Screenwriting Bootcamp (459/859) Film: Cinema and Censorship (413/813) Film: Performing Masculinity in the Movies (413/813)
2009	Women Filmmakers in History (413/813) Cinema and Censorship (413/813) Writing for Film (459/859) Japanese and Asian Cinema (373)

- 2008 GLBT Film History/Queer Theory (413/813)
 "Bad Guys, Gangsters and Outsiders" (219)
 Writing for Film (459/859)
 "Forbidden Cinema: Pre-Code Hollywood" (413/813)
- 2007 "Women's Films 30s & 40s" (413/813)
 Film Genre – "Women's Films" (219)
 Advanced Writing for Film (459/859)
 "Forbidden Cinema: Pre-Code Hollywood" (413/813)
- 2006 Women Filmmakers (239B)
 French Cinema Theory (373)
 Writing for Film (459/859)
 Women in Popular Culture (315B)
- 2005 Film Theory & Criticism (373)
 Cold War Hysteria in Film (413/813)
 Postcolonial Film Theory (913)
 Advanced Writing for Film (459/859)
 Women in Popular Culture (315B)
- 2004 Feminist Film Criticism: Comedy (413/813)
 Film Genre: Comedy (219)
 Advanced Writing for Film (459/859)
 Introduction to English (180)
- 2003 French Film Theory (373)
 Advanced Film Theory (413/813)
 Film Theory & Criticism (373)
 Writing for Film (259A)
- 2002 Women Filmmakers (239B)
 Advanced Feminist Film Theory (413/813)
 Advanced Writing for film (459/859)
 Advanced Film Theory (413/813)
- 2001 Film Genre: Gender in 30s Comedy (219)
 Film Theory: Feminist Theories of Comedy (373)
 Postcolonial Film Theory & Criticism (373)
- 2000 Film Directors: Gay/Lesbian (239)
 Transgressive Identity (Queer) Theory (413/813)
 Film Directors: French Filmmakers (239)
 Advanced Writing for Film (459/859)
- 1999 Documentary Film (209)
 Film Directors: Women Filmmakers (239)
 Advanced Film Criticism (413/813)
 Writing for Film (259A)
- 1998 Film Directors: Postmodern Cinema (239)
 Intro to Film History (213E)
 Advanced Composition
- 1997 Documentary Film (209)
 Writing for film (259A)
 Film Directors: Women Filmmakers (239)

1996 Intro. to Film History (213)
 Writing for Film (259)
 Foreign Film Directors (239)

CREATIVE WORK - FILM PRODUCTION:

June, 1994: Writer, screenplay: Squatters, a feature film shot in France, June, 1994; screened at the MIPCOM Festival, Cannes, France; screened on Satellite Network, France; GULF Satellite Network, Middle East; Antenna One Network, Romania, 1995.

July 1992: Writer, Director, Producer, The Women Who Made the Movies (60 minutes). A documentary on the history of women filmmakers from 1896-1960. A co-production of Nebraska Educational Television Network. Distributed exclusively by Women Make Movies, Inc., New York, New York.

The Women Who Made The Movies, is in the permanent collections of Dartmouth College, Northwestern University, Columbia University, Queens College, Vanderbilt University, Atlanta University, Mount Holyoke College, Central Michigan University Barnard College, George Mason University, University of Washington, New York University, Harvard University, San Diego State University, Rice University, California Institute of the Arts, Indiana University, University of Oklahoma, The African-American Institute, Forum Yokohama (Japan), Duke University, University of Texas at Austin, California State University at Bakersfield, University of Delaware, Avila College, Goucher College, Boston Public Library, Speed Art Museum, University of Evansville, University of Wisconsin-Madison, The University of Washington, The Nederlands Filmmuseum, The University of British Columbia and numerous other colleges, archives and universities. Reviewed by Leonard Maltin on Entertainment Tonight: January, 1992. Selected Print Reviews include: New Directions for Women, Booklist, Library Journal, Signs, and Women Library Workers Journal.

Screenplay and Co-Director, Coming Attractions: A History of the Motion Picture Trailer, a one hour documentary on the history of the Hollywood motion picture trailer; preserved and held in the Museum of Modern Art Film Archive and screened at the Mary Riepma Ross Film Centre, The Collective for Living Cinema, New York, and The Rice Museum Media Center, Houston, TX, December, 1988 and on NETV, Lincoln Nebraska. (Invited).

ORIGINAL SCREENPLAYS:

Squatters, 1994.

The Women Who Made the Movies, 1990.

Coming Attractions, 1988.

SELECTED FILM SCREENINGS AND FESTIVALS (ALL REFEREED):

The Women Who Made The Movies (All Invited Screenings)

University of Lethbridge, England, May 2013
 University of Alaska, Fairbanks, June 2013
 University of Iowa, March 2013
 University of Michigan, Ann Arbor, January 2013
 University of California, Berkeley, January 2013
 Stephens College, January 2013
 Academy of Art, January 2013

State University of New York, Purchase, January 2013
 University of Houston, 2012
 Tufts University, Spring 2012
 Indiana University, Spring 2012
 California State University, Northridge, 2011
 Northwestern University, Spring 2010
 Columbia University, Spring 2010
 Queens College, Spring 2010
 Southern Methodist University, November, 2007
 The Art Institute of Charlotte, NC, June 2007
 The College of Santa Fe, NM, May 25, 2007
 Western Michigan University, August 2006
 University of Rochester, Summer 2005
 Evergreen State College, Summer 2005
 Swedish Cinematheque, Summer 2005
 College of Wooster, Summer 2005
 Art Institute of Atlanta, Summer 2005
 National Museum of Women in the Arts, Washington DC, Winter 2005
 University of Lethbridge, Alberta, Canada, Winter, 2005
 Université Laval, Quebec, Winter, 2005
 Indiana University South, Winter 2004
 Indiana University, Winter 2003
 University of Michigan, Ann Arbor, Winter 2003
 Indiana University, Winter 2003
 Connecticut State University, Summer 2003
 Dartmouth College, Fall 2002
 The Australian Film /TV/Radio School, Fall 2002
 Vanderbilt University, Fall 2002
 Atlanta University, Fall 2002
 Mount Holyoke College, Fall 2002
 Central Michigan University, Fall 2002
 University of Maryland, March 13, 2000.
 Berkshire Conference '99, June 3-5, 1999.
 City University of Hong Kong, Spring, 1999.
 University of Montreal, Spring, 1999.
 Michigan State University, Spring, 1999.
 Metropolitan Museum of Art, New York, NY, March 20, 1999.
 Portland State University, Portland, OR, February 26, 1999.
 Vanier College (Quebec, Canada), May 21, 1998.
 Minnesota College of Art and Design, April 24, 1998.
 University of Akron, March 20, 1998.
 Woodstock Artists Association, Woodstock, NY, March 14, 1998.
 Lehigh University, February 19, 1998.
 Santa Barbara Museum of Art, June 26, 1997.
 University of Richmond, November, 1997.
 University of Calgary, November, 1997.
 City College of San Francisco, August, 1997.
 Augustana College, April, 1997.
 Texas A & M University, April, 1997.
 Illinois Wesleyan University, April 16, 1997.
 University of Oklahoma, March 28, 1997.
 University of Kansas, March 5, 1997.
 University of Wisconsin, Milwaukee, January 20, 1997.
 University of New Orleans, March, 1996.
 International Film Festival of Kerala, India; Spring, 1996.
 State Library of Queensland, Australia, Fall 1996.
 New York University, Fall, 1996.

Kyobo Center, Korea, Fall, 1996.
 San Diego State University, March 14, 1995.
 Rice University, March 19, 1995.
 California Institute of the Arts, September 21, 1995.
 The African American Institute, Alabama, July 22, 1995.
 Outfest, Los Angeles, July 6-16, 1995.
 Indiana University, November 1, 1995.
 Women's Film Festival of Madrid, Spain; November 10-20, 1995.
 Films de Femmes Festival, Créteil, France, Spring, 1995.
 Films de Femmes Festival, Créteil, France, Spring, 1994
 National Women's Studies 15th Annual Conference, June 18, 1994.
 Women in Film 9th International Film Festival, Universal City, CA, March 5, 1994
 Dallas Video Festival, November 13, 1993.
 The University of Northern Florida, March 1, 1993.
 University Film and Video Association National Conference, August 10, 1991
 Nebraska Educational Television Network, November 23, 24 and December 31, 1990.

PROFESSIONAL SOCIETIES:

Popular Culture Association/ American Culture Association
 Modern Language Association
 Society for Cinema and Media Studies
 National Women's Studies Association
 The Women Film Pioneers Project - Steering Committee Member