**Sarah E. S. Sinwell**

Associate Professor

Department of Film and Media Arts

The University of Utah

375 South 1530 East, Room 270

Salt Lake City, UT 84112

(801) 581-5127

sarah.sinwell@utah.edu

EDUCATION

**Ph.D., Indiana University 2007**

Department of Communication and Culture, Film and Media Studies

Minor, Feminist Critical Studies, Department of English

**M.A., Graduate School of Arts and Sciences, Emory University 2000**

Film Studies

**B.S.F.S., School of Foreign Service, Georgetown University 1998**

Concentration in Culture and Politics, specifically Film Studies

RESEARCH AND TEACHING INTERESTS

Film and Media Arts, Film Theory, History and Aesthetics, Television, New Media and Digital Cultures, Cultural Studies, American Studies, Feminist, Gender and LGBTQIA+ Studies, Independent Media, Convergence Cultures, Queer Media, Women Directors, YouTube, Twitter, Web Series.

ACADEMIC EMPLOYMENT

**University of Utah, Associate Professor, Department of Film and Media Arts (2021-present)**

*Faculty Affiliate, Digital Matters*

**University of Utah, Assistant Professor, Department of Film and Media Arts (2015-2021)**

**Northeastern University, Full-time Faculty (Non-tenure-track) Positions (2008-2015)**

Assistant Teaching Professor (January 2015 - July 2015)

Assistant Academic Specialist (2012 - 2014)

Lecturer (2011 - 2012)

Postdoctoral Teaching Fellow (2008 - 2011)

*Program in Media and Screen Studies and Department of Communication Studies*

**Indiana University, Visiting Lecturer (2007-2008)**

*Department of Gender Studies*

RESEARCH AWARDS

College of Fine Arts Faculty Fellowship, University of Utah, Spring 2023.

Research in Progress Grant, College of Fine Arts, University of Utah, Spring 2022.

Digital Matters Faculty Grant, University of Utah, Spring 2021.

NEH Grant, Understanding Digital Culture: Humanist Lenses for Internet Research, Summer 2020.

Faculty Research Grant, University Research Committee, University of Utah, Fall 2019.

Faculty Excellence Award in Research, College of Fine Arts, University of Utah, Spring 2019.

Make Time For Research Grant, College of Fine Arts, University of Utah, Spring 2018.

Faculty Fellow, University Research Committee, University of Utah, Fall 2017.

Research in Progress Grant, College of Fine Arts, University of Utah, Spring 2017.

TEACHING AWARDS

Co-chair, Dee Council, University of Utah, 2021-2022.

Fellow, Dee Council, University of Utah, 2019-2022.

University Teaching Grant, Videographic Criticism Workshop, University of Utah, Fall 2017.

Favorite Professor Award, Northeastern University Cauldron, Spring 2013.

Northeastern University Excellence in Teaching Award Nominee, Spring 2012.

Favorite Professor Award, Northeastern University Cauldron, Spring 2012.

Outstanding Professor Award, Sigma Delta Tau, Northeastern University, Spring 2010.

BOOK MANUSCRIPT

*Indie Cinema Online*. New Brunswick, NJ: Rutgers University Press, 2020.

 Reviewed in *New Review of Film and Television Studies.*

EDITED SPECIAL ISSUES

Sinwell, Sarah E. S. Guest Editor. Special Issue. “Reinvestigating Art House Exhibition.” *The Projector: A Journal on Film, Media, and Culture* 18:2 (Summer 2018).

Sinwell, Sarah E. S. Guest Editor. Special Issue. “Reinvestigating Art House Exhibition in an Era of Convergence.” *The Projector: A Journal on Film, Media, and Culture* 18:1 (Winter 2018).

PEER-REVIEWED JOURNAL ARTICLES

“Reading Joey Soloway: Popularizing Feminist and Queer Theory in Independent Film and Television.” Accepted at *New Review of Film and Television Studies*. Expected publication in 2023.

“Bosom Friends and Kindred Spirits: Reimagining Girlhood, Bisexuality, and Queerness in *Anne with an E*.” Accepted at *Queer Studies in Media and Popular Culture.* Expected publication in 2023.

“Teaching Diversity, Questioning Representation.” Dossier: “Addressing Diversity On and Off Screen in the Classroom,” *Alphaville: Journal of Film and Screen Media*, no. 24, 2022. 153–59.

“Showrunning Activism: Embodying Race, Gender, and Sexuality in the Work of Ryan Murphy.” *Refractory: A Journal of Entertainment Media* 36 (September 7, 2022).

Reprinted in *Ryan Murphy’s Queer America.* Edited by David Greven and Brenda Weber. London and New York: Routledge, 2022. 241-253.

“Teaching Women’s Cinema, Troubling Documentary Representation.” *Journal of Cinema and Media Studies* 16.4 (Summer 2022).

“All About that Ace: Representing Asexuality and Queer Identity in *BoJack Horseman*.” *Jump Cut: A Review of Contemporary Media* 60 (Spring 2021).

“Excavating the Brick and Mortar: Reinvestigating the Art House in the Digital Age.” *The Projector: A Journal on Film, Media, and Culture* 18:1 (Winter 2018): 70-88.

“Mapping the (Adolescent) Male Body: Queerness, Pedophilia, and Perversion in *L.I.E.* and *Mysterious Skin*.” *Thymos: Journal of Boyhood Studies* 7.2 (Fall 2013): 141-155.

 “Sex, Bugs, and Isabella Rossellini: The Making and Marketing of *Green Porno.*” *Women’s Studies Quarterly* 38.3-4 (Fall/Winter 2010): 118-137.

BOOK CHAPTERS IN PEER-REVIEWED ANTHOLOGIES

“Producing Inclusion and Intersectionality: Queer Showrunners of Color in Contemporary Television.” In *Television Studies in Queer Times*. Edited by F. Hollis Griffin. New York and London: Routledge, 2023.

“*The 40-Year-Old Version*.” In *Screening American Independent Film*. Edited by Justin Wyatt and Wyatt Phillips. New York and London: Routledge, 2023.

“(Re-)Branding Sundance: Entering the TV Market.” In *Indie TV: Industry, Aesthetics, and Medium Specificity.* Edited by Yannis Tzioumakis and James Lyons. New York and London: Routledge, 2023. 81-97.

“Let Ayo Have A Girlfriend: Resisting Black Lesbian Erasure on Twitter.” In *Afrofuturism in Black Panther: Gender, Identity, and the Re-Making of Blackness*. Edited by Renee T. White and Karen A. Ritzenhoff. Lanham, MD: Lexington Books, 2021. 87-102.

“Fantasies and Fangirls: Gender and Sexuality in Robert Altman’s *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*.” In *ReFocus: The Later Films and Legacy of Robert Altman.* Edited by Lisa Dombrowski and Justin Wyatt. Edinburgh: Edinburgh University Press, 2021. 159-171.

“From Star-Producer to Executive: Tom Cruise and/at United Artists (2006-2012).” In *United Artists.* Edited by Tino Balio, Peter Kramer, Gary Needham, and Yannis Tzioumakis. New York and London: Routledge, 2020. 270-286.

“#MakeReyAsexual and #KeepJugheadAsexual: Asexuality, Queerness, and Representation on Twitter.” In *Feminist and Queer Theory: An Intersectional and Transnational Reader.*Edited by L. Ayu Saraswati and Barbara Shaw. Oxford: Oxford University Press, 2020. 104-109.

“To Queer Things Up: Sexing the Self in the Queer Documentary Web Series.” In *I Confess! Constructing the Sexual Self in the Internet Age.*Edited by Thomas Waugh and Brandon Arroyo. Montreal: McGill Queen’s University Press, 2019. 423-435.

“Go Digital or Go Dark: Crowdfunding, Independent Financing and Art House Exhibition on Kickstarter.” In *A Companion to American Indie Film*. Edited by Geoff King. Malden and Oxford: Wiley-Blackwell Publishing, 2017. 452-468.

“Women Make Movies: Chicken and Egg Pictures, Gamechanger Films, and the Future of Female Independent Filmmaking.” In *Indie Reframed: Women Filmmakers and Contemporary American Cinema*. Edited by Linda Badley, Claire Perkins, and Michele Schreiber. Edinburgh: Edinburgh University Press, 2016. 23-35.

“Aliens and Asexuality: Media Representation, Queerness and Asexual Visibility.” In *Asexualities: Feminist and Queer Perspectives*. Edited by Karli June Cerankowski and Megan Milks. New York and London: Routledge, 2014. 162-173.

“Written on the Child: Race, Class, Gender, and Sexuality in *Gummo.”* In *Lost and Othered Children in Contemporary Cinema.* Edited by Debbie Olson and Andrew Scahill. Lanham, MD: Lexington Books, 2012. 107-122.

“Is Malkovich Malkovich? Sexual Identity on a String.” In *Film and Sexual Politics*. Edited by Kylo Patrick Hart. Cambridge: Cambridge Scholarly Press, 2006. 195-207.

PUBLISHED INTERVIEWS

Interview with Cheryl Dunye. *Independent Female Filmmakers: A Chronicle Through Interviews, Profiles and Manifestos.* Edited by Michele Meek. New York and London: Routledge, 2019. 102-116

ADDITIONAL PUBLICATIONS

“Portrait of an Art House During a Pandemic, Part Two.” *Flow: A Critical Forum on Media and Culture*. May 16, 2022.

“Queering the (Female) Gaze: Teaching Céline Sciamma’s *Portrait of a Lady on Fire* (2019).” *Films for the Feminist Classroom* 11.1 (Fall 2021).

“Portrait of an Art House During a Pandemic, Part One.” *Flow: A Critical Forum on Media and Culture*. December 7, 2021.

"Festival of Disruption: A Report from the 2020 Sundance Film Festival." *Flow: A Critical Forum on Media and Culture*. February 11, 2020.

"The Netflix Experience: Immediate and Unlimited Television Viewing as User Fantasy." *In Media Res*. December 6, 2013.

“The Art of Seduction: Film Spectatorship in the Age of the Cell Phone.” *In Media Res*. December 13, 2010.

PRODUCTION WORK

Sinwell, Sarah E. S. “Teaching Feminist Theory through Jill Soloway’s *I Love Dick*.” A Video Essay. Link at *Mai: Feminism and Visual Culture* 5 (Winter 2020).

Sinwell, Sarah E. S., Director/Co-Producer. Kevin Hanson, Cinematographer/Executive Producer. Dana Ware, Editor/Co-Producer. Teaser. *American Art House*, A Documentary Series. Vimeo link at *The Projector: A Journal on Film, Media, and Culture* 18:2 (Summer 2018).

Sinwell, Sarah E. S., Director/Producer. Kevin Hanson, Cinematographer/Editor. Interview with Ira Deutchman. Vimeo link at *The Projector: A Journal on Film, Media, and Culture* 18:2 (Summer 2018).

CONFERENCE PAPERS AND PRESENTATIONS

“Queering the Muppets”

*September 2022, The Evolution of Jim Henson's Puppetry: From Analog Craft to Digital Franchise Symposium, University of Bristol, United Kingdom, Online*

“Showrunning Activism: Embodying Race, Gender, and Sexuality in the Work of Ryan Murphy”

*June 2022, Console-ing Passions International Conference on Television, Video, Audio, New Media, and Feminism, Orlando, FL*

“”One Pill Makes You Larger and One Pill Makes You Small”: The Queer Child Comes of Age” *December 2021, Queer Temporalities in Literature, Cinema, and Videogames International Conference, University of Murcia, Spain, Online*

“Glance Choreography and Grazing Fingers:

Excavating Fandom of Queer Female Historical Period Dramas”

*October 2021, Fan Studies Network North America Virtual Conference*

 “”You Cannot Put a Fire Out”: Revisiting Queer Female Histories in *Anne with an E* and *Dickinson*”

*May 2021, Queer Representation: Pasts, Presents, Futures Conference, University of Edinburgh, Scotland, Online*

“Fantasies and Fangirls:

Gender and Sexuality in Robert Altman’s *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*”

*March 2021, Society for Cinema and Media Studies Virtual Conference*

“#Representation Matters: Mapping Gender and Sexuality on Twitter”

*October 2020, Invited Keynote Presentation, Institute of Electrical and Electronics Engineers Visualization Conference, Arts Program Track, Online*

“Let Ayo Have a Girlfriend: Resisting Black Lesbian Erasure on Twitter”

*October 2020, Fan Studies Network North America Virtual Conference*

“Showrunning Activism: Embodying Race, Gender, and Sexuality in Contemporary Media”

*December 2019, Cine-feminisms and the Academy Symposium, Sydney, Australia*

“(Re)Casting Ruby Rose: Mapping Queer Fan Backlash on Twitter”

*October 2019, Fan Studies Network North America Conference, Chicago, IL*

“Infinite Access to Indie Cinema? Netflix and Media Convergence”

*August 2019, University Film and Video Association, Minneapolis, MN*

“Reading Jill Soloway: Popularizing Feminist and Queer Theory in Independent Film and Television”

*March 2019, Society for Cinema and Media Studies Conference, Seattle, WA*

“We Need Diverse Stories: Mapping Gender, Race, and Sexuality on Twitter”

*February 2019, Digital Humanities Conference, Weber State University, Ogden, UT*

"To Queer Things Up: Sexing the Self in the Queer Documentary Web Series"

 *November 2018, National Communication Association Conference, Salt Lake City, UT*

“Give Elsa a Girlfriend: Girlhood, Queerness and LGBTQ Representation on Twitter”

*April 2018, Media Industries Conference, King’s College, London, England*

“Art Houses and Traveling Film Festivals”

*April 2018, Media Industries Conference, King’s College, London, England*

“Keep Jughead Asexual: Asexuality, Queerness and Representation on Teen Television and Twitter”

*March 2018, Society for Cinema and Media Studies Conference, Toronto, Canada*

“Queerly Reading, Queerbaiting, and Representing Homoeroticism Onscreen:

Teaching *Nip/Tuck*and *Superbad*”

*August 2017, University Film and Video Association Conference, Los Angeles, CA*

“Excavating the Brick and Mortar: Reinvestigating the Art House in the Digital Age”

*June 2017, History of Moviegoing, Exhibition and Reception Circuits of Cinema Conference, Ryerson University,*

*Toronto, Canada*

 “*Her Story*: Representing Transgenderism in the Web Series”

*September 2016, Flow Conference, University of Texas at Austin, Austin, TX*

“Theorizing Fan Cultures, Producing Fan Texts,” Teaching Fandom Workshop

*March 2016, Society for Cinema and Media Studies Conference, Atlanta, GA*

“*Losing It With John Stamos*: Indie Stars, Animation, and Aesthetics on Yahoo Screen”

*November 2015, Film & History Conference, Madison, WI*

“Not Your Typical IMAX Experience: Cinemagoing and Spectacle at Jordan’s Furniture”

*March 2015, Society for Cinema and Media Studies Conference, Montreal, Canada*

"Kickstarting Indie: Crowdsourcing, Independent Financing, and Art House Exhibition"

*March 2014, Society for Cinema and Media Studies Conference, Seattle, WA*

 “A Sexuality without Orientation: “Coming Out” on the Asexual Visibility and Education Network”

*May 2013, MIT 8: Media in Transition International Conference, Boston, MA*

“Now Streaming on a Device Near You: Instantly Viewing Indie Documentary on Hulu"

*March 2013, Society for Cinema and Media Studies Conference, Chicago, IL*

“Remembering the Life and Legacy of Alexander Doty,” Queer Caucus Event, Invited Panelist

*March 2013, Society for Cinema and Media Studies Conference, Chicago, IL*

“Making Media Studies Perfectly Queer: A Tribute to Alex Doty,” Invited Panelist

*November 2012, FLOW Conference, University of Texas at Austin, Austin, TX*

“Performing (A)sexual Identity on the Asexual Visibility and Education Network”

*July 2012, Console-ing Passions International Conference on Television, Video, Audio, New Media, and Feminism, Boston, MA*

“From Amateurs to Auteurs: *Life in a Day*, YouTube, and the Future of Global Documentary”

*March 2012, Society for Cinema and Media Studies Conference, Boston, MA*

“Broadcast Yourself: YouTube, Self-distribution and the Small Screen”

*March 2011, Society for Cinema and Media Studies Conference, New Orleans, LA*

“Left Behind: Revisiting the Video Store”

*September 2010, Flow Conference, University of Texas at Austin, Austin, TX*

“*The Art of Seduction*: Bodies, Sex and Cinematic Storytelling in the Age of Cell Phones”

*February 2010, Bodies Conference, University of South Carolina, Columbia, SC*

“Sex, Celebrity and Bugs: Isabella Rossellini and *Green Porno*”

*November 2009, National Communication Association, Critical/Cultural Studies Division,*

*Chicago, IL*

“Surf Safe, Wear Red: Girls, Sex and Danger in *Hard Candy*”

*March 2009, Northeast Modern Language Association, Boston, MA*

“Reel Girls Have Sex: (Re)Imagining Chicana Sexualities and Spaces in *Quinceanera*”

*March 2008, Society for Cinema and Media Studies Conference, Queer Caucus, Philadelphia, PA*

*“*Mapping the (Adolescent) Male Body:

Queerness, Pedophilia and Perversion in Gregg Araki's *Mysterious Skin*”

*March 2007, Creative Bodies, Corporeal Knowledge: Pushing Boundaries Conference, Bloomington, IN*

“Spaces and Souvenirs:

Constructing Female Adolescent Subjectivity in Sofia Coppola’s *The Virgin Suicides*”

*March 2007, Time/Passages Conference, English Department, Bloomington, IN*

“Eight Desiring Bodies Multiplied: Queering Family Melodrama in Todd Solondz’s *Palindromes*”

*March 2007, Society for Cinema Studies Conference, Chicago, IL*

 “Girlhood, Interrupted:

Queering Female Adolescence in Contemporary Independent American Cinema”

*April 2006, Cultural Studies Association Conference, Washington, DC*

 “There’s Something about Touching Myself:

Masturbation in Contemporary American (Independent) Cinema”

*April 2006, Pop Culture Association Conference, Eros, Pornography and Popular Culture Division, Atlanta, GA*

“In Search of the Intelligible:

Memory, Trauma and Multiple Identification in Cinematic Narratives of Incest”

*March 2006, Going Awry: A National Interdisciplinary Graduate Student Conference, Bloomington, IN*

“‘With the Boundaries Between Us Still Intact’:

Mapping Memories of Incestuous Desire in *Eve’s Bayou*”

*November 2005, National Communication Association Conference, Critical/Cultural Studies Division, Boston, MA*

“Sensation/Separation: Constructing Intimate Spaces in Darren Aronofsky’s *Requiem for a Dream*”

*April 2005, Intimacy/Proximity Conference, Bloomington, IN*

“In Touch with the Queer: Embodying Girlhood in Catherine Hardwicke’s *thirteen*”

*March 2005, Society for Cinema and Media Studies Conference, London*

“Is Malkovich Malkovich? Sexual Identity on a String”

*October 2004, Screen Media and Sexual Politics Conference, Plymouth, NH*

“Excesses, Bodies, Masculinities, Perversions: Coming to Todd Solondz’s *Happiness”*

*June 2004, Crossroads in Cultural Studies Conference, Champaigne-Urbana, IL*

“Coming to Happiness, Creating Perversion”

*March 2004, Fraker Perversion Conference, Ann Arbor, MI*

INVITED PRESENTATIONS

Moderator, “Keynote Presentation”

*October 2022, Invited Presentation, Fan Studies Network North America Conference, Online*

Panelist, “*Coded Bias*”

*September 2022, Invited Presentation, Digital Matters Lab, University of Utah, Online*

“Glance Choreography and Grazing Fingers:

Excavating Fandom of Queer Female Historical Period Dramas”

*May 2022, Invited Presentation, Archives of Desire: Transformative Fandom and Queer Memory Seminar Series, University of Oxford, United Kingdom, Online*

“#Representation Matters: Mapping Gender, Race, and Sexuality on Twitter”

*April 2021, Invited Presentation, Digital Matters Lab, University of Utah, Online*

Panelist, “*Moonlight*”

*March 2021, Invited Presentation, Pride Week, University of Utah, Online*

“Indie Cinema Online”

*February 2021, Invited Presentation, Osher Lifelong Learning Institute, Online*

Moderator, “Artists Elevated: Discussing Equity and Creativity in the Mountain West”

*November 2020, Invited Presentation, Utah Presents, Online*

“From Sundance to Netflix: Independent Cinema Today”

*October 2020, Invited Presentation, Film and Media Arts Department, University of Utah, Salt Lake City, UT*

“Representing Race and Ethnicity in Film and Media”

*July 2020, Invited Presentation, Film and Media Arts Department, University of Utah, Salt Lake City, UT*

“Asexuality and Queer Representation in Film and Television”

*October 2019, Invited Presentation, LGBT Resource Center, University of Utah, Salt Lake City, UT*

“Queer and LGBTQIA+ Media and Representation”

*May 2019, Invited Presentation, Diversity in the Arts Panel, University of Utah, Salt Lake City, UT*

“Give Elsa a Girlfriend: Girlhood, Queerness, and LGBTQ Representation on Twitter”

*March 2019, Invited Presentation, Digital Matters Lab, University of Utah, Salt Lake City, UT*

“Indie Cinema Online”

*February 2015, Invited Presentation, College of Art, Media and Design, Northeastern University, Boston, MA*

“Sundance, Shorts, and Cell Phones”

 *September 2014, Invited Presentation, College of Art, Media and Design, Northeastern University, Boston, MA*

“Broadcast Yourself: Redefining Independent Film in an Era of Convergence”

*October 2012, Invited Presentation, Interactions Faculty Event, Northeastern University, Boston, MA*

“Sex Didn’t Start With You! Erotica, Short Films and Cinematic Histories of Queer Desire”

*January 2008, Invited Presentation, Kinsey Institute, Indiana University, Bloomington, IN*

 “Porn and Society”

*February 2007, IU Men’s Coalition Presentation at Indiana University, Bloomington, IN*

“What is Pornography?”

*November 2006, Collins Living and Learning Center Presentation at Indiana University, Bloomington, IN*

“What is Queer Cinema?”

*January 2006, Presentation, Panel at Pride Film Festival, Bloomington, IN*

“Addicted to Abjection: Varying Depictions of (Ab)Used Bodies”

*Spring 2004, Colloquium Presentation with Megan Fogarty at Indiana University, Bloomington, IN*

“‘With the Boundaries Between Us Still Intact’:

Mapping Memories of Incestuous Desire in *Eve’s Bayou*”

*September 2005, Robert Gunderson Award Colloquium Presentation at Indiana University, Bloomington, IN*

*Fall 2005, Panelist, Graduate Student Brownbag on Conferences, Indiana University, Bloomington, IN*

“Gender and Sexuality in the Classroom”

GUEST LECTURES

“The Erotic Thriller”

*Spring 2007, Invited Guest Lecturer, Media Genres, Indiana University, Bloomington, IN*

“The Body, Gender, and The Gaze in Kieslowski’s *A Short Film About Love*”

*Spring 2006, Invited Guest Lecturer, The Body in Polish Film and Culture, Indiana University, Bloomington, IN*

“Queer Cinema”

*Spring 2006, Invited Guest Lecturer, Introduction to Media, Indiana University, Bloomington, IN*

“Creating Syllabi and Applying for Teaching Positions at the Collins Living and Learning Center”

*Spring 2006, Invited Guest Lecturer, Advanced Graduate Seminar in Pedagogy, Indiana University, Bloomington,*

 *IN*

*“*Introduction to Public Speaking and the First Day of Classes”

*Fall 2005, Invited Guest Lecturer, Pedagogy in Communication and Culture, Indiana University, Bloomington, IN*

*“*Introduction to Public Speaking and the First Day of Classes”

*Fall 2003-2007, Panelist and Guest Lecturer, New Associate Instructor Orientation, Indiana University,*

 *Bloomington, IN*

TEACHING EXPERIENCE

**University of Utah, Fall 2015-present**

Introduction to Film (FILM 1110) F2022

Introduction to Media Arts (FILM 2120) F2015, F2016, F2018, S2019, F2019, F2020, S2022

Film History From 1952 (FILM 3120/6120) S2016, S2017, S2018, S2020, S2021

Diversity in Film and Media (FILM 2240) S2021

Women Directors (FILM 2220/6350) S2018

Independent Cinema (FILM 4210/6370) F2015

Indie Media (FILM 3325/6325) F2018

Convergence Cultures (FILM 4210/6370) F2016

Queer Media (FILM 6370) F2019, F2022

Film Theory (FILM 6350) S2016, S2019, F2020, S2022

Independent Study: Making Indie Documentaries

Independent Study: Bodies on Screen

Independent Study: Making Genre Web Series

Independent Study: The Sundance Film Festival

Independent Study: Sundance, Documentary, and Video Essays

Independent Study: Queer Masculinity and Frederick the Great

Independent Study: Film Theory

**Teaching History, University of Utah, Fall 2015-present**

Spring 2023

 On Fellowship

Fall 2022

Introduction to Film (online)

Queer Media Graduate Seminar

*Spring 2022*

Introduction to Media Arts (online)

Film Theory Graduate Seminar

*Fall 2021*

On Sabbatical

*Spring 2021*

Film History from 1952 (online)

Diversity in Film and Media (online)

*Fall 2020*

Introduction to Media Arts (online)

Film Theory Graduate Seminar (online)

*Spring 2020*

Film History From 1952

 Course Release

*Fall 2019*

Introduction to Media Arts

Queer Media Graduate Seminar

*Spring 2019*

Introduction to Media Arts

Film Theory Graduate Seminar

*Fall 2018*

 Introduction to Media Arts

 Indie Media

*Spring 2018*

 Film History From 1952

 Women Directors

*Fall 2017*

 On Fellowship

*Spring 2017*

 Film History From 1952

 Course Release

*Fall 2016*

 Introduction to Media Arts

 Convergence Cultures

*Spring 2016*

 Film History From 1952

 Film Theory Graduate Seminar

*Fall 2015*

 Introduction to Media Arts

 Independent Cinema

**Northeastern University, 2008-2015**

Theories of Media and Culture

Media, Culture and Society

Media and Identity

Television: Text and Context

International Communication Abroad

Dialogue of Civilization: Global Issues in Comparative Perspective

Communication and Gender

Advertising and Promotional Culture

Introduction to Communication Studies

Public Speaking

Introduction to College

**Indiana University, 2007-2008**

Representation and the Body

Gender, Sexuality and Popular Culture

Girls and Girlhood Studies

Independent Research and Readings: Violence Against Latinas

Media Genres/Topics in Gender Studies:

Body Genres: Melodrama, Horror, and Pornography

Mediated Bodies in Contemporary Cinema

**Additional Courses Taught:**

Violence in American Film and History

American Culture

American Literature

British History

Writing

Conversation

Integrated Skills (Writing, Reading, Grammar and Conversation)

GRADUATE COMMITTEES

Member, Ph.D. Committee

*University of Utah, Department of English* (1) 2019-present

*University of Utah, Department of World Languages and Cultures* (1) 2015-2019

Tamara Hammond, 2019

Chair, M.F.A. Committee

*University of Utah, Department of Film and Media Arts* (9) 2015-present

 Eden Buxton, 2021

 Bethany Burr, 2020

 Lane Peters, 2020

 Dana Ware, 2020

Carly Fetzer, 2019

Nathan Scoll, 2017

Member, M.F.A. Committee

*University of Utah, Department of Film and Media Arts* (6) 2017-present

Dominic Martella, 2021

Elizabeth Lowe, 2020

Eduardo Soares, 2019

Member, M.F.A. Committee

*Indiana University, Department of Gender Studies (1)* 2006-2007

Anne Drew Potter, 2007

ADDITIONAL UNDERGRADUATE AND GRADUATE ADVISING AND MENTORING

Faculty Advisor, Collaborative Capstone Project, Office of Undergraduate Research, Summer 2019

Faculty Mentor, Undergraduate Research Opportunity Program, Spring 2019

Faculty Advisor, Artemis (Art Empowering Misses) Student Group, College of Fine Arts, 2018

PROFESSIONAL SERVICE

Reviewer, W.W. Norton, Inc., 2022-present

Reviewer, *Television and New Media*, 2022-present

Member, Organizing Committee, Fan Studies Network North America Conference, 2022-present

Reviewer, Console-ing Passions International Conference on Television, Video, Audio, New Media, and Feminism, 2021-2022

Presenter, “Making a Run at the Job Market” Panel, Society for Cinema and Media Studies, April 2021

Grant Reviewer, National Science Centre, Poland, 2021-present

Mentor, Graduate Student Organization, Society for Cinema and Media Studies, 2021-present

Reviewer, *Mai: Feminism and Visual Culture*, 2021-present

Reviewer, *Feminist Media Studies,* 2020-present

Mentor, Fan Studies North America Mentoring Network, 2019-present

Mentor, Fan and Audience Studies Scholarly Interest Group, Society for Cinema and Media Studies, 2019-present

Reviewer, *New Review of Film and Television Studies*, 2020-present

Reviewer, *Frontiers, A Journal of Women Studies*, 2019-present

Reviewer, *The Review of Communication*, 2019-present

Mentor, Alexander Doty Mentorship Program, Society for Cinema and Media Studies, 2018-present

Organizer, Society for Cinema and Media Studies Conference, Grrrls Night Out, 2016-2019

Mentor, Women’s Caucus Mentorship Program, Society for Cinema and Media Studies, 2016

Member, Editorial Board, *The Projector: A Journal on Film, Media, and Culture*, 2017-present

Reviewer, *Wallflower Press*, 2016-present

Reviewer, *Routledge,* 2015-present

Reviewer, *Boyhood Studies: An Interdisciplinary Journal,* 2015-present

Reviewer, *Popular Communication: The International Journal of Media and Culture,* 2012-present

Reviewer, *New Cinemas: Journal of Contemporary Film*, 2012-present

Reviewer, *South African Review of Sociology*, 2011-present

Member, Society for Cinema and Media Studies Host Committee, 2011-2012

Reviewer, Critical and Cultural Studies Division, National Communication Association Conference, 2009

Reviewer, Critical and Cultural Studies Division Student Section, National Communication Association Conference, 2005

UNIVERSITY SERVICE

Member, Search Committee, Senior Vice President for Academic Affairs, University of Utah, 2022

Panelist, Mentoring Workshop, University of Utah, February 2021

Member, Faculty Committee on Community and Governmental Relations, University of Utah, 2016-present

COLLEGE OF FINE ARTS SERVICE

Chair, CFA Curriculum Committee, College of Fine Arts, University of Utah, 2020-2021

Reviewer, Undergraduate Research Opportunity Program, College of Fine Arts, University of Utah, Summer 2020

Member, Faculty Excellence Award Selection Committee, College of Fine Arts, University of Utah, 2020

Member, CFA Curriculum Committee, College of Fine Arts, University of Utah, 2019-2021

Chair, Academic Appeals Committee, College of Fine Arts, University of Utah, 2019-present

Member, Faculty Excellence Award Selection Committee, College of Fine Arts, University of Utah, 2018

Member, Strategic Planning Subcommittee for New Knowledge, College of Fine Arts, University of Utah, 2017-2018

Member, Academic Appeals Committee, College of Fine Arts, University of Utah, 2016-present

Member, Editorial Board, *Studio* (College of Fine Arts Magazine), University of Utah, 2016-2019

Member, Faculty Counsel, College of Fine Arts, University of Utah, 2015-17

Member, College Council, College of Fine Arts, University of Utah, 2015-17

DEPARTMENT OF FILM AND MEDIA ARTS SERVICE

Member, Retention, Promotion and Tenure Committee, Department of Film and Media Arts, University of Utah, 2022-present

Chair, Search Committee, Media Arts Position, Department of Film and Media Arts, University of Utah, 2022

Member, Tenured Faculty Review Committee, Department of Film and Media Arts, University of Utah, 2022-present

Member, Search Committee, Media Arts Position, Department of Film and Media Arts, University of Utah, 2021-2022

Member, Core Curriculum Working Group, Department of Film and Media Arts, University of Utah, 2021-present

Member, MFA Selection Committee, Department of Film and Media Arts, University of Utah, 2021-present

Member, Scholarship Selection Committee, Department of Film and Media Arts, University of Utah, 2020

Chair, Curriculum Committee, Department of Film and Media Arts, University of Utah, 2019-2021

Member, Search Committee, Morales Fellowship in Documentary Production Position, Department of Film and Media Arts, University of Utah, 2018-2019

Member, Search Committee, Chair Position, Department of Film and Media Arts, University of Utah, 2018-2019

Member, Search Committee, Animation Position, Department of Film and Media Arts, University of Utah, 2017-2018

Member, Search Committee, Media Arts Production Position, Department of Film and Media Arts, University of Utah, 2017

Member, Curriculum Committee, Department of Film and Media Arts, University of Utah, 2017-2021

Member, Scholarship Selection Committee, Department of Film and Media Arts, University of Utah, 2017-2018

Member, Search Committee, Emerging Media Position, Department of Film and Media Arts, University of Utah, 2016-2017

Member, Graduate School Committee, Department of Film and Media Arts, University of Utah, 2015-2018

Member, Building Committee, Department of Film and Media Arts, University of Utah, 2015-present

Member, Retention, Promotion and Tenure Document Revision Committee, Department of Film and Media Arts, University of Utah, 2015-2016

Member, Publicity Committee, Department of Film and Media Arts, University of Utah, 2015-present

Judge, Film and Media Arts Film Festival, University of Utah, 2015

SERVICE IN THE COMMUNITY

Member, Bylaws Committee, Salt Lake Film Society, 2023-present

Member, Tower Task Force Committee, Salt Lake Film Society, 2022-present

Invited Presentation, “Discussion of *The Watermelon Woman*,” Utah Film Center, Spring 2022

Moderator, “Discussion of *Meat Me Halfway*,” Salt Lake Film Society, Spring 2022

Judge, F&MAD Film Festival Asia, Summer 2021

Vice Chair, Executive Board, Salt Lake Film Society, 2021-present

Moderator and Panelist, “Discussion of Rhys Ernst’s *Adam*,” Salt Lake Film Society, Fall 2019

Invited Presentation, “It Happened One Night,” Salt Lake Film Society, Summer 2019

Invited Presentation, “Exclusive Oscar Sneak Peak,” Red Carpet Focus Event, Salt Lake Film Society, Fall 2018

Juror, Utah Screenwriters Project, Summer 2018

Invited Panelist, “Where Are the Women? Shaping Women’s History Through Sculpture,” Impact Hub, Salt Lake City, UT, Summer 2018

Invited Presentation, “The Greatest Women Directors,” KUED/Red Carpet Club Event, Salt Lake Film Society, Spring 2018

Invited Presentation, “Exclusive Oscar Sneak Peak,” Red Carpet Focus Event, Salt Lake Film Society, Fall 2017

Secretary, Executive Board, Salt Lake Film Society, 2017-present

Member, Cultural Committee, Salt Lake Film Society, 2017- present

Member, Blue Sky Committee, Salt Lake Film Society, 2016-present

Member, Governing Board, Salt Lake Film Society, 2015-present

Planner and Coordinator, Kinsey Institute Screening of Queer Erotica and Pornography, 2007-2008

Moderator, Director’s Panel, Pride Film Festival, Bloomington, IN, Spring 2007

Member, Pride Film Festival Steering Committee and Film Solicitation Committee, Bloomington, IN, 2005-2008

Official Judge, Union Board Film Festival, Indiana University, Spring 2003

ADDITIONAL SERVICE

Course Director, Media, Culture, and Society, Program in Media and Screen Studies, Northeastern University, 2014-2015

Library Liaison, Program in Media and Screen Studies, Northeastern University, 2014-2015

Faculty Advisor, Program in Media and Screen Studies, Northeastern University, 2012-2015

Member, Public Speaking Curriculum Committee, Northeastern University, 2008-2012

Undergraduate Curriculum Committee, Department of Gender Studies, Indiana University, 2007-2008

Presenter, Teaching Portfolios for Job Seekers Seminar, Indiana University, Fall 2007

Film Klub Organizer, NKJO Sucha Beskidzka, Poland, 2000-2002

Writer, Georgetown University’s feminist journal, *The New Press*, 1994

Member, Women’s Empowerment League, Georgetown University, 1994-1996

Writer, Women’s Center Newsletter, Georgetown University, 1994

PROFESSIONAL DEVELOPMENT

Participant, Faculty Leadership Development Workshop, College of Fine Arts, University of Utah,

 Spring 2023

Participant, Faculty Workshop, Best Practices for Teaching the Arts in Virtual Educational Spaces,

 College of Fine Arts,University of Utah, Summer 2020

Participant, Hybrid Teaching Bootcamp, Center for Teaching and Learning, University of Utah,

 Summer 2020

Participant, Online Teaching Bootcamp, Center for Teaching and Learning, University of Utah,

 Summer 2020

Participant, Twitter Scraping with Doc Now Workshop, Digital Matters Lab, University of Utah,

 November 2019

Participant, *Black Panther’s* Cinematic Performativity and The Future of Africana Inquiry in

Communication Pre-Conference, *National Communication Association Conference*, Salt Lake City, UT, November 2018

Participant, Mapping Movies: GIS Techniques and Data Sharing Workshop, *History of Moviegoing, Exhibition and Reception Conference,* Ryerson University, Toronto, Canada, June 2017

Participant, College of Fine Arts Scholars Group, University of Utah, 2015-present

Participant, Northeastern University Writing Group, Northeastern University, Spring 2015

Participant, First Day of Classes Seminar, Indiana University, Fall 2007

Participant, Teaching Portfolios for Job Seekers Seminar, Indiana University, Fall 2006

Participant, Preparing Future Faculty Conference, Indiana University, Spring 2006-Spring 2007

MEDIA EXPOSURE

KUER Interview with RadioWest, “Through the Lens: *The Watermelon Woman*,” May 13, 2022

Tom Follows, Review of *Indie Cinema Online*, *New Review of Film and Television Studies*, November 1, 2021: 1-4.

Fox 13 TV Interview, “The Future of Movie Theaters,” March 30, 2021

NPR Marketplace Interview, “Disney’s Reorganization Puts the Spotlight on Streaming,” October 13, 2020

ADDITIONAL PROFESSIONAL EXPERIENCE

WTIU/WFIU PBS TV, ”See It or Skip It,” Bloomington, IN (2007 - 2008)

Film Reviewer

National Geographic Children’s Television, Washington, DC (Spring 1997)

Intern

Humanities Council of Washington, DC (1996)

Intern

Ties to Rachel, independent film, various locations, RI (Summer 1996)

Production Assistant

LANGUAGES

Proficient in Spanish (speaking, reading and writing)

Knowledgeable in Polish (speaking, reading and writing)

ORGANIZATIONAL AFFILIATIONS

Society for Cinema and Media Studies

National Communication Association

University Film and Video Association

Association of Cultural Studies

***References Provided Upon Request.***