

CURRICULUM VITAE

1. *Name, position, academic department*

Philip Rosen

Professor

Department of Modern Culture and Media

2. *Home address*

17 Broadview Drive

Barrington RI 02806

3. *Education*

B.A. History, University of California, Los Angeles, 1967.

M.A. American Studies, University of Kansas, 1972.

Ph.D. Speech and Dramatic Arts/Film-Broadcasting

Division, University of Iowa, 1978.

Dissertation: "The Concept of Ideology and Contemporary Film Criticism"

4. *Professional Appointments*

Professor (2000), Modern Culture and Media and English, Brown University, 1989- .

Visiting Associate Professor, Cinema Studies, New York University, Summer 1983.

Associate Professor (1987), Screen Studies, and Director Screen Studies Program, Clark University 1982-89.

Assistant Professor, Film, Columbia University 1981-82.

Visiting Assistant Professor, Semiotics, Brown University, Fall 1980.

Instructor, English, Rhode Island College, Spring 1980.

Visiting Assistant Professor (part-time), Cinema Studies, New York University, 1979-80.

Visiting Assistant Professor, Humanities, University of Illinois, 1978-79.

Lecturer, Mass Communications, University of Wisconsin-Milwaukee, Fall 1977.

Extension instructor and Visiting Instructor, Film, University of Iowa, Summers, 1975, 1977.

Advisor/Administrator, College of Liberal Arts Advisory Office, University of Iowa, 1975-77.

Teaching Assistant, Speech and Dramatic Arts, University of Iowa, 1973-75.

Teaching Assistant, History of American Art, University of Kansas, 1968.

5. *Completed Research (chronological)*

a. Books

Cinema Histories, Cinema Practices, co-editor (with Patricia Mellencamp), American Film Institute Monograph no. 4 (University Press of America, 1984).

Narrative, Apparatus, Ideology: A Film Theory Reader, editor (Columbia University Press, 1986).

Change Mummified: Cinema, Historicity, Theory (University of Minnesota Press, 2001).

Co-Editor (with Kevin McLaughlin) of Benjamin Now: Critical Encounters with the Arcades Project, special issue of boundary 2, 30: 1 (Spring 2003).

b. Chapters in books

"The Chaplin World-View" in D. Whitemore and P. Cecchetti, eds. Passport to Hollywood: Film Immigrants Anthology (McGraw-Hill, 1976).

"The Chaplin World-View" in R.D. MacCann and Jack Ellis, Cinema Revisited (New York: Dutton, 1982).

"Subject Formation and Social Formation: Issues and Hypotheses" in Cinema and Language, ed. Stephen Heath and Patricia Mellencamp (American Film Institute Monograph no. 1, University Press of America, 1983).

"Securing the Historical: Historiography and the Classical Cinema" in Cinema Histories, Cinema Practices, eds. Patricia Mellencamp and Philip Rosen (American Film Institute Monograph no. 4, University Press of America, 1984).

"Making a Nation in Sembene's Ceddo," in Discourses of the Other, ed. Teshome Gabriel and Hamid Naficy (Hargrave, 1993.)

"Traces of the Past: From Historicity to Film" in Questioning Paul Ricoeur, ed. David Klemm (University of Virginia Press, 1993).

"Document and Documentary: On the Persistence of Historical Concepts," in Theorizing Documentary, ed. Michael Renov (Routledge, 1993).

"DeMille: l'alibi letterario e il pretesto storico" in Studi Americani: Modi de produzione a Hollywood dalle origini all'era televisiva, ed. Vito Zagarrio (Venezia: Marsilio Editori, 1994)

"El concepto de cine nacional en la «nueva» era «mass mediática» in El cine en la era del audiovisual (vol. 12 of Historia general del cine) ed. Manuel Palacio and Santos Zunzunegui (Madrid: Ediciones Cátedra, 1995).

"Nation and Inter-Nation in Films of Sembene " in A Call to Action: The Films of Ousmane Sembene, ed. Sheila Petty (London: Flicks Books, 1996).

"Adorno and Film Music: Theoretical Notes on Composing for the Films," in Twentieth-Century Literary Criticism. . ., ed. Linda Pavlovski with Scott Darga (New York: Gale Group, 2001).

"Introduction" to special issue of Boundary 2, "Benjamin Now: Critical Encounters with the Arcades Project", 30: 1 (Spring 2003), 1-15.

"History of Image, Image of History: Subject and Ontology in Bazin," in Rites of Realism: Essays on Corporeal Cinema, ed. Ivonne Margulies (Chapel Hill: Duke University Press, 2003).

"Discursive Space and Historical Time in Ceddo," in Film Analysis: A Norton Reader, ed. Jeffrey Geiger and R.L. Rusky (New York: W.W. Norton, 2005).

"History, Sexuality, Nation: Kracauer, Burch and Some Problems in the Study of National Cinemas," in Valentina Vitali and Paul Willemen, eds, Theorizing National Cinema (University of California Press and British Film Institute, 2006.)

"Screen and Film Theory in the 1970s," in Lee Grieveson and Heidi Wasson, eds., Inventing Film Studies (Duke University Press, in press.)

"'That Last Twenty-Five Percent': Reformulating Hollywood as Global Cinema," book on global Hollywood, ed. Richard Maltby and Ruth Vasey (forthcoming).

c. Refereed journal articles

"The Chaplin World-View," Cinema Journal, 12 (Fall 1969), 2-12.

"Difference and Displacement in Seventh Heaven," Screen, 18 (Summer 1977), 89-104.

"Screen and the Marxist Project in Film Criticism" Quarterly Review of Film Studies, 2 (Aug. 1977), 273-287. [invited]

"Adorno and Film Music: Theoretical Notes on Composing for the Films," Yale French Studies, no. 60 (1980), pp. 157-182. [invited]

"The Politics of the Sign and Film Theory," October, no. 17 (Summer 1981), pp. 5-21. [invited]

"A Bibliographical Note on Althusserian Approaches to Film," Praxis, no. 5 (1981), pp. 94-96. [invited]

"History, Textuality, Nation: Kracauer, Burch and Some Problems in the Study of National Cinemas," Iris: Revue de la theorie de l'image et du son [Paris], 2 (no. 2, 1984) 69-84. [invited]

Hungarian translation: "Történelem, textualitás, nemzet: Kracauer, Burch és a nemzeti film kutatásának néhány problémája," Metropolis 2001/1: 30-40.

"History of Image, Image of History: Subject and Ontology in Bazin," Wide Angle, 9 (no. 4, Winter 1987-88), 7-34. [invited]

"Disjunction and Ideology in a Preclassical Film: A Policeman's Tour of the World, Wide Angle, 12 :3 (1990). [invited]

"Making a Nation in Sembene's Ceddo," Quarterly Review of Film and Video, 13 (nos.1-3, 1991), 147-172. [invited]

"Nation and Anti-Nation: Concepts of National Cinema in the "New" Media Era," Diaspora 5:3 (Winter 1996), 375-402.

"Old and New: Image, Indexicality and Historicity in the Digital Utopia " Iconics [Japan] 4 (1998), 5-45. [invited].

"'Change Mummified:' Historical Time and Media Times," Assaph Kolnoa [Tel Aviv University] 2 (2001/02).

"Border Times and Geopolitical Frames: The Martin Walsh Memorial Lecture 2006," Canadian Journal of Film Studies/Révue canadienne d'études cinématographiques, 15:2 (Autumn 2006), 2-19.

d. Non-refereed journal articles

e. Book (and other) reviews

Review of Kuleshov on Film and Alexander Dovzhenko: The Poet as Filmmaker, Cinema Journal, 19 (Fall, 1976).

"Toward a Social Aesthetic: Potamkin" Quarterly Review of Film Studies, 4 (Summer, 1979), on Harry Alan Potamkin, The Compound Cinema.

"Conference Report: Cinema Histories, Cinema Practices" (With Mary Ann Doane), Camera Obscura, nos. 8-9-10 (1982), pp. 224-233.

Review of Christian Metz, The Imaginary Signifier: Psychoanalysis and the Cinema, Sub-Stance, nos. 37-38 (1983).

g. Invited lectures

- Illinois Film Forum, University of Illinois-Urbana, Feb. 18, 1979.
- New York University Cinema Studies Colloquium, Feb.15, 1980
- Rhode Island College Symposium on Writing, May 7, 1980.
- Clark University-Luxembourg Seminar on the American Film in a trans-Atlantic Context, Luxembourg, May 28-30, 1980.
- Institute for the Humanities film conference, Asilomar CA, May 25-29, 1981.
- Yale University film theory group, Oct., 1981.
- Symposium on Recent Film Theory, Whitney Humanities Center, Yale University, Feb. 26-27, 1982.
- Invited Respondent, Seventh International Film Conference of the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, Nov. 9-12, 1982.
- Invited Respondent, International Conference on New Narrative Cinema and the Future of Film Theory, Simon Fraser University, Sep.29-Oct. 1, 1983.
- Featured Speaker, Amherst Five-College Group interdisciplinary seminar on History and Narrativity in honor of Natalie Zemon Davis, Hampshire College, Dec. 13-14, 1983.
- Symposium on "Rethinking the Spectator: Gender, History, Theory," Whitney Humanities Center, Yale University, March 31, 1984.
- Institute on German Cinema for Germanic Studies Faculty from various universities (organized by Prof. Eric Rentschler, University of California-Irvine), Clark University, Summer, 1985.
- Invited participant, national roundtable discussion on "Gender, Melodrama and Popular Culture," Pembroke Center for Teaching and Research on Women, Brown University, Jan. 15-16, 1987.
- Public lecture and conducted faculty seminar on "The Filmic Construction of Detail," Wesleyan Center for the Humanities, March 2-3, 1987.
- Film Division, University of Iowa, March 17, 1987.
- Department of Communication Arts, University of Wisconsin-Madison, March 20, 1987.
- Columbia Film Seminar, Museum of Modern Art, New York City, Sep. 17, 1987.

Amherst Five-College Group, Smith College, April 14, 1988.

Invited panelist, special session on American Federation of the Arts Before Hollywood film series, Society for Cinema Studies convention, Montana State University, July 2, 1988.

International Symposium on Concepts of History in German Cinema, University of Illinois-Chicago, Oct. 27-31, 1988.

Invited panelist for public panel on film series, "The Age of Cleopatra: Hollywood and History" The Brooklyn Museum, Brooklyn NY, Nov. 20, 1988.

Bicentenary Symposium on "Revolution '89: Interdisciplinary Perspectives on the French Revolution," University of California-Santa Barbara, May 12-13, 1989.

Bicentennial Symposium on "Representing the French Revolution: Word and Image," Whitney Humanities Center, Yale University," Oct. 9, 1989.

Retrospective International Exhibition and Conference on U.S. Film History, Paramount and DeMille, sponsored by the Mostra Internazionale del Nuovo Cinema, Ancona, Italy, Dec. 5-10, 1989.

New York State Historical Society American Film/American History series, "Women and World War II," New York City, March 25, 1990.

University House Humanities Symposium: "Meanings and Texts in Action: The Questions of Paul Ricoeur," University of Iowa, March 29-April 1, 1990.

Mellon Art History lecture, Brown University, Spring 1993.

Symposium on the State of Film Studies, University of Chicago, April 1996.

Invited panelist, for panel on the teaching of African cinema, African Literature Association Conference, Michigan State University, April 16-19, 1997.

Symposium on African Cinema in the Humanities Curriculum, Michigan State University, Nov. 6-8, 1997.

Opening plenary lecture, International Colloquium on Cinema Studies, Tel-Aviv University: "'Change Mummified:' Historical Time and Media Times," June 1998.

Panelist, faculty panel discussion on 150th anniversary discussion of the Communist Manifesto, Brown University, October 1998.

"Seeing Nations: Sissoko, Sub-Saharan Cinema and the Contemporary World System" invited paper presented to International Colloquium on Cinema Studies, Tel Aviv University, June 2000.

Panelist in discussion with filmmaker following screening of Mobutu, King of Zaire, French Film Festival, Brown University, Feb. 24, 2001.

Commentary/discussion following screening of film Bye-Bye Africa, Human Rights Film Festival, Brown University, Spring 2001.

Lecture for plenary session on history, cinema and public policy, Society for Cinema Studies convention, May 26, 2001, Washington, D.C.

Lecture, Literature Program, Duke University, Sep. 5, 2001.

Invited presenter, international symposium on The Future of Film Studies, Institute for the Humanities, SUNY Stonybrook, October 25, 2001.

"Cahiers du cinéma in the 1970s", panel on Politics and Method, international conference on the 50th anniversary of Cahiers du cinéma, sponsored by NYU Department of Cinema Studies, NYU Center for French Civilization and Culture, and the Film Society of Lincoln Center, October 27, 2001.

Invited presenter, international symposium on Global Hollywood sponsored by the German Historical Institute, University of Victoria (British Columbia), Nov. 30-Dec. 1, 2001.

Invited participant, Flinders University Humanities Symposium: international research seminar on Hollywood as global cinema, Adelaide, Australia, Dec. 1-4, 2002.

"Border Times," invited paper presented at conference on "The Wall," Fifth International Conference on Cinema Studies, Tel Aviv University, June 6-8, 2004.

"On the Media and the Global," invited paper presented at conference on "Epidemics and Transborder Violence: Communication and Globalization under a Different Light," sponsored Hong Kong Baptist University, and the Communication and Media Research Institute, Westminster University, held at Hong Kong Baptist University, Dec. 17-18, 2004.

Invited participant, Seminar on "The Film School of the Future," sponsored by University of Southern California, London, March 30, 2005.

Invited panelist, African Film Festival, Amherst College, March 29-April 2, 2006.

Invited speaker, conference on "Standing Waters: Media and Temporalities of Stagnation," Bauhaus University, Weimar, Germany, April 26-28, 2006.

Invited speaker, conference on "Mémoire, temporalité, et images techniques," Université de Sorbonne-Nouvelle, Paris, May 12-13, 2006.

Martin Walsh Annual Lecture, Film Studies Association of Canada, Toronto, May 29, 2006. *Described as "the highest honor that the Film Studies Association of Canada confers upon international scholars."*

Invited speaker, James Shasha institute Seminar, Hebrew University, on "The Migration Experience as Expressed in the Arts," Jerusalem, June 4-8, 2006.

Invited presenter, International Film Conference on "The Morphing of the Real and Its Vicissitudes," sponsored by the Department of Film and Television, Tel Aviv University, Tel Aviv, June 7-9, 2006.

Special honored guest, Tel Aviv International Student Film Festival, June 2006.

h. Papers read

"Opening Statement," Panel on Film Form and Ideological Formations at NEH-sponsored Conference on Film Studies, University of Indiana-Bloomington, April 1, 1977.

"Ideology and the Classical Cinema," Central States Speech Convention, Detroit, April 14, 1977.

"Subject Formation and Social Formation: Issues and Hypotheses," commissioned for Fifth International Film Conference of the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, March 28, 1979.

"Formalism, Reception and Eisenstein's Theoretical Development," commissioned for Sixth International Film Conference of the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, March 19, 1980.

"On Explanation and Film Historiography; or, Everything's related to everything else anyway, so why bother? (On the transition to sound film)," Ohio University Film Conference, April 24, 1981.

"Film Theory, History and the Nation," Society for Cinema Studies convention, University of Wisconsin-Madison, March 31, 1984.

"History of Image, Image of History: Subject and Ontology in Bazin," Society for Cinema Studies convention, New Orleans, April 3, 1986.

"Once Upon a Time in the West: Bazin in History," Society for Cinema Studies convention, Montreal, May 23, 1987.

"Making a Nation in Sembene's Ceddo," Society for Cinema Studies convention, Montana State University, July 1, 1988.

"Film and the Literary Alibi," Modern Language Association convention, New Orleans, Dec. 28, 1988.

"Periodization and Film History," Modern Language Association convention, San Francisco, Dec. 28, 1989.

"Looking for the Real Thing: On Historicizing the Spectator," Modern Language Association convention, Dec. 29, 1991.

"Nation and Cinema in a New Age? Between Local and Global," Society for Cinema Studies convention, New Orleans, Feb. 11-14, 1993.

"Nation, Inter-Nation and History in the Films of Sembene," Society for Cinema Studies convention, New York, Mar. 1-3, 1995.

"Old and New in the Digital Utopia," Society for Cinema Studies convention, La Jolla CA, Apr. 4-7, 1998.

"Nationness and Representation: Sissoko, Sub-Saharan Cinema and the Contemporary World System" paper presented to Marxism 2000 conference, University of Massachusetts-Amherst, September 21-24, 2000.

"Hollywood as Global Cinema," Society for Cinema Studies Convention, Washington D.C., May 24-27, 2001.

"'That Last Twenty-Five Per Cent': Reformulating Hollywood as Global Cinema," Film and History Association Conference opening plenary panel, Flinders University, Australia, November 28, 2002.

"Now and Then: Conceptual Problems in Historicizing Documentary Imaging," Opening plenary panel at twelfth International Visible Evidence conference on documentary media, Concordia University, Montreal, Aug. 21-25, 2005.

"Illusion Now," Workshop on Philosophical and Theoretical Concepts of Illusion in Film and Media," Society for Cinema and Media Studies Convention, Vancouver, March 2-5, 2006.

i. Other: Translation and Editing

Translation revision (with Marcia Butzel) of Jean-Louis Comolli, "Technique and Ideology: Camera, Perspective, Depth of Field," Parts 3 and 4, in Rosen, Narrative, Apparatus, Ideology (see above).

Translation (with Marcia Butzel) of Pascal Bonitzer, "The Silences of the Voice" in Rosen, Narrative, Apparatus, Ideology (see above).

General Co-Editor of Sightlines series (with Edward Buscombe, British Film Institute), Routledge. A series of books on central topics in Film Studies by major scholars. *Two have been awarded the Katherine*

Kovacs Prize by the Society for Cinema Studies, for most distinguished achievement of the year in Cinema Studies.

International Editorial Board Member, Sage Handbook of Film Studies, 2006- .

6. Research in progress

Marxism and the Idea of Film, book project.

Collection of essays on nationality and globality in cinema.

7. Academic honors, grants, etc.

California State Graduate Scholarship Competition winner, 1967.

American Civilization/American Cinema Rockefeller Fellowship,
University of Iowa, 1972-73.

National Endowment for the Humanities Fellowship for Independent
Study and Research, 1984-85.

Faculty fellow, Pembroke Center for Teaching and Research on
Women, Brown University, Spring 1998-99.

8. Service

i. To the university

PROGRAM ADVISING/ADMINISTRATION TITLES:

Semiotics Concentration Director 1989-93 .

Media Culture Concentration Committee 1989-93.

Departmental freshman orientation 1992, 93, 95.

Sophomore academic expo 1993, 94, 95.

CAP freshman advisor, 1990-91, 1991-92, 1992-93.

MCM Director of Undergraduate Studies 1995-96.

MCM Graduate Studies Coordinator 1993-95, 96-97, Fall 97, 1998-
2000. Includes advising and coordination for English Department
Film/Media doctoral track.

Chairperson, MCM Ph.D. proposal committee. 1999-2000.

Chairperson, MCM Graduate Committee, 2000-01., 2001-02.

Includes advising and coordination for English Department Film/Media

doctoral track. and other departments whose graduate students have Film/Media interests.

Director of Graduate Studies, Modern Culture and Media, 2002-present.

PERSONNEL COMMITTEES

MCM Personnel committee for review of Prof. Annie Goldson, 1990.

MCM Chairperson, Search Committee for Visiting Lecturer in video production, Spring 1991.

MCM Personnel committee for review of Prof. Leslie Thornton, Fall 1994.

Personnel committee for review of Prof. Sasha Torres, Fall 1995.

MCM Chairperson, search committee for Assistant Professor in Television Studies, 1998-99.

MCM Tenure committee for Prof. Lynne Joyrich, 1999-2000.

MCM Promotion (full professor) committee, Prof. Leslie Thornton, 2001-02.

English Promotion (full professor) committee, Prof. Madhu Dubey, 2001-02.

OTHER DEPARTMENT/UNIVERSITY

Member, MCM committee on equipment for 155 George St., Spring-Summer, 1991.

Coordinator, negotiations on MCM-Howard University School of Communications student/faculty exchanges, 1991-94.

Chairperson, MCM committee for revision of introductory core course, 1991-92.

MCM Library representative, 1991-1993.

Brown University Film Archives faculty committee, 1990-present.

Chairperson, 1990-94, 2000-present.

English Department Graduate Admissions Committee, 1993, 1994, 1997, 2000.

English Department faculty senate, 1993-94, 2000-01.

English Department Graduate Committee, Fall 1995, 1996-97, Fall 1997.

MCM Forbes Funds Guidelines Committee, 1998.

ACUP, Spring 2001.

Graduate School Task Force on Teaching and Doctoral Education, 2003-04.

Chairperson, Malcolm S. Forbes Center for Culture and Media committee, 2003-04. .

Tenure, Promotion and Review Committee, 2005-06.

ii. Service to the Profession

--REVIEWING, EDITORIAL AND INSTITUTIONAL

NEH fellowship jury, Film/20th Century American History, 1985.

Occasional referee of submissions to Cinema Journal 1984- .

Occasional referee of submissions to PMLA, 1989- .

Occasional referee of submissions to American Quarterly, 1996.

Occasional referee of submissions to Differences, 1996-.

Occasional referee of submissions to Diaspora, 1997- .

Occasional referee of submissions to American Literature, 2003.

Occasional referee of grant proposals to NEH and NEA for conferences and projects.

Occasional referee of proposals and manuscripts to Columbia University Press, Harvard University Press, Indiana University Press, Princeton University Press, Routledge, University of California Press, 1983-

Occasional outside reviewer of various reappointment and tenure cases including Stanford University, Tel Aviv University, Duke University, etc.

Chairperson, External Review Team, Media Studies Program, Pomona College, March-April 1994.

Associate Editor, Journal of Film and Video, 1989- present.

International Editorial Board, Assaph Kolnoa [Tel-Aviv University], 1999-present .

CIES Fullbright Review Committee, Media Arts Specialist, 1998-2000.

Referee, Standard Research Grants Program of the Social Sciences and Humanities Research Council (Canada)., 2000-01.

Member, Society for Cinema Studies Dissertation Award Committee, 2004-05.

Editorial board (founding member), Journal of E-Media Studies, 2004-present.

Editorial Advisory Board, Film Quarterly, 2005- present.

---OTHER

Coordinator, workshop on Language/Production/Ideology, Fifth International Film Conference of the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, March 28, 1979.

Coordinator, workshop on Reception of Films, Sixth International Film Conference of the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, March 19, 1980.

Organizer and Chair, panel on National Cinemas in the Age of Global Media: The Challenge to/for Film Theory, 1993 Society for Cinema Studies convention, New Orleans, Feb. 11-14, 1993.

Society for Cinema Studies Nominating Committee, 1983-85.
Chairperson, 1984-85.

Society for Cinema Studies Task Force on Race, Outreach Subcommittee chairperson, 1988-91.

Organizer and Chair, panel on Remembering Christian Metz: His Film Theoretical Legacy in the 1990s, Modern Language Association, San Diego, Dec. 27-30, 1994.

Modern Language Association, Film Division Executive Committee, elected to 5-year term, 1989-1994, Chairperson 1992.

Society for Cinema Studies Conference Screenings Committee, 1997-98.

Modern Language Association Delegate Assembly, New England Representative, elected to 3 year term, 1996-1999.

Co-Organizer, with Professor Kevin McLaughlin, of a conference sponsored by the Malcolm S. Forbes Center for Research in Culture and Media Studies: *Benjamin Now: Critical Encounters with the Arcades Project*, April 6-7, 2001.

Director, with Meadow-Dibble Dieng and Richard Manning, of an African Film Festival, April 2004.

Interviewed full hour on Odyssey, nationally syndicated call-in show from Chicago Public Radio, a program on film, archiving and history, Jan. 21, 2005.

Director, with Tony Bagues, Brown University Africana Film Festival, April 2005.

iii. Service to the community

Discussant on African cinema and political history, on panel with directors Thierry Michel and Raoul Peck and Professor Reda Bensmaia, Brown University French Film Festival, Feb. 24, 2001.

Introductory lecture for screening of Xala in African Culture Series at the International Institute of Rhode Island, Providence, March 14, 2003
Lecture on Modern Culture and Film, Temple Emanuel-El Leisure Club, Providence, Jan. 24, 2005.

9. Teaching Spring 2003-04 through Fall 2006-07 (enrollment)

Spring 2003-04

MC 66 Introduction to Cinematic Coding and Narrativity (75)
MC 251 Seminar: National Cultures/Global Media Spheres (11)
Honors Thesis director (1)
Graduate independent reading (1)

Fall 2004-05

Sabbatical leave

Spring 2004-05

MC 150 Contemporary Film Theory (14)
MC 251 Seminar: Art Cinema as Transnational Textual Strategy (9)
Graduate Independent reading (2)

Fall 2005-06

MC 150 Classical Film Theory to the Emergence of Semiotics (14)
MC 150 Nation and Identity in Cinema (17)
Graduate independent reading (1)

Spring 2005-06

MC15 Readings in Theory of Media and Modern Culture (43)
MC 210 Criticism and Culture in Marxist Theory (13)
Honors Thesis director (1)

Fall 2006-07

MC 120 African Cinema (9)
MC 150 Contemporary Film Theory (17)
Graduate independent study (1)

2006 GRADUATE COMMITTEES AND INDEPENDENT STUDIES
Dissertation Directing: 4 (2 MCM, 2 America Civilization)

Dissertation Committees: 7 (3 MCM, 2 American Civilization, 1 English, 1 Music)

Honors Thesis director (1)

Graduate Independent Study (1)

10. Date: Jan 2007