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EDUCATION

PhD 1981 University of Wisconsin-Madison (Communication Arts) 1977-1981
MA 1969 Purdue University (English) 1968-1969
BA 1968 University of Nebraska at Omaha (English and Speech) 1964-1968
Summa cum laude; Salutatorian in class of 648; Phi Kappa Phi

TEACHING AND PROFESSIONAL EXPERIENCE

1999- William P. Hobby Centennial Professorship in Communication, Department of
Radio-Television-Film, University of Texas at Austin, Austin, Texas
Emeritus, 2012-
* Courtesy Appointment/Affiliate, Women's and Gender Studies, 1990-
* Member, Graduate Studies Committee, American Studies, 1995-
* Member, Graduate Studies Committee, Asian Studies, 2005-
* Humanities Institute Fellow, Fall 2005
1993-1999 Professor, Department of Radio-Television-Film, University of Texas-Austin,
Austin, Texas
1987-1993 Associate Professor, Department of Radio-Television-Film, University of Texas-Austin,
Austin, Texas
1983-1987 Assistant Professor, Department of Cinema Studies, New York University,
New York, New York
1981-1983 Visiting Assistant Professor, Department of English, University of Delaware,
Newark, Delaware
1977-1981 Teaching and Project Assistant, Department of Communication Arts, University of
Wisconsin-Madison, Madison, Wisconsin
1973-1977 Administrative Assistant, Department of Foreign Languages and Literatures, Purdue
University, West Lafayette, Indiana
1969-1972 Instructor, Department of English, University of Nebraska at Omaha, Omaha, Nebraska

DIRECTOR OF PROGRAMS (see Service for additional administrative activities)

2001-04 Director, Center for Women's and Gender Studies and Women's and Gender Studies
Programs, University of Texas at Austin
1996-98 Director, Senior Fellows Honors Program. College of Communication, University of
Texas at Austin
1981-83 Director, Film Studies Program. University of Delaware
1969-72 Director, English Fundamentals Program. University of Nebraska at Omaha

SPECIAL VISITING APPOINTMENTS

Summer 2000 William Evans Visiting Fellow, University of Otago, New Zealand
Winter 1994 Visiting Professor, Department of Film and Television, University of California at Los
Angeles, Los Angeles, California
July 1985 Visiting Lecturer, China Film Association Summer Course, Beijing, China

AWARDS AND HONORS

Teaching Awards

- 2001 Outstanding Graduate Teaching Award, University of Texas
- 1999 Fourth Lucia, John, and Melissa Gilbert Award for Teaching Excellence in Women's and Gender Studies, University of Texas
- 1993 AMOCO Foundation University Teaching Award, University of Texas

Research Awards

- 1996 College of Communication Research Award for Outstanding Book published by College Faculty in 1995, University of Texas at Austin
- 1992 Faculty Member (elected), Phi Kappa Phi (University of Texas Chapter)
- 1990 Honorable Mention [second place], Katherine Singer Kovacs Prize in Film, TV and Video Studies: Essay Award
- 1979 First Place Co-Winner, Society for Cinema Studies Award for Student Writing

Service Award

- 2001 Contributor of the Year, Women's Studies, University of Texas at Austin

Honors

- 2025 Distinguished Career Achievement Award, Society for Cinema and Media Studies
- 2023- Janet Staiger Honorary Scholarship for a graduate student attending the Biennial Conference of the Reception Study Society created by the Reception Study Society

FELLOWSHIPS AND GRANTS

- 2008 Faculty Research Assignment, University of Texas Research Institute
- 2002 Special Research Grant, University of Texas Research Institute
- 2002-03 Graduate School Research Internship, University of Texas
- 2001-02 Faculty Research Assignment, University of Texas Research Institute
- 1997 Special Research Grant, University of Texas Research Institute
- 1996-97 Faculty Research Assignment, University of Texas Research Institute
- 1995 Special Research Grant, University of Texas Research Institute
- 1995 Challenge Grant, College of Communication, University of Texas
- Spring 1992 Faculty Research Assignment, University of Texas Research Institute
- 1988-89 Fellow to the Ben F. Love Regents Professorship in Communication, University of Texas
- Summer 1988 Research Appointment in Communication, University of Texas at Austin
- Fall 1985 Presidential Fellowship for Junior Faculty, New York University
- 1980-81 University of Wisconsin Fellowship for Graduate Studies
- 1977 Indiana Committee for the Humanities Grant, with Ben Lawton
- 1971 University of Nebraska at Omaha Improvement of Instruction Grant

SCHOLARLY PUBLICATIONS AND PRESENTATIONS

BOOKS (6)

- Media Reception Studies*. New York: New York University Press, 2005. 251pp.
- Blockbuster TV: Must-See Sitcoms in the Network Era*. New York: New York University Press, 2000. 220pp.
- Perverse Spectators: The Practices of Film Reception*. New York: New York University Press, 2000. 241pp. [collection of my original and previously published essays]
- Trans. Chapter 2. "Tarihşel Kuram ve film Ahmlama Calismalari: Film Ahmlama Tarzlair." In *Seyir* [Turkey], no. 3 (2006): 66-77. Trans. Ozoe Celikemel.
- Bad Women: Regulating Sexuality in Early American Cinema, 1907-1915*. Minneapolis, MN: University of Minnesota Press, 1995. 226 pp.
- Interpreting Films: Studies in the Historical Reception of American Cinema*. Princeton, New Jersey: Princeton University Press, 1992. 296 pp.
- Rpt. "Reception Studies in Film and Television," pp. 49-78. In *The Film Cultures Reader*, ed. Graeme Turner. London: Routledge, 2002. Pp. 46-72.

- Trans. Chapter 4. In *Modern filmteori 1*, ed. Lars Gustaf Andersson & Erik Hedling. Lund, Sweden: Forfattarna och Studentlitteratur, 1995. Pp. 129-50. Trans. Erik Hedling.
- Rpt. Chapter 7. In *The Birth of a Nation Case Book*, ed. Robert Lang. New Brunswick, NY: Rutgers University Press, 1994. Pp. 195-213.
- The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. Co-authored: David Bordwell, Janet Staiger, and Kristin Thompson. London and New York: Routledge & Kegan Paul and Columbia University Press, 1985. 620pp.
- Selected a Choice Outstanding Academic Book.
- Trans. China Peking University Press.
- Rpt. "The Hollywood Mode of Production, 1930-1960." In *Film Theory: Critical Concepts in Media and Cultural Studies*, ed. Philip Simpson, Andrew Utterson, and K. J. Shepherdson. Vol IV. London: Routledge, 2003. Pp. 245-56
- Trans. *El cine clasico de Hollywood: Estilo cinematográfico y modo de producción hasta 1960*. Trans. Eduardo Iriarte and Josetxo Cerdá. Barcelona: Paidós, 1997. 547pp.
- Trans. of Excerpts of Part 7, *World Cinema* [Beijing, China], no. 3 (1987), pp. 72-90. Trans. Chen Mei.

EDITED ANTHOLOGIES (6)

- Political Emotions*. Co-edited: Janet Staiger, Ann Cvetkovich, and Ann Reynolds. New York: Routledge, 2010. 258pp.
- Convergence Media History*. Co-edited: Janet Staiger and Sabine Hake. New York: Routledge, 2008. 211pp.
- Authorship and Film*. Co-edited: David A. Gerstner and Janet Staiger. New York: Routledge, 2002. 308pp.
- The Studio System*. Editor. New Brunswick, NJ: Rutgers University Press, 1995. 333 pp.
- 1977 Film Studies Annual* (Part One: "Explorations in National Cinemas" and Part Two: "Historical-Theoretical Speculations"). Co-edited: Ben Lawton and Janet Staiger. Pleasantville, New York: Redgrave Publishing Co., 1978. 160 and 88 pp.
- 1976 Film Studies Annual*. Co-edited: Ben Lawton and Janet Staiger. West Lafayette, Indiana: Purdue University Department of Foreign Languages and Literatures, 1976. 319pp.

ENCYCLOPEDIA EDITOR

- Schirmer Encyclopedia of Film*, Editor-in Chief Barry Keith Grant, Advisory Editors David Desser, Jim Hillier, and Janet Staiger. Detroit, MI: Thompson–Gale, 2007. Vol. I—409pp; Vol. II—412pp; Vol. III—421pp; Vol. IV—432pp.

JOURNAL SPECIAL ISSUE EDITOR

- Cine-Excess*, no. 4 (2020). Co-edited: Joan Hawkins, Xavier Mendik, Janet Staiger, and Glenn Ward.
- Film Criticism*, 31, nos. 1-2 (Fall/Winter 2006): Special Issue on Complex Narratives. 180pp.

MUSEUM EXHIBIT CURATOR

- "Dallas" (TV Series) Exhibit. Bob Bullock Texas State History Museum. Austin, Texas. May 31-September 14, 2008. Attendance: 53,696.

BOOK CHAPTERS (35 + 3)

- "Reflections on The Classical Hollywood Cinema," in *Observing Film Art*, ed. Charlie Keil and Murray Smith. New Brunswick, NJ: Rutgers University Press, forthcoming.
- "Re-Viewing *Rear Window*," in *Re-Viewing Hitchcock: New Critical Perspectives*, ed. Robert E. Kapsis. London: Bloomsbury/BFI, forthcoming.
- "Finding Feminist Filmmaking," in *Feminist Visions*, ed. Hélène Charlery and Cristelle Maury. New York: Bloomsbury Publishing, forthcoming.
- "The Jurassic Joke," in *The Jurassic Park Book: New Perspectives on the Classic 1990s Blockbuster*, ed. Matthew Melia. New York: Bloomsbury Publishing, 2023. Pp. 277-94.
- "Scripting Protocols and Practices: Screenwriting in the Package-Unit Era," in *Resetting the Scene: Classical Hollywood Revisited Classical*, ed. Philippa Gates and Katherine

- Spring. Detroit, MI: Wayne State University Press, 2021. Pp. 254-64.
- "Sound and the Comic/Horror Romance Film: Formula, Affect, and Inflection," in *Voicing the Cinema: Film Music and the Integrated Soundtrack*, ed. James Buhler and Hannah Lewis. Urbana: University of Illinois Press, 2020. Pp. 245-59.
- "Film Reception Studies and Feminism," in *The Routledge Companion to Cinema & Gender*, ed. Kristin Lené Hole, Dijana Jelača, E. Ann Kaplan, and Patrice Petro. New York, NY: Routledge, 2017. Pp. 332-41.
- "Proto-Indie: 1960s 'Half-Way' Cinema," in *A Companion to American Indie Cinema*, ed. Geoff King. Oxford, UK: Wiley-Blackwell, 2017. Pp. 209-32.
- "The Slasher, The Final Girl, and the Anti-Denouement," in *Style and Form in the Hollywood Slasher Film*, ed. Wickham Clayton. London: Palgrave Macmillan, 2015. Pp. 213-28.
- "Creating the Brand: The Hitchcock Touch," in *The Cambridge Companion to Alfred Hitchcock*, ed. Jonathan Freedman. New York: Cambridge University Press, 2015. Pp. 40-56.
- "'Nuking the Fridge': Great Expectations and Affective Reception," in *Film Experience and Spectatorship: Between Cinema, Museum and Social Networks*, ed. Wilfried Pauleit, Christine Rüffert, Karl-Heinz Schmid/Alfred Tews, and Stefano Odorico. Berlin: Bertz + Fischer Verlag, 2014. Pp. 135-50 (e-book version).
- "The Wertham Case: Evaluating Effects of Media Theories," in *Moral Panics, Social Fears, and the Media: Historical Perspectives*, ed. Sian Nicholas and Tom O'Malley. New York: Routledge, 2013. Pp. 46-55.
- "Independent of What? Sorting out Differences from Hollywood," in *American Independent Cinema*, ed. Geoff King, Claire Molloy, and Yannis Tzioumakis. London: Routledge, 2012. Pp. 15-27.
- "'The First Bond Who Bleeds, Literally and Metaphorically': Gendered Spectatorship for 'Pretty Boy' Action Movies," in *Feminism at the Movies*, ed. Hilary Radner and Rebecca Springer. New York: Routledge, 2011. Pp. 13-24.
- "The Centrality of Affect in Reception Studies," in *Film-Kino-Zuschauer: Filmrezeption/Film-Cinema-Spectator: Film Reception*, ed. Irmbert Schenk, Margrit Tröhler, and Yvonne Zimmermann. Marburg, Germany: Schüren, 2010. Pp. 85-98.
- Extract: "The Aesthetics of Affect," *Communique*, no. 4 (2009): 10-13.
- "Les Belles Dames sans Merci, Femmes Fatales, Vampires, Vamps, and Gold Diggers: The Transformation and Narrative Value of Aggressive Fallen Women," in *Reclaiming the Archive: Feminism and Film History*, ed. Vicki Callahan. Detroit, MI: Wayne State UP, 2010. Pp. 32-57.
- "Film Noir as Male Melodrama: The Politics of Film Genre Labeling," in *The Shifting Definitions of Genre: Essays on Labeling Films, Television Shows and Media*, ed. Lincoln Geraghty and Mark Jancovich. Jefferson, NC: McFarland & Company, 2008. Pp. 71-91.
- "Analysing Self-Fashioning in Authoring and Reception," in *Ingmar Bergman Revisited: Performance, Cinema and the Arts*, ed. Maaret Koskinen. London: Wallflower, 2008. Pp. 89-106.
- "Kiss Me Deadly: Cold War Threats from Spillane to Aldrich, New York to Los Angeles, and the Mafia to the H-Bomb," in *New Directions in American Reception Studies*, ed. Philip Goldstein and James L. Machor. NY: Oxford University Press, 2008. Pp. 279-88.
- "The Cultural Productions of *A Clockwork Orange*," in *Stanley Kubrick's A Clockwork Orange*, ed. Stuart Y. McDougal. New York: Cambridge University Press, 2003. Pp. 37-60.
- "Authorship Approaches," in *Authorship and Film*, ed. David A. Gerstner and Janet Staiger. New York: Routledge, 2002. Pp. 27-57.
- "Writing the History of American Film Reception," in *Hollywood Spectatorship: Changing Perceptions of Cinema Audiences*, ed. Melvyn Stokes and Richard Maltby. London: British Film Institute, 2001. Pp. 19-32.
- Trans. in *Badanie widowni filmowej*, ed. Konrad Klejsa. Poland: Magdalena Saryusz-Wolska, 2014.
- "The Perversity of Spectators: Expanding the History of Classical Hollywood Cinema," in *Moving Images, Culture and the Mind*, ed. Ib Bondebjerg. Luton, England: University of Luton Press, 2000. Pp. 19-28.
- "Finding Community in the Early 1960s: Underground Cinema and Sexual Politics," in

- Swinging Single: Representing Sexuality in the 1960s*, ed. Hilary Radner and Moya Luckett. Minneapolis, MN: University of Minnesota Press, 1999. Pp. 38-74.
- Rpt. in *Queer Cinema: The Film Reader*, ed. Harry M. Benshoff and Sean Griffin. New York: Routledge, 2004. Pp. 176-93.
- "Modes of Reception," in *Le Cinema en Histoire: Institution cinematographique, reception filmique et reconstitution historique*, ed. Andre, Gaudreault, Germain Lacasse and Isabelle Raynauld. Quebec, Canada: Editions nota bene, 1999. Pp. 305-323.
- Trans. "Moy receptce." In *Nová Filmová Historie*, ed. Petr Szczepanik. Praha: Nakladatelství Herrmann & synové, 2004. Pp. 283-97.
- "Das Starsystem und der Klassische Hollywoodfilm" ["The Star System and the Classical Hollywood Cinema"] in *Der Star: Geschichte, Rezeption, Bedeutung*, ed. Werner Faulstich and Helmut Korte. Munchen, Germany: Wilhelm Fink Verlag, 1997. Pp. 48-59.
- "Le commerce international du cinema et les flux culturels mondiaux: une approche neomarxiste" ["World Film Trade and Global Cultural Flows: A Neo-Marxist Approach"] in *Une Histoire economique du cinema francais (1895-1995): Regards croises franco-americains*, ed. Pierre-Jean Behghozi and Christian Delage. Paris: Editions L'Harmattan, 1997. Pp. 341-62.
- Rpt. *Film and Nationalism*, ed. Alan Williams. New Brunswick, NJ: Rutgers University Press, 2002. Pp. 230-48.
- "Hitchcock in Texas: Intertextuality in the Face of Blood and Gore," in *"As Time Goes By": Festschrift i anledning Bjorn Sorensens 50-arsdag*, ed. Gunnar Iversen, Stig Kulset, and Kathrine Skretting. Trondheim, Norway: Tapir, 1996. Pp. 189-197.
- Rpt. in *The Cult Film Reader*, ed. Ernest Mathijs and Xavier Mendik. Berkshire, England: Open University Press, 2008. Pp. 244-49.
- "Cinematic Shots: The Narration of Violence." In *The Persistence of History*, ed. Vivian Sobchack. New York: Routledge/American Film Institute Readers, 1996. Pp. 39-54.
- Trans. "Valdets berättande," *Filmhaftet* [Stockholm, Sweden] 23, no. 1-2 (1995), pp. 66-77. Trans. Goran Bolin.
- "El modo de produccion en Hollywood durante la transicion del mudo al sonoro" ["The Mode of Production in Hollywood during the transition to Sound"] in *Historia General del cine, tomo VI: La Transicion del mudo al Sonoro*. Madrid, Spain: Ediciones Catedra, S. A., 1995. Pp. 109-45.
- "I B Movies e il discorso de Hollywood sul pubblico." In *Studi Americani: Modi di produzione a Hollywood dalle origini all'era televisiva*, ed. Vito Zagari. Venezia, Italy: Marsilio Editori, 1994. Pp. 263-269. Trans. Daniele Di Chiappari.
- "Traffic in Souls: White Slave Trade in the Early 1900s." In *The Lawyer and Popular Culture: Proceedings of a Conference*. Ed. David L. Gunn, Littleton, CO: Fred B. Rothman & Co., 1993. Pp. 85-93.
- "Conclusions and New Beginnings." In *Une Invention du diable? Cinema des premiers temps et religion*, ed. Roland Cosandey, Andre Gaudreault and Tom Gunning. Sainte-Foy, Canada: Les Presses de L'Universite, Laval, 1992. Pp. 353-60.
- "Taboos and Totems: Cultural Meanings of *Silence of the Lambs*." In *Film Theory Goes to the Movies*, ed. Jim Collins, Hilary Radner, and Ava Collins. NY: Routledge/American Film Institute, 1993. Pp. 142-54.
- Rpt. in *Reception Study: From Literary Theory to Cultural Studies*, ed. James L. Machor and Philip Goldstein. New York: Routledge, 2001. Pp. 282-93.
- Rpt. in *The Film Studies Reader*, ed. Joanne Hollows, Peter Hutchings, and Marck Jancovich. New York: Oxford University Press, 2000. Pp. 81-88.
- Rpt. in *Feminist Film Theory: A Reader*, ed. Sue Thornham. New York: New York University Press, 1999. Pp. 210-23.
- Trans. "Tabun och totemism: En analys av de kulturella betydelserna kring Nar lammen tystnar," *Filmhaftet* [Stockholm, Sweden], no. 77-78 (May 1992), 83-95. Trans. Erik Hedling.
- "This Moving Image I Have Before Me," in *Image as Artifact: The Historical Analysis of Film and Television*, ed. John O'Connor. American Historical Association Institutional Services Program. Malabar, Florida: Robert Kreiger Publishers, 1990. Pp. 247-75.

- "Reception Studies: The Death of the Reader," in *The Cinematic Text: Methods and Approaches*, ed. R. Barton Palmer. Georgia State Literary Studies, no. 3. New York: AMS Press, 1989. Pp. 353-68.
- "Blueprints for Feature Films: Hollywood's Continuity Scripts," in *The American Film Industry*, ed. Tino Balio. 2nd ed. Madison, Wisconsin: University of Wisconsin Press, 1985. Pp. 173-92.
- Trans. "L'Ebauche d'un film: la 'continuité' dans l'Hollywood d'hier," *Film Echange* [France], no. 29 (Winter 1985), 11-25. Trans. Lorenzo Codelli.
- "The History of World Cinema: Models for Economic Analysis," co-authored: Janet Staiger and Douglas Gomery, in *Film Reader*, 4 (1979), 35-44.
- "*Love and Anarchy: An Unresolved Paradox*," in *1976 Film Studies Annual*, ed. Ben Lawton and Janet Staiger. West Lafayette, Indiana: Purdue University Department of Languages and Literatures, 1976. Pp. 288-301.

ARTICLES (43)

- "Under the Influence: Trouble in the Audience [2001: *A Space Odyssey*]," *Motifs* [France], no. 9, (2024), <https://motifs.pergola-publications.fr/index.php?id=1117>.
- "Interpretive Pleasures in Experiencing Serial Fiction," *Théorème* 36 [Paris: Presses Sorbonne Nouvelle], 2023, 191-201.
- "Speculating about Spectatorship" [symposium on *Hollywood Aesthetic*], *Projections: The Journal for Movies and Mind*, 14, no. 2 (Summer 2020), 75-80.
- "The Audience of Perry Mason, or the Case of What People Write to Famous Authors," *Participations* 16, no. 2 (November 2019), 511-24, <https://www.participations.org/Volume%2016/Issue%202/25.pdf>.
- "Mailer and *Maidstone*: When *Cinéma Vérité* Fiction Becomes Real," *Participations* 15, no. 1 (May 2018), <http://www.participations.org/Volume%2015/Issue%201/3.pdf>.
- "The Significance of Steven Spielberg's Old Mr. Lincoln: Political Emotions and Intertextual Knowledge," *Jump Cut* 55 (Fall 2013), <http://www.ejumpcut.org/archive/jc55.2013/staigerLincoln/index.html>
- "'Because I Am a Woman': Thinking 'Identity' and 'Agency' for Historiography," *Film History* 25, nos. 1-2 (2013), 205-14.
- "Considering the Script as Blueprint in 2012," *Northern Lights* [Denmark], 10 (2012), 75-90.
- "Based on the True Story of: Political Filmmaking and Analogical Thinking," *RS*SI Recherches sémiotiques/Semiotic Inquiry* 30, nos. 1-3 (2010), 59-69.
- "Film History, Film Practices," *Scandia* [Sweden] 76, no. 2 (2010), 13-30.
- "Some Hopes of SCMS," *Cinema Journal* 49, no. 1 (Fall 2009), 136-40.
- "The Revenge of the Film Education Movement: Cult Movies and Fan Interpretative Behaviors," *Reception: Texts, Readers, Audiences, History* 1 (Fall 2008), 43-69. <http://receptionstudy.org/files/Staiger.pdf>
- "Affective Stories: Understanding the Lack of Progress of Women Faculty," with Patricia A. Stout and Nancy A. Jennings, *NWSA Journal* 19, no. 3 (Fall 2007), 124-144.
- "The Cutting Edge: Emergencies in Visual Culture," *Jump Cut* (February 2006), www.ejumpcut.org/currentissue/SchaivoStaiger/index.html.
- "Cabinets of Transgression: Collecting and Arranging Hollywood Images," *Particip@tions* 1, no. 3 (2005), http://www.participations.org/volume%201/issue%203/1_03_staiger_article.htm
- "Authorship Studies and Gus Van Sant," *Film Criticism* 29, no. 1 (Fall 2004), 1-22.
- "The Future of the Past," *Cinema Journal* 44, no. 1 (Fall 2004), 126-29.
- "Matters of Taste, Subtexts of Rank," *Framework* 45, no. 2 (Fall 2004): 76-80.
- "Graphic Stories: Representing the Status of Female Faculty," co-authored: Norma Fowler, Katherine Arens, Lucia A. Gilbert, Shelley M. Payne, Linda Reichl, and Janet Staiger, *Feminist Studies* 30, no. 3 (Fall 2004), 689-701.
- "Fault Line Stories: Families, Masculinities and Texas Dynasties," *The Texas Gulf Historical & Biographical Record*, 37, no. 2 (November 2001), 45-58.
- "Traces of Interpretation," co-authored: Janet Staiger and Martin Barker, *Framework*, no. 42 (2000), www.frameworkonline.com/42jsmb.htm.
- "The Romances of the Blonde Venus: Movie Censors Versus Movie Fans," *Canadian Journal of*

- Film Studies*, 6, no. 2 (Fall 1997), 5-20.
- "Hybrid or Inbred: The Purity Hypothesis and Hollywood Genre History," *Film Criticism*, 22, no. 1 (Fall 1997), 5-20.
- Rpt. in *Film Genre Reader III*, ed. Barry Grant. Austin: University of Texas Press, 2003. Pp. 185-99.
- "The Pleasures and Profits of a Postmodern Film Historiography," *Norsk medietidsskrift* [Oslo, Norway], 2, no. 2 (1995), 7-17.
- "Response to 'Ideology Takes a Day Off: Althusser and Mass Culture'," *Studies in 20th Century Literature*, 18, no. 1 (Winter 1994), 55-59.
- "Film, Reception, and Cultural Studies," *The Centennial Review*, 36, no. 1 (Winter 1992), 89-104.
- "Self-Regulation and the Classical Hollywood Cinema," *Journal of Dramatic Theory and Criticism*, 6, no. 2 (Fall 1991), 221-231.
- "Class, Ethnicity, and Gender: Explaining the Development of Early American Film Narrative," *Iris* [France], no. 11 (Summer 1990), 13-25.
- "Announcing Wares, Winning Patrons, Voicing Ideals: Thinking about the History and Theory of Film Advertising," *Cinema Journal*, 29, no. 3 (Spring 1990), 3-31.
- Trans. "Ohlašování Zboží, Získávání Zákazníků a Vyjadřování Ideálů," in *Illuminance* 18, no. 4 (2006): 17-46. Trans. Jakub Kucera.
- Trans. "Waren anpreisen, Kunden gewinnen, Ideale verkünden: Nachdenken über Geschichte und Theorie der Film Werbung," in *Demnächst in Ihrem Kino: Grundlagen der Filmwerbung und filmvermarktung*. Martburg, Germany: Schüren, 2005. Pp. 18-61. Trans. Vinzenz Hediger.
- "Securing the Fictional Narrative as a Tale of the Historical Real: *The Return of Martin Guerre*," *South Atlantic Quarterly*, 88, no. 2 (Spring 1989), 393-413.
- Rpt. in *Classical Hollywood Narrative: The Paradigm Wars*, ed. Jane Gaines. Durham, NC: Duke University Press, 1992. Pp. 107-27.
- "*Future Noir*: Contemporary Representations of Visionary Cities," *East-West Film Journal*, 3, no. 1 (December 1988), 20-44.
- Rpt. in *Alien Zone II: The Spaces of Science-Fiction Cinema*, ed. Annette Kuhn. London: Verso, 1999. Pp. 97-122.
- "Reading King's Reading," *Screen*, 29, no. 1 (Winter 1988), 54-70.
- "Standardization and Independence: The Founding Objectives of the SMPTE," *SMPTE Journal*, 96, no. 6 (June 1987), 532-537.
- "'The Handmaiden of Villainy': Methods and Problems in Studying the Historical Reception of a Film," *Wide Angle*, 8, no. 1 (1986), 19-27.
- "The Politics of Film Canons," *Cinema Journal*, 24, no. 3 (Spring 1985), 4-23. Dialogue response in 25, no. 1 (Fall 1985), 61-64.
- Trans. in *Modern filmteori 1*, ed. Lars Gustaf Andersson and Erik Hedling. Lund, Sweden: Forfattarna och Studentlitteratur, 1995. Pp. 202-26. Trans. Olof Hedling.
- Rev. and Rpt. in *Multiple Voices in Feminist Film Criticism*. Ed. Diane Carson, Linda Dittmar, and Janice Welsch. Minneapolis, MN: University of Minnesota Press, 1994. Pp. 191-209.
- Trans. in *Contemporary Cinema* [Beijing, China], no. 24 (May 1988), 64-95. Trans. Yao Xiao-meng.
- "'The Eyes are Really the Focus': Photoplay Acting and Film Form and Style," *Wide Angle*, 6, no. 4 (1985), 14-23.
- "*Theorist*, yes, but what of? Bazin and History," *Iris* [France], 2, no. 2 (1984), 99-109.
- "'Tame' Authors and the Corporate Laboratory: Stories, Writers, and Scenarios in Hollywood," *The Quarterly Review of Film Studies*, 8, no. 4 (Fall 1983), 33-45.
- "Combination and Litigation: Structures of US Film Distribution, 1896-1917," *Cinema Journal*, 23, no. 1 (Winter 1983), 41-72.
- Rpt. in *Early Cinema: Space, Frame, Narrative*, ed. Thomas Elsaesser and Adam Barker. London: British Film Institute, 1990. Pp. 189-210.
- "Individualism versus Collectivism: The Shift to Independent Production in the US Film Industry," *Screen*, 24, no. 4-5 (July-October 1983), 68-79.

- Rpt. in *The Classical Hollywood Reader*, ed. Steve Neale. London: Routledge: 2012. Pp. 331-42.
- Rpt. in *The Media Reader*, ed. Manuel Alvarado and John O. Thompson. London: British Film Institute, 1990. Pp. 151-65.
- Trans. "La mutazione dell'industria cinematografica," in *Hollywood verso la televisione*. Venezia, Italy: Marsilio, 1983. Pp. 84-99. Trans. Celeste Ingraio.
- "Seeing Stars," *The Velvet Light Trap*, no. 20 (1983), 10-14.
- Rpt. in *Stardom: Industry of Desire*, ed. Christine Gledhill. London: Routledge. 1991. Pp. 3-16.
- "Mass-Produced Photoplays: Economic and Signifying Practices in the First Years of Hollywood," *Wide Angle*, 4, no. 2 (1981), 12-27.
- Rpt. in *Film Histories: An Introduction and Reader*. Ed. Paul Grainge, Mark Jancovich, and Sharon Monteith. Edinburgh, Scotland: Edinburgh University Press, 2007. Pp. 76-89.
- Rpt. in *The Hollywood Film Industry*. Ed. Paul Kerr. London: Routledge & Kegan Paul, 1986. Pp. 99-119
- Rpt. in *Movies and Methods*, vol. 2. Ed. Bill Nichols. Berkeley: University of California Press, 1985. Pp. 144-61.
- Rpt. in *Space/Frame/Narrative, 1916-26*. Ed. Thomas Elsaesser. London: University of East Anglia Film Studies, 1983. Pp. 202-4.
- "Dividing Labor for Production Control: Thomas Ince and the Rise of the Studio System," *Cinema Journal*, 18, no. 2 (Spring 1979), 16-25.
- Rpt. "Thomas H. Ince," *Twentieth-Century Literary Criticism*. 89th ed. Detroit, MI: Gale Group, 2000. Pp. 23-8.
- Trans. "Divisione del lavoro e controlli della produzione: Thomas Ince e la nascita dello Studio System," *Griffithiana* [Turino, Italy], 7, nos. 18-19-20-21 (October 1984), 34-45. Trans. Claudio Basso.
- Rpt. in *Space/Frame/Narrative, 1916-1926*. Ed. Thomas Elsaesser. London: University of East Anglia Film Studies, 1983. Pp. 204-12.
- Rpt. in *Cinema Examined*, ed. Richard Dyer MacCann and Jack C. Ellis. New York: E. P. Dutton & Co., 1982. Pp. 144-51.

ON-LINE SHORT ESSAYS

- "The Motion Picture Production Code Revised Almost A Hundred Years Later" [discussion by Lea Jacobs, Janet Staiger, Lee Grieveson, Nora Gilbert, and Eric Schaefer], *L'Atalante*, no. 28 (July-December 2019), 131-53.
- "The More the Change, The More the Same," *Film Criticism* 40, no 1 (January 2016).
<http://hdl.handle.net/2027/spo.13761232.0040.132>.
- "Rachel Maddow, School Marm," *Flow* 16, no. 7 (25 September 2012).
<http://flowtv.org/2012/09/rachel-maddow-school-marm/>.
- "It's a Myth So Let's Blow It Up: The Pleasures of *Mythbusters*." *Flow* 16, no. 4 (14 August 2012). <http://flowtv.org/2012/08/the-pleasures-of-mythbusters/>.
- "Serialization and Genre Expectations: The Case of *The Killing*." *Flow* 16, no. 1 (2 July 2012).
<http://flowtv.org/2012/07/serialization-and-genre-expectations/>.
- "Women Watching Sports." *Flow* 1, no. 7 (January 2005).
<http://idg.communication.utexas.edu/flow/>

ENCYCLOPEDIA AND DICTIONARY ENTRIES

- Encyclopedia of Television*, ed. Horace Newcomb. Chicago: Fitzroy Dearborn Publishers, 1997.
 Entry contributed: *docudrama* (pp. 514-17).
- Women in Film: An International Guide*, ed. Annette Kuhn with Susannah Radstone. New York: Fawcett Columbine, 1990. Entries contributed: *sound, lighting, camera movement, film stock, editing, close-up, special effects, Metro-Goldwyn-Mayer, Paramount, Radio-Keith-Orpheum, Twentieth Century-Fox, Warner Bros., Columbia, Universal*.

BOOK REVIEWS

- The Stuff of Spectatorship: Material Cultures of Film and Television* by Caetlin Benson-Allott. *Film Quarterly* 75, no. 2 (Fall 2021), 109-12.
- Being Rita Hayworth: Labor, Identity and Hollywood Stardom* by Adrienne L. McLean. *Film History* 22, no. 3 (2010), 291-92.
- Modernism, Mass Culture, and the Aesthetics of Obscenity* by Allison Pease, *Sex Ed: Film, Video, and the Framework of Desire* by Robert Eberwein, and *Hollywood v. Hard Core: How the Struggle over Censorship Saved the Modern Film Industry* by Jon Lewis. Scope. www.nottingham.ac.uk/film/journal/bookrev/books-may-02.htm.
- Visions of the Past: The Challenge of Film to Our Idea of History* by Robert A. Rosenstone. *Quarterly Journal of Speech*, 83, no. 2 (May 1997), 256-57.
- Pop Out: Queer Warhol* ed. by Jennifer Doyle, Jonathan Flatley, and Jose Munoz and *Bike Boys, Drag Queens, and Superstars: Avant-Garde, Mass Culture, and Gay Identities in the 1960s Underground Cinema* by Juan A. Su rez. *The Velvet Light Trap*, no. 39 (Spring 1997), 84-86.
- Seeing through Movies* ed. by Mark Crispin Miller. *Journal of Communication*, 41, no. 3 (Summer 1991), 88-90.
- The Man You Loved to Hate* by Richard Koszarski. *Cineaste*, 13, no. 4 (1984), 58-9.
- André Bazin* by Dudley Andrew. *Wide Angle*, 3, no. 3 (1979), 66-8.

FORWARD

- "Foreward." Rosamund Davies, Paolo Russo, and Claus Tieber, ed. *The Palgrave Handbook of Screenwriting Studies*. London: Palgrave, 2023. Pp. v-vi.
- "Foreward." Raphaëlle Moine, *Cinema Genre*. Trans. Alistair Fox and Hilary Radner. Malden, MA: Blackwell, 2008. Pp. viii-xi.

FILM NOTE

- Princess Nicotine. Before Hollywood: Turn-of-the-Century Film from American Archives* (New York: American Federation of Arts, 1986), p. 138.

KEYNOTE ADDRESSES, PLENARIES, AND INVITED LECTURES

- "Diverse Conditions and the Pleasures of Audiences Reception." Keynote. 2023 Reception Study Society Conference. New Mexico State University, 28-30 September 2023.
- "Finding Feminist Filmmaking." Keynote. Researching the Influence of Feminist Film Theory on 21st Century Films and TV Series Symposium. The Université Toulouse Jean Jaurès, Toulouse, France, 18-19 November 2021.
- "Under the Influence: Trouble in the Audience." Keynote. 25th SERCIA (Société pour l'Enseignement et la Recherche du Cinéma Anglophone) Conference. University of Bretagne Occidentale. Brest, France, 4-6 September 2019.
- "Plenary: Media Industries Research: Foundations of a Broad Field." Media Industries Conference 2018. London, England, 18-20 April 2018.
- "'Nuking the Fridge': Great Expectations and Affective Reception." Zuschauer? Zwischen Kino und sozialen Netzwerken. 18th International Bremen Symposium on Film. Bremen, Germany, 17-20 January 2013.
- "The Significance of Steven Spielberg's Old Mr. Lincoln: Political Emotions and Intertextual Knowledge." Invited Lecture. University of Groningen. Groningen, Netherlands. 16 January 2013.
- "'I Was Scared to Death': Analyzing Historical Affective Reception." Invited lecture. Cinema and the Audio-Visual Apparatus: Discourses and Practices. Morges, Switzerland, 13-15 September 2011.
- "'Because I am a Woman': Thinking 'Identity' and 'Agency' for Feminist Historiography," Invited lecture. Washington University. Saint Louis, MO. 4 November 2010.
- "Considering the Script as Blueprint in 2010," Keynote. Screenwriting Research Network Conference. University of Copenhagen, Copenhagen, Denmark. 10 September 2010.
- "'Nuking the Fridge': Great Expectations and Affective Reception." Invited Lecture. Movies,

- Media, and Methods: A Symposium in Honor of Kristin Thompson. University of Wisconsin, Madison, WI. 1 May 2010.
- Day Workshop on Janet Staiger's Scholarship. Speaker. Université Paul Verlaine-Metz. Metz, France, 21 October 2009.
- "Film History, Film Practices." Keynote. NECs: European Network for Cinema and Media Studies. Lund, Sweden. 25-28 June 2009.
- "Independent of What? The Ideology of 'Alternatives' to Hollywood." Keynote. American Independent Cinema: Past, Present, Future. Liverpool, UK. 8-10 May 2009.
- "Nuking the Fridge': Great Expectations and Affective Reception." Invited Lecture. Rhode Island School of Design, Providence, RI. 13 November 2008.
- "The Centrality of Affect in Reception Studies." Film-Cinema-Spectator: Film Reception. Rome, Italy. 18-20 September 2008.
- "Nuking the Fridge': Great Expectations and Affective Reception." Keynote. "In Anticipation of..." Conference. University of the Arts London. London, England. 5-6 September 2008.
- "The Revenge of the Film Education Movement: Cult Movies and Fan Interpretative Behavior." Keynote. Reception Studies Society Bi-Annual Conference. University of Missouri-Kansas City, MO. 27-29 September 2007.
- "A Festival of Affects." Studying Historical Audiences' Reception. European University Institute. Florence, Italy, 14-16 June 2007.
- "Sense and Sensibility: Making Meaning and Affective Trajectories in Genre Analysis." Women's Studies Series. Texas A&M University. 30 March 2007.
- "'Because I'm a Woman': Thinking 'Identity' and 'Agency' for a Feminist Historiography," Keynote for the XIII Biennial Conference of Film and History Association of Australia and New Zealand. Melbourne, Australia, 16-20 November 2006.
- "Functionalist and Critical Approaches—What are the Differences," PhD Course Lecture. University of Aarhus. Aarhus, Denmark, 15 September 2006.
- "Authorship Studies: Facing Its Challenges," PhD Course Lecture. University of Aarhus. Aarhus, Denmark, 14 September 2006.
- "'Not about a Conspiracy to Run the World': Political Films and Everyday Interpretations," Department of Communication, University of Aarhus. Aarhus, Denmark, 13 September 2006.
- "*Film Noir* as Male Melodrama: The Politics of Film Genre Labeling." Faculty Seminar Series, Departments of Communication and Film, Television and Media Studies, University of Auckland, Auckland, New Zealand, 25 July 2006.
- "*Film Noir* as Male Melodrama: The Politics of Film Genre Labeling." Department of Communication Studies Research Seminar Series, University of Otago, Dunedin, New Zealand, 21 July 2006.
- "The Revenge of the Film Education Movement: Cult Movies and Fan Interpretive Behaviors." Faculty Seminar, Department of Communication Studies, University of Western Australia, Perth, Australia, 18 July 2006.
- "The Revenge of the Film Education Movement: Cult Movies and Fan Interpretive Behaviors." ANZASA (Australia and New Zealand American Studies) Conference, Launceston, Tasmania, 9-12 July 2006.
- "Thinking Identity and Agency for Feminist Historiography." Woman and the Silent Cinema 4th International Congress, Guadalajara, Mexico, 7-10 June 2006.
- "Les Belles Dames san Merci, Femmes Fatales, Vampires, Vamps, and Gold Diggers: The Transformation and Narrative Value of Aggressive Fallen Women." Feminist Film Theory Symposium, Meiji Gakuin University, Tokyo, Japan. 12 November 2005.
- "Analyzing Self-Fashioning in Authoring and Reception." Ingmar Bergman Symposium 2005. Stockholm, Sweden. May 28-June 1, 2005.
- "Figures and Formulas in Migratory Narratives." Media in Transition: The World of Stories Conference. MIT. Boston, MA. May 6-8, 2005.
- "'Not About a Conspiracy to Run the World': Political Films and Everyday Interpretation." Seminar in Interpretation. Concordia University. Montreal, Canada. 31 April 2005.
- "Cabinets of Transgression: Archives, Museums, Scrapbooks, and Our Canons of Collecting."

- Writing Film History: Cinephilia and Canonization Conference. Vienna, Austria. 2 April 2004.
- "Anxieties." Feminism and Film History Conference. University of Iowa. Iowa City, Iowa. 7 November 2003.
- "Fashioning a Personality: Theda Bara and the Designs of Her Star Images." Texas A&M Film Studies Lecture Series. College Station, Texas. 9 October 2003.
- "Regulating Sexually Explicit Materials." Subversive Legacies: Learning from History/Constructing the Future. University of Texas at Austin Law School Conference. Austin, Texas. 22 November 2002.
- "Everyday Relations: Families and the TV Sitcom," University of Oklahoma, Norman, Oklahoma. 9 October 2002.
- "Fandom and Taste Cultures," New York University, New York, New York. 19 February 2002.
- "The Body on Display: Compulsions of Hegemonic Masculinities." Keynote for the 27th Annual Conference on Literature and Film. Florida State University, Tallahassee, Florida. 25 January 2002.
- "Faultline Stories: Families, Masculinities and Texas Dynasties," Stars Fell on Texas: Popular Culture and History Conference. Lamar University, Beaumont, Texas. 27-28 February 2001.
- "The Body on Display: Hegemonic Masculinities, Doubling, Costumes and *The Mark of Zorro*," Stumt og Deilig conference. Stumfildager pa Filmens hus, Oslo, Norway. September 29-October 1, 2000.
- "Writing the History of American Film Reception." College of Liberal Arts. University of Pennsylvania. 8-10 December 1999.
- "The Old in the New: A Couple Contemporary Twists of Film Advertising Practices." Kunst und Diskussion: Projektor Series. Vienna, Austria. 5-6 November 1999.
- "'You Gotta See This' (Again and Again): Cult Fandom and Media Theory." Invited Lecture. Indiana University. Bloomington, Indiana, 7 October 1999.
- "The Field of Reception Studies." Invited Keynote. University of Kansas-University of Missouri at Kansas City Symposium. University of Kansas, Lawrence, Kansas, 24-25 April 1998.
- "Writing the History of American Film Reception." Commonwealth Fund Lecture. Hollywood and its Spectators Conference. University College London, London, England. 12-14 February 1998.
- "The Perversity of Spectators: Expanding the History of the Classical Hollywood Cinema." Watershed Media Center, Bristol, England, 11 February 1998.
- "The Perversity of Spectators: Expanding the History of the Classical Hollywood Cinema." American Studies Program, University of East Anglia, Norwich, England, 9 February 1998.
- "The Perversity of Spectators: Expanding the History of the Classical Hollywood Cinema." Visual Media: History, Aesthetics and Reception Conference. University of Copenhagen, Copenhagen, Denmark. 1-4 December 1997.
- "SCS and National Issues of Moving Image Culture." Invited Plenary, American Studies Association Conference. Washington, DC. 30 October-2 November 1997.
- "Hybrid or Inbred: The Purity Hypothesis and Hollywood Genre History." The Martin Walsh Memorial Lecture, Film Studies Association of Canada. St. John's, Newfoundland, Canada. 2 June 1997.
- "Modes of Reception" [revision of "*Pulp Fiction* versus Pop Culture]. University of Southern California. Los Angeles, CA. 31 January 1997.
- "On Interpreting 'Bad Women.'" The Resistance of Cinema: Emergent Issues in Film Studies. University of California-Davis. Davis, CA. 10 May 1996.
- "Hitchcock in Texas: The Functions of Intertextuality in the Face of Blood and Gore." The Late Alfred Hitchcock Conference sponsored by the Hitchcock Annual and Baylor University. Austin, Texas. 22 March 1996.
- "A Neo-Marxist Approach: World Film Trade and Global Cultural Flows." Differing Perspectives on the Economic History of French Cinema (1895-1995). Senat, Palais du Luxembourg. Paris, France. 17-18 February 1996.
- "The Romances of the Blonde Venus: Movie Censors versus Movie Fans." University de la

- Sorbonne Nouvelle, Paris III. Paris, France, 14 February 1996.
- "The Star System and the Classical Hollywood Film." Symposium, "Das Phänomen Star— Interdisziplinär." German Research Association Project. University of Luneburg. Luneburg, Germany, 1-2 December 1995.
- "*Pulp Fiction* versus Pop Culture." Le cinéma, cent ans après (Colloque de L'Association Québécoise des Études Cinématographiques and Groupe de Recherche sur l'Avènement et la Formation des Institutions Cinématographique et Scénique). Maison de la Culture Côte-des-Neiges. Montreal, Quebec, 15-19 November 1995.
- "Should Cinema Studies be Institutionalized." The Future of Media Studies Conference. Massachusetts Institute of Technology. Boston, Massachusetts, 13-15 October 1995.
- "Cinematic Shots: The Narration of Violence." Department of Media and Information Sciences, Aarhus University. Aarhus, Denmark, 10 May 1995.
- "The Pleasures and Profits of a Postmodern Film History." The Norwegian Association for Media Researchers Conference on Film after 100 Years, Norsk filminstitutt. Oslo, Norway, 8 May 1995.
- "Bad Women: The Regulation of Sexuality in Early Cinema." Department of Media Studies, University of Bergen. Bergen, Norway, 5 May 1995.
- "Bad Women: The Regulation of Sexuality in Early Cinema." Center for Women's Research, University of Trondheim. Trondheim, Norway, 4 May 1995.
- "The Romances of the Blonde Venus: Movie Censors versus Movie Fans." Institute of Drama, Film and Theater, University of Trondheim. Trondheim, Norway, 4 May 1995.
- "Cinematic Shots: The Narration of Violence." Institute for Media and Communication, University of Oslo. Oslo, Norway, 3 May 1995.
- "The Romances of the Blonde Venus: Movie Censors versus Movie Fans." Department of Communication, University of Missouri-Kansas City. Kansas City, MO, 14 March 1995.
- "Reception Studies, Cultural Studies." Film Studies Program, University of California at Santa Barbara. Santa Barbara, CA, 16 May 1994.
- "Violence, Re-enactments and the JFK Controversy." Institute for the Humanities, State University of New York-Stony Brook. Stony Brook, NY, 30 April 1993.
- "World War II Exhibition Practices and Audiences." Columbia University Seminar on Cinema. Museum of Modern Art, New York, New York, 29 April 1993.
- "The New Historicism: Debts and Assets." Symposium Towards New Strategies for the Study of Canadian Film: Research Practices and Tools, Centre for Studies in Cinema and Nation, Carleton University, Ottawa, Ontario, 29-30 January 1993.
- "Traffic in Souls: White Slave Trade in the Early 1900s." Invited Lecture to the Forum on The Lawyer and Popular Culture, School of Law, The University of Texas at Austin, Austin, TX, 7-8 January 1992.
- "Taboos and Totems: Cultural Meanings of *Silence of the Lambs*." Invited Lecture to the Department of Communication Arts, University of Wisconsin, Madison, WI, 1991.
- "The Logic of Alternative Readings: *A Star is Born*." Cultural Marginality and the Media Conference sponsored by the Pittsburgh International Lesbian and Gay Film Festival, Pittsburgh, PA, 12 October 1991.
- "Taboos and Totems: Cultural Meanings of *Silence of the Lambs*," Nordiskt Filmsymposium, Lund, Sweden, 22-25 August 1991.
- "B-Movies and Hollywood's Discourse on Its Audience," B Dreams: I B Movies RKO e Monogram Anni '30 e '40, Mostra Internazionale del Nuovo Cinema Congress, Siena, Italy, 12-19 December 1990.
- "Deviations from the Norm? RKO's B Movies in the Classical Hollywood Cinema," B Dreams: I B Movies RKO e Monogram Anni '30 e '40, Mostra Internazionale del Nuovo Cinema Congress, Siena, Italy, 12-19 December 1990.
- "Summary and Conclusion," Invited lecture synthesizing the conference, First International Domitor Conference, Quebec City, Canada, 7-13 June 1990.
- "Chameleon in the Film; Chameleons in the Audience; or, Where is the Dialogical? The Case of *Zelig*," Invited Lecture to the Annenberg School of Communication, University of Pennsylvania, 23 March 1990.

- "*Future Noir: Contemporary Representations of Visionary Cities*," East-West Center Film Symposium on City and Cinema: East and West, Honolulu, Hawaii, 26 November-1 December 1987.
- "Securing the Fictional Narrative as a Tale of the Historical Real: *The Return of Martin Guerre*." Film: Who Needs Narrative? Conference at the City University Graduate Center. New York, New York. 24 April 1987.
- "Film as Visual Artifact for the History of Art and Industry." Historians for the Moving-Image Conference sponsored by the American Historians Association and the Library of Congress. Washington, DC. 28 April-1 May 1985.
- "Protocols, Interpretative Strategies, and the Film Spectator." Yale University Symposium on Rethinking the Spectator: Gender, History, Theory. New Haven, Connecticut. 29-30 March 1985.
- "Film History: How did we get to where we are now and where are we going?" Columbia University Seminar on Cinema and Inter-disciplinary Interpretation in conjunction with the Film Department, Museum of Modern Art. New York, New York. 13 September 1984.
- "Insuring Continuity: The Development of Hollywood's Script Practices." British Film Institute Day School. London, England. 22 October 1982.
- "Ideas of Spectator-Response in Classical Film Theory." New York University Department of Cinema Studies Colloquium. New York, New York. 17 December 1982.

CONFERENCE PAPERS (Peer-Reviewed)

- "Interpretive Pleasures in Experiencing Serial Narratives." To Be Continued, 2: Defining, Producing, Performing, Consuming, and Theorizing Serials and Adaptations. Zoom Symposium. 22-23 September 2022.
- "2001 as the Ultimate Trip: Exposing Altered Spectatorship." Society for Cinema and Media Studies. Seattle, Washington. 16 March 2019.
- "Scripting Protocols and Practices: Screenwriting in the Package-Unit Era." Classical Hollywood Studies in the 21st Century Conference. Waterloo, Ontario, Canada. 20-13 May 2018.
- "'To Turn Words into Pictures': Screenwriting in the Package-Unit Era." Society for Cinema and Media Studies. Toronto, Canada. 16 March 2018.
- "The Romantic Horror Film: Formula, Affect, and Inflection." Voicing the Soundtrack: A Conference in Honor of David Neumeyer. University of Texas at Austin. Austin, Texas. 15-16 April 2016.
- "Mailer and *Maidstone*: When Cinéma Vérité Fiction Becomes Real." Society for Cinema and Media Studies. Atlanta, GA. 3 April 2016.
- "Mailer and *Maidstone*: When Cinéma Vérité Fiction Becomes Real." Sixth Biannual Reception Study Society Conference. Fort Wayne, Indiana. 25-26 September 2015.
- "Interpretive Pleasures in Experiencing Serial Fiction." Serialities 1915/2015. Berkeley, CA. 26-28 February 2015.
- "Proto-Indie: 1960s 'Half-Way' Cinema." Society for Cinema and Media Studies. Seattle, WA. 19-23 March 2014.
- "Creating the Brand: Hitchcock's Touch." Reception Study Society. Milwaukee, Wisconsin, 27-28 September 2013.
- "'Nuking the Fridge': Great Expectations and Affective Reception." Society for Cinema and Media Studies. Boston, MA. 21-25 March 2012.
- "The Wertham Case: Evaluating Effects of Media Theories." Questions of Identity Conference. Southern Methodist University, Dallas, Texas. 18-19 November 2011.
- "The Romantic Horror Film: *Zombieland* as Disguised Genre," Society for Cinema and Media Studies. New Orleans, LA. 12 March 2011.
- "Lost in *Lost*: Reading Demands in a Convergent Media Era." NECs: European Network for Cinema and Media Studies Conference. Kadir Has University. Istanbul, Turkey. 24-27 June 2010.
- "'The First Bond Who Bleeds, Literally and Metaphorically': Gendered Spectatorship for 'Pretty Boy' Action Movies." Society for Cinema and Media Studies Conference. Los Angeles, CA. 19 March 2010.

- "Communities of Readers and the Notion of Virtual Locales." *Histoire du cinéma/Histoire locale*. Université Paul Verlaine-Metz. Metz, France. 22 October 2009.
- "Lost in *Lost*: Reading Demands in a Convergent Media Era." Reception Studies Society 2009 Conference. Purdue University. West Lafayette, IN. 11-13 September 2009.
- "The Wertham Case: Evaluating Effects of Media Theories." IAMHist Conference. Aberystwyth, UK: 8-11 July 2009.
- "'The First Bond Who Bleeds, Literally and Metaphorically': Gendered Spectatorship for 'Pretty Boy' Action Movies." Screen Conference. Glasgow, UK. 3-5 July 2009.
- "The Political Economy of Affect." Seventh Annual Cultural Studies Association Conference. Kansas City, KS: 16-19 April 2009.
- "'Ripped from the Headlines': Representing Contemporary Social Debates on Law & Order." Fifth Cultural Studies Conference. Portland Oregon. 19-21 April 2007.
- "*Kiss Me Deadly*: Cold War Threats from Spillane to Aldrich, New York to Los Angeles, and the Mafia to the H-Bomb." 2nd Annual Texas Film Conference. Texas A&M University, 30-31 March 2007.
- "The Law & Order of Television Genres." Society of Cinema and Media Studies Conference. Chicago, Illinois, 8-11 March 2007.
- "'Based on a True Story of': Political Filmmaking and Analogical Thinking." Fourth Cultural Studies Conference, George Mason University, Washington, DC. 19-22 April 2006.
- "The Fans of Perry Mason, or The Case of What People Write to Famous Authors." Society for Cinema and Media Studies Conference, Vancouver, Canada, 2-5 March 2006.
- "Analyzing Self-Fashioning in Authoring: The Case of Ingmar Bergman." University of Texas Film Conference on Authorship, University of Texas at Austin, Austin, Texas. 21-22 October 2005.
- "*Kiss Me Deadly*: Cold War Threats from Spillane to Aldrich, New York to Los Angeles, and the Mafia to the H-Bomb." American Reception Study Conference, University of Delaware, Newark, Delaware. 29 September-1 October 2005.
- "Conspiracy Formulas in Contemporary Fiction and Non-Fiction Films." Media in Transition: The Work of Stories Conference. MIT. Boston, MA. 6-8 May 2005.
- "The Cutting Edge: Emergencies in Visual Culture." Third Cultural Studies Association Conference. Tucson, AZ. 21-24 April 2005.
- "Theories of Affect in the Reception of Film and Television." Rethinking Reception Conference. Duke University. Durham, NC. 1-2 April 2005.
- "Fashioning a Personality: Theda Bara and the Designs of Her Star Images." Women and the Silent Screen Conference. Montreal, Canada. 2-6 June 2004.
- "The Politics of Film Genre Labeling: Film Noirs as Male Melodrama. Cultural Studies Association. Boston, Massachusetts. 5-9 May 2004.
- "Fashioning a Personality: Theda Bara and the Designs of Her Star Images." Society for Cinema and Media Studies Conference. Atlanta, Georgia. 4-7 March 2004.
- "Carl Van Vechten, Joseph Cornell, and Jane Smoot: Collecting and Arranging Hollywood Images." American Cinema and Everyday Life Conference. London, England. 26-28 June 2003.
- "Carl Van Vechten, Joseph Cornell, and Jane Smoot: Collecting and Arranging Hollywood Images." Cultural Studies Association Founding Conference. Pittsburgh, Pennsylvania, 5-8 June 2003.
- "Promotion and Senior Women Faculty" (with Pat Stout). Gender Equity: Challenge for a Changing Future: Nineteenth Annual All University Conference on the Advancement of Women in Higher Education. Lubbock, Texas, 28 March 2003.
- "Sophistophilia: *Mulholland Dr.* as Remake of *Mesher of the Afternoon*." Society for Cinema and Media Studies. Minneapolis, Minnesota, 6-9 March 2003.
- "Rethinking Authorship Studies in a Poststructural Era: The Case of Gus Van Sant." Screen Studies Conference. Glasgow, England, 28-30 June 2002.
- "An Archive of Emotions." 26th Annual Florida State University Conference on Literature and Film. Florida State University, 1-3 February 2001.
- "Deformity, Masculinity, and a Trip to Emerald City." Console-ing Passions Conference. University of Notre Dame, 11-14 May 2000.

- "'You Gotta See This' (Again and Again): Cult Fandom and Media Theory." First Annual Conference of Media, Communication, and Cultural Studies. Sheffield, England, 7-9 January 2000.
- "Porno Chic: Intellectualizing and Politicizing Pornography." Society for Cinema Studies Conference. West Palm Beach, Florida, 15-18 April 1999.
- "Aliens: The Good, the Bad, and the Ugly." Popular Culture Association Conference. San Diego, CA, 31 March-3 April 1999.
- "An Archive of Emotions." Society for Cinema Studies Conference. San Diego, CA, 4-7 April 1998.
- "The Politics and Poetics of the Macarena." Everyday Wonders: Popular Cultural Association of Australia. Brisbane, Australia, 9-13 June 1997.
- "Phones, Fallen Men and Femmes Fatale." Il Cinema corre sul filo: Telefono e immaginario filmico. Rome, Italy, 5 June 1996.
- "What Good Old Days? The Meanings of 'Nostalgia' in the Reception of *Happy Days* and *Laverne and Shirley*." Console-ing Passions Conference [Feminist Television]. Madison, WI, 25-28 April 1996.
- "Finding Community in the Early 1960s Underground Cinema." Society for Cinema Studies Conference. Dallas, TX, 7-10 March 1996.
- "The Romances of the Blonde Venus: Movie Censors versus Movie Fans." American Studies Conference. Pittsburgh, PA, 10 November 1995.
- "The Slasher, the Final Girl, and the Anti-Denouement: Appreciatively Revising Carol Clover." Society for Cinema Studies Conference. New York, NY, 2 March 1995.
- "The Jurassic Joke." Society for Cinema Studies Conference. Syracuse, New York, 4 March 1994.
- "The Notion of the Sitcom: The Textual Issues" (Tom Schatz and Janet Staiger) and "The Notion of the Sitcom: The Contextual Issues (Janet Staiger and Tom Schatz). Second Annual Console-ing Passions Conference, University of Southern, California, Los Angeles, CA, 1-4 April 1993.
- "Reception, Culture, and Film Studies," Popular Culture Association Conference, San Antonio, TX, 28-30 March 1991.
- "Canons, Culture, and Pedagogy," Conference on Cultural Studies in Britain and America, University of Texas at Austin, Austin, Texas, 20-22 September 1990.
- "Considering Canon Reformulations in Literary and Film Studies," Society for Cinema Studies Conference, Washington, DC, 24-27 May 1990.
- "'Imaginary Communities': Some Consequences of the Notion of 'Hollywood Cinema,'" Rocky Mountain Modern Language Association Conference, Las Vegas, Nevada, 19-21 October 1989.
- "*The Birth of a Nation*: Reconsidering its Reception," Society for Cinema Studies Conference, Iowa City, Iowa, 12-16 April 1989.
- "Gender and Class: Explaining the Development of Early American Film Narrative," American Studies Association Conference on Creativity in Difference, Miami, Florida, 27-30 October 1988.
- "Standardization and Independence: The Context of the Founding Characteristics of the SMPTE." 128th Society for Motion Picture and Television Engineers Conference. New York, New York. 24-29 October 1986.
- "Rethinking 'Primitive' Cinema: Intertextuality, the Middle-Class Audience, and Reception Studies." Society for Cinema Studies Conference. New Orleans, Louisiana. 3-6 April 1986.
- "The Politics of Film Canons." Modern Language Association Conference, Panel on the Formation of Film Canons. Washington, DC. 27-30 December 1984.
- "'The Handmaiden of Villainy': Methods and Problems in Studying the Historical Reception of a Film." 1984 Ohio University Film Conference on Directions in Film History. Athens, Ohio. 24-27 October 1984.
- "Institutional Factors in Technological Change." 1984 Ohio University Film Conference on Alternatives to Hollywood. Athens, Ohio. 25-28 April 1984.
- "Bazin and History." Society for Cinema Studies Conference. Madison, Wisconsin. 26-31

- March 1984.
- "Reading the Detective Genre: Or the Case of the Consuming Gap." Society for Cinema Studies Conference. Pittsburgh, Pennsylvania. 4-7 May 1983.
- "Crafting Hollywood Films: The Impact of a Concept of Film Production on a Mode of Production." Society for Cinema Studies Conference. Los Angeles, California. 29 June-2 July 1982.
- "On Comolli's Materialist History." 1981 Ohio University Film Conference on Film History. Athens, Ohio. 22-25 April 1981.
- "Mass-Produced Photoplays: Economic and Signifying Practices in the First Years of Hollywood." 1980 Ohio University Film Conference on Film and Culture. Athens, Ohio. 30 April-3 May 1980.
- "Organizing Film Production: Division of Labor and the Rise of the Studio System." Society for the History of Technology Conference. Pittsburgh, Pennsylvania. 28-30 October 1978.
- "The Establishment of Scenographic Space: Dominant and Deviation in Early Warner Bros. Musicals." Purdue University Third Annual Conference on Film. West Lafayette, Indiana. 16-19 April 1978.
- "Dividing Labor for Production Control: Thomas Ince and the Rise of the Studio System." Society for Cinema Studies Conference. Philadelphia, Pennsylvania. 5-8 March 1978.
- "Laying Bare the Device: The Poetics of Sergei M. Eisenstein." Midwest Slavic Association Conference. Ann Arbor, Michigan. 5-7 May 1977.
- "*Love and Anarchy* and *Seven Beauties*: An Application of a Model for Cinematographic Analysis." Florida State University Comparative Literature Conference. Tallahassee, Florida. 17-19 January 1977.

SYMPOSIUM, WORKSHOP, AND PANEL PARTICIPATION

- Respondent. "Indie DIY 2.0: Revising Creative and Economic Relationships." Society for Cinema and Media Studies. Seattle, WA. 19-23 March 2014.
- Plenarist. "American-Chinese Dialogue, Film Media and Beyond: A Double 30th Anniversary Celebration, 1984-2014." University of California, Los Angeles. Los Angeles, CA. 21 February 2014.
- Plenarist. 2010 Presidential Plenary. Society for Cinema and Media Studies. Los Angeles, CA. 20 March 2010.
- Panel Member, "Workshop: 'Going on the Job Market?'" Society for Cinema and Media Studies Conference. Philadelphia, PA. 6-9 March 2008.
- Participant, "Post Graduate Afternoon, Concepts and Methodology in American Studies." ANZASA (Australia and New Zealand American Studies) Conference, Launceston, Tasmania, 9-12 July 2006.
- Speaker, "Workshop: Faculty Governance and University Service." Society for Cinema and Media Studies Conference. Vancouver, Canada. 2-5 March 2006.
- Speaker, "Career Opportunity Committee Workshop: Doing the Job Search." Society for Cinema and Media Studies Conference. Atlanta, Georgia. 4-7 March 2004.
- Speaker, "The Public Feelings Project." Cultural Studies Association Founding Conference. Pittsburgh, Pennsylvania, 5-8 June 2003.
- Speaker, "Music, Popular Culture, and the Academy," Popular Music and American Culture, University of Texas at Austin School of Music Conference. Austin, Texas. 21 November 2002.
- Speaker, "Writing and Teaching Outside the Canon: What are the Stakes?" Society for Cinema Studies Conference, Denver, Colorado. 25 May 2002.
- Speaker, "Creation, Development, and Support of Women's Resource Centers," Beyond Borders: Women's History Week, University of Texas at San Antonio, San Antonio, Texas. 7 March 2002.
- Speaker, "The Universal Library, the Digital Dissertation, and the Film Scholar" for the Archives Workshop. Society for Cinema Studies Conference. West Palm Beach, Florida, 15-18 April 1999.
- Speaker, "Researching and Writing the Economics of Film and Television" Workshop. Society for Cinema Studies Conference. Dallas, TX, 7-10 March 1996.

- Speaker, "Beyond Gender Issues: Women as Filmmakers," Women in Film: Constructing a New Reality Conference. University of Oklahoma, Norman, OK, 24 March 1995.
- Speaker, "'Reality Bites': The Academic Job Market, Cinema Studies, and Trends in Higher Education" Workshop. Society for Cinema Studies. New York, NY, 5 March 1995.
- Speaker, Society for Cinema Studies Job Placement Committee. Syracuse, NY, 4 March 1994.
- Speaker, "The Original Document in the Writing of Film History, University of California at Los Angeles, Los Angeles, CA, 5 December 1992.
- Speaker, "Plenary Session," Society for Cinema Studies Conference, Los Angeles, CA, 23-26 May 1991.
- Speaker, "Job Workshop," Society for Cinema Studies Conference, Los Angeles, CA, 23-26 May 1991.
- Participant, "Le Giornate Del Cinema Muto." Pordenone, Italy. 30 September-8 October 1988.
- Participant, "Women, Culture, and Communication." University of Texas Systems, Austin, Texas. 19 February 1988.
- Participant, "Le Giornate Del Cinema Muto." Pordenone, Italy. 27 September-3 October 1987.
- Discussant, "Research Issues in Early North American Film History." Society for Cinema Studies Conference. Montreal, Canada. 21-24 May 1987.
- Discussant, "Intertextuality and Ideology." Society for Cinema Studies Conference. New Orleans, Louisiana. 3-6 April 1986.
- Discussant, "The Fundamentals of the Cinema Studies Curriculum." Society for Cinema Studies/New York University Conference. New York, New York. 19 October 1985.
- Consultant, "Exhibition and the American Museum of the Moving Image." Astoria Motion Picture and Television Foundation. Astoria, New York. 25 June 1985.
- Participant, "Italian and American Directions: Women's Film Theory and Practice." New York, New York. 6-9 December 1984.
- Discussant, "The Future of Cinema Studies." University of North Carolina at Chapel Hill. Chapel Hill, North Carolina. 12 October 1984.
- Consultant, "The Humanities and the Moving Image." Astoria Motion Picture and Television Foundation. Astoria, New York. 12-13 November 1983.

CONFERENCE PANELS CHAIRED

- "Hollywood's Industry Strategies Revised." Society for Cinema and Media Studies. Toronto, Canada. 16 March 2018.
- "Real People: Celebrity, Performance, and Reality." Society for Cinema and Media Studies. Atlanta, GA. 3 April 2016.
- "Gendered Spectatorship and Melodramas of Manhood." Society for Cinema and Media Studies. Los Angeles, CA. 19 March 2010.
- "Reading Complex Narratives: Issues in Serial and Convergence Television Viewing." Reception Studies Conference. Purdue University, West Lafayette, IN. 11-13 September 2009.
- "Watching Horror." Reception Studies Society Conference. Purdue University, West Lafayette, IN. 11-13 September 2009.
- "Television as Social Mediator." IAMHist Confrence. Aberystwyth, UK. 8-11 July 2009.
- "New Perspectives on Film Production." NECs: European Network for Cinema and Media Studies. Lund, Sweden. 25-28 June 2009
- "Current Theoretical Issues in Cultural Studies, I." Seventh Annual Cultural Studies Association Conference. Kansas City, KS: 16-19 April 2009
- "Cultural Studies and Foucault." Seventh Annual Cultural Studies Association Conference. Kansas City, KS: 16-19 April 2009
- "Theory in and of Cultural Studies." Sixth Annual Cultural Studies Association Conference. New York, NY. 22-24 May 2008.
- "Social History on Television." Fifth Annual Cultural Studies Association Conference. Portland, Oregon. 19-21 April 2007.
- "Publishing on Sexually Explicit Materials: Legal and Practical Issues." Society for Cinema and Media Studies. Chicago, Illinois, 8-11 March 2007.
- "Audience Responses." ANZASA (Australia and New Zealand American Studies) Conference, Launceston, Tasmania, 9-12 July 2006.

- "Space and Its Place in the History of Representing." Fourth Cultural Studies Conference, George Mason University, Washington, DC. 19-22 April 2006.
- "Methods of Remembrance." Fourth Cultural Studies Conference, George Mason University, Washington, DC. 19-22 April 2006.
- "American Film and Cold War Politics." American Reception Study Conference, University of Delaware, Newark, Delaware. 29 September-1 October 2005.
- "Next Directions in Media Reception Studies." Third Annual Cultural Studies Association Conference. Tucson, AZ. 21-24 April 2005.
- "Emergency Analysis." Third Annual Cultural Studies Association Conference. Tucson, AZ. 21-24 April 2005.
- "Reflections in the Constructions of Citizenship." Third Annual Cultural Studies Association Conference. Tucson, AZ. 21-24 April 2005.
- "Revising Youth Culture." Cultural Studies Association Conference. Boston, Massachusetts. 5-9 May 2004.
- "New Queer Cinema II." Cultural Studies Association Conference. Boston, Massachusetts. 5-9 May 2004.
- "Out-Rage-Us? Readings." Society for Cinema and Media Studies. Minneapolis, Minnesota. 6-9 March 2003.
- "Early Cinema," Screen Studies Conference. Glasgow, England. 29 June 2002.
- "Alternative Media, Women and Social Change," Re-Developing Communication for Social Change: Issues of Power, Gender and Practice. Austin, TX. 12-13 June 1998.
- "Reflections in the Archive." Society for Cinema Studies Conference. San Diego, CA. 4-7 April 1998.
- "Thresholds of Film." Cultural Formations and Contexts of Film. Society for Cinema Studies. Syracuse, NY. 4 March 1994.
- "New Technologies/New Aesthetics I." Society for Cinema Studies. New Orleans, LA. 11-14 February 1993.
- "Approaching Audiences, Positioning Spectators." Society for Cinema Studies. Pittsburgh, PA. 30 April-3 May 1992.
- "Collaboration in Film and Television." Modern Language Association Conference. Washington, DC. 27-30 December 1984.
- "Theoretical Issues in Reception Studies." 1984 Ohio University Film Conference on Directions in Film History. Athens, Ohio. 25-27 October 1984.
- "Problems of Technological Alternatives in Film and Television." 1984 Ohio University Film Conference on Alternatives to Hollywood. Athens, Ohio. 25-26 April 1984.
- "Hollywood Modes of Production and Style." Society for Cinema Studies Conference. Los Angeles, California. 29 June-2 July 1982.
- "Focus on Fellini's *The Clowns*." Purdue University Second Annual Conference on Film. West Lafayette, Indiana. 17-19 March 1977.

BOOKS DEDICATED TO JANET STAIGER

- Behind the Screen: Inside European Production Cultures.* Edited by Petr Szczepanik and Patrick Vonderau. New York, NY: Palgrave Macmillan, 2014.
- Cinéphiles et cinéphilies: Une histoire de la qualité cinématographique.* Laurent Jullier et Jean-Marc Leveratto. Paris, France: Armand Colin Éditeur, 2010.

TEACHING

GRADUATE COURSES TAUGHT

- Theory and Literature Survey Course (UT)
- Theory and Literature Doctoral Seminar (UT)
- Film and Video Philosophy (UT)
- Film Theory (NYU)
- Feminist Theories (UT)
- Feminist and Queer Media Theory (UT)
- Seminar on Narrative/Narration: Pleasure/Power (UT)

Critical Methods (UT, NYU)
 Critical Film Analysis (UW)
 Approaches to Authorship (UT)
 Genre Theory (UT)
 Historiography (UT, UCLA)
 Psychoanalysis and Historiography (UT)
 Cultural Studies and Historiography (UT)
 Reception Theory (UT, NYU)
 American Media Reception (UT)
 The Historical Spectator (NYU)
 Representing Reality (UT)
 History of the TV Sitcom (UT)
 Sexualities and U.S. Cinema (UT)
 Violence and U.S. Cinema (UT)
 History of American Film, 1895-1929 (UT, NYU)
 History of American Film, 1927-1960 (UT, NYU)
 History of American Film, 1960-1990 (UT)
 History of American Film and Television, 1945-1960 (UCLA)
 Economic History of American Motion Pictures (NYU)
 Research Methods (UT)
 Dissertation Seminar (NYU)

UNDERGRADUATE COURSES TAUGHT

Senior Fellows Honors Symposium (UT)
 Introduction to Film (UD)
 Narrative Strategies (UT)
 Screen Theory (UT, NYU)
 Film Theory and Criticism (UD)
 Structuralism [team-taught] (UD)
 Horror Film (UT)
 Gender and Sexuality Issues in the Media (UT)
 Cult Movies and Gender Issues (UT)
 Post-Structuralism and Post-Modernism (UT)
 Comparative Directors (NYU)
 Experimental Film and Video (UT, UD)
 Film History (UT, UD)
 Economic History of the American Film Industry (UT)
 Silent Screen (NYU)
 Hollywood and its Alternatives, 1929-1949 (NYU)
 History of American Film, 1945-1960 (UT)
 Media and Political Conflict in the 1950s and 1960s (UT)
 Fundamentals of Speech (UW)
 Contemporary British and American Drama (UNO)
 Short Story (UNO)
 English Composition I and II (UNO)
 Fundamentals of English [Supervision of 25 Teaching Assistants (UNO)]

DISSERTATIONS AND THESES (COMPLETED)

PhD Dissertations
 Supervised or Co-Supervised: 40; 15 of these dissertations have been published as books
 Committee Member: 64
 MFA Projects and Reports
 Supervised or Co-Supervised: 6
 Committee Member: 20

MA Theses

Supervised or Co-Supervised: 46
Committee Member: 26

MA Reports

Supervised or Co-Supervised: 4
Committee Member: 4

Senior Honors Theses

Supervised or Co-Supervised: 7
Committee Member: 4

ADMINISTRATION AND SERVICE**PROFESSIONAL ORGANIZATION MEMBERSHIPS AND SERVICE**

Screenwriting Research Network

Chair, SRN Screenwriting Research Awards Committee, 2020-21
Member, SRN Screenwriting Research Awards (Books and Articles), 2019

Reception Studies Society

Executive Committee, 2010-16
Program Chair, 2015

Cultural Studies Association [of America]

Executive Committee, 2005-09
Chair, Conference Program Committee, 2006-07
Member, Conference Program Committee, 2005-08
Co-Chair, Women's Studies Strand, 2006-07
Co-Chair, Visual Culture Area, 2004-06

Society for Cinema and Media Studies

President, 1991-93
Past-President, 1993-95
President-Elect, 1989-91
SCS Representative, American Council of Learned Societies (ACLS), 1993-95
Managing Editor [finances], *Cinema Journal*, 1985-88, 1989-92
Secretary-Treasurer, 1984-86
Chair, SCS Nominating Committee, 1996-97
Chair, SCS Conference Program Committee, 1990-91, 1994-95
Chair, University of Illinois-SCS Contract Renewal Committee, 1986-87
Member, Career Development Committee, 2003-07
Member, Moving Image Archive Policy Committee, 1993-96
Member, SCS Dissertation Award Selection Committee, 1988-89
Member, SCS Conference Program Committee, 1984-1985, 1989-90

American Association of University Women

Domitor

NECs: European Network for Cinema and Media Studies

Phi Kappa Phi

NATIONAL ADVISORY BOARDS

Member, American Film Institute, Jury on Television Awards, 2010, 2012, 2017
Alternate Member-at-Large, United States National Film Preservation Board, (authorized by Congress, administered by the Library of Congress), 1992-1996
Committee Member, Paris Center for Critical Studies Selection Committee, Council on International Educational Exchange, 1991
Member, Steering Committee, Paris Center for Critical Studies, Council on International Educational Exchange, 1988-91
Archival Committee, Society of Motion Picture and Television Engineers, 1987-89
Advisory Board, The American Museum of the Moving Image, Astoria Motion Picture and Television Foundation, 1985

NATIONAL CONSULTING AND REVIEWING

NEA (National Endowment for the Arts)

Panel Member, Preservation Advisory Board, Grant Applications to the American Film Institute/National Endowment of Arts Film Preservation Program, Washington, DC, 6 June 1991.

Panel Member, Preservation Advisory Board, Grant Applications to the American Film Institute/National Endowment of Arts Film Preservation Program, Washington, DC, 21 June 1990.

NEH (National Endowment for the Humanities)

Panel Member, Arts, Literature, and Music, Collaborative Research Grants, Washington, DC, 10 February 1995.

Reviewer, Dissertation Grants, 1995-96 Dissertation Grants

Reviewer, Preservation and Access Division, 1994

Reviewer, Dissertation Grants, 1993-1994 Dissertation Grants

Reviewer, Preservation and Access Division, 1988

Reviewer, Research Division, 1986

ACLS (American Council of Learned Societies)

Panelist, Travel Grants, 1995

Panelist, Travel Grants, 1994

Australian Research Council

Reviewer, Large Research Grants Program

Social Sciences and Humanities Research Council of Canada, 2004

CONSULTING

External Review. Film Studies Program, University of Oklahoma. 2006

Reviewer, Jane Campion Colloquium Papers, University of Otago, 21 July 2006.

External Review Team. Media Studies Program, University of Virginia. 23-25 April 2006.

Humanities Advisor. "Bocce," 60-minute documentary produced by Ivana Slavnic.

Humanities Advisor. "*In Leaps and Bounds*," 120-minute documentary produced by Rebecca Carpenter for release on Public Broadcasting System (PBS--KLRU).

Humanities Advisor. "*Girl Scouts Beyond Bars*," documentary produced by Ellen Spiro and Karen Bernstein.

External Review Team. Department of Theatre, Film, and Dance, Cornell University. 14-16 April 2003.

External Review Team. Department of English, University of Pittsburgh. 14-15 April 1998.

Expert Consultant. University of North Texas and Texas Attorney General's office. Santos v. Rafe et al. (1997)

OTHER CONSULTING AND REVIEWING

Reviews of Book Manuscripts and Proposals for the following Presses, including:

Addison-Wesley, Blackwell Publishers (Oxford, England), University of California Press, University of Chicago Press, Columbia University Press, Edinburgh University Press, Harvard University Press, University of Illinois Press, The Johns Hopkins University Press, Methuen, University of Minnesota Press, New York University Press, University of North Carolina Press, Oxford/St. Martin's, Princeton University Press, Routledge, Rutgers University Press, Sage Publications, Smithsonian University Press, Temple University Press, University of Texas Press, Wayne State University Press, Wallflower Press

Reviews of Articles and Chapters (beyond editorial board work listed below) including:

American Literature, *American Sociological Review*, *American Quarterly*, *Canadian Journal of Film Studies*, *Children's Literature Association Quarterly*, *The Communication Review*, *Communication Theory*, *Communication Yearbook*, *Critical Studies in Mass Communication*, *Gender & Society*, *Journal of Cultural Economy*, *Journal of Communication*, *The Howard Journal of Communications*, *Journalism Monographs*, *Labor History*, *Men and Masculinities*, *QSE: International Journal of Qualitative Studies in Education*, *Signs*, *Texas Studies in Literature and Language*, *Text and Performance Quarterly*

Tenure and Promotion Evaluations, including:

Bowdoin College, Bowling Green State University, Brock University, City University of New York-College of Staten Island, Concordia University, Cornell University, Dartmouth College, DePaul University, Emerson College, Flinders University, Franklin & Marshall College, Georgia State University, Hunter College, Indiana University, Iowa State University, Lancaster University, Massachusetts Institute of Technology, New York University, Northern Illinois University, Northwestern University, Ohio State University, Rutgers University, Southern Methodist University, Temple University, Tulane University, University of California-Davis, University of California-Los Angeles, University of California-San Diego, University of California-Santa Barbara, University of Florida, University of Illinois at Chicago, University of Kansas, University of Massachusetts-Amherst, University of Minnesota, University of Missouri-Kansas City, University of North Texas, University of Oklahoma, University of Rochester, University of Pittsburgh, University of Southern California, University of Oregon, University of Texas-Dallas, University of Virginia, University of Wisconsin-Madison, University of Wisconsin-Milwaukee, Vassar College, Virginia Tech, Wayne State University

EDITORIAL AND ADVISORY BOARDS

SCHOLARLY JOURNALS

Scientific Committee, *Transatlantica*, 2022-
 Editorial Board, *Domitor*, 2015-2020
 Advisory Board, *Camera Obscura*, 2015-
 Advisory Board, *The Poster/Journal of Visual Political Communication*, 2009-2019
 Editorial Board, *Receptions*, 2007-
 Editorial Board, *Film Criticism*, 2004-
 Editorial Board, *Journal of E-Media*, 2004-
 Advisory Board, *Flow*, 2004-
 Advisory Board, *Participations*, 2003-
 Advisory Board, *Canadian Journal of Film Studies*, 1999-2021
 Editorial Board, *Film History*, 1993-2024
 Editorial Board, *The Velvet Light Trap*, 1988-
 Editorial Board, *The Moving Image*, 2009-2012
 Advisory Board, *Film Quarterly*, 2005-2018
 Editorial Board, *Visual Communication Quarterly*, 2004-08
 Editorial Board, *Texas Studies in Literature and Language*, 2000-06
 Editorial Advisory Board, *Scope: An Online Journal of Film Studies*, 1999-2014
 Advisory Board, *Framework*, 1998-2018
 Editorial Board, *Cinema Journal*, 1988-1992
 Editorial Board, *Wide Angle*, 1985-1996

ENCYCLOPEDIAS, BOOK SERIES, BIBLIOGRAPHIES, PROJECTS

Advisory Board, "European Film Studies--Key Debates" book series, Amsterdam University Press. Eds. Ian Christie, Dominique Chateau, and Annie van den Oever. 2013-
 Advisory Board, *Hollywood Centenary: 100 Years of Major Studios*, 6 volume series. Ed. Yannis Tzioumakis. London: Routledge, 2011-
 Editorial Board, "Rhetoric, Culture, and Social Critique" book series, University of Alabama. Ed. John Lucaites. 2000-24..
 Advisory Co-Editor with Steve Neale, *U.S. Cinema 1929-1960*, in *Annotated Bibliography for English Studies* series (Swets and Zeitlinger Publishers), 1997-2003.
 Advisory Board, Hitchcock Centennial Project, 1997.
 Advisory Board, National Center for Film and Video Preservation's American Film Institute Catalogue (1930s volume), 1985-1992.

ADMINISTRATION OF CONFERENCES, COLLOQUIUM SERIES, FILMS AND LECTURES

- Co-Coordinator, UT New Agendas Conference: Political Emotions. Austin, Texas, 3-4 October 2008.
- Coordinator, UT Film Conference on Media History: What are the Issues? Austin, Texas, 11-13 October 2007.
- Coordinator, UT Film Conference on Authorship, Austin, Texas, 21-22 October 2005.
- Coordinator, UT Film Faculty Biweekly Lunch Presentations, University of Texas at Austin, 2004-05.
- Coordinator, "Feelings and Memories." Center for Women's and Gender Studies, University of Texas at Austin. 25-26 October 2003.
- Co-Coordinator, "Public Feelings." Center for Women's and Gender Studies, University of Texas At Austin. 7-8 February 2003.
- Coordinator, "Flash Points." Center for Women's Studies, University of Texas at Austin. 18-19 October 2002.
- Coordinator, "Fantasy: Peril, Pleasure, Play." Center for Women's Studies, University of Texas at Austin. 2-3 November 2001.
- Co-Organizer, "Films and the French Revolution" film program in conjunction with Symposium on the Bicentennial of the French Revolution." 2-25 April 1989.
- Coordinator, University of Texas Film Faculty's Conference on National Cinemas, Austin, Texas, 22-26 February 1989.
- Coordinator, Patricia Wise Lecture, with the American Film Institute, at the University of Texas at Austin, 2 May 1988.
- Co-Chair and University Seminar Associate, Columbia University Seminar on Cinema and Interdisciplinary Interpretation. Columbia University and the Film Department of the Museum of Modern Art. New York, New York. 1985-1987.
- Coordinator, 1985 Society for Cinema Studies Conference. New York University. New York, New York. 12-15 June 1985.
- Co-Chair, Purdue University Second Annual Conference on Film. Purdue University. West Lafayette, Indiana. 17-19 March 1977.

UNIVERSITY-LEVEL SERVICE

- At University of Texas at Austin (1987-)
 - Faculty Council, 1997-98, 2001-05, 2006-10
 - Past-Chair, 2010-11
 - Chair**, 2009-10
 - Chair-Elect, 2008-09
 - Member, 2001-05, 2006-11
 - Reporter, "Faculty Grievance Issues" discussion, Joint Meeting with Texas A&M Faculty, 28 March 2005
 - Co-chair, "Diversity" Discussion, Joint Meeting with Texas A&M Faculty, 23 February 2004
 - Member, ex officio as Chair of Graduate Assembly, 1997-98
 - Member, Executive Committee, 1997-98, 2008-11
 - Member, UT Systems Faculty Committee, 2008-2011
 - President's Window Policy Review Committee [Speech Rights], 2008-10
 - Member, 2008-10
 - President's Task Force on Assembly and Expression, 2001-03
 - Member, 2001-2003
 - University Committee on Committees, 1999-2003, 2008-09
 - Chair**, 2000-01, 2002-03
 - University Committee on Academic Freedom and Responsibility, 1999-2003, 2006-12
 - Chair**, 2001-03
 - Co-Chair, 1999-2001
 - University Faculty Grievance Committee, 1995-99, 2002-06, 2007-11
 - Chair**, 1998-99, 2003-04

Chair Elect, 2002-03
 Co-Chair, 1997-98
 Member, Ad Hoc Committee on Policy Revisions, 2006-08
 Member, Subcommittee on Procedures and Policies, 1999-03
 Member, Ad Hoc Committee on Ombudsperson, 2001-04
 Hamilton Book Award, 2021-22
Co-Chair, 2021-22
 Fulbright Committee at UT, 2014, 2017
 Search Committee for UT Faculty Ombudsperson, 2002-04, 2007-08
Chair, 2002-04
 University Educational Policy Committee--Member, 1993-97, 2010-12
Chair, 2011-12
 Faculty Council Ad Hoc Committee on Course-Instructor Evaluations, 2004-08
Chair, 2007-08
 University of Texas-Austin Committee for the Support of Women, 1997-03
Co-Chair, 1997-03
 University Core: Writing Flag Committee—Member, 2008-11
 University Library Committee--Member, 1994-2000
 University of Texas Press Advisory Committee of the General Faculty, 1991-93
 University Committee for NEH Summer Stipend Program, 2002-03
 Member, 2002-03
 Graduate Assembly, 1993-99
Chair, Graduate Assembly, 1997-98
 Chair-Elect, Graduate Assembly, 1996-97
 Co-Chair, Ad Hoc Committee on the Digital Dissertation, 1995-96
 Member, Ad Hoc Committee on the Digital Dissertation, 1997-
 Chair, Academic Committee, 1996-97
 Chair, Administrative Committee, 1995-96
 Member, Committee to Select Continuing Fellowships, 2001-04
 Member, Committee to Select Outstanding Doctoral Dissertation, 1999-00
 Member, Committee to Select Outstanding Graduate Teachers, 1996-97, 1998-99
 Member, Committee to Select Outstanding Graduate Advisors and Outstanding
 Graduate Coordinators, 1995-96
 Member, Administrative Committee, 1994-95, 1998-99
 Member, Academic Committee, 1993-94
 Participant, Academic Job Market Workshop, 1996, 1997, 1998, 1999
 Jurist, 2nd Annual UT Graduate & Professional Student Research Symposium,
 7 March 1998
 Women's and Gender Studies Programs
Director, Center for Women's and Gender Studies, 2001-04
 Member, Steering Committee of Women's Studies, 2000-04, 2008-12
 Member, Lucia, John, and Melissa Gilbert WGS Teaching Excellence Award,
 2011, 2023
 Member, Ad Hoc GSC Committee on Graduate Program, 2004-05
 Member, Women's Studies Graduate Studies Committee, 2001-12
 Member, Graduate Admissions Committee, 2008-09
 Member, GSC Executive Committee, 2001-04
 Chair, Masters Degree Implementation Committee, 2000-01
 Chair, Masters Degree Proposal Committee, 2000
 Chair, Curriculum Committee, 1994-96
 Conference Respondent, Fourth Annual Conference, January 1997
 Member, Steering Committee for "Fantasy" Conference, 2001-02
 Member, Steering Committee for "Women Challenging the Arts" Series, 1996-
 98
 Member, Steering Committee for "Women Leading Technology" Series, 1995-
 96

Member, Steering Committee for 1995 Women's Studies Conference, 1994-95
 Feminist Faculty Seminar
 Organizer, 2000-01, 2003-04
 Faculty Women's Organization, 1990-
 Organizer, "Beauty and the Classroom" Discussion, 5 November 2003
 Member, Steering Committee for Texas Women Faculty Forum, 2000-01
 Program Chair, 2000-01
 Member, Subcommittee on Women's Parity, 2000-01
 Organizer, FWO Effective Communication Workshop, 1999
 Member, Steering Committee, 1992-95, 1998-2005
 Women's Resource Center, 2001-03
 Advisory Board Member, 2001-03
 Coalition for Women Leaders, 2001-02
 Faculty Advisor, 2001-02
 Voices Against Violence, 2001-04
 Advisory Board, 2001-04
 OxFam, Faculty Advisor of Student Organization, 2003-04
 Center for Health Promotion Research in Underserved Populations, 2001-12
 Steering Committee, 2001-12
 University of Texas Film Faculty, Member, 1988-
 Organizer, 2004-12
 Bridging the Disciplines Program, Film Studies Faculty, 2007-12
 Harry Ransom Humanities Research Center
 Stella Adler Celebration Committee, 2004-06
 Flair Symposium Planning Committee for 1998 Conference, 1996-98
 Fellowship Awards Committee, 1993-96, 2010-16
 Dobie Piasano Fellowship Awards, 1998-99
 Provost's Academic Council--Member, 1997-98
 University Total Quality Project, 1996-98
 Member, Collins Group, 1996-98
 University Research Institute Faculty Grant Review Committee, 1990-91
 University Undergraduate Research Fellowship Program Reviewer, 1996
 Student Study Abroad Selection Committee (England), 1991, 1993
 At New York University (1983-1987)
 Graduate School Commission Tisch School of the Arts Faculty Representative, 1983-87
 University Senate and Faculty Council, First Alternate Senator (TSOA), 1986-87
 At the University of Delaware (1981-1983)
 University Committee on Program Evaluation (to evaluate Student Life Programs),
 1982-83
 At the University of Nebraska at Omaha (1969-1972)
 University Senate Committee on Student Publications, 1971-72

SCHOOL-LEVEL SERVICE

At University of Texas at Austin (1987-):
 College Promotions Committee, 1993, 1994, 1995, 2010, 2011
 Faculty Salary Oversight Committee, 2009-10
 College Media Library Committee, 2008-
 Professorship Selection Advisory Committee, 2006-07
 Faculty Research Committee, 1988-89, 2005-09
 Scholarships and Awards Committee, 1988-91, 1994-96, 1997-98, 1998-99, 2001-02
 College Faculty Development Committee, 1994-95, 1997-98
 Undergraduate Studies Committee, 1991-94
 Chair, 1992-94
 Host, 1997 College Honors Convocation, 5 April 1997
 Ad Hoc Committee to Study the Teaching of Public Relations in the College of
 Communication, 1994-95

Chair, Subcommittee on College Curriculum, 1994-95
 Danielson Award Committee, 1992-93
 Communication Women Survey Committee, 1992-93
 Senior Fellows Selection Committee, 1988, 1991
 Study Abroad Committee, 1988-89
 Planner and facilitator at several College workshops
 At New York University (1983-1987)
 Tisch School of the Arts Faculty Welfare and Governance Committee, 1984-87
 Chair, 1986-1987
 Tisch School of the Arts Executive Committee, 1986-1987
 Tisch School of the Arts Nominating Committee, 1986-1987

DEPARTMENT-LEVEL SERVICE

At The University of Texas at Austin (1987-)
 Budget Council, 1988-91, 1993-98, 1999-2000
 Member, Search Committees
 Production 2008-09
 Media and Minorities 2004-05
 TV, 2001-02, 2010-11
 Critical Cultural Studies (multiple times)
 Member, Short-Term Hiring Committee, 2002-03
 Co-Chair, Task Force on Annual Reviews and Merit Raises, 2000-01
 Working Group on RTF Women's Issues—1993-94
 Co-Chair, 1993-94
 Gender and Sexuality Issues, 1995-2012
 Area Head, 1995-2012
 Critical and Cultural Studies, 1987-
 Area Head, 1987-93
 Scholarships Committee, 2003-04, 2007-08, 2010-12
 Chair, 2007-08, 2010-12
 Undergraduate Studies Committee, 1987-88, 1990-99, 2000-01
 Chair, 2000-01
 GSP Appeals Committee, 1987-91
 Co-Chair, Task Force on RTF Teaching, 2000-01
 Teaching Excellence Committee, 2001-02, 2008-09
 Chair, 2001-02
 Member, 2008-09
 RTF Curriculum Revision Committee, 1996-98
 Chair, 1996-98
 Graduate Studies Committee, 1987-
 Chair, 1990-93
 Graduate Admissions Committee, 2005-06
 MFA Committee, 1992-98, 1999-01, 2006-07
 MFA Reviews 1999, 2000
 MFA Proposal Committee, 1990-92
 MA Comprehensives Exam Revision Committee, 1989-90
 Chair, 1989-90
 Graduate Applications Brochure Revisions, 1987-91
 Organizer, 1987-91
 Library Liaison, 1990-91
 At New York University (1983-87)
 Masters Degree Program and Comprehensive Exam Committee, 1984-87
 Coordinator, 1985-86
 Fellowship Committee, 1983-85
 Undergraduate Curriculum Committee, 1983-87
 Coordinator, 1983-84

PhD Examination Committees, 1983-1987
 Coordinator, Revision of PhD Exam Bibliographies, 1983-87
 At Purdue University (1975-1977)
 Purdue University Film Conference Committees, 1975-1977
 At the University of Nebraska at Omaha (1969-1972)
 Freshman English Program Committee, 1969-1972

SERVICE PUBLICATIONS

MONOGRAPHS

Ed. *1990-1992 College of Communication Faculty Publications and Creative Works*.
 Austin, TX: University of Texas College of Communication, 1993. 48pp.
 Ed. *1988-1990 College of Communication Faculty Publications and Creative Works*.
 Austin, TX: University of Texas College of Communication, 1991. 43pp.

REPORT

Pat Stout and Janet Staiger, "Promotion and Senior Faculty Women." Austin, TX:
 University of Texas at Austin, September 2002. 29pp.

ARTICLE

"Media Reception 101: Some Reasons Why We Watch." *P.O.V.* [Austin, TX] 12, no. 1
 (Fall 2008), 2.

UNIVERSITY SERVICE PRESENTATIONS

Moderator. Discussion of "Sunshine" by Karen Skloss. Documentary Center. University of
 Texas at Austin. 21 April 2010.
 Respondent. East Asian Cinemas Symposium. University of Texas at Austin. 6 March 2010.
 Respondent. Seventeenth Annual Emerging Scholarship in Women's and Gender Studies
 Conference. University of Texas at Austin. 19 February 2010.
 Judge. Cinéma Français Today Essay Contest. University of Texas at Austin. February 2010.
 Presenter, "1968: Not the Best Year for Women." 1968: A Global Perspective. University of
 Texas at Austin. 10-12 October 2008.
 Lecture, "I was Scared to Death." Cultural Studies. University of Texas at Austin. 7 November
 2007.
 Presenter, "*The Stepford Wives*." Women and Gender Studies. University of Texas at Austin. 6
 November 2007.
 Lecture, "The Cult of Celebrity and the Place of Stars." Harry Ransom Research Center. 26
 January 2005.
 Lecture, "Not about a Conspiracy to Run the World': Political Films and Interpretation," Américo
 Paredes Cultural Studies Center Colloquium, November 8, 2004.
 Presenter, Gender and Sexuality Seminar Workshop on Visual Culture, 15 October 2004.
 Presenter, "Representing Reality," Humanities Institute Teachers as Scholars Program, 5 and 25
 October 2004.
 Lecture, "The Body on Display: Sexual Politics and Douglas Fairbanks," Women's and Gender
 Studies Seminar Series, 2003-04. 19 April 2004.
 Lecture, "Carl Van Vechten, Joseph Cornell, and Jane Smoot: Collecting and Arranging
 Hollywood Images, Harry Ransom Humanities Research Center. 10 April 2003.
 Presentation, "Center for Women's Studies," College of Communication Staff Association
 Meeting. 11 November 2003.
 Lecture, "Everyday Relations: All Sorts of Families on TV," Mirror on the Wall: Reading
 Hollywood's Images of the Family, Humanities Institute Series, University of Texas
 At Austin, Austin, TX 15 April 2002.
 Chair and presenter, "Speak Freely, Speak Responsibly," Symposium on Controversy, Teaching
 and the Academy, University of Texas at Austin, Austin, TX 26 October 2001.
 Presentation, "Media Coverage of 9/11," September 11 and After Series, University of Texas at
 Austin, Austin, TX 19 October 2001.
 Panel Chair, "Imagining Women," American Studies Graduate Students Conference, University
 of Texas at Austin, Austin, TX, 28 September 2001.
 Panel Co-Chair, "Marketing Women's Bodies," Women, Leadership and Policy, Women's

- Studies Conference, University of Texas, Austin, TX 24 September 1999.
- Panel Member, "Tank Girl" Discussion in Women Leading Technology, Women's Studies Conference, University of Texas, Austin, TX, 21 March 1997.
- Respondent, 1997 Women's Studies Graduate Student Conference, University of Texas, Austin, TX, 24 January 1997.
- Presenter, "The University of Texas, Austin Experience." The Future of Dissertation Publishing Panel, Council of Graduate Schools 36th Annual Meeting. San Francisco, CA, 13 December 1996.
- Interview, Public Domain Theater, Austin Access Television, 28 December 1992.
- Presenter, "Taboos and Totems: Cultural Meanings of *The Silence of the Lambs*," Women's Studies Research Seminars," University of Texas, Austin, TX, 2 October 1991.
- Speaker, "When Women Direct--Alice Guy Blanche and Lois Weber," Women's Media Project, Austin, TX, 1 May 1991.
- Speaker, Discussion on "Violence Against Women in Popular Culture," Rape Awareness Week, University of Texas, Austin, TX, 12 April 1991.
- Presenter, "The Traffic in Souls: Early Film Censorship and the 'Problem' of Women," Women's Studies Research Seminars," University of Texas, Austin, TX, 27 February 1991.
- Discussant, "What is Feminism?" University of Texas Women's Co-Op Guest, 29 November 1990.
- Presenter, "Chameleon in the Film, Chameleons in the Audience; or, Where is the Dialogical? The Case of *Zelig*," University of Texas College of Communication Scholars' Project Discussions, Austin, Texas, 27 February 1990.
- Speaker, Discussion on "Presence, Body and Space: Gender Issues in Film and Dance Criticism," University of Texas Center for Dramatic and Performance Studies, Austin, Texas 3 November 1989.
- Speaker, Symposium on "Photography: The First 150 Years," Laguna Gloria Art Museum, Austin, Texas 9 September 1989.
- Speaker, "'Imaginary Communities': Some Consequences of the Notion of 'Hollywood Cinema'," University of Texas Film Faculty Conference on National Cinemas, University of Texas at Austin, 22-26 February 1989.
- Speaker, "Story and Plot in Cinema," University of Texas Honors Colloquium 1988, Austin, Texas, 23 July 1988.
- Speaker, "Feminism and Film Studies," Feminist Issues in Culture and Communication, Austin Community College, Austin, Texas, 20 February 1988.
- Discussant, "25 *Fireman's Street*," Cinema Then, Cinema Now Film Discussion Series, CUNY-TV (New York, NY). Premiere airing 24 and 25 October, 1987.
- Speaker, "Rethinking 'Primitive' Cinema: Intertextuality, the Middle-Class Audience and Reception Studies." New York University Department of Cinema Studies Conference. Swans Lake, New York. 14-15 March 1986.
- Speaker, "The Representation of Women by Women." New York University Women's Center Colloquium. New York, New York. 13 March 1986.
- Speaker, "Discussion of The Classical Hollywood Cinema." With David Bordwell. New York University Department of Cinema Studies Colloquium. New York, New York. 18 October 1985.
- Speaker, "Economic and Ideological Factors in Hollywood's Technological Change." New York University Department of Cinema Studies Conference. Pocmont, Pennsylvania. 11-12 February 1984.
- Speaker, "Sketching the 'Beholder's Share.'" New York University Department of Cinema Studies Colloquium. New York, New York. 2 December 1983.
- Speaker, "Collusion in the Early Film Industry." University of Delaware Department of Economics Colloquium. Newark, Delaware. 16 November 1982.
- Speaker, "Forman's *Fireman's Ball*." Delaware Association of High School Teachers of English. Dover, Delaware. 2 May 1982.

OTHER UNIVERSITY SERVICE

- Judge, Region IV Preliminaries, Student Film Academy Awards, 1992.

Judge, Region IV Finals, Student Film Academy Awards, 1990.
 Judge, Region IV Preliminaries, Student Film Academy Awards, 1989.

COMMUNITY SERVICE

Discussant, "Paris, Texas" Screening. Bob Bullock History Museum, Austin, Texas, 17 January 2019.

Presentation, "A Short and Subjective History of Women's and Gender Studies, with a Special Emphasis on the University of Texas and Media Studies." Sensational Salon, Austin Club, Austin, Texas, 26 September 2005.

Presentation, Unseen Cinema: Early American Avant-Garde Film, 1893-1941. Harry Ransom Center Program at Alamo Drafthouse. Austin, Texas, 26 February 2004.

Judge, Screen Writing Contest for Austin Gay and Lesbian Film Festival, Austin, Texas, 1999, 2000.

Judge, Short Film Contest. Austin Film Festival, September 1999.

Panel Chair, Reel Women Film Festival, Austin, Texas, 21 August 1999.

Advisory Board, International Women's Film and Video Festival, Austin, Texas, 21-25 February 1991-1993.

rev. 3/30/25