

Curriculum Vitae

KAREN A. RITZENHOFF, PH.D.

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- 2010-present **Professor**, Department of Communication, Central Connecticut State University, New Britain, Connecticut
Affiliated faculty Women, Gender and Sexuality Studies (WGSS)
- 2001-2010 **Associate Professor**, Department of Communication, Central Connecticut State University, New Britain, Connecticut
- 1994 – 2000 **Assistant Professor**, Department of Communication, Central Connecticut State University

EDUCATION

- 1996 **Ph.D.** major in Mass Communication, minor in Comparative Literature, *University of Minnesota, Minneapolis.*
Dissertation: “Imagining the Nation: Representation and Identity in German Film and Television Since Unification.”
- 1993 **Visiting Scholar** in Department of Radio/TV/Film
(CIC Exchange Program)
Northwestern University, Evanston, Illinois
- 1991 **M.A.** School of Journalism and Mass Communication
Master’s Thesis: “Covering a Conflict: Television Coverage on ‘the Fall of the Berlin Wall’ in the United States.”
University of Minnesota, Minneapolis
- 1989 **B.A.** Individually Designed Interdepartmental Major in Journalism, Latin American Studies, Film Studies.
Senior Project: “Dominating Culture: Images of U.S. popular culture in Latin America.”
University of Minnesota, Minneapolis

RESEARCH HIGHLIGHTS

- * The Apocalypse in Film
- * New Perspectives on the War Film
- * Selling Sex on Screen: Gender, Sexuality, and Film Studies
- * The legacy of Stanley Kubrick and Michael Haneke
- * Representation of Terrorism in Film and Mass Media

PUBLICATIONS

Books/Monograph:

- Ritzenhoff, Karen. *Screen Nightmares: Video, Fernsehen und Gewalt im Film*. Marburg: Schüren Verlag, 2010. <http://www.schueren-verlag.de/programm/titel/252--screen-nightmares-video-fernsehen-und-gewalt-im-film.html>

Coedited Books:

- *New Perspectives on the War Film*. Co-edited volume with Clémentine Tholas and Janis L. Goldie (Palgrave, September 2019). <https://www.palgrave.com/gp/book/9783030230951>
- *The Handmaid's Tale: Teaching Dystopia, Feminism, and Resistance Across Disciplines and Borders*. Co-edited volume by Karen A. Ritzenhoff and Janis L. Goldie (Lexington Books, Rowman and Littlefield, 2019). <https://rowman.com/ISBN/9781498589147/The-Handmaid's-Tale-Teaching-Dystopia-Feminism-and-Resistance-Across-Disciplines-and-Borders>
- *The Apocalypse in Film: Dystopia, Disasters, and other Visions about the End of the World*. Coedited volume with Angela Krewani, Germany. Lanham: Rowman and Littlefield, 2016. <https://rowman.com/ISBN/9781442260276/The-Apocalypse-in-Film-Dystopias-Disasters-and-Other-Visions-about-the-End-of-the-World>
- *Selling Sex on Screen: From Weimar Cinema to Zombie Porn*. Coedited volume with Catriona McAvoy, UK. Lanham: Rowman and Littlefield, July 2015. <http://www.amazon.com/Selling-Sex-Screen-Weimar-Cinema/dp/1442253533>
- *Humor, Entertainment and Popular Culture during WWI*. Coedited volume with Clémentine Tholas-Disset, France. Palgrave Macmillan, May 2015. <http://www.palgrave.com/page/detail/Humor-Entertainment-and-Popular-Culture-during-World-War-One/?K=9781137449092>
- *Heroism and Gender in War Films*. Coedited volume with Jakub Kazecki. Palgrave Macmillan, August 2014. http://www.palgrave.com/page/results/?STEM=true&SF1=kword_index%252Cidentifier&SORT=mat_rank_uk%252Fd&SF99=lang_toggle&ST99=uk&ST1=Heroism+and+Gender
- *Border Visions: Diaspora and Identity in Film*. Coedited volume with Jakub Kazecki and Cynthia L. Miller. Scarecrow Press, July 2013. <https://www.facebook.com/BorderVisions>

- *Screening the Dark Side of Love: From Euro-Horror to American Cinema*. Coedited volume with Karen Randell (UK). Palgrave/Macmillan, October 2012. Karen A. Ritzenhoff co-authored the preface, edited the essays with Dr. Randell and wrote her own chapter.
http://www.amazon.com/Screening-Dark-Side-Love-Euro-Horror/dp/0230341543/ref=sr_1_2?ie=UTF8&qid=1334088041&sr=8-2
- *Sex and Sexuality in a Feminist World*. Coedited volume with Dr. Katherine A. Hermes. Newcastle: Cambridge Scholars Publishing, March 2009. Karen Ritzenhoff has written three introductions to the edited volume and contributed one article as well as a second co-authored article.
http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Dstripbooks&field-keywords=Sex%20and%20Sexuality%20in%20a%20Feminist%20World

Instructor Manual:

Instructor Manual, Test Bank, and online materials for *Converging Media: A New Introduction for Mass Communication* textbook by John V. Pavlik and Shawn McIntosh. 4th edition. Oxford University Press, 2014. (508 pp)

Coedited Journal:

Krewani, Angela and Karen A. Ritzenhoff, "Leiden, Trauma, Folter: Bildkulturen des Irakkriegs," *Augenblick: Marburger Hefte zur Medienwissenschaft*. (Marburg: Schüren Verlag, 2011): 48/49. 181pp. Karen Ritzenhoff has coauthored the introduction to the edited volume and contributed one article.

Articles:

- Women's Voices, Memory, and the War: Jean-Pierre Jeunet's *Un long dimanche de fiançailles* (2004), in *French Cinema and the Great War*, edited by Barry Nevin and Marcelline Block. *Film and History Series*. (Lanham: Rowman and Littlefield, 2016).
- "'UK Frost Can Kill Palms:' Layers of Reality in Stanley Kubrick's *Full Metal Jacket*," in *On Kubrick: New Perspectives*, edited by Tatjana Ljujić, Peter Krämer and Richard Daniels (London: Black Dog Publishing, 2015): 326-341.
- "Silencing Laughter: Pioneering Director Lois Weber and the Uncanny Gaze in Silent Film," in *Humor, Entertainment and Popular Culture during WWI*, edited by Clémentine Tholas-Disset and Karen A. Ritzenhoff (Palgrave Macmillan, 2015): 257-268.

- “The Fading Art of Video and Loss of Memory: Michael Haneke’s *Caché* and *Amour*,” in *Picturing the Language of Images*, edited by Nancy Pedri and Laurence Petit. Cambridge Scholars Publishing, 2014.
- “An den Rändern der Postmoderne: Mythische Figuren, Gewalt und die Angst vor dem Fremden in *Pan’s Labyrinth* (2006),” in *Come and Play With Us: Dramaturgie und Ästhetik im Postmodernen Kino*, edited by Kerstin Stutterheim and Christine Lang (Marburg: Schüren Verlag, 2013): 225-238.
- “Orphans, Violence, and Identity: Transnational Travel in Cary Fukunaga’s *Sin Nombre* (2009), Denis Villeneuve’s *Incendies* (2010), and François Dupeyron’s *Monsieur Ibrahim* (2003),” in *Border Visions: Diaspora and Identity in Film*, edited by Jakub Kazecki, Karen A. Ritzenhoff and Cynthia Miller (Lanham: Scarecrow Press, July 2013): 197-217.
- “Self-mutilation and Dark Love in Darren Aronofsky’s *Black Swan* (2010) and Michael Haneke’s *The Piano Teacher* (2001),” in *Screening the Dark Side of Love: From Euro-Horror to American Cinema*, edited by Karen A. Ritzenhoff and Karen Randell (Palgrave/Macmillan, 2012): 109 – 130.
- “Lisbeth Salander as the ‘Final Girl’ in the Swedish ‘Girl Who’ Films,” in *Men Who Hate Women and the Women Who Kick Their Ass: Feminist Perspectives on Stieg Larsson’s Millennium Trilogy*, edited by Donna King and Carrie Lee Smith (Vanderbilt University Press, 2012): 27– 31.
- “Adobe Acrobat Connect: Global Web-Conferencing in a Visual Communication Course,” in *Transformation in Teaching: Social Media Strategies in Higher Education*, edited by Cathy Cheal, John Coughlin and Shaun Moore (Santa Rosa, California: Informing Science Press, 2012): 433 – 449.
- “Shifting Identities and Displacement in Germany and Poland (1938 - 1945): The Films *Europa*, *Europa* and *The Pianist*,” in *Representations of World War II Refugee Experiences in Memoirs, Fiction, and Film. Studies in Flight and Displacement*, edited by Helga W. Kraft and Martha Wallach (Lewiston: The Edwin Mellen Press, 2012): 83 – 112.
- “Der Dokumentarfilm *Lioness* und weibliche Veteranen,” in “Leiden, Trauma, Folter: Bildkulturen des Irakkriegs,” *Augenblick: Marburger Hefte zur Medienwissenschaft*, edited by Angela Krewani and Karen A. Ritzenhoff (Marburg: Schüren Verlag, 2011): 48/49. 141 – 159.
- “Mapping the New Britain Museum of American Art: Mental and visual Landscapes from the Past and in the post 9/11 World.” *Augenblick: Marburger Hefte zur Medienwissenschaft*, edited by Angela Krewani and Astrid Schwarz. Vo. 45 (February 2010): 86 – 105.

- “Screen Nightmares and Media Literacy: Video, Television and Violence.” *Journal on Ubiquitous Learning: An International Journal*, Vo 2, Issue 3 (2010): 7 – 22.
- “Helke Misselwitz’s *Sperrmüll* oder “Eine Art Unfreiwilliger Erinnerungsfilm,” in *DDR – Erinnern, Vergessen. Das visuelle Gedächtnis des Dokumentarfilms*, edited by Tobias Ebbrecht, Hilde Hoffmann, Jörg Schweinitz (Marburg: Schüren Verlag, 2009): 271 – 285. (This article is written in German)
- “The Frozen Family: Emotional Dysfunction and Consumer Society in Michael Haneke’s Films,” in *Sex and Sexuality in a Feminist World*, edited by Karen A. Ritzenhoff and Katherine A. Hermes (Newcastle: Cambridge Scholars Publishing, 2009): 71 – 88.
- “Visual Competence of Reading the Recorded Past: The Paradigm Shift between Analog to Digital Video.” *Visual Studies*. Vo. 23. No. 2 (September 2008): 136 – 146.
- “On the cutting edge. New visual languages in film-editing conventions in Hollywood”, in *Hollywood – Recent Developments*, edited by Christian W. Thomsen and Angela Krewani (Stuttgart/London: Edition Axel Menges, 2005): 28 – 41.

Co-authored Articles:

- Ritzenhoff, Karen A. and Cynthia J. Miller, “From Gourmet to Gore: Jean-Pierre Jeunet’s *Delicatessen* (1991).” *What’s Eating You? Food and Horror On Screen*, edited by Cynthia J. Miller and A. Bowdoin Van Riper. Bloomsbury, 2017.
- McAvoy, Catriona and Karen A. Ritzenhoff, “Machines, Mirrors, Martyrs, and Money: Prostitutes and Promiscuity in *Shame* (2011) and *Eyes Wide Shut* (1999),” in *Selling Sex on Screen: From Weimar Cinema to Zombie Porn*, edited by Karen A. Ritzenhoff and Catriona McAvoy. Lanham: Rowman and Littlefield, July 2015.
- Ritzenhoff, Karen and Cindy L. White, “Gender Networks and Visual Hegemonies: *Vogue*’s ‘Secrets of the Best Bodies’ and the ‘Celestial Bodies’ of the Olympic Games 2008,” in *Network Cultures in the Age of Globalization*, edited by Peter Ludes and Stefan Kramer (Münster: Lit Verlag, 2009/2010).
- Clark, Barbara and Karen Ritzenhoff, “UMC New Britain Collaborative on the Cutting Edge: University, Museum, Community Collaboration.” *The Journal of the Inclusive Museum*. Vo 1, 2008. (Second author)

- White, Cindy, Elizabeth Preston, Gail Cueto, Karen Ritzenhoff and Frederick Wasser. "Anatomy of a Media Literacy Institute: An Integrated Model for Media Literacy Education," *International Journal of Diversity in Organizations*, Vo. 4, 2004. Fourth author.

Entries to Encyclopdia(s):

- "Video," entry for the *Oxford Bibliographies in Communication*. Ed. Patricia Moy. Oxford University Press, 2014.
- "Video," 2000 word entry for the *International Encyclopedia of Communication*, 2008.
- Entries for *Movies in American History: An Encyclopedia*, edited by Philip DiMare (ABC-Clio, June 2011)
 - *Bowling For Columbine* (Errol Morris, 2002): 62
 - *Roger and Me* (Michael Moore, 1989): 416
 - *Gentlemen Prefer Blondes* (Howard Hawks, 1953): 196
 - *Sex, Lies and Videotapes* (Steven Soderbergh, 1989): 431

Book Reviews:

- Barbara Kosta. *Willing Seduction. The Blue Angel, Marlene Dietrich, and Mass Culture*. New York/Oxford: Berghahn Books, 2009. *German Studies Review*, 2010.
- John Thornton Caldwell. *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television*. Durham/London: Duke University Press, 2008. *Australian Journal of American Studies*, 2010.

Work in Progress:

- *The Depiction of Terrorism in Film and Television*. Co-edited with Elena Caoduro and Karen Randell. Under contract with Palgrave, 2020.
- "Kubrick and Feminism." In: Nathan Abrams and Ian Hunter (eds.). *Kubrick Companion* (Bloomington, 2020).
- "Broken Reflections of the Queer Self: Mirror Images of Darren Aronofsky's *Black Swan* (2010)," in *Scopophilia: Gender and Politics of the Gaze*, edited by Charles-Antoine Courcoux and Mireille Berton. (working title)

CONFERENCES, LECTURES, SEMINARS AND PRESENTATIONS

- *Lorentz Center*, University of Leiden. “Kubrick and Feminism.” Lecture at the seminar on Stanley Kubrick. July 15 to 19, 2019.
- *Democracy and Digital Media Conference*. MIT Media in Transition, May 17 to 18, 2019. Paper presentation on “Writing Women Out of the Public Sphere: Fake News in *The Handmaids’ Tale*.” Moderator of the Panel on “Democracy and Media in *The Handmaid’s Tale*.”
- *Action Cinema*. University of Reading, UK. April 11 to 13, 2019. Paper presentation on “Afro-Futurism, Fashion, Politics and Amazons in *Black Panther*.”
- *Northeast Modern Language Association* (NEMLA). Washington, D.C., March 21 to 24, 2019. Paper Presentation on a Panel about “Teaching Terrorism.”
- *Society of Cinema and Media Studies* (SCMS). Seattle. March 16, 2019. Paper presentation on “Voyeur of Teenage Lust: Bert Stern and His Unpublished Work for *Lolita*.” Moderator of a panel on “Fashion and Film: Costuming, Design, Photography and Pre-Production in Stanley Kubrick’s Work.”
- *Society of Cinema and Media Studies* (SCMS). Seattle. March 17, 2019. Contribution to a Roundtable about “Multi-Modal Scholarship and the Scholar-Practitioner Today.” Facilitated by Charles Musser (Yale) and Hanna Rose Shell (University of Colorado, Boulder).
- *London College of Communication*, University of the Arts, London, UK. Symposium on *A Clockwork Orange* – New Perspectives. November 1 to 2, 2018. Paper presentation on “From milk fountain to cat-lady: Representations of sexual violence, female desire and Lady-porn.”
- *Nottingham Trent University* and *University of Bedfordshire*. One hour invited lecture on “Costume and Fashion in *The Handmaid’s Tale*.” October 19 and 24, 2018.
- *Sorbonne Nouvelle*. Paris III, France. June 22 to 23, 2018. Conference on “A Holiday from War?: ‘Resting’ behind the Lines during the First World War.” Paper presentation on “Combat Artist Harry Everett Townsend and his sketches: Giving shape to the loss of war.”
- *University of Bedfordshire*. Conference on “*Sewing Reality*: Fashion and non-fiction film.” June 9, 2018. Paper presentation on “A maverick on the streets: Bill Cunningham, photography and New York Fashion.”
- *Society of Cinema and Media Studies* (SCMS), Toronto, Canada. March 14 to 18, 2018. Paper presentation on “War on the Home Front: Sexual Politics and *The Handmaid’s Tale*.”
- *Console-ing Passions Conference*. East Carolina University, Greenville, NC. July 27 to 29, 2017. Paper presentation on *Terrorism and Gender in Eye in the Sky and Zero, Dark, Thirty*.
- *Sorbonne Nouvelle*. Paris III, France. May 11, 2017. Invited lecture on *Women on the War Front in Contemporary Cinema*.

- *Society of Cinema and Media Studies (SCMS)*, Atlanta, Georgia. March 30 to April 4, 2016. Paper presentation on “The captive mind: Amnesia and Recollection in Jean-Pierre Jeunet’s *Un long dimanche de fiançailles* (2004).”
- *Film and History Conference on “Journeys, Detours, Breakdowns.”* Madison, Wisconsin. October 28 to November 1, 2015. Paper presentation on “Detours in the Memory of War: Jean-Pierre Jeunet’s *Un long dimanche de fiançailles* (2004).”
- “*Scopophilia: Genre and Politique du regard.*” Lausanne, Switzerland. June 4 to 5, 2015. Paper presentation on “Broken Reflections of the Queer Self: Mirror Images of Darren Aronofsky’s *Black Swan* (2010).”
- *Film and History Conference on “Golden Ages: Styles and Personalities; Genres and Histories.”* Madison, Wisconsin. October 29 to November 2, 2014. Paper presentation “Pioneering Director Lois Weber and the Uncanny Gaze in Silent Film.”
- *Film and Literature Association.* University of Montana, Missoula. October 2 -4, 2014. Paper presentation on “Female War Heroines in *The Hunger Games* (2012) and *Catching Fire* (2013).”
- *Association Française d’Études Américaines, AEFA*, Paris, May 21 to 23, 2014. Paper presentation on the panel about “Superheroes and modelization(s):” “No more Misses Nice Girl: ‘Black Widow,’ Katniss Everdeen, and other super heroines in contemporary American popular culture.”
- *Console-ing Passions Conference.* University of Missouri, Columbia. April 10 to 13, 2014. Paper presentation on *The Hunger Games*.
- *Film and History Conference on “Making Movies: The Figure of Money On and Off The Screen.”* Madison, Wisconsin. November 20 to 24, 2013. Paper presentation with Catriona McAvoy on “Machines, Mirrors and Martyrs: Prostitutes and Promiscuity in *Shame* and *Eyes Wide Shut*.”
- *Image Conference.* Chicago, Illinois. October 18 to 19, 2013. Paper presentation on “From the Renaissance to New Media: Students Explore Image Making in Italy.”
- *Melancholia: Imaging the End of the World.* Philipps University, Marburg, Germany, June 5 to 7, 2013. Paper presentation on “Kids Killing Kids in Dystopia: *The Hunger Games* and *Battle Royale*.” Karen A. Ritzenhoff was the co-organizer with Angela Krewani of this international conference. (see webpage: <http://web.ccsu.edu/melancholia/>)
- *Film and Literature Association.* York College, York, Pennsylvania. October 11 - 13, 2012. Paper presentation on “Absent parents, criminal minds? Adolescent murderers in Lynne Ramsay’s *We Need to Talk About Kevin* (2011) and Michael Haneke’s *Benny’s Video* (1992).”
- *Film and History Conference on “Film and Myth.”* Milwaukee, Wisconsin, September 26-30, 2012. Area chair with Dr. Jakub Kazecki on “War Myths: Heroes and Anti-Heroes in Fiction and Documentary Films.” Paper presentation on a panel about “Crisis of Masculinity and Humor in Stanley Kubrick’s *Dr. Strangelove* and *Full Metal Jacket*.”

- *EUPOP2012. European Popular Culture Conference*. London, Great Britain, July 11-13, 2012. Paper presentation on a panel about “UK Frost Can Kill Palms:” Stanley Kubrick’s pre-production work in Beckton for *Full Metal Jacket* (1987).”
- *Popular Culture Association/American Culture Association 2012*. Boston, Massachusetts, April 11- 14, 2012. Paper presentation on a panel about “Adolescence in Film and Television” on “*Cruelty, Crimes and Childhood: The White Ribbon* (2009)” by Michael Haneke.
- *Border Visions: Borderlands in Film and Literature*. New Britain, Central Connecticut State University, October 12 – 14, 2011. Paper presentation on "Borderlands/Imaginary Lands: Stanley Kubrick's Stage Settings." (Ritzenhoff was co-organizer of the international conference)
<http://www.english.ccsu.edu/borderlands/program.html>
- *The 2010 Film and History Conference: Representations of Love in Film and Television*. Milwaukee, November 11- 14, 2010. Area Chair on “The Dark Side of Love: Love, Sex, and Violence in Film and Video.”
- *Ubiquitous Learning Conference*. Northeastern University, December 5-6, 2009. Paper presentation on “Screen Nightmares and Media Literacy: Video, Television and Violence.”
- *Futures of American Studies Institute*, Dartmouth College, June 22-27, 2009. Participant of one week seminar. Paper presentation on “Cinema of Glaciation: Michael Haneke and the role of Violence and Video”
- *2008 Film and History Conference* on “Film and Science,” October 30 to November 2, 2008, Chicago, IL. Paper presentation on “The Cinema of Glaciation: Michael Haneke and the Role of Video Surveillance in *Benny’s Video* (1992), *Cache* (2004) and *Funny Games* (2007).”
- *Australia and New Zealand American Studies Conference* in Sydney, Australia, July 2008. Paper presentation on “The Frozen Family: Emotional dysfunction and consumer society in Michael Haneke’s own remake of *Funny Games* (2007).”
- *Inclusive Museum*, University of Leiden, the Netherlands, June 8-10, 2008. Paper presentation with Dr. Barbara Clark on “The Inclusive Museum: Developing the UMC (University-Museum-Community) New Britain Collaborative in 2007.”
- *Console-ing Passions: Conference on TV, Audio, Video, New Media and Feminism*, UC Santa Barbara, April 24-26, 2008. Paper presentation on “Michael Haneke and his *Cinema of Glaciation: Misogyny in the Margins*”
- Public lecture at the Alliance Francaise in Greenwich, CT, on April 20, 2008 on “Michael Haneke: le cinema et media” (One hour lecture given in French)
- Public lecture at the Alliance Francaise in Hartford, CT, in October, 2008 on Michael Haneke and his films.
- *Visual Competence—Facets of a Paradigm Shift*, Jacobs University Bremen, July 6 – 8, 2007. One hour presentation on “Visual Competence of Reading the Recorded Past: The Paradigm Shift between Analog to Digital Video.”
- *Feminism(s): Film, Video, Politics* at the University of Hartford, April 20-22, 2007. Paper about “The Male Spectator in *The Lives of Others*.” Paper presented on a panel about “Politics and Spectatorship.”
- *Text and Image: The Languages of Images*, Central Connecticut State University, New Britain, March 19-20, 2007. Paper about “Haneke’s *Caché*: The Fading Art

- of Video.”
- *Oliver Wolcott Library in Litchfield, CT* on March 7, 2007. One hour guest lecture on “Women behind the Camera: 100 years of Women and Film.”
 - *The Documentary Tradition*, Conference by the “Film and History League,” Dallas, November 8-12, 2006. Paper presentation, “DEFA documentary at the end of the Cold War: *Sperrmüll* (Trash, GDR, 1989/90) by Helke Misselwitz” on a panel about “Cold War Documentary.”

PROFESSIONAL EXPERIENCE

- January 2014, Participant in digital video editing course Final Cut Pro X,
Future Media Concepts, Boston, Massachusetts.
- November 2011, Participant in digital video editing course Final Cut Pro 7,
Future Media Concepts, Boston, Massachusetts.
- May, 2010 Producer/Editor/Director of 15 minute video documentary “Being Twenty: Women, Gender and Sexuality Studies at CCSU,” *with Ryan Wark*.
<http://www.ccsu.edu/page.cfm?p=8129>
- June, 2009 Producer/Director of 30 minute video documentary “No Child Left Inside: NatureScape in New Britain.” Based on University-Museum-Community (UMC) New Britain Collaborative in the spring 2009, *with Ryan Wark*.
- January, 2006 Participant in digital video editing course Avid Xpress Pro,
Future Media Concepts, Boston, Massachusetts.
- August, 2005 Participant in digital video editing course Avid Xpress Pro II,
Future Media Concepts, Boston, Massachusetts.
- August, 2003 Participant in digital video editing course Final Cut Pro,
The International Film and Television Workshops in Rockport, Maine.
- March, 2003 Participant in the Annual Faculty/Industry seminar in New York City, organized by the International Radio and Television Society (IRTS). “From Content to Management: Searching for Answers in Puzzling Times.”

SCHOLARSHIPS, FELLOWSHIPS, GRANTS

- 2018 **Sabbatical Leave** (Fall 2018 to Spring 2019)
- 2014-2015 **AAUP Faculty Research Grant**. “Divergent Females and Warrior Women in Contemporary Film” (\$4,200 Dollars)
- 2013 **AAUP Summer Curriculum Grant**. “Digital Cinematography. Techniques and Possibilities.” (\$1100 Dollars)

- 2013 **AAUP Faculty Development Grant.** “Sex, Violence and Money in Film.” (\$1200 Dollars)
- 2012 **AAUP Summer Curriculum Grant.** “*Hugo*, History, Hybridity, and the Cinema of Attractions: Developing new teaching materials for the silent past of film studies.” (\$600 Dollars)
- 2011 **Sabbatical Leave** (Spring 2011)
- 2010-2011 **AAUP Faculty Research Grant.** “Through the Lens: Stanley Kubrick, a Monolith in American Film History” (\$4,455 Dollars)
- 2011 **AAUP Faculty Development Grant.** “Borderlands in Film and Literature: An International Conference at CCSU” with Matthew Ciscel (English) and Jakub Kazecki (Modern Languages) (\$3100 Dollars)
- 2011 **AAUP Summer Curriculum Grant.** “Producing the TV News Magazine” (\$1200 Dollars)
- 2010 **AAUP Faculty Development Grant.** “Love and Violence in Film and Video:” Paper, Conference and a subsequent guest lecture by visiting professor” (\$1000 Dollars)
- 2010 **Summer Curriculum Grant.** “Unlocked Images: Women and Film in America and Abroad” with Katherine Hermes, History. (\$1000 Dollars)
- 2009 **AAUP Faculty Development Grant.** Project on “Post-Wall Germany twenty years after the Fall in Film and Literature.” (\$1000 Dollars)
- 2008-2009 **Hartford Courant Foundation Grant.** Building the NatureScape in New Britain (\$8000 Dollars)
- 2008-2009 **Strategic Planning Grant,** CCSU to support the University-Museum-Community (UMC) New Britain Collaborative (\$6500 Dollars)
- 2008-2009 Arts grant from the **Commission on Culture and Tourism** to support the Paul Winter concert at CCSU in April 2009 (\$824 Dollars)
- 2008-2009 **Community Engagement Grant,** CCSU to support collaboration with Jefferson Elementary School and the NatureScape (\$5000 Dollars, co-authored)
- 2008-2009 **AAUP Research Grant,** CCSU, New Britain. Project: “The Frozen Family Emotional Dysfunction and consumer society in Michael Haneke’s own re-make of *Funny Games* (2007)” (\$4990 Dollars)

RECOGNITION

- 2016** Honor Roll *Teaching Excellence Award* at Central Connecticut State University. (April 2017)
- 2014** Semi-Finalist for the *Teaching Excellence Award* at Central Connecticut State University. (April 2014)
- 2013** Finalist for the *Teaching Excellence Award* at Central Connecticut State University. (April 2013)