

## Carl R. Plantinga

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### ACADEMIC POSITIONS

Professor of Film and Media, Calvin College, 2000-present, with tenure

Associate Professor of Film, Hollins University, 1994-2000, with tenure

Assistant Professor of Film, Hollins University, 1987-1993

Director of Master of Arts Program in Screenwriting and Film Studies, Hollins  
University, 1997-2000

Chair, Department of Dance, Film, and Theatre, Hollins University, 1998-2000

Visiting Scholar, Lingnan University (Hong Kong), Fall Semester 2007

### EDUCATION

Ph.D., Communication Arts (Film), 1989

University of Wisconsin-Madison

Dissertation Advisor: David Bordwell

M.A., Communication (Film), 1982

University of Iowa

Advisor: Dudley Andrew

B.A., Philosophy, 1980

Calvin College

### PUBLICATIONS

#### Books

*Alternative Realities*. New Brunswick: Rutgers University Press, under contract.

*Screen Stories: Emotion and the Ethics of Engagement*. New York: Oxford University Press, 2018.

*Moving Viewers: American Film and the Spectator's Experience*. Berkeley: University of California Press, 2009.

*Rhetoric and Representation in Nonfiction Film*. Cambridge: Cambridge University Press, 1997. 2<sup>nd</sup> ed. Grand Rapids: Chapbook Press, 2010. Spanish 2014.

*The Routledge Companion to Philosophy and Film*. Co-editor with Paisley Livingston. New York and London: Routledge, 2009. Arabic 2012.

*Passionate Views: Film, Cognition, and Emotion*. Co-editor with Greg M. Smith.  
Baltimore: Johns Hopkins University Press, 1999. Korean 2014.

#### Articles and Book Chapters

- “Fascist Affect in 300.” *Projections: The Journal for Movies and Mind*, forthcoming.
- “Ethics and Bad Protagonists in Serial Television Drama,” in Hector Lopez and Ted Nannicelli, eds. *Contemporary Television: Cognition, Emotion, and Aesthetics* (Oxford University Press, forthcoming).
- “Cognitive Theory of the Moving Image,” in Noël Carroll, Laura T. Di Summa-Knoop, and Shawn Loht, eds. *The Palgrave Handbook for the Philosophy of Film and Motion Pictures* (Palgrave, forthcoming).
- “Brecht, Emotion, and the Reflective Spectator: The Case of *BlacKkKlansman*.” *NECSUS European Journal of Media Studies*, Spring 2019, <https://necsus-ejms.org/brecht-emotion-and-the-reflective-spectator-the-case-of-blackkkklansman/>.
- “Ethical Criticism and Fictional Characters as Moral Agents,” in Johannes Riis and Aaron Taylor, eds. *Screening Characters*. New York: Routledge, 2019, 191-208.
- “Characterization and Character Engagement in the Documentary,” in Catalyn Brylla and Mette Kramer, eds. *Cognitive Theory and Documentary Film*. New York: Palgrave, 2018, 115-134.
- “Putting Cognition in its Place: Affect and the Experience of Narrative Film,” in Katherine Thomson-Jones, ed. *Current Controversies in the Philosophy of Film*. New York: Routledge, 2016.
- “Facing Others: Close-ups of Faces in Narrative Film and in *The Silence of the Lambs*,” in Lisa Zunshine, ed. *The Oxford Handbook of Cognitive Literary Studies*. Oxford: Oxford University Press, 2015, 291-312.
- “‘I’ll Believe it When I Trust the Source’: Documentary Images and Visual Evidence,” in Brian Winston, ed. *The Documentary Handbook*, British Film Institute, 2014.
- “Mood and Ethics in Narrative Film,” in Ted Nannicelli and Paul Taberham, eds. *Cognitive Media Theory*. New York and London: Routledge, 2014, 141-157.
- “The Affective Power of Movies,” in A. P. Shimamura, ed. *Psychocinematics: Exploring Cognition at the Movies*. New York: Oxford University Press, 2013, 94-111.

- “Art Moods and Human Moods in Narrative Cinema.” *New Literary History* 43, 3 (Summer 2012): 455-475.
- “Ruining the Movies?” in Gary Schmidt and Matthew Walhout, eds. *Practically Human* (Grand Rapids: Calvin College Press, 2012): 87-95.
- “Folk Psychology for Film Critics and Scholars.” *Projections: The Journal for Movies and Mind*, 5, 2 (Winter 2011): 26-50.
- “Affective Incongruity and *The Thin Red Line*.” *Projections: The Journal for Movies and Mind*, 4, 2 (Winter 2010): 86-103.
- “‘I Followed the Rules, and They All Loved You More’: Moral Judgment and Attitudes Toward Fictional Characters in Film.” *Midwest Journal of Philosophy*, 34, 1 (September 2010): 34-51.
- “The Philosophy of Errol Morris,” in Bill Rothman, ed. *Three Documentary Filmmakers: Errol Morris, Ross McElwee, Jean Rouch*. SUNY Press, 2009.
- “Documentary,” in Paisley Livingston and Carl Plantinga, eds. *The Routledge Companion to Philosophy and Film*. New York: Routledge, 2009: 494-504.
- “Emotion and Affect,” In *The Routledge Companion to Philosophy and Film*: 86-96.
- “Spectatorship,” In *The Routledge Companion to Philosophy and Film*: 249-259.
- “Trauma, Pleasure, and Emotion in the Viewing of *Titanic*: A Cognitive Approach,” in Warren Buckland, ed. *Film Theory and Contemporary Hollywood Movies*. New York: Routledge, 2009.
- “Frame Shifters: Surprise Endings and Spectator Imagination in *The Twilight Zone*,” in Noël Carroll and Lester Hunt, eds. *The Philosophy of The Twilight Zone*. Oxford: Wiley-Blackwell, 2009.
- “Caracterización de ética en el género documental” (“Characterization and Ethics in the Documentary Film”). Trans. María Calzada and Irene De Higes Andino. *Archivos de la Filmoteca* 57-58, V. I (October 2007/February 2008): 46-67.
- “Synästhetische Affekte: Szenarios von Schuld und Scham in Hitchcocks Filmen” (“Synesthetic Affect: Scenarios of Guilt and Shame in Hitchcock’s Films”), in Anne Bartsch, Jens Eder, and Kathrin Fahlenbrach, eds. *Audiovisuelle Emotionen (Audiovisual Emotions)*. Trans. Kathrin Fahlenbrach. Köln: Herbert von Halem, 2007.
- “Disgusted at the Movies: An Essay on Film and Emotion.” *Film Studies: An International Review* 8 (Summer 2006): 81-92.

- “Desire, Interest, and the Search for Global Affect Structure in Film.” *The Journal of Moving Image Studies* 4, 1 (2006): 21-30, 40-42.
- “The 1980s and American Documentary,” in Linda Ruth Williams and Michael Hammond, eds. *American Cinema Since 1960*. New York: McGraw-Hill, 2006.
- “What a Documentary Is, After All.” *The Journal of Aesthetics and Arts Criticism* 63, 2 (Spring 2005): 105-117.
- “Cognitive Film Theory: An Insider’s Appraisal.” *Cinémas*, 12, 2 (Winter 2002), 15-38.
- “The Limits of Appropriation: Problems with Subjectivist Theories of Nonfiction Film,” in Ib Bondebjerg, ed. *Moving Images, Culture, and the Mind*. University of Luton Press, 2000.
- “American Documentary in the 1980s,” in Stephen Prince, ed. and author. *A New Pot of Gold: Hollywood Under the Electronic Rainbow, 1980-1989*. Vol. 10 of the *History of American Cinema* series. New York: Scribners, 1999.
- “Power, Gender, and a Cucumber: Satirizing Masculinity in *This is Spinal Tap*,” in Barry Keith Grant and Jeannette Sloniowski, eds. *Documenting the Documentary*. Detroit: Wayne State University Press, 1998.
- “The Scene of Empathy and the Human Face on Film,” in Carl Plantinga and Greg M. Smith, eds. *Passionate Views: Film, Cognition, and Emotion*. Baltimore: Johns Hopkins University Press, 1999.
- “Introduction” (with Greg M. Smith). *Passionate Views: Film, Cognition, and Emotion*: 1-17.
- “Spectacles of Death: Clint Eastwood and Violence in *Unforgiven*.” *Cinema Journal*, 37, 2 (Winter 1998), 65-83.
- “Notes on Spectator Emotion and Ideological Film Criticism,” in Richard Allen and Murray Smith, eds. *Film Theory and Philosophy*. Oxford: Oxford University Press, 1997.
- “Moving Pictures and the Rhetoric of Nonfiction Film: Two Approaches,” in David Bordwell and Noël Carroll, eds. *Post-Theory: Reconstructing Film Studies*. Madison: University of Wisconsin Press, 1996.
- “Movie Pleasures and the Spectator’s Experience: Toward a Cognitive Approach.” *Philosophy and Film* 2, 2 (1995), 3-19.

- “Affect, Cognition, and the Power of Movies.” *Post Script* 13, 1 (Fall 1993), 10-29.
- “Film Theory and Aesthetics: Notes on a Schism.” *Journal of Aesthetics and Art Criticism* 51, 3 (Summer 1993): 445-454.
- “Roger and History and Irony and Me.” *Michigan Academician* 24, 2 (Spring 1992): 511-520.
- “The Mirror Framed: A Case for Expression in the Documentary.” *Wide Angle* 13, 2 (Summer 1991): 40-53.
- “Defining Documentary: Fiction, Nonfiction, and Projected Worlds.” *Persistence of Vision* 5 (Spring 1987): 44-54.

#### Reprints and Translations

- “I film e le emozione.” Chapter from *Moving Viewers*. In Adriano D’Aloia and Ruggero Eugeni, eds., *Teorie del cinema: Il dibattito contemporaneo*, 101-126. Milan: Raffaello Cortina Editore, 2017.
- “The Limits of Appropriation: Subjectivist Accounts of the Fiction/Nonfiction Distinction,” In David LaRocca, ed., *The Philosophy of Documentary Film*, 113-124. Ed. David LaRocca. Lexington Books: Rowman and Littlefield, 2017.
- “Notes on Spectator Emotion and Ideological Film Criticism,” *Film Theory and Criticism: Introductory Readings*, 8<sup>th</sup> ed., eds. Leo Braudy and Marshall Cohen. Oxford: Oxford University Press, 2016.
- “Indexikalität und Ton,” in Volko Kamensky and Julian Rohrhumber, eds., *Texte zur Akustik im Dokumentarfilm* (Berlin: Vorwerk 8, 2013), 49-57. Trans. Donata Zuber and Julian Rohrhumber, section from *Rhetoric and Representation in Nonfiction Film*.
- “What a Documentary Is, After All,” in Julian Stallabrass, ed., *Documentary* (London and Cambridge, MA: Whitechapel Gallery and the MIT Press, 2013): 52-62.
- “Documental” (“Documentary”). Trans Soledad Pardo, *Cine Documental*, 3 (2011) [Translation of “Documentary,” from *The Routledge Companion to Philosophy and Film*.]
- “Documentumfilm” (“Documentary”). Trans. Tóth Tamás. *Metropolis* 4 (2009): 10-19.
- “Roger and History and Irony and Me.” In *Contemporary Literary Criticism*, v. 218, eds. Jeff Hunter. Thomson and Gale, 2006.
- “Spectator Emotion and Ideological Film Criticism.” In *The Philosophy of Film*, eds. Thomas E. Wartenberg and Angela Curran. Oxford: Blackwell, 2005.
- “Die Szene der Empathie und das menschliche Gesicht im Film” (“The Scene of Empathy and the Human Face on Film”). Trans. Christine Brinckmann. montage/av (13/2/04): 6-27.

- “Gender, Power, and a Cucumber: Satirizing Masculinity in *This is Spinal Tap*.” In *Music: The Film Reader*, edited by Kay Dickinson. New York: Routledge, 2003.
- “Osjealji, Spoznaja I Moc Filmova” (“Affect, Cognition, and the Power of Movies”). Trans. Diana Nenadic. *Ljetopis* 50, 19/20 (1999): 38-48.

#### Encyclopedia Entries

- “Béla Balázs,” “André Bazin,” “Siegfried Kracauer,” “The Battle of San Pietro.” In *Encyclopedia of the Documentary Film*, 3 vols. , ed. Ian Aitken. New York and London: Routledge, 2006.
- “Film and Documentary.” In *The Encyclopedia of Aesthetics*, v. II, ed. Michael Kelly. New York and Oxford: Oxford University Press, 1999.

#### Review Essays

- “Cognitive Theory in Film Studies: Three Recent Books.” (On Noël Carroll’s *Engaging the Moving Image*, Greg M. Smith’s *Film Structure and the Emotion System*, and Per Persson’s *Understanding Cinema: A Psychological Theory*) *College Literature* 33, 1 (Winter 2006): 215-224.
- “Blurry Boundaries, Troublesome Typologies, and the Unruly Nonfiction Film.” (On Bill Nichols’ *Representing Reality*). *Semiotica* 98, 3/4 (1994): 387-396.

#### Book and Film Reviews

- Robert Sinnerbrink, *Cinematic Ethics: Exploring Ethical Experience Through Film*. *Projections: The Journal for Movies and Mind*, 12, 1 (Summer 2018), 108-113.
- Jinhee Choi and Mattias Frey, eds., *Cine-Ethics: Ethical Dimensions of Film Theory, Practice, and Spectatorship*. *Projections: The Journal for Movies and Mind*, 8, 2 (Winter 2014), 120-125.
- Christopher Grau, ed., *Eternal Sunshine of the Spotless Mind*. *Journal of Aesthetics and Art Criticism*, 68, 4 (Fall 2010), 418-20.
- Berys Gaut, *The Philosophy of Cinematic Art*, *Notre Dame Philosophical Reviews* (online journal, July 27, 2010).
- Anne Friedberg, *The Virtual Window: From Alberti to Microsoft*. *Projections: The Journal for Movies and Mind* 2, 2 (Winter 2008).
- Turner, Mark, ed. *The Artful Mind*, *Projections: The Journal of Movies and Mind*. *Projections: The Journal for Movies and Mind* 1, 1 (Winter 2007): 108-14.
- Anderson, Joseph D. and Barbara Fisher Anderson, *Moving Image Theory: Ecological Considerations*, *Film Quarterly*, 60, 3 (Spring 2007): 92-93.
- Kristin Thompson, *Storytelling in the New Hollywood*, *Film Quarterly*, 54, 2 (Winter 2001), 61-62
- Trevor Ponech, *What is Non-Fiction Cinema? On the Very Idea of Motion Picture Communication*, *Film Quarterly*, 54, 1 (Fall 2000), 65
- Irving Singer, *Reality Transformed: Film as Meaning and Technique*, in *Film Quarterly*, 53, 4 (Summer 2000), 61

- Jeffrey Ruoff, *The Last Vaudevillian* (nonfiction film), *Journal of Film and Video*, 52, 1 (Spring 2000), 52-53
- Joseph Anderson, *The Reality of Illusion: An Ecological Approach to Cognitive Film Theory*, in *Film Quarterly*, 50 (Summer 1997), 64-65
- William Paul, *Laughing Screaming: Modern Hollywood Horror and Comedy*, in *The Journal of Aesthetics and Art Criticism*, 53, 3 (Summer 1995), 532-534
- Paul Messaris, *Visual "Literacy": Image, Mind, and Reality*, in *Film Quarterly*, 48, 4 (Summer 1995), 60-62
- P.J. O'Connell, *Robert Drew and the Development of Cinema Verite in America*, in *Film Quarterly*, 47, 1 (Fall 1993), 60-61
- Allan Casebier, *Film and Phenomenology: Toward a Realist Theory of Cinematic Representation*, in *The Journal of Aesthetics and Art Criticism*, 51, 3 (Summer 1993), 511-513
- Quentin Schultze, et al., *Dancing in the Dark*, in *The Cresset*, 55, 7 (May 1992), 34-35
- Noël Carroll, *Philosophical Problems of Classical Film Theory*, in *Quarterly Journal of Speech*, 76, 4 (November 1990), 456-458
- William Guynn, *A Cinema of Nonfiction*, in *Film Criticism*, 14, 2 (Winter 1990), 39-43
- Ian Jarvie, *Philosophy of the Film: Epistemology, Ontology, Aesthetics*, in *Quarterly Journal of Speech*, 75, 1 (February 1989), 116-118
- Barbara Foley, *Telling the Truth: The Theory and Practice of Documentary Fiction*, in *The Journal of Aesthetics and Art Criticism*, 45, 3 (Spring 1987), 316-318

### Bibliographies

- "Philosophy and Film," *Oxford Online Bibliographies*, Cinema and Media Studies.

### KEYNOTE AND PLENARY ADDRESSES

- "Eight Theses on Emotion and the Cinema." Inaugural address for Colloquium on Cinema and Emotion, Université d'Évry, France, May 2019.
- "Author Meets Critics" Session on *Screen Stories: Emotion and the Ethics of Engagement*. Society for Cognitive Studies of the Moving Image Conference, Bozeman, Montana. June 2018.
- "Politics and Morality in an Ethics of Engagement." Conference on Film and Ethics, Macquarie University, Australia, December 2016.
- "Digital Technologies and the Future of Documentary Film," International Conference on Documentary Images as Visual Evidence, BUPT Hotel, Beijing, China, October 2015.

- “Immersion in Narrative Film: The Role of Mood and Emotion,” Immersion and Storyworlds, St. Johns College, Oxford University, England, June 2012.
- “*True Grit* Times Three: Variations on Voice, Mood, and the Vengeance Narrative,” New Frontiers: The Western Genre in Films, Television and Games, Swinburne University of Technology, Melbourne, Australia, May 2012.
- “Digital Documentary and the Internet,” Documentary Film Theory and Contemporary Hungarian Documentary International Conference, Budapest, Hungary, September 2010.
- “Fear, Disgust, Exhilaration: The Attractions of the Horror Film,” Faith, Film, and Philosophy Lecture Series, Gonzaga University, October 2008.

#### INVITED LECTURES

- “Bad Protagonists and Ethics.” Symposium on Philosophy and Popular Culture. University of California-Fullerton, March 2018.
- “The Nature of Documentary and the Digital Future,” Beijing Film Academy, October 2015.
- Session Chair, Plenary Panel on Spectatorship, with Ian Christie, Laura Mulvey, and David Bordwell. *Society for Cognitive Studies of the Moving Image Conference*, Birkbeck College, University of London, June, 2015.
- “The Represented Face in Narrative Film: A Cognitive Cultural Approach.” Project Narrative, Ohio State University, October 2014.
- “The Human Face on Film: A Cognitive Cultural Approach,” Center for Mind, Brain and Culture and Department of Film and Media Studies, Emory University, Atlanta, March 2014.
- “Sympathy and Threat: The Represented Face in Film.” Aesthetic Attention Conference, University of Mainz, November 2013.
- “Mood and Ethics in Narrative Cinema.” Symposium: “The Moral Psychology of Fiction.” University of Trondheim, Trondheim, Norway, September 2012.
- “The Nature of Documentary and the Digital Future,” Swinburne University of Technology, Melbourne, Australia, May 2012.
- “Moral Judgment and Attitudes Toward Fictional Characters in Film: The Case of *Legends of the Fall*,” Carlton College, January 2011.
- “Michigan’s Native Son: Michael Moore as Filmmaker and Celebrity,” Michigan Film Art & Literature Symposium, Grand Rapids Art Museum, Grand Rapids, Michigan, November 2011.
- “Photographic Images and Sensual Communication,” Symposium on Image and Spectacle, Jackman Humanities Institute, University of Toronto, November 2010.
- “Digital Apocalypse? New Technologies and the Documentary,” Cinema Studies Institute, University of Toronto, November 2010.
- “Errol Morris and the Anosognosic’s Guide to Documentary Film,” for the symposium “Elusive Truths: The Cinema of Errol Morris,” University of Wisconsin-Madison, October 2010.

- “Movies and Emotions: Between Real and Hypothetical Spectators,” Etvös Löránd University (ELTE), Budapest, Hungary, September 2010.
- “‘Author Meets Critics’ Panel on my book *Moving Viewers: American Film and the Spectator’s Experience*,” American Society for Aesthetics conference, October 2009.
- “‘Author Meets Critics’ Panel on my book *Moving Viewers: American Film and the Spectator’s Experience*,” American Philosophical Association, Central Division Conference, April 2008.
- “The Power of Movies: A Naturalistic Approach,” Shanghai Theater Academy, Shanghai, October 2007.
- “The Power of Movies: A Naturalistic Approach,” Fudan University, Shanghai, October 2007 .
- “The Power of Movies: A Naturalistic Approach,” Lingnan University, Hong Kong, November 2007.
- “Negative Emotions, Traumatic Pleasures, and *Titanic*,” Carleton College, May 2006.
- “Hitchcock, Suspense, and the Existential Emotions,” “Audiovisual Emotions” Symposium, University of Hamburg, December 2005.
- “Disgusted at the Movies: The Rhetoric of Repulsion in Film,” Mt. Holyoke College, October, 2005.
- “Pleasures and Emotions in the Documentary,” Montana State University, October 2003.
- “Hitchcock and Emotion,” Middlebury College, April 2003.
- “Experimental Cinema,” Grand Rapids Art Museum, November 2002.
- Seminar Leader, “Film Theory and Criticism,” Pew Younger Scholars Program, University of Notre Dame, June 2000. Three-week summer course.
- “Shades of Antipathy in Film,” 26<sup>th</sup> Conference on Literature and Film, Tallahassee, FL, Fall 2000
- “The Elicitation of Emotion in Nonfiction Film,” for the symposium “Film, Mind, and Viewer,” University of Copenhagen, May 1999
- “Errol Morris and Human Subjectivity on the Screen,” Sarah Lawrence College, January 1999.
- The Limits of Appropriation: On Subjectivist Accounts of the Nonfiction Film,” New York University, January 1999.
- “Michael Takes Subjectivism Seriously: Against Subjectivist Accounts of the Fiction/Nonfiction Film Distinction,” University of Copenhagen, December 1997.
- “The Scene of Empathy and the Human Face on Film,” Institute for the Cognitive Study of Film and Video, University of Kansas, April 1997.
- Introduction and Discussion leader, screening of *Babette’s Feast*, Film and Spirituality Film Series, JBSpeed Art Museum, Louisville, KY, October 1997. Series programmer and organizer.
- “Movies and Affective Power,” October 1995, Purdue University.
- “Movie Pleasures and the Spectator’s Experience,” University of Wisconsin-Madison, November 1994.
- “Philosophy and Film,” Summer Philosophy Seminars, Calvin College, 1994

- “*Roger and Me* and Documentary Truth,” Valparaiso University, Department of Philosophy, 1992.
- “Frankenstein Meets the Mona Lisa: Film Among the Arts,” Roanoke College, October 1991.
- “The Power of Movies, Revisited,” Calvin College, November, 1991.
- Co-leader, seminar on *Harlan County U.S.A.* and introduction to film, Virginia Festival of American Film, October 1991.
- Panelist, Discussion of Direct Cinema with Charlotte Zwerin, Virginia Festival of American Film, October 1990.

#### CONFERENCE PRESENTATIONS

- “Brecht, Emotion, and the Reflective Spectator: The Case of *BlacKkKlansman*.” Society for Cognitive Studies of the Moving Image Conference, Hamburg, Germany, June 2019.
- “Psychology, Culture, and Spectator Difference: The Case of Mickey Mouse Face Changes,” Society for Cognitive Studies of the Moving Image Conference, London, England, June 2015.
- Panel Respondent, Society for Cinema and Media Studies Conference, Montreal, Canada, March 2015.
- Panel Respondent, Society for Cinema and Media Studies Conference, Seattle, Washington, March 2014.
- “Narrative Film and the Genealogy of Morals,” Society for Cinema and Media Studies Conference, Seattle, Washington, March 2014.
- “Is Cognitive Cultural Studies Possible?” Society for Cognitive Studies of the Moving Image Conference, Berlin, June 2013.
- “Mood and Narrative Film as Mind-Recorder,” Society for Cinema and Media Studies Conference, Chicago, 2013.
- “Art Moods and Human Moods in the Cinema,” Society for Cognitive Studies of the Moving Image Conference, New York, June 2012.
- Respondent to Tom Wartenberg, “Interpreting Films Philosophically: A Response to Paisley Livingston,” American Society for Aesthetics Conference, Tampa, Florida, October 2011.
- “Folk Psychology for Critics and Scholars,” Society for Cognitive Studies of the Moving Image Conference, Budapest, Hungary, June 2011.
- “Moral Judgments and Attitudes Toward Fictional Characters,” Society for Cognitive Studies of the Moving Image Conference, Roanoke, Virginia, June 2010.
- “Affective Incongruity and *The Thin Red Line*,” Society for Cinema and Media Studies, Los Angeles, March 2010.
- “Will the ‘Real’ Spectator Please Stand Up? Why Historical Reception Studies Needs Cognitive Film Theory,” Society for Cognitive Studies of the Moving Image Conference, Copenhagen, June 2009.
- Panel Respondent, “The Philosophy of Film,” American Philosophical Association Conference, San Francisco, April 2007

- “Seeing is Not Feeling: Character and Spectator Emotion in Film,” Conference of the Society for the Cognitive Study of the Moving Image, Babelsberg, Germany, July 2006.
- “The Traumatic Pleasures of *Titanic*,” Society for Cinema and Media Studies Conference, Vancouver, March 2006.
- Respondent, “Imagination and Perception Revisited,” American Society for Aesthetics Conference, Providence, RI, October 2005.
- “Disgusted at the Movies,” “Narration, Imagination, and the Moving Image Media,” Center for the Cognitive Study of the Moving Image, Grand Rapids, Michigan, July, 2004
- “What a Documentary Is, After All,” American Society for Aesthetics Conference, San Francisco, October 2004
- “Documentary Historiography and Economics: American Documentary in the 1980s,” Society for Cinema Studies Conference, Minneapolis, 2003
- “Hitchcockian Therapy?” American Society for Aesthetics Conference, Minneapolis, 2002
- “Desire, Interest, and the Search for Global Affect Structure in Film Viewing,” Symposium of the Center for the Cognitive Study of the Moving Image, University of Pécs (Hungary), May 2001.
- Panel Chair, “Film, Sympathy, Emotion,” American Society for Aesthetics, University of Miami, 2001
- Workshop Participant, “Pluralism and Method in Film Studies,” Society for Cinema Studies, October 1999, Washington D.C.
- Panel Chair, “Technology and Documentary,” Documentary Film Conference, Duke University, September 1993.
- “Apocalyptic Visions: Digital Image Processing and the Nonfiction Film,” Documentary Film Conference, Duke University, September 1993.
- “Cognitive Science and the Problem of the Conscious Spectator,” Society for Cinema Studies Conference, New Orleans, March 1993.
- “Emotion and the Power of Movies,” Society for Cinema Studies Conference, University of Pittsburg, 1992.
- Respondent for Panel, “Visual and Cultural Constructions of the Gulf War,” Society for Cinema Studies Conference, University of Pittsburg, 1992
- “Generic Mixing and Epistemic Assent in *JFK*,” Speech Communication Convention, 1992, Chicago.
- “Roger and History and Irony and Me,” Michigan Academy of the Sciences, Arts, and Letters Conference, March 1991.
- Panel Chair, “Recent Feature Documentaries and Critical Discourses,” Ohio University Film Conference, November 1990.
- “Mockumentary, Docucomedy, or ‘Sick Humor’: *Roger and Me* Meets the Media,” Ohio University Film Conference, November 1990.
- “Forms of Narration in the Poetic Documentary,” Society for Cinema Studies Conference, University of Iowa, April 1989.

## PROFESSIONAL AFFILIATIONS

Board of Editors, *Projections: The Journal for Movies and Mind*, 2017 to present.

Associate Editor, *Projections: The Journal for Movies and Mind*, 2006-2014.

Board of Editors, *Cinema Journal*, 1998-2002.

Secretary-Treasurer, Society for Cognitive Studies of the Moving Image, 2005-2009

Board of Directors, Society for Cognitive Studies of the Moving Image, 1996-present

Member:

Society for Cinema and Media Studies

American Society for Aesthetics

Society for Cognitive Studies of the Moving Image

#### COURSES TAUGHT

Introduction to Film and Media

World Cinema

Documentary Film and Television

Chaplin and Hitchcock

Film History

North American Media History

Critical Approaches to Film

Digital Video and Animation

The Philosophy of Film

Affect and the Ethics of Screen Stories

Film Styles and Genres

American Cinema

Film Theory and Aesthetics

Media and Culture

Film Genres

Film and Gender Representation

Introduction to Digital Filmmaking

Intermediate Digital Filmmaking

Westerns and American Culture

Japanese Film and Art

#### PROFESSIONAL EXPERIENCE

- Reader: University of California Press, Cambridge University Press, Oxford University Press, MIT Press, Wesleyan University Press, Westview Press, Wiley-Blackwell, Berg Publishers, University of Texas Press, Routledge, Berghahn Publishers, Palgrave-Macmillan, University of Kentucky Press, Continuum.
- Referee: *Cinema Journal*, *The Journal of Aesthetics and Art Criticism*, *Screen*, *New Literary History*, *Kosmorama*, *Rhetoric and Public Affairs*, *College Literature*, *Projections: The Journal for Movies and Mind*, *The Journal of Experimental Psychology*, *Philosophy and Phenomenological Research*, *The Journal of Aesthetic Education*, *The Journal of Speculative Philosophy*
- Peer Reviewer: Israel Science Foundation, 2013; The Spanish National Agency for Scientific Evaluation, 2013; The Summer University Program of the Central European University 2011; Council for the Humanities of the Netherlands Organization for Social Research, 2010; Social Sciences and Humanities Research Council of Canada, 2005; American Council of Learned Societies Research Fellowships, 2003, 2004
- Referee, National Endowment for the Humanities Fellowships for College and University Teachers, 2002

- Dissertation External Examiner: University of Sydney, 2019, University of Kent-Canterbury, 2017 and 2012; Melbourne University 2015; Baylor University 2010; University of Copenhagen, 2008
- External Evaluator for Personnel Search: Lingnan University, 2016.
- Evaluator for Tenure Review: Emory University, 2018; Oxford College of Emory University, 2018; University of Kent-Canturbury, 2011; Baylor University, 2009; Montana State University, 2005; Oberlin College, 2004
- Evaluator for Promotion: Dartmouth College, 2015; Baylor University, 2014; Montana State University, 2013; University of Texas at Dallas, 2007
- Nominating Committee, Society for Cinema and Media Studies, 2005-2006.
- Dissertation Award Committee, Society for Cinema Studies, 1998 and 1999; Chair, 1999
- Conference Organizing Committee, American Society for Aesthetics, 2001.
- Co-founder and Program Committee Chair, Blue Ridge Film Society, 1987-1991.
- Judge, Governor's Screenwriting Competition, State of Virginia, 1999.
- Curator, "Spirituality and Film" Film Series, JBSpeed Art Museum, Louisville, KY, 1997.
- Judge, West Virginia International Film Festival, 1996.

#### ADMINISTRATIVE EXPERIENCE

- Conference Organizer, "Narration, Imagination, and Emotion in the Moving Image Media," a conference of the Society for Cognitive Studies of the Moving Image, Calvin College Prince Conference Center, July 22-24, 2004
- Chair, Department of Dance, Film, and Theatre, Hollins University (1988-90; 1998-00)
- Designer and founder of undergraduate film and photography major, Hollins University
- Designer and founder of master's program in screenwriting and film studies, Hollins University
- Member of over a dozen university committees, Calvin College and Hollins University
- Faculty Senate, Calvin College, 2001-2004

#### HONORS AND AWARDS

- President, Society for Cognitive Studies of the Moving Image, 2010-2013
- Alumni Board Faculty Grant, Calvin College, 2007 (\$1020)
- Calvin Research Fellowships, Calvin College, 2004-05, 2006-07, 2007-08, 2011-12, 2012-13, 2014-15, 2018-2019, 2019-2020 (Course releases).
- Research Travel Grants, Calvin College, 2006, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2017, 2018.
- Sabbatical Grants, Calvin College, 2016, 2009, 2004.
- National Endowment for the Humanities Grant, Summer Institute, "Art, Mind, and Cognitive Science," 2002.
- Faculty Scholarship Award, Hollins University, 1999.
- Mednick Fellowship, Hollins University, 1997.

- Cabell Fellowship, Hollins University, 1994.
- National Endowment for the Humanities Grant, Summer Institute, “Philosophy and the History of the Arts” 1992.
- Director’s Guild of America Grant, Workshop for Educators, 1990.
- Hollins Research and Travel Grants, 1987-2000.
- Wickem Award for Excellence in Broadcasting, University of Wisconsin-Madison, 1985.
- Society for Cinema Studies Student Essay Competition, 2<sup>nd</sup> place, 1985.