

**ARTHUR KNIGHT**  
**AMERICAN STUDIES & ENGLISH**  
**THE COLLEGE OF WILLIAM & MARY**  
**2010**

CURRICULUM VITAE  
(William & Mary Provost's Format)

**PERSONAL INFORMATION**

1. ARTHUR KNIGHT  
College Apartments 5B  
221-1282  
iaknig@wm.edu  
  
2812 Linden Lane  
Williamsburg, Virginia 23185  
345-0866
2. Associate Professor, American Studies and English, 1999-present.

**EDUCATION**

3. Ph.D in English, University of Chicago, 1998.  
  
M.A. in English, University of Chicago, 1985.  
  
B.A. in English, with honors, University of Chicago, 1983.

**ACADEMIC POSITIONS**

4. Robert & Sara Boyd Distinguished Term Associate Professor, American Studies & English, College of William & Mary, 2008-11.  
  
Associate Professor, American Studies & English, College of William & Mary, 1999-present.  
  
Assistant Professor, American Studies & English, College of William & Mary, 1993-1999.  
  
Instructor, Department of Humanities, Illinois Institute of Technology, August 1990-December 1991.  
  
Course Assistant, University of Chicago, Department of English, Winter 1990: "Shakespeare: Tragedies."  
  
Course Assistant, University of Chicago, Department of English, Winter and Spring 1987: "Introduction to Cinema."

**HONORS, PRIZES AND AWARDS** (includes offices in professional societies)

5. Robert & Sara Boyd Distinguished Term Associate Professorship, William & Mary, 2008-2011.  
  
Society for Cinema Studies: Development and Fundraising Committee, 1993-96; Chair, Minority Student Travel Grant Funding Committee, 1992-93; Graduate Student Representative to the Executive Council, 1991-92.  
  
University of Chicago, Department of English Napier Wilt Award for Best Undergraduate Thesis, 1983.

Phi Beta Kappa, 1983.

**COURSES TAUGHT** (at William & Mary)

6. AMST 202: Introduction to American Studies: Cinema and the Modernization of U.S. Culture, 1915-1945 (F 95, S 97, F 97, F 98, F 99, F 00, F 03, F09)  
 AMST 410: Williamsburg Documentary Project (S 05, S 06, S 07, S08, S 09, S10)  
 AMST 470/570: Topic: Advanced Introduction to Cultural Studies (F 93, S 95, F 96, F 98)  
 (Sometimes X-Listed LCST)  
 AMST 470/570: Topic: Methods & Issues in Cinema Studies (S 94)  
 AMST 470/570: Topic: African American and American Film (F 94, S 98, S 00, S 03 [Stanford])  
 AMST 470/570: Topic: Hollywood Genre Film (S 95, S 98, S 99)  
 AMST 470/570: Topic: History/Film (S 04, F 05, S 08)  
 AMST 570: Topic: American Performance Cultures (F 04, F 06, F 08)  
 ENG 201: The Art of Literature (F 93, S 94)  
 ENG 207: Major American Writers (F 00)  
 ENG 208/361: Contemporary Literature (S 98, Su 09, Su 10)  
 ENG 465: Topic: The Films of Spike Lee (S 04, Su 05, Su 06, Su 08, Su 09, Su 10)(X-Listed AMST/LCST/BLST)  
 ENG 475/465/419: Topic: The Films of Orson Welles (F 94, S 97, F 98, F 08) (X-Listed LCST/FILM)  
 ENG 475: Topic: Shakespeare Across the Media (Su 01) (X-Listed LCST)  
 FILM 150W/250: Introduction to Film Studies (S, F 94, F 95, F 96, F 97, F 99, F 03, F 05, F 07, F09)  
 FILM 251: World Cinema Before Television (S 99, S 00)  
 FILM 351: Film and Global Migrations (1 credit) (S 09)  
 FILM 351: Global Film and Music (1 credit) (S 10)  
 LCST 351: Film Studies Tutorial (1 credit; co-taught) (S 04, F 04, S 05, S 06, S 07, S 08, S 09, S10)  
 LCST 351: Filming Women's History (1 credit) (S 05) (X-listed WMST, AMST)

**OTHER:**

Graduate Student PhD Thesis Director (six) (98-present).  
 Graduate Student PhD Reader (twenty+) (95-present).  
 Graduate Student PhD Comps Examiner (twenty-five+) (94-present).  
 Graduate Student MA Thesis Director (twelve+) (93-present).  
 Graduate Student MA Reader (thirteen+) (93-present).  
 Undergraduate Honors Project Advising and Reading (twenty+) (93-present).  
 American Studies Concentration Advising (93-94).  
 English Concentration Advising (93-00).  
 Freshman Advising (94-99, 03-04, 05-06, 08-present).  
 Independent Studies, Grad and Undergrad (twenty+) (95-present).  
 Miscellaneous Guest Lectures (fifteen+) (93-present).

**FELLOWSHIPS AND GRANTS**

- 7a. William & Mary Summer Research Grant, Summer 2007. \$4,000.  
 William & Mary I.T. Grant (for Williamsburg Documentary Project), 2006-2007. \$3,000.  
 Rockefeller Fellowship in Black Performance Studies, Stanford Humanities Institute, 2002-2003. \$35,000.  
 William & Mary Minor Research Grant, 2002. \$400.  
 William & Mary Faculty Research Assignment, academic year 2001-2002.

Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship in American Art, September 1992-August 1993. \$15,000.

William Rainey Harper Dissertation Fellowship (University of Chicago, Division of Humanities), January-September 1992. \$8,000 plus tuition.

Illinois Institute of Technology Pre-Doctoral Teaching Fellowship, August 1990-December 1991. \$13,500 per annum.

University of Chicago Tillotson Research Travel Grants, June 1990 and June 1991. Approximately \$600.

University of Chicago Special Humanities Fellowship for Graduate Study, 1984-87 and 1988-89. \$8,000 per annum.

- 7b. Teaching Enhancement Project, 1996-97, 1998-99, 1999-2000, 2003-04, 2008-09.  
May Seminars for Curriculum Development, May 1994, 1995, 1996, 1997, 2006, 2007, 2008.

## **RESEARCH**

### 8a. (Chapters in Books)

"Searching for the Apollo: Black Moviegoing and Its Contexts in the Small Town, U.S. South." Essay under contract for inclusion in a volume of essays on the history of moviegoing [title not yet announced] (Blackwell, projected publication 2010)[manuscript delivered].

"Porn Goes to College: Campus Debates on Pornography, 1968-1973," with Kevin Flanagan. Essay under contract for inclusion in *Sex Scene: Media and the Sexual Revolution* (Duke UP, projected publication 2010)[manuscript delivered].

"Sidney Poitier: 'It's No Joy to be a Symbol'." Essay under contract for inclusion in *Star Decades: The 1960s* (Rutgers UP, projected publication 2010)[manuscript delivered].

"1959: Movies and the Racial Divide." American Cinema of the 1950s ("Screen Decades Series"). Ed. Murray Pomerance. Rutgers UP, 2005: 222-43.

"Overture" (with Pamela Robertson Wojcik). Soundtrack Available: Film and Popular Music. Eds. Wojcik and Knight. Duke UP, 2001.

"'It Ain't Necessarily It Ain't Necessarily So': African American Recordings of Porgy & Bess as Film and Cultural Criticism." Soundtrack Available: Film and Pop Music. Eds. Wojcik and Knight. Duke UP, 2001.

"Star Dances: African American Constructions of Stardom." Classic Hollywood, Classic Whiteness: Race and the Classical Hollywood Cinema. Ed. Daniel Bernardi. U of Minnesota, 2001: 386-414.

"Jammin' the Blues, or the Sight of Jazz, 1945." Representing Jazz. Ed. Krin Gabbard. Duke UP, 1995. 11-53.

### 8b. (Books)

Disintegrating the Musical: African-American Musical Performance in American Musical Film, 1927-1959. Duke UP, 2002.

Soundtrack Available: Film and Pop Music. Co-edited (with Pamela Robertson Wojcik) collection of essays. Duke UP, 2001.

### 8e. (Invited Scholarly Papers and Talks)

"Boogie Woogie Dreams: Micheaux and the Black Cast Musical," Faded Glory: Oscar Micheaux and the Pre-War Black Independent Cinema, Columbia University/Film Society of Lincoln Center, February 2009

"A Short Introduction to the Music of *The Blood of Jesus*," Faded Glory: Oscar Micheaux and the Pre-War Black Independent Cinema, Columbia University/Film Society of Lincoln Center, February 2009

"Whiteface," Burnt Cork: Traditions and Legacies of Minstrelsy: An International Symposium, University of Toronto, March 2008

"Porn Goes to College: Campus Debates on Pornography, 1968-1973" (written with Kevin Flanagan), Cinema in Context Conference, University of Amsterdam, April 2006

"Why 1959 Was and Wasn't Harry Belafonte's Year," Vanderbilt University English Department, October 2004  
"The Williamsburg Theatre Project" (with Robert Nelson), University of Maryland American Studies Program, February 2004

"Whiteface, or Some White Images in Some Black Minds, Embodied," Stanford University African and African American Studies Program, October 2002

"He Reminds Me Of..." "Nah—He Looks Worse than That!" Blackface, Whiteface and the Battle of the Mas(s)k," University of Notre Dame, Department of Theatre and Film, March 2001

"Memphis (U.S.A.): Crossroads of Con/Fusion--Some Thoughts on the Meanings (and Mysteries) of Mystery Train," 2000 Keio University Summer Program at William & Mary

"It Ain't Necessarily It Ain't Necessarily So': African American Recordings of Porgy & Bess as Film and Cultural Criticism," William & Mary American Studies Program Brown Bag series, February 23, 2000

"Is Un-Pleasantville the Only Place Outside Pleasantville? The U.S.'s (Endless?) Search for a Place Between Lonely Individuals and Repressive Groups," 1999, 2004, 2005, 2009 Keio University Summer Program at William & Mary; Family Weekend Lecture, William & Mary, September 25, 1999

"It Ain't Necessarily It Ain't Necessarily So': African American Recordings of Porgy & Bess as Film and Cultural Criticism," Cinema and Popular Song, University of Iowa, April 2-4, 1999

[Forum], presenter and moderator, Virginia Film Festival, Charlottesville, October 31, 1998

"From Harlem to Hollywood--and Back?" Newport News Public Library, August 13, 1998

"Hollywood, USA: Prostituting the American Dream?" 1998 Keio University Summer Program at William & Mary

"The Movies and the Military." 1997 Keio University Summer Program at William & Mary

[Forum], presenter and moderator, Virginia Film Festival, Charlottesville, October 31, 1996

[Forum], presenter [on using computers for scholarly research], William & Mary American Studies Program Brown Bag series, October 29, 1996

"Star Dances: African American Constructions of Stardom" (talk), William & Mary English Club, October 25, 1996.

"America Goes to the Movies: Past and Present" (talk). 1996 Keio University Summer Program at William & Mary.

"Introduction to Mary Silliman's War" (talk), 1996 William & Mary Alumni College.

"Star Dances: African American Constructions of Stardom" (talk), Commonwealth Center, March 19, 1996.

[Forum], moderator and participant, James River Festival of the Moving Image, Richmond, April 9, 1995.

"'Dead Nigger Storage': Form, Content, and Race in Pulp Fiction" (talk), African American Studies Workshop, College of William & Mary, March 15, 1995.

"The Pleasures of Displeasure (or the Displeasures of Pleasure?): Cleaning Up After Pulp Fiction," Monroe Scholars Lecture, The College of William & Mary, February 22, 1995.

"Dimples, Race and American Film" (talk). 1994 Keio University Summer Program at William and Mary.

"Blackface, Blackness and the American Film Musical" (talk), Commonwealth Center, April 19, 1994.

"The Disappearance of Race in The Band Wagon: Reading the American Film Canon" (talk), College Centennial Symposium on the Fate of Liberal Education, University of Chicago, February 10, 1992.

#### 8g. (Reviews)

Review of Shane Vogel, The Scene of Harlem Cabaret and Marc Robinson, The American Play, 1787-2000, *American Literature* (forthcoming).

Review of Melvyn Stokes, D.W. Griffith's The Birth of a Nation: A History of the Most Controversial Motion Picture of All Time, *Film Quarterly* (forthcoming).

Review of Judith Weisenfeld, Hollywood be Thy Name: African-American Religion in American Film, 1929-1949, *Film Quarterly* 62:2 (Winter 2008-09): 79-81.

Review of Donald Bogle, Bright Boulevards, Bold Dreams: The Story of Black Hollywood, *Film Quarterly* 61:4 (Summer 2008): 89.

Review (short) of Redmond and Holmes, eds., Stardom and Celebrity: A Reader, *Choice*, April 2008.

Review (short) of Jenetta Jules-Rosette, Josephine Baker in Art and Life: The Icon and the Image, *Choice*, January 2008.

Review (short) of Stephen Bourne, Ethel Waters: Stormy Weather, *Choice*, December 2007.

Review (short) of The Oprah Phenomenon, ed. Jennifer Harris and Elwood Watson. *Choice*, October 2007.

Review of Jill Lane, Blackface Cuba, 1840-1895, *NWIG* 81 (2007):1&2: 109-11.

Review of Peter Stanfield, Body and Soul: Jazz and Blues in American Film 1927-63, *Film Quarterly* 61.1 (Fall 2007): 73-4.

Review (short) of Ken Feil, Dying for a Laugh: Disaster Movies and the Camp Imagination, *Choice*, September 2006.

Review (short) of Jacqueline Stewart, Migrating to the Movies, *Choice*, September 2005.

Review of Carlo Rotella's Good With Their Hands and Adam Gussow's Seems Like Murder Here, *American Literature*, September 2005: 642-44.

Review of Simon Frith's Performing Rites: On the Value of Popular Music. American Music 16:4 (Winter 1998): pp 485-87.

"'The Mix Itself Is Genuine': A Review of Eric Lott, Love and Theft: Blackface Minstrelsy and the American Working Class," Wide Angle 18.3 (July 1996): pp 107-112.

"Midnight Ramble: Oscar Micheaux and the Story of Race Movies" (film review), Oscar Micheaux Society Newsletter, Fall 1994: pp 1-5.

"Silent Screen, Live Sounds: A Symposium on Music & Silent Film" (conference report), Screen 34.3 (Fall 1993): pp 287-89.

"'Now's the Time': Musicians & Poets on Jazz" (conference report), New Art Examiner, April 1993.

"Ulrike Ottinger" (film review), New Art Examiner, May 1991.

8i. (Unjuried Performance)

Poetry Reading. Phoenix Literary Society, College of William & Mary, April 1998.

8j. (Unrefereed Publication)

"Williamsburg Goes to the Movies," Williamsburg Reunion Program (Fall 2006): np (2300 words).

"The End of the Beginning and the Beginning of...? What Next for Micheaux and Race Film Studies?" Oscar Micheaux Society Newsletter (Fall 2003): pp 1, 6-7.

"What Are We Listening To? What Are We Talking About? Recorded Sound as an Object of Interdisciplinary Study?" (Collectively written by the Chicago Recorded Music Workgroup), Stanford Humanities Review (Fall 1993): pp 171-74.

8n. (Work in Progress)

"Black Star: A Cultural History of African American Fame and Celebrity." Book project.

"Senses of Cinema-going" (co-edited with Clara Pafort-Overduin [University of Utrecht] and Deb Verhoeven [Royal Melbourne Institute of Technology]). A set of twenty brief essays on the current state of cinema-going around the world, including North and South America, Europe, Asia, Africa, and Australia, for *Senses of Cinema* (on-line journal). We hope to turn this into a regular, curated feature of *Senses of Cinema*.

"Whiteface." Essay.

"Spike Lee." Essay for submission to *Senses of Cinema* (on-line journal).

"Williamsburg Theater Project" (in collaboration with Robert Nelson [University of Richmond] and undergraduates in AMST 202). This is an ongoing research project, mounted on the world wide web (though there are plans for a non-virtual display in the Kimball Theatre lobby), about the history of movie-going, and cultural life more broadly, in 20<sup>th</sup> century Williamsburg. At the core of the project is a database of (ultimately) all the films that have ever been verifiably shown in Williamsburg. The code for this database is open source, and we are in the process of sharing it, so other scholars and their students can mount similar projects. (See <http://moviegoing.wm.edu/wtp/>.)

"History of Movie-going, Exhibition, and Reception Project" (in collaboration with a dozen scholars from around the U.S., England, Belgium, Holland, and Australia). This project is an elaboration of the Williamsburg Theatre Project; it brings together scholars doing similar projects around the world for the purposes of building comparative, cross-searchable databases of cinema-going information and developing scholarly protocols and standards for doing collaborative researches (including, importantly, collaborations with undergraduates) of this kind. (See

[http://homerproject.wmblogs.net/.](http://homerproject.wmblogs.net/)) I have three publications (two in press) that have developed from this work, have given a number of presentations on this project, ranging from quite formal research talks to less formal workshop presentations (see below) and have now organized two meetings of this scholarly group (one in Washington, DC, summer 2004, and one in London, spring 2005) and participated in organizing two more (Amsterdam, spring 2006, and Brussels, fall 2007); another is in the works for 2010, possibly in Brno, Czech Republic.

“Williamsburg Documentary Project.” This project is also an outgrowth of the Williamsburg Theatre Project. Essentially it aims to guide undergraduate researchers, both in the American Studies course of the same name and via focused independent studies projects, in creating a sophisticated on-line archive of local history and historical society for Williamsburg and James City County, focusing particularly on the 20<sup>th</sup> century. (See [http://wdp.blogs.wm.edu/.](http://wdp.blogs.wm.edu/))

80. (Other Scholarly Activity: Papers presented at Scholarly Conferences)

“It’s No Joy to be a Symbol’: Sidney Poitier’s 1960s Stardom,” Society for Cinema and Media Studies, Los Angeles, CA, March 2010.

“Searching for the Apollo: Evidence (and Lack of Evidence) for Black Moviegoing in Williamsburg, Virginia,” Society for Cinema and Media Studies, Philadelphia, PA, March 2008.

“Searching for the Apollo: Evidence (and Lack of Evidence) for Black Moviegoing in Williamsburg, Virginia,” “The Glow in Their Eyes”: Global perspectives on film cultures, film exhibition and cinemagoing. International Conference, Ghent, 14-16 December 2007.

“Porn Goes to College: Campus Debates on Pornography, 1968-1973” (written and presented with Kevin Flanagan), Society for Cinema and Media Studies, Vancouver, March 2006.

“The Williamsburg Theatre Project” (with Robert K. Nelson), American Studies Association, Atlanta, November 2004.

“Why 1959 Was and Wasn’t Harry Belafonte’s Year” [workshop presentation], Society for Cinema and Media Studies, Atlanta, March 2004.

“The Williamsburg Theatre Project” (with Robert K. Nelson), Organization of American Historians, Boston, March 2004.

“The Williamsburg Theatre Project” (with Robert K. Nelson), Commonwealth Fund Conference, University of London, London, England, June 2003.

“The Williamsburg Theatre Project” (with Robert K. Nelson), Society for Cinema Studies Annual Convention, Denver, CO, May 2002.

“Whiteface, or Some White Images in Some Black Minds, Embodied,” American Studies Association Annual Convention, Washington, DC, November 2001.

“Whiteface, or Some White Images in Some Black Minds, Embodied,” Society for Cinema Studies Annual Convention, Washington, DC, May 2001.

“Whiteface, or Some White Images in Some Black Minds, Embodied,” CAAR Annual Convention, Sardinia, Italy, March 2001.

“It Ain’t Necessarily It Ain’t Necessarily So’: African American Recordings of Porgy & Bess as Film and Cultural Criticism,” CAAR Annual Convention, Williamsburg, May 27, 2000

“It Ain’t Necessarily It Ain’t Necessarily So’: African American Recordings of Porgy & Bess as Film and Cultural Criticism,” Sonneck Society for the Study of American Music, Charleston, SC, March 3, 2000.

"Oscar Micheaux's Swing!: Deforming the American Musical," American Studies Association Annual Conference, Washington, DC, October 1997.

"Criticism is and Criticism Ain't: Toward an Intellectual History of African-American Film Criticism: The Thirties", Society for Cinema Studies Annual Conference, Ottawa, Canada, May 1997.

"Star Dances: African-American Constructions of Stardom," Society for Cinema Studies Annual Conference, Dallas, March 1996.

"Criticism is and Criticism Ain't: Toward an Intellectual History of African-American Film Criticism: The Thirties", American Studies Association Annual Conference, Pittsburgh, November 1995.

"Jammin' the Blues, or the Sight of Jazz, 1945," Anthropology of Music Workshop, University of Chicago, April 29, 1993.

"Jammin' the Blues, or the Sight of Music," Society for Cinema Studies Annual Convention, University of Pittsburgh, May 1, 1992.

"Jammin' the Blues, or the Sight of Music," Mass Culture Workshop, University of Chicago, April 24, 1992.

"Mastery and Deformation: The Duke is Tops and 'Swing!', Two Black-Addressed Musicals of 1938," Mass Culture Workshop, University of Chicago, April 12, 1991.

"Dis-Integrating the Musical: African-Americans and the American Musical Film, 1927-59," Illinois Institute of Technology Humanities Faculty Colloquium, April 3, 1991.

"Dis-Integrating the American Musical: The Example of Micheaux's 'Swing!,'" Society for Cinema Studies Annual Convention, Washington, D.C., May 27, 1990.

"Black in a Golden Age: African-Americans and the American Musical Film, 1927-57," Mass Culture Workshop, University of Chicago, January 26, 1990.

"Fantasy Islands: Rodgers and Hammerstein's South Pacific and Colonial Discourse," Imitations of Life: Workshops on Feminism and Culture, University of Chicago, April 1986.

OTHER: (conferences organized; conference panels organized and chaired)

HOMER Project Meeting; co-organized (with John Sedgwick, London Metropolitan University) a small (about 20 participants), international scholarly working meeting for the purposes of continuing a cross-cultural, collaborative on-line database of cinema-going research; Gent, Belgium, December 2007.

Chair, “Interdisciplinary Approaches to Malick’s *The New World*,” Annual Omohundro Institute/Biennial SEA Conference, Williamsburg, June 2007.

HOMER Project Meeting; co-organized (with John Sedgwick, London Metropolitan University) a small (22 participants), international scholarly working meeting for the purposes of continuing a cross-cultural, collaborative on-line database of cinema-going research; Amsterdam, April 2006.

“Turning the Dissertation into a Book”: chaired and participated in workshop organized by Graduate Student Caucus, American Studies Annual Conference, Washington, November 2005.



History of Movie-going, Exhibition, and Reception Project (HOMER) Meeting; co-organized (with John Sedgwick, London Metropolitan University) a small (22 participants), international scholarly working meeting for the purposes of continuing a cross-cultural, collaborative on-line database of cinema-going research; London, March 2005.

“Web-Enabled Comparative Research in the History of Movie-going”; assembled, chaired, and participated in workshop, Society for Cinema and Media Studies Annual Conference, London, March 2005.

“Interpreting Race: Cultural, Empirical, and Historical Perspectives”; chaired panel, Society for Cinema and Media Studies Annual Conference, London, March 2005.

“Cohen Forum: Filming Women’s History”; co-organized this film and lecture series (with Leisa Meyer and Jennifer Putzi), Williamsburg, February 2005.

History of Movie-going, Exhibition, and Reception Project Meeting; organized a small (14 participants), international scholarly working meeting for the purposes of founding an on-line database of cinema-going research; Washington, DC (W&M Office), June 2004.

“Shared Pleasures Digitized: Using Computer-Based Resources for Assembling Databases on Movies and Movie-Going,” organized panel for Society for Cinema Studies, Denver, CO, May 2002; Commonwealth Fund Conference, University of London, London, England, June 2003; Organization of American Historians, Boston, March 2004; American Studies Association, Atlanta, November 2004.

“African Americans and the Image,” organized and chaired panel at CAAR Annual Conference, Williamsburg, May 26, 2000.

"Media, Images, and Language," chaired panel at ICAES Conference, Williamsburg, July 29, 1998.

"The Films of Oscar Micheaux," organized panel at American Studies Association Annual Convention, Washington, DC, November 1997.

"Looking at Sound," organized and chaired panel at Society for Cinema Studies Annual Convention, Syracuse, March 1994.

"Histories and Theories of the Short Film," organized panel at Society for Cinema Studies Annual Convention, New Orleans, February 1993.

**OTHER: (film related)**

Faculty Advisor, William & Mary Film Society, 1996-98.

Global Cinema eGIG/sGIG participant and co-organizer (with Christy Burns and Tim Barnard), Spring 2007, May Seminar 2007, and on-going academic years 2007-08, 2008-09.

Guinea Waterman Documentary Film Project, Advisory Committee, 1995-96.

Sharp Stick Cinematheque, programmer and coordinator, monthly experimental film screenings, College of William & Mary, 1994-1997, 1998-99.

**PROFESSIONAL SERVICE**

9a. (College Committee Service)

American Studies Program:

Acting Director (06-07).

Ad-hoc committee on Future Needs, chair (97-99).

Ad-hoc committee on Program structure (96-97).

- Ad-hoc committee on Revising the M.A. (94-95).
- Admissions Committee (04-07).
- Budget Committee (98-01).
- Curriculum Committee (04-07).
- Director of Graduate Studies (04-06).
- Executive and Governing Committees (93-present).
- Faculty Committee on Graduate Study, chair (04-07)
- Lecture Committee, chair (03-06).
- Library Representative (93-06).
- Personnel Committee (93-95, 96-97, 00-01 [chair], 03-06).
- Search for Program Director (00-01).
- Search for Cummings Chair Temporary Replacement (S 94).
- Search for Literature of the Americas Position; joint with English (05-06).
- Search for Mahoney Professor of Art History; joint with Art History (06-07).
- Search for Material Culture Position (94-95).
- Undergraduate Policy Committee (94-95, 03-04).
- Black Studies Advisory Committee (95-97).
- Charles Center:
  - Film Committee, Convener (93-07).
  - Mellon/QEP Proposal Evaluation Committee (07-10).
- College:
  - Arts and Sciences Library Committee (93-95).
  - ASLC ad-hoc committee on funding formula for interdisciplinary programs (94-95).
  - Cambridge Summer Program, Director (01).
  - Charles Center Cohen Forum Organizer ((04-05).
  - Committee on Graduate Study (04-06).
  - Dean's Advisory Committee (03-10).
  - Dean's Ad-hoc Space Planning Committee (05-06).
  - Educational Policy Committee (03-05).
  - Evaluation Committee for Dean Joel Schwartz (05).
  - Evaluation Committee for Dean Ed Pratt, chair (06).
  - Muscarella Museum Advisory Committee (03-present).
  - President's ad-hoc committee on the Williamsburg Theatre (97-98).
  - Provost's Task Force on Digital Imaging (06-07).
  - Reves Center, Ad-hoc Dean's Advisory Committee on Study Abroad (04-05).
  - Swem Library ad-hoc Media Center Task Force (00-04).
  - Writing Committee (99-00).
- English:
  - Ad-hoc Committee on Classroom Visitation (94-95).
  - Ad-hoc Committee on Technology (95-96).
  - Budget Committee (95-96, 96-97).
  - Committee on Evaluation and Improvement of Teaching (99-01; chair 00-01).
  - Technology Committee (97-??).
- Film Minor Development and Advisory Committee (96-present; director 00-01, director 03-10).
- FILM 150W: Introduction to Film Studies, co-coordinator (94-97, 00-01, 03-10).
- Literary and Cultural Studies Advisory Committee (94-present).
- Director (combined with Film Studies) (07-10).

9b. (Other Professional Service)

- Bedford/St. Martin's, manuscript referee (F 01).
- Cinema Journal*, article referee (F [2] 08).
- Duke University Press, proposal and manuscript referee (F 95, S 96, F 96, S 99, F 02, S 03, S 05, S 09).
- Feminist Studies*, article referee (Su 08).

*Jazz Perspectives*, article referee (S, Su 06, S, Su 07, Su 10).

Oxford University Press, proposal referee (F 07).

*PMLA*, article referee (S 08).

Rowman & Littlefield, proposal referee (Su 05).

Rutgers University Press, manuscript referee (S 10).

Smithsonian Institution Press, manuscript referee (F 97).

University of Chicago Press, manuscript referee (S 95).

University of Illinois Press, digital project referee (F 03).

WW Norton, manuscript referee (F 04).

Stanford Humanities Center, Fellowship Proposal Reviewer (03-present).

Jackman Humanities Institute, Proposal Review (F 08).

NYU/Tisch School of the Arts, tenure review (Su 06).

National Endowment for the Humanities, Project in Media review panelist (S 02).

Co-convener (with Brad Weiss), Black Popular Culture Reading Group (93-95).

Convener, Jonathan Rosenbaum Reading Group (F 03).

Prospective Monroe Scholars Presentations (S 94, S 95, S 00).

College Recruiting Presentations (F 99).

Programming Committee, Peninsula Jewish Film Festival (04-10).

Founder and Coordinator, Annual William & Mary Global Film Festival (08), "Producer" (with Tim Barnard as Programmer and Coordinator) (09-present).