

# AMANDA ANN KLEIN

## EDUCATION

Ph.D. Film Studies, Department of English, University of Pittsburgh, July 2007.

M.A. English Literature (with a Certificate in Film Studies), Department of English, University of Pittsburgh, April 2001.

B.A. English Literature, *magna cum laude* with Distinction in all Subjects, Department of English, Cornell University, May 1999.

## POSITIONS HELD

East Carolina University, Department of English, Associate Professor of Film Studies, 2013-present.

East Carolina University, Department of English, Assistant Professor of Film Studies, 2007-2013.

## PUBLICATIONS

### Books

*American Film Cycles: Reframing Genres, Screening Social Problems, and Defining Subcultures.* Austin: University of Texas Press, 2011.

### Edited Volumes

*Multiplicities: Cycles, Sequels, Remakes and Reboots in Film & Television.* Co-edited with R. Barton Palmer. Austin: University of Texas Press (under contract).

### Refereed Journal Articles

“Postmodern Marketing, Generation Y and the Multi-Platform Viewing Experience of MTV’s *The Hills*.” *Jump Cut* 51 (2009) <<http://www.ejumpcut.org>>.

“Work/Love/Film: Exploring the Ambiguities of Definition in Godard’s *Passion*.” *Quarterly Review of Film and Video* 24.1 (2007): 41-51.

“Realism, Melodrama or Horror?: The Depiction of Divorce in David Cronenberg’s *The Brood*.” *Excavatio* 22.1-2 (2007): 161-172.

### Book Chapters

“Abject Femininity and Compulsory Masculinity on the *Jersey Shore*.” *Reality Gendervision: Decoding Sexuality And Gender On Transatlantic Reality TV*. Ed. Brenda Weber. Durham: Duke University Press, 2014. 213-243.

- “Realism, Censorship, and the Social Promise of *Dead End*.” *Modern Drama on Screen*. Eds. R. Barton Palmer and Robert Bray. Cambridge: Cambridge University Press, 2013. 9-28.
- “‘The Dickensian Aspect’: Melodrama, Viewer Engagement and the Socially Conscious Text.” *All in the Game: Critical Studies of HBO’s The Wire*. Eds. Tiffany Potter and C.W. Marshall. New York: Continuum Press, 2009. 195-209.
- “The *Noir* of Neptune.” *Neptune Noir: Unauthorized Investigations into Veronica Mars*. Ed. Leah Wilson. Dallas: BenBella Books, Inc., 2007. 82-93.
- “‘The Horse Doesn’t Get a Credit’: Analyzing the Western Syntax of *Deadwood’s* Opening Credits.” *Reading Deadwood: A Western to Swear By*. Ed. David Lavery. London: I.B. Tauris & Co., Ltd., 2006. 93-100.

### Web-based Publications

- “Pop Culture Reveals Feminism and Race Are Part of the Same Conversation” *The Blot*. 19 Nov 2013. <<http://theblot.com/pop-culture-reveals-feminism-and-race-are-part-of-same-conversation-7710203>>.
- “Mind Expanders and Multimodal Students.” *MediaCommons* 1 May 2013. <<http://mediacommons.futureofthebook.org/question/what-are-differentiations-and-intersections-media-studies-and-digital-humanities/response/m>>.
- “Turning Twitter into Work: Digital Reporting at SCMS 2013.” *Antenna* 14 Mar 2013. <<http://blog.commart.wisc.edu/2013/03/14/turning-twitter-into-work-digital-reporting-at-scms-2013/>>.
- “Talking About Rape Jokes (Again).” *Antenna* 27 July 2012. <<http://blog.commart.wisc.edu/2012/07/28/talking-about-rape-jokes-again/>>.
- “Why We Hate Jerry Gergich.” *In Media Res* 7 June 2012. <<http://mediacommons.futureofthebook.org/imr/2012/06/07/why-we-hate-jerry-gergich>>.
- “Occupy Greenville: What Should Local Look Like?” *In Media Res* 20 Dec 2011. <<http://mediacommons.futureofthebook.org/imr/2011/12/20/occupy-greenville-what-should-local-look>>.
- “*The Hills, Jersey Shore* and the Aesthetics of Class.” *FLOW TV* 13.12 22 Apr 2011. <<http://flowtv.org/2011/04/the-hills-jersey-shore-and-the-aesthetics-of-class/>>.
- “Compulsory Masculinity on the *Jersey Shore*.” *Antenna*. 26 Feb 2011. <<http://blog.commart.wisc.edu/2011/02/26/compulsory-masculinity-on-the-jersey-shore/>>.
- “Black Swan, Cinematic Excess and the Full Body Experience.” *FLOW TV* 13.8 11 Feb 2011. <<http://flowtv.org/2011/02/black-swan/>>.

- “Welfare Queen Redux: *Teen Mom*, Class, and the Bad Mother.” *FLOW TV* 13.03 12 Nov 2010. <<http://flowtv.org/2010/11/welfare-queen-redux/>>.
- “*Glee* as Integrated Musical (Finally!).” *Antenna*. 7 Oct 2010. <<http://blog.commarts.wisc.edu/2010/10/07/glee-as-integrated-musical-finally/>>.
- “Televising New Orleans in 2010...or Why Sonny isn’t Watching *The Real World: New Orleans*.” *Antenna*. 21 July 2010. <<http://blog.commarts.wisc.edu/2010/07/21/televising-new-orleans-in-2010-or-why-sonny-isn-t-watching-the-real-world-new-orleans/>>.
- “*Glee*: The Good, the Bad and the Funky.” *Antenna*. 3 June 2010. <<http://blog.commarts.wisc.edu/2010/06/03/glee-the-good-the-bad-and-the-funky/>>.
- “The New Reality of *The Hills*.” *Antenna*. 28 May 2010. <<http://blog.commarts.wisc.edu/2010/05/28/the-new-reality-of-the-hills-2/>>.
- “The D2D Release: Notes on a Burgeoning Market.” *FLOW TV* 11.11 8 Apr 2010. <<http://flowtv.org/2010/04/the-d2d-release-notes-on-a-burgeoning-market-amanda-klein-east-carolina-university/>>.
- “Window Dressing: Spectacular Costuming in MTV’s *The Hills*.” *FLOW TV* 11.6 22 Jan 2010. <<http://flowtv.org/?p=4733>>.
- “BET’s *Baldwin Hills*: Injecting Race and Class into the Projective Drama.” *FLOW TV* 11.2 12 Nov 2009. <<http://flowtv.org/?p=4547>>.
- “Ironic Muppets and Horny Houseplants: *Sesame Street*’s Dual Address.” *In Media Res* 20 Oct 2009. <<http://mediacommons.futureofthebook.org/imr/2009/10/20/ironic-muppets-and-horny-houseplants-sesame-street-s-dual-address>>.
- “*Boyz Don’t Cry*” The 60 Most Memorable Films of 1999. *PopMatters* 25 March 2009. <<http://www.popmatters.com/pm/feature/71698-decade-dense-the-60-best-films-of-1999-part-3e>>.
- “The Truth You Say? The End of *The Wire*.” *PopMatters* 14 Mar 2008. <<http://www.popmatters.com/pm/features/article/56051/the-truth-you-say/>>.
- “The Woman Who Died 100 Deaths: Shelley Winters (1920-2006).” *PopMatters* 20 Jan 2006. <<http://www.popmatters.com/film/features/060120-wintersshelley.shtml>>.
- “Judges of Character.” *Reality: Exposed* 4 Aug 2005. <<http://www.realityblurred.com/exposed/issues/tv/characters/>>.
- “Reading Through Modern Media Images: A Discussion of James Snead’s ‘The Black Image in American Film’.” *Critical Quarterly Debates* 45:4 (2003). 13 Dec 2004. <<http://www.criticalquarterly.com/addmat.asp/>>.

### Web-based Television Reviews

- “Review of *The Goldbergs*.” *Antenna* 26 September 2013.  
<<http://blog.commarks.wisc.edu/2013/09/26/fall-premieres-2013-abc/>>.
- “Change is Good.” Rev. of *My Name is Earl*. *PopMatters* 9 October 2007.  
<<http://www.popmatters.com/pm/tv/reviews/49720/my-name-is-earl/>>.
- “So Serious.” Rev. of *Survivor: China: Season 15 Premiere*. *PopMatters* 27 September 2007.  
<<http://www.popmatters.com/pm/tv/reviews/49039/survivor-china/>>.
- “The Street Where I Used to Live.” Rev. of *Desperate Housewives*. *PopMatters* 30 May 2006.  
<<http://www.popmatters.com/tv/reviews/d/desperate-housewives-060530.shtml>>.
- “Not Being Yourself.” Rev. of *Everybody Hates Chris*. *PopMatters* 13 April 2006.  
<<http://www.popmatters.com/tv/reviews/e/everybody-hates-chris-060413.shtml>>.
- “The Return.” Rev. of *The Sopranos*. *PopMatters* 16 March 2006.  
<<http://www.popmatters.com/tv/reviews/s/sopranos-060316.shtml>>.
- “R.I.P.” Rev. of *Arrested Development*. *PopMatters* 21 February 2006.  
<<http://www.popmatters.com/tv/reviews/a/arrested-development-060221.shtml>>.
- “Stain.” Rev. of *There and Back*. *PopMatters* 8 February 2006.  
<<http://www.popmatters.com/tv/reviews/t/there-and-back-060208.shtml>>.
- “Shall We Dance, Again?” Rev. of *Dancing with the Stars*. *PopMatters* 10 Jan 2006.  
<<http://www.popmatters.com/tv/reviews/d/dancing-with-the-stars-060110.shtml>>.

## **Blogs**

Author and creator of *Judgmental Observer*, a high-traffic personal academic blog with original research and commentary. August 2009-present. < <http://judgmentalobserver.com/>>

Author, creator, and co-editor of *Tell Us A Story*, a collective blog that publishes one selection of creative nonfiction every week from a variety of authors. May 2013-present.  
<<http://truestorystories.wordpress.com/>>

## **AWARDS & HONORS**

- Honorary Member, Golden Key National Honour Society, East Carolina University, 2014.
- English Department Research and Creative Activity Award, East Carolina University, 2011-2012.
- English Department Distinguished Teaching Award, University of Pittsburgh, 2006.
- Arts and Sciences Fellowship, University of Pittsburgh, 2005-2006.
- Society for Cinema and Media Studies Student Travel Grant, Spring 2006.
- Graduate Student Organization Student Travel Grant, University of Pittsburgh, Spring 2004.

Phi Beta Kappa, Cornell University, 1999.

## CONFERENCE ACTIVITY

### Papers Presented

“The Kissing Cycle, Mashers, and Women in the City.” Society for Cinema and Media Studies, Seattle, WA, March 2014 (accepted).

“MTV and the Labor of Post-Identity Construction.” Console-ing Passions: A Conference on Television, Audio, Video, New Media, and Feminism, University of Missouri, Columbia, MO, April 2014 (accepted).

“‘Falling in Love with Hermione Granger’: Affect, Genre and the *Harry Potter* Franchise.” Society for Cinema and Media Studies, Chicago, IL, March 2013.

“Every Woman for Herself: The High Stakes of Female Authorship.” Flow Conference, Austin, TX, November 2012.

“Welfare Queen Redux: *Teen Mom*, Class, and the Bad Mother.” Console-ing Passions: A Conference on Television, Audio, Video, New Media, and Feminism, Suffolk University, Boston, MA, July 2012.

“The Aesthetics of Class in MTV’s Reality Programming.” Society for Cinema and Media Studies, Boston, MA, March 2012.

“Performing Gender and Ethnicity on the *Jersey Shore*,” Gender Politics and Reality Television, University College Dublin, Dublin, Ireland, August 2011.

“Window Dressing: Spectacular Costuming in MTV’s *The Hills*.” Console-ing Passions: A Conference on Television, Audio, Video, New Media, and Feminism, University of Oregon, Eugene, Oregon, April 2010.

“From Street Urchins to Comic Heroes: Tracing the Evolution of the Dead End Kids Cycle.” Literature/Film Association Conference, Dickinson College, Carlisle, Pennsylvania, October 2009.

“A Tale of Two *Hills*: Injecting Race and Class into the Projective Drama.” Cultural Studies Association Conference, Kansas City, Kansas, April 2009.

“Postmodern Marketing, Generation Y and the Multi-Platform Viewing Experience of MTV’s *The Hills*.” Console-ing Passions: A Conference on Television, Audio, Video, New Media, and Feminism, University of California Santa Barbara, April 2008.

“Let’s take ‘em back’: Reconstructing an Authentic Los Angeles in the Contemporary Hip Hop Video.” Society for Cinema and Media Studies, Philadelphia, PA, March 2008.

“If you don’t target the hardcore, you don’t get the suburbs’: Lessons in the Marketing of the Ghetto Action Cycle.” Society for Cinema and Media Studies, Chicago, IL, March 2007.

“Show me...then I can understand you’: The Mixing of Melodrama, Horror and Realism in David Cronenberg’s *The Brood*.” International Conference on Realism and Naturalism in Film Studies, CUNY, New York, New York, May 2006.

“The Civilized, the Savage and Al Swearingen: Analyzing the Western Syntax of *Deadwood*’s Opening Credits.” Society for Cinema and Media Studies, Vancouver, Canada, March 2006.

“From Greaser to Gangsta: The Changing Face of the Filmic Juvenile Delinquent.” Media(ted) Deviance, Plymouth State University, Plymouth, NH, April 2005.

“Do it First, Do it Yourself, and Keep on Doing it’: The Persistence of the American Dream in the Gangster Film.” Media in Transition: The Work of Stories, Massachusetts Institute of Technology, Boston, MA, May 2005.

“Look! She’s Lying!: *Paradise Hotel* and Viewer Policing of Reality TV Behavior.” Console-ing Passions: International Conference on Feminism and Television, Audio and New Media, Tulane University, New Orleans, LA, May 2004.

“Welfare Mothers and Boys with Guns: Rereading the Hyperreal Images of the Gangsta Film.” The Black Body: Imagining, Writing, (Re)Reading, DePaul University, Chicago, IL, April 2004.

“History, Realism and City Space in the Modern Gangsta Film.” Society for Cinema and Media Studies, Atlanta, GA, March 2004.

“Make Way for the Bad Guy’: Understanding Changing Social Anxieties Through the Gangster Film.” Culture and the State Conference, University of Alberta, Edmonton, Alberta, Canada, May 2003.

“Reading Through Modern Media Images: A Discussion of James Snead’s ‘The Black Image in American Film’.” James A. Snead Memorial Conference, University of Pittsburgh, Pittsburgh, PA, March 2003.

### **Conference Workshops**

“Self-Awareness and Identity Politics in Media Pedagogy.” Participant. Society for Cinema and Media Studies, Seattle, WA, March 2014 (accepted).

“Gender Networking, Social Media, and Collegiality.” Participant. Society for Cinema and Media Studies, Chicago, IL, March 2013.

“Work, Study and Scholarship as an Academic Parent.” Chair and participant. Console-ing Passions: A Conference on Television, Audio, Video, New Media, and Feminism, Suffolk University, Boston, MA, July 2012.

### **CAMPUS AND DEPARTMENTAL TALKS**

Presenter, Gender to a Tea: Lecture Series in Women's and Gender Studies, "Abject Femininity and Compulsory Masculinity on the *Jersey Shore*," East Carolina University, Greenville, NC. November 2014.

Invited Panelist at the School of Communication's screening of *Miss Representation*. East Carolina University, Greenville, NC. February 2013.

Presenter, English Department Teacher-Scholar Brown Bag, "An Introduction to *American Film Cycles*." East Carolina University, Greenville, NC. October 17, 2011.

Invited Panelist at the Student Union Film Committee's screening of *Afro Punk*. East Carolina University, Greenville, NC, February 2008.

"The Melodramatic Gangster: Reading Genre through the Paradigm of Border Texts." Pittsburgh Film Colloquium, University of Pittsburgh, Pittsburgh, PA, September 2005.

Introduction for *Boyz N the Hood*, presented at the "In my Shoes" Film Festival hosted by Carnegie Mellon University, Pittsburgh, PA, April 2005.

## **TEACHING EXPERIENCE**

### **East Carolina University**

"Women, Identity and Difference in American Cinema." Spring 2014.

"Composition (English 1200)." Spring 2014

"Film Studies Capstone: Film Genres Then and Now." Spring 2013.

"Teenpics and American Youth Culture." Fall 2012.

"Directed Reading: Music and Space in the Films of Woody Allen." Fall 2011.

"The American Film Musical." Fall 2011.

"American and International Film History, Part II: History of Film from World War II to the Present." Spring 2011.

"Film Theory and Criticism." Fall 2010, Spring 2012.

"Directed Reading: Cult Cinema." Fall 2009.

"Directed Reading: Film Adaptations and Literature." Fall 2009.

"Topics in Film Aesthetics: Trash Cinema and Taste." Fall 2009, Fall 2012.

"History of African American Cinema." Spring 2009.

“American and International Film History, Part I: History of Film from 1895 to World War II.” Fall 2008.

“Contemporary American and International Cinema.” Spring 2008.

“Survey of Film Styles and Movements.” Fall 2007.

“Introduction to Film.” Fall 2007, Spring 2008, Summer 2008, Fall 2008, Summer 2009, Fall 2009, Spring 2011, Summer 2011, Fall 2011, Summer 2013, Fall 2013.

### **University of Pittsburgh**

“Introduction to Film.” Spring 2007, Summer 2003.

“Introduction to Film Genres.” Fall 2006, Summer 2004.

“Contemporary Film.” Summer 2005.

“Film Analysis.” Fall 2004 - Spring 2005.

“World Film History.” Spring 2004. Teaching Assistant to Professor Neepa Majumdar.

“Film Analysis.” Fall 2003. Teaching Assistant to Professor Neepa Majumdar.

“General Writing: Film.” Fall 2002 - Spring 2003.

“General Writing: Women’s Studies.” Fall 2000 - Spring 2001.

“General Writing.” Fall 1999 - Spring 2000.

### **MA Thesis Committees**

Jenna Davis, “Darth Bane: The Monomyth's Dark Liberator.” MA Thesis (Reader), Spring 2013.

Nicholas Vick, “False Authenticity in the Films of Woody Allen.” MA Thesis (Chair), Fall 2011-Fall 2012.

Austin Hart, “One Love: Collective Consciousness in Rap and Poetry of the Hip-Hop Generation.” MA Thesis (Reader), Spring 2012.

Ryan Ange, “Who Watches the Watchmen: The Revaluation of the Superhero in the Nihilistic World of Alan Moore’s *Watchmen*.” MA Thesis (Reader), Spring 2011.

Virginia Smith, “Practical Pedagogy for the Use of Filmic Adaptations of Canonical Texts.” MA Thesis (Reader), Spring 2010.

Brennan Adcock, “Alchemy as a Critical Theory and Interpretive Method.” MA Thesis (Reader), Spring 2009.



## **SERVICE TO PROFESSION**

### **Service to the Society for Cinema and Media Studies**

Nominated to run for Treasurer, Society for Cinema and Media Studies (February 2014 election)

Conference Reporter for *Cinema Journal*, Society for Cinema and Media Studies Conference, 2013.

Member, Society for Cinema and Media Studies Conference Program Committee, 2011-2012.

Chair, Society for Cinema and Media Studies Student Writing Award Committee, 2009-2010.

### **Journal Article Referee**

*North Carolina Literary Review*, Fall 2011.

*Journal of Animation Studies*, Spring 2011.

### **Book Manuscript/Proposal Reviewer**

University of Georgia Press, Spring 2013.

Continuum Press, Spring 2012.

University of Texas Press, Spring 2012.

### **Advisory Boards**

*Film Criticism*, 2014-

### **Service at East Carolina University**

Coordinator, Film Studies Minor, 2010-to the present

English department student advisor, 2011-to the present

Member, Undergraduate Committee, 2009-to the present

Member, Research and Creative Activity Award Committee, 2013-present

Member, Stewart Wright Collection Search Committee, 2012-2013

Secretary, Faculty Welfare Committee, 2011-2014

Participant, "Dorm Snacks and Movie Chats," Television Series, Spring 2011

Moderator and Organizer, "Dialogues on Diversity: Difference in the Classroom" Roundtable,  
February 2011

Moderator and Organizer, “Dialogues on Diversity” Roundtable, October 2010

Member, Ad Hoc Committee on Diversity, 2010-2012

Co-coordinator, Ad Hoc Film Minor Planning Committee, 2008-2010

Member, BA Working Group, 2008-2009

Member, Media Lab Committee, 2008-2009

### **Juries**

Jury Member, East Carolina Film Festival, East Carolina University, April 2009.

### **MEDIA COVERAGE**

#### **Interviews**

Rosen, Adam. “Should Gloriously Terrible Movies Like *The Room* Be Considered ‘Outsider Art’?” *The Atlantic* 8 Oct 2013. < <http://www.theatlantic.com/entertainment/archive/2013/10/should-gloriously-terrible-movies-like-em-the-room-em-be-considered-outsider-art/280393/>>.

Becker, Chris. “Please Mister, We’d Like to Put on a Show!” *Acamedia Podcast* 6 May 2013.

Cardosa, Joana Amaral. “Mesmo sexo, mesma cidade, Miúdas diferentes” *Publico* 6 May 2012. <<http://www.publico.pt/temas/jornal/mesmo-sexo-mesma-cidade-miudas-diferentes-24450322>>.

### **REFERENCES**

Jeffrey Johnson, Chair  
English Department  
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