

# Dennis Rothermel

## Curriculum Vitae

### Contact Information

Department of Philosophy  
California State University, Chico  
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<http://csuchico.academia.edu/DennisRothermel>

### Current Position

Professor  
Department of Philosophy  
California State University, Chico

### Academic Degrees

Northwestern University: M.A., Ph.D., Philosophy  
Yale University: B.A., Philosophy

### Areas of Research Specialization

Philosophy and Cinema, Continental Philosophy

### Positions Held at California State University, Chico

Department of Philosophy:

Department Chair (1997-2002, 2006-2011)  
Interim Department Chair (1994-95)  
Professor (2002)  
Associate Professor (1997)  
Assistant Professor (1988)  
Lecturer (1984-1988)

Interim Vice Provost for Academic Affairs and Dean of Undergraduate Education (2002-2004)

### Recent Teaching Assignments

Philosophy and Film, Food and Film, Human Existence

### Doctoral Dissertation

*Activity and Being: An Essay on Johann Gottlieb Fichte's Foundations of the Entire Doctrine of Science (1794)*, Director: Professor William Earle, Northwestern University.

### Memberships in Professional Societies

American Philosophical Association  
American Society for Aesthetics  
The Society for Cinema and Media Studies  
European Network for Cinema and Media Studies  
Popular Culture Association/American Culture Association  
Literature/Film Association  
Concerned Philosophers for Peace  
Western Literature Association

## Publications

“Eastwood's Treatment of the Life of Creativity and Performance in *Bronco Billy*, *Honkytonk Man*, *White Hunter Black Heart*, and *Bird*,” in Len Engel, ed., *Clint Eastwood, Actor and Director: New Perspectives*, Vol. 2 (Salt Lake City: University of Utah Press), *forthcoming*.

*Remembrance and Reconciliation*, edited by Rob Gildert and Dennis Rothermel (Rodopi), 2011.

Book Review: *Rethinking Documentary: New Perspectives, New Practices*, edited by Thomas Austin and Wilma de Jong (New York: McGraw-Hill/Open University Press, 2008), in *Quarterly Review of Film and Video*, 28:2 (March 2011), 177-182.

Book Review: Jim Tuedio and Stan Spector, *The Grateful Dead in Concert: Essays in Live Improvisation* (McFarland, 2010), in *Dead Studies*, volume 1 (2011), 191-197.

“Anti-War War Films,” in: Andrew Fitz-Gibbon, ed., *Resisting War, Educating for Peace* (Rodopi, 2010), 75-105.

“Dave Robicheaux’s Sublime Torment in Phil Joanou’s *Heaven’s Prisoners* (1996) and Bertrand Tavernier’s *In the Electric Mist* (2008)” in: Len Engel, ed., *A Divided Conscience: Essays on the Fiction of James Lee Burke* (McFarland, 2010), 173-188.

“Slow Food, Slow Film,” *Quarterly Review of Film and Video*, volume 26, no. 4 (July 2009), 265-279.

“Denial and Trepidation Awaiting What’s Coming in the Coen Brothers’ First Film Adaptation,” in: Lynnea Chapman King, Rick Wallach, and Jim Welsh, eds., *From Novel to Film: No Country for Old Men* (Scarecrow Press, 2009), 173-198.

“Julie Taymor’s Musicality,” in: Laurence Raw, Tanfer Emin Tunc, and Guilriz Buken, eds., *The Theme of Cultural Adaptation in American History, Literature, and Film: Cases When the Discourse Changed* (Edwin Mellen Press, 2009).

“The Cowboy in the Shadows in John Ford’s *My Darling Clementine*” in *Westerns: Paperback Novels and Movies from Hollywood*, ed. by Paul Varner (Newcastle: Cambridge Scholars Press, 2007), 44-70.

“Mystical Moral Miasma in *Mystic River*,” in Leonard Engel, ed., *Clint Eastwood, Actor and Director: New Perspectives*, (Salt Lake City: University of Utah Press, 2007), 218-241.

“Heroic Endurance in Jane Campion’s *The Piano*, Ang Lee’s *Crouching Tiger Hidden Dragon*, Roman Polanski’s *The Pianist*, and Zhang Yimou’s *Hero*,” *Quarterly Review of Film and Video*, volume 24, no. 3 (2007): 267-275.

### Brief Book Reviews for CHOICE:

- September 2011: Ward E. Jones and Samantha Vice, editors, *Ethics at the Cinema* (Oxford, 2011).  
James Lawler, *The God tube: Uncovering the Hidden Spiritual Message in Pop Culture* (Open Court, 2010).
- January 2011: François Dosse, *Gilles Deleuze & Félix Guattari: Intersecting Lives*, translated by Deborah Glassman (Columbia, 2010)
- November 2010: Berys Gaut, *A Philosophy of Cinematic Art* (Cambridge University Press, 2010)
- August 2009: John Mullarkey. *Refractions of Reality: Philosophy and the Moving Image* (Palgrave Macmillan, 2009)

### Publications (continued)

Brief Book Reviews for CHOICE (continued):

- July 2009: Jon Cogburn and Mark Silcox, *Philosophy through Video Games* (Routledge, 2009)
- April 2009: Irving Singer, *Cinematic Mythmaking: Philosophy in Film* (MIT Press, 2008)
- February 2009: Dan Flory, *Philosophy, Black Film, Film Noir* (Pennsylvania State University Press, 2008)
- December 2008: Paola Marrati, *Gilles Deleuze: Cinema and Philosophy*, translated by Alisa Hartz (Johns Hopkins Press, 2008)

“Changes in the General Education Program at California State University, Chico,” invited op-ed essay for *The Chico Enterprise-Record*, January 1999.

‘Forays into Philosophy and Film,’ *Film-Philosophy: Electronic Salon*, 17 (September 1998),

<<http://www.mailbase.ac.uk/lists/film-philosophy/files/rothermel.html>>.

A review of *Film and Philosophy* (Volume 1, 1994) Edited by Kendall D’Andrade, Published by the Society for the Philosophic Study of the Contemporary Visual Arts

*Logic Review* software co-authored with Gregory Tropea: text-review software to accompany Copi and Cohen, *Introduction to Logic* (MacMillan). Ninth and Tenth editions: 1994, 1998

*The Electronic Accessory* (a.k.a., *CT\_Review*), co-authored with G. Tropea: text-review software to accompany *Critical Thinking: Evaluating Claims and Arguments in Everyday Life*, by Brooke Moore and Richard Parker. Software available through Mayfield Publishing Co. First through Fifth editions: 1989, 1991, 1992, 1995, 1997

“The Philosophy of Artificial Intelligence: A General Education Course with Particular Benefits to Computer Science Majors,” co-authored with Paul Luker, *Proceedings of the Special Interest Group in Computer Science Education (SIGCSE94)*, Association of Computing Machinery (March 1994)

“Text Review: A New Method of Computer-Assisted Learning to Promote Careful Reading and Logical Skills,” co-authored with Gregory Tropea, *Proceedings of the Symposium on Applied Computing, (SAC94)* Association of Computing Machinery (March 1994)

“Scalability in Multimedia Architecture,” co-authored with Gregory Tropea, *Technological Horizons in Education (T.H.E.)*, February 1994

“Common Fallacies in the Artificial Intelligence Debate: A Brief Catalog With Examples,” co-authored with Paul Luker, published in *Conference Proceedings of the Second Annual Artificial Intelligence Symposium*, California Polytechnic University, San Luis Obispo, San Luis Obispo., June 20-21, 1991

“The Philosophy of Artificial Intelligence: A General Studies Course,” co-authored with Paul Luker, published in *Conference Proceedings of the Artificial Intelligence Symposium*, California Polytechnic University, San Luis Obispo, San Luis Obispo, June 21-23, 1990

“Getting Our Minds Dirty: Flirting with Strange New Texts,” co-authored with G. Tropea, published in *University Journal* (California State University, Chico), Spring 1990. Named Best Article of the Year by the Editors of the University Journal

Presentations, Papers Delivered, and Commentaries

“Julie Taymor’s Watery, Fiery, Windy, and Earthy Adaptation of *The Tempest*,” Border Visions: Boderlands in Film and Literature, CCSU & Literature/Film Association Annual Conference, Central Connecticut State University, New Britain, Connecticut, October 12-14, 2011.

“How Howard Hawks Doesn’t Let John T. Chance Take Any Chances in *Rio Bravo* (1959),” Bodies, Rest, and Motion: Stasis and Mobility in the North American West, Western Literature Association 46<sup>th</sup> Annual Conference, Missoula, Montana, October 5-8, 2011.

“Julie Taymor’s Watery, Fiery, Windy, and Earthy Adaptation of *The Tempest*,” The Intellectual Silk Road: Cross-Media and Cross-Cultural Adaptations, The 6<sup>th</sup> Annual Association of Adaptation Studies Conference, Yeni Yüzyil University, Büyükada, Turkey, September 29-30, 2011.

“How Deleuze Thinks About Cinema,” Fourth Film-Philosophy Conference, Liverpool John Moore University, Liverpool, UK, July 6-8, 2011

“Deleuze’s Cinema-Philosophy Leibnizianism,” Fourth International Deleuze Studies Conference “Creation, Crisis, Critique,” Copenhagen Business School, Copenhagen, Denmark, June 27-29, 2011.

“Goofyism in the Cinema,” 5<sup>th</sup> Annual International Comedy Conference: Comedy and Conflict, Univeristy of Salford, Salford UK, June 2-3, 2011.

“Grievability and Precariousness in Alain Resnais’ *Hiroshima, mon amour* (1959), Ari Folman’s *Waltz with Bashir* (2008), and Alexander Sokurov’s *Alexandra* (2007)” Memory, Mediation, Remediation, Wilfrid Laurier University, April 28-30, 2011.

“The Answer to the Atom Bomb,” Grateful Dead Scholars Caucus, Joint 41<sup>st</sup> Annual National Popular Culture Association/American Culture Association and 32<sup>nd</sup> Annual Southwest/Texas Popular Culture Association/American Culture Association Conference, San Antonio, Texas, April 20-23, 2011.

“Minoritarian Romantic Fables in HBO’s *True Blood*,” Media Citizenship: Society for Cinema and Media Studies 2011 Conference, New Orleans, LA, March 10-13, 2011.

“Men Bunching in Violence, Separating in Dance in *Mean Streets*, *Diner*, *Reservoir Dogs*, and *Swingers*,” Invited Lecture, College of Wooster, Wooster, Ohio, February 15, 2011.

“The Tones of Judgment in Local Evening News,” The International Conference on the Image, UCLA, Los Angeles, California, 2-3 December 2010.

“Minoritarian Romantic Fables in HBO’s *True Blood*,” Vegetarians, VILFs and Fang-Bangers: Modern Vampire Romance in Literature and on Screen, De Monfort University, Leicester, UK, November 24, 2010.

“Music for the Absent Other in Bertrand Tavernier’s *Round Midnight* (1986), and Woody Allen’s *Sweet and Lowdown* (1999),” Literature/Film Association – Film & History Association 2010 Conference, Milwaukee, Wisconsin, November 10-14, 2010.

“Encountering the War Machine in Scandar Copti and Yaron Shani’s, *Ajami* (2009), Claire Denis’ *White Material* (2009), Shirin Neshat and Shoja Azari’s *Women without Men* (2009), and Christopher Morris’ *Four Lions* (2010),” Concerned Philosophers for Peace 2010 Conference, McGill University, Montreal, Canada, October 29-30, 2010.

Presentations, Papers Delivered, and Commentaries (continued)

“Eastwood's Treatment of the Life of Creativity and Performance in *Bronco Billy*; *Honkytonk Man*; *White Hunter*; *Black Heart*; and *Bird*,” Western Literature Association 2010 Conference, Prescott, Arizona, October 21-23, 2010.

“Akira Kurosawa's Concluding Philosophical Images,” Film-Philosophy III, University of Warwick, Warwick UK, July 15-17, 2010.

“Skating on the Hard Surfaces of Life in Anne Fontaine's *Coco avant Chanel* and Sandra Nettelbeck's *Helen*,” Is There Such a Thing as European Cinema, ECRF Annual Conference, University of Exeter, Exeter, UK, July 2-4, 2010.

“Skating on the Hard Surfaces of Life in Jane Campion's *Bright Star* and Chantal Akerman's *Demain on déménage (Tomorrow We Move)*,” Urban Meditations, NECS 4th Annual Conference, Kadir Has University, Istanbul, Turkey, June 24-27, 2010.

“The Tones of Judgment in Local Evening News,” Schizoanalysis and Visual Culture Conference, Centre for Critical and Cultural Theory, Cardiff University, Cardiff, UK, June 1-2, 2010.

“Music and the Absent Other in *'Round Midnight*, *Sweet and Lowdown*, *The Pianist*, and *The Soloist*,” Music and the Moving Image, Steinhardt School of Culture, Education, and Human Development, New York University, New York, May 21-23, 2010.

“Music for the Absent Other in Roman Polanski's *The Pianist* (2002) and Joe Wright's *The Soloist* (2009),” 40<sup>th</sup> Annual Popular Culture Association/American Culture Association Conference, St. Louis, Missouri, March 31-April 3, 2010.

“Men Bunching in Violence, Separating in Dance in *Mean Streets*, *Diner*, *Reservoir Dogs*, and *Swingers*,” Archiving the Future/Mobilizing the Past: Society of Cinema and Media Studies 2010 Conference, Los Angeles, California, March 17-21, 2010.

“Four Four-fold Comparative Perspectives on *The Grateful Dead Movie* (1977),” 13<sup>th</sup> Annual Grateful Dead Scholars Caucus, Southwest/Texas Popular Culture Association/American Culture Association 31<sup>st</sup> Annual Conference, Albuquerque, New Mexico, February 10-14, 2010.

“Grief and Precariousness in Alexander Sokurov's *Alexandra* (2007) and Ari Folman's *Waltz with Bashir* (2008),” Concerned Philosophers for Peace Conference on Communities of Justice, University of Dayton, Dayton, Ohio, November 6-7, 2009.

“Filming Cormac McCarthy, Past, Present, and Future(istic): A Panel and Group Discussion,” Literature/Film Association 2009 Conference: Texts, Technologies, and Intertextualities: Film Adaptation in a Postmodern World, Dickinson College, Carlisle, Pennsylvania, October 15-18, 2009.

“Joseph Losey's First Four Post-Pinter Films,” Transnationalism and Visual Culture in Britain: Émigrés and Migrants, 1933-1956, September 9-11, 2009, Northumbria University, Newcastle-upon-Tyne, UK.

“Julie Taymor's Kahloesque Frida,” Framing Film: Cinema and the Visual Arts, September 4-6, 2009, The University of Winchester, Winchester, UK.

Presentations, Papers Delivered, and Commentaries (continued)

“Deleuze’s Detection of the Outbreak of Thirdness in the Cinema of Alfred Hitchcock,”  
ConnectDeleuze: The Second International Deleuze Studies Conference, August 10-12, 2009,  
Universität Köln, Köln, Germany.

“Competitive Philosophical Approaches to Cinema Subjectivity,” Second Annual Conference of Film and  
Philosophy, July 16-18, 2009, University of Dundee, Dundee, UK.

“Faux Futurisms and Fey Science in Jean-Luc Godard’s *Alphaville* (1965), Bertrand Tavernier’s *La mort  
en direct* (1980), Lars von Trier’s *Epidemic* (1987), and Werner Herzog’s *The Wild Blue Yonder* (2005),”  
Annual Conference of the European Cinema Research Forum (ECRF): European Cinema: Experiment,  
Mainstream and Praxis, July 9-12, 2009, Binghamton University, Binghamton, New York.

“Chocolate Metaphor Cinema,” 30<sup>th</sup> Southwest/Texas Popular Culture Association/American Culture  
Association 2009 Conference, Albuquerque, New Mexico, February 25-28, 2009.

Invited Talk: “Slow Food, Slow Film,” Film Studies and the Graduate Study Group in the Critical  
Studies in Food in Culture, University of California, Davis, November 7, 2008.

“Teaching Anti-War War Films,” Concerned Philosophers for Peace 2008 Conference, SUNY Cortland,  
Cortland, New York, October 30-November 2, 2008.

“Gilles Deleuze’s Exploration of Cinema Subjectivity,” The First International Deleuze Studies  
Conference, August 11-13, 2008, Centre for Critical and Cultural Theory, Cardiff University, Cardiff,  
Wales.

“Herzogian Histories of Propelled Intruders (*The Enigma of Kaspar Hauser*, *Rescue Dawn*) and  
Compelled Invaders (*Aguirre*, *Wrath of God*, *Fitzcarraldo*),” 9<sup>th</sup> Annual European Cinema Research  
Forum Conference, 12-13 July 2008, Dublin Institute of Technology, Dublin, Ireland.

“Monstrosity Philosophy in Woody Allen’s *Crimes and Misdemeanors* (1989), and Fred Zinnemann’s *A  
Man for All Seasons* (1966),” Philosophy and Film / Film and Philosophy: An interdisciplinary  
conference, University of the West of England in association with the Arnolfini Arts Centre, Bristol, July  
4-6, 2008, The Arnolfini, Bristol, England.

“Joseph Losey’s First Four Post-Pinter Films,” 1970s British Culture Conference, July 1-3, 2008,  
University of Portsmouth, Portsmouth, England.

“Julie Taymor’s Musicality,” Music and the Moving Image 2008 Conference, New York University  
Steinhardt School of Culture, Education and Human Development, May 30-June 1, 2008.

“Zhang Yimou’s Methods for Defusing the Appeal of Violence in *Hero* (2002), *House of Flying Daggers*  
(2004), and *Curse of the Golden Flower* (2006),” Popular Culture Association/American Culture  
Association 2008 National Conference, San Francisco, California, March 19-22, 2008.

“Slow Food, Slow Film,” Food and Culture Area, Southwest/Texas Popular Culture  
Association/American Culture Association 2008 Conference, Albuquerque, New Mexico, February 13-16,  
2008.

Presentations, Papers Delivered, and Commentaries (continued)

“The Strange Enduring Legacy of Misinterpretation of George Stevens’ *Shane* (1953),” Concerned Philosophers for Peace 2007 Conference, Manchester College, North Manchester, Indiana, November 1-4, 2007.

“Lars von Trier’s Invented Theatricality,” Literature/Film Association 2007 Conference, University of Kansas, Lawrence, Kansas, October 11-14, 2007.

“Monstrosity Philosophy in Joseph Losey’s *Accident* and Mike Leigh’s *Naked*,” The Realist Impulse: Contemporary Film-making in Britain, Oxford Brookes University, Oxford, England, July 12-13, 2007.

“The Power of Reenactment in Quasi-documentary Films of Revolt,” Real Things: Matter, Materiality, Representation, 1880 to the Present, York University, York, England, July 5-8, 2007.

“The Intertwining of Lars von Trier’s Enduring Themes and Permutable Styles,” European Cinema Research Forum 2007 Conference: Film Aesthetics and European Cinema, Ohio State University, Columbus Ohio, April 27-29, 2007.

“The Intertextual Philosophical Origins of John Ford’s *The Man Who Shot Liberty Valence* (1962),” 2007 Southwest/Texas Popular Culture Association/American Culture Association Conference, Albuquerque, New Mexico, February 14-17, 2007.

“Cynical City Cinema,” 32<sup>nd</sup> Annual Literature and Film Conference, February 1-4, 2007, Florida State University, Tallahassee, Florida.

“Transcending the Boundary between Documentary and Fiction Film in Mikhail Kalatozov’s *I Am Cuba* (1964) and Herbert Biberman’s *Salt of the Earth* (1954),” Fourth Biennial Film and History Conference, Dallas, Texas, November 8-12, 2006.

“Post-Western Malaise in Ang Lee’s *Brokeback Mountain*,” Literature/Film Annual Conference, Towson University, Towson, Maryland, November 3-5, 2006.

“Outcomes Analysis of Competitive Philosophical Approaches to Cinema Subjectivity,” Framework Conference, Oklahoma State University, Stillwater, Oklahoma, November 3-4, 2006.

“The Virtues of Taking Liberties with the Text in Stanley Kubrick’s *Barry Lyndon*, Eric Rohmer’s *The Marquise of O*, Milos Forman’s *Valmont*, and Ang Lee’s *Sense and Sensibility*,” Midwest Popular Culture Association/American Culture Association, Indianapolis, Indiana, October 26-29, 2006.

“Zhang Yimou’s Methods for Defusing the Appeal of Violence in *Hero* (2002) and *House of Flying Daggers* (2004),” Nineteenth Annual Conference of Concerned Philosophers for Peace, St. Bonaventure University, Olean, New York, October 19-22, 2006.

“The Strange Enduring Legacy of Misinterpretation of George Stevens’ *Shane* (1953),” Film, Television and the 1950s Conference, Plymouth State University, Plymouth, New Hampshire, October 6-7, 2006.

“How Deleuze Thinks About Cinema,” Society for the Philosophical Study of Contemporary Visual Arts, American Philosophical Association Pacific Division Meetings, Portland, Oregon, 22-26 March 2006.

Presentations, Papers Delivered, and Commentaries (continued)

“The Mystery of Will Kane’s Will in Fred Zinnemann’s *High Noon* (1952),” 27<sup>th</sup> Annual Southwest/Texas Popular Culture Association/American Culture Association Meetings, February 8-11, 2006, Albuquerque, New Mexico.

“The Re-telling of Torture and Terror in Gillo Pontecorvo’s Quasi-documentary *The Battle of Algiers* and the Revealing of Torment and Oppression in Lionel Rogosin’s Semi-documentary *Come Back, Africa*,” 31<sup>st</sup> Annual Conference on Literature and Film, February 2-5, 2006, Florida State University, Tallahassee, Florida.

“Ante-Millenarian Refractions of Distant Literary Romances,” Cinema/Cinemas: 2005 Conference of the Literature/Film Association, October 13-16, 2005, Dickinson College, Carlisle, Pennsylvania.

“Anti-War War Films,” Society for Cinema and Media Studies 2005 Annual Conference, March 30-April 3, 2005, London, United Kingdom.

“Spiritual Progression of the Samurai in Sequenced Films by Kurosawa and Tarantino,” Popular Culture Association/American Culture Association National Meeting, March 23-26, 2005, San Diego, California.

“Historic Heroic Endurance in Jane Campion’s *The Piano*, Ang Lee’s *Crouching Tiger Hidden Dragon*, Roman Polanski’s *The Pianist*, and Zhang Yimou’s *Hero*,” 2005 Southwest/Texas Popular Culture Association/American Culture Association Meetings, February 9-12, 2005, Albuquerque, New Mexico.

“Spiritual Progression of the Samurai in Sequenced Films by Kurosawa and Tarantino,” 30<sup>th</sup> Annual conference on Literature and Film, January 27-29, 2005, Florida State University, Tallahassee, Florida.

“Anti-War War Films,” Film and History: War in Film, Television, and History, sponsored by The Film and History League in conjunction with The Literature Film Association, November 11-14, 2004, Dallas, Texas.

Co-presenter, Engaged Departments: Realizing the Civic Mission of Higher Education at California State University, Chico,” Center for Learning and Teaching Conference, October 21-22, 2004, California State University, Chico.

Co-presenter, Varied Experiences in General Education Program Assessment, American Association of Colleges and Universities Conference on General Education and Assessment, March 4-6, 2004, Long Beach, California.

“NSSE and the First-Year Experience,” California State University, Chico Student Affairs Conference and Retreat, January 8, 2004, Napa, California.

Co-presenter, “Large Enrollment Delivery of General Education,” Center for Learning and Teaching Conference, September 18-19, 2003, California State University, Chico.

Co-presenter, “Critical Thinking Across the Disciplines,” Center for Learning and Teaching Conference, September 18-19, 2003, California State University, Chico.

“Cinema Ontology Experiments,” 27<sup>th</sup> Annual Conference on Literature and Film, Florida State University, January 24-26, 2002, Tallahassee Florida.

Presentations, Papers Delivered, and Commentaries (continued)

Co-presenter, "How to Prepare Students for General Education Assessment: the Role of Meta-Instruction and Pedagogy," Center for Learning and Teaching Conference, September 2001, California State University, Chico.

"The Pacifist Trail in the Neo-Classical Hollywood Western Runs Through *High Noon* and *Shane*," presented at the Conference on Hollywood and Its Discontents: Subverting the Hollywood System: 1930-1970, University of Arizona, May 16-19, 2001, Tucson, Arizona.

"How Deleuze's Application of Peircean Thirdness to Cinema Theory Enlightens Issues of Sympathy, Empathy and Adaptation in Ang Lee/Emma Thompson's *Sense and Sensibility*," presented at The Emotions in Literature and Film Conference, 26<sup>th</sup> Annual Conference on Literature and Film, Florida State University, February 1-3, 2001, Tallahassee, Florida.

Panelist in Center for Applied and Professional Ethics Forum, "Teaching Tolerance and Respect in a Diverse World," December 6, 2000, California State University, Chico.

"What Does It Mean to Take a Radical Stance on General Education Reform?," The Future of Higher Education, A Conference Sponsored by the Telos Institute and the California State University, Chico, October 18-20, 1996, California State University, Chico.

"Promoting Careful Reading and Logic Skills," co-authored and co-presented with G. Tropea at Connecting to a Wider World, NC<sup>5</sup> Fall Conference, Butte College, October 27-28, 1995, Oroville, California.

"Text Review: A New Method of Computer-Assisted Learning to Promote Careful Reading and Logical Skills," co-authored and co-presented with G. Tropea at Center for Excellence in Learning and Teaching Conference, September 1995, California State University, Chico.

"How Five German Film Artists Responded to the Rise, Reign and Demise of National Socialism in Germany: Fritz Lang, Marlene Dietrich, Max Ophüls, Douglas Sirk and Leni Riefenstahl." German Brown Bag Lunch Series, November 16, 1994, California State University, Chico.

"Text Review: Computer Software for Training," co-authored with Gregory Tropea, Eighth Annual Regional Government Technology Conference, May 18-20, 1994, Sacramento California.

"Using Fallacies Catalogs in Upper Division, General Education Courses," at the Eleventh International Conference on Critical Thinking and Educational Reform, Sonoma State University, August 1991, Rohnert Park, California.

"The Philosophy of Artificial Intelligence: a General Studies Course," co-authored with Paul Luker, delivered at the Sixth Annual Computers and Philosophy Conference, Southern Connecticut State University, August 1991, New Haven, Connecticut.

"Common Fallacies in the Artificial Intelligence Debate: A Brief Catalog With Examples," co-authored with Paul Luker, delivered at the Artificial Intelligence Symposium, June 1991, San Luis Obispo, California.

Philosophy Department Forum on Daniel Dennett's Philosophy of Mind, California State University, Chico Department of Philosophy, October 19, 1990, California State University, Chico.

### Presentations, Papers Delivered, and Commentaries (continued)

“From Memorization to Mastery: A Design Strategy for Task-Specific Critical Thinking Software,” co-authored and co-presented with Gregory Tropea at the Tenth International Conference on Critical Thinking and Educational Reform, August 1990, Sonoma State University.

“Creating Review Software for Critical Thinking: A Case Study and Demonstration,” co-authored and co-presented with Gregory Tropea at the Tenth International Conference on Critical Thinking and Educational Reform, August 1990, Sonoma State University.

“The Philosophy of Artificial Intelligence: A General Studies Course,” co-authored with P. Luker, delivered at the Artificial Intelligence Symposium, California Polytechnic University, San Luis Obispo, June 1990, San Luis Obispo, California.

“Imagining Hypertextualization,” co-authored with G. Tropea, delivered at the Pacific Division Meeting of the American Academy of Religion, April 1989, Pomona, California.

### Current Research Projects

Monographs: *The Pacifist Trail in Hollywood Westerns*  
*On Deleuze On Cinema*

Anthologies: *A Critique of Judgment in Film and Television*, co-edited with Silke Panse  
*Fine Food Films*

Essays: “Encountering the War Machine in Scandar Copti and Yaron Shani’s, *Ajami* (2009), Claire Denis’ *White Material* (2009), Shirin Neshat and Shoja Azari’s *Women without Men* (2009), and Christopher Morris’ *Four Lions* (2010)”  
“Minoritarian Romantic Fables in HBO’s *True Blood*”  
“Skating on the Hard Surfaces of Life in Anne Fontaine’s *Coco Before Chanel*, Chantal Akerman’s *Tomorrow We Move*, Jane Campion’s *Bright Star*, and Sandra Nettelbeck’s *Helen*”  
“Music for the Absent Other in Bertrand Tavernier’s *Round Midnight*, Woody Allen’s *Sweet and Lowdown*, Roman Polanski’s *The Pianist*, and Joe Wright’s *The Soloist*”  
“Men Bunching in Violence and Separating in Dance in Martin Scorsese’s *Mean Streets*, Barry Levinson’s *Diner*, Quentin Tarantino’s *Reservoir Dogs*, and Doug Liman’s *Swingers*”  
“Chocolate Metaphor Cinema in Claire Denis’ *Chocolate*, Claude Chabrol’s *Merci pour le chocolate*, Alfonso Arau’s *Like Water for Chocolate*, and Anne Wheeler’s *Better Than Chocolate*”  
“Grievability and Precariousness in Alain Resnais’ *Hiroshima, mon amour*, Alexander Sokurov’s *Alexandra*, and Ari Folman’s *Waltz with Bashir*”  
“The Power of Reenactment in Quasi-documentary Films of Revolt”  
“Spiritual Progression of the Samurai in Sequenced Films by Akira Kurosawa and Quentin Tarantino”  
“The Virtues of Taking Liberties with the Text in Stanley Kubrick’s *Barry Lyndon*, Erich Rohmer’s *The Marquise of O*, Milos Forman’s *Valmont*, and Ang Lee’s *Sense and Sensibility*”  
“Zhang Yimou’s Methods for Defusing the Appeal of Violence”  
“Faux Futurisms and Fey Science in Jean-Luc Godard’s *Alphaville*, Bertrand Tavernier’s *La mort en direct*, Lars von Trier’s *Epidemic*, and Werner Herzog’s *The Wild Blue Yonder*”

### Current Research Projects (continued)

Essays (continued): “Cynical City Cinema in Roman Polanski’s *Chinatown*, Louis Malle’s *Atlantic City*, Martin Scorsese’s *Casino*, and Robert Altman’s *Kansas City*”  
“Post-Western Malaise in Ang Lee’s *Brokeback Mountain*”  
“Joseph Losey’s First Four Post-Pinter Films”  
“Herzogian Histories of Propelled Intruders (*The Enigma of Kaspar Hauser*, *Rescue Dawn*) and Compelled Invaders (*Aguirre, Wrath of God*, *Fitzcarraldo*)”

### University Service

- Philosophy Department Chair: 1997-2002, 2006-2011
- Interim Philosophy Department Chair: 1994-95
- Philosophy Department PPI Committee: Spring 2009
- Philosophy Department PSSI Committee: 1998-1999
- Philosophy Department FMI/Leaves/AWTU Committee: 1999-2002
- Philosophy Department Assessment Coordinator, 2006-
- Philosophy Department Assessment Committee: 1999-2002, 2004-
- Philosophy Department Hiring Committee: 2004-2005
- Hiring Committee, 20<sup>th</sup> Century Narratives tenure-track position, Department of English: 2001-2002
- Hiring Committee, Department Chair, Department of Art and Art History: 2001-2002
- College of Humanities and Fine Arts Personnel Committee: 2004-2006
- College of Humanities and Fine Arts Chairs Council: 1994-95; 1997-2002, 2006-2011
- College of Humanities and Fine Arts Dean Selection Committee – Department of Philosophy Elected Representative: 2008-2009
- College of Humanities and Fine Arts Dean Selection Committee – Department of Philosophy Elected Representative: 2000-2001
- Co-developer, Minor in Cinema Studies: 1995-96
- Chair elect, Academic Senate, 2002 (resigned to accept administrative position)
- Chair, Educational Policies and Programs Committee: 1998-2002
- Vice-Chair, Academic Senate: 1997-98
- Executive Committee of the Academic Senate: 1997-2002
- University Budget Committee: 1997-2004
- First-Year Experience Task Force: 2003-
- Service Learning Risk Management Task Force: 2004-2005
- Academic Senate Minority Recruitment and Retention Task Force: 2003-2004
- Community Action Volunteers in Education Advisory Board: 2002-2004
- Secretary, Educational Policies and Procedures Committee: 1997-98
- Senator-at-Large, California State University, Chico Academic Senate: 1995-1998
- College of Humanities and Fine Arts Senator, CSU, Chico Academic Senate: 1998-2002
- Educational Policies and Procedures Committee: 1995-2002
- Executive Officer Search and Review Committee: Spring 2002
- ad hoc GEAC/ENGL 001 Committee: Spring-Fall 2002
- All-University Responsibility for Teacher Education Committee: 2001-02
- Educational Policies and Procedures Committee Subcommittee on GE Clusters: 1999-2000
- General Education Advisory Committee –1996-2004
- Coordinator, Upper Division Theme J, Minds, Brains and Machines: 1993-2001
- Coordinator, Upper Division Theme L, Roots and Branches of Modernism: 1993-2002
- Chair, ad hoc General Education Support Committee, 1998

University Service (continued)

- Coordinator, Subcommittee on the Core Curriculum, General Education Task Force: 1994-95
- Facilitator, Department of Physical Education and Exercise Physiology: 2001-2002
- Provost's Study Group on the Changing Role of the Professoriate: 2000-2001
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University Service (continued)

- California State University, Chico representative, Association of American Colleges and Universities sponsored Network for Academic Renewal Conference: General Education and the Assessment of Student Learning: A Working Conference on Issues, Models, and Faculty Leadership, February 21-23, 2002, Dallas Texas.
- Member, California State University, Chico Team, 14<sup>th</sup> Annual Western Washington Curriculum Planning Retreat, For Faculty Working on Learning Communities, sponsored by the Washington Center for Undergraduate Education, April 27-28, 2000, North Bend, Washington.
- Member, California State University, Chico Team, California State University Workshop on Assessment, University of Pennsylvania, Philadelphia PA: March 1999
- California State University Conference, Monterey Bay, February 1997
- California State University Ambassador for Higher Education 1997
- Provost's Retreat, January 1997
- Provost's Task Force on Student-Centered Learning, Spring 1997
- Academic Affairs Assessment Team, Spring 1997