

## Curriculum Vitae

Matthew Thomas Payne  
 Department of Film, Television, & Theatre  
 University of Notre Dame

- Office* Department of Film, Television, & Theatre, 230 DeBartolo Performing Arts Center,  
 Notre Dame, IN 46556; (574) 631-0817; E-mail: matthewpayne@nd.edu
- Education* Ph.D., Media Studies, University of Texas at Austin, 2011;  
 M.A., Media Studies, University of Texas at Austin, 2006;  
 MFA, Film Production, Boston University, 2002;  
 B.A., Philosophy & Communication, Berry College, 2000.
- University Appointments* University of Notre Dame, Department of Film, Television, & Theatre:  
 Associate Professor, 2018-present;  
 University of Notre Dame, Department of Film, Television, & Theatre:  
 Assistant Professor, 2016-2018;  
 University of Alabama, Telecommunication & Film Department:  
 Assistant Professor, 2011-2016;  
 University of Texas at Austin, Radio-TV-Film Department:  
 Assistant Instructor, 2007-2010;  
 University of Texas at Austin, Radio-TV-Film Department:  
 Teaching Assistant, 2005-2007;  
 Boston University, Film & Television Department:  
 Teaching Assistant, 2001-2002.
- Publications— Books* *How to Play Video Games* (NYU Press, 2019). Co-edited with Nina B. Huntemann.  
 \*\* Adopted for classroom use at Emory, Georgetown, Marshall University, UCLA,  
 U. of Charleston, U. of Cincinnati, and U. of Toronto. \*\*
- Playing War: Military Video Games after 9/11* (NYU Press, 2016).
- Flow TV: Television in the Age of Media Convergence* (New York: Routledge, 2010). Co-  
 edited with Michael Kackman, Marnie Binfield, Allison Perlman, and Bryan Sebok.
- Joystick Soldiers: The Politics of Play in Military Video Games* (New York: Routledge,  
 2009). Co-edited with Nina B. Huntemann.
- Refereed Articles* “Who Ever Heard...?: Genre, Gender, and Repetition in *The Man Who Shot Liberty Valance*.”  
 Video essay. [in] *Transition: Journal of Videographic Film & Moving Image Studies*, 7.1,  
 2020. <http://mediacommons.org/intransition/who-ever-heard%E2%80%A6>
- “The Long Tale of Downloadable Convergence,” *The Velvet Light Trap*, 81 (Spring 2018):  
 70-73.
- “Regulating the Desire Machine: *Custer’s Revenge* and 8-Bit Atari Porn Video Games,”  
*Television & New Media* 17.1 (January 2016), pp. 80-96. Co-authored with Peter  
 Alilunas (equal contribution).

“Parody as Brand: The Case of [adult swim]’s Paracasual Advergames,” *Convergence: The International Journal of Research into New Media Technologies* 22.2 (April 2016), pp. 177-198. Co-authored with David Gurney (equal contribution).

“Policing the Sandbox in *Grand Theft Auto Online*,” *Media Fields* 8 (2014). Co-authored with Michael Fleisch (Payne, lead author).  
<http://mediafieldsjournal.squarespace.com/policing-the-sandbox>

-- Republished and translated as “Sorvegliare la sabbiera in *Grand Theft Auto*” in Matteo Bittanti (ed.) *Fenomenologia di Grand Theft Auto [Phenomenology of Grand Theft Auto]* (Milan: Mimesis Edizioni, 2019): 286-301.

“War Bytes: The Critique of Militainment in *Spec Ops: The Line*,” *Critical Studies in Media Communication* 31.4 (2014), pp. 265-282.

“Gaming Art,” *Journal for International Digital Media Arts Association* 9.1 (Spring 2013). Co-authored with Michael Fleisch (Payne, lead author).

“Stories from the Seats of Power: *Chopper versus Chopper* as Dueling Travelogues,” *Well Played: A Journal on Video Games, Value, and Meaning* 2.1 (2012), pp. 1-11. Co-authored with Michael Fleisch (Payne, lead author).

“*Super Meat Boy*: A Love Letter.” *Well Played: A Journal on Video Games, Value, and Meaning* 2.1 (2012), pp. 49-60. Co-authored with Stephen Campbell (Payne, lead author).

“Marketing Military Realism in *Call of Duty 4: Modern Warfare*,” *Games & Culture* 7.4 (July 2012), pp. 305-327.

“The Digital Divide and its Discontents.” *Currents in Electronic Literacy* 9 (Fall 2005).  
<https://currents.dwrl.utexas.edu/fall05/payne.html>

*Book  
Chapters*

“The Digital Flâneuse: Exploring Intersectional Identities and Spaces through Walking Simulators,” in Pamela Wojcik, Paula Massood, and Angel Matos (eds.) *Media Crossroads: Intersections of Space and Identity in Screen Cultures* (Duke University Press, 2020). Co-authored with John Vanderhoef (equal contribution).

“Afterword: War/Game” in Phillip Hammond and Holger Potzsch (eds.) *War Games: Memory, Militarism, and the Subject of Play* (London: Bloomsbury Press, 2019): 259-262.

“‘Now *They’re* Playing with Power!’: Nintendo’s Classics and Franchise Legacy Management,” in James Fleury, Bryan Hikari Hartzheim, and Stephen Mamber (eds.) *The Franchise Era: Managing Media in the Digital Economy* (Edinburgh: Edinburgh University Press, 2019): 105-118.

“Introduction: A Game Genie for Game Studies,” in Matthew Thomas Payne and Nina B. Huntemann (eds.) *How to Play Video Games* (New York University Press, 2019): 1-12. Co-authored with Nina B. Huntemann (Payne, lead author).

- “*Borderlands: Capitalism*,” in Matthew Thomas Payne and Nina B. Huntemann (eds.) *How to Play Video Games* (New York University Press, 2019): 165-173. Co-authored with Michael Fleisch (Payne, lead author).
- Republished in Jeffrey Weinstock (ed.) *Pop Culture for Beginners* (Peterborough, Ontario: Broadview Press): under review.
- “Big Daddies & Monstrous Mommies: *BioShock*’s Maternal Abjection, Absence, and Annihilation,” in Jessica Aldred and Felan Parker (eds.) *Beyond the Sea: Critical Perspectives on BioShock* (Montreal: McGill-Queen’s University Press, 2018): 50-73. Co-authored with John Vanderhoef (Payne, second author).
- “Games / Gaming,” in Michael Kackman and Mary Celeste Kearney (eds.) *The Craft of Criticism: Critical Media Studies in Practice*. (New York: Routledge, 2018): 305-317. Co-authored with Nina B. Huntemann (equal contribution).
- “Twitch.tv: Tele-visualizing the Arcade,” in Derek Johnson (ed.) *From Networks to Netflix: A Guide to Changing Channels* (New York: Routledge, 2018): 287-296.
- “Play,” in Jonathan Gray and Laurie Ouellette (eds.) *Keywords in Media Studies* (New York: NYU Press, 2017), pp. 138-140.
- “Online Games and Militarism,” in James Ivory and Aphra Kerr (eds.) *The International Encyclopedia of Digital Communication and Society, Volume III* (New York: Wiley-Blackwell, 2015), pp. 828-834. Co-authored with Nina B. Huntemann (equal contribution).
- “Connected Viewing, Connected Capital: Fostering Gameplay Across Screens,” in Jennifer Holt and Kevin Sanson (eds.) *Connected Viewing: Selling, Sharing, and Streaming Media in a Digital Era* (New York: Routledge, 2014), pp. 183-201.
- “Everything I Need to Know About Filmmaking I Learned from Playing Video Games: The Educational Promise of Machinima,” in Henry Lowood and Michael Nitsche (eds.) *The Machinima Reader* (Cambridge, MA: MIT Press, 2011), pp. 241-256.
- “Introduction,” in Michael Kackman et al. (eds.) *Flow TV: Television in the Age of Media Convergence*. (New York: Routledge, 2010), pp. 1-10. Co-authored with Michael Kackman, Marnie Binfield, Allison Perlman, and Bryan Sebok (Payne, minor contribution).
- “Attack of the Livid Dead: Recalibrating Terror in the Post-9/11 Zombie Film,” in Andrew Schopp and Matthew B. Hill (eds.) *The War on Terror and American Popular Culture: September 11 and Beyond*. (Madison, NJ: Fairleigh Dickinson University Press, 2009), pp. 239-258. Co-authored with Nick Muntean (equal contribution).
- “F\*ck You, Noob Tube!: Learning the Art of Ludic LAN War,” in Nina B. Huntemann and Matthew Thomas Payne (eds.) *Joystick Soldiers: The Politics of Play in Military Video Games* (New York: Routledge, 2009), pp. 206-222.

“Introduction,” in Nina B. Huntemann and Matthew Thomas Payne (eds.) *Joystick Soldiers: The Politics of Play in Military Video Games* (New York: Routledge, 2009), pp. 1-18. Co-authored with Nina B. Huntemann (equal contribution).

“Manufacturing Militainment: Video Game Producers and Military Brand Games,” in Rikke Schubart, Fabian Virchow, Debra White-Stanley and Tanja Thomas (eds.) *War Isn't Hell, It's Entertainment: Essays on Visual Media and Representation of Conflict* (Jefferson, NC: McFarland, 2009), pp. 238-255.

“Interpreting Gameplay through Existential Ludology,” in Richard E. Ferdig (ed.) *Handbook of Research on Effective Electronic Gaming in Education* (Hershey, PA: Information Science Reference, 2009), pp. 621-635.

“Playing the Deja-New: Plug it in and Play TV Games and the Cultural Politics of Classic Gaming,” in Zach Whalen and Laurie N. Taylor (eds.) *Playing the Past: History and Nostalgia in Video Games* (Nashville, TN: Vanderbilt University Press, 2008), pp. 51-68.

*Non-refereed  
Publications*

“On the Limits of Lulz: Niche Taste and the Implosion of Satire.” *In Media Res: a Media Commons Project*. 9 March 2017. Co-authored with David Gurney (equal contribution). <http://mediacommons.futureofthebook.org/imr/2017/03/06/limits-lulz-niche-taste-and-implosion-satire>

“Wicked Games, Part III: Contents May be Hot ... and Hidden.” *Flow: A Critical Forum on Television and Media Culture* 22.6 (April 2016). Co-authored with Peter Alilunas (equal contribution). Solicited for inclusion. <https://www.flowjournal.org/2016/04/wicked-games-part-3-caution-contents-may-be-hot>

“Wicked Games, Part II: Blood, Sex, and Pixels.” *Flow: A Critical Forum on Television and Media Culture* 22.4 (February 2016). Co-authored with Peter Alilunas (equal contribution). Solicited for inclusion. <https://www.flowjournal.org/2016/02/wicked-games-part-2-blood-sex-and-pixels-matthew-payne-university-of-alabamapeter-alilunas-university-of-oregon>

“Wicked Games, Part I: Twenty-Sided Demons.” *Flow: A Critical Forum on Television and Media Culture* 22.2 (November 2015). Co-authored with Peter Alilunas (equal contribution). Solicited for inclusion. <https://www.flowjournal.org/2015/11/wicked-games-part-i-twenty-sided-demons-matthew-payne-university-of-alabamapeter-alilunas-university-of-oregon>

“Beyond Minnows and Whales: Reconstructing Mobile Gaming for the Cross-Platform Franchise.” White Paper report presented to Warner Bros. as part of the Connected Viewing Initiative sponsored by Warner Bros. and the University of California at Santa Barbara (2015). Co-authored with Gregory Steirer (equal contribution).

“Critical War Play.” *Communication Currents* 9.5 (December 2014). Solicited for inclusion. <https://www.natcom.org/communication-currents/critical-war-play>

- “Key Issues in Digital Ecosystem Design and Implementation.” White Paper report presented to Warner Bros. as part of the Connected Viewing Initiative sponsored by Warner Bros. and the University of California at Santa Barbara (2014). Co-authored with Gregory Steirer (equal contribution).
- “Redesigning Game Industry Studies.” *Creative Industries Journal* 7.1 (May 2014), pp. 67-71. Co-authored with Gregory Steirer (equal contribution). Solicited for inclusion.
- “Wound Raider: Authorizing Trauma in Lara Croft’s Origin Story.” *In Media Res: a Media Commons Project*. 13 March 2013. Co-authored with Derek Frank (equal contribution). <http://mediacommons.futureofthebook.org/imr/2013/03/13/wound-raider-authorizing-trauma-lara-crofts-origin-story>
- “Response to Moses Wolfenstein’s ‘Well Suffered’.” *Well Played: A Journal on Video Games, Value, and Meaning* 2.1 (2012), pp. 65-68. Co-authored with Stephen Campbell (Payne, lead author). Solicited for inclusion.
- “Broadband of Brothers: Fostering Gameplay Across Screens.” White Paper report presented to Warner Bros. as part of the Connected Viewing Initiative sponsored by Warner Bros. and the University of California at Santa Barbara (2012).
- “Advergaming and Niche Branding.” *In Media Res: a Media Commons Project*. 18 August 2011. Co-authored with David Gurney (equal contribution). <http://mediacommons.futureofthebook.org/imr/2011/08/18/advergaming-and-niche-branding>
- “Interview with Rachel Hardwick.” *Joystick Soldiers: The Politics of Play in Military Video Games*. Edited by Nina B. Huntemann and Matthew Thomas Payne (New York: Routledge, 2009), pp. 122-128.
- “Video Game Wii-ealism.” *In Media Res: a Media Commons Project*. 19 July 2007. <http://mediacommons.futureofthebook.org/videos/2007/07/19/video-game-wii-ealism>

*Works in Progress*

Forthcoming books:

*Ultima: Building Worlds and World Builders*, under contract for the “Landmark of Video Games” series with University of Michigan Press. Co-authored with Carly Kocurek. (Under review.)

Forthcoming book chapters:

“Dispatches from a War that Never Happened: Studying and Teaching Post-9/11 Military Video Games,” in Eden Osucha (ed.) *Approaches to Teaching 9/11*. MLA Series. (Under review.)

Forthcoming journal article:

“Press X to Wait: Slow Game Time as Anti-Capitalist Play in Red Dead Redemption 2” Co-authored with John Vanderhoef (Payne is second author). (Under review.)

Forthcoming creative work:

“Alien Parts: an archival deformation in three steps” (working title). Video essay.

*Grant Activity* Spring 2019 Travel to International Conferences Grant, Arts & Letters, Notre Dame.  
 Spring 2019 Teaching Beyond the Classroom Grant, Arts & Letters, Notre Dame.  
 Summer 2018 Videographic Criticism Workshop, National Endowment for the Humanities and Middlebury College.  
 Summer 2018 Travel to International Conferences Grant, Arts & Letters, Notre Dame.  
 Fall 2017 Teaching Beyond the Classroom Grant, Arts & Letters, Notre Dame.  
 2015-2016 Faculty Fellow in Service-Learning, University of Alabama.  
 2014-2015 Connected Viewing Research Grant, Warner Bros & UC-Santa Barbara.  
 2012-2013 Connected Viewing Research Grant, Warner Bros & UC-Santa Barbara.  
 2012-2013 Creativity in Collaboration Grant, Creative Campus, University of Alabama.  
 2011-2012 Connected Viewing Research Grant, Warner Bros & UC-Santa Barbara.

*Invited Lectures*

“The Intersectional Spaces of Walking Sims.” 11 November 2018. Book launch for *Beyond the Sea: Perspectives on BioShock* at University of St. Michael’s College - University of Toronto; guest of Felan Parker. Toronto, ON.

“Digital War Symposium.” 17 March 2017. *Sawyer Seminar: Documenting War* series at the University of California—Irvine; guest of Carol Burke. Irvine, CA.

“War Play.” 1 February 2017. “Video Games as Visual Culture” speaker series at the University of California at Santa Cruz; guest of Soraya Murray. Santa Cruz, CA.

“Barrels vs. Buttons” response project. 30 April 2016. Chase Public presents: Response Project X – Super Mario Bros. Cincinnati, OH.

“Doing Game Studies.” 20 April 2016. Video Games Journalism class at the University of Alabama; guest of Brett Sherrick.

Respondent for Sidewalk Film Festival’s “Screen Talk series: Terror in the Aisles.” Birmingham, AL. 20 October 2015.

“Toy-Enabled Games and Transmedia Play.” 27 February 2015. “New Agendas in Communication – Immersive Media” symposium at the University of Texas at Austin; guest of Sharon Stover.

“Video Game Studies.” Co-presented with Nina B. Huntemann. 25 April 2014. “Craft of Criticism” symposium at the University of Notre Dame; guests of Mary Kearney and Michael Kackman.

“Playing Post-9/11 War.” 19 November 2013. Imaging War class at Drexel University; guest of Elliot Panek and “The Great Works Symposium.”

“Ludic Narratives: Playing with Time in Popular Media.” 27 March 2013. Object X Presentations, Creative Campus, the University of Alabama.

“War Games and Media Studies.” Fall 2012. Virtual Worlds & Serious Games class at the University of Texas at Austin; guest of Kathleen Tyner.

“Video Games and Interactivity.” Spring 2012. Graduate class at the University of Texas at Austin; guest of Sharon Strover.

“Video Games and Media Studies.” Spring 2010. Communication Technologies class at the University of Texas at Austin; guest of Wenhong Chen.

“Video Games, Propaganda, and Discourses of War.” Spring 2010. Global Media class at the University of Texas at Austin; guest of Courtney Donoghue.

“Genre and Media Crossing as Remediation: From James Bond’s Technothrillers to Video Games.” Fall 2008. Fictional Modes class at the New University of Lisbon (Portugal); guest of Jorge Martins Rosa.

“Challenges of Milblogging and Journalism.” Fall 2008. Journalism class at the New University of Lisbon; guest of António Granado.

“Video Games and Social Science Research.” Fall 2008. Computer Science and Engineering Departments at the University of Porto (Portugal); of Miguel Coimbra and Luis Paulo Reis.

“Advanced Lighting/Grip Equipment & Application.” Spring 2003. Film Production III at Boston University; guest of Sam Kaufmann.

“HMI Lighting & Night-for-Night Photography.” Fall 2003. Film Production at Fitchburg State University (Fitchburg, MA); guest of Zak Lee.

*Professional  
Conferences  
(refereed)*

“Degrees of Difference in the Cold Opens of *Fargo*,” Society for Cinema and Media Studies. Chicago, IL. Online Conference. 19 March 2021. (Originally scheduled for 2020; postponed due to COVID-19.)

“Trekking beyond *The Oregon Trail*: MECC’s Educational Paratexts,” Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 22 February 2020.

“You have died of Edutainment: *The Oregon Trail* and the Life and Death of Educational Software.” Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 22 February 2019.

“‘Now They’re Playing with Power!’: Genre, Canonicity, and the NES Classic.” Society for Cinema and Media Studies. Toronto, Ontario. 15 March 2018.

“Walking Playfully: Exploring Space and Gender through Walking Simulators.” Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 10 February 2018.

“Micro-computers, Macro-worlds: Remediating Fantasy Gaming from Tabletop to Screen.” Society for Cinema and Media Studies. Chicago, IL. 25 March 2017.

“Fantasy World-building in Transition, from Dice to BASIC.” Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 17 February 2017.

- Respondent for the “Queering Game Studies” panel. Society for Cinema and Media Studies. Atlanta, GA. 31 March 2016.
- “The Road to *Ultima*.” Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 12 February 2016.
- “On Becoming Lord British: Author as Character in the *Ultima* Franchise.” Society for Cinema and Media Studies. Montreal, Quebec. 28 March 2015.
- “By Your Own (Re-)Boot Straps: The Growing Pains of Lara Croft.” Console-ing Passions. Columbia, MO. 11 April 2014.
- “Playing to Score: The Erotic Economy of Atari 2600 Porn Games.” Society for Cinema and Media Studies. Seattle, WA. 21 March 2014.
- “First-Person Spreadsheets: The Data Rituals of Borderlands.” Co-presented with Michael Fleisch. Digital Games Research Association. Atlanta, GA. 28 August 2013.
- “The Ludic P/remediation of American Empire -- From *Homefront* to *Spec Ops: The Line*.” Society for Cinema and Media Studies. Chicago, IL. 6-10 March 2013.
- “Stranger in a Strange Game: Mapping the Early Role-Playing Genre in *Ultima*.” Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 13-16 February 2013.
- “Broadband of Brothers: Fostering Gameplay Across Screens.” Presented to Warner Bros. Digital Distribution Division. Connected Viewing Initiative. Sponsored by the Media Industries Project at the University of California at Santa Barbara and Warner Bros. Burbank, CA. 7 September 2012.
- “‘Thanks for Being Pretty and Smelling Good’: Discourses of Gender in Imagined Televisual Audiences.” Co-presented with David Gurney. Console-ing Passions. Boston, MA. 19 July 2012.
- “Chopper versus Chopper.” Co-presented with Michael Fleisch. Games + Learning + Society Conference. Madison, WI. 14 June 2012.
- “Super Meat Boy.” Co-presented with Stephen Campbell. Games + Learning + Society Conference. Madison, WI. 13 June 2012.
- “‘I Hope You Can See This Because I’m Doing it as Hard as I Can’: The Stylistic Excesses of [adult swim]’s Cult Programming.” Society for Cinema and Media Studies. Boston, MA. 22 March 2012.
- “Fighting the Good Fight: The Cultural Economy of Tom Clancy’s Video Games,” and Chair of “The Interactive Commodity: The Cultural and Political Economy of Digital Games and Gaming Culture” panel. International Communication Association. Boston, MA. 28 May 2011.



- “Nintendo War 2.0: Towards a Post-9/11 Modality of Virtual War Play.” The “Mediating War and Technology” Pre-Conference at the International Communication Association. Boston, MA. 26 May 2011.
- “Ass, Gas, or Grass, Nobody Plays for Free: Genre Parody, Community, and [adult swim]’s Contra-Casual Advergames.” Co-presented with David Gurney. Southwest Popular Culture and American Culture Association. San Antonio, TX. 21 April 2011.
- “First-Person Patriotism: Sacrificial Citizenship in *Call of Duty 4: Modern Warfare* (2007) and *Modern Warfare 2* (2009).” Society for Cinema and Media Studies. New Orleans, LA. 10 March 2011.
- “F\*ck You, Noob Tube!: Learning the Art of Ludic LAN War.” International Communication Association. Chicago, IL. 22 May 2009.
- “The Political Economy of Realism in the Post 9/11 Tactical Military Video Game.” SW Popular Culture & American Culture Assoc. Albuquerque, NM. 27 February 2009.
- “Operation Photoshop: The Self-Censorship of Images on U.S. Army Web Logs.” Association of Internet Researchers. Copenhagen, Denmark. 17 October 2008.
- “Everything I Need to Know About Filmmaking I Learned from Playing the *Sims 2*: The Educational Promise of Machine Cinema.” Society for Cinema and Media Studies. Philadelphia, PA. 8 March 2008.
- “The End is Here, Now What?: A Genre Analysis of 9/11’s Impact on the Apocalyptic Imagination.” Co-presented with Nick Muntean. American Studies Conference. Austin, TX. 28 September 2007.
- “The Office of War Information Presents / Versus David O. Selznick’s *Since You Went Away* (1944).” University Film & Video Association. Denton, TX. 11 August 2007.
- “Field Generals of the Military-Entertainment Complex: the video game producer as a new media cultural broker,” and Chair of “Playing the War on Terror” Panel at Society for Cinema and Media Studies. Chicago, IL. 9 March 2007.
- “Leveling-Up: The Department of Defense as a Video Game Author.” Society for the History of Technology. Las Vegas, NV. 14 October 2006.
- “BYOB...Bring Your Own Boombox!: The Hope of Micro-Radio in *Prometheus Radio Project v. FCC* (2004).” National Communication Association. Boston, MA. 20 November 2005.
- “Return of the Arcade: LAN Gaming Ethnography.” Co-presented with Joanna Slimmer. Midwest Popular Culture Association. St. Louis, MO. 15 October 2005.
- “Simulating the War on Terror: A Textual Analysis of *Full Spectrum Warrior*.” Rethinking Nation-State and Transnationalism in the Age of Terror, a Graduate Symposium at the University of Texas. Austin, TX. 17 September 2005.

“Online Gaming as a Virtual Forum.” International Conference of Digital Games Research Association. Vancouver, British Columbia. 20 June 2005.

“Playing the Digital Divide: How the Video Game Form Addresses ICT ‘Skills and Usage’ Gaps.” The Computers and Writing Online 2005 Conference. *Kairosnews: A Weblog for Discussing Rhetoric, Technology, and Pedagogy*. 10 June 2005.

“Playing the Deja-New: A Textual Analysis of Retro-Style Plug and Play TV Games.” The 1<sup>st</sup> Annual University of Florida Games Studies Conference. Gainesville, FL. 19 March 2005.

*Roundtables  
& Workshops*

Chair of “What a mess...: Navigating Media Mixes in the Archive.” Digital Games Research Association. Kyoto, Japan. 10 August 2019.

Co-Chair of “Playing with Game Studies: A Pedagogy Workshop.” Society for Cinema and Studies. Seattle, WA. 15 March 2019.

Chair of “Game Studies, Culture, Play, and Practice, #11” panel. Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 22 February 2018.

Co-Chair of the “Media(ted) Archives: The Politics of Saving & Making Media Histories” roundtable. Flow TV Conference. Austin, TX. 27 September 2018.

Chair of “Game Studies, Culture, Play, and Practice, #7” panel. Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 8 February 2018.

Chair of the “Home on the Ever-Shifting Horizon: Racialized, Gendered Notions of Home in the American Musical.” American Studies Association Conference. Denver, CO. 17 November 2016.

Participant of “Making TV and Video Games Play Nicely” panel. Flow TV Conference. Austin, TX. 17 September 2016.

Participant of “Teaching with Video in the Twenty-first Century” workshop. Society for Cinema and Media Studies (SCMS). Montreal, Quebec. 25 March 2015.

Participant of “The Promises/Challenges of Auteur Theory” roundtable. Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 13 February 2015.

Chair of “Game Studies, Culture, Play, and Practice, #7” panel. Southwest / Texas Popular Culture and American Culture Association. Albuquerque, NM. 12 February 2015.

Chair and Moderator of the “The Challenges and Opportunities of Large-Scale Teacher-Student Media Collaborations” roundtable. University Film and Video Association. Bozeman, MT. 8 August 2014.

Participant of “Who do you think you are?: Academic Lineage and Disciplinary Boundaries Across Media Studies” roundtable. Console-ing Passions. Columbia, MO. 11 April 2014.

Co-Chair of “Teaching Video Game Studies Across Disciplines” workshop. Society for Cinema and Media Studies. Seattle, WA. 20 March 2014.

Chair of “Transmedia Play” panel. Digital Games Research Association. Atlanta, GA. 28 August 2013.

Chair of “Playing with Capital, Capitalizing Play” panel. Flow TV Conference. Austin, TX. 2 November 2012.

Chair of “Save to Continue: The State of Video Game Archiving and Preservation” workshop. Society for Cinema and Media Studies. Boston, MA. 21 March 2012.

Chair for “Teaching Media Studies Through Video Games” workshop. Society for Cinema and Media Studies. New Orleans, LA. 12 March 2011.

Participant for “Get in the Game: Innovations in Ethnographic Game Research” roundtable. Association of Internet Researchers. Copenhagen, Denmark. 16 October 2008.

“New Media, Old Obstacles.” Response Paper co-authored with Marnie Binfield for “Academic Publishing and the Digital Age” roundtable. Flow Conference. Austin, TX. 28 October 2006.

*Teaching*

*Department of Film, Television, & Theatre – University of Notre Dame*

FTT 10101: Basics of Film and Television (large survey): Fall 2019, Spring 2020

FTT 13182: Screening War (university seminar): Spring 2017, Fall 2019

FTT 12182: Play Like a Champion (university seminar): Fall 2020

FTT 20320: Play Like a Champion (lower-division seminar): Fall 2020

FTT 30029: New Media Studies (upper-division seminar): Spring 2017

FTT 30408: Video Essays (upper-division studies-production course): Fall 2017, Spring 2020, Fall 2021

FTT 30455: Critical Approaches to TV (upper-division seminar): Spring 2018, Fall 2018, Spring 2019, Spring 2021, Fall 2021

FTT 30471: Transmedia Storytelling (upper-division seminar): Fall 2016, Fall 2017

FTT 40105: Media and War (upper-division seminar): Fall 2016

FTT 40108: Interactive Storytelling (upper-division seminar): Spring 2018, Spring 2019

FTT 40045: The Coen Brothers: Authorship, Genre, and Contemporary Hollywood (upper-division seminar): Spring 2021

FTT 40620: South Bend Stories (upper-division studies-production course): Fall 2018

\*\*Course Instructor Feedback scores available upon request.\*\*

*Telecommunication & Film Department – University of Alabama*

Feedback scale: 5-point Likert scales, w/ “5” indicating excellent

-- Instructor rating: “How would you rate the instructor of this course?”

-- Course rating: “How would you rate this course?”

TCF 100: Introduction to Telecommunication (large, survey course for the TCF major)

Fall 2011 (131 students w/ 75% response rate)

Instructor rating: 4.62

Course rating: 4.29

Spring 2012 (110 students w/ 91% response rate)

Instructor rating: 4.44

Course rating: 4.10

TCF 100: Introduction to Storytelling (large, survey course for the TCF major)

Spring 2014 (201 students w/ 79% response rate)

Instructor rating: 4.57

Course rating: 4.29

Fall 2015 (257 students w/ 88% response rate)

Instructor rating: 4.52

Course rating: 4.28

Spring 2016 (166 students w/ 85% response rate)

Instructor rating: 4.57

Course rating: 4.29

TCF 112: Motion Picture History & Criticism (large, survey course for fine arts credit)

Fall 2012 (145 students w/ 81% response rate)

Instructor rating: 4.53

Course rating: 4.09

Spring 2013 (106 students w/ 82% response rate)

Instructor rating: 4.28

Course rating: 3.90

Fall 2014 (182 students w/ 84% response rate)

Instructor rating: 4.35

Course rating: 3.97

Spring 2015 (137 students w/ 82% response rate)

Instructor rating: 4.52

Course rating: 4.12

Summer 2015 (16 students w/ 89% response rate)

Instructor rating: 4.69

Course rating: 4.31

TCF 311: Critical Study of Television (small, upper-division critical studies course)

Fall 2015 (18 students w/ 94% response rate)

Instructor rating: 4.75

Course rating: 4.53

TCF 389: Media and War (small, upper-division critical studies course)

Fall 2012 (11 students w/ 91% response rate)

Instructor rating: 4.80

Course rating: 4.60

TCF 389: Alfred Hitchcock (small, upper-division critical studies course)

Summer 2013 (7 students w/ 100% response rate)

Instructor rating: 5.00

Course rating: 4.71

Fall 2014 (24 students w/ 96% response rate)

Instructor rating: 4.61

Course rating: 4.48

TCF 444: Coen Brothers (small, upper-division critical studies course)  
Summer 2015 (19 students w/ 89% response rate)  
Instructor rating: 4.65  
Course rating: 4.76  
Summer 2016 (17 students w/ 59% response rate)  
Instructor rating: 4.40  
Course rating: 4.20

TCF 444: Transmedia Storytelling (small, upper-division critical studies course)  
Spring 2015 (13 students w/ 100% response rate)  
Instructor rating: 4.77  
Course rating: 4.62

TCF 444: Video Essays (small, upper-division critical studies course)  
Spring 2016 (11 students w/ 100% response rate)  
Instructor rating: 4.44  
Course rating: 4.26

TCF 444: Video Game Studies (small, upper-division critical studies course)  
Spring 2012 (15 students w/ 80% response rate)  
Instructor rating: 4.33  
Course rating: 4.25  
Spring 2013 (13 students w/ 100% response rate)  
Instructor rating: 4.85  
Course rating: 4.77  
Spring 2014 (10 students w/ 70% response rate)  
Instructor rating: 5.00  
Course rating: 4.70

TCF 444: Zombies in Culture (small, upper-division critical studies course)  
Fall 2013 (22 students w/ 86% response rate)  
Instructor rating: 4.58  
Course rating: 4.11

CIS 650: Video Game Research (PhD seminar)  
Fall 2013 (6 students w/ 100% response rate)  
Instructor rating: 5.00  
Course rating: 4.67

*Creative Activity (abridged)* “Money Worries: A Supercut.” Video Essay in video installation, “Money Worries” exhibition, Snite Museum of Art, University of Notre Dame. Jan. 21 – March 25, 2018.

*Zom-Com* (2014) -- TV pilot, HD  
Co-Creator, Executive Producer, Co-writer, and Assistant Director  
\* Award of Merit (TV pilot category) – Accolade Global Film Competition  
\* Official selection:  
2015 University Film and Video Association – Washington, D.C.  
2014 Sidewalk Film Festival – Birmingham, AL  
2014 Indie Memphis Film Festival – Memphis, TN  
2014 Black Warrior Film Festival – Tuscaloosa, AL  
2014 Zedfest Film Festival – Burbank, CA

*Transmissions* (2003) -- narrative short, 16mm

Writer, Producer, Director

\* Official selection:

- 2004 James River Film Festival – Richmond, VA
- 2004 George Lindsey Film Festival – Florence, AL
- 2003 Dahlonge Int'l Film Festival – Atlanta, GA
- 2003 First Grade Film Festival – San Francisco, CA
- 2003 Great Lakes Film Festival – Erie, PA
- 2003 Boston Cinema Census – Boston, MA

*The Train* (2000) -- music video, digital-8

Writer, Producer, Director

\* 1<sup>st</sup> Place Music Video of 2000 Collegiate Crystal Awards

*By Any Other* (2003) -- narrative short, 16mm; directed by Derek Frank

Director of Photography

\* 1<sup>st</sup> Place Narrative Short of 2003 Boston Film & Video Foundation – Boston, MA

\* Official selection:

- 2003 Rochester Int. Film Festival – Rochester, NY
- 2003 Hi-Lo Film Festival – San Francisco, CA
- 2003 Maryland Film Festival – Baltimore, MD

*To Eat* (2003) -- narrative short, 16mm; directed by Mike Fleisch

Director of Photography

\* Best Ensemble Piece, Filmstock Film Festival – Luton, UK

\* Official selection:

- 2003 Woods Hole Film Festival – Woods Hole, MA
- 2003 Arizona Film Festival – Tucson, AZ
- 2003 Blackpoint Film Festival – Milwaukee, WI

*Tough All Over* (2003) -- narrative short, 16mm; directed by Keith Brown

Director of Photography

\* Semi-Finalist of 2003 Angelus Student Film Competition – Los Angeles, CA

\* Official selection:

- 2003 Rhode Island Int. Film Festival – Providence, RI
- 2003 Antelope Valley Ind. Film Festival – Lancaster, CA
- 2003 Route 66 Film Festival – Springfield, IL

*Service Activity-National* Featured talking head appearance in documentary, *Joystick Warriors: Video Games, Violence, & the Culture of Militarism* (2013), produced by the Media Education Foundation.

Submission reviewer for:

*ARTS*

*Communication Quarterly*

*Convergence: The International Journal of Research into New Media Technologies*

*Critical Studies in Media Communication*

*Criticism: A Quarterly for Literature and the Arts*

*Feminist Media Histories*

*Game Studies: the International Journal of Computer Games Research*

*Games & Culture: A Journal of Interactive Media*  
*[in]Transition: Journal of Videographic Film and Moving Image Studies*  
*Media Industries Journal*  
*New Media & Society*  
*New Review of Film and Television Studies*  
*Reconstruction: Studies in Contemporary Culture*  
*ROMchip: A Journal of Game Histories*  
*The Royal United Services Institute Journal*  
*Television and New Media*  
*Transformative Works and Culture*  
*Studies in the Fantastic*

Book manuscript reviewer for:

Bloomsbury Academic. Influential Game Designers Series. June 2014.  
Canadian Scholars Press. June 2014.  
New York University Press.  
Palgrave—Pivot Series. March 2017.  
Routledge / Taylor & Francis, Media & Cultural Studies.

*Service* Director of Graduate Studies, Screen Cultures Minor, 2020-  
*Activity-* Chair Advisory Committee. 2020-  
*University/* Faculty Advisory Committee, ISLA, 2020-  
*Department* College Council, 2017-2020  
(Notre Dame) Saturday Scholars Presentation, October 12, 2019

*Senior thesis*

Jack Emory – Film, Television, and Theatre major  
Daniel Rowe – Film, Television, and Theatre major  
Mirek Stolee – Film, Television, and Theatre major

*Conference Support*

Mirek Stolee – Film, Television, and Theatre major

*Service* Holle Screenwriting Award Committee Member, 2016 & 2015  
*activity-* Electronic News Hiring Committee  
*University/* “Object X” Presentation, Creative Campus  
*Department* Crimson Cinema Productions, Faculty Advisor  
(Alabama) UA Safe Zone, Faculty Ally for University of Alabama’s LGBT community  
Black Warrior Film Festival Selections Committee, 2013  
Committee on Faculty, 2013-2014  
Dossier Review Committee – Nick Corrao, Maya Champion 2012-2014

*Committee Member, Dissertation*

Teddy Champion, “Southern Reality TV Programming.” Graduated 2015.  
Employed by Birmingham Southern College.  
Damien Larkin, “The Effects of Stereoscopic 3D Technology, Limited Capacity  
and a Process Oriented Model of Spatial Presence.” Graduated 2013.  
Employed by University of Alabama—Birmingham.

*Committee Member, Dissertation (non-home university)*

Ryan Thames, "Points of Reflection: A Case for Moral Engagement Across Video Game Time and Space," Georgia State University. Graduated 2018.

John Vanderhoef, "Thinking Outside the Xbox: Alternative Networks of Distribution," University of California—Santa Barbara. Graduated 2015.  
Employed by California State University—Dominguez Hills.

*Committee Chair, MA Project*

Josh Hollis, "What's So Good About Bad Movies?: Video Essays on Paracinema." Graduated 2016.

*Committee Member, MA Thesis Committee*

Erika Curtis, "More than a Game: The Use and Implications of "Damselling" in Wide-Release Games." Graduated 2014.

Levi Pressnell, "Building a *World of Warcraft*: Cyber-colonialism through 'Othering' Strategies." Graduated 2015.

*Committee Member, MA Comprehensive Exams*

Alisa Long  
Reginald Allison

*Computer Based Honors Sponsorship (undergraduate)*

Sam Sheriff

*Service  
Activity-  
University/  
Department  
(Texas)*

*Flow TV* ([www.flowtv.org](http://www.flowtv.org)): a critical forum on media and culture  
Coordinating Editor (Summer 2006 – Fall 2007)  
Senior Editor (Summer 2005 - Spring 2006)  
Column Editor (Fall 2004 - Summer 2005)

*The Velvet Light Trap*

Submission reviewer (Spring 2005 – Fall 2007)