

CURRICULUM VITAE

TODD BERLINER

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Department of Film Studies
University of North Carolina Wilmington
601 South College Road
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CURRENT POSITION

Professor, Department of Film Studies, University of North Carolina Wilmington.

EDUCATION

Ph.D. English, University of California at Berkeley, 1996.

Dissertation: *When Movies Grew Up: Hollywood Films of the 1970s*

B.A. Psychology and English, University of California at Berkeley, 1986; Highest Distinction in General Scholarship (*summa cum laude*); Phi Beta Kappa.

FIELDS OF SPECIALIZATION

Film aesthetics, style, and storytelling; American film history; Hollywood cinema; American independent cinema; American films of the 1970s.

TEACHING

Professor, Department of Film Studies, Univ. of North Carolina Wilmington, 2010-present.

László Országh Chair in American Studies, Fulbright Scholars Distinguished Chair Award,

Eötvös Loránd University, Budapest, Hungary, Spring 2012.

Associate Professor, Department of Film Studies, UNCW, 2002-2010.

Fulbright Professor, Hanoi University of Theater and Cinema, Fulbright Scholars Award, Vietnam, 2005-2006.

Assistant Professor, Department of English, UNCW, 1996-2002.

Selected Courses:

American Cinema 1927-1960

American Cinema of the 1970s

American Cinema Since 1961

Approaches to Film Aesthetics

The Cinematic Mind: Cognition and Film

Cognitive and Neoformalist Film Theories

Concepts in Film

Film Authors: John Cassavetes

Film Authors: Martin Scorsese

Film Styles & Genres: Film Noir

Film Styles & Genres: Hollywood Style

Hollywood Aesthetics

Introduction to Film Study

Introduction to Film Study and

Production (graduate)

Storytelling in the Cinema (graduate)

Theater and Cinema (graduate)

Writing about Film

ADMINISTRATION

Associate Chair, Department of Film Studies, University of North Carolina Wilmington, 2014-2016.

Department Founder and Chair, Department of Film Studies, University of North Carolina Wilmington, 2002-2005. Founding chair of UNCW's Film Studies department; proposed and oversaw the department's formation, curriculum, and initial development.

PUBLICATIONS: BOOKS

- Todd Berliner. *Hollywood Aesthetic: Pleasure in American Cinema*. New York: Oxford University Press, 2017. Print.
- Todd Berliner. *Hollywood Incoherent: Narration in Seventies Cinema*. Austin: University of Texas Press, 2010. Print.

PUBLICATIONS: ARTICLES IN ACADEMIC JOURNALS

- Todd Berliner. "Hollywood Aesthetic: Précis" and "Hollywood Aesthetic: Pleasure in American Cinema: A Reply to Critics." *Projections: The Journal for Movies and Mind* 14.2 (June 2020): 48-55 and 90-101. Print (invited). Part of the "Symposium on Todd Berliner's Hollywood Aesthetic," featuring responses from aesthetic theorist Murray Smith, psychologist James Cutting, and film scholars Janet Staiger and Patrick Keating (pp. 48-101).
- Todd Berliner. "Expect the Expected: Aesthetics of Planting and Payoff." *Narrative* 28.2 (May 2020): 174-199. Print.
- Todd Berliner. "Expect the Unexpected: *Psycho* and the Types of Planting and Payoff." *Style* 53.1 (2019): 105-131. Print.
- Todd Berliner. "Legally Independent: The Exhibition of Independent Art Films." *Historical Journal of Film, Radio, and Television* 38.1: 54-72 (Mar 2018). Print.
- Todd Berliner and Dale J. Cohen. "The Illusion of Continuity: Active Perception and the Classical Editing System." *Journal of Film and Video* 63.1 (2011): 44-63. Print.
- Todd Berliner. "Killing the Writer: Movie Dialogue Conventions and John Cassavetes." *Maske und Kothurn: Internationale Beimanträge zur Theater-, Film- und Medienwissenschaft*, 55.4 (2010): 79-93. Print. Invited.
- Todd Berliner and Philip Furia. "The Sounds of Silence: Songs in Hollywood Films since the 1960s." *Style* 36.1 (2002): 19-35. Print.
- Todd Berliner. "The Pleasures of Disappointment: Sequels and *The Godfather, Part II*." *Journal of Film and Video*, 53.2-3 (2001): 107-123. Print. Selection reprinted in *The Pop Culture Zone*, ed. Allison Smith, Trixie Smith, Stacia Watkins (Boston: Wadsworth, 2009), 204-11. Print.
- Todd Berliner. "The Genre Film as Booby Trap: 1970s Genre Bending and *The French Connection*." *Cinema Journal* 40.3 (2001): 25-46. Print.
- Todd Berliner. "Hollywood Movie Dialogue and the 'Real Realism' of John Cassavetes." *Film Quarterly* 52.3 (1999): 2-16. Print.

PUBLICATIONS: CHAPTERS IN ACADEMIC BOOKS

- Todd Berliner. "Hollywood Storytelling and Aesthetic Pleasure." *Psychocinematics: Exploring Cognition at the Movies*. Ed. A. P. Shimamura. New York: Oxford University Press, 2013. 195-213. Print.
- Todd Berliner. "Killing the Writer: Movie Dialogue Conventions and John Cassavetes." *Film Dialogue*. Ed. Jeff Jaeckle. London: Wallflower, 2013. 103-115. Print.
- Todd Berliner. "Visual Absurdity in *Raging Bull*." *Martin Scorsese's "Raging Bull": A Cambridge Film Handbook*. Ed. Kevin Hayes. New York: Cambridge UP, 2005. 41-68. Print.

PUBLICATIONS: NON-REFEREED ARTICLES AND BOOK CHAPTERS (SELECTED)

- Todd Berliner. "John Cassavetes's Debut." Rev. of Criterion Company DVDs of *Shadows* and *Faces*. *Film International* 7.4 (2009): 61-63. Print.

Todd Berliner. "Todd Berliner Focuses on the Cinematic Side of Hanoi." *To Vietnam with Love: A Travel Guide for the Connoisseur*. Ed. Kim Fay. San Francisco: ThingsAsian, 2008. 102-03. Print.

Todd Berliner. Rev. of *John Cassavetes: Five Films*. Criterion Collection DVD Box Set. *Film International* 17.5 (2005): 58-59. Print.

Todd Berliner. Rev. of *Cassavetes on Cassavetes* by Ray Carney. *Quarterly Review of Film and Video* 20.4 (2003). 292-95. Print.

ACADEMIC CONFERENCES (SELECTED)

Plenaries

"Author Meets Critics," plenary session on two new books on film aesthetics, featuring my own *Hollywood Aesthetic: Pleasure in American Cinema* (Oxford UP, 2017) and Murray Smith's *Film, Art and the Third Culture* (Oxford UP, 2017). Respondents: Paisley Livingston and Jeff Smith. Society for Cognitive Studies of the Moving Image Conference. University of Helsinki, 13 June 2017.

"The Sounds of Silence: Songs in Hollywood Films Since the 1960s." Plenary speaker on the theme, "Trends in American Culture in the Post-1960s Period." Hungarian Association for American Studies Conference. Eszterházy Károly College of Eger, Hungary, 12 May 2012.

Papers

"Expect the Unexpected: *Psycho* and the Types of Planting and Payoff," Society for Cognitive Studies of the Moving Image Conference. Universität Hamburg, Germany, 13 June 2019.

"Expect the Expected: Planting and Payoff in Cinema," Society for Cognitive Studies of the Moving Image Conference. Montana State University, 16 June 2018.

"On the Centrality of Aesthetics to Understanding Cinema," Society for Cinema and Media Studies Conference. Toronto, 15 March 2018.

"Bursting into Song in the Hollywood Musical," Society for Cognitive Studies of the Moving Image Conference. University of Helsinki, 14 June 2017.

"The Functions of Style in Hollywood Cinema," Society for Cognitive Studies of the Moving Image Conference. Cornell University, Ithaca, NY, 4 June 2016.

"Film Aesthetics and Ideology," Society for Cinema and Media Studies Conference. Atlanta, 2 April 2016.

"Genre Expertise and Aesthetic Pleasure, or Why Film Scholars Don't Like *Star Wars*," Society for Cognitive Studies of the Moving Image Conference. Birkbeck, University of London, England, 18 June 2015.

"Ideology and Aesthetic Pleasure in Commercial Cinema," Society for Cognitive Studies of the Moving Image Conference. Franklin & Marshall College, Lancaster, PA, 12 June 2014.

"Finding the Fit in Hollywood Storytelling: Shifting Story Logic in *Red River* and Other Classical Cinema." Society for Cognitive Studies of the Moving Image Conference. Berlin University of the Arts, Berlin, Germany, 14 June 2013.

"The Hollywood Aesthetic: Pleasure in Entertainment Cinema." Society for Cognitive Studies of the Moving Image Conference. Sarah Lawrence College and New York University, Bronxville and New York, NY, 15 June 2012.

"On the Perception of Continuity in Mainstream Cinema." Sensation, Perception, Mediation Conference. University of Szeged, Hungary, 9 June 2012. Invited.

- “On the Value of Disunity in Hollywood Narratives.” International Society for the Study of Narrative Conference. Washington University in St. Louis, MO, 8 Apr 2011.
- “The Illusion of Continuity: Active Perception and the Classical Editing System.” Co-presentation with Dr. Dale J. Cohen. Society for Cognitive Studies of the Moving Image Conference. Roanoke, VA, 5 June 2010.
- “Narration in Hollywood Cinema of the 1970s.” International Society for the Study of Narrative Conference. Case Western Reserve University. Cleveland, OH, 10 Apr 2010.
- “Stylistic Eccentricity in Seventies Hollywood and Marketing Directorial Style.” Society for Cinema and Media Studies Conference. Los Angeles, 20 Mar 2010.
- “On the Value of ‘Plot Holes’ in Hollywood Cinema.” Society for Cognitive Studies of the Moving Image Conference. University of Copenhagen, Denmark, 26 June 2009.
- “*Nashville* and Narration in Seventies Cinema.” Society for Cinema and Media Studies Conference. Philadelphia, 7 Mar 2008.
- “The Construction of Film Space.” Society for Cinema and Media Studies Conference. London, England, 2 Apr 2005.
- “The Pleasures of Disappointment: Sequels and *The Godfather, Part II*.” Film and Literature Conference. Florida State University, Tallahassee, 31 Jan 2004.
- “Aesthetic Perversity in Hollywood Cinema: Narrative Nonsense in *The Philadelphia Story* and *Raging Bull*’s Visual Chaos.” Society for Cinema Studies Conference. Denver, 23 May 2002.
- “*The Godfather* and the Sequel.” University Film and Video Association Conference. Emerson College, Boston, 6 Aug 1999.
- “*The Exorcist*’s (Non-Shock) Value.” University Film and Video Association Conference. North Carolina School of the Arts, Winston-Salem, N.C, 7 Aug 1998
- “Seventies Genre Films, *The French Connection*, and the Police Thriller.” University Film and Video Association Conference. University of Wisconsin-Oshkosh, 8 Aug 1997.
- “Movie Dialogue, Cassavetes Films, and ‘Real Realism.’” Society for Cinema Studies Conference. Ottawa, Canada, 16 May 1997.

Conference Events Moderated and Organized

- Interviewer and Moderator, “[Conversation with Paul Schrader](#),” Society for Cognitive Studies of the Moving Image Conference. Online, 19 June 2020.
- Seminar Co-Leader (with Malcolm Turvey), “New Approaches to Film Aesthetics,” Society for Cinema and Media Studies Conference. Toronto, 18 March 2018.
- Panel Co-Chair (with Malcolm Turvey), “Aesthetics of Film,” Society for Cinema and Media Studies Conference. Atlanta, 2 April 2016. Panel showcased new work on film aesthetics.
- Panel Co-Chair (with Dale Cohen), “Cognition of Cinema,” Society for Cinema and Media Studies Conference. London, England, 2 Apr 2005. Panel featured work by two cognitive psychologists and two film scholars.

SPEAKING ENGAGEMENTS AND INVITED LECTURES (SELECTED)

- “Genre Expertise and Aesthetic Pleasure, or Why Film Scholars Didn’t Like *Star Wars*”
- Department of Film and Media Studies, Emory University, 8 February 2019.
 - Oxford University Press, Author Talk, New York, NY, 10 March 2017.
- “Ideology and Aesthetics in Hollywood Cinema”
- Chapman University School of Film and Television, 6 October 2017.
 - Department of English, University of Rhode Island, 7 March 2017.

- “Aesthetics of Hollywood Storytelling,” Bryan Singer Division of Cinema & Media Studies, University of Southern California School of Cinematic Arts, 5 October 2017.
- “Crime Film Aesthetics during the Period of the Production Code Administration,” UCLA School of Theater, Film and Television, 4 October 2017.
- “Hollywood Style,” Cameron Art Museum, Wilmington, NC, 18 May 2017.
- “Bursting into Song in the Hollywood Musical,” Visual Arts Program, Fordham University, 9 March 2017.
- “Complexity and Experimentation in the Hollywood Western,” Department of Film and Media Studies, Tufts University, 6 March 2017.
- “On the Limitations of Cognitive Film Studies,” part of the Cognitive/Analytic Scholarly Interest Group roundtable, “The Place of Cognitive Research in Film Studies,” Society for Cinema and Media Studies Conference. Atlanta, 3 April 2016.
- Master of Ceremonies, Wilmington Jewish Film Festival, 19-26 April 2015.
- Panelist and advisor, Wilmington Jewish Film Festival, *Broadway Musicals: A Jewish Legacy*, Thalian Hall, Wilmington, NC, 13 October 2013.
- [Commencement Speaker](#), University of North Carolina Wilmington, 11 May 2013 (5000 attendees). (Click to watch)
- “Gangsters, Private Eyes, Low-Lives—*Film Noir*.” American Corner of Debrecen, Hungary, 17 Apr 2012.
- “The Hollywood Aesthetic.” Department of Cinema, Eötvös Loránd University, Budapest, Hungary, 27 Mar 2012
- “Regarding Gene Kelly in *Singin’ in the Rain*.” Presentation for America Week, sponsored by the University of Pannonia, the American Corner of Veszprém, and the Embassy of the United States. Veszprém, Hungary, 13 Mar 2012.
- “*Taxi Driver* and Hollywood in the 1970s”
- Occidental College, CA, 21 Apr 2011
 - Sarah Lawrence College, NY, 14 Oct 2010.
- “Hollywood Incoherent: Narration in Seventies Cinema”;
- Department of Film and Media Studies, Hunter College, CUNY, New York, 18 Oct 2010
 - Department of Theater, Dance and Film, Providence College, RI, 15 Oct 2010
 - Department of Cinema Studies, Tisch School of the Arts, New York University, NY, 13 Oct 2010.
- “Distribution Solutions,” Moderated panel of distributors and filmmakers on independent film distribution. Cucalorus Film Festival, Wilmington, NC, 14 Nov 2009.
- “Hollywood Storytelling”;
- “Writer’s Week” presentation. Department of Creative Writing, University of North Carolina Wilmington. Wilmington, NC, 4 Nov 2009.
 - Speakers Program, Public Affairs Section, Embassy of the United States. Hanoi, Vietnam, 26 May 2006.
- “The Construction of Film Space.” Speakers Program, Public Affairs Section, Embassy of the United States. Hanoi, Vietnam, 9 June 2006.
- “Classical Hollywood Narration.” Film Studies Program, Vietnam National University. Hanoi, Vietnam, 15 Mar 2006.
- “The Function of Film and Film Criticism.” Film Studies Program, Vietnam National University. Hanoi, Vietnam, 3 Mar 2006.

- “How Cinema Corporations Can Survive and Develop in Vietnam.” Roundtable discussion, Department of Planning and Finance, Vietnam Ministry of Culture and Information. Hanoi, Vietnam, 24 Nov 2005.
- “Independent Filmmaker John Cassavetes.” Part of the series, “American Independents.” Hanoi Cinematheque. Hanoi, Vietnam, 2 Nov 2005.
- “*Unforgiven* and the Evolution of the Western.” Part of the series, “Cowboy Classics.” Hanoi Cinematheque. Hanoi, Vietnam, 17 Sep 2005.
- “Not Directing the Actor.” Presented to directing and acting students at the Department of Film and Media. Hunter College, City University of New York, 4 Oct 2004.
- “*It’s A Wonderful Life* Holiday Screening.” Host and panelist, with Frank Capra, Jr., Screen Gems Movie Studios and UNCW Film Studies Department. Wilmington, NC, 3 Dec 2004, 12 Dec 2003, 5 Dec 2002, and 15 Dec 2000.
- “Gangsters, Private Eyes, Low Lives — Forties *Film Noir*.” Part of the series, “You Must Remember This: A Celebration of 40s Popular Culture.” UNC-Wilmington’s Randall Library & Battleship North Carolina. Wilmington, NC, 22 Feb 2000.
- “The Cinema of John Cassavetes.” Department of Radio, TV and Film at The University of North Texas. Denton, 28 Oct 1999.

RADIO AND PODCAST INTERVIEWS (CLICK TO LISTEN)

- “[Taxi Driver: A History of a Film](#).” *Talking History with Patrick Geoghegan*. Newstalk, Dublin, Ireland. 21 May 2019.
- “[Hollywood Cinema: From Blockbusters to Cult Favorites](#).” *CoastLine*. NPR, WHQR, Wilmington, NC. 3 Aug 2017. (50 min.)
- “[Art’s Not Dead in Hollywood: How Movies Blend Entertainment and Creativity](#).” *The State of Things*. NPR, WUNC, Chapel Hill, NC. 12 July 2017. (19 min.)
- “[Presentation for ‘Hollywood Aesthetics](#).” *Communique*. NPR, WHQR, Wilmington, NC, 4 April 2017. Click “Listen” buttons at the top and bottom of the page to hear two segments (4 min. and 7 min.)
- “[Ep 398: WILSON’s Craig Johnson & Daniel Clowes • Author Todd Berliner](#).” *Filmwax Radio*. 24 March 2017. Interview begins 29 minutes into the podcast (41 min).

GRANTS, AWARDS, AND DISTINCTIONS

- Curriculum Development Initiative Award, College of Arts and Sciences, University of North Carolina Wilmington, Jun-Sep 2020. Collaborate with production faculty member on development of graduate course, Introduction to Film Study and Production.
- Travel Grant. Office of International Programs, University of North Carolina Wilmington, June 2019. Travel to Hamburg, Germany.
- Named by one or more graduating seniors at UNC Wilmington as a faculty member who made a “significant impact” on them in college, twenty-three consecutive years (1996-2019).
- Travel Award. College of Arts and Sciences, University of North Carolina Wilmington, December 2018. Travel to Hamburg, Germany.
- Writing Intensive Faculty Fellowship, University of North Carolina Wilmington, 2018.
- Travel Grant. Office of International Programs, University of North Carolina Wilmington, March 2018. Travel to Toronto, Canada.
- Travel Grant. Office of International Programs, University of North Carolina Wilmington, June 2017. Travel to Helsinki, Finland.
- Professional Development Grant, College of Arts and Science, University of North Carolina

Wilmington, May-June 2016. Travel to Cornell University, NY for Society for Cognitive Studies of the Moving Image Conference.

Travel Grant. Office of International Programs, University of North Carolina Wilmington, June 2015. Travel to London, England.

Research Grant. University of North Carolina Wilmington, summer 2014.

Research Reassignment. University of North Carolina Wilmington, spring 2014.

Writer-in-Residence. Weymouth Center for the Arts and Humanities, Southern Pines, NC, 2014, 2013.

Travel Grant. Office of International Programs, University of North Carolina Wilmington, June 2013. Travel to Berlin, Germany.

László Országh Distinguished Chair in American Studies, Fulbright Scholars Distinguished Chair Award. U.S. Department of State, February-June 2012. Lecture, conduct research, teach and consult in the American Studies and Cinema Studies departments at Eötvös Loránd University in Budapest, Hungary. Reserved for “eminent scholars,” the Distinguished Chair Awards are Fulbright’s highest honor.

Fellow, Society for Cognitive Studies of the Moving Image, elected 2010.

Travel Grant. Office of International Programs, University of North Carolina Wilmington, June 2009. Travel to Copenhagen, Denmark.

Fulbright Scholars Award. U.S. Department of State, 2005-2006. Taught film studies courses and helped develop film studies programs and curricula at Vietnam’s national film school, the Hanoi University of Theater and Cinema (Đại Học Sân Khấu & Điện Ảnh Hà Nội).

Research Reassignment. University of North Carolina Wilmington, 2005-6 academic year.

Research Grant. University of North Carolina Wilmington, 2004.

Travel Grant. Office of International Programs, University of North Carolina Wilmington, summer 2004. Travel to London, England.

Speaker and Specialist Grant. U.S. Department of State, Office of International Information Programs, May 10-18, 2002. Assisted program and curriculum development for a new film studies program at Pontifícia Universidade Católica, Rio de Janeiro, Brazil.

Charles Cahill Award. University of North Carolina Wilmington, summer 2002. Conduct archival research in Los Angeles and San Francisco.

Research Grant. University of North Carolina Wilmington, summer 2000.

Curriculum Development Grant. University of North Carolina Wilmington, summer, 1999. Designed Film Studies Program curriculum.

Research Grant. University of North Carolina Wilmington, summer 1997.

Outstanding Graduate Student Instructor Award. University of California at Berkeley, 1994.

Highest Distinction in General Scholarship (*Summa Cum Laude*). University of California at Berkeley, 1986.

Phi Beta Kappa. University of California at Berkeley, 1986.

Hill Honorary Scholarship. University of California at Berkeley, 1986.

PROFESSIONAL SERVICE, CONSULTING, AND CERTIFICATIONS (SELECTED)

Board Member, Society for Cognitive Studies of the Moving Image, 2018-present.

Member, Editorial Board, *Projections: The Journal for Movies and Mind*, 2017-present.

Manuscript Reviewer

Oxford University Press, 2017, 2020

Style, 2020

Columbia University Press, 2009, 2019

Journal of Cinema and Media Studies/Cinema Journal, 2002, 2019

Projections: The Journal for Movies and Mind, 2011, 2012, 2013, 2014, 2015, 2016, 2019
New Review of Film and Television Studies, 2018
Journal of Aesthetics and Art Criticism, July 2013, September 2013
Canadian Journal of Film Studies, 2013
Scope: An Online Journal of Film & Television Studies, 2010
 McGraw-Hill, 2004
 W.W. Norton & Company, 2003
 Laurence King Publishing Ltd, 2003
 Officer (Secretary/Treasurer), Society for Cognitive Studies of the Moving Image, 2010-2018.
 Associate Editor, *Projections: The Journal for Movies and Mind*, 2014-2017.
 Grant Reviewer, Rockefeller Foundation, Bellagio Center, Jan 2017, Jan 2015, May 2014, Jan 2014, May 2013, Jan 2013, May 2012, Jan 2012, May 2011, Jan 2011, May 2010, Jan 2010, Feb 2009, Aug 2008, and Jan 2008. Reviewed grants in film and media category.
 Reviewer, Promotion Dossier, University of Queensland, 2016.
 Academic Program Reviewer, Department of Film Studies, Denison College, Granville, OH, Dec 2014.
 Grant Reviewer, Romanian-American Fulbright Commission, Dec 2014. Reviewed Hungarian applicants in film studies for Fulbright scholarships to the United States.
 Member, Programming Committee, Society for Cognitive Studies of the Moving Image Conference. Reviewed and selected papers for the 2014 and 2012 conferences.
 Grant Reviewer, Hungarian-American Fulbright Commission, Jun 2013. Reviewed Hungarian applicants in film studies for Fulbright scholarships to the United States.
 Grant Reviewer and Interviewer, Hungarian Fulbright Commission, Budapest, 28 Jun 2012. Reviewed applications and interviewed 10 Hungarian applicants for Fulbright Grants to the United States.
 Member, Graduate Council, University of North Carolina Wilmington, 2008-2011.
 Tenure Dossier Reviewer, Department of Film and Media Studies, Hunter College, City University of New York, 2010.
 Grant Reviewer, City University of New York Research Awards, 2009.
 Expert Witness for a legal case concerning mainstream and independent-art-film exhibition practices. Regal Cinemas, 2008.
 Tenure Dossier Reviewer, Department of Film and Media Studies, Hunter College, City University of New York, 2008.
 Member, Ford Foundation Ad Hoc Foreign Advisory Committee of the Film Studies Program of the University of Social Sciences and Humanities, Hanoi, Vietnam, 2006-2013.
 Academic Program Reviewer, Department of Film and Media Studies, Hunter College, City University of New York, 2007.
 Member, Grant Review Panel, Fulbright Vietnamese Visiting Scholars Program, Hanoi and Ho Chi Minh City, 2005. Selected Vietnamese scholars applying for Fulbright grants to conduct research in the U.S.
 Institutional Review Board (IRB) Training for Human Subject Researchers, certified 2005.

FILMMAKING AND FILM CURATING

Member, Programming Committee, Cinematique, Wilmington, NC, 1997-present; film

selection and programming for weekly art and independent film series.
Member, Programming Committee, Wilmington Jewish Film Festival, 2015-2016.
Programmer and Host, "The Forgotten and Underrated Film Series," dedicated to films that never achieved proper recognition or popularity. Conceptualized the series, selected 15 films, wrote copy, and introduced. Hanoi Cinematheque, Vietnam, 5-14 June 2006.
Co-programmer, Documentary Film Series. Series screened 19 recent documentary films. Hanoi Cinematheque, Vietnam, 10-28 Feb 2006.
Associate Producer, "Snapshot," a short film by Andrew Lund, 2005.
Host and Programmer, Fabulous Fifty-Cent Fantail Film Festival, Battleship North Carolina. Oct 2003 (Hollywood Films of 1939 Series), Oct 2002 (Hitchcock Series), and Oct 2001 (Screwball Comedy Series). Programmed three annual series, introduced films.
Co-founder and Co-Organizer, Cape Fear International Film Series; Wilmington, N.C., 1998. Devised, planned, and secured funding for first annual International Film Series in the Cape Fear region; organized publicity; selected, scheduled, and introduced films.

11/30/20