

BRUCE WILLIAMS, Ph.D.
William Paterson University
Department of Languages and Cultures
Wayne, NJ 07470

(973) 720-3654
Williamsb@wpunj.edu

BRIEF BIOGRAPHY

Holding a Ph.D. from the University of California at Los Angeles, Dr. Bruce Williams is Professor and Graduate Director in the Department of Languages and Cultures at the William Paterson University of New Jersey. He has published extensively in the areas of cinema history; film theory; Latin American and European cinemas, and language and cinema. His current research interests include Albanian cinema; cinema as a tool for nation-building in North Korea and Albania; cinematic ties between Brazil and the Soviet Union, and the sociolinguistics of the cinema.

EDUCATION

ACADEMIC HISTORY

Ph.D., 1986, The University of California at Los Angeles. Hispanic Languages and Literatures. Dissertation topic—"The Early Poetry of Murilo Mendes and the Cinema of Mário Peixoto: An Interdisciplinary Case Study." (Dissertation director – Claude L. Hulet, Ph.D.).

Major field – Brazilian cinema. Studies in Latin American (Spanish American and Brazilian) literature, Spanish and Portuguese Peninsular literature, and generative linguistics). Research on literary and cultural ties between Brazil and Eastern Europe.

M.A. (with distinction), 1980, The University of California at Los Angeles. Luso-Brazilian Studies.

Field of research concentration – Brazilian cinema. Course work in Brazilian and Portuguese literature, Spanish American and Spanish Peninsular literature, and generative linguistics.

M.A., 1977, The University of Pennsylvania. Germanic Languages and Literatures.

Major area of research concentration – German cinema and theatre.

B.A. (summa cum laude), 1977, The University of Pennsylvania. German and French.

Thesis: "L'Usage du monologue homogène et hétérogène chez Racine." (Director: Dr. Jean-Jacques Roubine, Université de Paris VII).

POST-DOCTORAL RESEARCH

1992, University of California at Davis. Post-doctoral research on subjectivity and Latin American cinema. Faculty seminar conducted by Laura Mulvey, "Cinema and Curiosity."

EDUCATION ABROAD

Fulbright Research Grant to Brazil and Argentina, 1977-78. Research on Brazilian cinema, experimental film, and concrete poetry.

Columbia University in Paris, 1974-75. Studies in film and theatre.

ACADEMIC APPOINTMENTS

PERMANENT POSITION

The William Paterson University of New Jersey (Department of Languages and Cultures).

Professor- 2003-present.

Associate Professor – 1999-2003.

Assistant Professor - 1993 – 1999.

Graduate courses in cultural studies; sociolinguistics; language and culture, and film theory in the College of Humanities and Social Sciences and the College of Arts and Communication.

Undergraduate courses in film theory; Latin American cinema; Spanish cinema; French cinema; Francophone cinema; non-fiction film; urban cinema, and media criticism.

VISITING APPOINTMENTS

University of Nevada, Reno (Department of Foreign Languages and Literatures).

Visiting Assistant Professor of Spanish, 1992-1993.

Courses in Latin American film/narrative and 19th-century Spanish Peninsular literature (graduate) and film studies; Spanish culture, and Latin American culture (undergraduate).

University of California, Davis (Department of Spanish and Classics).

Lecturer in Spanish, 1991-1992.

Courses in film and cultural theory, colonial and 19th-century Latin American literature (undergraduate).

California State University at Chico, Lecturer in Spanish and Latin American Studies (Department of Modern Languages).

Visiting Assistant Professor, 1990-1991.

Courses in Latin American film and literature; Mexican literature, art, and film and Latin American Studies (undergraduate).

Ohio State University (Department of Spanish and Portuguese).

Instructor of Spanish, 1989-1990.

Courses in Hispanic literature and Hispanic culture (undergraduate).

The College of William and Mary (Department of Modern Languages and Literatures).

Visiting Professor of Spanish and Portuguese, 1989.

Intermediate Portuguese and Spanish.

The University of California at Los Angeles (Department of Spanish and Portuguese).

Lecturer in Spanish, 1987-1988.

Elementary Spanish.

TEACHING ASSISTANTSHIPS

The University of California and Los Angeles (Department of Spanish and Portuguese).

Teaching Fellow, 1985-1986.

Elementary and Intermediate Portuguese.

Teaching Associate, 1984-1985.

Elementary and Intermediate Portuguese.

Teaching Assistant, 1979-1980; 1983-1984.

Elementary Portuguese.

INTERNATIONAL MASTER CLASSES CONDUCTED

Marubi Film and Multimedia Academy, Tirana, Albania. "Guillermo del Toro between Studio and Independent Film." Marubi Film and Multimedia Academy, Tirana, Albania. "Central Europe and Hollywood." Master class taught in December, 2009.

Marubi Film and Multimedia Academy, Tirana, Albania. "The Films of Peter Weir." Master class taught in January, 2009.

Marubi Film and Multimedia Academy, Tirana, Albania. "Billy Wilder." Master class taught in January, 2008.

Marubi Film and Multimedia Academy, Tirana Albania. "Recent International Challenges for

Hollywood Film.” Master Class taught in May, 2007.

Marubi Film and Multimedia Academy, Tirana, Albania. “New Advances in Film Genre Studies.” Master Class taught in March, 2006.

Marubi Film and Multimedia Academy, Tirana, Albania. “The Latin American Film Avant-Garde.” Master Class taught in May, 2005.

Adygea State University, Maikop, Russia. Mini-courses in the English Department on Sociolinguistics, May, 2005.

PUBLISHED ARTICLES IN REFEREED JOURNALS

“What Ever Happened to *West Side Story*?: Gene Kelly, Jazz Dance and Not So Real Men in Jacques Demy’s *The Young Girls of Rochefort*” (with Svea Becker). *New Review of Film and Television Studies* 6.3 (December, 2008): 303-321.

“A Madison for Outcasts: Dance and Critical Displacements in Jean-Luc Godard’s *Band of Outsiders*” (with Svea Becker). *Cinémas* 18.2 (Spring, 2008): 215-233.

“Double Eagle, Double Indemnity: Bekim Fehmiu and (Yugoslav) Albanian Identity.” *Kinema* 27 Spring 2007: 69-84.

“The Lie that Told the Truth: (Self) Publicity Strategies in Mário Peixoto’s *Limite*.” *Film History* 17.4 (2005)P 392-403.

“The Bridges of Los Angeles County: Marketing Language in the Chicano Cinema of Gregory Nava.” *Canadian Journal of Film Studies/Revue canadienne d’études cinématographiques* 14.2 (Fall 2005): 57-73.

“Bemberg’s Third Sex: Argentine Mothers at the Dawn of Democracy.” *Cinémas* 15.1 (2005): 125-144.

“The Text in the Third Degree: Gay Camp Recoupment in *What Ever Happened to...?* and *High Heels*.” *New Review of Film and Television Studies* 2.2 (November 2004): 161-179.

“Julie Christie Down Argentine Way: Reading Repression Cross-Nationally in Bemberg’s *Miss Mary*.” *Journal of Film and Video* 55.4 (Winter 2003): 15-29.

“Something Borrowed, Something Blue: Robert van Ackeren’s *Deutschland privat* and the Economics of Eroticism.” *Post Script* 22.1 (Fall, 2002): 43-51.

“Without Habeas Corpus: The Discourse of the Absent Body.” *Kinema* 18 (Fall, 2002): 29-41.

"Frysky Business: Micro-regionalism in the Era of Post-nationalism." *Film History* 14.1 (2002): 100-112.

"A Mirror of Desire: Looking Lesbian in María Luisa Bemberg's *I, the Worst of All*." *Quarterly Review of Film and Video* 19.2 (April-June, 2002): 133-143.

"Mrs. Bates, I Presume, or Decomposing Identification in Leitão de Barros' *Inês de Castro*." *Scope: An Online Journal of Film Studies* (Summer, 2002): Online at <http://www.nottingham.ac.uk/film/journal/articles/ines-de-castro.htm>

"I Am the Eye that Penetrates: Cinema and the Nostalgic Gaze of Murilo Mendes's *Poemas*." *Chasqui* 30.2 (November 2001): 35-45.

"Straight from Brazil? National and Sexual Disavowal in Mário Peixoto's *Limite*." *Luso-Brazilian Review* 38.1 (Summer 2001): 31-40.

"Playgrounds of Desire: Almodóvar, Fetishism, and the Male Ideal Ego." *Journal of Film and Video* 52.2 (Summer 2000): 28-40.

"I Lost It at the Movies: Parodic Spectatorship in Héctor Babenco's *Kiss of the Spider Woman*." *Cinémas* 10.1 (Fall 1999): 79-94.

"Dwarfing Difference: Deformity at the Threshold of the Visible in Bemberg's *I Don't Want to Talk About It*." *Canadian Journal of Film Studies/Revue canadienne d'études cinématographiques* 8.2 (Fall 1999): 44-55.

"To Serve Godard: Anthropophical Processes in Brazilian Cinema." *Literature/Film Quarterly* 27.3 (summer, 1999): 202-209.

"Memory in Drag: Historical and Sexual Strategies in Tomás Gutiérrez Alea's *Memories of Underdevelopment*." *Cinémas* 8.3 (spring, 1998): 105-120.

"Life Is Very Precious: Even Right Now: (Un)Happy Camping in the New German Cinema." *Post Script* 16.3 (summer, 1997): 71-84.

"Madrid *au naturel* or the Reassessment of Genre in the Post-Franco Cinema." *Excavatio* IX, Fall, 1997: 212-219.

"In the Realm of the Feminine: María Luisa Bemberg's *Camila* at the Edge of the Gaze." *Chasqui* 25.1 (1996): 62-71.

"Slippery When Wet: En-sexualized Transgression in the Films of Pedro Almodóvar." *Post Script* 14.3 (summer, 1995): 3-13. Reprinted in Salas, Susan, ed. *Hispanic Literature Criticism Supplement Vol.1*. Farmington Hills, MI: Gale Group, 1999: 84-91.

"A Transit to Significance: Poetic Discourse in Chantal Akerman's *Toute une nuit*." *Literature/Film Quarterly* 23.3 (1995): 216-222.

"Peep-show Windows on the Economic Miracle: Robert van Ackeren's Erotic Melodramas." *Film Criticism* 19.3 (Spring 1995): 30-43.

"A Mirror of the Cinema: Poetic Discourse and Autotelic Aesthetics in Dovzhenko's *Earth*." *Journal of Ukrainian Studies* 19.1 (Summer, 1994): 67-83.

"Splintered Perspectives: Counterpoint and Subjectivity in the Modernist Film Narrative." *Film Criticism* 15.2 (Winter 1991): 2-12.

"A Captive of the Screen: Archetype and Gaze in Barreto's *Gabriela*." *Film Criticism* 14.2 (Winter 90): 24-32.

"poetamenos: Campo(s) de criação em côres." *Mester* 14.1 (1985): 55-65.

"Sonhar e desvairar: O mito abortivo de *Páscoa feliz*." *Mester* 13.2 (1984): 17-26.

BOOK CHAPTERS ACCEPTED FOR PUBLICATION (INVITED)

"Redshift: New Albanian Cinema and Its Dialogue with the Old." In Imre, Anikó, ed. *The Blackwell Companion to East European Cinema*. Oxford: Wiley-Blackwell, forthcoming 2012.

"Spotting the Eagle on Anglophone Turf: Postcommunist Reception and Albanian Cinema." In Kristensen, Lars, ed. *Postcommunist Film: Global and Cross-Cultural Perspectives*. Oxford: Routledge, forthcoming 2012.

BOOK CHAPTERS PUBLISHED (INVITED)

"Una voz de las fisuras: contra-narración en *Threads of Hope*." In Sepúlveda, Emma, ed. *Memorial de una escritura: aproximaciones a la obra de Marjorie Agosín*. Santiago de Chile: Cuarto propio, 2002, pp. 167-176.

"In the Silence of the Tortured Image: Emma Sepúlveda-Pulvirenti." In Agosín, Marjorie, ed. *A Woman's Gaze: Latin American Women Artists*. Fredonia: White Pine Press, 1998, pp. 145-161.

"The Reflection of a Blinded Gaze: María Luisa Bemberg, Filmmaker." In Agosín, Marjorie, ed. *A Woman's Gaze: Latin American Women Artists*. Fredonia: White Pine Press, 1998, pp. 171-190.

"De la puerta de Ibsen a la Plaza de Mayo: La historización transtextual de lo femenino." In Sepúlveda-Pulvirenti, Emma, ed. *El testimonio femenino como escritura contestataria*. Santiago

de Chile: Asterión, 1995, pp. 85-100. (essay on Argentine cinema and testimonial discourse).

ARTICLE PUBLISHED IN SELECTED CONFERENCE PROCEEDINGS

“A Cinema in Search of Itself: Meta-filmic Trends in *Cinema Nôvo*.” *Encruzilhadas/Crossroads IV* (1995): 49-51.

ARTICLE PUBLISHED IN CONFERENCE PROCEEDINGS

“Camping at the Margins: Naked Myth and its Intertext in the Films of Pedro Almodóvar.” *Investigaciones semióticas: Actas del VII Congreso Internacional de la Asociación Española de Semiótica 7*, vol. 3 (1998): 808-811.

PUBLISHED TRANSLATIONS

Translations of folk tales of the Argentine Toba Indians in *Folk Literature of the Toba Indians, vol. II*, Wilbert and Simoneau, eds., UCLA Latin American Studies Center, 1989.

Translations of folk tales of the Argentine Chorote Indians in *Folk Literature of the Chorote Indians*, Wilbert and Simoneau, eds., UCLA Latin American Studies Center, 1985.

Translations of folk tales of the Brazilian Gê Indians in *Folk Literature of the Gê Indians*, Wilbert, ed., UCLA, Latin American Studies Center, 1985.

PUBLISHED BOOK REVIEW

Rohdy, Sam. *The Fellini Lexicon* (London: British Film Institute Publishing, 2002). *Scope: An Online Journal of Film Studies* (2005:2). Online at http://www.scope.nottingham.ac.uk/bookreview.php?issue=2&id=58§ion=book_rev&q=fellini+lexicon

NON-REFEREED PUBLICATIONS

“Ballkanit, me dashuri...për Bekim Fehmiun.” *Gazeta* (Tirana, Albania) 28 qershor 2010, p. 7.

“Thirrje urgjente për të shpëtuar akademinë ‘Marubi.’” *Gazeta Tema* (Tirana, Albania) 24 shkurt 2009, p. 7.

UNPUBLISHED STUDIES AND WORK SUBMITTED TO REFEREED JOURNALS

AND BOOKS

“Two Degrees of Separation: Xhanfise Keko and the Albanian Children’s Film.” (Article under consideration by major refereed journal.)

“The Distant among Us: *Kolonel Bunker* in a Postcolonial Context.” Book chapter currently under consideration for inclusion in a collection edited by Lars Kristensen, Ewa Mazierska, and Eva Näripea, tentatively titled “Screening Neighbors” to be published by I.B. Taurus.

“The Screens of Babel: Cinema, Language, Neo-Colonialism.” (book manuscript in preparation.)

“No Spy Left Behind: Espionage, Pedagogy, and Albania’s Xhanfise Keko.” (Article in preparation for submission to major refereed journal.)

“Inventive Orthodoxy: A Comparative Analysis of Albanian and North Korean Film.” (Article in preparation for submission to major refereed journal.)

“Order and Progress, Sickle and Hammer: The Reception of Brazilian Cinema in the Soviet Union.” (Article in preparation for submission to major refereed journal.)

REFEREED CONFERENCE PAPERS DELIVERED

“In the Heat of Agitprop: The Global Fires of *The Hour of the Furnaces*.” Paper to be presented at the Society for Cinema and Media Studies, Boston, March 2012.

“Redshift: Reconceptualizing Eastern European National Cinemas.” Paper presented at the European Network of Cinema and Media Studies, London, June, 2011.

“Understanding Korean Culture through Its Key Conceptual Words” (with Keumsil Kim-Yoon). Paper presented at the Northeastern Modern Language Association, New Brunswick, April 2011.

“Broken February: The Neo-Colonialist Dynamics of Albania's Film School Siege.” Paper presented at the Society for Cinema and Media Studies, New Orleans, March, 2011.

“No Spy Left Behind: The Pedagogy of Espionage in the Post-Cultural-Revolution Albanian Cinema.” Paper presented at the Hawaii International Conference on Arts and Humanities, Honolulu, January, 2011.

“Constructive Reflections: The Pivotal Role of Film Criticism in North Korean Nation Building.” Paper presented at the Society for Cinema and Media Studies, Los Angeles, March, 2010.

“New Perspectives on the New Albania Film Studio: A Cross-Generational Analysis.” Paper presented at the Society for Cinema Studies, Los Angeles, March, 2010.

“MySpace Speaking Your Language: Shifting Paradigms for European

Minority/Regional-language Cinemas.” Paper presented at the European Network for Cinema and Media Studies, Lund, Sweden, June, 2009.

“Why Johnny Can Stream and the Aesthetics of the Glance.” Paper presented at The Virtual World: Global Media Perceptions Conference at the Marubi Film and Multimedia Academy, Tirana, Albania, January, 2009.

“We Can All See It All: Choreographer Vince Paterson and the Democratization of Dance in Lars von Trier’s *Dancer in the Dark*” (with Svea Becker.) Paper presented at the Popular Culture Association, Boston, April, 2007.

“The Rich Also Babble: The Short-Circuiting of Meaning in the International Space of the Telenovela.” Paper presented at the Society for Cinema and Media Studies, Chicago, March, 2007.

“Americans on the French Atlantic: US Jazz Dance and Celebrity Intertext in *Les Demoiselles de Rochefort*” (with Svea Becker). Paper presented at the Popular Culture Association, Atlanta, April, 2006.

“Brazil’s Open Cities: Mimicry in the Urban Landscape of *Cinema Novo*.” Paper presented at the Society for Cinema and Media Studies, Vancouver, BC, March, 2006.

“The Madison for Outcasts: Dance and Movement from American Pop Culture in Jean-Luc-Godard’s *Band of Outsiders*” (with Svea Becker). Paper at the Popular Culture Association, San Diego, March, 2005.

“Linking Your Past to Your Future: Maintaining a Vital Research Agenda at a Teaching Institution.” Northeast Educational Research Association, October, 2004.

“Imagining the Double Eagle: Bekim Fehmiu and (Yugoslav) Albanian Identity.” Paper presented at the Society for Cinema and Media Studies, Atlanta, March, 2004.

“Imaginary Geographies: Stateless Cinema and the Refiguration of Nation in the Films of Tony Gatlif.” Paper presented at the Society for Cinema and Media Studies, Minneapolis, March, 2003.

“A Race with Babel: Language, Nation, DVD Technology, and the Problem of ‘Text’.” Paper presented at the Society for Cinema Studies, Denver, March, 2002.

“No Such a Dead Ringer or Paratextuality in David Greene’s *What Ever Happened to....*” Paper presented at *La répétition/Repetition Colloquium*, Université de Reims, March, 2002.

“A Southern Mirror: Borderland Discourse in the Chicano Cinema of Gregory Nava.” Paper presented at Points of Convergence: The Tartu Conference on North American Studies. University of Tartu, Tartu, Estonia, April, 2001.

“The Imaginary Screen: Exile Cinema as Reconfiguration in the Pedagogy of Peace.” Paper

presented at the Seoul International Conference of Non-governmental Organizations: The Role of NGOs in the 21st Century. Kyung Hee University, Seoul, Republic of Korea, October, 1999.

"Frysky Business: Micro-regionalism in the Era of Post-Nationalism." Paper presented at the Society for Cinema Studies, West Palm Beach, April, 1999.

"Cinema of Panic and the Panic of Exile: Fernando Arrabal and the Reconfiguration of Nation." Paper presented at the Florida State University Conference on Literature and Film, January, 1999.

"Fluid Frontiers: Narrative Cinemas and Linguistic Borderlands." Paper presented at the Florida State University Conference on Film and Literature, Tallahassee, January, 1998.

"You Never Write But You Call to Mind! The 'Hidden' Film as Cross-Cultural Intertext." Paper presented at the Society for Cinema Studies, Ottawa, May 1997.

"Corporal Revolt in the Work of Emma Sepúlveda." Paper presented at the Conference on Popular Culture, San Antonio, March, 1997.

"Camping at the Margins: Naked Myth and Its Intertext in the Films of Pedro Almodóvar." Paper presented at the Spanish Semiotics Association, Zaragoza, Spain, November, 1996.

"Madrid au Naturel or the Reassessment of Genre in Post-Franco Cinema." Paper presented at the 5th AIZEN Conference on Emile Zola and Naturalism. Hunter College, New York City, September, 1996.

"Female beneath the Line: Authorship and Voice in the Human Rights Documentary." Paper presented at Console-ing Passions Conference, University of Wisconsin at Madison, April, 1996.

"Voices from the Fissures: Female Authorship and Film As Testimony." Paper presented at the Fifth Annual Conference on Ibero-American Culture and Society: Latin American Women Writers, Discourse of/on the Feminine. University of New Mexico, Albuquerque, February, 1996.

"Having Your (European) Cake and Eating It Too: Brazilian Cinema and the Threat of National Difference." Society for Cinema Studies, New York City, March, 1995.

"Look at Me!: Autobiography and Gaze in the Films of María Luisa Bemberg." Pacific Council on Latin American Studies, Las Vegas, Nevada, March, 1995.

"Freeing a Perversion: Fetishism and Transgression in the Films of Pedro Almodóvar." Florida State University Annual Conference on Literature and Film, Tallahassee, March, 1995.

"Memory in Drag: Sexual Strategies in *Memorias del subdesarrollo*, Novel and Film." NEMLA, Pittsburgh, April, 1994.

"Histrionic Transgressions: Werner Schroeter at the Horizons of Transtext." Society of Cinema

Studies, Syracuse, March, 1994.

"From Opera to Opry: Excess and the Extra-Textual in Werner Schroeter." Literature/Film Conference, Salisbury State College, December, 1993.

"Bemberg's Boomerang: The Reflection of the Tourist Gaze in the New Argentine Cinema." Ohio Film Conference, Ohio University, Athens, Ohio, October, 1993.

"Life Is Very Precious, Even Right Now: Camp Sensibility in the New German Cinema." *Looking Out, Looking Over*, a film festival/symposium held at U.C. Davis, April, 1993.

"Mediating the Image: Found Footage and the Question of Subjectivity." Society for Cinema Studies, Los Angeles, May, 1991.

"Blurring of Gender, Blurring of Genre: The Postmodern Erotic Subject of Pedro Almodóvar." Cine-Lit Conference, Portland State University, March, 1991.

"Unreliable Witnesses: Mediation and Testimony in Glauber Rocha's *Deus e o diabo na terra do sol*." Latin American Studies Association, Miami, December, 1989.

"The Self-reflexive Camera in Latin America." 46th Congress of Americanists, Amsterdam, The Netherlands, July, 1988.

"A Cinema in Search of Itself: Meta-filmic Trends in *Cinema Novo* and Beyond." Symposium on Portuguese Traditions, UCLA, Los Angeles, April, 1988.

"María Luisa Bemberg and the New Argentine Cinema." Symposium on Women Writers of the Hispanic World, UCLA, Los Angeles, April, 1988.

"Unlimited *Limite*: Mário Peixoto's Youthful Masterpiece." Symposium on Portuguese Traditions, Los Angeles, 1987.

"Video Fantasies: Meta-film and Mass-media Imagery in Arnaldo Jabor's *Eu te amo*." Symposium on Portuguese Traditions, Los Angeles, 1986.

KEYNOTE SPEECHES AND INVITED LECTURES

"Circassian by the Circular Method: Media and Language Planning in Homeland and Diaspora." Invited lecture presented to the Jordanian Association of Caucasus Circassia, Amman, Jordan, May 2010.

"The Eagle Spreads Its Wings: International Reception of the New Albanian Cinema." Keynote

address presented at the “Balkan Cinema through Cross-Cultural Perspectives.” Symposium held at the Tirana International Film Festival, Tirana, Albania, December 2009.

“A Four-Dimensional Tight Rope: Studio and Independent Production in the National and International Work of Guillermo del Toro.” Invited lecture presented at the Marubi Film and Multimedia Academy, Tirana, Albania, December 2009.

“The Stakes of *Chinese Roulette*: Fassbinder and Intertextuality.” Lecture presented jointly with Professor Elvis Hoxha at the Marubi Film and Multimedia Academy, Tirana, Albania, January 2008.

“Film and Minority Language in the United States.” Invited lecture presented at the University of Inner Mongolia, Hohhot, China, June, 2002.

“The Bridges of Los Angeles County: Borderland Discourse in the Chicano Films of Gregory Nava.” Lecture presented at the Anglo-American Studies Division of the University of Tirana, Albania, March 2002.

“Getting Frysksed at the Movies: European Cultural Minorities and Narrative Cinema.” The William Paterson University College of Humanities and Social Science Colloquium on Identity, September, 2000.

“Screen and Memory: Latin American Film as Testimony.” The William Paterson College Issues and Ideas Series, February, 1996.

“*Scraps of Life*: Engendered Subjectivity and the Recouplement of History in the Works of Marjorie Agosín.” Essex College, April, 1994.

“Whoopie Does Reno: An Almodóvar Remake As Cultural Translation.” University of Nevada, Reno, February, 1993.

“History As Memory: Tomás Gutiérrez Alea.” Lecture delivered as part of a retrospective of Latin American Cinema. Served as discussant for screenings of several films. Event organized by the Department of Spanish and Portuguese, The Ohio State University, April, 1990.

“El mundo simbolista de Augusto dos Anjos.” University of Southern California, February, 1988. (Invited by Beth Miller).

“Unmasked to the Unmasking: A poesia inglesa de Fernando Pessoa.” Lecture presented to undergraduate students of Portuguese Literature at the Universidade de São Paulo, Spring, 1977.

CONFERENCE PANELS CHAIRED

“Film Histories/Film Aesthetics.” Panel chaired at the Society for Cinema and Media Studies,

New Orleans, March 2011.

“National Identity and Global Cinema.” Panel chaired at the Society for Cinema and Media Studies, Atlanta, March, 2004.

“The DVD Revolution.” Panel chaired at the Society for Cinema Studies, Denver, May 2002.

“National Cinemas.” Panel chaired at the Society for Cinema Studies, Chicago, March 2000.

“Projecting Harmony: Film Studies and Peace Education.” Panel chaired at the Seoul International Conference of Non-governmental Organizations: The Role of NGOs in the 21st Century. Kyung Hee University, Seoul, Republic of Korea, October, 1999.

“Theoretical Topographies.” Panel chaired at the Society for Cinema Studies, West Palm Beach, April, 1999.

"Desiring Men." Panel chaired at the Society for Cinema Studies, Ottawa, May, 1997.

"Race I." Panel chaired at the Society for Cinema Studies, Dallas, March, 1996.

"Literatura hispanoamericana." Section chaired at the meeting of the *Círculo de Cultura Panamericano*, New Jersey Meeting, November, 1995.

Introduction of keynote speaker, James Gee, Fifteenth Conference on Bilingual Education/ESL, The William Paterson College, October, 1995.

"Latin American Cinemas and the Question of the Nation." Society for Cinema Studies, New York City, March, 1995.

"Literatura latinoamericana contemporánea." Section chaired at *Círculo de Cultura Panamericano*, New Jersey meeting, November, 1994.

CONFERENCES DIRECTED

“Globalizing Schools and Schooling the Global.” The 30th Annual Bilingual/ESL Conference, William Paterson University, December 3, 2010.

“Building Blocks of Language: Addressing the Needs of English Language Learners with Communication Disorders.” The 29th Annual Bilingual/ESL Conference, William Paterson University, December 4, 2009.

“Language Diversity: Special Gifts and Challenges.” The 28th Annual William Paterson University Bilingual./ESL Conference., December, 2008.

“Multiple Literacies”: The 27th Annual William Paterson University Bilingual/ESL Conference.” December 7, 2007.

“Fostering a Multilingual New Jersey”: The 26th William Paterson University Bilingual/ESL Conference.” December 8, 2006.

COLLOQUIA AND INFORMAL TALKS

“Peter Weir’s *The Truman Show* and New Paradigms of Identification.” Talk given and discussion moderated at the Marubi Film and Multimedia Academy, Tirana, Albania, January, 2009.

“Fassbinder Reconsidered.” Talk given and discussion moderated at the Marubi Film and Multimedia Academy, Tirana, Albania, January, 2008.

“Playing with Babel: Language, Technology, and Interactivity.” Paper presented at the Department of Languages and Cultures Colloquium on Teaching and Research, The William Paterson University, Spring, 2006.

“I’senstein: Subjectivity and Counterpoint in Mário Peixoto’s *Limite*.” Paper presented at the Department of Languages and Cultures Colloquium on Teaching and Research, The William Paterson University, Spring, 2002.

“I Could Go on Lip Synching: Absence as Intertext in the Films of Werner Schroeter.” Talk presented as part of the Colloquium on Teaching and Research of the Department of Languages and Cultures, The William Paterson University, September, 1998.

“Knowing Just Who the Natives Are: The Tourist Gaze in María Luisa Bemberg's *Miss Mary*.” Presented brief introduction and served as discussant for a screening of Bemberg's film as a part of the William Paterson College's International Film Festival, November, 1996.

“Changing Directions in Latin American Cinema.” Talk presented to Glen Rock (New Jersey) Activities Club, a senior-citizen service organization, October, 1995.

“Gazing at Deformity: María Luisa Bemberg's Filmic Autobiography.” Talk and round table discussion presented at the William Paterson College, March, 1995. (Part of Department of Languages and Cultures' Brown-bag Colloquia Series).

“Margarethe von Trotta: Feminist Filmmaker.” Presented brief introduction and served as co-discussant for a screening of *Rosa Luxemburg*. Program sponsored by the Women's Center and the History Club of the William Paterson College, March, 1994.

“Chilean Arpilleras.” Presented introduction to display of political folk art and served as discussant for *Recapturing Community: Latin America and the Oral Tradition* symposium, the

William Paterson College, March, 1994.

“Brecht, Artaud and the Theatre of Spain.” Talk and discussion presented to graduate students at the University of Nevada, November, 1992. (Event coordinated by Emma Sepúlveda-Pulvirenti).

“*Private Collections: Betraying the Voyeuse.*” Delivered brief introductory talk and served as discussant for screening at the American Film Institute Festival, Los Angeles, May, 1990.

“El cine latinoamericano: Mujeres-cineastas.” Talk with open discussion at the Modern Language House, the College of William and Mary, March 1989.

“Las buenas intenciones de Rosita Murphy: El mito panamericano de *Springtime in the Rockies.*” Lecture and round table discussion at the Department of Spanish and Portuguese, the University of New Hampshire, February, 1989.

“Reflexivity in the Latin American Cinema.” Lecture and round table discussion for students in Latin American Studies, University of Southern California, January, 1988. (Event coordinated by Beth Miller).

“Screen and Gaze in *Dona Flor and Her Two Husbands.*” Talk and open discussion with undergraduate students at UCLA, Spring, 1985.

MEDIA APPEARANCES

NART TV. Interview with Bruce Williams on Circassian language planning.” May, 2010. (Broadcast in Jordan, Syria, Israel, Turkey, and the Russian Federation).

Lezo, Yllka. “Rinia manipulohet nga my space dhe you tube.” Interview with Bruce Williams. Shekulli (Tirana, Albania) 9 Janar 2009: 20.

WGHT Radio. “Profanity in Language: Interview with Bruce Williams.” *New Jersey Talking*: 13 November 2003.

Radio Pyongyang, Pyongyang, Korean Democratic Republic. “Arirang Performance—Interview with Bruce Williams.” 25 June 2002.

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Buchanan, Rhonda. “Eros and Writing in Tununa Mercado’s *Canon de alcoba*” *Chasqui* 25.1 (1996).

Chappuzeau, Bernhard. *Transgression und Trauma bei Pedro Almodóvar und Rainer Werner Fassbinder*. Tübingen: Stauffenburg, 2005, p. 117.

Chávez-Silverman, Susana. Review of Emma Sepúlveda-Pulvirenti, *El testimonio femenino como escritura contestataria*. *Revista iberoamericana de bibliografía* 96.

Connelley, Caryn C. "The Trials of *las mujeres pensantes*: Juana Inés and María Luisa Find a Room of Their Own." *Chasqui* 31.1 (2002), p. 71.

Dennison, Stephanie. "The New Brazilian Bombshell: Sônia Braga, Race and Culture in the 1970s. In Dennison, Stephanie and Song Hwee Lim. *Remapping World Cinema: Identity, Culture and Politics*. London: Wallflower, 2006, p. 141.

Flynn, Caryl. *The New German Cinema: Music, History, and the Matter of Style*. Berkeley: U California P, 2004, p. 206.

Gatto, Katherine Gyékényesi. "Women, Madness, and Confinement in María Luisa Bemberg's *Camila*. *Journal of the Association for the Interdisciplinary Study of the Arts* 7.1-2 (Autumn 2001-Spring 2002), p. 104.

Hardcastle, Anne. E. "Family Therapy and Spanish Difference/Deviance in Almodóvar's *Takones lejanos*. In Sánchez-Conejero, ed. *Spanishness in the Spanish Novel and Cinema of the 20th-21st Century*. Newcastle: Cambridge Scholars Publishing, 2007, pp. 85-86.

Imre, Anikó. "Lesbian Representation and Postcolonial Allegory." In Olesky, Elzbieta H., ed. *Intimate Citizenship: Gender, Sexualities, Politics*. New York: Routledge, 2009, p. 164.

Imre, Anikó. *Identity Games: Globalization and the Transformation of Media Cultures in the New Europe*. Boston: MIT Press, 2009, p. 146.

Kepner, Christine Goring. "Three Films of María Luisa Bemberg: A Female Gaze." *Journal of Christianity and Foreign Language* 4 (2003), p. 41.

Martínez Esposito, Alfredo. *Escrituras torcidas: Ensayos de crítica "queer."* Barcelona: Laertes, 2004, p. 199.

Marting, Diana. "Latin American Contemporary Literature." In Lechner, Jan, comp. *Textos y documentos 46 Congreso Internacional de Americanistas*. Amsterdam: Fundación Internacional de Americanistas, 1990: p. 94.

Menning, D. Jan. "Eloquent Elisions: The Expressive Play of Silence in María Luisa Bemberg's *De eso no se habla*." *Revista Canadiense de Estudios Hispánicos* 27.1. (2002), p. 160.

Nebesio, Bohdan. "Preface" to *The Cinema of Alexander Dovzhenko*. Special issue of the *Journal*

of *Ukrainian Studies*. 19.1 (Summer, 1994): pp. 2-3.

Ramsden, Gaziana. "Manuel Puig, Pedro Almodóvar and the Politics of Camp." Ph.D. Dissertation, University of California at Santa Barbara, 2003.

Robinson, MJ. "Overcoming the Limits of *Limite*: Raul's Escape. Paper presented at the Society for Cinema and Media Studies, Atlanta, March, 2004.

Roman, D., Pedersen T., Kresoyevic L., Holst, K. "Encountering Women on Screen." *Roskilde Universitetsbibliotek – RUCs digitale projektbibliotek*. Online at <http://www.rucsdigitaleprojektbibliotek.dk/bitstream/1800/4639/1/Last%20Draft%200.1.pdf> (Accessed 1 May 2011).

Taylor, Clair. "María Luisa Bemberg Winks at the Audience: Performativity and Citation in *Camila* and *Yo, la peor de todas*." In Shaw, Lisa and Stephanie Denison, eds. *Latin American Cinema: Essays on Modernity, Gender and National Identity*. Jefferson: McFarland, 2005: pp 115, 117.

Sepúlveda-Pulvirenti, Emma. "Introducción" to *El testimonio femenino como escritura contestataria*. Santiago de Chile: Asterión, 1995, p. 21.

Stone, Cynthia L. "Beyond the Female Gaze: María Luisa Bemberg's Sor Juana Inés de la Cruz." *Ciberletras* 13 (2005). Online at <http://www.lehman.edu/faculty/guinazu/ciberletras/v13/stone.htm> (Accessed 30 April 2011).

Testa, Bart. *The Cinema of Alexander Dovzhenko*, special issue of the *Journal of Ukrainian Studies*, (review). *Canadian Journal of Film Studies* 4.2 (Fall 1995), pp. 71-73.

SERVICE AND ACTIVITIES

PROFESSION AT LARGE

Member, Katherine Singer Kovacs Essay Award Committee, Society for Cinema and Media Studies, 2011-2012.

Co-coordinator, Central, Eastern and Southern European Special Interest Group, Society for Cinema and Media Studies, 2007- 2011.

Member, Avant-garde(s) and New Waves Working Group, European Network for Cinema Studies, 2010- present.

Member, Film Industries Working Group, European Network for Cinema Studies.

Student Writing Award Committee, Society for Cinema and Media Studies, chair 2005-2006, member. 2004-2005.

External Evaluator, Program Review, Foreign Languages Department, East Stroudsburg University, 2002.

Refereed reader, *Studies in Eastern European Cinema*.

Refereed reader, *Scope: An Online Journal of Film Studies* (University of Nottingham).

Refereed reader, *The Canadian Journal for Film Studies*.

Refereed reader, *The Luso-Brazilian Review*.

Reader and evaluator, The McGraw-Hill Company.

Reader and Evaluator, Prentice-Hall.

THE WILLIAM PATERSON UNIVERSITY OF NEW JERSEY

UNIVERSITY AT LARGE

Cross-Cultural Arts Festival on the Caribbean and Latin America, 2012, Planning Committee, 2011-present.

University Range Adjustment Committee, 2009.

University Promotions Committee, 2008.

University Range Adjustment Committee, 2007.

University Promotions Committee, 2004.

Search Committee for Associate Vice President of Diversity, Spring, 2000.

Chair of Diversity, Committee for Middle States Accreditation, 1999.

Technology (member, 1995).

Chair, Faculty Development, 1996-1998.

Faculty Senate Governance Council (member, 1994-95).

Center for Continuing Education. Steering committee for a series of events to commemorate the centenary of film (1993-95).

Center for Continuing Education. Planning Committee, "Recapturing Community: Latin American Literature and the Oral Tradition," a workshop on oral literature and poetry (1994).

Phosphorus, a network to develop multicultural awareness and arts programming, 1994-1995.

INTER-COLLEGIAL

Co-chair of Development of International Cinema Studies Major (College of Arts and Communication and College of Humanities and Social Sciences, 2011).

Co-coordinator, New Vistas Program, College of Education with curriculum contributed by College of Humanities and Social Sciences, 2009-present.

Judge, Ninth Annual Student Film Festival, 2003.

Committee Member, Educational Grant for Curriculum Development (World Languages, 1999).

International Cinema Studies Major/Minor 1996-1999 (project leader); 1993-94.

Judge for First Annual Student Film Competition, 1994.

COLLEGE OF HUMANITIES AND SOCIAL SCIENCES

Assessment Committee, 2009-2010.

Search Committee, Women's Studies, 2004.

Search committees for Associate Dean of Humanities and Social Science, 1999 and 2001.

Planning Committee for NEH Grant for a Regional Center in Urban/Suburban Studies, 1999.

School of Humanities, Management, and Social Science Diversity Committee (co-chair, 1996-1998).

DEPARTMENT OF LANGUAGES AND CULTURES

Graduate Director, Department of Languages and Cultures, 2004-present.

Chair of Executive Council and Departmental Vice-Chair, 2003-present;

Chairperson, Department of Languages and Cultures, 2000-2003.

General Education Coordinator, Department of Languages and Cultures, 2010-present; 2003-2007.

Retention, Tenure, and Promotion Committee, Department of Languages and Cultures, 2003-present; 1999-2000 (chair).

NCATE Coordinator, Bililingual/ESL Graduate Program, 2008 to present.

Graduate Committee, 2004-present (chair); 1998-2000.

Curriculum Committee, 2004-present; 1995-99 (chair); 1993-1994.

NCATE coordinator, Department of Languages and Cultures, 2003.

Search committee, Bilingual/ESL, 2003.

Search Committee, French and Francophone Studies, Spring, 1999.

Department of Languages and Cultures, Coordinator of Adjunct Faculty, 1995-1999.

Search Committee for tenure-track position in Spanish and Latin American Studies, 1998.

Search Committee for one-year appointment in French and Francophone Studies, 1998.

Search Committee for tenure-track line in French and Francophone Studies, 1997.

Search Committee for tenure-track line in Bilingual/ESL graduate program, 1996.

Technology Committee 1995-1997 (chair).

Poetry Recitation Contest Organizational Committee, 1994-96.

Strategic Planning and Comprehensive Analysis, 1994-1996.

THE UNIVERSITY OF NEVADA, RENO

Participation on a committee for the creation of a "capstone" course (senior seminar) on gender issues across the disciplines. Development of a mini-seminar on gender and film theory.

THE UNIVERSITY OF CALIFORNIA AT DAVIS

Participation on committee for establishment of film studies core curriculum on Davis campus 1992.

Participation in faculty seminar on psychoanalysis, feminism, and narrative cinema, 1992.

THE OHIO STATE UNIVERSITY

Coordinated a festival of Latin American Cinema, 1990.

HONORS AND AWARDS

William Paterson University, Career Development Award recipient, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2009, 2010 (multiple projects).

William Paterson University. Travel Incentive Award recipient for the Society for Cinema Studies Conference, 2011.

William Paterson University. Travel Incentive Award recipient for the Society for Cinema Studies Conference, 2010.

William Paterson University. Travel Incentive Award recipient for key-note speech at the Balkan Cinema through Cross-Cultural Perspectives Symposium, Tirana International Film Festival, 2009.

William Paterson University. Travel Incentive Award recipient for research at the Albanian National Film Archive, 2008.

William Paterson University, Travel Incentive Award recipient, The William Paterson University, Travel incentive recipient for the Popular Culture Association Meeting, 2007.

William Paterson University, Travel Incentive Award recipient. Research at the Albanian Film Archive, 2006.

William Paterson University, Travel Incentive Award recipient. Research at the Albanian National Film Archive, 2005.

William Paterson University, Travel Incentive Award recipient. Research at the Yugoslav Film

Archives, 2004.

William Paterson University, Travel Incentive Award recipient, 2003. Research in archives in Schleswig-Holstein.

William Paterson University, Travel Incentive Award recipient, 2001. Research at the Mário Peixoto Archive in Rio de Janeiro and the Cinemateca Brasileira in São Paulo.

William Paterson University, Travel Incentive Award recipient, 2001. Research in Germany and the Netherlands on minority language cinema discourse.

William Paterson University, Assigned Release Time recipient for Spring, 1998 for project "Fluid Frontiers: Narrative Cinema and Linguistic Borderlands."

William Paterson University, Travel Incentive Award recipient, 1998. Research in Port-au-Prince, Haiti and Havana, Cuba.

William Paterson University, Travel Incentive Award recipient, 1998. Research at the Czech National Film Archives.

William Paterson College, Assigned Release Time recipient for Spring, 1997. Project -- "At the Frontiers of the Screen: Film, Experiment, Transtext."

William Paterson College, Assigned Release Time recipient for Spring, 1996. Project -- "Transtextuality and En-gendered Subjectivity in Contemporary Spanish Cinema."

William Paterson College, Career Development recipient, 1995, 1996 (multiple projects).

UCLA Regents' Research Fellowship, Brazil, 1984. Dissertation research in Rio de Janeiro.

UCLA Regents' Fellowship, 1980-81.

UCLA University Fellowship, 1978-79/ 1979-80.

Fulbright Research Fellowship, Brazil/Argentina, 1977-78. Research on film and poetry in São Paulo and Buenos Aires.

Henrietta M. Keller Award in Germanistics, 1977.

Member - Delta Phi Alpha German Honors Society

Honorary Member - Sigma Delta Pi National Hispanic Honors Society.

Honorary Member - Pi Delta Phi French Honors Society.

PROFESSIONAL MEMBERSHIPS

The Society for Cinema and Media Studies
European Network for Cinema Studies
Popular Culture Association
Modern Language Association
Northeastern Modern Language Association