

BRUCE WILLIAMS, Ph.D.
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BRIEF BIOGRAPHY

Holding a Ph.D. from the University of California at Los Angeles, Bruce Williams is Professor of Cultural Studies in the Department of Languages and Cultures and Co-coordinator of the program in International Cinema at the William Paterson University of New Jersey. He has published extensively in the areas of cinema history; film theory; Latin American cinema; cinema of the “Other Europe”; marginalized media discourses, and cinemas of minority cultures. He is co-author, with Keumsil Kim-Yoon, of *Two Lenses on the Korean Ethos: Key Cultural Concepts and Their Appearance in Cinema*. His current research focuses on Albanian cinema, with special emphasis on the Kinostudio era, the transition to international coproduction, women directors, and lgbtq discourse. Williams is at work on a book-length manuscript on this topic. Other areas of interest include itinerant voices in media; bilingualism and media, and film ties between Latin America and the Soviet Union.

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.

Field of research interest – 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, 1977-78. Research on Brazilian cinema and the relationship between experimental film and concrete poetry. Additional research in Argentina.

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; multicultural discourse, 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 (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.

PUBLISHED BOOK

Two Lenses on the Korean Ethos: Key Cultural Concepts and Their Appearance in the Cinema
(with Keumsil Kim Yoon). Jefferson, NC: McFarland, 2015.

PUBLISHED ARTICLES IN REFEREED JOURNALS

“The Albanian State Film Archives in a Transnation World. *Studies in Eastern European Cinema* 11.2 (2020): 202-204. Online in at <https://www.tandfonline.com/doi/pdf/10.1080/2040350X.2020.1718418>

“Cinema in the ‘Local Perfect Position’: Children and Education in the Documentary Work of Xhanfise Keko.” *Studies in Eastern European Cinema* 11.1 (2020): 54-66. Online at <https://doi.org/10.1080/2040350X.2019.1657722>

“*Cherchez la femme*: Gratë revolucionare në filmat e Kinostudios.” (“*Cherchez la femme*: Revolutionary Women in the Films of Kinostudio”). *Politikja* 2. (2018): 129-143.

“Comic-Book Artifice: Olga Schoberová's Hyper-Femininity in Václav Vorlíček's *Who Wants to Kill Jessie?*” *Studies in Eastern European Cinema* 8.2 (Summer, 2017): 146-159.

“Chronicle of a Rift Reread: The Discourse of Nostalgia in Kujtim Çashku and Piro Milkani's *Face to Face*. *KinoKultura* Special Issue 16: Albania (2016), online at <http://www.kinokultura.com/specials/16/williams.shtml>

“It's a Wonderful Job! Women at Work in the Films of Communist Albania.” *Studies in Eastern European Cinema* 6.1 (2015): 4-20.

“Two Degrees of Separation: Xhanfise Keko and the Albanian Children's Film.” *Framework* 54.1 (Spring 2013): 40-58.

“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): 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: Anthropophagical 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.

PUBLISHED REFEREED BOOK CHAPTERS

"The Road to Japan: The Tokyo Diary Films of Wim Wenders," In Cho, Joanne Miyang, ed., *German-East Asians Encounters and Entanglements: Affinity in Culture and Politics since 1945*, Routledge, 2021, pp. 269-288.

"Brazil's Open Cities: Mimicry, Sexuality, and Class Dynamics in the Urban Landscape of Sixties Cinema." Chapter accepted for publication in Mazierska, Ewa and Lars Kristensen, eds. *Third World Cinema and Marxism*. London: Bloomsbury, 2020, pp. 63-82..

"Albania: Crossing Borders with a New Imaginary" (with Kledian Myftari). Chapter accepted

for publication in Lydia Papadimitriou and Ana Grgić, eds. *Contemporary Balkan Cinema: Transnational Exchanges and Global Circuits*. Edinburgh: Edinburgh University Press. 2020, pp. 18-33.

“Polymorphous Consumption: Eytan Fox’s *The Bubble* As Gated Community.” In Mazierska, Ewa and Lars Kristensen, eds. *Contemporary Cinema and Neoliberal Ideology*. New York: Routledge, 2018, pp. 233-247.

“Liminal Visions: Cinematic Representations of the German and Korean Divides.” In Cho, Joanne Miyang and Lee M. Roberts, eds. *Transnational Encounters between Germany and Korea: Affinity in Culture and Politics since the 1880s*. New York: Palgrave Macmillan, 2017, pp. 177-195.

“The Eagle Rocks: Isolation and Cosmopolitanism in Albania’s Pop-Rock Scene,” In Mazierska, Eva, ed. *Popular Music in Eastern Europe: Breaking the Cold War Paradigm*. London: Palgrave Macmillan, 2016, pp. 89-106.

“Geographies of Carnality: Slippery Sexuality in Wiktor Grodecki’s *Gay Hustler* Trilogy.” In Mazierska, Ewa, Matilda Mroz, and Elżbieta Ostrowska. *The Cinematic Bodies of Eastern Europe and Russia: Between Pain and Pleasure*. Edinburgh: Edinburgh University Press, 2016, pp. 146-165.

“In the Heat of the Factory: The Global Fires of *The Hour of the Furnaces*.” In Mazierska, Eva and Lars Kristensen, eds. *Marxism and Film Activism: Screening Alternative Worlds*. London: Berghahn, 2015, pp. 124-143.

“The Distant among Us: *Kolonel Bunker* in a Postcolonial Context.” In Mazierska, Ewa, Eva Năripea, and Lars Kristensen, eds. *Postcolonial Approaches to Eastern European Cinema: Portraying Neighbors on Screen*. London: I.B. Tauris, 2013, pp. 223-243.

“Kujtim Çashku e a emergência do cinema independente na Albânia.” In Suppia, Alfredo, org. *Cinema(s) independente(s): Cartografias para um fenômeno audiovisual global*. Juiz de Fora, Editora da Universidade Federal de Juiz de Fora, 2013, pp. 213-231.

“Redshift: New Albanian Cinema and Its Dialogue with the Old.” In Imre, Anikó, ed. *A Companion to Eastern European Cinemas*. Oxford: Wiley-Blackwell, 2012, pp. 224-243.

“Spotting the Eagle on Anglophone Turf: Postcommunist Reception and Albanian Cinema.” In Kristensen, Lars, ed. *Postcommunist Film--Russia, Eastern Europe and World Culture: Moving Images of Postcommunism*. Oxford: Routledge, 2012, pp. 89-104.

“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.

PEER-REVIEWED BOOK CHAPTER ACCEPTED FOR PUBLICATION AND IN PRESS

"Between Imagined Homelands: Florian Gallenberger's *John Rabe*," in Cho, Joanne Miyang, ed., *Sino-German Encounters and Entanglements: Transnational Politics and Culture, 1890-1950*, New York: Palgrave Macmillan, 2021 (in final preparation).

.

"My Own Private Tokyo: The Japan Features of Doris Dörrie, forthcoming in Cho, Joanne Miyang, ed., *EastAsian-German Cinema*, Routedge.

EDITORIAL-REVIEWED ARTICLE

"A Cinema in Search of Itself: Meta-filmic Trends in *Cinema Novo*." *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 BOOK REVIEWS

Parvalescu, Constantin. *Orphans of the East: Postwar Eastern European Cinema and the Revolutionary Subject*” (Bloomington: Indiana UP, 2015). *Studies in European Cinema* (2017).

“Marxism Re-imaged: Mazierska, Eva and Lars Kristensen, eds. *Marx at the Movies: Revisiting History, Theory and Practice* (London: Palgrave-Macmillan, 2014). *Film-Philosophy* 19 (2015), pp. 164-171.

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

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 (uncredited).

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.

ADDITIONAL PUBLICATIONS

“Opinion—The Timeless Life of Albanian Cinema,” In Përmeti, Genc, ed. *Beni Walks on His Own: A Feature Film from Communist Albania: Memoires and Impressions from Director Xhanfise Keko and Young Protagonists of the Film*, Tirana: Kandal, 2000, p.195.

“Ballkanit, me dashuri...për Bekim Fehmiun.” In Musliu, Fahri, ed. *Bekim Fehmiu*. Prizren: Siprint, 2015, pp. 90-91. (Originally published in *Gazeta Tema* [Tirana, Albania] 28 qershor 2010, p. 7.)

“Në vërtetë një kinematografi shqiptare?”/“Is There Really an Albanian Cinema?” Albanian State Film Archives. *Ditari 2009: Kinematografia shqiptare*, Tirana: Albanian Ministry of Culture, 2019, 14-20.

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

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

UNAUTHORIZED PUBLICATIONS

“Xhanfise Keko: Director.” In Përmeti, Genci. *Xhanfise Keko: An Albanian Woman Film Director*. Tirana: Dudaj, 2017, p.13. (Nota bene: This short discussion has been badly and misleadingly transcribed from interview material).

“Thoughts on *Tomka and His Friends*.” In Përmeti, Genci. *Xhanfise Keko: An Albanian Woman Film Director*. Tirana: Dudaj, 2017, p. 51. (Nota bene: This short discussion has been badly and misleadingly transcribed from interview material).

“*While Shooting a Film*.” In Përmeti, Genci. *Xhanfise Keko: An Albanian Woman Film Director*. Tirana: Dudaj, 2017, p. 61. (Nota bene: Unauthorized. The short discussion has been badly and misleadingly transcribed from interview material).

UNPUBLISHED STUDIES AND WORK SUBMITTED TO REFEREED JOURNALS AND BOOKS

“Albanian Cinema: From Isolation to Transnationalism.” (Book manuscript under contract with Amsterdam University Press).

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

REFEREED CONFERENCE PAPERS DELIVERED

“Hesitant Apertures: An Alternative View of Albanian Cinema unde Isolationism.” Paper presented at the Society for Cinema and Media Studies Virtual Conference, March, 2021.

“A Boytoy from Just outside My Reach: Homoeroticizing the Balkans in Eloy de la Iglesia’s *Los novios búlgaros*. Paper presented at XXVI Congreso Internacional de Literatura y Estudios Hispánicos,” virtual conference, June, 2020.

“Open Minds and Bodies: LGBTQ Digital Storytelling in the Western Balkans.” Paper to be presented at the British Association for Slavonic and East European Studies, Cambridge, April, 2020. (Conference cancelled. Rescheduled for 2021 in Glasgow.)

“Ro-Mediation: Multilingual Dynamics in the Cinema of Romani Expression.” Paper presented virtually at the Georgetown University Round Table of Language and Linguistics, Georgetown, March, 2020. (Onsite conference cancelled; held online).

“Hollywood and Kinostudio Censorship: A Contrastive Analysis.” Paper presented at *Censurën dhe vet-censurën në Shqipërinë komuniste (Censorship and Self-Censorship in Communist Albania)*. Marubi Academy of Film and Multimedia, Tirana, Albania, May, 2019.

“More Famous in China than Robert De Niro: Male Film Celebrities of Communist Albania.” Paper presented at the Society for Cinema and Multimedia Studies, Seattle, March, 2019.

“Sixty Years Hence: A Retrospective Look at Early Kinostudio Production in Albania.” Paper presented at the British Association for Slavonic and East European Studies, Cambridge, April, 2018.

“Medicine for the New Albanian Cinema: Joni Shanaj’s *Pharmakon*.” Paper presented at the Popular Culture Association, Indianapolis, March, 2018.

“Traces against Oblivion: Reconstructed Memories of American and Brazilian Silent Film.” Paper presented at *Shattered Memory*, Marubi Academy of Film and Multimedia and the Albanian Academy of Art and Science, Tirana, November, 2017.

“Historical Trauma in Communist Albania: Forgotten Terror in Esat Musliu’s *The Circle of Memory*. Paper presented at the Popular Culture Association, San Diego, April, 2017.

“In Want of a New Wave: The ‘Lost Years’ of Albania’s Kinostudio.” Paper presented at the British Association for Slavonic and East European Studies, Cambridge, March, 2017.

“Gaming a Site of Resistance: Marcelo Piñeyro’s *Kamchatka*.” Paper presented at the Congreso Internacional de Literatura Hispánica, Buenos Aires, Argentina, March 2017.

“Now You See Her, Now You Don’t: Meta-Spectatorship at a Loss in Orson Welles’ Unfinished *Don Quijote*.” Paper presented at *Cervantes, su obra y su tiempo, cuarto centenario (1616-2016)*, Universidad de Navarra, December, 2016.

“Recent Reconsiderations of *Kolonel Bunker*. Paper presented at *Kolonel Bunker Turns 20*, Marubi Academy of Film and Multimedia, Tirana, Albania, November, 2016.

“A Swamp of Memory: Elezi and Logoreci’s *Bota (World)* and the New Albanian Cinema.” Paper presented at the Popular Culture Association, Seattle, March, 2016.

“The Intangible Reconcretized: A Contemporary Reading of Antonioni’s *Blow-Up*. Paper presented at *Blow-up Turns 50*, Marubi Academy of Film and Multimedia, Tirana, Albania, March, 2016.

“Subverting Orthodoxy: The Humanistic Cinema of Xhanfise Keko.” Paper presented at the *New Perspectives on Old Films: Albanian Cinema during the Kinostudio Era, 1954-1992* conference, Paris, Ecoles des Hautes Etudes en Sciences Sociales, November, 2015.

“Queering Bakhtin: The Carnival of Sexuality in Eytan Fox’s *The Bubble*.” Paper presented at *Marx and the Movies*, the University of Central Lancashire, UK, July, 2015.

“Contained Laughter: Communist Albania’s Film Comedy.” Paper presented at the Popular Culture Association. New Orleans, April, 2015.

“A Field Reconquered: The Spaces of Play in Xhanfise Keko’s *Tomka and His Friends*.” Paper presented at *Imazhet e hapësirës dhe hapësira e imazheve (The Images of Space and the Space of Images)*, Marubi Academy of Film and Multimedia, Tirana, Albania, January, 2015.

“It’s A Wonderful Job! Women at Work in Xhanfise Keko’s *Kur po xhirohej një film (While Shooting a Film)*.” Paper presented at *The Albanian Cinema*, Tirana International Film Festival, Tirana, Albania, November, 2014.

“The Cultural Revolution Revisited: Chinese Nostalgia for Albanian Cinema” (with Ming Jian). Paper presented at the British Association for Slavonic and East European Studies, Cambridge, UK, April 2014.

“Albania’s Outside Insiders: Ethnographic Dramas and Language Choice.” Paper presented at the Popular Culture Association, Chicago, March, 2014.

“Home from Transnational: Code-Switching and Cinematic Pragmatics in the New Korean Cinema” (with Keumsil Kim Yoon). Paper presented at the Society for Cinema and Media Studies, Seattle, March 2014.

“Adopted Goddesses: Cult Celebrity in the New German Cinema and Its Alternative.” Paper presented at the Society for Cinema and Media Studies, Chicago, March, 2013.

“Qui êtes-vous, Grayson Hall? Re-informing Celebrity Transnationally.” Paper presented at the Celebrity Studies Conference, Melbourne, December, 2012.

“Simultaneous History: *Translatio* and Memory in Paulo César Saraceni’s *The Challenge*. Paper presented at *Time Networks: Screen Media and Memory*, the European Network of Cinema and Media Studies, Lisbon, June, 2012.

“In the Heat of Agitprop: The Global Fires of *The Hour of the Furnaces*.” Paper 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. (Nota bene: Two papers were allowed for presentation at this Conference due to the last-minute cancellation of the SCMS conference in Tokyo, 2009).

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

“The Eagle Spreads Its Wings: International Reception of the New Albanian Cinema.” Paper presented at *Balkan Cinema through Cross-Cultural Perspective*, Tirana International Film Festival, Tirana, Albania, December, 2009.

“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 Academy of Film and Multimedia, 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.

"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." Northeastern Modern Language Association, 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*, University of California at 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, Portland State University, March, 1991.

“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.” *Women Writers of the Hispanic World*, University of California at Los Angeles, 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.

INVITED LECTURES

“Tomás Gutiérrez Alea and Revolutionary Cuban Cinema.” Invited lecture to be presented at the Marubi Academy of Film and Multimedia, Tirana, Albania, January, 2020.

“Viktor Gjika’s *Nëntori i dytë* (*The Second November*) and the Albanian Cinema Project.” Invited lecture presented at The International House, Philadelphia, October, 2013.

“Unravelling Christian Iconography: Kim Ki Duk’s *Pietà*.” Invited lecture presented at the Marubi Academy of Film and Multimedia, Tirana, Albania, January, 2013.

“Directing Panic: The Early Films of Fernando Arrabal.” Invited lecture presented at the Marubi Academy of Film and Multimedia, Tirana, Albania, May, 2012.

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

“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 Academy of Film and Multimedia, Tirana, Albania, December 2009.

“The Stakes of *Chinese Roulette*: Fassbinder and Intertextuality” (with Elvis Hoxha).” Lecture presented at the Marubi Academy of Film and Multimedia, 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 Fryscked at the Movies: European Cultural Minorities and Narrative Cinema.” Lecture presented at *Identity*, College of Humanities and Social Sciences, William Paterson University, September, 2000.

“Screen and Memory: Latin American Film as Testimony.” Lecture presented at *Issues and Ideas*, William Paterson College, February, 1996.

“*Scraps of Life*: Engendered Subjectivity and the Recoupment 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.”
Department of Spanish and Portuguese, 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.

WORKSHOP PARTICIPATION

“An LGBTQ Anti-Bullying Video Campaign: Tirana in Specific and the Western Balkans at Large.” Intervention presented at “Balkan Cinemas in Post-Digital Times: Between National and Transnational Storytelling.” *Structures and Voices: Storytelling in Post-Digital Times*, The European Network of Cinema and Media Studies, Gdańsk, Poland, June, 2019.

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

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

CONFERENCE PANELS CHAIRED

“Questioning the National in National Cinema,” Panel chaired at the Society for Cinema and Media Studies Virtual Conference, March 2021.

“Temas y mensajes en el cine español.” Panel chaired at the XXVI Congreso Internacional de Literatura y Estudios Hispánicos,” virtual conference, June, 2020.

“European Cinema: Germany, Italy, Albania.” Panel chaired at the Popular Culture Association, Indianapolis, March, 2018.

“Translation—Adaptation—Nation.” Panel chaired at the Society for Cinema and Media Studies. Seattle, March, 2014.

“National Cinemas.” Panel chaired at the European Network for Cinema and Media Studies, Lisbon, June, 2012.

“Political Cinema from the ‘Periphery.’” Panel chaired at the Society for Cinema and Media Studies, Boston, March 2012.

“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 He 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.

"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

"Transforming Learning in the Multilingual Content Classroom." The 37th Annual Bilingual/ESL Conference, William Paterson University, December 1, 2017.

"Undocumented Students and the Stakes of Language." The 36th Annual Bilingual/ESL Conference, William Paterson University, December 2, 2016.

"Translanguaging and Social Justice." The 35th Annual Bilingual/ESL Conference, William Paterson University, December 4, 2015.

"Forging an Upward Path: The Access of English Language Learners to Higher Education. The 34th Annual Bilingual/ESL Conference, William Paterson University, December 5, 2014.

"An Ever-Growing Mind: Language Learners and Cognition." The 33rd Annual Bilingual/ESL Conference, William Paterson University, December 6, 2013.

"Two Brains in One? The Complexity of the Bilingual Mind." The 32nd Annual Bilingual/ESL Conference, William Paterson University, December 7, 2012.

"Out of One, Many! The Challenges and Future of Multiple Englishes." The 31st Annual Bilingual/ESL Conference, William Paterson University, December 2, 2011.

"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

María Luisa Bemberg’s *I, the Worst of All*. Invited discussant for students in “The Enlightenment: Origins of Modern Consciousness,” Professor Krista O’Donnell, William Paterson University, February, 2018.

Introduction to screening of Mevlan Shanaj’s *Lule të kuqë, lule të zeza (Black Flowers)*. “White Night” event, Albanian State Film Archives, November, 2017 (presented in absentia).

Xhanfise Keko’s *Tomka and His Friends*. Discussant for Yonkers, New York fund-raising screening of the film restoration undertaken by the Albanian Cinema Project, September, 2016.

“A Tribute to Bekim Fehmiu.” Marubi Academy of Film and Multimedia, Tirana, Albania, March, 2016.

“Xhanfise Keko’s *Tomka and His Friends*. Discussant for the Paris première of the restoration of the film undertaken by the Albanian Cinema Project, November, 2015.

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

“Fassbinder Reconsidered.” Talk given and discussion moderated at the Marubi Academy of Film and Multimedia, 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

Numerous appearances in Shanaj, Mevlan, *Xhanfise Keko—Koha e pelikulës (Xhanfise Keko—A Woman Director in the Age of Celluloid)*. Tirana, Zig-Zag Films, 2017.

ABC Television Albania. Elsa Demo interviews Bruce Williams. *Takimet e kulturës*: 23 April 2016.

NART TV. Interview with Bruce Williams on Circassian language planning.” May, 2009. (Broadcast in Jordan, Syria, Israel, Turkey, and the Russian Federation).

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.

INTERNATIONAL MASTER CLASSES CONDUCTED

Marubi Academy of Film and Multimedia, Tirana, Albania. “Mário Peixoto’s *Limite*.” Master class taught in January, 2018.

Marubi Academy of Film and Multimedia, Tirana, Albania. “Murnau in Hollywood.” Master class taught in November, 2017.

Marubi Academy of Film and Multimedia, Tirana, Albania. “Orson Welles: *Auteur* and Studio.” Master class taught in November, 2016.

Marubi Academy of Film and Multimedia, Tirana, Albania. “Rainer Werner Fassbinder.” Master class taught in January, 2016.

Marubi Academy of Film and Multimedia, Tirana, Albania. “First Impressions.” Master class taught, January 2015 (with Elvis Hoxha).

Marubi Academy of Film and Multimedia, Albania. “Werner Schroeter: The Early and Late Career.” Master class taught in January, 2013.

Marubi Academy of Film and Multimedia, Tirana, Albania. “Early and Late Fassbinder.” Master class taught in December, 2010.

Marubi Academy of Film and Multimedia, Tirana, Albania. "Central Europe and Hollywood." Master class taught in December, 2009.

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

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

Marubi Academy of Film and Multimedia, Tirana, Albania. "Recent International Challenges for Hollywood Film." Master Class taught in May, 2007.

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

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

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

FUNDED GRANT PROGRAMS

"Bilingual Endorsement Program," Sponsored by Paterson Public Schools, Other Government, \$279,905.00, (September 1, 2017 - June 30, 2019).

SERVICE AND ACTIVITIES

PROFESSION AT LARGE

Member, Advisory Board, *Studies in Eastern European Cinema*, 2015-present.

Member, Advisory Board, Eastern European Film Culture, Amsterdam University Press, 2014-present.

Member, Research and Scholarship Council, Marubi Academy of Film and Multimedia, Tirana, Albania, 2015- present.

Member, "Team Tomka." Project to restore Xhanfise Keko's *Tomka and His Friends*, Albanian Cinema Project, 2014.

Member, Society for Cinema and Media Studies, Pedagogy Award Committee, 2013-2014.

Consultant for the Chinese Foreign Language Teaching and Research Press/Beijing Foreign Languages Audiovisual Press on the development and evaluation of print and media resources in English and Spanish, Beijing, China, December 2012-January 2013.

Chair, Katherine Singer Kovács Essay Award Committee, Society for Cinema and Media Studies, 2012-2013.

Member, Katherine Singer Kovács 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.

Chair, Student Writing Award Committee, Society for Cinema and Media Studies, 2005-2006.

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

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

Refereed reader, *Studies in Eastern European Cinema*.

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

Refereed reader, *Hispanófila*

Refereed reader, *The Luso-Brazilian Review*.

Refereed reader, *Studies in World Cinema*.

Refereed reader, *Bulletin of Hispanic Studies*.

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

Refereed reader, *Journal of Languages and Culture*

Developmental Consultant, Houghton-Mifflin (electronic Spanish-language program).

Reader and evaluator, The McGraw-Hill Company.

Reader and Evaluator, Prentice-Hall.

THE WILLIAM PATERSON UNIVERSITY OF NEW JERSEY

UNIVERSITY AT LARGE

University Sabbatical Committee, 2015.

University Sabbatical Leave Committee, 2013

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-coordinator, International Cinema Minor, 2012-present.

Chair, ad-hoc committee for the development of an Undergraduate Endorsement in ESL, 2012-2013.

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, Student Film Festival, 1994, 2003 and 2013.

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

International Cinema Studies Major/Minor 1996-1999 (project leader); 1993-94; co-developer, 2012.

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, 2004-2018.

Advisor, Fulbright Foreign Language Teaching Assistants, 2013-2018.

Chair of Executive Council and Departmental Vice-Chair, 2003-2012.

NCATE Coordinator, Bilingual/ESL Graduate Program, 2008 to 2012.

Graduate Committee, 2004-present (chair; 1998-2000, 2018-2019 (member).

Curriculum Committee, 2004-2009; 1995-99 (chair); 1993-1994.

General Education Coordinator, Department of Languages and Cultures, 2010-present; 2003-2012

Retention, Tenure, and Promotion Committee, Department of Languages and Cultures, 2003-2012; 1999-2000 (chair).

NCATE committee, Department of Languages and Cultures, 2003.

Search committee, Bilingual/ESL, 2003.

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

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.

SELECTED EVENTS CURRATED

George Castriat Scanderbeg (1405-1468, Albanian National Hero. William Paterson University, 5 March 2018.

An Homage to Odhise Paskali, William Paterson University, April 2016.

Evening of Albanian Culture. William Paterson University 5 March, 2015.

The Spirit of the Mountain: Song and Poetry by Andrea Lekaj. William Paterson University, March, 2005.

Albanian Poetry and Art: A Performance and Exhibition by Leonardo Voci and Andrea Lekaj. William Paterson University, January 2005.

Poetry and Art by Leonardo Voci, October, 2004,

MAJOR AWARDS AND HONORS

Best Article Award for “It’s a Wonderful Job! Women at Work in the Films of Communist Albania.” *Studies in Eastern European Cinema* 6.1 (2015), : 4-20. *Central/East/South European Cinemas Special Interest Group: Society for Cinema and Media Studies*, March, 2016.

Award of Honor, Arbërori International Center of Culture, Tirana, Albania, August 2015.

Honorary Membership in Pegasus Association of Albanian Writers, 2013-present. (Awarded in Gjirokastër, Albania.)

University of California at Los Angeles, Regents' Research Fellowship, Brazil, 1984. Dissertation research in Rio de Janeiro.

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

OTHER HONORS AND AWARDS

William Paterson University, Career Development Award recipient, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2009, 2010, 2011, 2013, 2014, 2015, 2016, 2019 (multiple projects).

William Paterson University. Travel Incentive Award 1998, 2001; 2003; 2004; 2005; 2006; 2007; 2008; 2009; 2010; 2011; 2012; 2013; 2014; 2015; 2016, 2017, 2018, 2019 (multiple conference presentations).

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

UCLA Regents' Fellowship, 1980-81.

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

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
British Association for Slavonic and East European Studies
Popular Culture Association

