

# GILBERT B. RODMAN

## CURRICULUM VITAE

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### CONTACT

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### EDUCATION

#### UNIVERSITY OF ILLINOIS

Ph.D., Institute of Communications Research, 1996.

Certificate, Unit for Criticism and Interpretive Theory, 1992.

#### UNIVERSITY OF PENNSYLVANIA

B.A., Communications, 1986.

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### ACADEMIC POSITIONS

#### UNIVERSITY OF MINNESOTA

Associate Professor, Department of Communication Studies, 2006-present.

Affiliate Faculty, Department of American Studies, 2008-present.

Visiting Associate Professor, Department of Communication Studies, 2005-2006.

#### UNIVERSITY OF SOUTH FLORIDA

Associate Professor, Department of Communication, 2002-2006.

Director of Graduate Studies, Department of Communication, 2002-2004.

Assistant Professor, Department of Communication, 1996-2002.

Instructor, Department of Communication, 1995-1996.

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### PUBLICATIONS

[all solo authored or edited, except where otherwise noted]

#### BOOKS

Andrew Davis, John Nguyet Erni, Carolyn Hardin, Gilbert B. Rodman, and Jennifer Daryl Slack (eds.), *Better Stories: Mapping Cultural Studies With Lawrence Grossberg*. Lancaster, PA and Vancouver, BC: Imbricate! Press, 2025.

- <https://doi.org/10.22387/imbbbs>

*Why Cultural Studies?* Malden, MA and Oxford, UK: Wiley Blackwell, 2015.

- <https://doi.org/10.1002/9781118941850>

*The Race and Media Reader* (ed.). New York and London: Routledge, 2014.

Beth E. Kolko, Lisa Nakamura, and Gilbert B. Rodman (eds.), *Race in Cyberspace*. New York and London: Routledge, 2000.

- <https://doi.org/10.4324/9780203949696>

*Elvis After Elvis: The Posthumous Career of a Living Legend*. New York and London: Routledge, 1996.

- <https://doi.org/10.4324/9781315003917>
- Winner, First Annual Book Award, International Association for the Study of Popular Music (US branch), 1997.

## JOURNAL ISSUES

Sean Johnson Andrews, Janice Peck, Gilbert B. Rodman, and Fan Yang (eds.). Special issue on "Media: Culture: Policy," *communication + 1*, 6(1), 2017.

- <https://openpublishing.library.umass.edu/cpo/issue/1/info/>

Kris Rutten, Gilbert B. Rodman, Handel K. Wright, and Ronald Soetaert (eds.). Special issue on "Cultural Studies and Critical Literacies," *International Journal of Cultural Studies*, 16(5), 2013.

## JOURNAL ARTICLES

"What We (Still) Need to Learn: Stuart Hall and the Struggle Against Racism," *New Formations*, 102, 2020, pp. 78-91.

- <https://doi.org/10.3898/newf:102.05.2020>

Sean Johnson Andrews, Janice Peck, Gilbert B. Rodman, and Fan Yang. "Media:Culture:Policy, or What We Talk About When We Talk About (Cultural) Policy," *communication + 1*, 2017.

- <https://doi.org/10.7275/r5hq3x33>

"Notes on Reconstructing 'the Popular,'" *Critical Studies in Media Communication*, 33(5), 2016, pp. 388-398.

- <https://doi.org/10.1080/15295036.2016.1225967>

Kris Rutten, Gilbert B. Rodman, Handel Kashope Wright, and Ronald Soetaert, "Cultural Studies and Critical Literacies," *International Journal of Cultural Studies*, 16(5), 2013, pp. 443-456.

- <https://doi.org/10.1177/1367877912474544>

"Race . . . and Other Four Letter Words: Eminem and the Cultural Politics of Authenticity," *Popular Communication*, 4(2), 2006, pp. 95-121.

- [https://doi.org/10.1207/s15405710pc0402\\_3](https://doi.org/10.1207/s15405710pc0402_3)

Gilbert B. Rodman and Cheyanne Vanderdonckt, "Music for Nothing or, I Want My MP3: The Regulation and Recirculation of Affect," *Cultural Studies*, 20(2/3), 2006, pp. 245-261.

- <https://doi.org/10.1080/09502380500495734>

"Subject to Debate: (Mis)Reading Cultural Studies," *Journal of Communication Inquiry*, 21(2), 1997, pp. 56-69.

- <https://doi.org/10.1177/019685999702100206>

"A Hero to Most?: Elvis, Myth, and the Politics of Race," *Cultural Studies*, 8(3), 1994, pp. 457-483.

- <https://doi.org/10.1080/09502389400490321>

"Making a Better Mystery Out of History: Of Plateaus, Roads, and Traces," *Meanjin*, 52(2), 1993, pp. 295-312.

## BOOK CHAPTERS

Andrew Davis, John Nguyet Erni, Carolyn Hardin, Gilbert B. Rodman, and Jennifer Daryl Slack, "Capturing the Legacy of Lawrence Grossberg." In *Better Stories: Mapping Cultural Studies With Lawrence Grossberg* (Andrew Davis, John Nguyet Erni, Carolyn Hardin, Gilbert B. Rodman, and Jennifer Daryl Slack, eds.). Lancaster, PA and Vancouver, BC: Imbricate! Press, 2025, pp. 1-15.

"Keep Pushing Till It's Understood: Larry Grossberg, Better Stories, and (Hopefully) Better Politics." In *Better Stories: Mapping Cultural Studies With Lawrence Grossberg* (Andrew Davis, John Nguyet Erni, Carolyn Hardin, Gilbert B. Rodman, and Jennifer Daryl Slack, eds.). Lancaster, PA and Vancouver, BC: Imbricate! Press, 2025, pp. 268-272.

"Textual Stealing?: Copyright, Race, and Elusive Justice." In *Radical Humility: Essays on Ordinary Acts* (Rebekah Modrak and Jamie Vander Broek, eds.). Cleveland: Belt Press, 2021, pp. 151-158.

"The Impossibility of Teaching Cultural Studies." In *Cultural Studies in the Classroom and Beyond: Critical Pedagogies and Classroom Strategies* (Jaafar Aksikas, Sean Johnson Andrews, and Donald Hedrick, eds.). Cham, Switzerland: Palgrave Macmillan, 2019, pp. 99-113.

"Waiting for the Great Leap Forwards: Mixing Pop, Politics, and Cultural Studies." In *The Sage Handbook of Popular Music* (Andrew Bennett and Steve Waksman, eds.). Los Angeles: Sage, 2015, pp. 48-63.

- <https://doi.org/10.4135/9781473910362.n3>

Heather Ashley Hayes and Gilbert B. Rodman, "Thirteen Ways of Looking at a Black Film: What Does It Mean to Be a Black Film in Twenty-First Century America?" In *Quentin Tarantino's Django Unchained: The Continuation of Metacinema* (Oliver C. Speck, ed.). New York: Bloomsbury Publishing, 2014, pp. 179-204.

"Teaching/Learning About Race." In *The Race and Media Reader* (Gilbert B. Rodman, ed.). New York and London: Routledge, 2014, pp. xi-xiv.

"Cultural Studies and History." In *The Sage Handbook of Historical Theory* (Nancy Partner and Sarah Foot, eds.). Los Angeles and London: Sage, 2013, pp. 342-353.

- <https://doi.org/10.4135/9781446247563.n21>

"Cultural Studies Is Ordinary." In *About Raymond Williams* (Lawrence Grossberg, Roman Horak, and Monika Seidl, eds.). New York and London: Routledge, 2010, pp. 153-164.

"The Net Effect: The Public's Fear and the Public Sphere." In *Virtual Publics: Policy and Community in an Electronic Age* (Beth E. Kolko, ed.). New York: Columbia University Press, 2003, pp. 11-48.

Beth E. Kolko, Lisa Nakamura, and Gilbert B. Rodman, "Race in Cyberspace: An Introduction." In *Race in Cyberspace* (Beth E. Kolko, Lisa Nakamura, and Gilbert B. Rodman, eds.). New York and London: Routledge, 2000, pp. 1-13.

"Histories." In *Key Terms in Popular Music and Culture* (Thomas Swiss and Bruce Horner, eds.). Malden, MA and Oxford: Blackwell, 1999, pp. 35-45.

"A Hero to Most?: Elvis, Myth, and the Politics of Race." In *Popular Music -- Style and Identity* (Will Straw, Stacey Johnson, Rebecca Sullivan, and Paul Friedlander, eds.). Montréal: The Centre for Research on Canadian Cultural Industries and Institutions, 1995, pp. 237-241.

## PODCAST

Giulia Pelillo and Gilbert B. Rodman, "Culture Media Language: A Cultural Studies Podcast." 5 episodes (as of 27 August 2024)

- <https://www.culturemedialanguage.com/>

## ENCYCLOPEDIA ENTRY

"Cultural Studies." In *International Encyclopedia of Communication Research Methods* (Jörg Matthes, Christine S. Davis, and Robert F. Potter, eds.). Hoboken, NJ: John Wiley & Sons, Inc., 2017.

- <https://doi.org/10.1002/9781118901731.iecrm0056>

## REPRINTS

"Notes on Reconstructing 'the Popular.'" In *Stuart Hall Lives: Cultural Studies in an Age of Digital Media* (Peter DeCherney and Katherine Sender, eds.). New York and London: Routledge, 2018, pp. 36-46.

- Full reprint of 2016 *Critical Studies in Media Communication* article

Heather Ashley Hayes and Gilbert B. Rodman, "Django Unchained: Thirteen Ways of Looking at a Black Film," *Jump Cut: A Review of Contemporary Media*, 56, 2015.

- <http://www.ejumpcut.org/archive/jc56.2014-2015/rodman-django/>
- Full reprint of 2014 book chapter

"Race . . . and Other Four Letter Words: Eminem and the Cultural Politics of Authenticity." In *Eminem and Rap, Poetry, Race: Essays* (Scott F. Parker, ed.). Jefferson, NC: McFarland & Company, 2014, pp. 17-43.

- Full reprint of 2006 *Popular Communication* article

"Race . . . and Other Four Letter Words: Eminem and the Cultural Politics of Authenticity." In *The Race and Media Reader* (Gilbert B. Rodman, ed.). New York and London: Routledge, 2014, pp. 164-181.

- Full reprint of 2006 *Popular Communication* article

"Race . . . and Other Four Letter Words: Eminem and the Cultural Politics of Authenticity." In *That's the Joint!: The Hip-Hop Studies Reader* (second edition) (Murray Forman and Mark Anthony Neal, eds.). New York and London: Routledge, 2012, pp. 179-198.

- Full reprint of 2006 *Popular Communication* article

"Elvis's Lasting Impact on U.S. Culture." In *Elvis Presley* (James D. Torr, ed.) [People Who Made History series]. San Diego: Greenhaven Press, 2001, pp. 171-179.

- Excerpted and reprinted from *Elvis After Elvis*

## REVIEWS

"The World We Want: What We Can Still Learn From Stuart Hall," *Journal of Communication Inquiry*, 2019, 43(1), pp. 115-121.

- *Cultural Studies 1983: A Theoretical History* by Stuart Hall (Durham, NC: Duke University Press, 2016)
- *Familiar Stranger: A Life Between Two Worlds* by Stuart Hall (Durham, NC: Duke University Press, 2017)
- *Selected Political Writings: The Great Moving Right Show and Other Essays* by Stuart Hall (Durham, NC: Duke University Press, 2017)

- *The Fateful Triangle: Race, Ethnicity, Nation* by Stuart Hall (Cambridge, MA: Harvard University Press, 2017)
- <https://doi.org/10.1177/0196859918806254>

Review of *What Makes Me White* by A.M. Sands (The Center for Independent Documentary, 2013) and *White Like Me* by Scott Morris (Media Education Foundation, 2013), for *Films for the Feminist Classroom*, 2017.

- [http://ffc.twu.edu/issue\\_7-2/rev\\_rodman\\_7-2.html](http://ffc.twu.edu/issue_7-2/rev_rodman_7-2.html)

“Looking Backward, Moving Forward,” *Cultural Studies*, 2017, 31(6), pp. 968-970.

- *Cultural Studies 1983: A Theoretical History* by Stuart Hall (Durham, NC: Duke University Press, 2016)
- <https://doi.org/10.1080/09502386.2017.1374425>

“Mixing It Up,” *Cultural Studies*, 2016, 30(1), pp. 175-177.

- *Creative License: The Law and Culture of Digital Sampling* by Kembrew McLeod and Peter DiCola (Durham, NC: Duke University Press, 2011)
- <https://doi.org/10.1080/09502386.2014.899381>

Review of *Hating America: A History* by Barry Rubin and Judith Colp Rubin (New York: Oxford University Press, 2004), *Rhetoric and Public Affairs*, 9(1), 2006, pp. 176-178.

- <https://www.jstor.org/stable/41940045>

“Now Hear This,” *Cultural Studies*, 19(3), 2005, pp. 396-398.

- *The Audible Past: Cultural Origins of Sound Reproduction* by Jonathan Sterne (Durham, NC: Duke University Press, 2003)
- <https://doi.org/10.1080/09502380500077854>

“Making Democracy Work in Cyberspace: Getting to Know What We Don't Like,” *The Common Review*, 1(2), January 2002, pp. 57-59.

- *Republic.com* by Cass Sunstein (Princeton, NJ: Princeton University Press, 2001)

“(Still) Talking About Their Generation,” *The UTS Review*, 4(1), 1998, pp. 224-227.

- *Gangland: Cultural Elites and the New Generationalism* by Mark Davis (St. Leonards, NSW, Australia: Allen & Unwin, 1997)

“The Local, the Global, and the Culture of Music,” *Cultural Studies*, 11(1), 1997, pp. 169-176.

- *My Music* by Susan D. Crafts, Daniel Cavicchi, Charles Keil, and the Music in Daily Life Project (Hanover, NH: Wesleyan University Press, 1993)
- *Subcultural Sounds: Micromusics of the West* by Mark Slobin (Hanover, NH: Wesleyan University Press, 1993)

Review of *Postmodernism and Popular Culture* by Angela McRobbie (New York & London: Routledge, 1994), *Text and Performance Quarterly*, 15(4), 1995, pp. 344-346.

Review of *Lipstick Traces: A Secret History of the Twentieth Century* by Greil Marcus (Cambridge, MA: Harvard University Press, 1989), *Antenna: Newsletter of the Mercurians Special Interest Group*, Society for the History of Technology, 2(2), 1989, p. 5.

## OTHER ACADEMIC PUBLICATIONS

Syllabus for “Communication and Popular Music,” *Journal of Popular Music Studies*, 9/10, 1997/1998, pp. 266-271.

Gilbert B. Rodman and Norma J. Coates, introduction to the online version of "Everyday I Write the Book: A Bibliography of (Mostly) Academic Work on Rock and Pop Music," *Journal of Popular Music Studies*, 9/10, 1997/1998, pp. 330-331.

"Everyday I Write the Book: A Bibliography of (Mostly) Academic Work on Rock and Pop Music [Part 2 of 2]," *Tracking: Popular Music Studies*, 3(1), 1990, pp. 18-39.

- <https://doi.org/10.1111/j.1533-1598.1990.tb00062.x>

"Everyday I Write the Book: A Bibliography of (Mostly) Academic Work on Rock and Pop Music [Part 1 of 2]," *Tracking: Popular Music Studies*, 2(2), 1990, pp. 17-50.

- <https://doi.org/10.1111/j.1533-1598.1990.tb00066.x>

## POPULAR PRESS PUBLICATIONS

"Why Are We So Stuck on Him?" *Newsday*, 11 August 2002, p. B8.

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## PUBLIC PRESENTATIONS

[all solo authored, except where otherwise noted]

### INVITED PRESENTATIONS

"So What?: Cultural Studies as an Intellectual and Political Practice," guest lecture to undergraduate class on "Einführung in die Cultural Studies," Department of Media and Communications, Alpen-Adria-Universität Klagenfurt, Klagenfurt, Austria, March 2026.

"No Reason: Intellectual Work in the Time of Monsters," Inaugural lecture, Diplomatische Akademie Wien - Vienna School of International Studies, Vienna, Austria, March 2026.

- [https://youtu.be/yl40ffWgReo?si=BA\\_w8cSsj7iv8aXx](https://youtu.be/yl40ffWgReo?si=BA_w8cSsj7iv8aXx)

Panelist to discuss *Better Stories*, on the inaugural episode of the livestream video webinar, "Breaking Culture Live," October 2025.

- <https://www.youtube.com/live/IC-pERcUpGE?si=wLpSttNO8fEhLpod>

"The Goose, the Monkey, and the Lion: Copyright and Other Forms of Ineffectual Property," presented as part of the "Friday Noon Research" Colloquium Series, Department of Communication Studies, University of Minnesota, Minneapolis, MN, January 2024.

"*Get Out* and the Problem With Happy Endings," presented as part of the C.F. Ira Holmes International Film Series, College of Central Florida, February 2023.

- <https://www.gilrodman.com/2023/02/16/the-problem-with-happy-endings/>

Panelist on plenary closing roundtable, "What Next for Cultural Studies?," held as part of "Crossroads in Cultural Studies," the 13th International Conference of the Association for Cultural Studies, Lisboa, Portugal, November 2022.

- <https://www.gilrodman.com/2022/11/19/what-next/>

"A World of Differences: Trying to Do Cultural Studies on a Global Scale," presented to the conference, "Posthumanism, Transhumanism. Beyond the Human?," the 7th annual conference of the Kulturwissenschaftliche Gesellschaft (Cultural Studies Society), Karl-Franzens-Universität Graz, Graz, Austria, May 2022.

"18 Things," presented to "Larrypalooza: Telling Better Stories Since 1968," a retirement conference for Lawrence Grossberg, Chapel Hill, NC, May 2022.

- <https://www.gilrodman.com/2022/08/16/18-things/>

"White Lies and Black Lives in *To Kill a Mockingbird*," presented as part of the C.F. Ira Holmes International Film Series, College of Central Florida, March 2022.

- <https://www.gilrodman.com/2022/03/30/white-lies/>

"The Goose, the Monkey, and the Lion: Copyright and Other Forms of Ineffectual Property," presented to the Department of Media and Communications, Alpen-Adria-Universität Klagenfurt, Klagenfurt, Austria, November 2021.

"Cultural Studies, Popular Culture, and the Politics of Race," guest presentation to graduate seminar on "Cultural Studies und Medien-Kulturanalyse," Zeppelin University, Friedrichshafen, Germany, October 2020.

"Fear of a Black Aesthetic Order: Girl Talk, Cultural Borders, and the Racial Politics of Mashups," presented to the conference, "B/Ordering Cultures: Everyday Life, Politics, Aesthetics," the 6th annual conference of the Kulturwissenschaftliche Gesellschaft (Cultural Studies Society), European University Viadrina, Frankfurt (Oder), Germany, October 2020.

Faculty, Graduate Institute, Association for Cultural Studies, Zeppelin University, Friedrichshafen, Germany, July 2019.

- "Public Culture vs. Private Copyright" (graduate seminar session)
- "Why Cultural Studies?" (graduate seminar session)

"Textual Stealing? or (Williams and) Thicke as Thieves?: Copyright, Race, and Elusive Justice," a keynote presentation to the International Graduate Conference, Sorbonne Nouvelle, Paris, France, July 2019.

"Reminds Me of Somethin': Prince and the Racial Politics of Copyright," presented as part of a plenary panel at the conference, "Prince From Minneapolis," University of Minnesota, Minneapolis, April 2018.

- <https://www.gilrodman.com/2018/04/17/reminds-me-of-somethin/>
- [https://youtu.be/uSyq\\_Rkv5OY](https://youtu.be/uSyq_Rkv5OY)

"Racism: A Humble Polemic," presented to the "Colloquium on Humility in the Age of Self-Promotion," University of Michigan, Ann Arbor, October 2017.

"The Impossibility of Teaching Cultural Studies," presented as part of an invited "Feature Panel" at the Annual Meeting of the Cultural Studies Association (US), Washington, DC, May 2017.

Panelist on "Musical Communication," presented as part of the "Wednesday Noon Research" Colloquium Series, Department of Communication Studies, University of Minnesota, Minneapolis, MN, November 2016.

"Creating While Black: Notes on the Racial Biases of Copyright Law," presented as part of an invited panel at the European Communication Congress, Prague, Czech Republic, November 2016.

"Creating While Black: Notes on the Racial Biases of Copyright Law," presented to the University of Applied Arts, Vienna, Austria, November 2016.

Critic for an "Author Meets Critics" panel on Fan Yang's *Faked in China: Nation Branding, Counterfeit Culture, and Globalization*, held as part of the Annual Meeting of the Cultural Studies Association (US), Villanova, PA, June 2016.

Panelist, "Workshop for Job Seekers in Cultural Studies," held as part of the Annual Meeting of the Cultural Studies Association (US), Villanova, PA, June 2016.

Faculty, Graduate Institute, Association for Cultural Studies, University of the Free State, Bloemfontein, South Africa, December 2015.

- "The (In)Stability of Race" (graduate seminar session)
- "Why Cultural Studies?" (graduate seminar session)

"Notes on Reconstructing 'the Popular,'" presented to the Annual Meeting of the Cultural Studies Association (US), Riverside, CA, May 2015.

Visiting Professor, International Institute for Popular Culture, University of Turku, Turku, Finland, April-May 2015.

- "Notes on Reconstructing 'the Popular'" (public lecture)
- "Lions and Writers and Birds, Oh My!: The Racialized Biases of Copyright" (public lecture)
- "Cultural Studies: Some Questions" (graduate seminar)
- Guest faculty, "Research Seminar," Department of Media Studies

"Lions and Writers and Birds, Oh My!: The Racialized Biases of Copyright," presented to the Department of Communication, Culture, and Media Studies; Howard University; Washington, DC; April 2015.

Guest Faculty, "Race and Law," Seattle University, School of Law, November 2014.

"Thirteen Ways of Looking at a Black Film," presented to the Program in Race and Ethnic Studies, Colorado College, Colorado Springs, CO, January 2014. [co-authored with Heather Ashley Hayes, presented solo]

Panelist on "Open Access Publishing and the Future of Scholarship: A Conversation Between Stakeholders," a roundtable discussion held as part of the Annual Meeting of the National Communication Association, Washington, DC, November 2013.

- <https://www.gilrodman.com/2023/02/04/open-access/>

Faculty, Graduate Institute, Association for Cultural Studies, Alpen-Adria-Universität Klagenfurt, Klagenfurt, Austria, July 2013.

- "On (Not) Seeing Race" (graduate seminar session)
- "Why Cultural Studies?" (graduate seminar session)

"Notes on Reconstructing 'the Popular,'" presented to the conference, "Conjunctures X: A Symposium on Cultural Studies," Amherst, MA, April 2012.

Faculty, Graduate Institute, Association for Cultural Studies, University of Ghent, Ghent, Belgium, July 2011.

- "'New' Media Technologies" (graduate seminar session)
- "What Is Cultural Studies Anyway?" (graduate seminar session)

"Why Cultural Studies?" presented as part of the Research Seminar series, Department of Gender and Cultural Studies, University of Sydney, Sydney, Australia, June 2010.

“Copyright, Intellectual Property, and the Future of Media Studies,” a Masterclass taught for the Journalism and Media Research Centre, University of New South Wales, Sydney, Australia, June 2010.

Panelist on “Copyright in the Age of YouTube,” held as part of the Technology-Enhanced Learning Seminar Series, Digital Media Center, University of Minnesota, Minneapolis, MN, March 2009.

- <https://www.gilrodman.com/2022/10/08/copywrongs-and-media-pedagogy/>

“All Rights Reserved: Media Studies, Academic Publishing, and the End of Fair Use,” presented as part of the “Wednesday Noon Research” Colloquium Series, Department of Communication Studies, University of Minnesota, Minneapolis, MN, September 2008.

“Cultural Studies Is Ordinary,” presented to the conference, “Conjunctures VIII: A Symposium on Cultural Studies,” Montréal, Québec, May 2008.

Panelist on “Inside/Outside: The University and the Public Intellectual,” a roundtable discussion held as part of the conference, “Rethinking the University: Labor, Knowledge, Value,” University of Minnesota, Minneapolis, MN, April 2008.

- <https://www.gilrodman.com/2023/02/11/inside-outside/>

Faculty panelist and workshop facilitator, “Democracy and . . .,” the 2nd Annual IU/UI Graduate Student Colloquium, Indiana University, Bloomington, IN, January 2007.

“Tyrannosaurus Text: Publishers, Profits, and Pedagogy,” presented as part of a Spotlight Panel on Education at “Crossroads in Cultural Studies,” the 6th International Conference of the Association for Cultural Studies, İstanbul, Turkey, July 2006.

Panelist on “Honoring the Recipient of the 2004 Woolbert Award: Larry Grossberg,” held as part of the Annual Meeting of the National Communication Association, Boston, MA, November 2005.

- <https://www.gilrodman.com/2022/12/03/old-new-words/>

“Cultural Studies Is Ordinary,” presented to the conference, “Second Quebec/Bahia Media Seminar,” Concordia University, Montréal, Québec, March 2005.

Panelist on “The Promises and Perils of a Licensed World,” a panel at the symposium, “Intellectual Properties: An Interdisciplinary Conversation,” University of Iowa, Iowa City, IA, February 2005.

“Whose Culture Is It Anyway?: Intellectual Property, Digital Technology, and Popular Economy,” the annual Kesler Lecture, presented to “Popular Culture: Shaping and Reflecting Who We Are,” the Faculty Scholar Conference of the Phi Theta Kappa International Honor Society, Jackson, MS, February 2005.

“Unfixing the Race: Culture, Identity, Policy,” presented as part of the “Wednesday Noon Research” Colloquium Series, Department of Communication Studies, University of Minnesota, Minneapolis, MN, January 2005.

Panelist on “With Eyes Wide Open: Moving and Looking, Evaluating Critical Cultural Studies,” a Spotlight Panel (Critical and Cultural Studies Division) held at the Annual Meeting of the National Communication Association, Chicago, IL, November 2004.

- <https://www.gilrodman.com/2022/10/15/being-undisciplined/>

“Unfixing the Race: Culture, Identity, Policy,” presented to the Department of Humanities, Michigan Technological University, Houghton, MI, November 2004.

- <https://www.gilrodman.com/2023/03/11/unfixing-the-race/>

“Race . . . and Other Four Letter Words: Eminem and the Cultural Politics of Authenticity,” presented as part of the “Wednesday Noon Research” Colloquium Series, Department of Communication Studies, University of Minnesota, Minneapolis, MN, October 2004.

“Race . . . and Other Four Letter Words: Eminem and the Cultural Politics of Authenticity,” presented to the Department of Media Studies, The New School, New York, NY, May 2004.

“(Mis)Taking the Field: Disciplining Cultural Studies,” presented to the conference, “Conjunctures V: A Symposium on Cultural Studies,” Chapel Hill, NC, October 2003.

“Race . . . and Other Four Letter Words: Eminem and the Cultural Politics of Authenticity,” presented as part of the Department of Communication Colloquium Series, University of South Florida, Tampa, FL, December 2002.

“‘Y’all Act Like You Never Seen a White Person Before’: Eminem, Performance, Authenticity, Race, and Identity,” presented to the conference, “Conjunctures IV: A Symposium on Cultural Studies,” Montréal, Québec, October 2002.

Workshop leader on “Teaching Film and Visual Culture,” Faculty Film Studies Group, Rollins College, Winter Park, FL, May 2002.

Visiting Scholar, Partnership for Community Development, Arizona State University West, Phoenix, AZ, April 2002.

- “Mixed Messages: (Re)Constructing Race” (public lecture)
- “‘Y’all Act Like You Never Seen a White Person Before’: Eminem, Performance, Authenticity, Race, and Identity” (faculty brown bag presentation)
- Guest discussant on *Elvis After Elvis* (“Cultural Studies” graduate seminar)
- Guest discussant on race and television (“Television Studies and Criticism” undergraduate seminar)

Panelist on “Communication and Technology,” a roundtable discussion held as part of the Department of Communication Colloquium Series, University of South Florida, Tampa, FL, November 2001.

Panelist on “Publishing and New Economies of Value: A Forum about the Current Conditions of Publishing on Cinema, Media, Knowledge Technologies, and Electronic Cultures,” a roundtable discussion held as part of the Annual Meeting of the Society for Cinema Studies, Washington, DC, May 2001.

“Mixed Messages: (Re)Constructing Race,” presented to the Media and Cultural Studies Colloquium Series, Department of Communication Arts, University of Wisconsin, Madison, WI, February 2001.

“Achieving Critical Mass, or How to Become a Cultural Studies Expert in Just 3,176 Easy Steps,” presented as part of a Spotlight Panel (Critical and Cultural Studies Division) at the Annual Meeting of the National Communication Association, Seattle, WA, November 2000.

- <https://www.gilrodman.com/2022/10/22/achieving-critical-mass/>

“If You Build It, They Will . . . Do Cultural Studies?: CULTSTUD-L and the Construction of a Virtual Scholarly Community,” presented to “Communication and Cultural Politics,” the annual Summer Conference of the National Communication Association, Iowa City, IA, July 2000.

"Mixed Messages: (Re)Constructing Race," presented to the conference, "Conjunctures II: A Symposium on Cultural Studies," Montréal, Québec, October 1999.

"New Millennium, New Media: Making Sense of the Internet," presented to Phi Theta Kappa International Honor Society, Florida Regional Institute, Ocala, FL, August 1999.

"Critical Pedagogy and Virtual Classrooms: Reflections on Teaching Online," presented to the Annual Meeting of the International Communication Association, San Francisco, CA, May 1999.

- <https://www.gilrodman.com/2022/11/12/wayback-machine/>

"Images of Elvis, Images of Us: Elvis Studies, Cultural Studies, and Representations of the Intellectual," presented as part of the plenary panel, "Processed Images/The Multiplied Image and Its Discontents," at the inaugural German-American Frontiers of Social and Behavioral Sciences Symposium, Dölln, Germany, March 1999.

"Suspicious Minds [radio edit]," presented as part of a plenary panel at the 8th Annual Cultural Studies Symposium, "Real Culture, Reproduction(s), and Rip-Offs," Kansas State University, Manhattan, KS, March 1999.

Speaker on "Freedom of Speech" for the Contemporary Issues Study Group, Brandeis University National Women's Committee (Tampa Bay chapter), Tampa, FL, December 1998.

Plenary panel respondent and discussant for the conference, "Conjunctures: A Symposium on Cultural Studies," Atlanta, GA, May 1998.

"Suspicious Minds: The Politics of Elvis Studies," keynote presentation at the Routledge Book Fair, Orlando, FL, November 1997.

- <https://www.gilrodman.com/2022/11/05/suspicious-minds/>

"Taking Care of Business: Elvis Studies, Cultural Studies, and the Mass Media," presented at the University of Pittsburgh, Pittsburgh, PA, October 1997.

"Suspicious Minds: The Politics of Elvis Studies," presented to the Third Annual International Conference on Elvis Presley, Memphis, TN, August 1997.

"A Fool Such As I: Taking Elvis Seriously," presented to the Routledge Spring Sales Conference, Fairfield, CT, May 1996.

Panelist on "World Culture?: Arts and Lifestyles at the End of the Century," a roundtable discussion held at the symposium, "What's Next?: Twentysomethings in Germany and the United States and the Future of German-American Relations," Goethe House, New York, NY, March 1996.

"Explaining Elvis: Stardom, Culture, and Rock 'n' Roll," presented to the Institute of Communications Research Student/Faculty Colloquium Series, University of Illinois, Urbana, IL, March 1995.

"The Trouble With Texts (And How to Get Out of It): History, Rock 'n' Roll, and the Culture That Elvis Built," presented to the Unit for Criticism and Interpretive Theory Monthly Colloquium Series, University of Illinois, Urbana, IL, May 1994.

"'. . . Buy My Records and Shine My Shoes': Rock 'n' Roll 'n' Racism 'n' Elvis," presented to the Unit for Criticism and Interpretive Theory Graduate Student Colloquium, University of Illinois, Urbana, IL, April 1993.

"Elvis: The Myths Behind(?) the Music," presented to the Musicology Students Association, University of Illinois, Urbana, IL, April 1992.

"Elvis Presley: Black Music/White Noise," presented to the Unit for Criticism and Interpretive Theory Monthly Colloquium Series, University of Illinois, Urbana, IL, October 1991.

## REFEREED CONFERENCE PRESENTATIONS

"Thinking While Black: MAGA, Race, and Anti-Intellectualism," presented to "This Conjuncture: Race, Community, and Politics in the Context of Far-Right Escalation and Resistance," a workshop hosted by the Stuart Hall Archive Project, University of Birmingham, Birmingham, England, July 2026.

"Notes on Discarding 'the Popular,'" presented to "Stuart Hall: Positions and Trajectories," a conference hosted by the Stuart Hall Archive Project, University of Birmingham, Birmingham, England, October 2024.

"Telling You What You Don't Want to Hear: Race, Gender, and Home in *Mrs. Davis*," presented to the 82nd World Science Fiction Convention (Worldcon), Glasgow, Scotland, August 2024.

"Why We Can't Decolonize Copyright, and Why We Need To Do So Anyway," presented to the Annual Meeting of the Canadian Comparative Literature Association, Toronto, Canada, June 2023.

"Found in Translation: Black Lives Matter, Minneapolis, and Heidelberg," presented to "Crossroads in Cultural Studies," the 13th International Conference of the Association for Cultural Studies, Lisboa, Portugal, November 2022.

- <https://www.gilrodman.com/2022/11/26/found-in-translation/>

Giulia Pelillo and Gilbert B. Rodman, "Back to the Future: Translating the Practice of Cultural Studies," presented to the (online) conference, "What's Happening to Cultural Studies?," hosted by the Centre for Memory, Narrative and Histories, University of Brighton, England, September 2022.

"Whose Culture? Our Culture!: Pirates as Cultural Care/Takers," presented as part of "Pirate Care," a conference hosted by the Centre for Postdigital Cultures, Coventry University, Coventry, England, June 2019.

- <https://youtu.be/fDPP-detx5A>

"Textual Stealing? or (Williams and) Thicke as Thieves?: Copyright, Race, and Elusive Justice," presented to the conference, "Race + IP," Boston, MA. April 2017.

"Creating While Black: Notes on the Racial Biases of Copyright Law," presented to the Annual Meeting of the Cultural Studies Association (US), Villanova, PA, June 2016.

"Teaching the Crisis," presented to the Annual Meeting of the Cultural Studies Association (US), Villanova, PA, June 2016.

Heather Ashley Hayes and Gilbert B. Rodman, "Thirteen Ways of Looking at a Black Film: Wrestling with the Racial Politics of Django Unchained," presented to the Annual Meeting of the Society for Cinema and Media Studies, Seattle, WA, March 2014.

". . . of Surveillance of the University of Surveillance of the . . .," presented to the conference, "Media in Transition 8," Massachusetts Institute of Technology, Cambridge, MA, May 2013.

- <https://www.gilrodman.com/2023/01/28/of-surveillance-of-the-university-of-surveillance-of-the/>

"Whose Education Is It?: Experiments in Classroom Democracy," presented to "Crossroads in Cultural Studies," the 9th International Conference of the Association for Cultural Studies, Paris, France, July 2012.

- <https://www.gilrodman.com/2023/01/07/whose-education-is-it/>

"Notes on Reconstructing 'the Popular,'" presented to the conference, "Cultural Studies and the Popular," American University of Paris, Paris, France, July 2011.

"Same as It Ever Was?: The Future of Cultural Studies (One More Time)," presented to the conference, "Cultural Studies Now," University of East London, London, UK, July 2007.

"Expanding the Field: Undisciplining Cultural Studies," presented to "Crossroads in Cultural Studies," the 5th International Conference of the Association for Cultural Studies, Urbana, IL, June 2004.

"Downloading Music / Upsetting Business: Reflections on a Virtual Economy," presented to the Annual Meeting of the National Communication Association, Miami, FL, November 2003.

Cheyenne Vanderdonckt and Gilbert B. Rodman, "Music for Nothing or, I Want My MP3: The Regulation and Recirculation of Affect," presented to the 12th International Conference on Popular Music, International Association for the Study of Popular Music, McGill University, Montréal, Québec, July 2003.

"Teaching Cultural Studies: Loading the Impermanent Canon," presented to the Annual Meeting of the National Communication Association, New Orleans, LA, November 2002.

"'Y'all Act Like You Never Seen a White Person Before': Eminem, Performance, Authenticity, Race, and Identity," presented to the Annual Meeting of the National Association for Ethnic Studies, Vancouver, British Columbia, April 2002.

"The White World's Web: The Politics of Race and Global Access to the Internet," presented to the 11th Annual Cultural Studies Symposium, "Late Modern Planet: Globalization, Modernity, and Cultural Studies," Kansas State University, Manhattan, KS, March 2002.

"Hired, Fired, Wired: Critical Pedagogy, the Corporate University and the Virtual Classroom," presented to the Annual Meeting of the National Communication Association, Atlanta, GA, November 2001.

Cheyenne Nesgoda and Gilbert B. Rodman, "Music for Nothing or, I Want My MP3: The Regulation and Recirculation of Affect," presented to the Annual Couch/Stone Symposium, Society for the Study of Symbolic Interaction, Miami, FL, February 2001.

"Killing It Softly: The Death of Popular Music Studies," presented to the Annual Meeting of the International Association for the Study of Popular Music (US branch), Pittsburgh, PA, October 1997.

"The Net Effect: The Public's Fear and the Public Sphere," presented to the Annual Meeting of the American Studies Association, Washington, DC, October 1997.

"The Net Effect: The Public's Fear and the Public Sphere," presented to the Annual Meeting of the International Communication Association, Montréal, Québec, May 1997.

"The Commodification of Cultural Studies," presented to the 6th Annual Cultural Studies Symposium, "Property, Commodity, Culture," Kansas State University, Manhattan, KS, March 1997.

- “Schoolhouse Rock: The Pragmatics of Pop Pedagogy,” presented to the Annual Meeting of the International Communication Association, Chicago, IL, May 1996.
- “What’s Black and White and Red All Over?: The Riddle of Race and the Limits of Nature,” presented to the 5th Annual Cultural Studies Symposium, “The Ends of Nature,” Kansas State University, Manhattan, KS, March 1996.
- “Putting the Politics Back Into Cultural Studies,” presented to the Annual Meeting of the Society for the Study of Symbolic Interaction, Washington, DC, August 1995.
- “Dancing in the Dark: Misreading Larry Grossberg,” presented to the Annual Meeting of the International Communication Association, Albuquerque, NM, May 1995.
- “The Popularization of the Academy: Cultural Studies, Cultural Politics, and the Public Sphere,” presented to the 4th Annual Cultural Studies Symposium, “Western Humanities, Pedagogy, and the Public Sphere,” Kansas State University, Manhattan, KS, March 1995.
- “Baby, Let’s Play House: Elvis, Graceland, and the Cultural Politics of Space,” presented to the Annual Meeting of the American Studies Association, Nashville, TN, October 1994.
- “The Appropriation of Cultural Studies: A Polemic,” presented to the 4th Annual American Studies Graduate Conference, “Constructing a Dialogue: Current Work on America(s),” University of Minnesota, Minneapolis, MN, April 1994.
- “A Hero to Most?: Elvis, Myth, and the Politics of Race,” presented to the 7th International Conference on Popular Music, International Association for the Study of Popular Music, University of the Pacific, Stockton, CA, July 1993.
- “A Hero to Most?: Elvis, Myth, and the Politics of Race,” presented to the Annual Meeting of the International Communication Association, Washington, DC, May 1993.
- “. . . Buy My Records and Shine My Shoes’: Rock ‘n’ Roll ‘n’ Racism ‘n’ Elvis,” presented to the conference, “On the Beat: Rock ‘n’ Rap, Mass Media & Society,” University of Missouri, Columbia, MO, February 1993.
- “Elvis After Elvis: Stardom Out of Control,” presented to the 18th Annual Conference on Social Theory, Politics, and the Arts, University of Pennsylvania, Philadelphia, PA, October 1992.
- “Raising Adult-Strength Questions in a Child-Proof Society: Adding to the Anti-Censorship Argument,” presented to the Annual Meeting of the International Association for the Study of Popular Music (US branch), Chicago, IL, October 1991.
- “Playing the Name Game: Towards a Better Understanding of Genres in Popular Music,” presented to the Annual Meeting of the International Association for the Study of Popular Music (US branch), New Orleans, LA, May 1990.
- “You Can Look (But You Better Not Touch): Taking the Myths out of MTV,” presented to the Annual Meeting of the Popular Culture Association, Toronto, Ontario, March 1990.
- <https://www.gilrodman.com/2022/09/03/you-can-look/>

#### **OTHER MAJOR CONFERENCE ACTIVITY**

Invited participant for the 2026 Fulbright Seminar in American Studies, Bundesinstitut für Erwachsenenbildung, Strobl, Austria, May 2026.

Invited participant for “Tech Juggernauts: AI, Freedom of Expression, and Shifting Geopolitical Alliances,” the 2026 Ambassador Milton A. Wolf Seminar on Media and Diplomacy, Diplomatische Akademie Wien - Vienna School of International Studies, Vienna, Austria, April 2026.

Co-organizer (with Giulia Pelillo) of three international panels for the Transcultural Life-Worlds section of the Kulturwissenschaftliche Gesellschaft (Cultural Studies Society) for the society’s 8th annual conference, Saarland University, Saarbrücken, Germany, September 2023.

Member, International Advisory Board, “Crossroads in Cultural Studies,” the 13th International Conference of the Association for Cultural Studies, Lisboa, Portugal, November 2022.

Panelist for “Translating Cultural Studies: Research, Networks, Publishing,” a workshop held as part of the conference, “Posthumanism, Transhumanism. Beyond the Human?,” the 7th annual conference of the Kulturwissenschaftliche Gesellschaft (Cultural Studies Society), Karl-Franzens-Universität Graz, Graz, Austria, May 2022.

Panelist for “Diversity in Cultural Studies and Kulturwissenschaft(en): (B)Orders We Still Need to Bridge,” a workshop held as part of the conference, “B/Ordering Cultures: Everyday Life, Politics, Aesthetics,” the 6th annual conference of the Kulturwissenschaftliche Gesellschaft (Cultural Studies Society), European University Viadrina, Frankfurt (Oder), Germany, October 2020.

Director, “Workshop for Job Seekers in Cultural Studies,” held as part of the Annual Meeting of the Cultural Studies Association (US), Washington, DC, May 2017.

Participant/performer, “Optimism of the Will: Resistance, Persistence, and Critical Drinking (A Praxis Performance),” held as part of the Annual Meeting of the Cultural Studies Association (US), Washington, DC, May 2017.

Invited working group participant for “Conjunctures XI: A Symposium on Cultural Studies,” held at the University of Texas at Dallas, Dallas, TX, February 2017.

“The Imaginarium of Professor Seigworth,” a “Wreck the Format” performance presented as part of the conference, “Affect Theory: Worldings, Tensions, Futures,” Lancaster, PA, October 2015.

- <https://www.gilrodman.com/2022/12/24/sweet-dreams/>

Co-director of “Birmingham Centre for Contemporary Cultural Studies: Its Legacies and Impact 50 Years Later,” a seminar held as part of the Annual Meeting of the Cultural Studies Association (US), Riverside, CA, May 2015.

Co-director of “The Life and Work of Stuart Hall,” a seminar held as part of the Annual Meeting of the Cultural Studies Association (US), Riverside, CA, May 2015.

Panelist on “Popular Culture as Essential to Identity Construction,” a roundtable discussion held as part of the Annual Meeting of the Central States Communication Association, Minneapolis, MN, April 2014.

Panelist on “The \_\_\_\_\_ Is Silent: What’s Still Not Been Said About Quentin Tarantino’s *Django Unchained*,” a roundtable discussion held as part of the Annual Meeting of the National Communication Association, Washington, DC, November 2013.

Panelist on “ACS Summer Institute,” a roundtable discussion held as part of “Crossroads in Cultural Studies,” the 9th International Conference of the Association for Cultural Studies, Paris, France, July 2012.

Respondent to "Sound Subjects: Music as a Means to Re/Position Gender," a panel at the Annual Meeting of the National Communication Association, San Diego, CA, November 2008.

Member of the Planning Committee for the conference, "Highway 61 Revisited: Dylan's Road From Minnesota to the World," University of Minnesota, Minneapolis, MN, March 2007.

Respondent to "Performing Racial Identities in the Transoceanic Sphere," a panel at the Annual Meeting of the American Studies Association, Oakland, CA, October 2006.

- <https://www.gilrodman.com/2022/12/10/oakland-2006/>

Local co-host/co-coordinator for the conference, "Conjunctures VII: A Symposium on Cultural Studies," Minneapolis, MN, May 2006.

Respondent to "The Internet, Technoactivism and the Public Sphere," a panel at the Annual Meeting of the International Communication Association, New York, NY, May 2005.

Respondent to "Non-Fiction Television: Critical Approaches and the Market(ing) of 'Reality,'" a panel at the Annual Meeting of the National Communication Association, New Orleans, LA, November 2002.

Panelist on "The State of Books," a roundtable discussion held as part of the Annual Meeting of the National Communication Association, Atlanta, GA, November 2001.

Local host/coordinator for the conference, "Conjunctures III: A Symposium on Cultural Studies," Treasure Island, FL, March 2001.

Panelist on "Undoing Technology," a roundtable discussion held as part of the Annual Meeting of the National Communication Association, Seattle, WA, November 2000.

Panelist on "'I've Got a Little List': Academic Listservs and the Construction of Scholarly Community," a roundtable discussion held as part of the First Annual Meeting of the Association of Internet Researchers, University of Kansas, Lawrence, KS, September 2000.

Respondent to "Media, Technology, and Lived Experience," a panel at the Annual Couch/Stone Symposium, Society for the Study of Symbolic Interaction, St. Petersburg, FL, January 2000.

Co-organizer, "Virtual Scholarship: Cyberspace, Communication, and Culture," a pre-conference symposium (jointly sponsored by the Philosophy of Communication and Popular Communication divisions) held as part of the Annual Meeting of the International Communication Association, San Francisco, CA, May 1999.

Organizer, "Mystery Dance," an invited plenary panel on popular music at the 8th Annual Cultural Studies Symposium, "Real Culture, Reproduction(s), and Rip-Offs," Kansas State University, Manhattan, KS, March 1999.

Respondent to "Communication Studies in Popular Music: Three Dissertations," a panel at the Annual Meeting of the National Communication Association, Chicago, IL, November 1997.

Respondent to "geek.rhetoric -- adapt or you're toast!: manifestos?@emergent\_technologies," a panel at the Annual Meeting of the National Communication Association, Chicago, IL, November 1997.

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## TEACHING

[all syllabi available at <https://www.gilrodman.com/syllabi>, except for Directed Readings]

### GRADUATE SEMINARS

#### **University of Minnesota**

Critical Communication Studies, 2006, 2008, 2010, 2013, 2017, 2022.

Critical Media Studies, 2009, 2011, 2018.

Media and Technology, 2010.

Media Pedagogy, 2007.

Media, Race, and Identity, 2011.

The Role of the Critic, 2012.

#### **Diplomatische Akademie Wien - Vienna School of International Studies (Austria)**

Digital Culture and Technology, 2026.

The Politics of Popular Culture, 2026.

#### **University of Heidelberg (Germany)**

[co-taught with Giulia Pelillo]

Diversity in Cultural Studies and Kulturwissenschaft(en), 2020.

Media, Race, and Identity, 2021.

#### **University of Turku (Finland)**

Cultural Studies: Some Questions, 2015.

#### **University of South Florida**

Communication and Critical Pedagogy, 2003.

Contemporary Cultural Studies, 1996, 1999, 2002.

Introduction to Graduate Studies in Communication, 2000, 2001, 2002, 2004.

Media and Technology, 2001.

Media, Race, and Identity, 2003.

Media Studies, 1999.

New Communication Technologies, 1997.

The Role of the Critic, 1998, 2001, 2003.

## **GRADUATE DIRECTED READINGS**

### **University of Minnesota**

- Communication and Popular Music, 2006.
- Cultural Studies and Affect, 2009.
- Digital Media and New Economies, 2012.
- Digital Media, Gaming, and Performance, 2010.
- Media, Race, and Ethnicity, 2018.
- Performance Studies, Sport, and the Body, 2009.

### **University of South Florida**

- Communication and Cultural Diversity, 2000.
- Computer-Mediated Communication, 1999.
- Critical Approaches to Popular Culture, 1996.
- Cultural Diversity and Critical Pedagogy, 1995.
- Feminist Theory and Cultural Studies, 2002.
- Foundations of British Cultural Studies, 1998.
- Teaching Popular Culture, 2002.
- Teaching Popular Music, 2000.

## **GRADUATE/UNDERGRADUATE COURSES**

### **University of Minnesota**

- Communication and Popular Culture, 2005.
- Media Outlaws, 2006, 2009, 2012, 2013, 2015, 2016, 2017, 2020, 2023.
- Media, Race, and Identity, 2005, 2007, 2008, 2012, 2013, 2015, 2016 (x2), 2017, 2018, 2019, 2022, 2023, 2024, 2025 (x2).

## **UNDERGRADUATE COURSES**

### **University of Minnesota**

- Communication and Popular Music, 2007, 2009.
- Digital Media, Virtual Culture, 2007.
- Freedom of Speech, 2018, 2019 (x2), 2020, 2022, 2023, 2025 (x2).
- Introduction to Media Studies, 2020, 2021.

Introduction to US Electronic Media, 2006, 2009, 2014.

Media and New Orleans, 2008.

Media, Race, and Identity, 2011.

New Telecommunication Media, 2008, 2010 (x2), 2011, 2012, 2013, 2014, 2016, 2017, 2018, 2019,  
2021, 2022, 2023, 2024 (x2).

Sharing/Stealing Culture: Copyright, Creativity, and Capitalism, 2020.

### **University of South Florida**

Communication and Cultural Diversity, 1995, 1996, 1998, 1999, 2000 (x2), 2001 (x2).

Communication and Popular Music, 1998, 2004.

Communication, Culture, and Community, 1998, 1999.

Computer-Mediated Communication, 1999.

History and Theory of Freedom of Expression, 1997, 1998, 2000, 2002, 2003.

Introduction to Communication, 1997.

Media, Race, and Identity [Honors College seminar], 2003.

Popular Forms of Public Communication, 1995, 1996 (x2), 1997, 2000, 2001, 2002 (x2).

### **University of Illinois**

Communication and Popular Culture, 1991, 1992.

Principles of Composition, 1994, 1995.

Social Aspects of Mass Communications, 1990, 1991.

## **UNDERGRADUATE DIRECTED READINGS**

### **University of Minnesota**

Cultural Politics of Black Personal Narrative, 2019.

Media Representations of Indigeneity, 2018.

### **University of South Florida**

Contemporary Feminism and Alternative Media, 2001.

Media Representations of Homosexuality, 1996.

Pornography and Freedom of Expression, 1996.

Public Intellectuals and Alternative Media, 1998.

## COURSE SUPERVISOR

### University of South Florida

Communication and Cultural Diversity, 1995-2006.

Popular Forms of Public Communication, 1995-2006.

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## ADVISING

### PH.D. ADVISER

#### University of Minnesota

Runchao Liu, *Sounding Orientalism: Radical Sounds and Affects of Asian American Women Who Rock*, 2021.

Lars Weise, *The Politics of Personal Information Privacy for the Facebook Age: Towards an Articulation and Assemblage Theory of PIP*, 2014.

Raechel Tiffe, *Towards a Queerer Labor Movement: The Politics and Potential of LGBT-Labor Coalitions*, 2013.

#### University of South Florida

Eric Shouse, *Outlaw Heroes and Road Warriors: Standup Comedy and the Quest for Fame*, 2004.

### PH.D. COMMITTEE MEMBER

#### University of Minnesota

Kevin Liu, *A Tale of the Digital: Governing China With Data Infrastructure*, 2023.

Sky Anderson, *Gaming Bodies: Bridging the Artificial Divide Between Players, Representations, and Characters*, 2016.

Carolina Fernandez Branson, *The Discursive Construction of Complementary and Alternative Medicine (CAM) in Women's Popular Health Media and Medical Journals*, 2013.

Helen Morgan Parmett, *"Down in the Treme": Media's Spatial Practices and the (Re)Birth of a Neighborhood After Katrina*, 2012.

Alice Leppert, *Lessons in the Labors of Love: Situation Comedies and Family Governance in the 1980s*, 2012.

Julie Wilson, *Idols of Goodwill: Caring Stars and the Making of Global Citizens*, 2011.

Kristine Weglarz, *Rock Brand: The Political and Cultural Economy of Live Rock Performance*, 2011.

Emanuelle Wessels, *The Politics of Ethical Witnessing: The Participatory Network of 9/11 Media Culture*, 2010.

Chani Marchiselli, *Perilous Pop: Ragtime, Jazz, and Progressive Social Thought*, 2009.

Pamela Nettleton, *Recovering Men: The New Television Masculinity in Rescue Me, Nip/Tuck, The Shield, Boston Legal, & Dexter*, 2009.

Kimi Johnson, *Here Be Dragons: Building Divisive Racial Imaginaries and Shaping Player Conduct in World of Warcraft*, 2014 [Theatre Arts and Dance].

Joe Tompkins, *Off-Screen Scares: The Critical-Industrial Practices of Contemporary Horror Cinema*, 2012 [Cultural Studies and Comparative Literature].

Elizabeth Ault, *Take Responsibility for Your Good Times: Black Sitcoms and the Reinvention of Government 1972-1985*, 2012 [American Studies].

Shannon Walsh, *Muscular Maternity: Progressive Era Physical Culture, Biopolitics, and Performance*, 2011 [Theatre Arts and Dance].

#### **University of South Florida**

Linda Levitt, *Hollywood Forever: Culture, Celebrity, and the Cemetery*, 2008.

John Reffue, *A Rhetoric of Sports Talk Radio*, 2005.

Daniel Makagon, *When the Ball Drops: Disrupting Times Square's Fantasy*, 2001.

Janna Jones, *The Downtown Picture Palace: The Significance of Place, Memory and Cinema*, 1998.

James Milne, *The Technology Adoption Cycle in Weblogs: Context, Geek-Chic and Personal Community*, 2004 [Anthropology].

#### **PH.D. EXTERNAL DISSERTATION EXAMINER**

##### **University of New South Wales (Australia)**

Margie Borschke, *Rethinking the Rhetoric of Remix: Copies and Material Culture in Digital Networks*, 2012 [Journalism and Media Research].

##### **University of Sydney (Australia)**

Timothy Laurie, *Popular Music, Post-Structuralism and the Value of Cultural Critique*, 2012 [Gender and Cultural Studies].

Marise Williams, *Reading O.J. Simpson: Everyday Rhetoric as Gift and Commodity in I Want to Tell You*, 2004 [English].

#### **M.A. ADVISER (NON-THESIS OPTION)**

##### **University of Minnesota**

Diane Cormany, 2012.

Kristine Weglarz, 2007.

##### **University of South Florida**

Dawn Lovegrove, 2003.

Kara Babbitt, 2002.

Peter Ghezzi, 2002.

Stephanie Peters, 2002.

Pamela Brooks, 2001.

Thomas Amundrud, 2000.

## **M.A. COMMITTEE MEMBER**

### **Diplomatische Akademie Wien - Vienna School of International Studies / Universität Wien**

Fedor Agapov, *Nurture and Punish: How Soviet Nationality Policy Shaped the Path to the First Chechen War (1994)*, 2026.

Onur Alhan, *The 1968 Movement in Turkey: From Kemalist Values to Anti-Imperialism - An Examination of the Movement's Ideological Transformation and Radicalization*, 2026.

Jaafar Bambouk, *The Emergence of Arab Nationalism: A Historical and Philosophical Examination of the Arab Revolt 1916-1918*, 2026.

Ena Beganovic, *De-Risking Europe's Neighbourhood: The Western Balkans, Supply Chains, and Critical Raw Materials*, 2026.

Emre Cavusoglu, *From Empire to Influence: Türkiye's Strategic Use of Ottoman Heritage in the Western Balkans*, 2026.

Antonius Johannes de Leeuw, *The Collapse of the Western Front: The Road to Defeat: Coalition Warfare, Strategic Divergence, and the Collapse of France, 1919-1940*, 2026.

Aleksandra Drozd, *Shadows of Growth: Poland's Grey Economy From Socialist Control to Market Prosperity*, 2026.

Ghita Hajoub, *Time as a Political Weapon: Dependency and Sovereignty in the Western Balkans*, 2026.

Leo Wolfgang Hirschrodt, *War, Intervention, and Great Power Lessons: A Historical and Geopolitical Analysis of the Kosovo War of 1999*, 2026.

Rosey Holland, *Analysing the "Special Relationship" Between the United States and Great Britain: The Suez Crisis, the Nassau Negotiation, and the Role of Mythologizing in Alliances*, 2026.

Sofija Kuprešanin, *Redefining the Western Balkans: Boundaries, Identities, and the Politics of Regional Categorization*, 2026.

Chethan Shajan, *Ottoman Institutional Legacies and Greek Fiscal Governance: Historical Path Dependence and the Road to the 2010 Crisis*, 2026.

Leon Carlos Soyka, *From Dependency to Autonomy: The EU's Rare Earth Minerals and China*, 2026.

### **University of Minnesota**

Kevin Liu, *A Political Economy Perspective of Social Surveillance in Contemporary China: A Commercial-State Empire*, 2019.

Erin Cole, *The Economics of Labor and Authenticity in Minnesota Art Pottery*, 2011.

Morgan Lambert, *A History of Satellite Radio in the United States*, 2011 [Journalism and Mass Communication].

Colleen Callahan, *Responding to Crisis on Facebook: A Case Study of the 2009 Iranian Election Protests and the 2010 Chilean Earthquake*, 2010 [Journalism and Mass Communication].

Holly Hilgenberg, *The Current: Balancing Localism in Radio*, 2010 [Journalism and Mass Communication].

Stephanie Lein Walseth, 2010 [Theatre Arts and Dance, non-thesis option].

Meryl Houser, *Expert Versus Nonexpert Evaluation of Logos: A Case Study on Peace House Africa*, 2009 [Journalism and Mass Communication].

### **University of South Florida**

Darryl S. Myles, *The Evolution of the Tragic Mulatto in Film*, 2002 [American Studies].

Cheyenne Nesgoda, *Browsing Identities: The Making of a Bookstore Type*, 2000 [Sociology].

Nancy Graham, 2000 (non-thesis option).

Steven Hymowech, 2000 (non-thesis option).

Michael Lowe, 1999 (non-thesis option).

Bouziane Zaid, *A Postmodern Intervention on Three Newsmagazines' Coverage of the Million Man March*, 1999 [Mass Communication].

Valerie Brodnicki, 1998 (non-thesis option).

Matthew Johnson, 1997 (non-thesis option).

## **M.A. EXTERNAL THESIS EXAMINER**

### **University of the Free State (South Africa)**

Tammy Fray, *Representational Praxis and "Coloured" Identity Styling in South Africa Across Three Different Online Spaces*, 2021 [English Literature and Cultural Studies].

## **UNDERGRADUATE HONORS THESIS ADVISER**

### **University of Minnesota**

Frederica Simmons, *Activating Progress: Contemporary Art Collectives as Catalysts for Social Change*, 2019.

### **University of South Florida**

Mara Yokum, *Animated Series: Pushing the Envelope Further Than Live-Action*, 2004.

Andrew Chew, *It's a Small World Wide Web After All: The Hegemony of US English and the Digital Divide*, 2002.

Marie Boyette, *Hollywood Films: Popular Movies Viewed as Social Tools*, 1997.

Nancy Kocher, *Gender Role Stereotyping in Television Aimed at Preschool Children*, 1996.

## UNDERGRADUATE HONORS THESIS COMMITTEE MEMBER

### University of Minnesota

Sophia Leonhardt, *Hysterical Ecstasy in the Stadium Environment; How Stadiums as a Medium Shape a Culture*, 2023.

Dani Follett-Dion, *The State vs. The Protestor: Strategies in Communicating Surveillance and Resistance*, 2022.

Lauren Pahmeier, *Perception of Food Photography on Social Media*, 2019.

Olivia Heusinkveld, *The Funny Female Feminist: A Political Economy Analysis of Full Frontal With Samantha Bee*, 2018.

Sydney Sonnevile, *Darkening Crime: The Portrayal of Black Americans in U.S. Media Coverage*, 2018.

Molly Stoltz, *The Jazz Producer: Mura Dehn and the Traditional Jazz Dance Company*, 2009.

Erika Wurtz, *An Unlikely Presence: Barack Obama's Disruption of Conventional Black Masculinities*, 2009.

Kara Hedlund, *Refugees Excluded: Discourse in Norway and Media's Role in its Potency*, 2006.

### Macalester College

Katherine Herrick, *Breaking Things: Origins and Consequences of Racialized Hate Speech on Facebook*, 2022 [International Studies].

### University of South Florida

Mark Freifeld, *Words Often Fail: Communicating a Musical Language of the Self*, 2003.

Michele Leach, *Managing Ambivalence in a Women's Shelter*, 2001.

Zener Teo, *Primary, Secondary, and E-Orality: Changing Cultures and Consciousness Through Technologies of the Word*, 1998.

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## SERVICE

### DEPARTMENT

#### University of Minnesota

[all Department of Communication Studies except where otherwise noted]

Chair, Donald V. Hawkins Professor Award Committee, 2024.

Department Chair Selection Committee, 2024.

Chair, Diversity Equity and Inclusion Committee, 2023-2024.

Faculty Activity Report Committee, 2011-2013, 2019-2023.

Undergraduate Studies Committee, 2016-2018, 2022-2023.

Faculty/Chair Search Committee, 2022.

Chair, Undergraduate Curriculum Revision Committee, 2017-2018.

Coordinator, "Wednesday Noon Research" Colloquium Series, 2010-2013.

Chair, Faculty Activity Report Committee, 2012-2013.

Faculty Search Committee, 2010-2011.

Co-coordinator, "Wednesday Noon Research" Colloquium Series, 2006-2010.

Student Awards Committee, 2008.

Chair, Visiting Faculty Search Committee, 2008.

Faculty Search Committee, School of Journalism and Mass Communication, 2006-2007.

### **University of South Florida**

[all Department of Communication except where otherwise noted]

Faculty Advisory Committee, 1996-1997, 1998-1999, 2002-2004.

Chair, Graduate Program Committee, 2002-2004.

Salary, Promotion, and Retention Committee, 1997, 1999, 2003-2004.

Website Designer and Manager, 1996-2004.

Tenure and Promotion Committee, Department of Interdisciplinary Studies, 2002.

Colloquium Committee, 2001-2002.

Faculty Adviser, Lambda Pi Eta honor society, 2001-2002.

Undergraduate Program Committee, 2001-2002.

Faculty Search Committee, 2000-2001.

Committee on Alternate Methods of Teaching Assessment, 1999-2000.

Graduate Program Committee, 1999-2000.

Co-coordinator, Colloquium Committee, 1995-1998.

### **University of Illinois**

Advisory Committee, Unit for Criticism and Interpretive Theory, 1994-1995.

Advisory Committee, Institute of Communications Research, 1991.

## **COLLEGE**

### **University of Minnesota, College of Liberal Arts**

Doctoral Dissertation Fellowship Review Committee, 2020-2021, 2023-2024.

Faculty Research Awards Committee, 2018-2020.

Reviewer, Imagine Fund, 2017.

Chair, Technology Grant Committee, 2012-2013.

**University of South Florida, College of Arts and Sciences**

Academic Computing Committee, 1997-2004.

Dean Search Committee, 2001-2002.

Library Committee, 2000-2002.

Co-Coordinator, Cultural Studies Reading Group, 1998.

**UNIVERSITY**

**University of Minnesota**

Faculty/University Senate, 2010-2013.

New Faculty Orientation Advisory Group, 2007.

**University of South Florida**

Academic Computing Committee, 2001-2004.

**SCHOLARLY ASSOCIATIONS**

**Association for Cultural Studies**

Board Member [elected], 2022-present.

Coordinator, Communication and Membership Committee, 2020-2026.

Board Member [co-opted], 2016-2022.

Member, International Advisory Board, "Crossroads in Cultural Studies," the 13th International Conference of the Association for Cultural Studies, Lisboa, Portugal, 2019-2022.

Chair, 2012-2016.

Acting Chair, 2010-2012.

Vice Chair, 2008-2010.

**Association of Internet Researchers**

Member, Conference Planning Committee, 2000-2007.

**International Association for the Study of Popular Music (US branch)**

Treasurer, 1998-2001.

Chair, Annual Book Award Committee, 1997-1998.

### **International Communication Association**

Conference paper reviewer, Philosophy, Theory, and Critique Division (formerly the Philosophy of Communication Division), 1996-2002, 2009-2018.

Conference paper reviewer, Ethnicity and Race in Communication Division, 2010-2014.

Conference paper reviewer, Popular Communication Division, 2000, 2014.

Conference paper reviewer, Communication and Technology Division, 2013.

Secretary, Philosophy of Communication Division, 1999-2001.

### **National Communication Association**

Conference paper reviewer, African American Communication and Culture Division, 2017.

Conference paper reviewer, Critical and Cultural Studies Division, 1998, 2001-2003, 2005, 2007-2011, 2013, 2015-2017.

Conference paper reviewer, American Studies Division, 2010-2011.

Nominating Committee Representative, Critical and Cultural Studies Division, 2008.

“Best Dissertation” award reviewer, Critical and Cultural Studies Division, 2007-2008.

Legislative Assembly Representative, Critical and Cultural Studies Division, 2006-2008.

Chair, Critical and Cultural Studies Division, 2006-2007.

Vice Chair, Critical and Cultural Studies Division, 2005-2006.

Conference paper reviewer, Freedom of Expression Commission, 2005.

Second Vice Chair, Critical and Cultural Studies Division, 2004-2005.

Second Vice Chair Elect, Critical and Cultural Studies Division, 2003-2004.

“Outstanding Article” award reviewer, Critical and Cultural Studies Division, 2004.

“Book of the Year” award reviewer, Critical and Cultural Studies Division, 2003.

## **JOURNALS**

### **Editorial Board Member**

*communication + 1*, 2016-present.

*Critical Studies in Media Communication*, 2006-present.

*Cultural Studies*, 2000-present.

*European Journal of Cultural Studies*, 2011-present.

*Communication and Critical/Cultural Studies*, 2003-2024.

**Book Review Editor**

*Cultural Studies*, 2000-2011.

**Manuscript reviewer**

*African American Review*

*American Music*

*Canadian Journal of Communication*

*Capacious: Journal for Emerging Affect Inquiry*

*Communication and Critical/Cultural Studies*

*Communication, Culture, and Critique*

*Communication Quarterly*

*Communication Theory*

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

*Critical Discourse Studies*

*Critical Studies in Media Communication*

*Cultural Critique*

*Cultural Studies*

*Cultural Studies <-> Critical Methodologies*

*Ethnomusicological Yearbook [Finland]*

*Ethnopolitics*

*European Journal of Cultural Studies*

*Global Hip Hop Studies*

*The Harvard International Journal of Press/Politics*

*heiEDUCATION Journal*

*International Journal of Cultural Policy*

*International Journal of Cultural Studies*

*Journal of Broadcasting and Electronic Media*

*Journal of Contemporary Ethnography*

*Journal of Multicultural Discourses*

*Journal of Popular Music Studies*  
*Journal of Religion and Popular Culture*  
*Lateral: Journal of the Cultural Studies Association*  
*Left History*  
*New Media and Society*  
*Open Cultural Studies*  
*Popular Communication*  
*Publications of the Modern Language Association*  
*Social Problems*  
*Social Semiotics*  
*Sociological Perspectives*  
*The Sociological Quarterly*  
*Southern Communication Journal*  
*Text and Performance Quarterly*  
*Western Journal of Communication*

## **PRESSES**

### **University of Minnesota Press**

Facilitator, Quadrant workshop for Marco Desirri, *Improper Names: Collective Pseudonyms From the Luddites to Anonymous*, Institute for Advanced Study, 2012.

Member, Committee on the Press [faculty editorial board], 2007-2010.

### **Reviewer (book manuscripts, book proposals, journal proposals, and handbook chapters)**

Berg Publishers

Blackwell Publishers

Bloomsbury Academic

Broadview Press

Cambridge University Press

Continuum

Duke University Press

Focal Press

Harvard University Press

Hong Kong University Press

Intellect Books

John Wiley & Sons

New York University Press

Open University Press

Oxford University Press

Polity Press

Routledge

Rowman and Littlefield

Sage Publications

Stanford University Press

Temple University Press

University of Kansas Press

University of Michigan Press

University of Minnesota Press

University of Texas Press

Westview Press

## **EXTERNAL REVIEWER**

### **Tenure and promotion**

School for the Future of Innovation in Society, Arizona State University, 2026.

Department of Communication Arts and Sciences, The Pennsylvania State University at Greater Allegheny, 2015.

Department of Communication, College of Charleston, 2014.

Department of Communication, University of Memphis, 2014.

College of Communications, The Pennsylvania State University, 2011, 2012.

Department of Communication, Villanova University, 2008.

Department of Sociology, Boise State University, 2004.

**Mid-tenure review**

Department of Film and Digital Media, University of California at Santa Cruz, 2005.

**OTHER**

Founder/manager, CULTSTUD-L listserv, 1996-present.

Member, Advisory Board, International Institute for Popular Culture, University of Turku, Finland, 2014-present.

Peer review panelist, Fellowship program (Communications and Race), National Endowment for the Humanities, 2022.

Member, Expert Interview Panel, Foreign Language Teaching Assistant Program (Russia), Fulbright Program, 2021.

External consultant, Proposed B.A. program in Communication and Culture Studies, Michigan Technological University, 2004.

External consultant, Proposed Ph.D. program in Communications, Western Michigan University, 2003.

External reviewer, Annual Program Assessment, Department of Speech and Communication Studies, Clemson University, 1998.

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**AWARDS, HONORS, AND GRANTS**

Fulbright Austria grant, Visiting Professor of International Studies, Diplomatische Akademie Wien - Vienna School of International Studies, Vienna, Austria, 2026.

Fulbright US Scholar Alternate, Diplomatische Akademie Wien - Vienna School of International Studies, Vienna, Austria, 2025.

Donald V. Hawkins Professor, 2023-2024 [departmental award for “scholars of distinction”; total amount awarded \$17,500].

Fulbright US Scholar Award, Russian State University for the Humanities, Moscow, Russia [originally awarded for 2020-21, postponed (three times) and then regretfully declined due to COVID-19 and safety concerns].

Grant to Support the Initiation of International Collaboration, “Cultural Studies and Kulturwissenschaft(en): A Translational Attempt” [with Giulia Pelillo, University of Heidelberg; total amount awarded €19,730], Deutsche Forschungsgemeinschaft (DFG), 2020-2021.

Sabbatical Supplement Award, College of Liberal Arts, University of Minnesota, 2014-2015.

Imagine Fund Annual Award, University of Minnesota, 2012.

McKnight Summer Fellowship, University of Minnesota, 2007.

Faculty Summer Research Fellowship, University of Minnesota, 2007.

Hub Award, Department of Communication, University of South Florida, 2000, 2002. [annual faculty appreciation award presented by the graduating M.A. class]

University Nominee, National Endowment for the Humanities Summer Stipend, University of South Florida, 2002.

Outstanding Undergraduate Teaching Award, University of South Florida, 2001.

First Annual Book Award, International Association for the Study of Popular Music (US branch), 1997. [for *Elvis After Elvis: The Posthumous Career of a Living Legend* (Routledge, 1996)]

Kappa Tau Alpha Honor Society, 1995.

Graduate College Dissertation Research Grant, University of Illinois, 1992-1993.

Phi Kappa Phi Honor Society, 1989.

University Fellowship, University of Illinois, 1988-1992.

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## **PROFESSIONAL MEMBERSHIPS**

### **RESEARCH GROUP**

Co-Founder (with Giulia Pelillo), Future Conjunctures Research Group

### **SCHOLARLY ASSOCIATIONS**

American Studies Association

Association for Cultural Studies

International Communication Association

National Communication Association

Society for Cinema and Media Studies

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