

Curriculum Vitae
Seth A. Friedman

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Department of Communication and Theatre
DePauw University
P.O. Box 37
Greencastle, IN 46135-0037

Current Position

Associate Professor, Department of Communication and Theatre
DePauw University, Greencastle, IN, Fall 2017 –

Professional Experience

Director, Film Studies Interdisciplinary Program
DePauw University, Greencastle, IN, Fall 2017 – Spring 2018 and Fall 2019 – Spring 2021

Assistant Professor, Department of Communication and Theatre
DePauw University, Greencastle, IN, Fall 2011 – Spring 2017

Part-time Assistant Professor, Department of Communication and Theatre
DePauw University, Greencastle, IN, Fall 2010 – Spring 2011

Education

Indiana University, Bloomington, December 2009

Ph.D., Communication and Culture; Minor, American Studies
Dissertation: “The Truth is Out There: Cultural Paranoia, New Media Technologies, and the Contemporary Hollywood Misdirection Film”
Director: Barbara Klinger

The College of Staten Island, The City University of New York, May 2004

M.A., Cinema Studies
Thesis: “Pulling Back the Curtain: The Misdirection Film in its Contexts”

The University of Maryland at College Park, May 1998

B.S., Marketing

Teaching and Research Interests

Film and media history; Film and media theory; Genre studies; Reception and audience studies; Cultural studies; Media industries

Publications

Books

Under advance contract. *Robert Altman's Three Women's Films: Second Wave Feminism and Hollywood Renaissance Auteurism*. Ann Arbor, MI: University of Michigan Press. Forthcoming.

Prestige Television: Cultural and Artistic Value in 21st Century America (co-edited with Amanda Keeler). New Brunswick, NJ: Rutgers University Press, 2023.

Reviewed by M. Sellers Johnson in *The Journal of Popular Culture*. 56.3-4 (November 2023): 762-765.

Are You Watching Closely?: Cultural Paranoia, New Media Technologies, and the Contemporary Hollywood Misdirection Film. Albany, NY: State University of New York (SUNY) Press, 2017.

Reviewed by Jordan Lavender-Smith in *Alphaville: Journal of Film and Screen Media*. 18 (2019): 226-231.

Peer-Reviewed Articles

“Beyond the Infinite Interpretations: The Reception of *2001: A Space Odyssey* and the Reframing of Stanley Kubrick’s Authorial Reputation.” *Film History*. 32.1 (July 2020): 72-105.

“Dollars and Sense: *The Big Short*, the Great Recession, and Public Pedagogy” (co-author with Antonio Golán and Jeffrey St. Onge). *Americana: The Journal of American Popular Culture (1900-present)*. 18.1 (Spring 2019). http://www.americanpopularculture.com/journal/articles/spring_2019/friedman_golán_stonge.htm.

“The Money is in the Rematch: *Redbelt*, *The Wrestler*, and Masculine Self-Determination on the Ropes in the Contemporary Hollywood Fight Film.” *The Journal of Popular Culture*. 48.6 (December 2015): 1306-1326.

“Constructing the (Im)perfect Cover: Masculinity and Agency in *Unbreakable* and *The Usual Suspects*.” *Genders*. 59 (Spring 2014). http://www.genders.org/g59/g59_friedman.html.

“Misdirection in Fits and Starts: Alfred Hitchcock’s Popular Reputation and the Reception of His Films.” *Quarterly Review of Film and Video*. 29.1 (January 2012): 76-94.

“Cloaked Classification: The Misdirection Film and Generic Duplicity.” *Journal of Film and Video*. 58.4 (Winter 2006): 16-28.

Book Chapters

“Introduction” (co-author with Amanda Keeler). in *Prestige Television: Cultural and Artistic Value in 21st Century America*. Eds. Seth Friedman and Amanda Keeler. New Brunswick, NJ: Rutgers University Press, 2023. 1-18.

“Running *The Knick* Show: Transfusing Steven Soderbergh’s Authorial Reputation into the Prestige Medical Series.” in *Prestige Television: Cultural and Artistic Value in 21st Century America*. Eds. Seth Friedman and Amanda Keeler. New Brunswick, NJ: Rutgers University Press, 2023. 153-169.

“The Jewish Jazz Singer Remakes His Voice: Michael Curtiz’s Update of the Warner Bros. Classic.” in *The Many Cinemas of Michael Curtiz*. Eds. R. Barton Palmer and Murray Pomerance. Austin: University of Texas Press, 2018. 41-54.

Reviews

Friedman, Seth. “Review of Steve James’s *Head Games* (2012).” *The Journal of Sport History*. 43.1 (Spring 2016): 97-99.

Conference Presentations

“Genre Maverick Revisited: Hollywood Renaissance Auteurism and the Reception of Robert Altman’s Three Women’s Films,” Society for Cinema and Media Studies Conference, Boston, MA, March 2024.

“Robert Altman’s Authorial *Images*: The Maverick Legend and the Reception of His Early Woman Protagonist Films,” Society for Cinema and Media Studies Conference (Virtual), March 2022.

“Robert Altman’s Misdirection Film Nightmare: The Reception of *3 Women*,” Society for Cinema and Media Studies Conference (Virtual), March 2021.

“*Split* Authorial Personality: M. Night Shyamalan’s Reputation and the Digital Age Sequel,” Society for Cinema and Media Studies Conference, Seattle, WA, March 2019.

“Embracing Infinite Interpretations and Beyond: The Marketing of *2001: A Space Odyssey* and the Reception of Stanley Kubrick’s Films,” Society for Cinema and Media Studies Conference, Chicago, IL, March 2017.

“Shorting Narrative: *The Big Short*’s Critique of Capitalism through Formal Departures from the ‘Classical’ Hollywood Style,” National Communication Association Conference, Philadelphia, PA, November 2016.

“Producing and Promoting Authorial Value in Premium Cable Television: Steven Soderbergh’s *The Knick*,” London Film and Media Conference: Cultural Value, London, UK, July 2016.

“Alfred Hitchcock’s Radio Lodging: Selling ‘The Master of Suspense’ Across Media,” Society for Cinema and Media Studies Conference, Atlanta, GA, April 2016.

“The Masters of Misdirection: Branding M. Night Shyamalan and Christopher Nolan,” Society for Cinema and Media Studies Conference, Montreal, QC, March 2015.

“Retrospective Issues: The Contemporary Hollywood Misdirection Film and the Limitations of the Discursive Approach to Genre,” Society for Cinema and Media Studies Conference, Chicago, IL, March 2013.

“The Money is in the Rematch: Capitalism and Masculinity on the Ropes in *Redbelt* and *The Wrestler*,” Society for Cinema and Media Studies Conference, Boston, MA, March 2012.

“Constructing the Perfect Cover: Gender Performance and Narrative Agency in the Contemporary Hollywood Misdirection Film,” Between the National and Transnational: International Conference on Contemporary Masculinities in Britain and the U.S., Kent State University, Kent, OH, August 2011.

“Start Making Sense: Male Fandom, New Technologies, and the Contemporary Hollywood Misdirection Film,” Society for Cinema and Media Studies Conference, Los Angeles, CA, March 2010.

“The Master of Surprise: Alfred Hitchcock and Multi-media Misdirection,” Society for Cinema and Media Studies Conference, Philadelphia, PA, March 2008.

“Presenting the Master of Surprise: James Allardice and Alfred Hitchcock’s Unofficial Reputation,” Northwestern University Symposium on Hitchcock’s Myth and Method, Evanston, IL, November 2007.

“Manufacturing Maori Authenticity: New Zealand Film as Cultural Tourist Attraction,” Society for Cinema and Media Studies Conference, Atlanta, GA, March 2004.

Invited Talks

“Beyond the Infinite Interpretations: The Reception of *2001: A Space Odyssey* and the Reframing of Stanley Kubrick’s Authorial Reputation,” Faculty Forum, DePauw University, Greencastle, IN, October 2020.

“Masculine Masquerade in *Unbreakable* and the Gender Politics of the Contemporary Hollywood Misdirection Film,” Invited Lecture, Department of Film, Television, and Media, University of Michigan, Ann Arbor, MI, April 2019.

“Constructing the (Im)perfect Cover: Masculine Masquerade in the Contemporary Hollywood Misdirection Film,” Invited Lecture, Department of Media Studies, Auburn University, Auburn, AL, February 2019.

“Constructing the (Im)perfect Cover: Masculine Masquerade in the Contemporary Hollywood Misdirection Film,” Invited Lecture, Department of Communication and Media Studies, Ohio Northern University, Ada, OH, October 2018.

“Constructing the (Im)perfect Cover: Masculine Masquerade in the Contemporary Hollywood Misdirection Film,” Invited Lecture, Department of American Studies, University of Iowa, Iowa City, IA, September 2018.

“Introduction to *The Chosen*,” Invited Lecture, Indiana University Cinema, Bloomington, IN, March 2011.

Teaching Experience

DePauw University

Assistant/Associate Professor, Department of Communication and Theatre (COMM); Film Studies Program (FILM); Film and Media Arts (FLME)

COMM 123: Public Speaking

COMM 200: Foundations of Communication

COMM 233: Media, Culture & Society

COMM 237/FILM 200/FLME 241: Film and Culture (Power, Privilege, and Diversity course)

COMM 339/FLME 301 (special topics): Film History

COMM 291 (special topics): Advertising and Consumer Culture

COMM 334: Media Criticism (intensive writing course)

COMM 337/FILM 321/FLME 321: Global Media (Global Learning course)

COMM 339/FILM 310: Film Theory

COMM 450: Senior Seminar (topic: Reception Studies)

FLME 100: Introduction to Film and Media Arts

FILM 184 (Winter Term): Binge-Watching Contemporary Prestige Television

WT (Winter Term) 256: The Truth is Out There: Interpreting the Contemporary Hollywood Misdirection Film

Indiana University

Associate Instructor, Department of Communication and Culture (CMCL) and American Studies (AMST) Program

AMST 100: What is America? (topic: Hollywood and American Culture)

AMST 201: U.S. Movements and Institutions (topic: Cultural Paranoia, New Technologies, and the Contemporary Hollywood Misdirection Film)

CMCL 121: Public Speaking

CMCL 223: Business and Professional Communication

CMCL 306: Writing Media Criticism (intensive writing course)

CMCL 315: Advertising and Consumer Culture

Indiana University Independent Study Program

Instructor

CMCL 121: Public Speaking (designed correspondence class, wrote learning guide, and graded assignments)

College of Staten Island (CUNY)

Supplemental Instructor, Department of Cinema and Media Studies

CIN 100: Introduction to Film

Academic Service and Professional Development

DePauw University

Film and Media Arts (formerly Film Studies) Steering Committee, Fall 2012 – Spring 2017 and Fall 2021 –

Media Fellows steering committee, Spring 2017 –

Department of Communication and Theatre assessment subcommittee, Fall 2023 –

Faculty Personnel Policy and Review committee, Fall 2022, Fall 2023 (specially constituted temporary confidential committee only)

How to Blow Up a Pipeline (2022) panel discussion participant, Fall 2023

Chair of Faculty Development Committee, Fall 2021 – Spring 2022

Strategic planning fall implementation group, Fall 2021

Faculty Development Committee, Fall 2017 – Spring 2018 and Fall 2020 – Spring 2021

Strategic planning cross-functional team on institutional renewal, Spring 2021

Strategic planning thematic working group on faculty and staff belonging, community, and wellness, Fall 2020 – Spring 2021

Director of Film Studies Program, Fall 2017 – Spring 2018 and Fall 2019 – Spring 2021

Arts Council steering committee, Fall 2017 – Spring 2018 and Fall 2020 – Spring 2021

Asher Humanities Grant Committee, Fall 2017 – Spring 2018 and Fall 2020

Chair of Film Studies program search committee for full-time, term faculty member in film production and critical studies, Spring 2020

External member of English Department search committee for tenure-track position in literature, film studies, and world literature, Fall 2019 – Spring 2020

Fulbright Grant Committee chair, Fall 2013 – Spring 2015, Fall 2019

External reviewer for self-study of St. Olaf College's Film Studies Program, Fall 2018

Lead co-author of Department of Communication and Theatre Media Studies curriculum revision, Fall 2017

Power, Privilege and Diversity and International Experience course development workshops participant, Summer 2017

University of Chicago Film and Philosophy Midwest Faculty Seminar participant, January 2017

Department of Communication and Theatre Schedule of Classes planning committee Media Studies representative, Fall 2014 – Fall 2022

Faculty advisor, World Cinema Club, Fall 2015 – Spring 2017

Supervisor Film Studies senior thesis projects, Fall 2012 –

John Wilson (Fall 2012 – Spring 2013)

Grace Fisher (Fall 2014 – Spring 2015)

Mackenzie Gordon (Fall 2015 – Spring 2016)

Erin Horne (Fall 2015 – Spring 2016)

Ivy Sedam (Fall 2021 – Spring 2022)

Hailey Radford (Fall 2023 – Spring 2024)

Reader on Film Studies senior thesis projects, Spring 2014 –
Madeline Vering (Spring 2014)
CJ Wilson (Spring 2014)
Molly Doebrmann (Spring 2018)
Jacob Strauss (Spring 2018)
John Monovich (Spring 2020)

External reviewer, tenure and promotion committee for Jon Sherman of Kenyon College, Fall 2015

Lead co-author of Department of Communication and Theatre Media Studies division self-study, Fall 2014 – Spring 2015

Facilitator of public forum with documentary filmmaker, Joshua Oppenheimer, for Film Studies Film Series, Spring 2015

Coordinator of Department of Communication and Theatre Forum Series, Fall 2013 – Spring 2015

Co-chair of Department of Communication and Theatre web content subcommittee, Fall 2013 – Spring 2014

Facilitator of Prindle Institute for Ethics Popcorn and Pop Culture Series Workshop on film and violence, Fall 2013

Interim faculty advisor, WGRE, student radio station, Spring 2013

Department of Communication and Theatre 2011-2018 Undergraduate Honors Conferences (Refereed papers as well as recruited and introduced guest scholars)

Film Studies interest group, Fall 2010 – Spring 2012

Film and Ethics Workshop participant (University week-long seminar, June 2011)

Indiana University

Student representative on the Department of Communication and Culture graduate affairs committee, Fall 2007 – Summer 2008

Graduate student representative on Communication and Culture and American Studies search committee for media ethnography scholar, Fall 2006 – Spring 2007

Professional Affiliations

Society for Cinema and Media Studies, 2004 –