

Dr. Troy Michael Bordun

Curriculum Vitae

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Curriculum Vitae

English Department, University of Northern British Columbia
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UNIVERSITY EDUCATION

- 2015 Ph.D.: Trent University, Cultural Studies
- 2010 M.A.: Brock University, Philosophy (Contemporary Continental Philosophy), emphasis in 20th century French philosophy
- 2009 Honours B.A. with Distinction: University of Toronto, Philosophy Specialist, Literary Studies Minor

RESEARCH GRANTS AND AWARDS

- 2024 Wendy L. Fellers Award. University of Northern British Columbia Faculty Association, \$500 [declined]
- 2023-2024 Research Strategic Initiative Grants, University of Northern British Columbia, “*Existentialism and Superhero Ethics: Blood on the Battlefield*,” \$5750
- 2023 Large Grants, Concordia University, “‘The Genuine Personality of our Favorite Stars’: Ariel Rebel, Performative Authenticity, and Parasocial Interaction,” Society for Cinema and Media Studies Annual Conference, Denver, April 12-15, \$3245
- 2022-2023 SSHRC Explore (UNBC), “Great Power, Great Responsibility: Superhero Ethics and Continental Philosophy,” \$7000

PUBLICATIONS

Books

- 2017 *Genre Trouble and Extreme Cinema: Film Theory at the Fringes of Contemporary Art Cinema*, Palgrave Macmillan

Book Chapters

- 2020 “On the off-screen voice: falling in love with Her,” *Screening Scarlett Johansson: Gender, Genre and Celebrity*, eds. Janice Loreck, Whitney Monaghan, and Kirsten Stevens, Palgrave Macmillan, 99-120

Articles

- 2025 “‘You’re a Triple Imposter, I’ve Never Seen Anything Like It’: Scarlett Johansson’s Femme Fatales,” *Intersectional Perspectives* 4.1, 1-31
- 2023 “Submitting to Love Authority: Wonder Woman’s DeleuzoGuattarian Ethics,” *REDEN* 5.1: 24-43
- 2023 “Sublime Aesthetics in Philippe Grandrieux’s *Un lac*,” *Studies in European Cinema* 22.1: 16-31
- 2023 “‘The Genuine Personality of our Favorite Stars’: Ariel Rebel, Performative Authenticity, and Parasocial Interaction,” *Porn Studies* 12.1: 12-19 [invited contribution, Special Issue: Porn Performance]
- 2022 “The Woman’s Horror Film: *Swallow* and *Promising Young Woman*,” *Cinephile* 16.1: 26-33

- 2021 “Domino’s Philosophy of Luck: A Bataille Reading,” *Canadian Review of Comparative Literature* 47.3: 337-55
- 2020 “Art, Porn, and Schlock: *Fifty Shades of Grey* and the Perplexed Film Critic,” *Cinephile* 14.1: 14-19
- 2019 “In Defence of Love: Tsai Ming-liang’s *The Hole* and *The Wayward Cloud*,” *Mise-en-scène* 4.2: 24-35
- 2019 “‘We live in the past with Kari:’ Memory, Fandom, and Online Porn,” *Celebrity Studies* 12.1: 132-47
- 2018 “‘ONE DOLLAR GETS YOU IN!’: historical resonance and online solo girls circa 2005,” *Porn Studies* 5.3: 286-304
- 2016 “*Death by Hanging* Contra *The Battle of Algiers* by way of Rancière,” *The Scattered Pelican* 1.2: 5-20
- 2016 “Sex is Metaphysical: Catherine Breillat’s Pornographic Films,” *Cine-Excess* 2 [online]
- 2016 “On the Off-screen Voice: Sound and Vision in Spike Jonze’s *Her*,” *CineAction* 98: 57-64
- 2015 “Seeing Horror, Imagining the Horrible,” *Offscreen* 19.9 [online]
- 2015 “Onscreen and Off-screen Flesh and Blood: Performance, Affect, and Ethics in Catherine Breillat’s Films,” *Studies in European Cinema* 12.2: 132-43

Other publications

- 2022 “‘We Knew They Would Come for Us’: Danis Goulet’s *Night Raiders* (2021)” [critical film review], *Offscreen* 26.5 [online]
- 2018 “Bill and Betty and Olive: A 21st Century Melodrama” [*Professor Marston and the Wonder Women*, critical film review], *Mise-en-scène* 3.2: 46-52
- 2018 “An End of an Era? Michael Haneke’s *Happy End*” [critical film review], *Offscreen* 22.3 [online]
- 2016 “Porn in the Art Gallery: Collecting a Genre” [forum], *Porn Studies* 3.3: 317-319
- 2016 “What becomes of Endings on Film? *Elysium*, *Mad Max: Fury Road*, *Snowpiercer*” [symposium], *Science Fiction Film and Television* 9.1: 76-79
- 2015 “Where Have the Good Old Naughty Days Gone? Curating an Exhibition of Moving-Image Pornography” [exhibition report], *Synoptique* 4.1: 138-150
- 2015 “*Abuse of Weakness*” [critical film review], *CineAction* 96: 36-38
- 2013 “Georges Bataille, Philosopher of Laughter” [conference proceedings], Good Laugh, Bad Laugh, Ugly Laugh, My Laugh, 15th Annual Graduate Student Conference, Comparative Literature and Hispanic Studies, Western University, March 1-3, <http://ir.lib.uwo.ca/mlgradconference/2013Conference/> [withdrawn]

Book Reviews

- 2025 “Where Your Story Begins” [invited book review, *Arrival*, by David Roche], *Science Fiction Studies* 52.2, 389-92
- 2025 “Phillip Lopate’s Second Affair with Art House Cinema” [*My Affair with Art House Cinema*, by Phillip Lopate], *Senses of Cinema* 113
- 2024 “On a Clear Day You Can Live Forever” [invited book review, *Science Fiction Cinema in the Twenty-First Century: Transnational Futures, Cosmopolitan Concerns*, by Pablo Gómez-Muñoz], *Science Fiction Studies* 51.3: 496-500

- 2024 “Beyond the Human” [invited book review, *Feminist Posthumanism in Contemporary Science Fiction Film and Media: From Annihilation to High Life and Beyond*, Julia A. Empey and Russell J. A. Kilbourn, eds.], *Science Fiction Studies* 51.3: 493-96
- 2024 “New Slants and New SF Cinemas” [invited book review, *The Oxford Handbook of New Science Fiction Cinemas*, J. P. Telotte, ed.], *Science Fiction Studies* 51.1: 126-130
- 2024 “Ethics in End Times” [*Destruction, Ethics, and Intergalactic Love: Y: The Last Man and Saga*, by Peter Admirand], *Science Fiction Studies* 51.1: 95-98
- 2023 “Gendered Defenders: Marvel’s Heroines in Transmedia Spaces” [Bryan J. Carr and Meta G. Carstarphen, eds.], *REDEN* 4.2: 91-94 [co-authored with Prapti Sarkar]
- 2022 “Gender and Popular Culture, by Katie Milestone and Anneke Meyer,” *Studies in Popular Culture* 44.1: 130-132
- 2022 “Unpredictable Blockbusters” [invited book review, *Science Fiction Film: Predicting the Impossible in the Age of Neoliberalism*, by Eli Park Sorensen], *Science Fiction Studies* 49.3: 591-595
- 2021 “Out of the Zone” [invited book review, *Stalker*, by Jon Hoel], *Science Fiction Studies* 48.3: 587-590
- 2021 “Reality Check” [invited book review, *Utopia and Reality: Documentary, Activism and Imagined Worlds*, Simon Spiegel, Andrea Reiter, and Marcy Goldberg, eds.], *Science Fiction Studies* 48.1: 173-177
- 2019 “Hegemonic Masculinity is Back” [invited book review, *Masculinity in Contemporary Science Fiction Cinema: Cyborgs, Troopers and Other Men of the Future*, by Marianne Kac-Vergne], *Science Fiction Studies* 46.3: 636-639
- 2019 “No Human Error” [invited book review, *Understanding Kubrick’s 2001: A Space Odyssey*, James Fenwick, ed.], *Science Fiction Studies* 46.2: 409-412
- 2018 “Revisiting Paul Schrader’s *Transcendental Style in Film*,” *Offscreen* 23.8
- 2018 “An Alternative to Haptic Cinema: *Philippe Grandrieux: Sonic Cinema*, by Greg Hainge,” *Senses of Cinema* 87
- 2017 “‘Whose place is this?’: *The Architecture of David Lynch*, by Richard Martin,” *Senses of Cinema* 84
- 2017 “The End of Extreme Cinema Studies” [invited review essay on Mattias Frey’s *Extreme Cinema: The Transgressive Rhetoric of Today’s Art Film Culture* and Aaron Kerner and Jonathan Knapp’s *Extreme Cinema: Affective Strategies in Transnational Media*], *Canadian Review of Comparative Literature* 44.1: 122-136
- 2016 “Lost Souls: *The Soul of Film Theory* by Sarah Cooper,” *Senses of Cinema* 78
- 2016 “Film Programming: Curating for Theatres, Festivals, Archives” [by Peter Bosma], *Cineaste* 41.2 [web exclusive]
- 2015 “Review: Douglas Keeseey (2012) *Contemporary Erotic Cinema*,” *Film-Philosophy* 19: 105-07
- 2014 “Films for the Senses: *Realism of the Senses in World Cinema: The Experience of Physical Reality*, by Tiago de Luca,” *Senses of Cinema* 73

Filmmaker Interviews

- 2019 “*Videophobia* Confronts Consent in the Digital Age” [Daisuke Miyazaki], *Slutever*, October 24
- 2019 “A New Film’s Lynch-y Take on Youth, Sexuality, and Perversion” [Jennifer Reeder, *Knives and Skin*], *Slutever*, August 9

- 2018 "This Gay Erotic Thriller Takes Toxic Masculinity to Task" [Drew Lint, *M/M*], *Slutever*, November 7
- 2018 "Isa Mazzei and Daniel Goldhaber discuss their debut *Cam* (2018)," *Offscreen*, November 11 [online]
- 2018 "Two new women-led films explore desire and gender" [Yoko Yamanaka, *Amiko*; Jenn Wexler, *The Ranger*], *Slutever*, August 24 [online]
- 2018 "Fantasia Film Festival Coverage: Interview with cast and crew of *The Ranger* (2018)," *Offscreen*, July 25 [online]
- 2018 "This film about camming tears down the sex industry's red tape" [Mazzei and Goldhaber, *Cam*], *Slutever*, July 22 [online]
- 2018 "5 Questions with Filmmaker and Pornographer Bruce LaBruce," *Slutever*, June 26 [online]
- 2015 "Dylan Cree: Taking the serious comically," *Arthur Newspaper*, October 7 [online and print]

CURATORIAL AND PROGRAMMING WORK

- 2016 Organizer/Moderator, Small Gauge Revolution: A Programme of Vintage 8mm Adult Films, The Barbeside, Peterborough, ON, January 9, 2016 & March 11, 2016
- 2016 Organizer/Moderator, The Troy Bordun Visiting Canadian Filmmaker: Bruce LaBruce, Market Hall and Trent University, Peterborough, ON, February 25-26
- 2015 Curator, Dylan Cree Video Works, Trent University, September 30
- 2014 Curator, Stags, Sexploitation, and Hard Core: Moving-Image Pornography up to 1972, Trent Film Society, Artspace, August 28-30
- 2012 Curator, Things that Quicken the Heart: Cinema and (Non-)Narrativity, Trent Film Society, Artspace, August 22-24
- 2011-2014 Co-Director, Trent Film Society, Trent University

CONFERENCE ACTIVITY

Papers Presented

- 2025 "Ms. Marvel, The Authentic Superhero," Heroes in Contemporary Popular Culture: Figures, Forms, and Functions, McGill University and Concordia University, October 21-23
- 2025 "Ms. Marvel, The Authentic Superhero," Comics Studies Society, Michigan State University, July 10-12
- 2025 "Adult Content Creators as Trans-Platform Micro-Celebrities," Film and Media Studies Association of Canada Annual Conference, Queen's University, May 26-29
- 2024 "The Bat and The Cat Fall in Love: Tom King's *Batman*," Canadian Society for the Study of Comics Annual Conference, University of Quebec, Montreal, June 12-13
- 2024 "'You're a Triple Imposter, I've Never Seen Anything Like It': Scarlett Johansson's *Femme Fatales*," Film and Media Studies Association of Canada Annual Conference, Concordia University, June 14-16
- 2023 "'We Get to See the Genuine Personality of our Favorite Stars': Ariel Rebel, Performative Authenticity, and Parasocial Interaction," Society for Cinema and Media Studies Annual Conference, Denver, April 12-15

- 2022 “The Woman’s Horror Film: *Swallow* and *Promising Young Woman*,” The Annual Conference of the Film Studies Association of Canada, Virtual, May 12-15
- 2021 “Domino’s Philosophy of Luck” [peer-reviewed abstract], Canadian Society for the Study of Comics Virtual Roundtable, April 16
- 2021 “Sublime Aesthetics: Burke, Affect, and Philippe Grandrieux’s *Un lac*” [peer-reviewed abstract], Society for Cinema and Media Studies Virtual Conference, March 17-21
- 2020 “Exercising Control Over All Things: Genre, Hegemonic Masculinity, and *Fifty Shades of Grey* Paratexts” [peer-reviewed abstract], Cine-Excess 14, Birmingham City University, November 4-8
- 2019 “Touching Films: Carlos Reygadas, Melodrama, and Haptic Visuality” [peer-reviewed abstract], Panel: Regarding Reygadas: The Cinema of Mexican Auteur Carlos Reygadas, Northeast MLA Convention, Washington, DC, March 21-24
- 2016 “Going Solo: An Uncertain History of the Internet Solo Girl” [peer-reviewed abstract], 6th Annual Conference, Popular Culture Association of Canada, McGill University, May 12-14
- 2015 “A Slow Dream, ‘As If’ it were Real: Carlos Reygadas’s *Post Tenebras Lux*” [peer-reviewed abstract], The Annual Conference of the Film Studies Association of Canada, University of Ottawa, June 2-4
- 2015 “On the Off-screen Voice: Sound and Vision in Spike Jonze’s *Her*” [peer-reviewed abstract], 5th Annual Conference, Popular Culture Association of Canada, Niagara Falls, May 7-9
- 2015 “Where Have the Good Old Naughty Days Gone? Curating an Exhibition of Moving-Image Pornography” [peer-reviewed abstract], Thresholds, Presence, Absence, and Territory, Joint Graduate Program in Communication and Culture, Ryerson University and York University, March 13-14
- 2015 “Porn in the Art Gallery: Collecting a Genre” [peer-reviewed abstract], Trans- & Trance, 17th Annual Graduate Student Conference, Department of Modern Languages and Literature and Centre for the Study of Theory and Criticism, Western University, March 5-7
- 2015 “A Slow Dream, ‘As If’ it were Real: Carlos Reygadas’s *Post Tenebras Lux*” [peer-reviewed abstract], Violation: Representations in Literature and Culture, Interdisciplinary Graduate Student Conference, English Department, McGill University, February 20-22,
- 2015 “Porn in the Art Gallery: Aesthetics and Sensory Disciplining” [peer-reviewed abstract], Eye Candy: Consuming Moving Images at the Cinema and Beyond, Film and Media Studies Graduate Conference, Yale University, February 13-15
- 2013 “Sex is Metaphysical: Catherine Breillat’s Non-Pornographic Pornography” [peer-reviewed abstract], Symons Seminar Series, Trent University, December 4
- 2013 “Sex is Metaphysical: Catherine Breillat’s Non-Pornographic Pornography” [peer-reviewed abstract], European Erotic Cinema: Identity, Desire and Disgust, Cine-Excess VII: The International Conference and Festival on Global Cult Film Traditions, University of Birmingham and University of Brighton, Midlands Arts Centre, November 15-17
- 2013 “In Defence of Love: Tsai Ming-liang’s *The Hole* and *The Wayward Cloud*” [peer-reviewed abstract], Decadence/Decay, The Carleton Art History Graduate Student's Society Conference, Carleton University, March 9-10

- 2013 “Onscreen and Off-screen Flesh and Blood: Performance and Ethics in Catherine Breillat’s Films” [peer-reviewed abstract], (Re)Activating Objects: Social Theory and Material Culture, Graduate Student Conference, Department of Visual Culture, Western University, March 2-3
- 2013 “Georges Bataille, Philosopher of Laughter” [peer-reviewed abstract], Good Laugh, Bad Laugh, Ugly Laugh, My Laugh, 15th Annual Graduate Student Conference, Comparative Literature and Hispanic Studies, Western University, March 1-3
- 2012 “Georges Bataille, Philosopher of Laughter” [peer-reviewed abstract], Snickering Scholars, Interdisciplinary Humanities Ph.D. Conference, York University, March 16-17
- 2010 “Phenomenology, Psychoanalysis, and ‘Cézanne’s Doubt’” [peer-reviewed abstract], Second Meeting of the Interdisciplinary Coalition of North American Phenomenologists, Brock University, May 27-29
- 2010 “On Cuddling: An Introduction to Gilles Deleuze and Felix Guattari’s Notion of Desire” [peer-reviewed paper], Thinking Desire, The Fourth Annual Graduate Conference in Philosophy, Duquesne University, April 10

Invited Talks and Interviews

- 2025 “AI Lovers in *Her* and *Ex Machina*,” AI and the Arts, Fine Arts, Concordia University, April 2 [undergraduate course guest lecture]
- 2021 “The Philosophy of Luck,” *Daybreak North* with Carolina de Ryk, *CBC Radio North*, January 25 [interview about “Domino’s Philosophy of Luck”]
- 2018 “Extreme cinema,” Cinematic Styles, School of Cinema, San Francisco State University, September 7 [graduate course discussion-lecture]
- 2018 “Genres: Hollywood and Beyond,” Television and Society, Communication Studies and Multimedia, McMaster University, February 14 [undergraduate course guest lecture]
- 2016 “My Lover is (in) My Computer: Sound and Vision in Spike Jonze’s *Her*,” Cultural Studies Festival and Doctoral Symposium, Trent University, December 2-3
- 2015 “Digital Technology and the Cinema,” Thomas A. Stewart Secondary School, Peterborough, ON, October 27

WORKS IN NON-REFEREED PUBLICATIONS (NON-FICTION)

- 2014-2020 Video Essayist, vimeo.com/troybordun
- 2018-2019 Freelance Contributor, *Slutever*, slutever.com, Online
- 2015-2016 Salaried Columnist, *Arthur Newspaper*, trentarthur.ca, Print and Online
- 2013-2016 Blogger, “Tapage Nocturne”, nocturnaluproar.wordpress.com
- 2013-2016 Blogger, “Photogénie”, troybordun.wordpress.com
- 2012-2014 Contributor, *Arthur Newspaper*, trentarthur.ca, Print and Online
- 2003-2004 Writer, *Stjarna Productions* [Ontario music and culture], Online

WORKS IN NON-REFEREED PUBLICATIONS (FICTION)

- 2010 “Anton” [short story], *Atmosphere*, November-December, Print and Online
- 2010 “Georges Bataille: A Dating Profile” [experimental fiction], *Shelf Life Magazine* 10 (Summer), Online
- 2009 “Untitled Excerpt” [short story], *In My Bed Magazine* 1.4 (January), Online
- 2008 “Dance Club” [short story], *In My Bed Magazine* 1.3 (October), Online

PRESENTATIONS (NON-REFEREED)

- 2019 Invited talk, Introduction to a screening of Jim Cumming's *Thunder Road*, Trent Film Society, Sadleir House, March 6
- 2012 Curator's remarks, On Dziga Vertov and Chris Marker, Things that Quicken the Heart: Cinema and (Non-) Narrativity, Trent Film Society, Artspace, August 24
- 2012 Introduction to Sergei Eisenstein's *Strike*, Trent Film Society and CUPE 3908, Artspace, May 30
- 2009 "Untitled Excerpt," Lit/Art/Sound/Sexy, *In My Bed Magazine*, Mitzi's Sister, Toronto, ON, August 8

ACADEMIC WORK

University of Northern British Columbia (UNBC)

Tenure-Track Assistant Professor, English, 2025

- Winter, 2026: Intermediate Studies in Film or Television: Film Musicals (3rd year, 30 students); Special Topics in Film or Television Studies: Heroes and Villains (4th year/MA, 25 students)
- Fall, 2025: Introduction to Film (1st year, 57 students)

Appointed Adjunct Professor, 2022-2025

Instructor

2025 Online, English, Introduction to Literary Structures (Spring, 40 students)

Instructor IV

2024 English, Introduction to Television Studies (Fall, 2nd year, 30 students)

2024 English, Introduction to Film (Fall, 1st year, 90 students)

2024 English, Comparative Literature (Fall, 3rd year, 30 students)

2024 Online, English, Writing and Communication Skills (Summer, 30 students)

2024 Online, English, Writing and Communication Skills (Spring, 30 students)

2024 Online, English/Gender Studies, Special Topics in Postcolonial Literature/Gender and Post-Colonialism: Magical Realism (Winter, 4th year/MA, 18 students)

Instructor III

2023 Online, English, Literature of the Fantastic (Fall, 25 students)

2023 Online, English, Writing and Communication Skills (Fall, 30 students)

2023 Online, English, Comparative Literature (Fall, 3rd year, 30 students)

2023 Online, Women's Studies, Gender and Cultural Studies (Summer, 2nd year, 65 students)

2023 Online, English, Introduction to Literary Structures (Spring, 50 students)

2023 Online, English, Writing and Communication Skills (Winter, 30 students)

Instructor II

2022 Online, English, Literature of the Fantastic (Fall, 25 students)

2022 Online, English, Introduction to Literary Structures (Fall, 90 students)

2022 Online, Women's Studies, Gender and Cultural Studies (Summer, 2nd year, 64 students)

2022 Online, English, Comics & Graphic Novels (Spring, 18 students)

2022	Online, English, Writing and Communication Skills (Spring, 26 students)
2022	Online, English, Writing and Communication Skills (Winter, 30 students)

Adjunct Instructor

2021	Online, English, Introduction to Literary Structures (Fall, 80 students)
2021	Online, English, Introduction to Film (Fall, 46 students)
2021	Online, English, Introduction to Film (Summer, 30 students)

Term Assistant Professor, English, 2020-2021

- Online, Fall: Writing and Communication Skills (1st year, 27 students); Introduction to Literary Structures (1st year, 2 sections, 44 and 32 students); Literature of the Fantastic (4th year/MA, 16 students)
- Online, Winter: Writing and Communication Skills (30 students); Introduction to Film (1st year, 50 students); Comics & Graphic Novels (2nd year, 40 students)
- Online, Spring: Writing and Communication Skills (30 students); Celebrity Culture (4th year, 25 students)

Concordia University

Instructor

2025	Sociology and Anthropology, Men and Masculinities (Winter, 4 th year, 19 students)
2025	Cinema Studies, Canadian Cinema (Winter, 2 nd year, 80 students)
2025	Cinema Studies, Film Genres: The Musical (Winter, 3 rd year, 60 students)
2024	Cinema Studies, Film Analysis (Winter, 2 nd year, 80 students)
2024	Cinema Studies, Documentary Film of the Classical Period (Winter, 3 rd year, 60 students)
2023	Cinema Studies, Approaches to Film Studies (Winter, 2 nd year, 80 students)
2023	Cinema Studies, Film Analysis (Winter, 2 nd year, 80 students)
2022	Hybrid, Sociology and Anthropology, Cultural Sociology (Fall, 2 nd year, 66 students)
2022	Cinema Studies, Special Topics in Film Studies: Noir without Borders (Winter, 3 rd year, 43 students)
2022	Hybrid, Sociology and Anthropology, Cultural Sociology (Winter, 75 students)
2019	Art History, Theories of Representation: Let the Memory Live Again (Fall, 3 rd year, 56 students)
2019	Art History, Art and Society: The City as Curatorial Premise (Summer, 3 rd year, 26 students)
2018	Communication Studies, Advanced Seminar in Cultural Studies: Celebrity Studies (Fall, 4 th year, 25 students)
2018	Sociology and Anthropology, Men and Masculinities (Fall, 4 th year, 25 students)
2018	Communication Studies, Advanced Topics in the Photographic Image: A Little History of Nude Photography (Winter, 4 th year, 20 students)

Trent University

Instructor

- 2021 Web, Sociology, Celebrity, Modernity, Culture, (Fall, 4th year, 53 students) [evaluated as Fully Competent]
- 2020 Durham Campus, Sociology, Sociology of Gender (Winter, 2nd year, 51 students) [evaluated as Fully Competent, earning Right of First Refusal for this course]
- 2020 Durham Campus, Cultural Studies, Introduction to Film II: Film Movements, Film History (Winter, 2nd year, 18 students)
- 2019 Symons Campus, Cultural Studies, Introduction to Film II: Film Movements, Film History (Winter, 2nd year, 35 students) [evaluated as Fully Competent, earning Right of First Refusal for this course]
- 2019 Durham Campus, Sociology, Sociology of Gender (Winter, 2nd year, 55 students) [evaluated as Fully Competent]
- 2017 Durham Campus, Sociology, Celebrity, Modernity, Culture (Fall, 4th year, 18 students) [evaluated as Fully Competent]
- 2017 Durham Campus, Cultural Studies, Introduction to Media Studies (Winter, 1st year, 55 students) [evaluated as Fully Competent]
- 2016-2017 Durham Campus, Cultural Studies, Introduction to Film (Fall/Winter, 2nd year, 24 students) [evaluated as Fully Competent]
- 2016 Traill College, Continuing Education, Writing Short Film Scripts (Spring, 6 students)
- 2016 Co-Instructor, Symons Campus, Cultural Studies, Introduction to Integrated Arts (Winter, 1st year, 110 students) [evaluated, by default, as Generally Satisfactory]
- 2015 Traill College, Continuing Education, Writing Short Film Scripts (Fall, 6 students)

Marker/Grader

- 2020 Philosophy, Philosophy of Love and Desire (Winter, 2nd year, 29 students)

Bishop's University

Instructor

- 2019 English and Film Studies, Popular Culture (Fall, 2nd year, 56 students) [evaluated as Satisfactory]

TEACHING AWARDS

- 2018 CUPE 3908-1 Award for Excellence in Teaching: Celebrity, Modernity, Culture, Sociology, Trent University, Fall 2017

THESIS COMMITTEES

- 2025 Supervisor, Prapti Sarkar, "Bollywood, Gender, and the Nation: Cinematic Constructions of Hindutva in Contemporary India," Major Research Paper, Gender Studies MA, UNBC
- 2022 External Examiner, Ines Glanznig, "Gendered Representation Strategies in Erotic Literature and Screen Adaptations: Marquis De Sade and Pauline Réage," English MA, UNBC

ADMINISTRATIVE WORK

- 2022-2025 Part-Time Hiring Committee, Art History, Concordia University
- 2021-2025 Department Council, CUPFA, Art History, Concordia University

2022-2024	Department Council, CUPFA, Sociology and Anthropology, Concordia University
2016-2017	Undergraduate Program Committee, Cultural Studies, Trent University
2016-2017	Vice President Unit 1, CUPE 3908, Trent University
2014-2016	Board of Directors, Artspace, Peterborough, ON
2011-2013	Social Events Committee, CUPE 3908, Trent University
2011-2012	Ph.D. Program Committee, Cultural Studies, Trent University

PEER REVIEW AND EDITORIAL BOARDS

2025	Peer Reviewer, <i>Porn Studies</i>
2025	Editorial Board, <i>Porn Studies</i>
2025	Editorial Advisory Board, <i>New Approaches to Comics Studies: Theory and Practice</i> , University of Exeter Press
2024	Series Proposal Reviewer, University of Exeter Press
2024	Peer Reviewer, <i>Philosophies</i>
2022	Peer Reviewer, <i>Science Fiction Film and Television</i>
2021	Teaching Awards Committee, UNBC
2019-2021	Doctoral Grants, University of Iceland
2020	Peer Reviewer, <i>Synoptique</i>
2019	Peer Reviewer, <i>Mise-en-scène</i>
2017	Peer Reviewer, <i>Feral Feminisms</i>
2016	Jury, Popular Culture Association of Canada 6 th Annual Conference, Graduate Student Paper Prize Competition, McGill University, May 12-14

SCHOLARLY ACTIVITIES

2023-2026	Co-Chair, Comics Studies SIG, Society for Cinema and Media Studies
2020	Trent University Research Group on the Pandemic
2018-2019	Reading Group, Porn at Concordia, Concordia University
2012	Organizer/Facilitator, Seminars on Alphonso Lingis, Hausu, June
2012	Organizer, Gilles Deleuze Symposium, Trent University, January 14
2011	Organizer/Facilitator, Deleuze Reading Group, Hausu, Guest facilitator Davide Panagia, November-December
2011	Organizer, Seminar on Theodor Adorno and Max Horkheimer's "The Culture Industry," Hausu, Led by Doug Torgerson, October 13
2011	"Externalities and Sublimities," Workshop, Waste Luxury Knot, Of Swallows, Led by Allan Stoekl, April 30-May 1

ASSOCIATIONS

Society for Cinema and Media Studies, Film Studies Association of Canada, Canadian Society for the Study of Comics, Comics Studies Society