

CLAIRE SISCO KING
CURRICULUM VITAE
March 2019

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Department of Communication Studies
Vanderbilt University
PMB 503
230 Appleton Place
Nashville, TN 37203-5721

claire.s.king@vanderbilt.edu
615-322-8668

DEGREES EARNED

Ph.D., Communication and Culture, Indiana University, August 2006

- Dissertation, "Washed in Blood: Sacrifice, Subjectivity, and the Cinema"
- Adviser, Joan Hawkins

M.A., Communication and Culture, Indiana University, January 2001

B.A., English, *magna cum laude*, Davidson College, May 1999

EMPLOYMENT HISTORY

Associate Professor, Vanderbilt University, Department of Communication Studies, 2016-present

- Interim Department Chair, 2017-2018

Assistant Professor, Vanderbilt University, Department of Communication Studies, 2007-2016

Lecturer, Vanderbilt University, Department of History of Art and Film Studies Program, January 2006- May 2007

Adjunct Instructor, Belmont University, Communication Studies, 2005

Future Faculty Teaching Fellow, Indiana University-Purdue University at Indianapolis, Communication Studies, 2003-4

Associate Instructor, Indiana University, Communication and Culture, 1999-2003

HONORS AND AWARDS

Outstanding Article of the Year for “*A Single Man* and a Tragic Woman: Gender Politics and the Fag Hag,” National Communication Association, Visual Communication Division, 2014

Book of the Year for *Washed in Blood: Male Sacrifice and the Cinema*, National Communication Association, Critical and Cultural Studies Division, 2013

New Investigator Award, National Communication Association, Rhetoric and Communication Theory Division, 2012

Jeffrey Nordhaus Award for Excellence in Undergraduate Teaching in the Humanities, College of Arts and Science, Vanderbilt University, 2011

Ellen Gregg Ingalls Award for Excellence in Classroom Teaching, Vanderbilt University, 2010

Outstanding Associate Instructor for Introduction to Public Speaking, Indiana University, 2002

Outstanding Associate Instructor for Introduction to Media, Indiana University, 2002

Phi Beta Kappa, Davidson College, 1999

Omicron Delta Kappa, Davidson College, 1999

RESEARCH

Books

Washed in Blood: Male Sacrifice, Trauma, and the Cinema. New Brunswick, NJ: Rutgers University Press, 2011.

- Review: Brian Faucette, *Historical Journal of Film, Radio and Television*, 32.3 (2012): 459-462.
- Review: Kendall Phillips, *Rhetoric and Public Affairs*, 16.4 (2013): 795-798.

Articles in refereed journals

“‘If It’s in A Word’: Intersectional Feminism, Precarity, and *The Babadook*,” *The Popular Culture Studies Journal* 6. 2-3 (November 2018): 166-189.

“Hitching Wagons to Stars: Celebrity, Metonymy, Hegemony, and the Case of Will Smith,” *Communication and Critical/Cultural Studies*, 14.1 (2017): 83-102.

- Reprinted in *Communication Currents* 11.6 (2016)

Claire Sisco King and Vanessa B. Beasley, “Running on Screen while Black: Representations of Black Candidates in U.S. Film and Television,” *Quarterly Journal of Speech*, 103.1-2 (2017): 117-135.

“American Queerer: Norman Rockwell and the Art of Queer Feminist Critique,” *Women’s Studies in Communication*, 39.2 (2016): 157-176.

Claire Sisco King and Isaac N. West, “This Could be the Place: Queer Acceptance in *Lars and the Real Girl*,” *QED: A Journal in GLBTQ Worldmaking*, 1.3 (Fall 2014): 59-84.

“A *Single Man* and a Tragic Woman: Gender Politics and the Fag Hag,” *Feminist Media Studies*, 14.2 (May 2014): 190-205.

Claire Sisco King and Joshua Gunn, “On a Violence Unseen: The Womanly Object and Sacrificed Man,” *Quarterly Journal of Speech*, 99.2 (May 2013): 200-208, invited essay.

“Car Crashes and Crosses to Bear: Trauma and Masculinity in *Seven Pounds*,” *The Northwest Journal of Communication*, 41 (Winter 2012): 13-40, lead article.

“Unqueering Horror: *Hellbent* and the Policing of the ‘Gay Slasher,’” *Western Journal of Communication*, 74.3 (July-September 2010): 249-268.

“The Man Inside: Trauma, Gender, and the Nation in *The Brave One*,” *Critical Studies in Media Communication*, 27. 2 (June 2010): 111-130, lead article.

“It Cuts Both Ways: *Fight Club*, Masculinity, and Abject-Hegemony,” *Communication and Critical/Cultural Studies*, 6. 4 (December 2009): 366-385.

“Rogue Waves, Remakes and Resurrections: Allegorical Displacement and Screen Memory in *Poseidon*,” *Quarterly Journal of Speech*, 94. 2 (November 2008): 430-454

- Reprinted in *Readings in Rhetorical Criticism*, ed. Carl Burghardt. State College, PA: Strata, 2017.

“Acting Up and Sounding Off: Sacrifice and Performativity in *Alice, Sweet Alice*,” *Text and Performance Quarterly*, 27. 2 (April 2007): 124-142.

“The Poetics and Praxis of Enclosure: Julian of Norwich, Motherhood, and Rituals of Childbirth,” *Comitatus: A Journal of Medieval and Renaissance Studies*, vol. 35 (2004): 71-82.

Book chapters

“Stars Up Close: Celebrity, Ephemerality, and the Banal Sublime,” in *Negative Pleasures: The Cinematic Sublime*, ed. Nathan Carroll. Bristol, UK: Intellect Press, forthcoming 2019.

“Legendary Troubles: Trauma, Masculinity, and Race in *I Am Legend*,” in *Millennial Masculinity*, ed. Timothy Shary. Detroit, MI: Wayne State University Press, 2012. 243-264.

“A Gendered Shell Game: Masculinity and Race in *District 9*,” in *Communicating Marginalized Masculinities: Identity Politics in TV, Film, and New Media*, ed. Ronald Jackson and Jamie Moshin. New York and London: Routledge, 2012. 80-98.

“Play it Again, Woody: Self-Reflexive Critique in Contemporary Woody Allen Films,” in *A Companion to Woody Allen*, eds. Peter Bailey and Sam Girgus. Oxford and Malden, MA: Wiley/Blackwell, 2012. 188-206.

“Ramblin’ Men and Piano Men: Crises of Music and Masculinity in *The Exorcist*,” in *Music in the Horror Film*, ed. Neil Lerner. New York and London: Routledge, 2009. 114-132.

“Imaging Abjection: The Use of Dissolves in the Cinematic Construction of Monstrosity,” in *Horror Film: Creating and Marketing Fear*, ed. Stephen Hanke. Oxford, MS: University of Mississippi Press, 2004. 21-34.

Book Reviews

“*Dark Directions: Romero, Craven, Carpenter, and the Modern Horror Film* by Kendall Phillips,” *Rhetoric and Public Address*, 16.4 (2013): 798-801.

“*Thelma & Louise* by Marita Sturken and *The New Avengers: Feminism, Femininity, and Rape-Revenge Films* by Jacinda Read,” *Scope: An On-line Journal for the Study of Film*, August 2003.

Encyclopedia Entries

“Critical Cultural Approaches to Gender and Sex,” invited article for inclusion in the *Oxford Research Encyclopedia of Communication*, ed. Jon Nussbaum (Oxford: Oxford University Press), 2017.

Editorial Work

Editor, *Women’s Studies in Communication* 2019-2022

Guest Editor, “Calling Spacey Out?,” forum in *QED: A Journal in GLBTQ Worldmaking* 5.2 (Summer 2018)

Working Papers and Books

Mapping the Stars: Celebrity, Metonymy, and the Politics of Identity (working title). Manuscript in process for submission to university press for review

“The Male Gaze in Visual Culture.” Manuscript under review for inclusion in *The Routledge Handbook of Communication and Gender*

“Speaking of Images: Rhetorics of Captivation and Technologies of Capture.” Manuscript in an anthology under review at Michigan State University Press

Claire Sisco King and Jay Clayton, “Engaging Transdisciplinary Research Across the Sciences and Humanities: A Case Study of *The Immortal Life of Henrietta Lacks*.” Manuscript in preparation for inclusion in a volume of the *Palgrave Handbooks on Literature and Science*

FELLOWSHIPS AND GRANTS

Principal Investigator, Vanderbilt Television and Television News Archive Research Collection Grant, Library Collections Initiative, Vanderbilt University; \$10,748 grant for acquisition of materials related to the study of television and television news for the permanent collections of Vanderbilt University libraries

Co-Investigator, “Genetic Privacy and Identity in Community Settings,” Centers of Excellence in Ethical, Legal and Social Implications Research, National Institutes of Health; \$4,000,000 research grant

University Central Research Scholar Grant Award, Vanderbilt University; salary support for second semester of research leave in 2015-2016

Participating Faculty, “Learning Institute for Health Solutions in the U.S. South,” Trans-

March 2019

Institutional Program Award Recipient, Vanderbilt University

Robert Penn Warren Center for the Humanities Fellowship, Vanderbilt University,
2008-2009; \$4000 research stipend

Dissertation Fellowship, American Association of University Women, 2005-2006;
\$20,000 fellowship for the final year of dissertation writing

Future Faculty Teaching Fellowship, Indiana University, 2003-2004; \$17,000 fellowship
honoring excellence in teaching

Chancellor's Fellowship, Indiana University, 1999-2004; \$75,000 fellowship for the
completion of graduate studies

INVITED SCHOLARLY PRESENTATIONS

"Selfish: Photographic Gestures of Life," Northwestern University, Evanston, Illinois,
February 2019

Claire Sisco King and Jay Clayton, "The Fiction of Genetic Privacy," The Center for Genetic
Privacy and Identity in Community Settings, Vanderbilt University, Nashville, TN, 2018

"Making Media Studies Matter: A Response to Lisa Gitelman, Digital Humanities Center,
Vanderbilt University, Nashville, TN, January 2018

"Emotional Icons: Celebrity, Digital Culture, and Networks of Affect," University of
Pittsburgh, Pittsburgh, PA, May 2017

"Norman Rockwell and the Queer Politics of Art," "McGill Hour" Lecture Series,
Vanderbilt University, September 2016

"Responding to *Signs and Wonders*," Social and Political Thought Workshop, Vanderbilt
University, October 2015

"Mapping the Stars: Celebrity and the Politics of Metonymy," Baylor University, Waco,
Texas, March 2015

"Hitching Wagons to Stars: Will Smith, Celebrity, and Racial Melodrama," Drake
University, Des Moines, Iowa, November 2013

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“Resounding Art, Research, and Rhetoric: A Response to Holger Schulze,” Soundscapes Conference, Vanderbilt University, Nashville, TN, November 2013

“Hitching Wagons to Stars: Celebrity, Allegory, and Queer Potential,” Indiana University, Department of Communication and Culture Distinguished Alumnus Lecture, Bloomington, IN, October 2013

“Reel Lives and Deaths: “Will Smith” as Transtextual Allegory,” Butler University, Indianapolis, IN, October 2012

“Dying For It: Male Sacrificial Death in Hollywood Cinema,” Syracuse University, Syracuse, NY, April 2012

“Imitations of Life: Mediated Constructions of Gender,” Cumberland University, Lebanon, TN, March 2011

“Performance Anxiety: Constructing Gender,” “McGill Hour” Lecture Series, Vanderbilt University, Nashville, TN, September 2010

“Jesus in Modern American Film,” 4-part lecture series delivered at the Vanderbilt University Divinity School, Nashville, TN, September-November 2009

“What It Means to be Human: The Horror and Science Fiction Film,” a conversation with John Belton, Vanderbilt University, Nashville, TN, October 2008.

“Bloodletting and Life-Giving: Sacrifice and the Horrors of the Masculine Mother,” “McGill Hour” Lecture Series, Vanderbilt University, Nashville, TN, October 2006

INVITED COMMUNITY TALKS AND PUBLIC ENGAGEMENT

“Picturing Poverty: *The Grapes of Wrath* and the Photographs of Dorothea Lange,” Frist Art Museum, Nashville, TN, April 2019

“Hollywood’s Gender Problem: Sexual Harassment and the Movies,” Green Hills Rotary Club, Nashville, TN, March 2018

“Gender in Film Criticism: The Voice of Authority,” Belcourt Theatre, Nashville, TN, December 2017

“Anatomy of Cinema: Acting,” Belcourt Theatre, Nashville, TN, October 2017 and April 2019

Claire Sisco King and Bonnie Dow, "Formula for a Feud: Joan Crawford and Bette Davis," Belcourt Theatre, Nashville, TN, June 2017

Claire Sisco King and Se Young Kim, "Anatomy of the Cinema: Acting," Belcourt Theatre, Nashville, TN, March 2017

Claire Sisco King and Lutz Koepnick, "Anatomy of the Cinema: Cinematography," Belcourt Theatre, Nashville, TN, February 2017

"Women in Media: Mentoring and Meaning-Making," Women in Cable Telecommunications Mentoring Breakfast, Nashville, TN, August 2015

"Constructs that Matter: Understanding Judith Butler," Human Rights Campaign, Vanderbilt University, February 2010

"Masculinity Crises in American Horror Films: *The Shining*" Belcourt Theater, Nashville, TN, October 2008

"Gender in Popular American Film," Tennessee American Association of University Women's State Leadership Conference, Nashville, TN, July 2007

SELECTED CONFERENCE PRESENTATIONS

"Learning to Fear: Prememory and the Temporality of Trauma," National Communication Association, Salt Lake City, Utah, November 2018

"Monsters and Melodramas: *The Shape of Water* and the Politics of Vulnerability," National Communication Association, Salt Lake City, Utah, November 2018

"Stardom and Selfhood: The Affective Affordances of Celebrity Culture," Rhetoric Society of America, Minneapolis, MN, May 2018

"Racism and Monstrosity in Hollywood Film Culture," National Communication Association, Dallas, TX, November 2017

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“Furious and Vulnerable: Gender and Disability in *Mad Max: Fury Road*,” National Communication Association, Philadelphia, PA, November 2016

“‘If it’s in a Word’: Gender Performativity and Class Precarity in *The Babadook*,” National Communication Association, Philadelphia, PA, November 2016

“Speaking of Images,” invited response to plenary address delivered by Jiyeon Kang, Public Address Conference, Syracuse New York, September 2016

“Digital Feelings: Iconic Rhetoric in an ‘Emoji Economy,’” Rhetoric Society of America, Atlanta, GA, May 2016

“Feeling Theory,” invited panel presentation for Supersession on Theory, Rhetoric Society of America, Atlanta, GA, May 2016

“After *After Earth*: Race, Allegory, and the Cinema,” National Communication Association, Las Vegas, NV, November 2015

“Networks of Feeling: Digital Affects, Celebrity, and Activism,” National Communication Association, Las Vegas, NV, November 2015

“Will Smith for President,” National Communication Association, Chicago, IL, November 2014

“Moved to Believe: The Matter(s) of Film, Fantasy, and Subjectivity,” National Communication Association, Chicago, IL, November 2014

“Of Stars and Synapses: Celebrities, Affective Investment, and Transtextuality,” National Communication Association, Washington DC, November 2013

“Star-Spangled Tropes: Celebrity and Affect in U.S. Culture,” National Communication Association, Washington DC, November 2013

“You Talking to Me?: Reading Christian Lundberg’s *Lacan in Public*,” National Communication Association, Orlando, FL, November 2012

“Violence Seen and Unseen,” invited response to plenary address delivered by Joshua Gunn, Symbolic Violence Conference, Texas A&M University, College Station, Texas, March 2012

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“Altered Altars: Sacrificial Trauma in Robert Kramer’s *Ice*,” Society for Cinema and Media Studies, Boston, MA, March 2011

“‘Because I Have a Voice’: Music and Injured Masculinity in *The King’s Speech*,” National Communication Association Convention, New Orleans, LA, November 2011

“The Rest of Him: Trauma, Gender, and *Kings Row*,” Society for Cinema and Media Studies, New Orleans, LA, March 2011

“*A Single Man* and a Tragic Woman: Gender Politics and the ‘Fag Hag,’” National Communication Association Convention, San Francisco, CA, November 2010

“Critical Reflections on *The Faithful Citizen*,” Rhetoric Society of America Conference, Minneapolis, MN, May 2010

“Allegorical Discontents: The Gendered Shell Game in *District 9*,” Society for Cinema and Media Studies, Los Angeles, March 2010

“Allegorical Queers and Queering Allegories: *True Blood* and the Politics of Form,” National Communication Association Convention, Chicago, IL, November 2009

Claire Sisco King and Isaac N. West, “Trauma, Tolerance, and (Sex) Toys: The Pedagogy of Acceptance in *Lars and the Real Girl*,” Southern States Communication Association Convention, Norfolk, VA, April 2009

“Shouting Into the Void?: Responses (and the Lack Thereof) to Publications on Women in Academe,” Southern States Communication Association Convention, Norfolk, VA, April 2009

”Legendary Troubles: Historical Trauma and Masculinity in *I Am Legend*,” Interrogating Trauma International Conference, Perth, Australia, December 2008

“The Man Inside: Trauma, Gender, and the Nation in *The Brave One*,” National Communication Association Convention, San Diego, November 2008

“It’s Alive Again: The Culture of Cinematic Trauma, Repression, and Re-Makes,” Society for Cinema and Media Studies, Philadelphia, March 2008

TEACHING RELATED ACTIVITIES

New Courses Introduced

- The Rhetoric of Trauma in Film
- Cultural Rhetorics of Film
- Rhetoric, Culture, and Critique
- History of Media
- History of Media (graduate)

Teaching Grants Received

Claire Sisco King and Tiffany Tung; Immersion Scholar Grant, Vanderbilt University, 2019; \$20,000 for developing curriculum related to the immersive study of genocide and its depiction in film and television.

Creative Campus Innovation Grant, Vanderbilt University, 2011; \$1100 for augmenting Communicating Gender

Venture Fund Grant, Vanderbilt University, 2008; \$1100 for augmenting Cultural Rhetorics of Film

Doctoral Advisement

Member, Dissertation Committee: Zach Feldman (German Studies and Comparative Media Analysis and Practice), "Analog, Video, Digital: Media (Un)Specificities in the Still and Moving Image," Vanderbilt University 2018-present

Member, Dissertation Committee: Cynthia Porter (German Studies and Comparative Media Analysis and Practice), "German[ink]," Vanderbilt University 2017-present

Member, Dissertation Committee: Christian Norman (Communication), "Narrative Change in Professional Wrestling: Audience Address and Power Relations in the Era of Smart Fans," Georgia State University 2016

Undergraduate Research Supervised

Littlejohn Undergraduate Research Faculty Fellowship, Vanderbilt University, 2014-2015; year-long supervision of undergraduate research project on the subject of celebrity culture and representations of gender; \$3000 research stipend

SERVICE

To Department

Director of Undergraduate Studies, Vanderbilt University, 2018-present

Chair, Special Events Committee, Vanderbilt University, 2016-2017

Chair, Departmental Assessment Review Committee, Vanderbilt University, 2014-2015

Member, Search and Hiring Committee, Associate or Full Professor, Department of Communication Studies, Vanderbilt University, 2014-2015

Chair, CMST Course Development Committee, Department of Communication Studies, Vanderbilt University, 2013-2014

Member, Search and Hiring Committee, Associate or Full Professor, Department of Communication Studies, Vanderbilt University, 2013-2014

Chair, Departmental Assessment Review Committee, Vanderbilt University, 2011

Member, Search and Hiring Committee, Assistant Professor, Department of Communication Studies, Vanderbilt University, 2008-2009

Member, Search and Hiring Committee, Visiting Assistant Professor, Department of Communication Studies, Vanderbilt University, 2007-2008

Majors Fair Volunteer, Department of Communication Studies, Vanderbilt University, 2011, 2007

To College

Member College of Arts and Science Humanities Capital Planning Faculty Advisory Committee, Vanderbilt University, 2018-present

Member, Robert Penn Warren Center for the Humanities Review Committee, Vanderbilt University, 2018-present

Member, Digital Humanities Steering Committee, Vanderbilt University, 2018-present

Member, Junior Advisory Review Committee, Vanderbilt University, 2017-2018

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Member, Fine Arts Gallery Committee, Vanderbilt University, 2017-2018

Member, Curriculum Committee, Vanderbilt University, 2016-2017

Member, Search Committee, Curb Center Public Scholars Program, Vanderbilt University, 2015

Reviewer, Susan Ford Wiltshire Essay Competition, Women's and Gender Studies, Vanderbilt University, 2014, 2015

Panelist, "Investigating Normal: Art, Design, and Adaptive Technologies," Center for Medicine, Health, and Society, Vanderbilt University, February 2015

Panelist, "Politics of Masculinity," Medicine Health and Society, Vanderbilt University, October 2014

Member, Search and Hiring Committee, Associate Director, Curb Center for Art, Enterprise, and Public Policy, Vanderbilt University, 2014-6

Member, Committee on Educational Programs, Vanderbilt University, 2014-2015

Panelist, "The Soundscape as a Genre of Artistic Research," Soundscapes Conference, Vanderbilt University, Nashville, TN, November 2013

Member, Student and Faculty Relations Committee, Vanderbilt University, 2013-2015

Panelist, "On Writing: Discussion on Writing First Books," Writing Studio, Vanderbilt University, October 2013

Panel Respondent, Graduate History Conference, Vanderbilt University, February 2013

Member, Cinema and Media Arts (formerly Film Studies) Steering Committee, Vanderbilt University, 2011-present; 2006-2008

Member, Film Festival Submission Screening Board, Vanderbilt University, Spring 2010

Volunteer for English 102W Teaching Assistant Training Sessions, Vanderbilt University, 2011, 2009, 2008

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Majors Fair Representative, Film Studies Program, Vanderbilt University, September 2007

To University

Panel Participant, "Teaching Digital Literacies," Center for Teaching, Vanderbilt University, 2018

Member, Research Scholar Grants Program subcommittee, Vanderbilt University, 2018, 2019

Presenter, Faculty Funding and Research Fair, Vanderbilt University, 2017, 2018

Chair, Research Scholar Grants Program subcommittee, Vanderbilt University 2017.

Commencement Ceremony Faculty Marshal, Vanderbilt University, 2015, 2017, 2019

Member, Vanderbilt Student Communications Award Selection Committee, Vanderbilt University, 2015

Member, Vanderbilt Student Communications Board of Directors, Vanderbilt University, 2013-2017

Speaker, Academic Night, Vanderbilt University, August 2012, 2017

Speaker, "Dinner and a Draft," Vanderbilt University, November 2011

Panel Participant, "Reflections from Faculty Teaching Award Winners," Center for Teaching New Faculty Orientation, Vanderbilt University, August 2010

Panel Participant, "The Women Who Raised Us," Black Student Alliance, Vanderbilt University, December 2009

Paper Reviewer, Undergraduate Writing Symposium, Vanderbilt University, February 2009

Member, Advisory Board for the Writing Studio and Undergraduate Writing Program, Vanderbilt University, 2008-2011

Lecturer and Discussion Leader, International Lens Film Series, Vanderbilt University, 2008-present

Lecturer and Discussion Leader, Faculty-led Interactive Cinematic Explorations (FLiCX), Vanderbilt University and The Belcourt Theater, 2007-present

To Profession

Seminar Leader, "Rhetorics and Cultures of the Visual," Institute for Faculty Development, National Communication Association, scheduled July 2019

Member, Feminist and Women's Studies Division Awards Committee, National Communication Association, 2018

Seminar Co-leader, "Media Studies," Doctoral Honors Seminar, National Communication Association, July 2018

Member, Critical Cultural Studies New Investigator Awards Committee, National Communication Association, 2017

Workshop Co-leader, "Moving Pictures: Cinematic Rhetoric and Social Movement," Rhetoric Society of America Institute, Bloomington, IN, May 2017

Member, American Studies Book Award Review Committee, National Communication Association, 2016

Member, External Review Committee, Communication and Theatre Department, Depauw University, Greencastle, IN, April 2015

Chair, Research Committee, Visual Communication Division, National Communication Association, 2014-2017

Member, Advisory Board, Rhetoric and Culture Series, University of Alabama Press, 2013-present

Member, Editorial Board, *Quarterly Journal of Speech*, 2013-present

Member, Editorial Board, *Women's Studies in Communication*, 2012-2018

Member, Executive Board, *QED: A Journal in Queer World Making*, 2012-present

Member, Editorial Board, *Western Journal of Communication*, 2012-2015

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Member, Nominating Committee, National Communication Association, 2012-2013

Chair, Nominating Committee, Rhetoric and Communication Theory Division, National Communication Association, 2011-2012

Book Manuscript Reviewer: University of Michigan Press, 2017; Ohio State University Press, 2017, 2018, 2019; University of Texas Press, 2017; Indiana University Press, 2013; Palgrave Macmillan, 2012, 2017; Bedford/St. Martin's, 2012; Routledge, 2011; Pearson Allyn & Bacon, 2009

Ad Hoc Journal Reviewer: *Communication Quarterly*, 2017; *NORMA: International Journal of Masculinity Studies*, 2017; *Television and New Media*, 2017; *Rhetoric Society Quarterly*, 2015; *Culture, Theory, and Critique*, 2012; *Quarterly Journal of Speech*, 2011, 2017; *Feminist Media Studies*, 2010; *Critical Studies in Media Communication*, 2008-2017; *Communication and Critical Cultural Studies*, 2008, 2014-2017; *Western Journal of Communication Studies*, 2008, 2011

Panel Respondent: National Communication Association (various divisions), 2009-2018

Paper and Panel Reviewer: National Communication Association (various divisions), 2007-2019; Rhetoric Society of America, 2013, 2015, 2017