Carl H. Sederholm

Comparative Arts and Letters

Brigham Young University

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**CURRICULUM VITAE**

**Education**

Ph. D. in English (American Studies Emphasis), August 2002, University of Utah

Emphasis: American Literature to 1865

Dissertation: “Dormant Talismans: Reconceiving America’s Spiritual and Occult Notions of

Identity.”

B. A. in English with Honors, *Summa Cum Laude* 1996, University of California Los Angeles

Honors Thesis: “‘How Cold an Arcadia Was This!’: Failed Utopianism in Nathaniel

Hawthorne’s *The Blithedale Romance*.”

A. A. in English with Honors, August 1994, Long Beach City College

**Academic Employment History**

2016-present, Professor, Department of Comparative Arts and Letters (formerly Humanities,

Classics, and Comparative Literature).

2009-2016, Associate Professor, Department of Humanities, Classics, and Comparative

Literature, Brigham Young University

2002-2009, Assistant Professor, Department of Humanities, Classics, and Comparative

Literature, Brigham Young University

2001-2002, One-year Lecturer, Department of English, Brigham Young University

2000-2001, Part-time Instructor, Department of English, Brigham Young University

1996-2000, Graduate Teaching Fellow, Department of English, University of Utah

**Fellowships, Awards, and Honors**

President’s Award from the Popular Culture Association for service as a Governing Board Member at Large, 2015-2018.

Ray and Pat Browne Award for Best Edited Collection for *The Age of Lovecraft*,2017

Alcuin Fellowship in General Education, 2013-2016

Women’s Research Initiative Grant, 2011

American Studies Professor of the Year, 2006

NEH Institute on Ralph Waldo Emerson, July-August 2003, St. John’s College, Santa Fe, NM

(Russell Goodman director)

Fellow, Tanner Humanities Center, University of Utah, 2000-2001

Fellow, Joseph Fielding Smith Institute of Church History, Brigham Young University,

Summer 1998 (Richard Bushman, director)

Nominee for Graduate Student Teaching Award, 1999

Cosgriff-Dahl Fellowship, University of Utah, 1996-2001

Teaching Fellow, University of Utah, 1997-2001

Teaching Counselor, University of Utah, 1998-2000

Nominated to Phi Beta Kappa, 1996

**Academic Societies - Memberships**

Popular Culture Association

American Literature Association

Charles Brockden Brown Society

Society of Early Americanists

American Culture Association

Horror Writers Association

International Conference on Romanticism

Society for the Study of American Women Writers

Catharine Maria Sedgwick Society

**SCHOLARSHIP**

**Publications**

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##### Books

Co-authored with Dennis Perry. *Poe, the “House of Usher,” and the American Gothic.* Palgrave

Macmillan, 2009.

##### Edited Books

Co-edited with Jeffrey A. Weinstock. *The Age of Lovecraft.* University of Minnesota Press, 2016.

Winner of the Ray and Pat Browne Award for Best Edited Collection, 2017.

Co-edited with Dennis Perry. *Adapting Poe: Re-Imaginings in Popular Culture*, Palgrave

Macmillan, 2012.

##### Book Chapters

“The Ecomonster: *Megalohydrothalassophobia* (Abhorrence, 2018).” *Monsers: A Companion*. Peter

Lang, 2020: 209-216.

“The New Weird.” *Twenty-First-Century Gothic: An Edinburgh Companion*. Edinburgh University

Press, 161-173. 2019.

“Crafteon’s *Cosmic Reawakening* (2017).” *Horror: A Companion.* Peter Lang, 2018: 211-218.

“The Horror!: The Stephen King Industry.” *American Literature in Transition: 1980-1990*.

Cambridge University Press, 2018: 147-160.

“Popular Culture.” *Henry David Thoreau in Context.* Cambridge University Press, 2017: 349-358.

Co-authored with Jeffrey A. Weinstock. “Introduction: Lovecraft Rising.” *The Age of Lovecraft.*

University of Minnesota Press, 2016: 1-42.

“H. P. Lovecraft’s Reluctant Sexuality: Abjection, and the Monstrous Feminine in ‘The Dunwich

Horror.” *The Age of Lovecraft.* University of Minnesota Press, 2016: 133-48.

“It Lurks Beneath the Fold: Stephen King, Adaptation, and the Pop-up Text of *The Girl Who*

*Loved Tom Gordon*.”  *Stephen King’s Contemporary Classics: Reflections on the Modern*

*Master of Horror.”* Rowman and Littlefield, 2014: 149-160.

Co-authored with Dennis Perry. “Dark Adaptations: Robert Bloch and Hitchcock on the Small

Screen.” *Hitchcock and Adaptation*. Rowman and Littlefield, 2014: 245-260.

“That Vexing Power of Perverseness: Approaching Heavy Metal Adaptations of Poe.” *Adapting*

*Poe: Re-Imaginings in Popular Culture*. Palgrave Macmillan, 2012: 193-205.

Co-authored with Dennis Perry. “Introduction: Poe and the 21st Century Adaptation

Renaissance.” *Adapting Poe: Re-Imaginings in Popular Culture*. Palgrave Macmillan,

2012: 1-11.

Co-authored with Dennis Perry. “*Rose Red* and Stephen King’s Hybrid House of Horrors.” *The Films*

*of Stephen King: From* Carrie *to* Secret Window. Ed. Tony Magistrale. Palgrave Macmillan,

2008: 177-187.

##### Articles

“Lydia Maria Child, *Progress of Religious Ideas*, and the Power of Religious Sentiments.”

*Fourscore of American Literature: 1760-1840,* Volume 1 (2019): 211-237

*Two Evil Eyes*: “The Facts in the Case of Mr. Valdemar.” *Monstrum* 1.1 (2018): 38-41.

“H. P. Lovecraft, Heavy Metal, and Cosmicism.” *Rock Music Studies* 3.3 (2016): 266-280.

“La Divination et ‘The Money Diggers’ de Washington Irving.” *Otrante: Arts et Littératures*

*Fantastiques* 36 (2014): 135-147.

Co-authored with Dennis Perry. “Adapting Poe, Adapting Hitchcock: Robert Bloch in the

Shadow of Hitchcock’s Television Empire.” *Clues: A Journal of Detection* 31.1 (2013): 91-

101.

“The Trouble with Grace: Reading Jonathan Edwards’s *Faithful Narrative.*” *New England*

*Quarterly* LXXXV: 2 (2012): 326-334.

“On Slippage: Defining the Haunted House from Bad Place to *Black House*.”

*Dissections: The Journal of Contemporary Horror*.E-Journal. February 2008 Issue. [http://www.simegen.com/writers/dissections/February%202008/dissections\_page\_04.html]. Also reprinted in *The Best of Dissections: The Journal of Contemporary Horror* Ed. Gina Wisker.

“‘Delivered From Enchantment’: Cotton Mather, W. B. O. Peabody, and the Struggle against Magic.”

*Journal for the Academic Study of Magic* 4 (2007): 197-213.

“Dividing Religion from Theology in Lydia Maria Child’s *Hobomok*.” *American Transcendental*

*Quarterly* 20:3 (2006): 553-564.

“What Screams are Made Of: Representing Cosmic Fear in H. P. Lovecraft’s ‘Pickman’s

Model.’”*Journal of the Fantastic in the Arts* 16:4 (2006): 335-349.

##### “Hawthorne’s Gray Tradition: Reading History and the Supernatural,” *Prism(s): Essays in*

##### *Romanticism* 12 (2004): 39-56.

##### Accepted for Publication

**Guest Editor—Academic Journals**

Co-edited with Jeffrey Weinstock. Special issue on H. P. Lovecraft. *Journal of the Fantastic in the Arts*.

26.3 (2015).

“Fear and Anxiety in American Culture.” *Journal of American Culture*. 40.1 (2017).

**Guest Introductions—Journals**

“Introduction: Fear and Anxiety in American Literature.” Guest Editor’s Introduction. *The Journal of*

*American Culture* 40:1. 3-6

“Bodies out of Place: Poe, Premature Burial, and the Uncanny.” FORUM: Edinburgh Postgraduate

Journal of Culture and the Arts. Issue 24 (Spring 2017): 1-5. Invited Introduction to this special

issue.

**Work Submitted**

“The Weird Devil: Lovecraftian Horror in John Carpenter’s *Prince of Darkness.*”Book Chapter in

*Satan and Cinema*. Submitted October 2016.

**Encyclopedia Articles**

“Stephen King.” *Oxford Encyclopedia of the Bible and Arts.* Ed. Timothy Beal. New York: Oxford

University Press, 2015. 538-542.

“The Art of Fiction.” In *Critical Companion to Henry James.* Ed. Eric Haralson and Kendall

Johnson. Facts on File. 2009.

**Book Reviews**

Gary Scharnhorst and Denise D. Knight*,* eds. *Charlotte Perkins Gilman’s* In This Our World *and*

*Uncollected Poems.* Syracuse: Syracuse University Press, 2012. *The Journal of American Culture 36.2* (2013): 140-141.

Capitani, Diane N. *Truthful Pictures: Slavery Ordained by God in the Domestic Sentimental Novel*

*of the Nineteenth-Century South.* New York and Plymouth, UK: Lexington Books, 2009.

*Religion and the Arts* 17 (2013): 174-176.

Purves, Maria. *The Gothic and Catholicism: Religion, Cultural Exchange and the Popular Novel,*

*1785-1829*. Cardiff: University of Wales Press, 2009. *Religion and the Arts* 15.5 (2012): 693-696.

Lewis, Kevin. *Lonesome: The Spiritual Meanings of American Solitude*. New York: I. B. Taurus,

2009. *The Journal of American Culture* 34:3 (2011): 310-311.

**Other Publications**

“Entertaining Monsters: Teaching the Gothic Novel.” *Academic Exchange Quarterly* (2005): 80-83.

“A Tale of Two Smiths: Joseph Smith, Elias Smith and God’s Great Work of Salvation,” *Archive of*

*Restoration Culture: Summer Fellows’ Papers 1997-1999*. Joseph Fielding Smith Institute for LDS History, Provo, Utah, 2000.

**Professional Papers and Presentations**

“You’re it, not my daddy:” Identifying Monsters in Stephen King. Popular Culture Association.

Washington, DC, 2019.

“The Facts in the Case of George A. Romero and Mr. Valdemar.” Popular Culture Association.

Indianapolis, IN, 2018.

“The Weird Devil: Lovecraftian Horror in John Carpenter’s *Prince of Darkness*.” Popular Culture

Association. San Diego, CA, 2017.

“The Horror!: The Stephen King Industry.” Popular Culture / American Culture Association. Seattle,

WA, 2016.

“’Daemoniac Portraiture’”: Another Look at H. P. Lovecraft and the Visual Arts.” Popular

Culture / American Culture Association, New Orleans, LA, 2015.

“*Adapting Poe*: Another Look at Poe and Popular Culture.” Poe Studies Association. New York,

New York, 2015.

“Answering Cthulhu’s Call: Exploring Lovecraftian Cosmicism in Extreme Metal.” Metal and

Cultural Impact: Metal’s Role in the 21st Century. Dayton, Ohio, 2014.

“Lydia Maria Child, *The Progress of Religious Ideas*, and the Search for Religious Fulfillment.”

Catharine Maria Sedgwick Society. St. Louis, MO, 2014.

“H. P. Lovecraft, Heavy Metal, and Cosmicism.” Popular Culture / American Culture

Association, Chicago, IL, 2014.

“Lydia Maria Child, *The Progress of Religious Ideas*, and the Search for Religious Fulfillment.” American Literature Association. Boston, MA, 2013.

“Erich Zann’s New Gig: H. P. Lovecraft and Heavy Metal Music.” Popular Culture / American

Culture Association, Washington, D. C., 2013.

“Lydia Maria Child and the Search for Religious Wholeness.” Society for the Study of American

Women Writers, Denver, CO, October 2012.

“That Vexing Power of Perverseness: Approaching Heavy Metal Adaptations of Poe.” Popular

Culture / American Culture Association, Boston, MA, April 2012

“That Vexing Power of Perverseness: Approaching Heavy Metal Adaptations of Poe.”

Humanities Education and Research Association, Salt Lake City, Utah, 2012.

“Getting to ‘Beyond’: Problems and Challenges Facing Current Lovecraft Scholarship.” Popular

Culture / American Culture Association, San Antonio, TX, April 2011.

“Stephen King, Authorship and Adaptation: From Film to Kitsch.” Popular Culture /

American Culture Association, St. Louis, MO, April 2010.

“’Out of His Usual Way:’ Narrating Suicide in Jonathan Edwards’s *Faithful Narrative*.”

Mormon Scholars in the Humanities, Provo, Utah, May 2009.

“Bloch’s *Psycho* and the Blood-Stained Goddess of Death.” Popular Culture /American Culture Association, New Orleans, LA, April 2009.

“*Rosemary’s Baby,* Popular Culture, and the Evils of Consumerism.” Popular Culture /

American Culture Association, San Francisco, CA, March 2008.

“Making ‘Human Monsters’: The Effects of Place in *The Shining* and ‘The Fall of the

House of Usher.’" Popular Culture / American Culture Association, Boston, MA, April 2007.

“‘Buried, With Formalities’: Divination and Washington Irving’s ‘The Money Diggers.’” International

Conference on Romanticism, Tempe, AZ, November 2006.

“On Slippage: Defining the Haunted House from Bad Place to *Black House*.” Popular Culture /

American Culture Association, Atlanta, GA, April 2006.

“Transforming America’s Past: Ceremony and Spirituality in Lydia Maria Child’s *Hobomok*.”

2005 International Conference on Romanticism, Colorado Springs, CO, October 2005.

“What Screams are Made Of: Representing Cosmic Fear in H. P. Lovecraft’s ‘Pickman’s Model.’”

Popular Culture / American Culture Association, San Diego, CA, March 2005.

“What Screams are Made Of: Representing Cosmic Fear in H. P. Lovecraft’s ‘Pickman’s Model.’”

Life, the Universe, and Everything: The Marion K. “Doc” Smith Symposium on Science Fiction and Fantasy. Provo, Utah, February 2005.

“Teaching Horror Novels.” The 62nd World Science Fiction Convention, Academic Track, Boston, MA, September 2004.

“The Other Night I Did A Wicked Thing: Reorienting the New World in Lydia Maria Child’s *Hobomok*.” Tanner Humanities Center, University of Utah, May 2000.

“A Tale of Two Smiths: Joseph Smith, Elias Smith and God’s Great Work of Salvation.” Joseph Smith in His Times Symposium, Brigham Young University, August 1998.

**Conference Roundtables**

“A Stephen King Renaissance?” Moderator and panelist. Popular Culture / American Culture

Association of the South. Savannah, GA, 2017.

“Weird Fiction and Illustration.” Moderator and panelist. Popular Culture /

American Culture Association. New Orleans, LA, 2015.

“A Return to Shirley Jackson’s America.” Moderator and panelist. Popular Culture /

American Culture Association. Chicago, IL, 2014.

“Stephen Asma’s *On Monsters*.” Moderator and panelist. Popular Culture / American

Culture Association. Washington, D. C., 2013.

“Adam Lowenstein’s *Shocking Representations*.” Moderator and panelist. Popular Culture /

American Culture Association. Boston, MA, April 2012.

“Julia Kristeva’s *Powers of Horror.*”Moderator and panelist. Popular Culture / American

Culture Association. San Antonio, TX, April 2011.

“Noel Carroll’s *The Philosophy of Horror*.” Moderator and panelist. Popular Culture /

American Culture Association. St. Louis, MO, April 2010.

“*Paranormal Activity:* What’s all the buzz?” Popular Culture / American Culture

Association. St. Louis, MO, April 2010.

“Pedagogy of Horror—Using Horror to Teach Across the Disciplines,” Popular Culture /

American Culture Association. New Orleans, LA, April 2009.

“Oh the Horror! Stephen King in the Classroom,” Popular Culture / American Culture

Association. New Orleans, LA, April 2009.

**Local Panels**

“What is the Allure of Horror?” CONduit Symposium on Science Fiction and Horror,

Salt Lake City, Utah, June 2007.

“Psychological Horror vs. Slasher Horror,” CONduit Symposium on Science Fiction and Horror,

Salt Lake City, Utah, June 2007.

“H. P. Lovecraft: Founder of Modern Horror,” CONduit Symposium on Science Fiction and Horror,

Salt Lake City, Utah, June 2005.

“Horror and the Mainstream,” CONduit Symposium on Science Fiction and Horror,

Salt Lake City, Utah, June 2005.

“Spawn of Cthulhu,” CONduit Symposium on Science Fiction and Horror,

Salt Lake City, Utah, June 2005.

**Invited Lectures**

“Stand By Me.” Introduction to a film screening of *Stand By Me* for a Stephen King Film Series in

Mansfield, Ohio. June 2018.

“Images Fit for a King.” Supplemental lecture given in Mansfield, Ohio the day after the screening of

*Stand By Me.* June 2018.

“H. P. Lovecraft’s Impact on Heavy Metal Music.” Miskatonic Institute of Horror Studies.

Montreal, Quebec, February 2014.

“An Introduction to Transcendentalism: Emerson, Thoreau, and Beyond.” Public Lecture

sponsored by The Orem Utah Public Library, October 2013.

“Lydia Maria Child and the Search for Religious Wholeness.” Women’s Studies Colloquium

Lecture, Brigham Young University, September 2012.

“H. P. Lovecraft: Current Scholarship and Challenges.” Public Lecture sponsored by American

Literature Circle, Brigham Young University, October 2011.

“The Alcotts and the Emersons: Louisa May Alcott’s Transcendental Roots.” Public Lecture

sponsored by The Orem Utah Public Library, May 2011.

“Stephen King Adapting Himself.” Public Lecture sponsored by the English Society, Brigham

Young University, December 2009.

“Watching Horror Movies.” Public Lecture sponsored by International Cinema, Brigham Young

University, October 2009.

“Horror Movies.” Public Lecture sponsored by the Humanities Club, Brigham Young

University, October 2008.

“Merciful Brains: Horror in Poe, Lovecraft, and Shirley Jackson.” Public Lecture

sponsored by the English Society, Brigham Young University, October 2007.

“What is American Studies?” Presentation to international group of soldiers attending

National Defense University, Washington D. C., June 2007.

“The Changing Image of Women in the American Gothic Film.” Public lecture

sponsored by the Women in Film Club, Brigham Young University, October 2006.

“Ages of Adversity: Understanding the Changing Themes in Stephen King’s Fiction.”

Public Lecture given at the The Pleasant Grove Utah Public Library, October 2006.

“Haunted Houses: What to Read (and How to Read it) this Halloween.”

American Studies Lecture Series, October 2005.

“What Screams are Made of: Exploring Gothic Fiction,” Comparative Studies 615

Course, January 2005.

“Learning How to Look: Ralph Waldo Emerson, Nature, and the Visual Arts,” Honors

Enrichment Seminar, September 2004.

“Watching *Nosferatu*,” International Cinema Faculty Lecture, October 2003.

**Interviews**

Interviewed by Amanda Taylor for her *Deseret News* article “The Evolution of Horror Movies: Why

Less is Still More.” 2013.

Interviewed by Randy Dotinga for his *Christian Science Monitor* article “’Bates Motel’: It All Goes

Back to a Brilliant Novelist Named Robert Bloch.” 2013.

Interviewed for KBYU’s “Thinking Aloud” on my co-edited book *Adapting Poe: Re-Imaginings in*

*Popular Culture*. 2013.

Interviewed for KBYU’s “Thinking Aloud” on my co-authored book, *Poe, the ‘House of Usher’ and the American Gothic*. October 2009.

Interviewed for KBYU’s “Thinking Aloud” on Ralph Waldo Emerson’s influence on the

visual arts, 2008.

Interviewed for *Big Bad Wolf,* a documentary film about the nature of terror.

Directed by Dan Tham. Produced by Lauren Everton, 2007. [This film was locally produced by Spy Hop Productions, a school in Salt Lake City that teaches filmmaking techniques to High School students.]

Interviewed for KBYU’s “Thinking Aloud” on the subject of American Gothic, 2006.

**Teaching:**

**Associate Professor, Humanities**

**Courses Regularly Taught:**

IHUM 290R, Humanities and Popular Culture

IHUM 390R, American Horror and Gothic Literature and Film

HUM 202, Western Humanities 2

HUM 261 / HUM 262 American Humanities

HUM 261H/ 262H American Humanities (Honors)

HUM 420R/620R, American Gothic

HUM 350, Interpretation of Literature and the Arts

HUM 425/625R Studies in American Gothic

**Other Courses**

HUM 420R / 620R, American Romanticism, 1 Semester

HUM 420R / 620R, Emerson and His Influence, 1 Semester

HUM 425R / 620R, American Humanities in the 1820s, 1 Semester

HON 100 Late Summer Honors, Learning How to Look, Ralph Waldo Emerson, Nature, and the

Visual Arts, 2 Terms

UNIV 101, Freshman Seminar, How to Read and Enjoy Horror Novels Without Losing Sleep

[Poe, Lovecraft, Shirley Jackson]

One-Year Lecturer, English Department, BYU 2001-2002

ENG 251, Fundamentals of Literary Interpretation, 2 Semesters

ENG 293, American Literary History, 3 Semesters

ENG 303, Perspectives on American Literature, 2 Semesters

ENG 316 Technical Writing, 1 Semester

ENG 336, The American Novel, 2 Semesters

HON 200, Honors Intensive Writing, 3 Semesters

HON 214R, Great Works: Literature, 2 Semesters [Jonathan Edwards and Ralph Waldo

Emerson]

HON 300, Writing the Thesis, 2 Semesters

**Graduate Teaching Fellow, University of Utah 1996-1999**

Introduction to College Writing II, 5 Semesters

Introduction to Literature, 1 Semester

Advanced Expository Writing, 2 Semesters

Technical Writing, 2 Semesters

Writing in Majors, 2 Semesters

Professional Writing, 2 Semesters

Special Topics in American Literature, (American Gothic), 1 Semester

Great Books (American Gothic) 1 Semester

Introduction to the Critical Study of Literature, 1 Semester

**Chair – Honors Theses**

Susan Nielsen. “The Sublime in *Frankenstein*: Concerns about Departing from and Redefining Natural Human Boundaries.” 2015.

Rachel Redfern. “Vernon Lee and the Past: Art as a Psychological Catalyst for the Supernatural in

Vernon Lee’s Short Stories,” 2008.

Shersti Nicole Pearson. “The Block: An Exhibit for the Museum of Utah Art and History,” 2006.

**Honors Representative – Honors Theses**

Elise Bowen. “Factors that Motivate Increased Physical Activity / Exercise.” Advisor: Ray Merrill,

2014.

Kristen Nicole Cardon. “Eliot, His Contemporaries, and Renaissance Drama: Mediality and

Collaboration in “The Waste Land.” Advisor: Steven C. Walker, 2013.

Luke Swenson. “Enlightened Ecstasy: The Religious Poetry and Writings of Elisa von der Recke.”

Advisor: Michelle James, 2013.

**Reader - Honors Theses**

Kassandra I. Schreiber. “Sacred Time in the Work of Makoto Shinkai.” Chair: Marc Yamada, 2018.

Taylor M. Ball. “Thomas Nast Today? Modern Satirists Echo Tammany Hall in Mocking Trump’s

White House. Chair: Kerry Soper, 2018.

Mary Barlow. “The Shadows of ‘William Wilson’: Intertextuality in Paul Auster’s *The New York*

*Trilogy.”* Chair: Stan Benfell, 2016.

Adisti Anindita Regar. “Picturing Diversity: *Mise-en-scene* and National Identity in Indonesian Cinema.” Chair: Brandie Siegfried, 2010.

Shannon E. Mehner. “The Representation of Female Identity in Works by British Women Writers of the

First World War.” Chair: George Tate, 2009.

Jacquelynne S. Larsen. “Challenging Historical Fiction in the 1820s: A Comparison of Child’s

*Hobomok* and Sedgwick’s *Hope Leslie*.” Chair: Dennis Perry, 2002.

**Chair – Masters Theses**

Chrisanne Schraedel. “The Redemption of the Literary Diva: The Role of Domestic Performance and

the Body in Harriet Beecher Stowe’s *The Minister’s Wooing*.” 2016

Shaina Robbins. “Gender in Modernized Austen Adaptations.” 2015

Rebecca Langham. “Uncanny Bodies in Sacred Settings: Creating the Divine in Rodney Smith’s

Photography.” 2015.

Ruth Covington. “Subverting Authority and Death through Humor: Carnivalesque, Incongruity, and

Absurdism in Cormac McCarthy’s *Blood Meridian* and *No Country for Old Men*.” 2014.

Jonathan Smith. “Lou Reed’s Adaptations and the Pain they Cause.” 2014.

Rachel Meyers. “In Search of an Author: From Participatory Culture to Participatory Authorship.” 2014.

Claire Warnick. “Cathy Trask, Monstrosity, and Gender-Based Fears in John Steinbeck’s *East of*

*Eden*.” 2014.

Amanda Solomon. “Haunting the Imagination: The Haunted House as a Figure of Dark Space in

American Culture.” 2012.

Jamie Bingham Davis. “Monsters and Mayhem: Physical and Moral Survival in Stephen King's

Universe.” 2012.

Jasie Stokes. “Enduring Monstrosities: Zombie Culture in the 21st Century.” 2010.

Adrienne Rumsey. “Aesthetic Self-Reliance: Emersonian Influence on the Development of American Art.” 2010.

Megan Olsen. “Shirley Jackson and the ‘New Feminine’ Gothic Tradition: Feminine Power in *The*

*Haunting of Hill House* and *We Have Always Lived in the Castle,*” 2009.

Gerald Hansen III. “Narcissism and the Problem of Mimesis: The Search for Meaning and Identity

In ‘Manifest Destiny,’ the Mexican-American War, and Herman Melville’s *Moby-Dick*,” 2007.

**Committee Member - Masters Theses**

Hannah Gunson-McComb. “The Performing Female Body in *Frankenstein*.” 2019.

Megan Snow. “Ella Ferris Pell’s *Salome* as the Unexpected Symbol of the New Woman.” 2017.

Rachel Whipple. “Interconnectedness, Complicity and Unsatisfactory Ends: Reading with Dark

Ecology.” 2016.

Mike Easterling. “U.N.I.T.Y.—Addressing Misogyny and Transcending the Sista’-Ho Dichotomy in

Hip Hop Culture.” 2016.

Anna Rennaker, “The Angel in the Theater: Ellen Terry and Olga Nethersole as Liminal Victorian

Performers.” 2015.

Amy Merkley. “Going the Distance: Themes of the Hero in Disney’s *Hercules*.” 2013.

Maggie Hoyt. “Giving Birth to Empowerment: Motherhood and Autonomy in Greek Tragedy.” 2013.

Inna Bell. “Building the New Rome: Charles Cameron as the Architect of Catherine the Great’s New

Eternal City.” 2012.

Christopher Husberg. “Look Me in the Stars.” 2012. English Department.

Shannon Dame. “*Indigenismo* in the Mexican Photographs of Tina Modotti: The Romantic, The

Revolutionary, and the *Indigenista*.” 2011.

Tim Wirkus. “The Ingenious Narrator of Poe’s Dupin Mysteries.” 2011. English Department.

Brittany Atkinson. “The Realm of the Real: Imitation and Authenticity in Edith Wharton’s *The Custom*

*of the Country.*”2011. English Department.

Jack Mallard. “Death Becomes Her: Theodicy in Neil Gaiman’s *The Sandman*.” 2011. English

Department.

Erica Burgin. “Embodied Culture: An Exploration of Irish Dance through Trauma Theory.” 2011.

Allan Davis. “Performing Christian Identity in Hell Houses.” 2011. Department of Theater and Media

Arts.

Catherine Guyon van Uitert. “Paradox and Paradise: Conflicting Perspectives on Race, Gender, and Nature in Amita Sow Fall’s *Douceurs du bercail*.” 2010.

Elisa Findlay. “Reason, Conflict, and Psychological Haunting: Considering *The Turn of the Screw* as an Adaptation of *Wieland*.” 2010. English Department.

Kirsten Steiger. “**Crosses, flowers, and toads : Maya bloodletting iconography in Yaxchilan lintels 24,**

**25, and 26.” 2010.**

John Darowski. “The Mythic Symbols of Batman.” 2007.

Peter Mark Jasinski. “Unwrapping the Mummy: The Mummy Figure in Antebellum American Print Culture.” 2003.

**Professional Service**

**Editor**

*The Journal of American Culture*, 2018-

**Popular Culture Association / American Culture Association Governing Board**

Secretary, PCA Governing Board, 2017-.

Governing Board Member at Large, 2015-2018.

**Co-Editor**

*Horror Series*, Lexington Press, 2018-

**Co-chair**

Horror Section for the Popular Culture Association, 2009-2016.

**Editorial Board**

*The Journal of American Culture*, 2009-2018

**Peer Reviewer—Professional Journals**

*Rock Music Studies*, 2016-

*Mosaic*: *A Journal for the Interdisciplinary Study of Literature*, 2015.

*The Journal of American Culture*, 2009-

*Journal of the Fantastic in the Arts,* 2012-

**Selection Committee**

William M. Jones Award for Best Graduate Student Paper, *Journal of American*

*Culture* and PCA / ACA, 2014, 2015.

**Contributor**

The *Charles Brockden Brown Electronic Archive and Scholarly Edition*, 2002-2004.

**Book Reviewer**

*The Journal of American Culture*, 2010-

*Religion and the Arts,* 2010-

**Peer Reviewer—Books, Chapters, Special Issues**

Reviewed a book manuscript for Palgrave Macmillan, 2018.

Reviewed *Transgressing the Sacred: Christianity and Heavy Metal as Impure Sacred*

*Within the Secular West*, book manuscript for Lexington Press, 2016.

Reviewed *The Lovecraftian Poe*, a book manuscript, for Lehigh University Press, 2015.

Reviewed *Critical Lovecraft*, a book Manuscript on H. P. Lovecraft, for University Press of North Georgia, 2014.

Reviewed two articles for “We Are Not Who We Are”: Critical Reflections on *The*

*Cabin in the Woods.* Special Issue of *Slayage: The Journal of the Whedon Studies*

*Association*, 2013.

Reviewed chapters on Early Modernist Art for the 7th edition of Janson’s *History of Art*.

Reviewed the manuscript of the edited volume *Theorizing Romanticism*, ed. Larry H. Peer, for The Mellen Press.

# Academic Conferences

Chair, Horror Fiction: Horror and Cultural Analysis. Popular Culture / American Culture

Association, St. Louis, MO, April 2010.

Chair, Poe and Friends: Denial of Death, Disappearing Women, Monstrous Protagonists, Popular Culture / American Culture Association, New Orleans, LA, April 2009.

Chair, The Influence of Edgar Allan Poe. Popular Culture / American Culture Association, New Orleans, LA, April 2009.

Moderator, American Romanticism Session, International Conference on Romanticism,

Colorado Springs, CO, October 2005.

Chair, Teaching Horror Novels Session, The 62nd World Science Fiction

Convention, Academic Track, Boston, MA, September 2004.

**University Service**

**Department Administrative Positions**

Department Chair, 2015-

Graduate Coordinator, 2012-2015

**Department Committees**

Professional Development Committee, 2005-2006.

Part-time Faculty Committee, 2004-2005, 2008-2009.

Department Search Committee, 2004-2005, 2006-2007.

Humanities Section Honors Coordinator, 2006-2009.

Giving Representative, 2009-2010

Graduate Committee, 2009-2012

Rank and Status Committee, 2009-2010, 2012-2013, 2015-2016

Humanities Section Internship Coordinator, 2011-2012

Writing Task Force Committee, 2014

### College Committees

College Council on Student Learning, 2010-2011

### College Assignments

Chair, Symposium Humanitatum, 2007-2008.

Editor, *Tabulae*, 2007-2008.

### University Assignments

ORCA Grant Application Reader, 2006-2010

University Giving Committee, 2009-2012

Employee Giving Committee, Orientation Chair, 2010-2011

### New Student Orientation

Lecturer, “Habits of the Mind,” New Student Orientation, 2003, 2004, 2006.

**Community Service**

Trustee, Pleasant Grove Library Board, 2005-2008, 2008-2011.

Chair, Pleasant Grove Library Board, 2009-2010