

**Dr. Kevin J. Hagopian**  
Curriculum Vitae

Teaching Professor in Cinema Studies and Media Studies  
The Pennsylvania State University  
The Donald P. Bellisario College of Communications  
Department of Film Production and Media Studies  
18 Carnegie  
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**Education**

Ph D, University of Wisconsin-Madison, College of Liberal Arts, Madison, 2006.  
Major: Communication Arts (Cinema Studies)  
Supporting Area of Emphasis: History

MA, University of Wisconsin-Madison, College of Liberal Arts, Madison, 1983.  
Major: Communication Arts (Cinema Studies)

BA, Illinois State University, College of the Liberal Arts, 1979.  
Major: Theater

**Awards and Honors**

*Penn State University*

Bellisario College of Communications Dean's Award for Excellence in Teaching (2023)  
Bellisario College Alumni Society Teaching Award, College of Communications Alumni Society (2016).  
Bellisario College of Communications Dean's Award for Service (2014)  
Bellisario College of Communications Faculty Marshal, Department of Film Production and Media Studies (2013, 2018, 2024)

*The University of Memphis*

The Thomas R. Briggs Foundation Award for Excellence in Teaching (1997)

**Courses Designed and Taught**

*Penn State, 1998-present, Donald P. Bellisario College of Communications*

PSU 009: First-Year Seminar

Cheating 101: Cheating, Plagiarism, and Ethics in College  
Introduction to Cultural Studies

Going Shopping: Consumerism and the Media  
 Media and Autobiography  
 Comm 150: Introduction to the Art of the Cinema  
 Comm 250: Film History and Theory  
 Comm 333: Film History for Filmmakers I: Beginnings to 1960  
 Comm 433: Film History for Filmmakers II: 1960-present (Spring, 2026)  
 Comm 411: Cultural Aspects of the Mass Media  
 Comm 451: The American Cinema  
     The Silent Cinema and the Urban Experience  
     The Depression and the American Cinema  
     Film Noir and American Cultural Identities  
     Cinema and Culture in the Cold War  
     Auteurs and Auteurism in the American Cinema  
 Comm 453: The International Cinema  
     Colonialism and Postcolonialism in the Cinema  
     The Cinema of the UK  
 Comm 454: The Documentary Cinema  
 Comm 455: Advanced Film Theory and Criticism  
     The African American Cinema and Political Thought  
     Film Noir: Nationality and Internationality  
     The Comic Cinema  
 Comm 502: Pedagogy in Communications

*The University of Memphis, 1992-1997, Department of English  
 Lower Division*

Introduction to College Writing  
 Research Writing  
 The Literary Heritage: Introduction to World Literature  
 The Literary Heritage: Introduction to African American Literature  
*Upper Division*

American Literature, Beginnings to 1865  
 African American Literature, Special Topics  
     African American Literature and Jazz  
     African American Literature and the Great Migration  
     African American Literature and the Civil Rights Movement

The University of Wisconsin-Milwaukee, 1987-1989

The University of Wisconsin-Madison, 1981-1986

## Publications

### Books

*Hollywood Exceptionalism: Institutional Self-Promotion and National Identity in the American Film Industry, 1936-1945* (2025) [manuscript under consideration]

Knowlton, D., & Hagopian, K. J. (Co-Editor) (2013). *From Entitlement to Engagement: Affirming Millennial Students' Egos in the Higher Education Classroom*

### Articles

"Toma to Baretta: Mediating Prime Time Ethnicity in the Post Civil Rights Era" *Italian-American Review* 2 (no. 2, 2016) 229-267

"The Romance of the Surreal: Luis Bunuel's *Abismos de Pasion* as Postcolonial Trans/Plantation" in *The Bronte Sisters in Other Worlds*, Shouhua Qi and Jacqueline Padgett, eds. (New York: Palgrave MacMillan, 2014), 127-168.

"Rethinking the Pedagogical Architecture of the Classroom" in Higher Education" in Kevin Hagopian and David Knowlton, eds., *From Entitlement to Engagement: Affirming Millennial Students' Egos in the Higher Education Classroom* (Jossey-Bass, 2013), 7-18.

"Flint and Satyriasis: The Bond Parodies of the 1960's" in Jeremy Packer, ed., *Secret Agents: Popular Icons Beyond James Bond* (New York: Peter Lang, 2009), 21-52.

"Rethinking Cosmopolitanism," *Society for Applied Anthropology Newsletter* (November, 2006), 21-24.

"How You Fixed for Red Points?: Authorship, Anecdote and the World War II Home Front in *The Big Sleep*" in Alain Silver and James Ursini, eds. *Film Noir Reader 4* (New York: Limelight, 2004), 33-52.

"You Know Who I Am!": Paul Robeson's *Ballad for Americans* and the Paradox of the Double V in American Popular Front Culture" in *Paul Robeson: Performance and Politics*, William Pencak and Joseph Dorinson, eds. (Jefferson: McFarland, 2001), 167-179.

"Declarations of Independence: A History of Cagney Productions, Inc." *The Velvet Light Trap Review of Cinema*, no. 22, 1986, 16-32.

### Encyclopedia Entries

"Centre County Motion Picture Theaters" (2021). In Ford Risley and Lee Stout, eds., *Encyclopedia of Centre County*. State College, PA. State College PA: Centre County Historical Association <https://centrehistory.org/article/in press>

"Brian's Song". (2013) In Nelson, Murry (Eds.), *American Sports: A History of Icons, Idols, and Ideas*. (pp. 1500 words). Santa Barbara, CA: ABC/Clio

"Champion" (2013). In Nelson, Murry (Eds.), *American Sports: A History of Icons, Idols, and Ideas*, v. I (pp. 2). Santa Barbara CA: Greenwood.

"Jerry Maguire" (2013). In Nelson, Murry (Eds.), *American Sports: A History of Icons, Idols, and Ideas* v. II. (pp. 2). Santa Barbara CA: Greenwood.

"The Great White Hope" (2013) In Nelson, Murry (Eds.), *American Sports: A History of Icons, Idols, and Ideas*, v. II (pp. 2) Santa Barbara: Greenwood

"Milton Krasner" & "Franz Planer" in *The International Dictionary of Films and Filmmakers, Volume IV: Writers and Production Artists* (4th ed.), Tom Pendergast, ed. (Farmington Hills: St. James Press, 2000), 483-486, 675-678.

"James Cagney," "Constantin Costa-Gavras," "Dusan Makavejev," "King Vidor," "Billy Wilder" in *The Encyclopedia of Film*, James Pallot, ed. (New York: Baseline Publications, 1991), 91-92, 131-132, 347-348, 552-553, 576-577.

"Dorothy Arzner," Alice Guy Blache," "Ida Lupino," "Lois Weber," in *Handbook of American Women's History*, Angela Howard Zorphy, ed. (New York: Garland Publishing, Inc., 1990), 41-42, 74-75, 341-342, 653-654.

"The British Film Industry" & "The Canadian Film Industry" in *The International Film Industries*, Anthony Slide, ed. (New York: Greenwood Press, 1989), 58-70, 359-372.

"*They Won't Believe Me*" in *MacGill's Cinema Annual 1988*, Frank N. MacGill, ed. (Pasadena: Salem Press, 1988), 472-476.

## Conference Papers

"*Another Sky: Gavin Lambert as Queer Cineaste*," Society for Cinema and Media Studies, Chicago IL, March 26-29, 2026 (under consideration)

"'The Romance of Celluloid': Hollywood Classicism and Anti-Trust, 1936-1941," The Hollywood Conference, University of Southern California School of Cinematic Arts, Los Angeles CA, July 17-20, 2025

'Woman They Almost Lynched': Transgendered Subversion and Gendered Containment in the Hellcat Western," Society for Cinema and Media Studies Annual Conference, Boston MA, March 15, 2024

"Surveillance Cinema and the Pathology of Consumption in *The Bling Ring*," Society for Cinema and Media Studies, Chicago IL, March 31-April 3, 2022

"Dis-Organizing Labor in Reagan-Era Promotional Media: Spring in Spring Hill as Neoliberal Narration" Society for Cinema and Media Studies Annual Conference, Chicago IL/virtual, March 19, 2021

"'An Essential Industry': Institutional Self-Reflexivity in the Wartime Motion Picture Industry, 1942-1945," Film and History annual conference, Madison WI, November 21, 2019

"*The Killer That Stalked New York: Plague, Antibody and Sexuality in Film Noir*," Film and History annual conference, Madison WI, November 7-11, 2018

"The Bombshell Goes Shoplifting: Theft, Gender, and Celebrity Agency in the Case of Hedy Lamarr" Society for Cinema and Media Studies annual conference, University of Toronto, Toronto, Ontario, March 13, 2018

"Anxieties of Identification: Roadshow Style, The International Cinema, and the Decolonization Western, 1960-1966" Film and History Annual Conference, Milwaukee WI, November 4, 2016

"*Toma to Baretta: Mediating Primetime White Ethnicity in the post- Civil Rights Era*" Society for Cinema and Media Studies annual conference, Atlanta GA, Emory University, March 31, 2016

"*The Romance of Celluloid: Promoting the Movies as National Culture, 1936-1941*, Film and History Annual Conference, Madison WI October 25, 2014

"Manufacturing Nostalgia: *Spring in Spring Hill* and the Romance of American Factory Labor, Union for Democratic Communications, University of San Francisco, San Francisco CA, November 1-3, 2013.

"The Corporate Western as Popular Historiography, 1938-1942" Film and History annual conference, University of Wisconsin, Madison WI, November 20-24, 2013

"Obama and Orpheus: Destabilizing the Romance of the Happy Favela in the Liberal Imagination," Society for Cinema and Media Studies, Boston MA, March 21-24 2012

"Robin Wood: The Tory as Queer Film Critic" Society for Cinema and Media Studies, New Orleans LA, March 10-13, 2011

"*The Man I Love*: Gender, Jazz, and the Historical Moment of the Woman's Film" Film and History, Milwaukee WI, November 11-14 2010

"The Critique of Corporation in the Media," Union for Democratic Communications, The Pennsylvania State University, State College PA, October, 2010

"Vorkapich/Montage: The Montage Sequence as Ideological Locus in the Classical Hollywood Cinema," Society of Cinema and Media Studies, Los Angeles CA March 17-21, 2010

"The Death of the Death of Film: Reengineering the Digiphilic Media Narrative," "What is Film?" Special Conference, University of Oregon, Portland OR, November 6-7, 2009

"Sex and Signifying/Satyr and Satire: The Bond Parodies of the 1960's," University Film and Video Association, Colorado College, Colorado Springs CO August 12-16, 2008

"The Cult of the Common Man in the Biopic, 1936-1945," Society for Cinema and Media Studies, Philadelphia PA March 6-9, 2008

"The Renovated Auteur: The Director-Celebrity in the Digital Age" Media Histories Special Conference, University of Texas, Austin, TX, October 11-13, 2007

"The Kefauver Crime Committee Hearings and the Ambivalence of Citizenship in Film Noir" Association for Education in Journalism and Mass Communication, Washington D.C., August 9-12, 2007

"Authorship Anxiety and Visual Narration in Video Sanitizing," Visual Studies section, International Communication Association, San Francisco, CA May 18-24, 2007

"The Hysterical Auteur: Cultural Populism and Video Sanitizing," Society for Cinema and Media Studies, Chicago, IL March 8-11 2007

"The Souvenir Effect: Documentary as Cultural Validation in African American Independent Cinema" Film and History conference, Dallas TX, November 8-12, 2006

"'We're Both Part of the Same Hypocrisy, Senator': Television, Moral Armageddon, HUAC, and the Rhetoric of the Crime Commission in Film Noir," Society for Cinema and Media Studies Conference, Vancouver BC, March 2-5, 2006

"Sex and Spying: Exchanging Eros for Politics in Cold War Cinema," Society for Cinema and Media Studies Conference, Atlanta GA, March 2-5, 2004

"The Cleanflicks Case: Implications for Theories of Authorship," Law and Society Conference, Pittsburgh, PA, May 31-June 1, 2003

"*Shane: The Two Postwars*," Michigan Academy of Science, Arts, and Letters. Hope College, Holland, MI, March 21-22, 2003

"The Heirs of the Greatest Generation: The World War II Analogy as a Source of Ideological Power for Modern Conservatism," Union for Democratic Communication, The Pennsylvania State University, University Park PA, October 10-13, 2002

"*Speedy: New York City as the Playground of Modernity in Silent Film*" First Gotham History Conference, Gotham Center for New York History, The Graduate Center, City University of New York, October 5-14, 2001

"New York City as Playground of Modernity in Silent Film Comedy" Colloquium on Film and Literature, West Virginia University, Morgantown WV, September 26-28, 2001

"'The Man Certainly Can't Sing the Blues': Paul Robeson, *King Joe*, and the Black Protagonist in Popular Front Culture," Blues Traditions: Memory, Criticism, and Performance, The Pennsylvania State University, University Park PA, June 29-July 2, 2000

"Duke Ellington and the Modernist Problematic in *Symphony in Black: A Rhapsody of Negro Life*" Modernist Studies Association, The Pennsylvania State University, University Park PA, October 8-10, 1999

"'The Little Shopgirls Go to the Movies': The Emerging Language of the Frankfurt School in *It*," West Virginia University, Colloquium on Film and Literature, West Virginia University, Morgantown WV, September 16-18, 1999

"'I'm an Ordinary Guy Who Knows What Ordinary Guys Like to See': The Hollywood Biopic in the Construction of the Heroic Common Man, 1938-1942" Colloquium on Literature and Film, West Virginia University, Morgantown WV, October 15-17, 1998

"*The Killer That Stalked New York: Modernity, Sickness and Sexuality in a Classical Hollywood Film*," Women in Film Conference, Oklahoma University, Norman OK, March 27-29, 1998

"Black Whitman: Hughes, Ellington, and Robeson and the Double V Campaign in World War II," Paul Robeson Conference, Long Island University, Brooklyn NY, February 28, 1998

"The Rhetoric of the Crime Commission in Film Noir," Literature and Film Colloquium, University of West Virginia, Morgantown WV, October 16-19, 1997

"The Melodrama of Production: Industry as Setting for Personal Renewal in the Films of the World War II Home Front," Working Class Lives and the Future of Work Biennial Conference, Youngstown State University, Youngstown OH, June 11-14, 1997

"Walt Whitman in Hollywood: The Development of the Cult of the Common Man in American Film, 1936-1942," American Literature Conference, University of Louisville, Louisville KY, February 20-22, 1997

"American Empire: The Western as Post-Depression Business Epic, 1935-1942," Literature and Film Colloquium, University of West Virginia, Morgantown WV, October 17-19, 1996

"The Architecture of Domesticity in the World War II Homefront Film," Michigan Academy of Science, Arts and Letters, Alma College, Alma MI, March 1-2, 1996

"Being the Visible Man: Reflections of a White African American Literature Teacher," Tennessee College English Association Conference, University of Memphis, Memphis TN, September 15, 1996

"'Wenches with Wrenches': The Positioning of World War II Women's Labor in Contemporary Accounts of Factory Life," Working Class Lives/Working Class Studies Biennial Conference, Youngstown State University, Youngstown, OH, June 7-10, 1995

"Teaching Symposium on Pare Lorentz' *The River*," Michigan Academy of Science, Arts, and Letters, Ferris State University, Big Rapids, MI, March 10-11, 1995

"Race, Sympathy, and the Mystery of Black Consciousness in Jim Crow Literature: the Case of *Strange Fruit* and *The Winds of Fear*," Michigan Academy of Science, Arts, and Letters, Michigan State University, East Lansing, MI, March 11-12, 1994

"Drowned Culture: The TVA and Regional Identity in *Wild River*," Michigan Academy of Science, Arts and Letters, Michigan State University, East Lansing, MI, March 11-12, 1994

"TVA, Regional Identity, and Motion Pictures: The Cultural Debate," Southern Humanities Council, University of Memphis, Memphis, TN, February 17-19, 1994

"*Spring in Spring Hill*: Constructing Saturn, Constructing the Subject," Michigan Academy of Science, Arts, and Letters, Western Michigan University, Kalamazoo, MI, March 4-5, 1993

"Theatre Architecture: The Experience of Built Space on the Screen," Ohio University Film Conference, Athens, OH November 12-14, 1992

"Documentary and The Authentic," Michigan Academy of Science, Arts, and Letters, Central Michigan University, Mt. Pleasant, MI, March 12-13, 1992

"The Homefront Epic: *An American Romance*," Florida State University Conference on Literature and Film, Tallahassee, FL, February 6-8, 1992

"Making Noise: Speculations on the Soundtrack as Critical Discourse," Ohio University Film Conference, Athens, OH, November 7-9, 1991

"*Tender Comrade*: Mobilizing Narrative in an Era of Social Change," Florida State University Conference on Literature and Film, Tallahassee, FL, January 31-February 2, 1991

"*Johnny Doesn't Live Here Anymore*: Comic Action and Social Context in the Comedies of the Homefront Era, 1942-1945," Michigan Academy of Science, Arts, and Letters, Eastern Michigan University, Ypsilanti, MI March 15-16, 1991

"Documentary Footage in Fiction Film: Classicism versus Ambiguity," Ohio University Film Conference, Athens, OH, November 9-10, 1990

"*Happy Land*: Regionalist Style as Ideology in the American World War II Homefront Film," Society for Cinema and Media Studies, Washington, DC, May 25-28, 1990

"The Power to Condemn: Sickness and Sexuality as Metaphor in *The Killer That Stalked New York*," Michigan Academy of Science, Arts, and Letters, Albion College, Albion, MI, March 9-10, 1989

"That Touch of *Verfremdungseffekt*: Ideology and Comic Action in Early 1960's Romantic Comedy," Florida State University Conference on Literature and Film, Tallahassee, FL, February 1-3, 1990

"Cineplex Odeon: Nationalism and Multinationalism in a Canadian Corporation," Ohio University Film Conference, Athens, OH November 2-4, 1989

"The Prison House of Jargon: Confessions of an Inmate," Salisbury State University Conference on Literature, Film, and the Humanities, Salisbury, MD, June 8-10, 1989

"Historical and Theoretical Implications of Gun-Camera Cinematography in World War II," Rochester Institute of Technology Conference on the Archaeology of the Moving Image, Rochester, NY, May 4-7, 1989

"*Playwrights 56*: The Changing Institutional Setting of Live Television Drama," Society for Cinema and Media Studies, University of Iowa, Iowa City, IA, April 13-15, 1989

"Studio Publicity Stills as Historical Evidence: Response," Society for Cinema and Media Studies, University of Iowa, Iowa City, IA, April 13-15, 1989

"Urbanization and the Nickel Theater in Milwaukee, 1905-1917," Popular Culture Association, St. Louis, MO, April 5-8, 1989

"Distanciation and The Vernacular in the Landscape of the Cult Film," Midwest Modern Language Association, St. Louis, MO, November 3-5, 1988