

Rebecca Fine Romanow

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University of Rhode Island
Film/Media Program
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EDUCATION

- 2006 Ph.D., University of Rhode Island, English
 Awarded May, 2006
 ABD, December, 2004, with Distinction
 Coursework completed, GPA 4.0, December, 2003
- 2000 M.A., University of Massachusetts Boston, English 2000. 3.88 GPA
- 1978 M.B.A., *cum laude*, Boston University, Graduate School of Management.
- 1974 A.B., *cum laude*, with Distinction in English Literature, Boston University.
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DISSERTATION

Dissertation Committee: Professors John R. Leo, Stephen M. Barber, Alain-Philippe Durand, Ryan S. Trimm, Clement A. White.

The Postcolonial Body in Queer Space and Time

This dissertation, under the direction of John Leo, examines the ways in which the notion of the postcolonial correlates to Judith Halberstam's idea of queer space and time where, in "[detaching] queerness from sexuality" (1), "queer space . . . describes . . . space enabled by the production of queer counterpublics" (6). Emphasizing authors, as well as film, from Africa, the Levant, and India in the diaspora in London from the mid-1960s through 1990, the reading of both postcolonial lands and subjects as "queer counterproductive" space reveals a depiction of bodies in these texts as located in and performing "queer space and time." I argue that the first wave of postcolonial literatures and film produced by diasporics present the body as the site where the non-normative is performed, revealing the beginnings of a corporeal resistance to the re-colonization of the diasporic individual residing in England from the Wilson through the Thatcher regimes. This study emphasizes the ways in which early postcolonial texts enact Deleuzian models of the Body Without Organs, proving that a rejection of subjectifying processes through the representation of the body has always been present in diasporic postcolonial literature. Reading through the theories of Foucault, Deleuze and Guattari, and Hardt and Negri, as well as Halberstam and queer theory, I discuss the poetry and journals of Arthur Nortje, Hanif Kureishi's *The Buddha of Suburbia* and his film *Sammy and Rosie Get Laid*, and Tayeb Salih's *Season of Migration to the North*, as well as a discussion of the queer

time of postcolonial film, tracing a geographic arc from homeland to London to the return to the homeland, traveling through the queer space and time of the postcolonial.

PUBLICATIONS

SOLICITED MANUSCRIPTS

BOOKS

The Postcolonial Body in Queer Space and Time. Cambridge Scholars Press, Cambridge, England, August, 2006. (Paperback release, Fall, 2008).

ARTICLES

“But...Can the Subaltern Sing?” republished by invitation in *Subaltern Studies*, April, 2008.

CHAPTERS

“Refusing Migrant Subjectivity: Alternative Time and Space in Hanif Kureishi’s *The Buddha of Suburbia*.” *Indiscretions: At the Intersection of Queer and Postcolonial Theory*. Ed. Murat Aydemir. *Thamyris/Intersecting: Place, Sex, and 'Race'*. Series Ed. Ernst van Alphen. Amsterdam/New York: Rodopi. (May, 2011).

“*Turtles Can Fly*: Invasion, Influence and Inevitability Along the Frontier.” *Projecting Words, Writing Images: Intersections of the Literary and the Visual in American Cultural Practice*. Ed. Mark Paryz and John R. Leo. Cambridge: Cambridge Scholars Press. (October, 2011).

ONLINE PUBLICATIONS

June, 2005 “But...Can the Subaltern Sing?” *Journal of Comparative Literature and Culture*. CLC Webjournal. <<http://clcwebjournal.lib.purdue.edu/clcweb05-1/contents05-1.html>>.

November, 2003 “Kielen poispyyhkiminen rockmusiikin globalisoitumisessa Sigur Rós ja *hopelandicin* poliittisuus” (“The Erasure of Language in the Globalization of Rock Music: Sigur Ros and the Politics of Hopelandic”). Trans. [Mikko Jakonen](#). *Megafoni* (Finland). 19 Nov 2003. <<http://megafoni.kulma.net/index.php?art=137>>.

July, 2003 “The Erasure of Language in the Globalization of Rock Music: Sigur Ros and the Politics of Hopelandic.” *Politics and Culture* (2003). Vol. 3 <<http://aspen.conncoll.edu/politicsandculture/page.cfm?key=251>>.

WORKS IN PROGRESS

The Middle Eastern Youth Film (working title). An investigation into the ways in which the emerging cinemas in Southwest Asia (the Middle East) focus on the category of youth, and the ways in which this genre of the youth film can be seen as developing a dialogue that runs against the grain of both American/European youth films and diasporic films in the UK.

21st Century World Film (working title). An overview of World Film during the first two decades of the 21st Century, with an emphasis on co-national and global cinemas, as well as emergent national cinemas.

INTERVIEWS

“Professor Profile.” *The Mass Media*. University of Massachusetts Boston. November 13, 2006.

“At large by Rick Massimo: Syllables send anti-English global message.” Rick Massimo. *The Providence Journal*. 5 Sept. 2004. Reprinted in *The Alternative Rock News*. Sept. 2004. <<http://www.topix.net/music/alternative-rock>>

“URI Ph.D. student rocks on with Iceland’s Sigur Rós.” Jan Wenzel. *URI Reporter*. February 2004.

JOURNAL REVIEW BOARDS

August, 2007-present *The European Journal of American Studies*, The Publication of the European Association of American Studies. Member of the Film Review Board. (invited)
 September, 2007-present *Wide Screen Journal*, Editorial Board (invited)

PANEL CHAIR

March, 2013 “Facebook Fiction, Twitter Literature, and the Cellphone Novel.” Roundtable. Northeastern MLA, Boston, MA.

February, 2009 “Films of Terrorism.” Northeastern MLA, Boston, MA

March, 2006 “The Queer Space of the Postcolonial.” Northeastern Modern Language Association Conference, Philadelphia, PA

April, 2005 “The Postcolonial Body.” Northeastern Modern Language Association

Conference, Cambridge, MA

PRESENTATIONS AT CONFERENCES AND GUEST LECTURES

- October, 2015 "The Friends Are Back in Town: Post-*Friends*, Post-Modern, Post-Meta Television." Humor: The Changing Dynamics of Comedy on Stage and Screen. Northeast Popular Culture Association, New London, New Hampshire.
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- March, 2013 "Participatory Culture and Fan Fiction: Literature From iPhones and Twitter." 2013 "Facebook Fiction, Twitter Literature, and the Cellphone Novel." Roundtable. Northeastern MLA, Boston, MA
-
- October, 2011 "The End of the Bush Years and the Films of 2007: Powerlessness, Plague, and Politics." Hidden Treasures Conference, University of Massachusetts Boston.
- September, 2011 *Projecting Words, Writing Images*. Read/Write Series. University of Rhode Island.
- April, 2011 "The End of the Bush Years and the Films of 2007: Powerlessness, Plague, and Politics." Cinema and *Demos*. Northeastern Modern Language Association Conference, Philadelphia, PA
- October, 2010 "History of Indian Film." Guest Lecture. University of Rhode Island.
- September, 2010 "*Turtles Can Fly*: Invasion, Influence and Inevitability Along the Frontier." Guest Lecture (twice). University of Rhode Island.
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- October, 2008 "*Turtles Can Fly*: Invasion, Influence and Inevitability Along the Frontier." American Studies Conference, Albuquerque, NM
- April, 2008 "*Turtles Can Fly* and the Crystal Image." Guest Lecture. University of Rhode Island.
- April, 2007 "*Londonstani*: Rudeboys, Race, and Retrosexuality." Queer Masculinities. PCA/ACA Conference, Boston, MA.
- December, 2006 "Sir Richard Burton: The Muslim Body, Cross-Dressing and the European Mimic Man." Muslim Europes. European Literary Relations Division. MLA, Philadelphia, PA.
- November, 2004 "Slam Poetry." Guest Lecturer, Introduction to Literature, University of Rhode Island
- October, 2004 "'The Mocking Phantom': Mustafa Sa'eed, Season of Migration to the North, and the Ghost of Imperialism." Central New York Conference on Language and Literature, SUNY Cortland, NY
- May, 2004 "But . . . Can the Subaltern Sing?" Cultural Studies Association Conference, Northeastern University, Boston, MA
- November, 2003 "Refusing Hybridity: The New Barbarian and Hanif Kureishi's *The Buddha of Suburbia*." South Atlantic MLA, Atlanta, GA
- October, 2003 "Arthur Nortje: The Body of the Poet in Exile." New York Conference on Language and Literature, SUNY Cortland, NY
- June, 2003 "The Erasure of Language in the Globalization of Rock Music: Sigur Ros and the Politics of Hopelandic." Founding Cultural Studies Association Conference Carnegie Mellon University, Pittsburgh, PA

- January, 2003 “Volatology: Bringing Controversy into the Classroom.”
CIT Conference on Teaching for Transformation,
University of Massachusetts Boston, Boston, MA
- November, 2002 “Rebel without a Cause.” Guest Lecturer, American and European Film
Genres, University of Rhode Island
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GRANTS

- Spring, 2017 Champlin Grant, Harrington School of Communication and Media,
Co-PI; \$135,000 awarded
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AWARDS AND FELLOWSHIPS

- Spring, 2016 Appointed to the Graduate Faculty, University of Rhode Island
- Spring, 2011 Davis Fellowship, University of Rhode Island
- Spring, 2010 Grand Challenges Fellowship, University of Rhode Island
- Spring, 2005 Graduate Assistant, Professor John Leo, University of Rhode Island
- November, 2004 PhD Written Comprehensive Exams passed with Distinction
- Fall, 2004 Graduate Assistant, Professor Naomi Mandel, University of Rhode Island
- 2002-2003 AY Graduate Assistant, Professor John Leo, University of Rhode Island
- 2002-2006 Teaching Assistantship, University of Rhode Island
-
- Spring-Fall, 2000 Graduate Assistantship
University of Massachusetts Boston
- 1978 M.B.A., *cum laude*
Boston University
- 1974 A.B., *cum laude* and with Distinction in English Literature
Boston University
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PhD COMMITTEES

- Ashton Foley, English Department, University of Rhode Island
Dissertation Proposal Defense: May, 2018
- Jenna Guitar, English Department, University of Rhode Island
Oral Exams scheduled: April, 2018
- Cole Xinqiang-chang, English Department, University of Rhode Island
Oral Exams scheduled: May, 2018
- Francesca Borrione, English Department, University of Rhode Island
Oral Exams scheduled: April, 2018
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THESIS DIRECTED

- Spring, 2008 Senior Honor’s Project, Kyle Keough, Film Media Program, University
of Rhode Island

TEACHING INTERESTS

21st Century Film, Film Theory, Film Studies, Television and Streaming Studies, South Asian Film, Postcolonial/World Film and Literature, Low-tech and Mobile Filmmaking, Film History, Critical Theory, Cultural Studies, Literature of Exile and the Diaspora, 20th Century British Literature, 21st Century World Literature, Literature of the Body, Late Victorian Literature, Creative Writing, Composition

TEACHING EXPERIENCE

University of Rhode Island

Position: July, 2017-present Teaching Professor, Film/Media Program
 July, 2016-present Senior Lecturer, Film/Media Program
 July, 2015-present Director, Film/Media Program
 August, 2014-June, 2015 Interim Director, Film/Media Program
 June, 2012-August, 2013 Interim Director, Film/Media Program
 Spring, 2007-present: Lecturer (full-time), Film/Media Program
 Fall, 2007-present: Undergraduate Advisor, Film/Media Program
 Summer, 2006-Fall, 2006: Part-time Lecturer; joint appointment in the English and Film/Media Departments
 Fall, 2002-Spring, 2006: Graduate Teaching Assistant, English Department

Fall, 2002-Spring, 2017

1 section of HPR 401, Senior Honor's Project: This project investigates the collision of the American Western film and the Japanese "Eastern" genre. It will emphasize the works of Leone and Kurosawa, and the ways in which the varying political and historical forces between 1920 and 1960 both contributed to the interchange of filmic constructions.

12 sections of FLM 495, Seminar in Film Media: An intensive, interdisciplinary capstone course; exploring writings and ideas about film across two or more fields of study; or examining cross-cultural themes and issues in world cinema. One section examines 21st century World cinema, particularly focusing on the thematic of youth in film (Spring, 2007), while a second section examines Films of Terrorism (Fall, 2007 and Fall, 2008). A more recent section focuses on Indian film (Fall, 2009). The topic for the Spring, 2012 section is "Bad Movies: The Theory of Film Aesthetics," while the Spring, 2015-2017 sections focus on "Last Year's Movies."

14 Independent study students in FLM 491: Directed Studies in Film Media. Five Independent Studies are in Screenwriting, Fall, 2011.

7 sections of FLM 451/ENG 451/CLS 451: Advanced Topics in Film Media: Study of international film genres from one or more national, regional or diasporic cultures and

traditions. Emphases on theoretical, historiographic and media research methods. The topic for Fall, 2011 is “Films of the British Empire,” with the Fall, 2012 section focusing on “How They See Us: America Through the Lens of Foreign Film.” The course in the Fall of 2013 investigated the genre of British Comedy film, the Fall 2015 section focused on European Television, and the Fall 2016 section studied 21st Century International Horror film. The Fall 2017 section focused on International Television, and the proposed Fall 2018 section looks at the International Sports film.

17 sections of FLM 352: Topics in Film Media Critical Studies: Critical examination of historical, theoretical and aesthetic topics in world cinema. One section (Spring, 2010) examined cinematographers as *auteurs* in their own right. The Spring, 2011 section focused on film editors, while the Spring, 2012 section is entitled “Low-tech, Mobile, Mutant and Guerilla Film Theory” and focuses on the critical study of low-tech cinema. In the Spring of 2014, the focus was on Star Studies, while the Spring, 2015 course analyzed the theory of Chaos Cinema and 21st Century film. In Spring, 2016, this course studied HBO and the effect of television on film. The Spring 2017 section focuses on Netflix and the confluence of film and streaming services. The summer section is an online course investigating the many facets of YouTube films. An additional online summer course for 2016 and 2017 focuses on “21st Television: How TV Became Movies.”

2 sections of FLM 205, History of Film II: A survey of world cinema from the 1950's to the present time, examining the production, distribution and exhibition of narrative, documentary and experimental among other form of film (Spring, 2008).

2 sections of FLM 204, History of Film I: A survey of world cinema from its invention in the 1890's to the early 1950's, examining the production, distribution, and exhibition of narrative, documentary and experimental, among other forms of film.

8 sections of FLM 203, Film Theory: An introductory survey of classical and contemporary approaches to film theory and criticism.

5 sections of FLM 101H: Honors section of FLM 101, Introduction to Film Media. (Fall, 2012-present)

16 sections of FLM 101, Introduction to Film Media: Introduction to techniques of film practice, film history, genres, analysis of film texts, and reading of film images in their aesthetic, cultural, and literary contexts. Three sections in Summer of FLM 101 Online. Two sections (Fall, 2013 and Spring, 2014) were large lecture classes with 65 and 80 students respectively.

1 section of FLM 100: Introduction to Film Media for Online Programs. Online, seven-week course developed for the University of Rhode Island's RN BS program. (January 2017)

2 sections of FLM 100x: Introduction to Film/Media for Medical Professionals. Online, seven-week course developed for the University of Rhode Island's RN BS program. (January 2016)

2 sections of GCH 101: Grand Challenges in Fine Arts and Literature: Analysis of themes, techniques, printed and film narratives. This course, “Apocalypse Now! Film and Fiction in the 21st Century,” focuses on 21st world film and fiction, examining the various ways in which global anxiety has permeated our contemporary texts.

2 sections of ENG 690, Independent Graduate Study. Two students in a cross-disciplinary study of Communications and Film Media in conjunction with FLM 495, the Films of Terrorism. (Fall, 2007 and Fall, 2008).

8 sections of ENG 304, Film Genres: Literary study of the particular conventions and evolution of one or more film genres. One section, “Rock ‘n’ Roll and Rebels: The Postwar Youth Film,” was developed for URI, and examines domestic and international film since 1950, exploring the intersection of this genre with popular music, cultural studies, and critical film theory. A second section focuses on the genre of the Horror film. Recent sections have included Exploitation Cinema: Cult, Camp, and Cinematic Sleaze (Summer, 2008 and Fall, 2009), Middle Eastern Film (Summer, 2009), Metafilm (Summer, 2010), and Disaster Movies (Summer, 2011).

1 section of ENG 303, Cinematic Auteurs: Literary study of one or more major directors with a substantial body of work exhibiting recurrent themes and distinctive style. This section explores Quentin Tarantino as writer and director.

3 sections of ENG 302, Film Theory and Criticism (cross-listed as FLM 203): Emphasis on semiotics, auteur theory, psycho-analysis, genre studies, feminist theory, materialist critique, or cultural studies, with focus on range of popular, experimental, and documentary film traditions. One section explores the theories and uses of Film Excess (Spring, 2007), while a second focuses on Punk Cinema and the Underground Aesthetic (Spring, 2008). The Spring, 2009 section explores French New Wave Theory.

1 section of ENG 300A: Literature into Film: Drama: Analysis of themes, techniques, printed and film narratives.

1 section of ENG 251, British Literature I: Selections from British literature, beginnings to 1798. Readings were selected from *The Norton Anthology of British Literature*.

3 sections of EN 243, The Short Story: Critical study of the short story from the early 19th century to the present. Readings include a range of short fiction, drawn from World Literature, and organized as a literature-to-film class.

2 sections of ENG 110, Introduction to Literature: Analysis of literature through reading and discussion of a number of genres derived from a variety of literary cultures. Texts included Plimpton’s *Paris Review*, Shakespeare’s *The Tempest*, *The Outlaw Bible of American Poetry*, and Kaufman’s film and screenplay of *Adaptation*.

1 section of WRT 105, Forms of College Writing: Practices in writing papers frequently assigned in introductory and general education courses across the curriculum. May include summaries, syntheses, annotations, reaction papers, text analysis, and documented thesis-support

papers. Emphasizes disciplinary conventions. *Writing Across the Curriculum* is the required text.

2 sections of WRT 104, Writing to Inform and Explain: Writing emphasizing the sharing of information. Varieties and strategies of expository writing for differing audiences and situations. Genres may include reports, proposals, letters, reviews, websites, academic essays. Designed by the URI Writing Department, readings and assignments are based on Trimbur's *Call to Write*.

3 sections of WRT 101, Freshman Composition: First-year composition course designed to prepare students for responding to a range of writing situations and demands. The syllabus is designed by the URI Writing Department and uses the text *Call to Write*.

Spring 2005 English 304, Pop Genres and Audiences: Literary study of the particular conventions and evolution of one or more film genres (Graduate Assistant for Professor John Leo)

Fall 2004 English 110, Violence in Literature: Analysis of literature through reading and discussion of a number of genres derived from a variety of literary cultures (Graduate Assistant for Professor Naomi Mandel)

Spring 2003 English 302, Topics in Film Theory and Criticism: Introduction to Film Theory and Criticism. Emphasis on semiotics, auteur theory, psycho-analysis, genre studies, feminist theory, materialist critique, or cultural studies, with focus on range of popular, experimental, and documentary film traditions (Graduate Assistant for Professor John Leo)

Fall 2002 English 304, American and European Film Genres, 1960 to the Present: Literary study of the particular conventions and evolution of one or more film genres (Graduate Assistant for Professor John Leo)

ACADEMIC SERVICE

March, 2018-present Chair, Associate Director of Harrington School, Search Committee
 February, 2018-present Harrington School Video Production Engineer, Search Committee
 September, 2017-present Chair, Arts & Sciences Curriculum Committee
 January, 2017-present Minor in Design Thinking Committee. Big Innovative Ideas Mini-Grant. University of Rhode Island
 February, 2016-present Faculty Resource Mobilization Committee, Harrington School, University of Rhode Island
 February, 2016-present Student Professional Development Network committee. Big Innovative Ideas mini-grant. University of Rhode Island.
 July 2015-present Arts and Sciences Curriculum Committee, University of Rhode Island.
 October, 2015-June, 2017 Chair, Undergraduate Academic Advising Committee, Faculty Senate (three-year term, ending Spring 2017)

Spring 2015	Harrington Coordinator Search Committee
Fall, 2014-present	Faculty Senate, Undergraduate Academic Advising Committee member (three-year term, ending Spring 2017)
Fall, 2014-present	Advisor Training Subcommittee, Faculty Senate, Undergraduate Academic Advising Committee
Fall, 2014-present	Models of Practice Subcommittee, Faculty Senate, Undergraduate Academic Advising Committee
Spring, 2013-present	Integrated Major Committee, Harrington School, University of Rhode Island
Fall, 2011-present	Chair, Curriculum Committee, Film/Media Program, University of Rhode Island
Fall, 2010-present	Executive Committee, Film/Media Program, University of Rhode Island
Fall, 2009	Chair and Organizer, Indian Film Festival, University of Rhode Island. This Film Festival ran for six days over three weekends, in conjunction with URI's Honor Colloquium, <i>Demystifying India</i> .
January, 2006	Reviewer for <i>The Norton Anthology of Short Fiction</i> , 7 th ed. W. W. Norton Co., invited
May, 2004	Reviewer for <i>Rhetorical Visions</i> , Prentice Hall Publishers, invited
2003-2004 AY	Graduate Committee, English Department, University of Rhode Island
2003-2004 AY	TA Policy Committee, English Department, University of Rhode Island
July, 2003	Reviewer for 7 th edition of <i>Ways of Reading</i> , Bedford/ St. Martin's Press, invited
2002-2003 AY	Graduate Committee, English Department, University of Rhode Island

OTHER WORK EXPERIENCE

1974-1982

Bank of Boston, Boston, MA

Position: Assistant Vice President, Corporate Services Division

PROFESSIONAL MEMBERSHIPS

Society for Cinema and Media Studies

Modern Language Association

Northeast Modern Language Association

Popular Culture Association of America

National Council of Teachers of English

American Association of University Professors

Massachusetts Teachers' Association