

Mark J. P. Wolf

Communication Department
Concordia University Wisconsin
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Education

University of Southern California, Ph.D., 1995, School of Cinema/Television (now renamed The School of Cinematic Arts), Critical Studies Program

Minor: Annenberg School of Communication, USC

Dissertation: *Quantizing Perception: Art, Communication and Cognition in the Digital Age*

Dissertation Committee: Marsha Kinder (Chair), Professor of Critical Studies, USC School of Cinema/Television; Michael Renov, Professor of Critical Studies, USC School of Cinema/Television; Richard Weinberg, Professor of Computer Science, USC, with a joint appointment in the Production Department of the School of Cinema/Television

University of Southern California, M.A., 1992, Cinema/Television, Critical Studies Program

University of Southern California, B.A., 1990, Cinema/Television, Production Program

Teaching Experience

Communication Department, Concordia University Wisconsin, in Mequon, Wisconsin

2012-Present, Department Chair; 2009-Present, Full Professor; 2003-2009, Associate Professor; 1998-2003, Assistant Professor; 1996-1998, Instructor; 1995-1996, Adjunct Professor. Director and Founder of the Multimedia Communication Program (since 2000).

Courses taught (• = created course where none had existed previously):

- Communication 105: Public Speaking
- Communication 193: WCUW Radio
- Communication 250: Introduction to Mass Communication
- Communication 261/Religion 261: Representations of Christ in Film
- Communication 265: Journalism
- Communication 275/Religion 275: Theology and Film
- Communication 280: Careers in Communication
- Communication 281: Video Art
- Communication 316: Science Fiction Film
- Communication 321: Media Writing
- Communication 322: Multimedia Design
- Communication 329: History of Film
- Communication 339: Film and Video Production
- Communication 347: Animation
- Communication 348: Multimedia Production
- Communication 371/Philosophy 371: Philosophy and Film
- Communication 372/Philosophy 372: *The Lord of the Rings* and Philosophy
- Communication 415: Mass Media Ethics
- Communication 425: Communication Technologies
- Communication 439: Advanced Film and Video Production
- Communication 448: Advanced Multimedia Production
- Communication 460: Cross-Cultural Communication
- Communication 490: Senior Research Seminar
- Adult Learning 391: The Contemporary Scene
- Master's in Managerial Communication 540/840: Professional Presentations and Reports

(Teaching Experience, continued)

University of Wisconsin—Oshkosh, in Oshkosh, Wisconsin

Summer Interim, 1997 (May 19 to June 6)

- Radio-TV-Film 96-246: Animation: Theory, History, & Practice

University of Southern California, in Los Angeles, California

Spring, 1995, Research Assistantship

Research and design work on Dr. Marsha Kinder's *Runaways* CD-ROM Project

Fall, 1994, Graduate Readership

CNTV 501: Silent Film History (Read and evaluated graduate class journals)

Fall, 1992—Fall, 1994, Teaching Assistantships

CNTV 200: History of International Film to WWII (Fall of 1992 and 1993)

CNTV 201: History of International Film After WWII (Spring of 1993 and 1994)

CNTV 393: American Sound Film Since 1950 (Spring, 1994)

CNTV 499: Multimedia and New Technology (Fall, 1994)

Fall, 1990—Spring, 1992, Teaching Assistant for USC Film Graphics (Animation) Department
Provided technical assistance and aesthetic consultation, gave camera demonstration and checkouts, supervised camera and equipment usage, and kept track of supplies.

Conference Planning and Organizing

Concordia University Wisconsin Faculty Retreat, August 18-19, 2003, in Green Lake, Wisconsin, co-chair of the Faculty Development Committee which planned the retreat.

“Design and Its Critics” Conference, held at Concordia University Wisconsin, June 22-24, 2000. Member of the planning committee for the conference.

“20/20 Vision: 20 Years of CIVA, 20 Centuries of Christians in the Visual Arts”, 1999 CIVA Conference, held at Concordia University Wisconsin, June 2-6, 1999. Member of the planning committee for the conference.

“TECHNOGRAPHY: Writing With and About New Media and Technology”, held June 8-11, 1995, at the University of Southern California. Founder and Co-Organizer of the conference. This four-day conference included academic panels and workshops, as well as industry tours and presentations, combining practical, theoretical, industrial, and artistic perspectives of the effects of new technologies.

Conference Papers and Presentations

March 21-25, 2012, Society for Cinema Studies Conference, Boston, Massachusetts. Paper: “Video Games in the Imaginary World Tradition” on the panel “Computer Games and Virtual Forms”. Also served as a respondent on the panel “Playing With Feelings 2: Medium, Immersion, and Affect”.

March 10-13, 2011, Society for Cinema Studies Conference, New Orleans, Louisiana. Panel Co-chair: “Video Game Worlds”, Paper: “Video Games in the Imaginary World Tradition”. Also chaired the meeting of the Video Games Scholarly Interest Group.

May 24, 2010. Invited to speak (expenses paid plus honorarium) at the “Counterintuitive Approaches to Videogames: Emotion, Reason, and Meaning” Symposium at Ohio State University. Presentation: “The Elusive Question of the Influence of Video Games”

(Conference Papers and Presentations, continued)

March 17-21, 2010, Society for Cinema and Media Studies Conference, Los Angeles, California. Panel Chair, "Shall We Play A Game?", Paper: "Non-Euclidean Spatial Structures in Video Games". Also chaired the meeting of the Video Games Scholarly Interest Group.

March 12-14, 2010, Virtual Worlds Best Practices in Education Conference, held on-line in Second Life. One of several Keynote Addresses: "A Brief History of Imaginary Worlds".

November 5-7, 2009, "Theorizing Navigable Space in the Video Game", Keynote Address (expenses paid plus honorarium) of the Digital Games Research Center (DIGAREC) Conference: *Logic and Structure of the Computer Game*, in Potsdam, Germany.

March 6-9, 2008, Society for Cinema and Media Studies Conference, Philadelphia, Pennsylvania. Panel Chair, "The (Video) Games People Play", Paper: "Z-axis Development in the Video Game".

June 13-16, 2007, Christians in the Visual Arts Conference, Messiah College, Grantham, Pennsylvania, Co-curator (with Reid Perkins-Buzo) of film screening sessions on June 15 and 16. Photograph shown in the walk-in show: *Pieta 2006: Edward and His Mother* (2006).

March 8-11, 2007, Society for Cinema and Media Studies Conference, Chicago, Illinois. Panel Chair, "Video Games: Theory and History", Paper: "Arcade Video Games of the 1980s".

April 19-21, 2006. One of eight invited scholars (expenses paid) for the international forum "Culture Industry, Digital Media, and Entertainment", hosted by the College of Creative Media of Kun Shan University, held in Taipei, Taiwan. Paper: "Future Trajectories of the Video Game".

March 2-5, 2006. Society for Cinema and Media Studies Conference, Vancouver, British Columbia, Canada. Paper: "The Subcreation of Transmedia Worlds".

August 22-23, 2005, Concordia University Wisconsin Faculty Retreat, in Sheboygan, Wisconsin, Video: "One Blessing After Another: The 125th Anniversary of Concordia University Wisconsin". The video was also shown on campus during the school's 125th year and made available for purchase.

June 16-18, 2005, Christians in the Visual Arts (CIVA) Conference, at Azusa Pacific University, in Azusa, California; Video, "CIVASILVER Anniversary: 25 Years of Faith and Vision". The video was shown at a plenary sessions and also made available for purchase at the CIVA website.

March 4-7, 2004. Society for Cinema and Media Studies Conference, Atlanta, Georgia. Paper: "Space, Time, Frame, Cinema: Muybridge, Bullet-Time, and Beyond".

October 31-November 1, 2003, invited to speak (all expense paid) at the Annenberg Public Policy Center's Conference on Digital Media and Communication at the University of Pennsylvania in Philadelphia; Paper, "On the Future of Video Games".

June 26-28, 2003, Christians in the Visual Arts (CIVA) Conference, at Gordon College, in Wenham, Massachusetts; Panel Chair and Moderator, "Painting with Light and Motion: Art and the Moving Image".

(Conference Papers and Presentations, continued)

March 6-9, 2003, Society for Cinema and Media Studies (formerly the Society of Cinema Studies) Conference, Minneapolis, Minnesota; Paper: "The Technological Construction of Performance".

November 11, 2002, invited to speak (expenses paid plus honorarium) at Baylor University for CST 4V30: Video Game Industry Seminar, taught by Michael Korpi and Corey Carbonara.

August 18, 2002, CUW Faculty Retreat at Pheasant Run, St. Charles, Illinois; Presentation; "Film, TV, Video, & the Web: The Moving Image in the Classroom".

May 2002, Society for Cinema Studies Conference, Denver, Colorado; "Digital Aesthetics" Panel Chair; Paper: "The Decline of Abstraction in the Video Game".

February 26, 2002, "Subcreation: Imaginary Worlds and Embedded World-Views", solicited for the Cranach Institute Spring Speaker Series at Concordia University Wisconsin.

May-June, 2001, Christians in the Visual Arts (CIVA) Conference ("A Presence Seen"), "Film Panel and Discussion", Panel Chair. Also organized film screening with guest speaker.

May, 2001, Society for Cinema Studies Conference, Washington D.C.; Paper: "From Simulation to Emulation: Ethics, Worldviews, and Video Games".

September 24, 2000, "Game Not Over: Culture and the Expanding World Of The Video Game", Covenant Presbyterian, Chicago. Invited to speak (all expense paid plus honorarium) as a part of their Arts Ministry program.

July, 2000, "Emotional Realism and Special Effects in James Cameron's *Titanic*", paper given on video at the "Nights to Remember: Memory, Modernity, and the Myth of the Titanic" Conference, Southampton, England.

April, 2000, Williams College, Williamstown, Massachusetts. Invited and paid to speak as the Keynote speaker on a panel on video games on Thursday, April 13, and as guest speaker for Shawn Rosenheim's Documentary Technology class on Friday, April 14.

March, 2000, Society for Cinema Studies Conference, Chicago, Illinois; "Video Game Theory" Panel Chair; Paper: "Why Video Game Theory?".

June, 1999, Christians in the Visual Arts (CIVA) Conference ("20/20 Vision: 20 Years of CIVA, 20 Centuries of Christians in the Visual Arts), "Christians in Film and Video", Panel Chair. Also organized film and video screenings entitled "EYE HAS NOT SEEN: New Works in Film and Video".

April, 1999, Society for Cinema Studies Conference, West Palm Beach, Florida; Paper: "A Brief History of Morphing".

October, 1998, National Broadcasting Society Heartland Regional Convention, Milwaukee, Wisconsin; member of the Animation panel.

May, 1997, Society for Cinema Studies Conference, Ottawa, Ontario, Canada; Paper: "From *Pong* to *Myst*: The Increasingly Cinematic Diegetic World of the Video Game".

April 16, 1997, Research Round Table presentation at Concordia University Wisconsin, "Abstracting Reality: Art, Communication, and Cognition in the Digital Age".

Mark J. P. Wolf
Curriculum Vitae

(Conference Papers and Presentations, continued)

June, 1995, Technography Conference, University of Southern California, Los Angeles; Conference Founder, “Interactivity” Panel Chair; Paper: “A Spectrum of Human-Machine Interaction”.

March, 1995, Society for Cinema Studies Conference, New York City. “Technologies and Meanings” Panel Chair; Paper: “Cultural Biases Inherent in Digitization”.

August, 1994, Visible Evidence II Conference, University of Southern California. Paper: “Subjunctive Documentary: Computer Imaging and Simulation”.

September, 1993, Visible Evidence Conference, Duke University. Paper: “*A Grain of Truth?* Documentary Value and the Digital Photographic Image”.

February, 1993, Society for Cinema Studies Conference, New Orleans, Louisiana. Paper: “The Work of Art in the Age of Digital Reproduction”.

May, 1991, Society for Cinema Studies Conference, University of Southern California. Member of USC *Roger Rabbit* Laserdisc Interactive group project and presentation.

Books

Video Games Around the World, editor and essay contributor (“United States of America”), forthcoming from MIT Press.

Mister Rogers’ Neighborhood, Detroit, Michigan: Wayne State University Press, forthcoming. The book was part of the TV Milestones book series.

Routledge Companion to Video Game Studies, co-edited with Bernard Perron and essay contributor (“Resolution” and “Worlds”). Forthcoming from Routledge. [Solicited by the press.]

J. R. R. Tolkien: Of Words and Worlds, currently looking for a new press. The book was originally to be part of Cumberland House Press’s “Notable Lives” book series and solicited by the series editor, until the press closed.

Verging Jex (novel), looking for agent and publisher.

The Seven Stones (novel), looking for agent and publisher. Written by Mark J. P. Wolf; Story by Mark J. P. Wolf and Glenn R. Engelbart.

Building Imaginary Worlds: The Theory and History of Subcreation, New York, New York: Routledge, October 2012.

Encyclopedia of Video Games: The Culture, Technology, and Art of Gaming, two volumes, editor, author of 42 entries, and co-author of 4 entries, Santa Barbara, California: ABC-CLIO/Greenwood Press, August 2012. [Solicited by the press.]

Before the Crash: Early Video Game History, anthology editor and essay contributor (“The Video Game Industry Crash of 1977”), Detroit, Michigan: Wayne State University Press, April 2012. The book was part of the *Contemporary Approaches to Film and Television Series*.

Mark J. P. Wolf
Curriculum Vitae

(Books, continued)

Myst & Riven: The World of the D'ni, the first book in the Landmark Video Game book series from University of Michigan Press in Ann Arbor, Michigan, 2011. A revised and updated version of *The World of the D'ni: Myst and Riven*, published in Italian in 2006.

The Video Game Theory Reader 2, anthology co-editor (with Bernard Perron), essay contributor (“Z-axis Development in the Video Game” and appendix entries), and cover designer, New York: Routledge Press, November 13, 2008. [Solicited by the press.]

The Video Game Explosion: A History from PONG to PlayStation and Beyond, anthology editor and essay contributor (16 essays and 4 sidebars), Westport, Connecticut: Greenwood Press, November 30, 2007. [Solicited by the press.]

The World of the D'ni: Myst and Riven, Milan, Italy: Costa & Nolan, 2006. Published in Italian as a part of the *Videoludica Game Culture* book series. [Solicited by the series editor.]

The Video Game Theory Reader, anthology co-editor (with Bernard Perron), essay contributor (“Abstraction in the Video Game”) and designer of the background image on the book’s front cover, New York: Routledge Press, November, 2003. [Solicited by the press.] Chosen as “book of the month” for March 2006 by the Resource Center for Cyberculture Studies.

Virtual Morality: Morals, Ethics, and New Media, anthology editor and essay contributor (“From Simulation to Emulation: Ethics, Worldviews, and Video Games”), New York: Peter Lang Publishing, 2003. The book is Vol. 3 in the Digital Formations series edited by Steve Jones. Chosen as the “book of the month” for March 2007 by the Resource Center for Cyberculture Studies.

The Medium of the Video Game, anthology editor, contributor of five essays (“The Video Game as a Medium”, “Space in the Video Game”, “Time in the Video Game”, “Narrative in the Video Game”, and “Genre and the Video Game”), and cover designer, Austin, Texas: University of Texas Press, 2001.

Abstracting Reality: Art, Communication, and Cognition in the Digital Age, Lanham, Massachusetts: University Press of America, 2000.

Other Publications:

“The Ever-expanding World (and Worlds) of Video Games”, chapter in Rebecca Wanzo, editor, *U.S. Popular Culture: An Introduction to Media, History, and Identity*, forthcoming 2014. [Solicited by the editor.]

“video games” entry in Kim Kennedy White, editor, *America Goes Green: An Encyclopedia of Eco-Friendly Culture in the United States*, Westport, Connecticut: ABC-CLIO/Greenwood Press, November, 2012. [Solicited by the editor.]

“BattleZone and the Origins of First-Person Shooting Games” in Gerald Voorhees, Joshua Call, and Katie Whitlock, editors, *Guns, Grenades and Grunts: First Person Shooter Games*, New York, New York: Continuum, August, 2012. [Solicited by the editors.]

“World Gestalten: Ellipses, Logic, and Extrapolation in Imaginary Worlds”, *Projections*, Volume 6, Issue 1, Summer 2012, pages 123-141. [Solicited by the editor.]

(Publications, continued)

“Popular Culture Should Challenge, But Not Attack, Traditional Values”, *Pop Culture Universe: Icons, Idols, Ideas*, ABC-CLIO web database, August 23, 2011, available at <http://popculture2.abc-clio.com/>. [Solicited by the press.]

“Popular Culture Can Be Both Art and Entertainment”, *Pop Culture Universe: Icons, Idols, Ideas*, ABC-CLIO web database, August 23, 2011, available at <http://popculture2.abc-clio.com/>. [Solicited by the press.]

“The Defining of Popular Culture: Trying to Capture the *Zeitgeist*”, *Pop Culture Universe: Icons, Idols, Ideas*, ABC-CLIO web database, August 20, 2011, available at <http://popculture2.abc-clio.com/>. [Solicited by the press.]

“Considering Video Games as Art”, *Pop Culture Universe: Icons, Idols, Ideas*, ABC-CLIO web database, September 2, 2010, available at <http://popculture2.abc-clio.com/>. [Solicited by the press.]

“Pac-Man”, *Pop Culture Universe: Icons, Idols, Ideas*, ABC-CLIO web database, September 2, 2010, available at <http://popculture2.abc-clio.com/>. [Reprinted from *The Video Game Explosion* (see “Books”)]

“Theorizing Navigable Space in Video Games” in Stephan Günzel, Michael Liebe, and Dieter Mersch, editors, *Logic and Structure of the Computer Game*, Potsdam, Germany: Potsdam University Press, 2011, pages 18-49.

“Anagram Crossword Logic Puzzle” in *Word Ways: The Journal of Recreational Linguistics*, November 2009, pages 302-303.

“Elemental Crossword” in *Word Ways: The Journal of Recreational Linguistics*, August 2009, page 196.

“Word Worm Maze” in *Word Ways: The Journal of Recreational Linguistics*, May 2009, page 118.

“Foreword” in Rick Ferdig, editor, *Handbook of Research on Effective Electronic Gaming in Education*, Hershey, Pennsylvania: IGI Global, 2008. [Solicited by the editor.]

Interview by Pieter Collier for [Tolkienlibrary.com](http://www.tolkienlibrary.com), on December 13, 2007, available at http://www.tolkienlibrary.com/press/Interview_Mark_Wolf_Of_Words_and_Worlds.php.

“Brainy Gamer Interview: Mark J. P. Wolf”, interview by Michael Abbott for [brainygamer.com](http://www.brainygamer.com), appearing on September 8, 2007, and available at http://www.brainygamer.com/the_brainy_gamer/wolf_interview.html.

Perplex City puzzle cards for Season 2, Wave 1: “Murder at the Liar’s Club” (card #197), “The Great Bomb Chase” (card #226), “Fractured” (card #233), London: Mind Candy Design, 2007.

“Space, Time, Frame, Cinema: Exploring the Possibilities of Spatiotemporal Effects”, *New Review of Film and Television Studies*, Volume 4, Number 3, December 2006, pages 167-181.

(Publications, continued)

“Assessing Interactivity in Video Game Design”, *Mechademia 1: Emerging Worlds of Anime and Manga*, of the series *Mechademia: An Annual Forum for Anime, Manga and The Fan Arts*, December 2006, pages 78-85. [Solicited by the editor.]

“On the Future of Video Games”, in Paul Messaris and Lee Humphreys, editors, *Digital Media: Transformations in Human Communication*, New York: Peter Lang, Spring 2006, pages 187-195. (Solicited by the editors.)

“Game Studies and Beyond”, *Games & Culture: A Journal of Interactive Media*, Volume 1, Number 1, 2006, pages 116-118. [Solicited by the editor.]

Entries for “special effects” (pages 1840-1843) and “video games” (pages 2028-2031) in the *Encyclopedia of Science, Technology, and Ethics*, edited by Carl Mitcham, Detroit: MacMillan Reference USA, 2005. [Solicited by the editor.]

“The Subcreation of Transmedia Worlds”, in the Media Culture issue of *Compar(a)ison: An International Journal of Comparative Literature*, 2 (2002), Fall 2005, pages 89-101. [Solicited by the editor.]

Entries for “computer imaging” (pages 246-247), “computer simulation” (pages 247-248), “digital video” (page 293), “indexicality” (pages 621-622), and “subjunctive documentary” (pages 1293-1294), in Ian Aitken, editor, *Encyclopedia of Documentary Film*, New York and London: Routledge, 2005. [Solicited by the editor.]

“Introduction to *The Video Game Theory Reader*”, co-written with Bernard Perron, reprinted in *Formats: Revista de Comunicació Audiovisual*, Fall 2005, available at http://www.upf.edu/materials/depeca/formats/mwolf_ing_ar.htm. [Solicited by the editor.]

“Genre and the Video Game”, in Joost Raessens and Jeffrey Goldstein, editors, *Handbook of Video Game Studies*, Cambridge, Massachusetts: MIT Press, 2005, pages 193-204. [Solicited by the editor.]

“The Technical Challenge of Emotional Realism and James Cameron’s Titanic”, in *The Titanic in Myth and Memory*, edited by Tim Bergfelder and Sarah Street, London: I. B. Tauris Publishers, October 2004, pages 215-224.

June 2004, *Discover Magazine*, “Small Fractal Maze” used in Scott Kim’s “Bogglers” column, page 86. [Solicited by Scott Kim.]

Interviewed by Jonathan Coley for *Nintendo Insider*, interview conducted by e-mail March 9, 2004, and available at <http://nintendoinsider.com/site/EpZl1ZIVyZwQFLHJFd.php>.

“The Technological Construction of Performance”, *Convergence*, Winter 2003, Vol. 9, No. 4, pages 48-59.

December 13, 2003, “Chess Maze” published on Ed Pegg Jr.’s www.mathpuzzle.com.

December, 2003, “Abstraction: An Untapped Potential”, a guest column for The Ivory Tower Column, edited by Simon Egenfeldt-Nielsen, Staffan Björk, and Frans Mäyrä, in the International Game Developers Association on-line newsletter, available at http://www.igda.org/columns/ivorytower/ivory_Dec03.php. [Solicited by the editor.]

(Publications, continued)

November 18, 2003, "Small Fractal Maze" published on Ed Pegg Jr.'s www.mathpuzzle.com, and also used in his November 24, 2003 "Multi-state Mazes" *Math Games* column for MAA Online: The Online Home of the Mathematical Association of America, available at http://www.maa.org/editorial/mathgames/mathgames_11_24_03.html.

October 18, 2003, "Fractal Maze" published on Ed Pegg Jr.'s www.mathpuzzle.com.

Book review of Andrew Darley's *Visual Digital Culture: Surface Play and Spectacle in New Media Genres*, in the "Film Quarterly Annual Film Book Survey, Part I", *Film Quarterly*, Volume 55, Number 4, Summer 2002, pages 67-69. (Solicited by the *Film Quarterly* book review editor.)

Guest Editor for CIVASEEN, March 2002 issue. Solicited by the newsletter's regular editor to edit an issue on the theme of moving imagery.

"Sculptor of Time", *CIVA SEEN*, Volume 1, Issue 1, 2000. (Solicited by the editor.)

"On Video: Collecting and Film", *CIVA Newsletter*, Volume 8, Issue 2, Summer 2000, pages 8 and 9. (Solicited by the editor.)

"A Brief History of Morphing", in the anthology *Meta-Morphing: Visual Transformation and the Culture of Quick Change*, edited by Vivian Sobchack, Minneapolis, Minnesota: University of Minnesota Press, 2000.

"Subjunctive Documentary: Computer Imaging and Simulation", in the anthology *Collecting Visible Evidence* edited by Michael Renov and Jane Gaines, University of Minnesota Press, 1999. [Solicited by the editors.] This essay was also reprinted in Carolyn Handa, editor, *Visual Rhetoric in a Digital World: A Critical Sourcebook*, Boston, MA: Bedford/St. Martin's Publishing, 2004.

"Robin Nelson's *TV in Transition*" (Book review), *Screening The Past* (an on-line journal), uploaded April 16, 1999, at <http://www.latrobe.edu.au/www/screeningthepast/shorts/reviews/rev499/brmwap.html>. (Solicited by the editor.)

"*Myst* and *Riven*: Cinema for the Small Screen" (CD-ROM review), *Film Quarterly*, Volume 52, Number 1, Fall 1998, page 98.

"Virtual Sub-creation" (CD-ROM review), *World* magazine, December 16, 1997, page 23.

"Inventing Space: The Use of On-screen and Off-screen Space in Video Games", *Film Quarterly*, Volume 51, Fall 1997, pages 11-23.

"*Animating Culture* and *Disney Discourse: A Review*" (Book review), *Film Quarterly*, Volume 50, Winter 1996.

"Pedro Meyer's Truths and Fictions" (CD-ROM review), *Film Quarterly*, Vol. 50, Winter 1996.

"In the Frame of *Roger Rabbit*: Visual Compositing in Film", *The Velvet Light Trap*, No. 36, Fall 1995, pages 45-59.

"Eisenstein, Bazin and Kracauer on HDTV", *The Spectator* (Vol. 11, No. 2, Spring 1991), pages 72-77.

(Publications, continued)

As “Enigma” Columnist for *Extropy* magazine:

“Squared Deal”, *Extropy* #15, 2nd-3rd Quarter 1995, page 46.

“Murder at the Liar’s Club”, *Extropy* #16, 1st Quarter 1996, pages 48-49.

“Fractal Mazes”, *Extropy* #17, Fall 1996, pages 66-67.

Book Series Editing

Founded the Landmark Video Game book series, and co-edited it with Bernard Perron for the University of Michigan Press. Titles as series co-editor include:

1. *The World of the D’ni: Myst and Riven* (2011), Mark J. P. Wolf

2. *Silent Hill: The Terror Engine* (2011), Bernard Perron

3. *Doom: Guns, Guts, and Gaming on the Shores of Hell* (2012), Dan Pinchbeck

Honors, Awards, and Service

Society for Cinema and Media Studies (SCMS), Member, 1991, 1993, 1995—Present

Founder of the SCMS Video Game Scholarly Interest Group (VGSIG), 2009; Chair, 2009-2011,
Member, 2009—Present

SCMS Information Technology Committee: Member, 2006—2009, Chair 2008-2009

SCMS Public Policy Committee, 2010-2013

International Video Game Hall of Fame Selection Committee member, 2011

Review Board member for the Approaches to Digital Game Studies book series from
Continuum Books

Proposal Reviewer for the Austrian Academy of Sciences

Reviewer for IE2012, the 8th Australasian Conference on Interactive Entertainment

International Advisory Board Member for the *International Journal of Gaming and Computer-
Mediated Simulations*

Advisory Board member for The Montage Project

Editorial Advisory Board member for the *Handbook of Research on Practices and Outcomes in
Virtual Worlds and Environment*

Editorial Advisory Board member for the *Handbook of Research on Effective Electronic Gaming
in Education* published by Information Science Reference

Essay reviewer for *Canadian Journal of Law and Society/Revue Canadienne Droit et Société*

Journal reviewer for the University of Minnesota Press

Research Proposal Reviewer for the Israel Science Foundation

Book manuscript reviewer for the University of Michigan Press

Book proposal reviewer for Massachusetts Institute of Technology Press

Book proposal reviewer for Palgrave MacMillan Global Publishing at St. Martin’s Press

Essay reviewer for *Critical Studies in Media Communication*

Senior editorial board member, *Mechademia: An Annual Forum for Anime, Manga and The Fan
Arts*, 2005—Present

Editorial board member, *Games and Culture: A Journal of Interactive Media*, 2004—Present

Board of Advisors member, International Arcade Museum Library, 2011—Present

Editorial board member, *The Journal of E-Media*, 2004—Present

Concordia University Wisconsin 125th Anniversary Committee member, 2004—2006

CIVA Board Secretary, 2003—2011

CUW Faculty Development Committee Co-Chair, Fall 2002—Summer 2003

CUW Faculty Development Committee Member, 2001—Summer 2003

Board member, Christians in the Visual Arts (CIVA), September 1999—Present

Videotopia Advisory Board Member, 1997—Present

WCUW Radio Faculty Advisor, Fall 1996—Present

(Honors, Awards, and Service, continued)

Essay reviewer for *Film Quarterly* and *Cinema Journal* and *Games and Culture*
Book proposal reviewer for Routledge Press and University of Kansas Press
Saint Adalbert Parish Council Member, South Milwaukee, June 2000—December 2002
CUW Honors College Committee, 2001—2002
Concordia Bioethics Institute, Board for Campus Outreach, 2001—2002
CUW Computer Use Committee member, 1998—2000
CUW Academic Technology Committee member, 2005—2009
The 1994 George Cukor Scholarship, USC School of Cinema/Television
(1994) Associates Scholarship, USC School of Cinema/Television
(1993) Phi Kappa Phi Research Mentorship Award for work on USC's *Roger Rabbit* project
Golden Key National Honor Society Membership
University of Southern California Outstanding Student Scholarship
Dean's Lists, University of Wisconsin- Milwaukee and University of Southern California
(1987) UWM English Department Letter of Recommendation
(1987) Outstanding Academic Achievement Award as a UWM Sophomore
(Fall 1985—Spring 1989) National Merit Special Scholarship
(1985) NCTE (National Council of Teachers of English) Writing Award

Other Areas of Interest:

Graphic Design, Technology Studies, New Technologies, Video Games, Animation (Traditional, Experimental, & Computer), Science Fiction, Multimedia, Narrative Theory, Game Structure & Design, Film Theory & History, Literature, Architecture, Philosophy, Philology, Logology, Ludology, Cultural Studies, Film and Video Production, Still Photography, Fiction Writing, Subcreation (world-building), Science, and Recreational Mathematics.

Software Used:

Microsoft Word	Adobe Premiere	ClarisWorks	Final Cut
Superpaint	PowerPoint	Bryce	Motion
Adobe AfterEffects	SoundEdit 16	Amorphium	
Adobe Photoshop	QuickTime VR Authoring	DVD Studio Pro	

Film, Video, and Multimedia Projects:

The Wedding of Jason and Tiffany, video and DVD, 67 minutes, August 2009.

Father Schubert's Golden Jubilee 1956-2006, video and DVD, 9 minutes, July 2007.

Summer 2007, designed corporate logo for Organiccoffeepot.com.

The Wedding of Brian and Melanie, videos and DVD, 50 minutes, December 2006.

One Blessing After Another: The 125th Anniversary of Concordia University Wisconsin, video, 47 minutes, August, 2005. Shown at the 2005 CUW Faculty Retreat, on Campus on November 21, 2005, at the Milwaukee Art Museum during CUW's Gala on April 21, 2006, and on Time Warner's Digital on Demand Community and Education Channels (1111 and 1112), and available for purchase from the university.

CIVASILVER Anniversary: 25 Years of Faith and Vision, video, 17 minutes, June, 2005. Shown at the 2005 CIVA Conference and available for purchase at www.civa.org.

(Film, Video, and Multimedia Projects: Animation continued)

River of Love: 40 Years Together, video and DVD, 61 minutes, May 2005.

January—May, 2003, Editor of *Upon this Rock, Parts I, II, III*, 30 minutes total, and designer and creator of a computer-generated video logo, 35 seconds. Paid job solicited by the Lutheran Heritage Foundation [LHF].

Concordia University Wisconsin Recruitment Video, 12 minutes, Summer 2000. Made for the CUW Admissions Department and shown at the 2002 CUW Faculty Retreat.

The Candle (music video for Three James Morgan), 5 and a half minutes, Summer 1999.

Spring 1995, Hand-drawn animation for Latvian film scholar Yuri Tsivian's CD-ROM project, *Immaterial Bodies: A Cultural Anatomy of Early Russian Cinema* (from Cine Disc).

Spring 1995, Research Assistantship on USC's *The Changeling Project* CD-ROM (from Cine Disc), Co-chaired by Marsha Kinder, Professor of Critical Studies, USC, and Mark Harris, chair of the Production department in USC's School of Cinema/Television.

Spring 1995, Designed corporate logo for Cine Discs.

Fall 1994, Marsha Kinder's *Blood Cinema* CD-ROM (available from Cine Discs) on the history of Spanish Cinema, Production Assistant.

1991—1992, One of nine main collaborators on USC's "Reframing *Roger Rabbit*" interactive project, which included cross-linked databases in an interactive framework and included an anthology of essays and was demonstrated at the 1991 Society for Cinema Studies Conference.

Short Films:

Ransom, 7 minutes, black & white, 16mm, sound, Fall 1989
Doppelgänger, 9 minutes, black & white, super-8, sound, April 1988.

Stillness of the Afternoon, 3 minutes, black & white, super-8, sound, March 1988.

Killing Time, super-8, 3 minutes, February 1988.

The Procrastinator, super-8, 5 minutes, January 1988.

Animation:

Back To The Drawing Board, 5 and a half minutes, 16mm and video, 1991-2002.

This film combines hand-drawn animation, computer animation, and live action.

Weltanschuaang, 3 minutes, black & white, 16mm, sound, (unfinished).

Wild Bill, 1 minute, black & white, 16mm, April, 1990.

CNTV 548 Projects, black & white and color, 16mm, sound, Fall 1989.

Child's Play, 5 minutes (with live action), super-8, sound, March 1988.

Water, 1 minute, silent, 16mm, Fall 1987.

In The Garden, 80 seconds, 16mm, Spring 1987.

On Wisconsin, 10 seconds, color, 16mm, silent, February 1987.

Touché, 45 seconds, color, 16mm, silent, December 1986.