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Work

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EDUCATION

Ph.D., Film Studies, University of California, Berkeley

*Imagining Air Force Identity: Masculinity, Aeriality, and the Films of the U.S.
Army Air Forces First Motion Picture Unit*

Kristen Whissel (chair), Kaja Silverman, Jeffrey Skoller, and Raka Ray

M.A., Media Arts, University of Arizona

B.S., English, U.S. Air Force Academy

PROFESSIONAL EXPERIENCE

Department of Comparative Arts and Letters, Brigham Young University, Utah

- Adjunct Professor of Interdisciplinary Humanities, 2013-present

Department of Theatre and Media Arts, Brigham Young University, Utah

- Adjunct Professor of Film Studies, 2014

Department of Film and Media Studies, University of Utah

- Adjunct Professor of Film and Media Studies, 2014; 2017-2018

Department of Philosophy and Humanities, Utah Valley University

- Adjunct Professor of Humanities, 2016; 2018

Department of English, Westminster College, Utah

- Adjunct Professor of English and Film, 2012-present

Department of English and Fine Arts, U.S. Air Force Academy, Colorado

- Associate Professor of English (untenured position), 2011-2012
- Assistant Professor of English (untenured position), 2009-2011
- Lecturer in English, 2002-2004

PUBLICATIONS

Books

- *The San Francisco of Alfred Hitchcock's Vertigo: Place, Pilgrimage, and Commemoration* (edited essay collection published by Scarecrow Press, 2011).
- *The Wiley-Blackwell Companion to the War Film* (edited essay collection in collaboration with John Nelson, published by Wiley-Blackwell Publishers, 2016).
- *Critical Insights: Alfred Hitchcock* (edited essay collection published by Salem Press, 2017).
- **Current Project:** *Celluloid Airmen: World War II, Hollywood, and the U.S. Army Air Forces First Motion Picture Unit* (monograph in progress).

Articles

- "Foucault Takes Wing: Bodega Bay as Panopticon in *The Birds*," *Critical Insights: Alfred Hitchcock*, ed. Douglas A. Cunningham (Ipswich: Salem Press, 2017).
- "Focus Afghanistan: Deep Documentary Immersion and Genre Debt in *Restrepo*, *Armadillo*, and *Camp Victory, Afghanistan*," *Critical Insights: War*, ed. Alex Vernon (Ipswich: Salem Press, 2012).
- "Mapping/Marking Cinephilia: The Case for a *Vertigo* Heritage Trail," *The San Francisco of Alfred Hitchcock's Vertigo: Place, Pilgrimage, and Commemoration*, ed. Douglas A. Cunningham (Lanham: Scarecrow Press, 2011).
- "Desiring the 'Disney Technique': Chronicle of a Contracted Military Training Film," *Learning from Mickey, Donald, and Walt: Essays on Disney's Edutainment Films*, ed. A. Bowdoin Van Riper (Jefferson: McFarland Publishing, 2011).
- "Explosive Structure: Fragmenting the New Modernist War Narrative in *The Hurt Locker*," *Cineaction* 81 (Fall 2010).
- (with Richard Gabri) "Any Thug Can Kill: Rewriting the Masculine Bond in *Casino Royale*," *Revisioning 007: James Bond and Casino Royale*, ed. Christoph Lindner (London: Wallflower Press, 2010).
- "Stalling Zion: Hegemony, Whiteness, and Racial Discourse in the *Matrix* Phenomenon," *At Home and Abroad: Historicizing Twentieth-Century Whiteness in Literature and Performance*, ed. La Vinia Jennings (Knoxville: University of Tennessee Press, 2009).
- "Military Intelligence and You: An Interview with Dale Kutzera," *Cineaste* (online) (Winter 2008).
- "'It's All There, It's No Dream': *Vertigo* and the Redemptive Pleasures of the Cinephilic Pilgrimage," *Screen* 49.2 (Summer 2008).
- "Imaging/Imagining Air Force Identity: 'Hap' Arnold, Warner Bros., and the Formation of the U.S. Army Air Forces First Motion Picture Unit," *The Moving Image* 5.1 (Spring 2005).
- "A Theme Park Built for One: The New Urbanism vs. Disney Design in *The Truman Show*," *Critical Survey* 17.1 (2005).

Online Articles

- “Did Success Spoil ‘Spooky’ Mulder?: Remembering What Made *The X-Files* Great in Its Heyday,” *25YearsLaterSite.com* (17 January 18).
- “David Lynch: Master of Expressionist Surrealism (Part III),” *25YearsLaterSite.com* (15 October 17).
- “David Lynch: Master of Expressionist Surrealism (Part II),” *25YearsLaterSite.com* (8 October 17).
- “David Lynch: Master of Expressionist Surrealism (Part I),” *25YearsLaterSite.com*, (1 October 17).
- “Lessons of Lynch: Embrace Ambiguity and Relish Your Writerly Role,” *25YearsLaterSite.com* (10 September 17).
- “‘You’ve Filled My Heart with Such Joy’: Cooper’s Unconscious Cataloging of Love,” *25YearsLaterSite.com* (1 September 17).
- “The Surprising (Other) Reason for the *Sunset Boulevard* Allusion in *Twin Peaks*,” *25YearsLaterSite.com* (25 August 17).
- “Evil Times Complicate Cooper’s Lovably Ridiculous Perfection,” *25YearsLaterSite.com* (18 August 17).
- “How Are We Meant to Handle Dramatic Social Commentary in *Twin Peaks*?,” *25YearsLaterSite.com* (29 July 17).
- “The ‘Laura Vision’: An Analysis of 20 Seconds in *Twin Peaks*,” *25YearsLaterSite.com* (25 July 17).
- “Janey-E Is the Best New Character in *Twin Peaks*,” *25YearsLaterSite.com* (14 July 17).

Reviews

- “Review of *Five Came Back* (Netflix),” *Journal of American History* 104.3 (2017).
- “Review of *Caught on Camera: Combat*,” *Journal of American History* 99.3 (2012).
- “Review of *The Pacific*,” *Journal of American History* 97.3 (2010).
- “Review of *A Fiery Peace in a Cold War: Bernard Schriever and the Ultimate Weapon*,” *War, Literature & the Arts* 21 (2009).
- “Review of *God Bless America: Tin Pan Alley Goes to War* and *Radio Goes to War*,” *War, Literature & the Arts* 15.1-2 (2003).
- “Review of *The Claim*,” *Scope: An Online Journal of Film & TV Studies* (May 2002).

CONFERENCES

Panel Chair and Respondent Experience

- Panel Chair and organizer, “Nostalgia for the 1980s in Twenty-First Century Film and Television,” Society for Cinema and Media Studies, Chicago, Illinois, March 2017.
- Panel Chair and organizer, “The Non-theatrical Military Film, 1942-1965,” Society for Cinema and Media Studies, Boston, Massachusetts, March 2012.
- Respondent, “Cinematic Monuments,” Society for Cinema and Media Studies, Los Angeles, California, 2010.
- Panel Chair and organizer, “Playing Los Angeles as Itself,” Society for Cinema and Media Studies, Philadelphia, Pennsylvania, 2008.

- Panel Chair and organizer, “War and Cinema,” Society for Cinema and Media Studies, Chicago, Illinois, 2007.
- Panel Chair and organizer, “The U.S. Air Force and Film,” Society for Cinema and Media Studies, Atlanta, Georgia, 2004.
- Panel Chair and organizer, “The *Matrix* Trilogy and *The Animatrix*: Critical Perspectives on a Completed Cultural Phenomenon,” Hawaii International Conference on the Arts and Humanities, Honolulu, Hawaii, 2004.

Conference Presentations

- “Nostalgia for the Nascent Digital Era in *TRON: Legacy*,” Society for Cinema and Media Studies, Chicago, March 2017.
- “‘Learn and Live!’: Masculinity in the Aircraft Survival Films of the Army Air Forces First Motion Picture Unit,” Society for Cinema and Media Studies, Boston, Massachusetts, March 2012.
- “Focus Afghanistan: The Aesthetics of Deep Documentary Immersion in *Restrepo*, *Armaddillo*, and *Camp Victory, Afghanistan*,” Society for Cinema and Media Studies, New Orleans, Louisiana, 2011.
- “The Beauty of Burning Roses: The Modern Cinematic Legacy of Ingmar Bergman’s *Shame/Skammen*,” *War, Literature & the Arts* International Conference, Colorado Springs, Colorado, 2010.
- “Framing the Experience: National Park Visitor Center Films,” Society for Cinema and Media Studies, Los Angeles, California, 2010.
- “Authentic Stasis/Transcendent Movement: The Liminal Space of Motion Comics,” San Francisco State University Cinema Conference, San Francisco, California, 2009.
- “Imaging/Imagining Air Force Identity (Part II): The Foundations of Collective Masculinity in the Early Training Films of the U.S. Army Air Forces First Motion Picture Unit,” Society for Cinema and Media Studies, London, England, 2005.
- “Imaging/Imagining Air Force Identity: ‘Hap’ Arnold, Warner Bros., and the Formation of the U.S. Army Air Forces First Motion Picture Unit,” Society for Cinema and Media Studies, Atlanta, Georgia, 2004.
- “Stalling Zion: Hegemony through Racial Conflict in *The Matrix*,” Hawaii International Conference on the Arts and Humanities, Honolulu, Hawaii, 2003.
- “A Theme Park Built for One: The New Urbanism vs. Disney Design in *The Truman Show*,” Rocky Mountain Modern Language Association, Scottsdale, Arizona, 2002.
- “Cinematic Depictions/Differences of Leadership in Olivier’s and Branagh’s *Henry V*,” U.S. Air Force Academy Executive Leadership Seminar, U.S. Air Force Academy, Colorado, 2002.
- “Aiming High: Hollywood, the National Security Act, and the Struggle for Air Force Identity,” Society for Cinema Studies, Washington, D.C., 2001.
- “Amnesia Chick or Amnesia Chic?: Dual Femininity in *The Long Kiss Goodnight*,” Point Blank: Tough Guy Film and Culture Conference, Tucson, Arizona, 2000.

INVITED TALKS

“Mapping/Marking Cinephilia: The Case for a *Vertigo* Heritage Trail,” Alfred Hitchcock and Modernism Program, Preservation Utah, Salt Lake City, Utah, 2018.

“‘You Complete Me’: The Self through Others in *Smiles of a Summer Night* and *Wild Strawberries*” and “Artistic Vampirism: *Persona* and Bergman's Cinematic Self-Reflexivity,” Saint John’s College Film Institute, Santa Fe, New Mexico, 2014.

“Introduction to 1958 Imbibition Technicolor Print of *Vertigo*,” Pacific Film Archive, Berkeley, California, 2013.

“Eisenstein and the Political Aesthetics of Montage,” guest lecture for Russian 330: Cultural History of Russia, Department of German Studies and Slavic Languages, Brigham Young University, Provo, Utah, 2012.

“‘It’s All There, It’s No Dream’: *Vertigo* and the Redemptive Pleasures of the Cinephilic Pilgrimage,” guest lecture for Department of Humanities, Classics, and Comparative Literature, Brigham Young University, Provo, Utah, 2012.

TEACHING

(Adjunct Professor of Media Arts at Brigham Young University)

- Media Arts History 2: 1946 to Present (Theatre and Media Arts 292)
Summer 2014: One section.
- Media Arts History 1: Origins to 1945 (Theatre and Media Arts 291)
Spring 2014: One section.

(Adjunct Professor of Humanities at Brigham Young University)

- Introduction to the Humanities (Interdisciplinary Humanities 101)
Summer 2015: One section.
Summer 2014: One section.
Spring 2014: One section.
- Western Humanities 1: Antiquity to Renaissance (Interdisciplinary Humanities 201)
Winter 2020: One section.
Winter 2018: One section.
Fall 2016: One section.
Spring 2016: One section.
Winter 2016: One section.
Winter 2015: Two sections.
- Western Humanities 2: Renaissance to Present (Interdisciplinary Humanities 202)
Fall 2019: Three sections.
Summer 2019: One section.
Spring 2019: One section.
Winter 2019: One section.
Fall 2018: One section.

- Spring 2018: One section.
- Fall 2017: Two sections.
- Summer 2017: One section.
- Spring 2017: One section.
- Winter 2017: Three sections.
- Fall 2016: One section.
- Summer 2016: One section.
- Winter 2016: Two sections.
- Fall 2015: Two sections (one of the two online).
- Fall 2014: One section.
- Winter 2014: One section.
- Introduction to Interdisciplinary Humanities (Interdisciplinary Humanities 250)
 - Fall 2018: One section (scheduled).
- American Humanities 2: 1877 to Present (Interdisciplinary Humanities 262)
 - Winter 2020: One section (scheduled).
 - Fall 2018: One section.
 - Fall 2017: One section.
 - Fall 2016: One section.
 - Fall 2013: One section.
- Humanities Soph. Seminar: Pop Culture and WWII (Interdisciplinary Humanities 280)
 - Winter 2019: One section.
 - Winter 2018: One section.
- American Studies Senior Seminar: Film Noir (American Studies 490)
 - Fall 2015: One section.
- Humanities Senior Seminar: Hitchcock's *Vertigo* (Interdisciplinary Humanities 490)
 - Summer 2018: One section.
 - Spring 2015: One section.
- Film and Media Theory (Interdisciplinary Humanities 390R)
 - Winter 2019: One section.

(Adjunct Professor of Film and Media Studies at University of Utah)

- Alfred Hitchcock and the Art of Suspense (Film 4210)
 - Fall 2017: One section.
- Film History to 1952 (Film 3110)
 - Spring 2018: One section.
 - Fall 2014: One section.

(Adjunct Professor of Film and Literature at Westminster College)

Elective Courses (primary instructor for all listed)

- (Un)American Movies (Film 210)
 - Fall 2019: One section.
 - Fall 2015: One section.
- Introduction to Film History and Aesthetics (Film 110)
 - Summer 2018: One section (online).
 - Summer 2017: One section (online).
 - Summer 2016: One section (online).

- Summer 2015: One section (online).
- Fall 2014: One section.
- Fall 2013: One section.
- Spring 2013: One section.
- History of Documentary Film and Media (Film 300)
May Term 2013: One section.

Core Courses (primary instructor for all listed)

- Composition and Research (English 110)
Spring 2015: One section.
Fall 2014: One section.
Spring 2014: One section.
- Introduction to Literature (English 220)
Spring 2016: One section.
Fall 2015: One section.
Fall 2014: One section.
Spring 2014: One section.
Fall 2013: One section.
- Introduction to Literature (English 220): Digital Culture in Print, on Screen(s)
Spring 2013: One section.
Fall 2012: Two sections.

(Adjunct Professor of Humanities at Utah Valley University)

- Introduction to the Humanities (Humanities 1010)
Spring 2018: One section.
Fall 2016: Three sections.

(Associate Professor of English at U.S. Air Force Academy— untenured position)

Upper-Division Elective Courses (primary instructor except where noted)

- Introduction to Film Studies (Fine Art 375)
Spring 2012: One section; Course Director.
Spring 2011: One section, one of two instructors; Course Director.
Spring 2010: One section; Course Director.
- Global Cinema (Fine Art 495)
Spring 2012: One section; Course Director.

(Associate Professor of English at U.S. Air Force Academy— untenured position)

Upper-Division Elective Courses (primary instructor except where noted [cont.])

- The Western on Screen (Fine Art 375B)
Spring 2011: One section; Course Director.
- The Films and Legacies of Alfred Hitchcock (Fine Art 375)
Spring 2004: One section; Course Director.
- Disney Disclosed: Introduction to Disney Studies (American Studies 495)
Fall 2002: One section; Course Director.

Core Courses (primary instructor for all listed)

- Literature and Intermediate Composition (English 211)
Spring 2012: One section.
Fall 2011: Three sections; Course Director.
Spring 2011: One section; Course Director.
Fall 2010: Three sections; Course Director.
Spring 2010: Three sections.
Fall 2009: Four sections.
Fall 2003: Three sections.
Spring 2002: Two sections.
- Advanced Composition and Public Speaking (English 411)
Spring 2004: Three sections; Assistant Course Director.
Fall 2003: Two sections; Assistant Course Director.
Spring 2003: Three sections.
- Introductory Composition and Research (English 111)
Fall 2002: Two sections; Assistant Course Director.
Spring 2002: One section.

FILM CURATORSHIPS

“*Keep ’em Flying: The Films of the U.S. Army Air Forces First Motion Picture Unit*,” curated and hosted 12-film series at Pacific Film Archive, Berkeley, California, November 2007.

“50th Anniversary of the U.S. Air Force Film Festival,” curated and hosted eight-film series at Robins Air Force Base, Georgia, summer 1997.

FILMMAKING

Directed, co-produced, and co-wrote *Listen, Darkling* (2015), a 14-minute narrative short, after a successful Kickstarter campaign to raise funds for production. Film named an official selection for—and screened at—both the 2015 Underfunded Film Festival (Orem, UT) and the 2016 LDS Film Festival (Orem, UT). Link to film: <https://vimeo.com/140979442>. (Password: Jetty.)

DOCUMENTARY CONSULTATIONS AND APPEARANCES

L’architecture du vertige (2015), documentary on Alfred Hitchcock’s filming locations (shot in San Francisco and Bodega Bay, California, September 18, 2014), serving as on-camera subject-matter expert for this documentary produced by the Prisms Studio of France.

The First Motion Picture Unit: When Hollywood Went to War (2014), served as consulting producer and on-camera subject-matter expert for this 45-minute Warner Bros. documentary.

WALL STREET JOURNAL INTERVIEW

“How Will *Dunkirk* Stack Up Against the Great World War II Movies?” *Wall Street Journal* (20 July 2017). Also served as consultant for this story.

NATIONAL PUBLIC RADIO (NPR) INTERVIEW

“On Location: San Francisco’s Twisted Romance with *Vertigo*,” *Morning Edition*, National Public Radio, 5 September 2011. Also served as consultant for this story.

HONORS AND AWARDS

Grants, Fellowships, and Scholarships

- Grants (totaling \$2,500) from Dean of Faculty, U.S. Air Force Academy, for research on non-theatrical films produced for the 1976 American Bicentennial, 2009 and 2010.
- Flaherty Professional Development Fellowship (\$550), Flaherty Film Seminar, 2010.
- Ph.D. scholarship (\$57,000) from Air Force Institute of Technology, 2006-2009.
- Three grants (totaling \$5,200) from Dean of Faculty, U.S. Air Force Academy, for research on U.S. Army Air Forces World War II training films, 2002-04.
- Medici Scholarship (\$500), College of Fine Arts, University of Arizona, 2000.

Awards

- Creative Achievement Award, College of Fine Arts, University of Arizona, 2001.
- Brigadier General Cullen Cadet Creative Writing Award, U.S. Air Force Academy, 1992 and 1990. Honors year’s best example of student creative writing.
- Academy of American Poets Prize for U.S. Air Force Academy, 1991.
- Several speech, debate, and dramatic-interpretation awards at regional and national tournaments while competing as a member of U.S. Air Force Academy’s Cadet Forensics Association, 1989-1993.

ACADEMIC AND INSTITUTIONAL SERVICE

Service to the U.S Air Force and U.S. Air Force Academy

- Film consultant to the Office of the Chief of Staff of the Air Force, 2011.
 - Advised Commander’s Action Group for Chief of Staff of the Air Force on films for inclusion on the first-ever Chief of Staff of the Air Force Film List.
 - List includes military-themed films Chief of Staff of the Air Force recommends for viewing by over 300,000 U.S. Air Force members worldwide.
- Academic Advisor, 35 students, 2009-2010 and 2002-2003.
- Assistant Director and Individual Speaking Events/Dramatic Interpretation Coach, Cadet Forensics Association, U.S. Air Force Academy, 2002-2003. Advanced several competitors to national-level competitions and rankings.
- Chair, Chief of Staff Dinner Committee, 2003. Planned formal dinner hosted by U.S. Air Force Academy President and Dean of Faculty for 30 high-level officials, including the Secretary of the Air Force and the Chief of Staff of the Air Force.

- Chair, Air Force Humanities Institute Colloquia Series, 2003-2004. Series included five presentations on research by faculty and attracted over 100 attendees.
- Department of English and Fine Arts representative to U.S. Air Force Academy board for athlete admissions, 2003-2004. Advised on suitability of 14 borderline applicants.
- Equality Training Facilitator, 2004. Trained 70 students on race/gender equality issues.
- Director of Research and Assistant Director of Research, 2009-2011. Helped department faculty secure more than \$15,000 in research funds.
- Director and Facilitator, New Faculty Orientation, 2011. Planned intensive two-day orientation and training event for seven incoming faculty members.

PROJECT MANAGEMENT: LOGISTICS, VIP RELATIONS, AND EVENT PLANNING

- Film Chair, Plans Committee, *War, Literature & the Arts* International Conference, 2009-2010. Helped plan first-ever conference for 1,326 international attendees.
 - Secured services of keynote speaker, Mark Boal, two-time Academy Award-winning producer and screenwriter of *The Hurt Locker*.
 - Programmed five film screenings with discussions and seven separate film panels.
- Spurred international military exercise demonstrating innovative concepts and procedures for opening seized aerial ports to receive delivery of goods within hours of notification; helped to obtain \$300,000 and 500 U.S. and Korean personnel for exercise to demonstrate rapid equipment transfers, 2006.
- Planned critical Air Force senior leader conference event for 400 guests, including 30 general officers, the Secretary of the Air Force, and the Chief of Staff of the Air Force; flawless execution, 2004.
- Executed and managed 55+ Air Force special events; crafted scripts, supervised logistics, prepped executive leaders on involvement, procedures, participants, and background, 1997-1999.
- Handpicked by Warner Robins Museum of Aviation's Chief Operating Officer to oversee planning for inaugural General Scott Heritage Banquet; wrote script, directed costumed historical presentation by cast of military volunteers, and earned \$90,000 for museum, 1999.