

JOSHUA SCHULZE

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EDUCATION

PhD in Film, Television, and Media, University of Michigan, Ann Arbor, MI

Dissertation: Working *Below* Below-the-Line: Race, Labor, and Resources in Classical Hollywood

Graduate Certificate in Digital Studies, Digital Studies Institute

U-M Graduate Teacher Certificate, Center for Research on Learning and Teaching

MA for Research in Film and Television Studies, University of Warwick, Coventry, UK

2019

BA in Film and Literature, University of Warwick, Coventry, UK

2017

PUBLICATIONS

Peer-reviewed Journal Articles

The Oil Paintings in the Department Store: *The Robe* and Racialized Tastemaking in 1950s Detroit. *American Quarterly* 76, no. 2. (2024): 165-187.

On-screening and Off-screening. *Screening the Past* 46 (2022).

Green Screens: The Materiality and Environmental Impact of the Desktop Film. *Imago. Studi di cinema e media* 23 (2022): 177-194.

How De Palma Makes Us Feel: The Experience of a Moment in *Body Double* (1984). *Quarterly Review of Film and Video* 37, no. 4. (2020): 348-362.

The ornamental and the monstrous: Exploring feminine architecture in Dario Argento's *Suspiria* (1977). *Horror Studies* 10, no. 1. (2019): 73-85.

The Sacred Engine and the Rice Paddy: Globalization, Genre, and Local Space in the Films of Bong Joon-ho. *Journal of Popular Film and Television* 47, no. 1. (2019): 21-29.

Chapters in Edited Collections

Drawing Blood: The Forms and Ethics of Animated Violence in *Watership Down*. *Watership Down: Perspectives On and Beyond Animated Violence*, edited by Catherine Lester (London: Bloomsbury, 2023): 193-205.

Community's Human Laugh Track: neurodiversity in a metamodern sitcom. *Autism in Film and Television: On the Island*, edited by Murray Pomerance and R. Barton Palmer (Austin: University of Texas Press, 2022), 174-185.

James Wan's Dead Space: The *Conjuring* Films, Siegfried Kracauer and the Revenge of Physical Reality. *The Cinema of James Wan: Critical Essays*, edited by Fernando Gabriel Pagnoni Berns and Matthew Edwards (Jefferson: McFarland, 2022), 143-154.

Edited Books

(with William Rothman) *Writ on Water: The Sources and Reach of Film Imagination*, written by Charles Warren (Albany: SUNY Press, 2022).

Online Publications

“A More Boxier Feel”: Aspect Ratio, Architecture, and Ecology in *A Cure for Wellness* (2016). *CineAction* 101 (2020).

Book Reviews

Hollywood’s Dirtiest Secret: The Hidden Environmental Costs of the Movies by Hunter Vaughan, *New Review of Film and Television Studies* 18, no. 3 (2020): 369-382.

CONFERENCE PRESENTATIONS AND TALKS

Conference Presentations

Soft Hands and Blistered Feet: Orientalism and Racialized Labor in the production of *Sundown* (1941). *Society for Cinema and Media Studies*. Boston, MA. 14-17th March 2024.

Painted Sandals and Blistered Feet: the production of *Sundown* (1941) and the racialized labor of Hollywood extras. *Images at Work: Labour and the Moving Image*. King’s College London, hybrid. 22-23rd June 2023.

Made up and ready to work: race and onscreen labor in studio-era Hollywood. *Society for Cinema and Media Studies*. Denver, CO. 12-15th April 2023.

A Medium of Raw Materials: Racialized Labor in Film History. *Society for Cinema and Media Studies*. Virtual. 31st March-3rd April 2022.

Below-the-Line Labor and Digital Materiality in the Desktop Horror Film. *ASAP/12: The Association for the Study of the Arts of the Present*. Virtual. 27-30th October 2021.

Detroit Goes Wide: The 1950s Transition to CinemaScope as an Ecological Question. *NECS: European Network for Cinema and Media Studies*. Virtual. 7-13th June 2021.

The Corridor in Contemporary Horror Cinema. *Society for Cinema and Media Studies*. Virtual. 17-21st March 2021.

Dead Space: The Conjuring Films and the Revenge of Physical Reality. *Earth(ly) Matters: Roots, Rebellions, and Resolutions*. Virtual. 14th August, 2020. (Presented as an audio-visual essay)

“We’re bona fide, we’re not from London!”: The pub and other culturally evocative locations in *Withnail and I* (1987). *London: Gateway to Cinema and Media Studies*. London Gateway, University of Notre Dame in England, UK. 18-20th July, 2019.

Clean Places, Empty Spaces: A Cure for Wellness and Transnational Environmentalism. *Fear 2000: Contemporary Horror Worldwide*. Sheffield Hallam University, Sheffield, UK. 1-2nd June 2019.

Drawing Blood: The Ethics of Animated Violence in *Watership Down* (1978). *The Legacy of Watership Down: Animals, Adaptation, Animation*. University of Warwick, Coventry, UK. 10th November 2018.

Perkins and the Post-Cinematic: Understanding and Judging the Desktop Film. *Film as Film Today: On the Criticism and Theory of V.F. Perkins*. University of Warwick, Coventry, UK. 4-5th September 2018.

The Poetics of Desktop Cinema: Close Readings of a Digital Aesthetic. *Digital Stories: Narratives and Aesthetics in Post-Network Media*. University of York, York, UK. 21st June 2018.

“I’m More of a Corona Man, Myself”: The Narrative and Semiotic Function of a Corona in the *Fast and Furious* Franchise. *Brand Placement in Film and TV Series*. University of Paris VIII, Paris, France. 15th June 2018.

Framing Ghosts: The Paranormal Activity Series and Structural Film. *Horror, Cult, and Exploitation Media II*. Northumbria University, Newcastle-upon-Tyne, UK. 4th May 2018.

Demons in Depth: Horror Beyond the Frame in *Paranormal Activity: The Ghost Dimension (3D)*. *Fear 2000: Horror Media Now*. Sheffield Hallam University, Sheffield, UK. 6-7th April 2018.

One Hand on the Lever: Labour and Industry as Expressionist Nightmares in *The Mangler*. *Rereading Stephen King: Navigating the Intertextual Labyrinth*. Kingston University, London, UK. 11th November, 2017.

The Sacred Engine and the Rice Paddy: Unpicking the Relationship Between Globalisation, Genre, and Local Space in the Films of Bong Joon-ho. *International Conference of Undergraduate Research*. University of Warwick, Coventry, UK. 26-27th September 2017.

Guest Lectures and Campus Talks

Blocking a Scene Using Floor Plans. *Presentation Delivered and Assignment Designed for Film Analysis for Filmmakers*. Department of Film, Television, and Media, University of Michigan, Ann Arbor, MI, 15th September, 2023.

Blocking a Scene Using Floor Plans. *Presentation Delivered and Assignment Designed for Film Analysis for Filmmakers*. Department of Film, Television, and Media, University of Michigan, Ann Arbor, MI, 21st October, 2022.

Emigres and Postwar Hollywood: *Letter from an Unknown Woman*. *Discussion led for Film History: Origins – New Wave*. Department of Film, Television, and Media, University of Michigan, Ann Arbor, MI, 2nd April, 2021.

3-D Glasses, Curved Screens, and Cinerama Salad: Hollywood Responds to Television. *Guest Lecture for FTVM 352: Film History: Origins – New Wave*. Department of Film, Television, and Media, University of Michigan, Ann Arbor, MI, 9th November 2020. (Presented as an audio-visual essay)

“A More Boxier Feel”: Ecology and Aspect Ratio in *A Cure for Wellness* (2016). *Graduate Student and Faculty Luncheon*. Department of Film, Television, and Media, University of Michigan, Ann Arbor, MI, 14th November, 2019.

TEACHING EXPERIENCE

Department of English Language and Literature, University of Michigan Ann Arbor, MI

Instructor of Record, *Writing and Academic Inquiry*. “Coming of Age: Narrative and Representation in High School Media” *Fall 2023*

Department of Film, Television, and Media, University of Michigan Ann Arbor, MI

Instructor of Record, “Horror Films and Architecture” *Summer 2023*

Graduate Student Instructor, “Intro to Film, Television, and Media” *Fall 2022*

Graduate Student Instructor, “Intro to Film, Television, and Media” *Winter 2022*

Graduate Student Instructor, “Contemporary Film Theory” *Fall 2021*

Graduate Student Instructor, “Film History: Post New Wave” *Winter 2021*

Graduate Student Instructor, “Film History: Origins - French New Wave” *Fall 2020*

RELEVANT WORK EXPERIENCE

Special Collections Research Center, University of Michigan Library Ann Arbor, MI

Joshua Bilmes Screen Arts Mavericks and Makers Intern *May-June 2023*

William L. Clements Library, University of Michigan Ann Arbor, MI

Archival Engagement Intern *Jan-April 2023*

Department of Film, Television, and Media, University of Michigan Ann Arbor, MI

Team Member, Audiovisual Lexicon Project *Jan 2022-Present*

Research Assistant, Professor Matthew Solomon *May-Aug 2022*

Research Assistant, Professor Giorgio Bertellini *Jun-Aug 2020*

Research Assistant, Professor Daniel Herbert *Sept-Dec 2019*

GRANTS, FELLOWSHIPS AND AWARDS

Harry Ransom Center, University of Texas at Austin

Austin, TX

Andrew W. Mellon Foundation Endowed Dissertation Fellowship

2023-2024

University of Michigan

Ann Arbor, MI

Rackham Predoctoral Fellowship

2024-2025

FTVM Graduate Student DEI Research Award

2024

Rackham Humanities Research Fellowship

2024

FTVM Trueblood Graduate Student Travel Grant

2023

Rackham Conference Travel Grant

2023

Richard Abel Graduate Travel Fund

2023-2024

Richard Abel Graduate Travel Fund

2022-2023

Rackham Doctoral Intern Fellowship

2023

Sweetland Writing Center Graduate Fellowship

2023

FTVM Trueblood Graduate Student Travel Grant

2022

Rackham Conference Travel Grant

2022

Rackham Graduate Student Research Grant

2022

FTVM Trueblood Graduate Student Travel Grant

2019

Rackham Conference Travel Grant

2019

University of Warwick

Coventry, UK

M.A. Full Departmental Scholarship

2018 - 2019

V.F. Perkins Memorial Award for Academic Excellence

2017

Departmental Prize for Academic Achievement

2016

PROFESSIONAL ROLES AND SERVICE

Manuscript Reviewer for SUNY Press

2023-2024

Peer Reviewer for *Postgraduate Journal of Medical Humanities*

2023

Sweetland Dissertation Writing Group Leader

2023

Peer Reviewer for *Exclamation: An Interdisciplinary Journal*

2021

Peer Reviewer for *Affirmations: of the modern*

2020

Peer Reviewer for *Exchanges: The Interdisciplinary Research Journal*

2019