

JOSHUA SCHULZE

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EDUCATION

PhD in Film, Television, and Media, University of Michigan, Ann Arbor, MI *2019-present*

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

Committee Members: Matthew Solomon, Giorgio Bertellini, Lisa Nakamura, Caetlin Benson-Allott

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*

Dissertation: “Fassbinder’s Taverns: Spaces of Munich, 1969-75”

BA in Film and Literature, University of Warwick, Coventry, UK *2017*

PUBLICATIONS

Articles Under Review or in Press

“Working *Below* Below-the-line: The Rhetoric of Racialized Labor in Disney’s Postwar Promotional Media,” *JCMS: Journal of Cinema and Media Studies* (under review)

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.

Peer-reviewed Chapters in Edited Collections

“Drawing Blood: The Forms and Ethics of Animated Violence in *Watership Down*,” in *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,” in *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,” in *The Cinema of James Wan: Critical Essays*, edited by Fernando Gabriel Pagnoni Berns and Matthew Edwards (Jefferson: McFarland, 2022), 143-154.

“I’m More of a Corona Man, Myself: The Narrative and Semiotic Function of a Corona in the Fast and Furious Franchise,” in *The Faces and Stakes of Brand Insertion*, edited by Sébastien Lefait and Sandrine Villers (Wilmington: Vernon Press, 2022), 143-157.

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),” *Cine-Action* 101 (2020).

Book Reviews

Starring Tom Cruise by Sean Redmond (ed), *Quarterly Review of Film and Video* 39, no. 8 (2022): 1685-1687.

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): 369-372.

Audiovisual Essays

[3-D Glasses, Curved Screens, and Cinerama Salad: Hollywood Responds to Television](#). Lecture for “Film History: Origins – New Wave.” Department of Film, Television, and Media, University of Michigan, Ann Arbor, MI. November 9, 2020.

[Dead Space: The Conjuring Films and the Revenge of Physical Reality](#). Presented at *Earth(ly) Matters: Roots, Rebellions, and Resolutions*. Virtual Conference. August 14, 2020.

TEACHING EXPERIENCE

The Writing Center, Henry Ford College	Dearborn, MI
Tutor, Transfer Bridges to the Humanities Program	2024-2025
Department of English Language and Literature, University of Michigan	Ann Arbor, MI
Instructor of Record, “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

CONFERENCE PRESENTATIONS AND GUEST LECTURES

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. March 14-17, 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, UK. June 22-23, 2023.

“Made up and Ready to Work: Race and Onscreen Labor in Studio-era Hollywood,” *Society for Cinema and Media Studies*. Denver, CO. April 12-15, 2023.

“A Medium of Raw Materials: Racialized Labor in Film History,” *Society for Cinema and Media Studies*. Virtual. March 31-April 3, 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. October 27-30, 2021.

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

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

“Dead Space: The *Conjuring* Films and the Revenge of Physical Reality,” *Earth(ly) Matters: Roots, Rebellions, and Resolutions*. Virtual. August 14, 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*. University of Notre Dame in England, London, UK. July, 18-20, 2019.

“Clean Places, Empty Spaces: *A Cure for Wellness* and Transnational Environmentalism,” *Fear 2000: Contemporary Horror Worldwide*. Sheffield Hallam University, Sheffield, UK. June 1-2, 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. November 10, 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. September 4-5, 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. June 21, 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. June 15, 2018.

“Framing Ghosts: The *Paranormal Activity* Series and Structural Film,” *Horror, Cult, and Exploitation Media II*. Northumbria University, Newcastle-upon-Tyne, UK. May 4, 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. April 6-7, 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. November 11, 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. September 26-27, 2017.

Guest Lectures

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. September 15, 2023; October 21, 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. April 2, 2021.

3-D Glasses, Curved Screens, and Cinerama Salad: Hollywood Responds to Television. Guest Lecture for “Film History: Origins – New Wave.” Department of Film, Television, and Media, University of Michigan, Ann Arbor, MI. November 9, 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. November 14, 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

ACADEMIC 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

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

ORGANIZATIONS AND SOCIETY MEMBERSHIPS

American Studies Association

Society for Cinema and Media Studies

LANGUAGES

English

Italian (reading knowledge)