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## **Katherine Fusco**

### **EMPLOYMENT**

**Associate Professor of English, University of Nevada, 2018-present.**

**Affiliate Faculty, Gender, Race and Identity Program, University of Nevada, 2012-present.**

**Assistant Professor of English. University of Nevada, 2012-2018.**

**Crowley Distinguished Professor of the Humanities, University of Nevada, July 2015- 2017.**

### **HIGHER ED LEADERSHIP**

**Associate, DeverJustice LLC., 2022-present.**

Facilitate workshops for The Chronicle's Strategic-Leadership Program for Department Chairs, The Chronicle of Higher Education.

**Director of Core Humanities, University of Nevada, 2020-2021.**

Led interdisciplinary unit serving 6,000 students per year, managed staff of approximately 70 instructors, including adjuncts, graduate students, and associated faculty, allocated budget of \$1,300,000, coordinated class schedule, designed community programs, crafted five-year hiring plan, created assistant director position, implemented program-wide assessment project.

**Assistant Director, Writing Studio. Vanderbilt University, 2008-2012.**

Supervised and trained staff of graduate and undergraduate writing tutors, designed writing programs for undergraduate and graduate students, including fellowship, journal article, and dissertation workshops. Designed inaugural Undergraduate Writing Symposium.

### **EDUCATION**

Ph.D. Department of English, Vanderbilt University, 2008.

M.A. Department of English, Vanderbilt University, 2004.

B.A. *Summa cum laude*. State University of New York at Geneseo, 2003.

### **PUBLICATIONS**

#### **Books**

KATHERINE FUSCO

*Hollywood's Others: The Babies, The Nobodies, The Unhappy.* Under review.

With Nicole Seymour. *Kelly Reichardt: Emergency and the Everyday.* Urbana: University of Illinois Press, 2017.

*Silent Film and U.S. Naturalist Literature: Time, Narrative, and Modernity.* New York: Routledge, 2016.

### **Scholarly Articles and Essays**

"Neither Typist nor Genius: Hollywood as Workplace in the John Emerson and Anita Loos How-to Guides." Under Review.

"Girls Who Can't Say No: Marilyn's *Playboy*, Digital Resurrections, and the Matter of Posthumous Consent." Accepted to *Incomplete: The Feminist Possibilities of Unfinished Film*, Eds. Alix Beeston and Stefan Solomon. Oakland: University of California Press, 300-321.

With Lynda Olman, "Techniques of Justice: W.E.B. Du Bois's Data Visualizations and the Problem of Representing the Race." *MELUS* 46.3 (2021): 1-29.

Winner of the 1921 Prize in American Literature.

"Photoplay's Fan Nation." *Circulating American Magazines*. 22 June 2020. <http://sites.jmu.edu/circulating/>.

"Feminist (Dis)Pleasure and Anita Loos's Whisper Networks." *Feminist Modernist Studies* 2.3 (October 2019): 340-347.

"Speculative Archives and Subjunctive Moods," invited response to *Modernism/Modernity's* special issue on Weak Theory, ed. Debra Rae Cohen, *PrintPlus, Modernism/Modernity* Vol 4. 1(10 March 2019).

"Placing Du Bois's Ophelia: Multi-Scalar Black Modernity." *PrintPlus* cluster on the Scale of the Literary Object, ed Rebecca Walkowitz, *PrintPlus, Modernism/Modernity* Vol 3.4 (1 February 2019).

"Sexing Farina: Racial Fantasies of Episodic Gender in the Hal Roach *Our Gang* Comedies." *PMLA* Vol 133. 3 (May 2018): 526-541.  
Winner of the William Riley Parker Prize

KATHERINE FUSCO

“Feast your eyes, glut your soul: Lon Chaney, Tod Browning, Disfigurement, and the Limits of Redemptive Affects.” *Cinema Journal* 57.4 (Summer 2018): 47-70.

"Better Travel through Brand Names: The Couture Grand Tour in *Paris is a Woman's Town* and *Gentlemen Prefer Blondes*." *MFS: Modern Fiction Studies* 62.1 (Spring 2016): 1-24.

“Squashing the Bookworm: Manly Attention and Representations of Male Reading in Silent Film.” *Modernism/Modernity* 22.4 (November 2015): 627-650.

“Voices from Beyond the Grave: Virtual Tupac’s Live Performance at Coachella.” *Camera Obscura* 30.2 (2015): 29-53.

“The Actress Experience: Cruel Knowing and the Death of the Picture Personality in *Black Swan* and *The Girlfriend Experience*.” *Camera Obscura* 28.1 (2013): 1-35.

“Love and Citation in *Midnight in Paris*: Remembering Modernism, Remembering Woody.” *The Blackwell Companion to Woody Allen*. Eds. Peter Bailey and Sam Girgus. Oxford: Wiley-Blackwell, 2013: 294-317.

“Taking Naturalism to the Moving Picture Show: Frank Norris’s Influence on D.W. Griffith’s Narrative Development from *A Corner in Wheat* to *The Birth of a Nation*.” *Adaptation*. 3.2 (September 2010): 132-154.

“Systems Not Men: Producing People in Charlotte Perkins Gilman’s *Herland*.” *Studies in the Novel*. 41.4 (Winter 2009): 418-434.

“Brute Time: Temporal Representation in *Vandover and the Brute* and the Actuality Film” *Studies in American Naturalism*. 4.1 (Summer 2009): 22-40.

“Class, at Vanderbilt? Breaking the Silence at an Elite Institution.” *Class on Campus*. Spec. issue of *Diversity & Democracy*. 11.3 (Fall 2008): 14.

**Scholarly  
Book Reviews**

Review of *Single Lives: Modern Women in Literature, Culture, and Film* by Katherine Fama and Jorie Lagerwey. Forthcoming in *Legacy: A Journal of American Women Writers*.

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Review of *Bette Davis Black and White* by Julia A. Stern. Forthcoming in *Modernism/Modernity*.

Review of *The Oxford Handbook of American Literary Realism* ed. Keith Newlin. *Studies in American Naturalism* 15.2 (Winter 2020): 239-241.

Review of *The Hollywood Jim Crow: The Racial Politics of the Movie Industry* by Maryann Erigha. *ALH Online Review*, Series XXIV. 28 August 2020.

Review of *Unwatchable*, edited by Nicholas Baer, Margaret Hennefeld, Laura Horak, and Gunnar Iverson. *The Communication Review*. 23.4 (2020): 342-344.

Review of *Looking at the Stars: Black Celebrity Journalism in Jim Crow America* by Carrie Teresa and *Celebrity: A History of Fame* by Susan J. Douglas and Andrea McDonnell. *The Journal of Cinema and Media Studies*. 59.4 (Summer 2020): 195-200.

"*Media of Serial Narrative* edited by Frank Kelleter." *ASAP Journal*. 11 October 2018. <http://asapjournal.com/media-of-serial-narrative-katherine-fusco/>

"*Bitter Tastes: Literary Naturalism and Early Cinema in American Women's Writing* by Donna Campbell." *American Literary Realism* 50.2 (Winter 2018): 185-186.

### Selected Popular Writing

"The New Writing Advice." University of Venus Blog, *Inside Higher Ed*. 9 January 2023. <https://www.insidehighered.com/blogs/university-venus/new-writing-advice>

"What Are the Writing Projects You 'Need' This Academic Year?" University of Venus Blog, *Inside Higher Ed*. 23 August 2022. <https://www.insidehighered.com/blogs/university-venus/what-are-writing-projects-you-%E2%80%98need%E2%80%99-academic-year>

"Beyond 'Just Say No': *The No Club* on Women's Non Promotable Tasks." University of Venus blog, *Inside Higher Ed*. 9 June 2022. <https://www.insidehighered.com/blogs/university-venus/beyond-%E2%80%98just-say-no%E2%80%99>

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“Learning to Count.” Nevada Humanities *Heart to Heart* blog. 19 October 2020. <https://www.nevadahumanities.org/heart-to-heart/2020/10/11/learning-to-count>

“The Zombie You Know: Thoughts on Ling Ma’s *Severance*.” Nevada Humanities *Double Down* blog. 29 January 2020. <https://www.nevadahumanities.org/blog/2020/1/25/the-zombie-you-knowthoughts-on-ling-mas-severance?rq=Fusco>

“The Beautiful Monstrousness of Motherhood: On *Aliens* and Making Life.” *Pulp Magazine*. 19 September 2019. <https://medium.com/pulpmag/the-beautiful-monstrousness-of-motherhood-on-aliens-and-making-life-a0ee5db746c1>

With Nicole Seymour “*Wendy and Lucy @ 10*” *Public Books*. 14 December 2018. <https://www.publicbooks.org/wendy-and-lucy-10/>

“Anna Biller on Classic Films and Twitter Feminisms.” *Public Books*. 3 October 2018. <https://www.publicbooks.org/anna-biller-on-classic-films-and-twitter-feminisms/>

“On Knowing and Not Knowing *Marlena*.” Nevada Humanities’ *Double Down* Blog. 23 July 2018. <https://www.nevadahumanities.org/blog/2018/7/23/on-knowing-and-not-knowing-marlena?rq=Fusco>

“*Hereditary* and the Monstrousness of Creative Moms.” *The Atlantic*. 11 July 2018. [https://www.theatlantic.com/entertainment/archive/2018/07/hereditary-and-the-monstrousness-of-creative-moms/564815/?utm\\_source=twb](https://www.theatlantic.com/entertainment/archive/2018/07/hereditary-and-the-monstrousness-of-creative-moms/564815/?utm_source=twb)

“DIY Whiteness in the Age of the Apocalypse.” *Avidly*. 24 May 2018. <http://avidly.lareviewofbooks.org/2018/05/24/diy-whiteness-in-the-age-of-apocalypse/>

“*Downton Abbey*: Anglophilia is Embarrassing.” *Salmagundi* 195-196 (Summer –Fall 2017): 101-111. <https://salmagundimagazine.tumblr.com/post/163419869673/downton-abbey-anglophilia-is-embarrassing-by>

“The Dangers of Parenting a Beautiful Daughter” (Essay about Shirley Temple). *Harper’s Bazaar*. 6 June 2017.

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<https://www.harpersbazaar.com/culture/features/a9587361/stage-mother-beautiful-daughter/>

“From Witchcraft to ‘Playboy’: Director Anna Biller.” *Ozy*. 27 March 2017. <https://www.ozy.com/good-sht/from-witchcraft-to-playboy-director-anna-biller/76210>

**Book in Progress**

*Anita Loos: A Life in Work.*

**GRANTS AND AWARDS**

Scholarly and Creative Activities Grant, College of Liberal Arts, University of Nevada, 2022.

Franklin Research Grant, American Philosophical Society, 2022.

1921 Prize in American Literature, The American Literature Society, 2021.

College of Liberal Arts Fellows Program, The University of Nevada, 2021.

William Riley Parker Prize for best article in *PMLA*, Modern Language Association, 2018.

Visiting Research Fellowship, Indiana University Black Film Center/Archive, 2018.

Scholarly and Creative Activities Grant, College of Liberal Arts, University of Nevada, 2018.

Modernist Studies Association Research Travel Grant, 2018.

Scholarly and Creative Activities Grant, College of Liberal Arts, University of Nevada, 2016.

Modernist Studies Association Research Travel Grant, 2016.

Crowley Distinguished Professor of the Humanities, University of Nevada, 2015-2017

Senior Scholar Mentor, University of Nevada, Reno, 2014; 2017. Students Mentored: Linda Enwald and Kahlia Flores.

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Associate Collegian, Pordenone Silent Film Festival, Pordenone, Italy, October 2013.

Junior Faculty Research Grant, University of Nevada, Summer 2013.

Scholarly and Creative Activities Grant, College of Liberal Arts, University of Nevada, Fall 2012.

“Class in the Classroom” Scholarship, Center for Working-Class Studies at Youngstown State University, 2006.

**PRESENTATIONS**

**Invited Talks**

“Girls Who Can’t Say No: Posthumous Resurrections and the Consent of the Dead.” Keynote for *Beyond the Human: A One-Day Symposium on the Anthropocene*. University of Nevada Reno, December 2022.

Opening night discussion of *Penrod and Sam*. Le Giornate del Cinema Muto (Silent Film Festival). Pordenone, Italy (on Zoom). October 2020.

“Lon Chaney, Ethicist.” Sierra College. Truckee, CA. April 2015.

“What to Do with May Term?” The Ohio State University. Columbus, OH. May 2010.

**Selected Conference Presentations**

“Selling Out with *The Last House on the Left*.” Society for Cinema and Media Studies. Denver, Colorado. April 2023.

“How Not to be a Professional Lady: The Anita Loos Photoplay Guide.” Modernist Studies Association. Portland, OR. October 2022.

“A Most Sophisticated Fandom: Anita Loos in the Movie Magazines.” Society for Cinema and Media Studies. Online. April 2022.

“Girls Who Can’t Say No: Marilyn’s *Playboy*, Digital Resurrections, and the Matter of Posthumous Consent.” Society for Cinema and Media Studies. Online. March 2021.

“Rustbelt Adolescence: Anti-Futurity and Threatening Infrastructure in *The Fits* and *It Follows*.” American Studies Association. Honolulu, HI. November 2019.

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“Harlow’s Unhappiness.” Modernist Studies Association. Toronto, ON. October 2019.

“Anita Loos’s Whisper Networks,” Modernist Studies Association Conference, Columbus, OH. November 2018.

“The Unhappy Episodes of Horace McCoy’s Novel of Attrition, *They Shoot Horses, Don’t They?*” Society for Novel Studies. Ithaca, NY. May 2018.

“Unhappy Victims: The Unreadability of Star Suicides and the Emergence of Personality Science.” American Literature Association. San Francisco, CA. May 2018.

“Temple out of Time: Shirley Temple and Child Stardom’s Temporality.” Society for Cinema and Media Studies. Toronto, ON. March 2018.

“Black Periodicals and Performance.” Modernist Studies Association. Amsterdam, Netherlands. August 2017.

“Cluck Cluck Clams and Baby Burlesks: Child Stars and the Marketing of Wholesome Hollywood.” Society for Cinema and Media Studies. Chicago, IL. March 2017.

“Installations of Black Childhood from *Our Gang* to *The Brownies’ Book*.” Modern Language Association. Philadelphia, PA. January 2017.

“‘Frolics of Youth’: Modernism’s Child Stars.” Modernist Studies Association. Pasadena, CA. November 2016.

“Sexing Farina: Racial Fantasies of Episodic Gender in the Early Hal Roach *Our Gang* Comedies.” Modernist Studies Association. Boston, MA. November 2015.

“‘There’d Be No World Left, Only a Movie of the World:’ The 1930s Hollywood Novel at the End of Individualism.” Western Literature Association. Reno, NV. October 2015.

“Against Emotion: Flat Affect as Ideological Critique.” Modern Language Association. Vancouver, BC. January 2015.

“Excess Humanity: The Film Extra in Horace McCoy’s *They Shoot Horses, Don’t They?*” Modernist Studies Association. Pittsburgh, PA. November 2014.



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“The Pathetic Visage: The Test Case of Tod Browning.” Symposium on Affect and Inquiry” Obermann Center for Advanced Studies Affect & Inquiry 2014 Symposium. Iowa City, Iowa. March 2014.

“Voices from Beyond the Grave: Virtual Tupac’s Live Performance at Coachella.” Society for Cinema and Media Studies Conference.” Chicago, IL. March 2013.

“Authentic Cartier and ‘Paste’ Kunst: Better Travel through Brand Names, Cinematic Esperanto, and Anita Loos’s *Gentlemen Prefer Blondes*. American Studies Association. San Juan, PR. November 2012.

“‘Famous Historical Names like Coty and Cartier’: *Gentlemen Prefer Blondes* and Vernacular Modernism’s New Authenticity.” Modernist Studies Association. Las Vegas. October 2012.

“Squashing the Bookworm: Male Readers in Silent Film.” Society for Cinema and Media Studies Conference. Boston, MA. March 2012.

“Taking Naturalism to the Moving Picture Show.” Modern Language Association Conference. Seattle, WA. January 2012.

**Papers Presented**

“Profession or Personality.” Seminar on Is Modernism Relatable? Modernist Studies Association. Toronto, ON. October 2019.

“Picture Personalities and Female Complaints: Negative Affect in 1930s Hollywood Novels.” Seminar on Modernism and Mental Health. Modernist Studies Association. Boston, MA. November 2015.

“Hard Boiled Abortion: Terminating Extra Lives in Horace McCoy’s *They Shoot Horses Don’t They*” Seminar on Modernism and Efficiency. Modernist Studies Association. Las Vegas, NV. October 2012.

“A Prize for Ezra Pound: Existentialism, New Criticism, and the Bollingen Award.” Seminar on Administration. Modernist Studies Association, Victoria, BC. November 2010.

“An Exploration of Naturalist Film Style,” Seminar on “Recording Modernism,” Modernist Studies Association, Nashville, TN. November 2008.

“Crisis of Creation: Masculine Motherhood and the Displacement of the Female Body,” Seminar on “Tropes of Embodiment in Modernist Cultural

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Production,” Modernist Studies Association, Chicago, IL. November 2005.

**Campus Talks**

With Lynda Olman. “Techniques of Justice: W.E.B. Du Bois’s Data Visualizations.” Art History and Visual Culture Studies Forum Talk. University of Nevada. Reno, NV. December 2019.

“Images of Childhood in Black and White.” Art History and Visual Culture Studies Forum Talk. University of Nevada. Reno, NV. March 2017.

“From Baby Burlesks to Cluck Cluck Clams: Sex and Race in Children’s Films from the 1920s-1930s.” Core Humanities Talk. University of Nevada. Reno, NV. November, 2016.

“Teaching with ‘Clickers’ in the Humanities.” Core Humanities Talk. University of Nevada. Reno, NV. April, 2016.

“Sexing Farina: Racial Fantasies of Episodic Gender in the Early Hal Roach *Our Gang* Comedies.” Core Humanities Talk. University of Nevada. Reno, NV. November, 2015

“Against Identification: Lon Chaney and the Limit of Redemptive Affects.” Department of English. University of Nevada. Reno, NV. April, 2014.

“The Profession,” Renovation Graduate Conference, University of Nevada. Reno, NV. March 2013.

**Media Appearances/Mentions**

“Wanda.” *Film at Fifty Podcast*. 12 February 2021.  
<https://www.iheart.com/podcast/269-film-at-fifty-71561408/episode/wanda-with-katherine-fusco-77559210/>

“Episode 2: Katherine Fusco and Stephen Pasqualina.” *Severance Radio: A Nevada Reads Book Club*. Nevada Humanities. 12 July 2020.  
<https://www.nevadahumanities.org/ongoing-events/2020/7/6/severance-radio-a-nevada-reads-book-club>

Phillips, Michael. “The flapper: the look, the appeal and, Saturday in Chicago, the comeback at the Music Box Theatre!” *The Chicago Tribune*. 13 February 2020.  
<https://www.chicagotribune.com/entertainment/movies/michael->

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[phillips/ct-mov-flapper-bare-knees-phillips-rev-0212-20200213-cxczv4payrfj7abtevbstztf5y-story.html](http://phillips/ct-mov-flapper-bare-knees-phillips-rev-0212-20200213-cxczv4payrfj7abtevbstztf5y-story.html)

“Herland: Reimagine Utopia.” *Nice Try! Utopian*, a Vox media podcast, 18 July 2019.

“Ahh, the Pleasure of Soups.” *My Minute with Andre* podcast, 19 July 2018.

“This is Just like Burning Man.” *My Minute with Andre* podcast, 12 July 2018.

“Casablanca with Michael Phillips.” *Filmspotting* podcast, 30 March 2017.

### **Public Talks/Readings**

“Introduction: I Am Not Your Negro.” Nevada Humanities and Core Humanities Present: Black Film Fridays—A Socially-Distanced Film Festival. October 2020.

Nevada Humanities Literature Crawl, September 16, 2017.

“Childhoods in Black and White.” Great Conversations Talk, 2017.

“1940s Cinema: Ethics and Choice in Hollywood’s Golden Age.” National Automobile Museum. Reno, NV. May 2014.

### **Panels Organized**

“Writing the Biography: Collectives and Collaborations.” Modern Language Association. Philadelphia, PA. 2024.

“Starring the Woman Writer: Film Authorship and Literary Celebrity, 1910s-1930s.” Society for Cinema and Media Studies. Chicago, IL. 2022.

“What Next? Intermedia Adventures in Episodic and Serial Form.” Modern Language Association. Philadelphia, PA. January 2017.

“Modernism and Performance.” Seminar Organizer. Modernist Studies Association. Pasadena, CA. November 2016.

“Extra! Extra! Film, Civics, and Supernumerary Modernism.” Modernist Studies Association, Panel Organizer. Modernist Studies Association. Pittsburgh, PA, November 2014.

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“Disciplinary Confluences: Modernist Studies and Media Studies.”  
Seminar Organizer. Modernist Studies Association. Pittsburgh, PA,  
November 2014.

“Touring for Culture: U.S. Tourists and the Formation of Empire in the  
Early Twentieth Century” Panel Organizer. American Studies Association.  
San Juan, PR. November 2012.

“Kelly Reichardt” Panel Organizer and Co-Chair. Society for Cinema and  
Media Studies. Boston, MA. March 2012.

## **TEACHING**

**Associate Professor,  
University of Nevada**

### Graduate Seminars

American Realism and its Discontents

Affect Theory and Modernism’s Media Experiments

Introduction to Graduate Study

Women, Modernism, Mass Culture

### Undergraduate Courses

Film Theory: Film and Its Spectator

American Ideas: The *Femme Fatale*

Film Analysis and Interpretation

American Literature and Culture: U.S. Ethnic Cinemas

Literature of Ethnic Minorities in the U.S.: Modern and Contemporary  
Black Literature

American Novel II: The Modern Novel and the Problem of Ethics

Transatlantic Survey: 1800 to Present

Major Authors in American Literature: Faulkner, Fitzgerald, Hughes

American Literature: Mobs, Masses, and Monsters

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Introduction to Criticism and Theory

Core Humanities: American Experiences and Constitutional Change

Ph.D. Committees

Margie Judd (Chair), Monique McDade (Chair), Katie Wolf (Chair), Cassie Hemstrom, Farzaneh Ebrahimzadeh Holasu, Brendan Johnston, Sandy Karkar, William Lombardi, Landon Lutrick, Megan Mather, Christopher Natali, Aaron Schneeberger, Adam Villalobos, Laura West-Brownell, Erin Cotter (Outside Member, UT Austin English).

M.A. Committees

Lynda Enwald (Chair), Michayla Barros, Ashley Garver, Amilynn Johnston, Karthik Kotresh (MFA), Kari Lease, Edward Mendez, Maci Griffith (Outside Member History), Kevin McCrary (Outside Member, Journalism), Kalynne Mitchell (Outside Member, Communications), Andrew Persing (Outside Member, History), Alex Pompliano (Outside Member, Journalism), Tim Prentiss (Outside Member, Journalism).

**SERVICE**

**Service to the Profession**

Co-Chair Film Studies SIG, Modernist Studies Association, 2023-.

Presenter, How to Write Teaching Statements, Society for Cinema and Media Studies, Summer 2023.

Graduate Student Mentor, Society for Cinema and Media Studies, March 2023.

Article Reviewer, *New Review of Film and Television Studies*, 2023.

Book Manuscript Reviewer, Oxford University Press, January 2023.

Book Prize Committee, Modernist Studies Association, 2022.

Grants Reviewer, Academic Mamas Foundation, November 2019.

Manuscript Reviewer, Oxford University Press, September 2019.

Tenure Case Reviewer, Indiana University Northwest, August 2019.

Manuscript Reviewer, Columbia University Press, June 2019.

Manuscript Reviewer, Wayne State University Press, December 2018.

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Workshop Organizer. "Overcoming Writing Obstacles." Modernist Studies Association. Pasadena, CA. November 2016.

Reviewer. *FILM* textbook. Cengage, 2012.

Consultant. *Nineteenth Century Collections Online*. Gale, Cengage, 2011.

Peer Reviewer, *Studies in American Literature*.

Peer Reviewer, *Studies in The Novel*.

Peer Reviewer, *Modernism/Modernity*.

Peer Reviewer, *Open Cultural Studies*.

**Selected University Service**

Moderator, Valerie Fridland "Like, Literally, Dude" Event, University of Nevada, Spring 2023.

Gender, Race, and Identity Program Junior Faculty Mentoring Program, Fall 2022-.

Panelist. "Reimagining Grading & Feedback: Growth, Not Grades." Center for Teaching Excellence. University of Nevada, Reno, Spring 2023.

Core Humanities Search Committee, Spring 2023.

Graduate Committee, University of Nevada, Fall 2022.

Organizer, "Glamor Matters" Event, Core Humanities Program, University of Nevada, 2022.

Panelist, "Improving Your Students' Writing and Learning," Writing and Speaking in The Disciplines, University of Nevada, 2022.

Curriculum Committee, Core Humanities Program, University of Nevada, 2020-2022.

Director, Core Humanities Program, University of Nevada, 2020-2021.

College Planning Committee, College of Liberal Arts, University of Nevada, 2020-2021. Chair in Spring 2021.

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Core Board, Curriculum Committee, University of Nevada, 2020-2021.

Thoughts on Tap Committee, Core Humanities, University of Nevada, 2020-2021.

Programming Committee, Core Humanities, University of Nevada, 2020-2021.

Organizer, “Three Laughs” Event, Core Humanities Program, University of Nevada, 2022.

Panelist, Thoughts on Tap Event at the Literature Crawl, Core Humanities, December 2018, September 2019.

Co-Chair, Ad Hoc Committee to Propose Cinema Arts Major, College of Liberal Arts, 2018-2019.

Panelist, Tenure and Promotion Session, New Faculty Orientation, October 2018.

Panelist, Pedagogical Strategies and Practices of Effective Teachers, College of Liberal Arts, February 2018.

Faculty Diversity Committee, University of Nevada, 2016-2018.

“How to Write a Research Statement,” The Graduate School, University of Nevada, October 2016, August 2018.

Presenter, “How to Write a Teaching Statement,” The Graduate School, University of Nevada, Fall 2017.

Bilinski Dissertation Award Committee, University of Nevada, 2017.

Search Committee, Core Humanities Teaching Assistant Professor, 2017.

Committee Member, Ad-Hoc Search for Assistant Dean for Diversity and Inclusion, Spring 2017.

Judge, Graduate Student Association Creative Writing Competition, University of Nevada, 2017.

Presenter, GradFIT Program for First-Generation and Underrepresented Students, University of Nevada, May 2016.

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Judge, 3 Minute Thesis Competition, University of Nevada, 2016.

Senator, Faculty Senate, University of Nevada, 2015-2017.

Curriculum Committee, Gender, Race, and Identity, University of Nevada, 2014-2016.

Core Humanities Executive Board, 2015-2017.

Contributor, Core Humanities Textbook Revision, 2015.

Assessment Coordinator, Core Humanities, University of Nevada, 2014-2017.

Intercultural Council, University of Nevada, 2014.

Committee on the Status of Women, University of Nevada, 2012-2013.

**Selected English Departmental Service**

Chair, Postdoctoral Search Committee, 2023.

Co-chair, Cinema and Media Studies Committee, 2013-.

Secretary, Diversity Committee, 2021-.

Personnel Committee, 2021-2023.

Chair, American Literature Search Committee, Spring 2022.

English Postdoctoral Search Committee, Spring 2022.

M.A. Public Engagement Committee, 2018-2019.

Graduate Committee, 2018-2019.

Co-Chair, American Lit/Film Studies Search Committee, 2018-2019.

Literature Committee, Fall 2012-2019.

Diversity Officer, 2014-2018.

Chair, Global Anglophone Search Committee, 2017-2018.



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Job Market Workshop Organizer, Fall 2012, Fall 2013, Fall 2016, Fall 2017, Fall 2018.

Chair, Literature Committee, 2015-2016.

British Modernism Search Committee, University of Nevada, Fall 2014-Spring 2015.

Composition and Rhetoric Search Committee, Fall 2013-Spring 2014.

**Service to the Community**

Moderator, Nevada Reads Conversation with Kendra Atleework, Nevada Humanities, December 2021.

Co-Organizer, “A Conversation with Isabel Wilkerson on Caste, Community, and Injustice in America,” Nevada Humanities, March 2021.

Co-Organizer, “How Would I Teach This? Pedagogy Event for Teaching Isabel Wilkerson’s *Caste*,” with Great Basin College, UNR, UNLV, and Nevada Humanities, January 2021.

Selection Committee, Nevada Reads, Nevada Humanities, Fall 2020.

Organizer, Black Film Fridays: A Socially-Distanced Film Festival. Cosponsored by Core Humanities and Nevada Humanities, October 2020.

Organizer, film critic Michael Phillips events and *Misfits* film screening, with the University of Nevada and Nevada Humanities, October 2018.

Moderator, Nevada Literature Crawl event with Gemma Hartley about *Fed Up*, Nevada Humanities, Fall 2018.

Moderator, Nevada Reads Conversation with Julie Buntin, Nevada Humanities, May 2018.

Workshop Facilitator, Summer Youth Writing Program. University of Nevada. July 2016.

Teacher. “*Gentlemen Prefer Blondes*: A Humor Classic.” Osher Lifelong Learning Institute, Reno, Fall 2015.

Judge. Reno-Tahoe International Film Festival. Reno, NV. Spring 2015.

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Teacher. "Silent Laughing, Crying, and Screaming." Osher Lifelong Learning Institute, Reno, Spring 2014.

Teacher. "Film Noir." Osher Lifelong Learning Institute, Reno, Spring 2013.

## **LEADERSHIP, RESEARCH AND TEACHING INTERESTS**

American Literature  
American Studies  
Cinema and Media Studies  
Film Theory and Criticism  
Faculty Development  
Humanities Programming

## **MEMBERSHIPS**

Modernist Studies Association  
Modern Language Association  
Society for Cinema and Media Studies

## **REFERENCES**

Ashley Marshall  
Professor of English, University of Nevada, Reno  
[marshall@unr.edu](mailto:marshall@unr.edu)

Daniel R. Morse  
Director of Core Humanities, Associate Professor of English, University of Nevada, Reno  
[dmorse@unr.edu](mailto:dmorse@unr.edu)

Michael P. Branch  
University Foundation Professor, Professor of English, University of Nevada, Reno  
[mbranch@unr.edu](mailto:mbranch@unr.edu)

Sarah Gleeson-White  
Associate Professor of English, University of Sydney  
[sarah.gleeson-white@sydney.edu.au](mailto:sarah.gleeson-white@sydney.edu.au)