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## **ABOUT THE CONTRIBUTORS**

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**BOB BATCHELOR** is the author of *Mad Men: A Cultural History* (2016) and many other books that examine cultural history, including *Gatsby: The Cultural History of the Great American Novel* (2014), and *John Updike: A Critical Biography* (2013). He teaches in the Media, Journalism & Film department at Miami University. Batchelor is the founding editor of the *Popular Culture Studies Journal* and a member of the editorial advisory board of *The Journal of Popular Culture*. His favorite single comic book of all-time is *What If #3*, which he bought for 50 cents in the summer of 1977. For more information, visit [www.bobbatchelor.com](http://www.bobbatchelor.com)

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**JARED NEIL CHAMPION** is an assistant professor of English at Young Harris College where he also directs their writing program, Rhetorica. His research centers on questions of normative masculinity and popular culture. His current project explores the relationship between standup comedy, masculinity, and ritual. His work raises questions about the paradox that while men are often policed into silence about weakness, failure, and insecurity, these topics are the heart of standup comedy. He also explores ecocriticism and the environment, and is currently working to have *Cliffs and Challenges*, an unpublished manuscript from the 1940s by Laura Brunner White—only the second woman ever to climb Yosemite’s Half Dome—put into print.

**PETER CULLEN BRYAN** is a PhD candidate in American Studies at Penn State University. His areas of study include transnational American Studies, International Communications, and 21st Century American culture, with a focus in comic art and digital communities. His Master's thesis considers the impact of early cartoonist Windsor McCay upon the genre, and his dissertation work focuses on the cultural impact of Donald Duck comics in Germany, in terms of Erika Fuchs's translations and digital fan communities, as well as the expansive output of Carl Barks and the keen continuity of Don Rosa. He is currently contemplating a grand unified theory of film based on Stan Lee's myriad cameos.

**BRIAN COGAN** is an Associate Professor in the Department of Communications at Molloy College in Long Island, New York. He is the author, co-author and co-editor of numerous books, articles, and anthologies on popular culture, music, and the media. His specific areas of research interest are media studies, music, fandom, punk rock, popular culture, comic books, graphic novels, and the intersection of politics and popular culture. He is the author of *The Encyclopedia of Punk* (Sterling 2008), co-author with Tony Kelso of *The Encyclopedia of Popular Culture, Media and Politics* (Greenwood Press 2009) as well as co-editor

with Tony Kelso of *Mosh the Polls: Youth Voters, Popular Culture, and Democratic Engagement* (Lexington 2008), which is about youth culture and political involvement. Cogan is also the co-author, along with William Phillips, of the *Encyclopedia of Heavy Metal Music* (Greenwood Press 2009), and is the editor of a collection of essays on the popular television show *South Park* (Lexington 2011). He is also the co-author/editor of two recent books, *Baby Boomers and Popular Culture: An Inquiry into America's Most Powerful Generation*, co-edited with Thomas Gencarelli (Praeger Books 2015) and *Everything I Ever Needed to Know About \_\_\_\_\_ \* I Learned from Monty Python" \*Including History, Art, Poetry, Communism, Philosophy, the Media, Birth, Death, Religion, Literature, Latin, Transvestites, Botany, the French, Class Systems, Mythology, Fish Slapping, and many more!* co-written with Jeffrey Massey (St. Martin's Press 2014).

**JOSEPH J. DAROWSKI** holds a Ph.D. in American Studies from Michigan State University and teaches English at Brigham Young University. He is the author of *X-Men and the Mutant Metaphor* and the editor of *The Ages of Superman: Essays on the Man of Steel in Changing Times* as well as subsequent essay collections in that series on *Wonder Woman*, the *X-Men*, *Avengers*, *Iron Man*, the *Incredible Hulk*, and the *Justice League*. He is also a member of the editorial review board of *The Journal of Popular Culture*. His most recent book, *Frasier: A Cultural History*, was co-authored with Kate Darowski and will soon be published by Rowman & Littlefield.

**KYLE A. HAMMONDS** holds a master's degree in communication studies from the University of North Texas. His areas of research interest include pedagogy, popular culture, and narrative theory. In regard to popular culture research, Kyle's work has focused on superheroes (particularly Batman) and television (such as the X-Files). He is currently a secondary

speech and theatre instructor in Krum, Texas. He would like to thank the editors and anonymous reviewers for their feedback and support.

**ERIC K. HATCH**, Ph.D., began his academic career teaching writing and literature at the University of Virginia and the University of Cincinnati. He continued to teach and write for the next 40 years, primarily writing and associated business tools as a consultant, and also in the MBA program at Xavier University.

Dr. Hatch worked for 8 years at General Electric Aviation, managing communications for the Engineering Division and publishing the national award-winning quarterly *The Leading Edge*. He served as a board member for Communication Managers of America, a management-level organization for corporate communicators.

After leaving GE in 1991, Dr. Hatch consulted until 2001 in the field of organizational change and development, publishing numerous scholarly articles in this field.

Dr. Hatch turned a lifelong interest in art and photography into a new career starting in 2002. He continues to publish in this field. Recent articles include: “When Does a Photo Become Fine Art?” *Aequi* (online arts journal, February 2016); “Risky Business of Managing Risk” *Exhibitions Without Walls*, (blog, April 2015); “We Want Your Body (of work)” *Exhibitions Without Walls*, (blog, February 2015); “Why Should I Pay A Photographer?” *The Photo Argus*, (blog, October-November 2014); “Intentional Photography” *The Photo Argus* (blog, November 2014).

**ALAN JOZWIAK** is an instructor at both the University of Cincinnati and Chatfield College, where he teaches classes in English Composition and Oral Communication. His research interests focus on the origins of modern-day comics, as well as the intersection of comics with issues of race, gender, and sexuality. He is working on turning his 2015 MPCA/ACA conference presentation on Kamala Khan (a.k.a. Ms. Marvel) and second-generation immigrants into an academic article. He is also

working on extending his research on templates and comics by exploring the ways that templates operated within the creation of Superman. A produced playwright, he has written plays on a variety of different subjects, including cutting and self-injury and African-American World War I soldiers (a.k.a., the Harlem Rattlers). He is particularly grateful to Jeff Suess for his editorial help and advice while crafting this article, as well as Norma Jones for her undying support. He can be reached at: [jozwiaae@ucmail.uc.edu](mailto:jozwiaae@ucmail.uc.edu).

**JEFF MASSEY** is Professor of English Language and Literature at Molloy College, where he teaches courses in early English literature, Classical mythology, monstrosity, superheroes, and linguistics. He is the author/editor of two textbooks – *The Pendulum Swings!* and *The Rood to Hell* – and has published articles on topics ranging from Anglo-Saxon philology and Chaucerian desire to Victorian mimesis and neo-medievalisms (not) found in Star Trek. In addition to co-writing the *Oz: Reign of the Witch Queen* comic series (with Kristin Colyer Massey) and co-editing *Heads Will Roll: Decapitation in the Medieval and Early Modern Imagination* (with Larissa Tracy), Jeff oft teams up with Brian Cogan to write about Monty Python and pop culture; together, the two have published *Everything I Ever Needed to Know About \_\_\_\_\_ \* I Learned from Monty Python* as well as essays on the Marvel Cinematic Universe, God, and Spamalot; they are currently completing *The Monty Python FAQ* (with Chris Barsanti). When not writing or teaching, Jeff sits on the Editorial Board of *Explorations in Medieval Culture* (Brill) and is a founding member of MEARCSTAPA (an international association for the study of monstrosity). He enjoys leafing through long boxes, cavorting with Grendelkin, and mocking the very idea of synthehol; his spirit animal is a monkey butler.

**JEFF MCLAUGHLIN** is an Associate professor of Philosophy at Thompson Rivers University in Kamloops BC Canada. His edited books that are

relevant to popular culture include: *Comics as Philosophy*, *Stan Lee: Conversations*, *An Introduction to Philosophy in Black and White and Color*, and the forthcoming *Graphic Novels as Philosophy*.

**ROBERT MCPARLAND'S** new book, *Citizen Steinbeck: Giving Voice to the People*, which appears this month, is the most recent addition to the "Contemporary American Literature" series published by Rowman and Littlefield. He is a Professor of English and Associate Dean in the School of Arts and Sciences at Felician University in New Jersey. He is the author of *Beyond Gatsby: How Fitzgerald, Hemingway, and Writers of the 1920s Shaped American Culture* (2015) and *Charles Dickens's American Audience* (2010), among other works.

**JÉRÔME MELANÇON** teaches in the Francophone and Intercultural Studies program at the University of Regina, Saskatchewan, Canada. His current research deals with the development of a philosophy of democracy from the perspective of personal experiences of politics. He has previously published on the phenomenology of politics, as well as on popular music (on Radiohead and Tarmac, and in collaboration with Alexander Carpenter, on Pink Floyd and Yes, and on Björk).

**JOHN KENNETH MUIR** is the author of 27 books of film and TV reference, including award-winners *Terror Television* (2001), *Horror Films of the 1970s* (2002), and *The Encyclopedia of Superheroes on Film and Television* (2004). John's popular blog, *Reflections on Cult Movies and Classic Television* (<http://reflectionsonfilmandtelevision.blogspot.com>) was selected one of the "100 Top Film Study" sites on the web in 2010. He is also the creator of the independent web series, *The House Between* ([www.thehousebetween.com](http://www.thehousebetween.com)) which ran from 2007 to 2009. In 2009, John appeared in the documentary *Nightmares in Red, White and Blue: The Evolution of the American Horror Film* along with John Carpenter, Larry Cohen, Joe Dante and voice-over narrator Lance

Henriksen. A Communication instructor at South Piedmont Community College, John's most recent books include *The Horror Film FAQ* (2013), *Science Fiction and Fantasy Films of the 1970s* (2013), and *The X-Files FAQ* (2015).

**JOSEPH P. MUSZYNSKI**, Ph.D., is a managing editor at the University of Chicago Press. He earned his doctorate in Mythological Studies from Pacifica Graduate Institute and also holds degrees in Film and Anthropology. His interest in following the trail of story began with Marvel Comics so it was natural to write this article for the *PCSJ*. He has written a full-length manuscript exploring how Marvel Comics of 1977 can be used as examples of popular myths working through every facet of our lives in ways similar to our institutional myths. Though a more personal text, he still hopes to publish it soon. New projects beginning include the study of cross-cultural folk horror and exploratory work on a podcast about classic fantasy literature.

**J. SCOTT OBERACKER** is an Associate Professor of English and co-director of the Media & Communication Studies Program at Johnson & Wales University. He received his Ph.D. in Communication from the University of Massachusetts, Amherst. His scholarly research revolves around the intersections of popular media and social identity, and his work has appeared in the journals *Television and New Media*, *Celebrity Studies*, and *Popular Communication: The International Journal of Media and Culture*, as well as the anthology, *Battleground: The Media*.

**CHRISTOPHER J. OLSON** received his MA in Media and Cinema Studies from DePaul University in Chicago, IL in 2014. He currently works as an Adjunct Professor at Dominican University in River Forest, IL, where he teaches classes on masculinity and interracial communication. He also teaches a class on film as art at Harry S. Truman College in downtown Chicago. Since 2014, he has served as co-host of *The Pop Culture Lens*

podcast, which he co-created with his partner, Dr. CarrieLynn Reinhard of Dominican University. Together, they co-edited the collection *Making Sense of Cinema: Empirical Studies into Film Spectators and Spectatorship* (Bloomsbury Academic, 2016), as well as a forthcoming collection of essays that examine depictions of gender and sexuality in children's entertainment. Most recently, they co-authored the book *Possessed Women, Haunted States: Cultural Tensions in Exorcism Cinema* (Lexington Books, 2016).

**JOHN PRUITT**, Ph.D., is Associate Professor of English at the University of Wisconsin-Rock County and editor of *Wisconsin English Journal*. Much of his research focuses on literacy practices taking place outside the academy with an emphasis on the LGBT population. His work on this subject has been published in journals such as *College English*, *Teaching English in the Two-Year College*, and *Library Quarterly*. He's currently working with Will Banks of East Carolina University toward a collection of essays on approaches to teaching LGBT literature in higher education.

**LINDA A. ROBINSON** is an Associate Professor in the Department of Communication at the University of Wisconsin-Whitewater. She holds a JD from Emory University and a PhD in cinema studies from Northwestern University. She is a film historian and currently teaches in the area of media studies, including such courses as introduction to cinema, the history of cinema, film genre, and the law of mass communication. Her research interests include film adaptation, cinematic nostalgia, and the cinematic construction of the past. She also collects Cinderella picture books, which has spawned a new research interest in the visual communication occurring in Cinderella picture-book illustrations over time. Her recent publications include "Looking Backward to Move Forward: Walt Disney's Use of *So Dear to My Heart* to Make the Move into Live Action" in *Animation Journal*; "Crinolines and Pantalettes: What



MGM's Switch in Time Did to *Pride and Prejudice* (1940)" in *Adaptation*; and a co-authored chapter with Susan Wildermuth on how "ugly" and "beautiful" are conceptualized and portrayed in Cinderella picture books in the book *Gender(ed) Identities: Critical Rereadings of Gender in Children's and Young Adult Literature* (ed. Tricia Clasen and Holly Hassel, Routledge, 2017).

**KRYSTEN STEIN** is a double graduate of the University of Cincinnati (UC). In 2011, she obtained her Bachelor of Arts in Communication with two minors: one in Psychology and the other in Women's Gender and Sexuality Studies. In 2012, she completed her Master of Arts in Communication. She will complete her graduate certificate in Film & Media Studies in December 2016.

Throughout Stein's college experience and post college career, she has held communication, marketing, recruiting, advising, and teaching positions at Cincinnati Children's Hospital Medical Center, the Literacy Network of Greater Cincinnati, the Architectural Foundation of Cincinnati, Northern Kentucky University, Gateway Community and Technical College, the University of Colorado, and ELS Educational Services Inc.

Stein currently holds the position of Employment Specialist at Santa Maria Community Services and teaches Business Communication and Public Speaking at UC. She enjoys dancing, independent films, live music, art museums, traveling, and trying new food.

**MELISSA VOSEN CALLENS** is currently an assistant professor of practice in instructional design and communication at North Dakota State University, Fargo. Her areas of research and teaching interest include Popular Culture and Online Education. Her writing can be found in *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*, *English Journal*, *100 Entertainers Who Changed America: An Encyclopedia of Pop Culture*, *The Ultimate Walking Dead*

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**SUSAN M. WILDERMUTH** is a Professor and Assistant Dean in the Department of Communication at the University of Wisconsin-Whitewater. She holds a PhD from the University of Minnesota-Minneapolis with an emphasis in intercultural communication and computer-mediated communication. In her 15-year career as a professor, she has received the University of Wisconsin-Whitewater's College of Arts and Communications top awards in both teaching and research. She currently teaches courses in public speaking, intercultural communication, interpersonal communication, communication and gender research methods, communication theory, and computer-mediated communication. Her research interests include the scholarship of teaching and learning, intercultural communication competency, computer-mediated relationships, and visual communication. Her recent publications include a piece on news media coverage of transgender people in the book *Controversies in Digital Ethics*, and a co-authored piece with Linda Robinson on how "ugly" and "beautiful" are conceptualized and portrayed in Cinderella picture books in the book *Gender(ed) Identities: Critical Rereadings of Gender in Children's and Young Adult Literature* (ed. Tricia Clasen and Holly Hassel, Routledge, 2017).

**LESLIE KREINER WILSON, Ph.D.**, teaches creative writing, screenwriting, literature, and film studies at Pepperdine University's Seaver College where she also directs the MFA Program in Writing for Screen and Television. Published in such journals as *Literature/Film Quarterly*, the *Quarterly Review of Film and Video*, the *Journal of Screenwriting*, and the *Journal of Adaptation in Film & Performance*, her research examines the life and work of early twentieth century American women writers, including Frances Marion and Anita Loos.