KATHLEEN MCCLANCY
TEXAS STATE VITA

I. ACADEMIC/PROFESSIONAL BACKGROUND

A. Name: Kathleen McClancy Title: Associate Professor

B. Educational Background

Ph.D.	2009, Duke University, English
	"Back in the World: The Vietnam Veteran through Popular Culture"
M.A.	2008, Duke University, English
B.A.	1997, Yale University, English
	"Saints and Traitors: The Search for Identity in Modern Irish Drama"

C. University Experience

Position	*University*	*Dates*
Associate Professor	Texas State University	2018–
Assistant Professor	Texas State University	2013–2018
Visiting Assistant Professor	Wake Forest University	2010–13
Adjunct Professor	Elon University	2013
Adjunct Professor	New York University	2010, 2011
Adjunct Professor	Wake Forest University	2010
Instructor	Duke University	2004–09

D. Relevant Professional Experience

Position	*Entity*	*Dates*
Editorial Assistant	Duke Medical Ctr. Anesthesiology	2004–5

E. Other Professional Credentials

International Alliance of Theatrical Stage Employees (IATSE) member, 2007–present

II. TEACHING

A. Teaching Honors and Awards:
College of Liberal Arts Achievement Award for Excellence in Teaching, 2015
Nominee: Presidential Award for Excellence in Teaching, 2021

B. Courses Taught:
Texas State University:
English 2359: US Literature before 1865, Fall 2014, Fall 2018, Spring 2020
English 2360: US Literature since 1865, Spring 2015, Fall 2015, Fall 2016, Spring 2018, Spring 2019

English 3302: Film and Video Theory and Production, Spring 2014, Fall 2014, Spring 2015, Spring 2016, Fall 2016, Spring 2017, Spring 2018, Spring 2019, Spring 2020, Spring 2021, Spring 2022, Spring 2024, Spring 2025, Spring 2026
English 3307: Introduction to the Study of Film, Fall 2013, Fall 2014, Fall 2016, Fall 2018, Summer 2019, Summer 2020, Summer 2021, Summer 2022, Summer 2023, Summer 2024, Summer 2025, Fall 2025
English 3308: Advanced Topics in Film (The Eighties), Fall 2021
English 3308: Advanced Topics in Film (The Posthuman in Film), Fall 2017, Fall 2020
English 3308: Advanced Topics in Film (Spies and Atom Bombs), Fall 2013
English 3308: Advanced Topics in Film (Atomic Shadows), Fall 2025
English 3309: The Southwest in Film, Fall 2015, Spring 2017, Spring 2019, Spring 2020, Spring 2021, Spring 2022, Spring 2026
English 3316: Film Adaptation (Who Watches the Watchmen), Spring 2025
English 3335: US Literature 1865-1930, Fall 2015
English 3340: Special Topics in Language and Literature (Comics and Graphic Narrative), Spring 2016, Spring 2018, Fall 2019, Spring 2022
English 4350: Senior Seminar in Film (The Coen Brothers), Fall 2021
English 4350: Senior Seminar in Film (Edgar Wright), Fall 2023
English 4350: Senior Seminar in Film (Kubrick), Fall 2017, Fall 2020, Fall 2024
English 4350: Senior Seminar in Film (Spike Lee), Fall 2019, Fall 2022
English 5302: Media Studies (Black on Film), Spring 2015, Spring 2017, Fall 2019, Fall 2021
English 5302: Media Studies (Temporalities), Fall 2020, Fall 2022, Fall 2024
English 5302: Media Studies (Spies), Fall 2018, Fall 2023
English 5302: Media Studies (Cold War Film), Spring 2016
English 5302: Media Studies (American Horror), Spring 2014

Elsewhere:
Cold War Stories, Wake Forest University: core curriculum seminar, English
Teenage Wasteland, Wake Forest University: first-year writing seminar, English
The Making of America, Elon University: introductory course, American Studies
Twisted Realities: US Fiction After 1940, New York University: graduate seminar, English
Atomic Asylum, Wake Forest University: core curriculum seminar, English
The Vietnam Experience, Wake Forest University: first-year writing seminar, English
Comics, Wake Forest University: independent graduate study, English
Introduction to American Literature, Wake Forest University: core curriculum lecture, English
American Horror, Duke University: special topics seminar, English
Chasing the Frontier, Duke University: American literature seminar, English
The Undead, Duke University: core curriculum seminar, English
Reading In/Reading Out, Duke University: first-year writing seminar, Writing

C. Graduate Theses/Dissertations, Honors Theses, or Exit Committees
Patrick O'Connell, thesis committee member: *Self-Loathing Meat-Robots: Stories and Essay(s)*. Spring 2024.
Cameron Russell Busby, thesis committee member: *The Stars Are Projectors*. Spring 2024.
Richard Dixon Riddle, thesis committee member: *Understanding and Navigating the Ecosystem of Thai Boys' Love: Thai Boys' Love as a Means for Dismantling Entrenched Gender Binaries and Redefining the Boundaries of the Patriarchal Hegemony*. Summer 2023.
Connor Eyzaguirre, thesis committee member: *"Not White Enough": Hispanic Americans, Stereotypes, and 20th Century Hollywood Film*. Spring 2023.

Wade Dittburner, thesis committee member: *Spiritland*. Spring 2021.
Emily Maulding, thesis committee member: *Setting, Signifyin'(g), and Self-Image in Toni Morrison's* The Bluest Eye. Spring 2021.
Fabian Moreno, examination committee chair. Fall 2020.
Brendan Dewell, examination committee member. Fall 2020.
Sara Bechtol, thesis committee member: *Some*. Spring 2020.
Rebekah Proffer, thesis committee member: *Schooled*. Spring 2020.
Riva Szostkowski, thesis committee member: *Homes*. Spring 2020.
Katherine Stephens, examination committee chair. Spring 2020.
Devyn Vest, examination committee chair. Spring 2020.
Amber Avila, examination committee member. Spring 2020.
Andrew Barton, thesis committee member: *The Knight's Progress and Virtual Realities: The Medieval Adventure from* Beowulf *to* Ready Player One. Summer 2018.
Lola Watson, thesis committee member: *The Superheroine Mystique: Women vs. the Patriarchy in Comics*. Spring 2018.
Sean Mardell, examination committee chair. Spring 2018.
Amy Singh, examination committee member. Fall 2017.
Penny Montalvan, thesis committee member: *Striking Fear in the Circuits: The Electric Feminine Body in Cyborg Films*. Fall 2017.
Shaula Rocha, thesis committee member: *Screening Disgust: The Emergence of Body Horror in Modern Cinema*. Summer 2017.
Amberly Russell, thesis committee member: *Women Warriors: Popular Narrative and Women in Combat*. Summer 2017.
Lauren Elander, examination committee chair. Spring 2017.
Michael L. Gonzales, examination committee member. Spring 2017.
Ryan Thornton, examination committee member. Spring 2017.
Emilia Rodriguez, thesis committee member: *A Home, in Earnest*. Spring 2017.
Zachary O'Connell, examination committee member. Spring 2016.
Eric McClure, examination committee member. Fall 2015.
Matthew Greengold, examination committee member. Spring 2015.
Deanna Rodriguez, examination committee member. Spring 2015.
Stephanie Moore, Honors Thesis: *Eastern European Cinema vs. Hollywood: Bosnian War Films*. Thesis supervisor. Spring 2014.

III. SCHOLARLY/CREATIVE

A. Works in Print

1. Books
d. Chapters in Books:
"'A Chain Reaction That Would Destroy the Entire World': Blowing Up Patriarchal Capitalism in *Barbie* and *Oppenheimer*." *Barbenheimer Syndrome: The Creation of Cultural Spectacle at the Box Office*, edited by Carolyn Jacobs, Anna Young, and Karen A. Ritzenhoff, Bloomsbury Academic, 2026.
"Fighting a Lonely War: Frank Castle and the Domestication of Vietnam." *The Punisher: Judge, Jury, and Executioner*, edited by Matthew McEinry, Alicia Goodman, Ryan Cassidy, and Robert G. Weiner, McFarland, 2021, pp. 125–135.

"Black Skin, White Faces: *Dead Presidents* and the African-American Vietnam Veteran." *New Perspectives on the War Film*, edited by Clémentine Tholas, Karen Ritzenhoff, and Janis Goldie, Palgrave Macmillan, 2019, pp. 131–158.

"Iron Curtain Man versus Captain American Exceptionalism: World War II and Cold War Nostalgia in Marvel's War on Super-Terror." *Marvel Comics'* Civil War *and the Age of Terror: Critical Essays on the Comic Saga*, edited by Kevin M. Scott, McFarland, 2015, pp. 108–119.

"Watchmen." *Icons of the American Comic Book*, edited by Randy Duncan and Matthew J. Smith, ABC-CLIO, 2013, pp. 795–802.

"Reclaiming the Subversive: Victorian Morality in Neal Stephenson's *The Diamond Age*." *Tomorrow Through the Past: Neal Stephenson and the Project of Global Modernization*, edited by Jonathan P. Lewis, Cambridge Scholars Press, 2006, pp. 69–85.

2. Articles

a. Refereed Journal Articles:

"The Wasteland of the Real: Nostalgia and Simulacra in *Fallout*." *Game Studies*, vol. 18, no. 2, 2018, http://gamestudies.org/1802/articles/mcclancy, 13,500 words. 24% acceptance rate.

"Desperate Housewives: Murdering Gendered Nostalgia in *Lady Killer*." *Feminist Media Histories*, vol. 4, no. 3, 2018, pp. 179–204. Submissions by invitation only.

"Winter Soldiers and Sunshine Patriots: World War II and the Cold War in *Captain America*." *ImageTexT*, vol. 9, no. 3, 2018, http://www.english.ufl.edu/imagetext/archives/v9_3/mcclancy/, 10,500 words. 18% acceptance rate.

"Atomic Housewives: *Shutter Island* and the Domestication of Nuclear Holocaust." *Journal of Popular Film and Television*, vol. 43, no. 2, 2015, pp. 70–82. 20% acceptance rate.

"The Rehabilitation of Rambo: Trauma, Victimization, and the Vietnam Veteran." *Journal of Popular Culture*, vol. 47, no. 3, 2014, pp. 503–519. 35% acceptance rate.
note: published online in 2012

"The Iconography of Violence: Television, Vietnam, and the Soldier Hero." *Film & History*, vol. 43, no. 2, 2013, pp. 50–66. 4% acceptance rate.

b. Non-Refereed Articles:

"Editor's Introduction: Comics and History." *Feminist Media Histories*, vol. 4, no. 3, 2018, pp. 1–11.

6. Book Reviews:

"Review: *The Oriental Obscene: Violence and Racial Fantasies in the Vietnam Era* and *Welcome to the Suck: Narrating the American Soldier's Experience in Iraq*." *American Literature*, vol. 85, no. 1, 2013, pp. 202–204.

"Review: *Masculinity in Vietnam War Narratives: A Critical Study of Fiction, Films and Nonfiction Writings* and *Embattled Home Fronts: Domestic Politics and the American Novel of World War I*." *American Literature*, vol. 83, no. 4, 2011, pp. 875–877.

B. Works Not in Print

1. Papers Presented at Professional Meetings:

"Censoring the Broadcast: American Nostalgia and Televised Gender in *WandaVision*." Literature/Film Association Conference, Oct. 2026, Elon University.

"Atomic Monsters from the Id: Godzilla vs. Oppenheimer." American Studies Association Conference, Nov. 2025, San Juan.

"Everybody Wants to Rule New York: Vigilantism, Nostalgia, and Politics in *Ex Machina*." Comics Studies Society Conference, July 2025, Michigan State University.

"The Nostalgia (Bi)Cycle; From Form to Genre on Two Wheels in *Paper Girls*." Framing the Unreal Conference, Laboratorio per lo Studio Letterario del Fumetto and ICLA Research Committee on Comics Studies and Graphic Narrative, Ca' Foscari University, Nov. 2024, Venice, Italy.

"'A Chain Reaction That Would Destroy the Entire World': Blowing Up Patriarchal Capitalism in *Barbie* and *Oppenheimer*." Society for Cinema & Media Studies Conference, Mar. 2024, Boston.

"'I'm just bored of men like you': Burning Down Nostalgic Masculinity." Society for Cinema & Media Studies Conference, Apr. 2023, Denver.

"Sinking Deeper into the Cold War: *Don't Worry Darling* and the Dangers of Nostalgia." Popular Culture Association National Conference, Apr. 2023, San Antonio.

"Everything (Bad) Is Waiting for You: The Dark Mirror of the Cinematic Past in *Last Night in Soho*." Popular Culture and American Culture Associations in the South Conference, Oct. 2022, New Orleans.

"Say Its Name: Cultural Appropriation and Resurrecting Cabrini Green in *Candyman* (2021)." Society for Cinema & Media Studies Conference, Mar. 2022, Virtual.

"Back to the Retro-Future: Nostalgia, Form, Tech, and *Paper Girls*." Comics Arts Conference Special Edition, Nov. 2021, Comic-Con International, San Diego.

"Born to Kill Nazis: Allohistorical World War II in Video Games." Society for Cinema & Media Studies Conference, Mar. 2021, Virtual.

"Ghosts in the Machines: Anthropocene Narrative in *Horizon Zero Dawn*." American Studies Association Conference, Nov. 2019, Honolulu.

"Don't Mean Nothin': Vietnam as Afghanistan in Netflix's *The Punisher*." Society for Cinema & Media Studies Conference, Mar. 2019, Seattle.

"Fighting a Lonely War: Frank Castle and the Domestication of the Punisher." Popular Culture and American Culture Associations in the South Conference, Oct. 2018, New Orleans.

"The Gender Game: Cold War Nostalgia and Women Spies." Comics Studies Society Conference, Aug. 2018, University of Illinois at Urbana-Champaign.

"Desperate Housewives: Murdering Gendered Nostalgia in *Lady Killer*." Society for Cinema & Media Studies Conference, Mar. 2018, Toronto.

"Sea Slugs and Atom Bombs: Genetic and Ideological Manipulation in *BioShock*." Modern Language Association Conference, Jan. 2018, New York.

"'It Doesn't Have to Match': Cold War Style and Masculinity in *The Man from U.N.C.L.E.*" Southwest Popular/American Culture Association Conference, Feb. 2017, Albuquerque.

"Sex, Drugs, and Old-Time Religion: The Decay of the Southern Gentleman in *Justified*." Film & History Conference, Oct. 2016, Milwaukee.

"Mutating History: Nostalgia, Retroactive Continuity, and *X-Men: Days of Future Past*." Society for Cinema and Media Studies Conference, Mar. 2016, Atlanta.

"Black Skin, White Faces: *Dead Presidents* and the African-American Vietnam Veteran." Film & History Conference, Nov. 2015, Madison.

"Winter Soldiers and Sunshine Patriots: World War II and the Cold War in *Captain America*." National Popular Culture and American Culture Associations Joint Conference, Apr. 2015, New Orleans.

"Suppressing Vietnam Trauma through Dead Wives and Kung Fu: Gender and PTSD in *Lethal Weapon*." Film & History Conference, Oct. 2014, Madison.

"Iron Curtain Man versus Captain American Exceptionalism: World War II and Cold War Nostalgia in Marvel's *Civil War*." Comics Arts Conference, Apr. 2014, WonderCon, Anaheim.
"Would You Kindly Play the Game: Agency and Technology in *Bioshock*." American Studies Association Conference, Nov. 2013, San Juan.
"Radical Mutant Nationalists of Terror: The Civil Rights Movement and the Cold War in *X-Men: First Class*." Film & History Conference, Sep. 2012, Milwaukee.
"Atomic Housewives: *Shutter Island* and the Domestication of Nuclear Holocaust." American Studies Association Conference, Oct. 2011, Baltimore.
"Technology Never Changes: Atomic Age Nostalgia and Digital Age Technology in *Fallout 3* and *Fallout: New Vegas*." Popular Culture and American Culture Associations in the South Conference, Oct. 2011, New Orleans.
"A Boy and His '67 Chevy Impala: Nostalgia, Americana and *Supernatural*." National Popular Culture and American Culture Associations and Southwest/Texas Popular Culture and American Culture Associations Joint Conference, Apr. 2011, San Antonio.
"Haunted by Continuity: *Miracleman*, *Planetary*, and the Ghosts of the Silver Age." Comics Arts Conference, Jul. 2009, Comic-Con International, San Diego.
"Should Governments Be Afraid of Their People? Fascism in *V for Vendetta*." Comics Arts Conference, July 2006, Comic-Con International, San Diego.
"Reclaiming the Subversive: Victorian Morality in Neal Stephenson's *The Diamond Age*." Twentieth-Century Literature Conference, Feb. 2006, University of Louisville.
"Original Sin; or, Traumatic Repetition in *Hellblazer*." Comics Arts Conference, Jul. 2005, Comic-Con International, San Diego.
"How Arkham Asylum Took Over the World." Comics Arts Conference, Jul. 2004, Comic-Con International, San Diego.
"Cloning and the Threat to Identity." Religion and Genetics in Popular Culture Conference. Nov. 2002, Duke University.

2. Invited Talks, Lectures, and Presentations:
"Unmasked: Power, Trust and Inheritance in HBO's *Watchmen*." Round Table. Comicpalooza University, May 2026, Comicpalooza, Houston, TX.
"Wicked Women in Comics and Popular Culture." Round Table. Comicpalooza University, June 2025, Comicpalooza, Houston, TX.
"What is a Supervillain?" Round Table. Comics Arts Conference, Mar. 2018, WonderCon, Anaheim, CA.
"Focus on John Jennings: Graphic Shadows—Race, Horror, and Comics." Interview. Comics Arts Conference, Mar. 2018, WonderCon, Anaheim, CA.
"Captain America vs. Iron Man: Freedom, Security, Psychology in Marvel's *Civil War* and Beyond." Round Table. Comics Arts Conference, Mar. 2016, WonderCon, Los Angeles, CA.
"The Filter of Fiction: Batman, Spider-Man, and Real Life Trauma." Round Table. Comics Arts Conference, Mar. 2013, WonderCon, Anaheim, CA.
"Focus on David Lloyd." Interview. Comics Arts Conference, Jul. 2011, Comic-Con International, San Diego.
"From Executioner to Victim: Post-Vietnam Syndrome and Post Traumatic Stress Disorder." Invited Talk. Haiti Lab, Apr. 2011, Franklin Humanities Institute, Duke University, Durham, NC.

4. Workshops:

SDSU/IMLS Comics, Social Justice and Libraries Forum, Virtual. Nov. 2022.
Program for Excellence in Teaching and Learning, Texas State University. 2013–14.
Faculty Film Seminar, Humanities Institute, Wake Forest University. 2011–13.

D. Fellowships, Awards, Honors:
William Preston Few Dissertation Fellowship (2007–2008)
Aleane Webb Dissertation Research Fellowship (2007–2008)
Duke Graduate School Summer Research Fellowship (2007)
Vertical Integration Program Grant (2006)

5. Other Works not in Print:

IV. SERVICE

A. Institutional

1. University:
Judge, 2020 University Writing Center Essay Contest, 2021
Lower Division Advisor, Wake Forest University, 2011–2013

2. College:
Liberal Arts Curriculum Committee, Texas State University, 2019–present
Curriculum Review Faculty Champion, Texas State University, 2025–2026

3. Department/School:
English Department Committees—Texas State University
- Director of Media Studies, 2024–present
- Director of Advanced Studies, 2022–present
- Chair, Curriculum Committee, 2024–present
- Chair, Personnel Committee, 2022–present
- Policy Committee, 2022–present
- Mentoring Committee, 2020–present
- Search Committee Chair, Global Film and Media Studies Hire, 2025–2026
- Department Chair Search Committee, 2024–2025
- Search Committee Chair, Film and Media Studies Hire, 2023–2024
- Interim Chair, Advanced Studies Committee, Spring 2022
- Interim Chair, Major/Minor Committee, Spring 2022
- Early Americanist Search Committee, 2021–2022
- Co-Chair, Faculty Curriculum Subcommittee, 2019–2021
- African-Americanist Search Committee, 2020–2021
- Advanced Studies Committee, 2013–2021
- Major/Minor Committee, 2013–2020

Program Assistant, Duke in New York, 2006, 2007

B. Professional
Primary Organizer and Chair, Comics Arts Conference, 2011–present
- Biannual conference: responsibilities include reviewing submissions, scheduling, communicating all necessary information to presenters, chairing panels.

Member, Advisory Board, Megascope, Abrams Comic Arts, 2019–present

Comicpalooza University 2026 Round Table Moderator: “Lost Civilizations in Early Black and Brown Comic Books and Comic Strips.”
Framing the Unreal Conference 2024 Panel Organizer and Chair: “The Future of the Past: Nostalgia and Speculative Comics”
Society of Cinema and Media Studies 2024 Panel Organizer and Chair: “From Creation to Destruction: Barbenheimer.”
Society of Cinema and Media Studies 2023 Panel Co-Organizer: “Vietnam Withdrawal: The Persistence of the Vietnam War in American Culture.”
Judge, Graduate Student Essay Award, War and Media Studies SIG, Society for Cinema and Media Studies, 2020
Judge, Seldes Prize, Comics Studies Society, 2019
Guest Editor, *Feminist Media Histories*, “Comics,” vol. 4, no. 3, Jul. 2018
Responsibilities included requesting submissions, editing drafts, soliciting peer reviewers, working with authors on revisions.
Popular Culture and American Culture in the South Associations 2018 Panel Chair: “Comics: PTSD, Veterans and War.”
Society of Cinema and Media Studies 2018 Panel Organizer and Chair: “Comics and Nostalgia.”
Modern Language Association 2018 Panel Organizer: “Resurrecting Dead Worlds: Video Game Aesthetics and Posthuman Narratives.”
American Studies Association 2017 Panel Chair: “Graphic Displays of Race and Agency.”
Co-Organizer, Comics Arts Conference, 2006–11

Professional Organizations:
Comics Studies Society (Founding Member)
Popular Culture Association/American Culture Association
Society for Cinema and Media Studies

D. Service Honors and Awards:
College of Liberal Arts Achievement Award for Excellence in Service, 2023
Nominee: Presidential Award for Excellence in Service, 2020

Updated 6/2026