

ALLEN H. REDMON

Associate Professor of English and Film Studies
Chair, Department of Humanities
Coordinator for the Interdisciplinary Film Studies Minor
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Texas A&M University-Central Texas
Killeen, Texas 76549

PROFESSIONAL BIO

Allen H. Redmon is an Associate Professor of English and Film Studies, Chair of the Department of Humanities, and an established film scholar with expertise in film theory and adaptation studies at Texas A&M University-Central Texas. His work in film history, film genres, religion and film, and adaptation consistently uncovers the ways in which the moving image invites spectators to reconstruct the images they watch and to do so in a manner that honors a variety of meanings.

This particular point of interest develops across a series of published articles and professional presentations that span more than a decade. Early publications in *The Journal of American Culture*, *Studies in French Cinema*, and *The Journal of Religion and Film* explore the narrative strategies filmmakers as different as Clint Eastwood, Carl Theodor Dreyer, and Quentin Tarantino adopt to undermine the violence tolerated (if not celebrated) in their films. More recent articles in *Bright Lights Film Journal*, *Journal of Popular Film and Television*, *Literature/Film Quarterly*, and *Adaptation* consider the means by which knowledge of a genre, an intertextual reference, or a film itself can embolden spectators to make more of a film than one viewing would permit.

Allen's monograph, *Constructing the Coens: from Blood Simple to Inside Llewyn Davis* (Rowman & Littlefield), offers a thorough reassessment of the films of Joel and Ethan Coen and a meticulous description of the constructivist response their films merit. Allen looks through the postmodern tendencies that dot the surface of a Coen brother film to account most fully for the creative responses these tendencies trigger. The project has been celebrated as a remarkably ambitious project that makes a major contribution to contemporary film studies.

PUBLICATIONS

BOOKS

Directing Trauma: Essays Exploring Clint Eastwood's Portrayals of PTSD, co-edited anthology looking at the various expressions of PTSD in Clint Eastwood's directorial efforts (submitted for publication to McFarland, 2017 release).

Constructing the Coens: from Blood Simple to Inside Llewyn Davis. New York: Rowman and Littlefield, 2015

ARTICLES and BOOK CHAPTERS

“‘I Make All Things New’: Ongoing Adaption as the Essence of the Judeo-Christian Bible, or Finding a Way to Value Imaginative Adaptation over Faithful Exposition,” in *Value and Adaptation*, edited by Laurence Raw, McFarland Publishers (*forthcoming*)

“‘He’s Here and He’s There’: Projecting Recovery in *American Sniper* and *Sully*,” in *Directing Trauma: Essays Exploring Clint Eastwood’s Portrayals of PTSD*, Charles R. Hamilton and Allen H. Redmon editors, McFarland Publishers, 2017

“‘This is a [...] Story’: the Refusal of a Master Text in Noah Hawley’s *Fargo*.” *Linguaculture*, Volume 2016, issue 2, pp 38-53

“‘After Everything I’ve Seen...’: Rewatching *Shutter Island* as a Knowing Audience.” *Adaptation*, Vol. 8, No. 2, 2015, pp 254-267
doi: 10.1093/adaptation/apv017

“‘Just call it’: Identifying Competing Narratives in the Coens' *No Country for Old Men*,” with Ryan Bayless, *Literature/Film Quarterly*, 2013, 41:1, 6-18

“‘How Many Lebowskis Are There? Genre, Spectatorial Authorship, and *The Big Lebowski*.” *Journal of Popular Film and Television*, 2012, 40:2, 52-63

“‘It’s a Problem of... Perception’: the Coen Brothers’ Constructivist Use of Genre.” *The Journal of American Studies of Turkey*, 2012, 32:1, 13-32

“‘At the End of the Crime (and Competition) in American Detective Films.’” *Bright Lights Film Journal*, vol 73: August, 2011

“‘The Revelation to Tarantino as it is Given in *Inglourious Basterds*.’” Jura Gentium Cinema, JGCinema.org, 2010

“‘Locating *The Edge of Heaven*: Fatih Akin’s Meditation on the Limits of Tolerance and the Rapture of Acceptance.’” *The Journal of Religion and Film*, 2010, 14:1

“‘The ‘Unfinished Business of *Kill Bill*: Cinematic Discourse In and Out of the Dark.’” *The Journal of Religion and Film*, 2007, 11:1

“‘Come Out of Her My People’: Pandemonium and Power in Carl Theodor Dreyer’s *La Passion de Jeanne d'Arc*.” *Studies in French Cinema*, 2006, 6:3, 183-194

“‘And They Sang a New Song’: Reading *The Revelation to John* from the position of the Lamb,” with Justin A. Jackson, *Contagion*, 2006, 12-13, 99-114

“Mechanisms of Violence in Clint Eastwood’s *Unforgiven* and *Mystic River*.” *The Journal of American Culture*, Volume 27, Number 3, September 2004, 315-328

EMPLOYMENT

Texas A&M University-Central Texas
Chair, Department of Humanities (2014-present)
Associate Professor of English (2012-present)
Assistant Professor of English (2008-2011)

University of Arkansas at Monticello
Assistant Professor of English (2006-2008)

East Texas Baptist University
Assistant Professor of English (2003-2006)

EDUCATION

PhD, English Language and Linguistics, 2003
Purdue University, West Lafayette, Indiana
Specializations: Genre and Sublanguage Studies, Structuralism/Post-Structuralism, Bible as Literature, Drama
Dissertation Title and Topic: *Living Words of Fire and Ice: Reaching Toward a Full Lexical Description of the Southern Baptist Sermon*
Utilizing corpus linguistic methodology and the concepts of genre and narratology, this project identifies the lexical items that mark the Southern Baptist sermon as represented in the Corpus of Southern Baptist Sermons.
Committee: Victor Raskin; Margie Berns; April Ginther; Salvatore Attardo

MA, English Language and Linguistics, ESL Endorsement, 1999
Purdue University, West Lafayette, Indiana

BA, English, 1995
Howard Payne University, Brownwood, Texas

PROFESSIONAL LEADERSHIP

Area Chair, Film Studies section at the Southwest Popular/American Culture Association
2013-present

Executive Committee and Presidential Line, American Academy of Religion (AAR) at the Southwest Commission on Religious Studies (SWCRS)
2012-2016

Program Coordinator, Arts, Literature, and Religion section of AAR at SWCRS
2010-2016

AWARDS AND GRANTS

- American Academy of Religion Regional Developmental Grant, supporting author for successful grant proposal (\$4000)
- Recipient of the Texas A&M University (TAMU) Chancellor's Academy of Teacher Educators, 2014-2015
- Faculty Development Grant, TAMUCT, 2014-2015 (\$3,200)
- Distinguished Graduate Faculty Award, Texas A&M University-Central Texas (TAMUCT), Spring 2014
- Faculty Development Grant, TAMUCT, 2013-2014 (\$7,800)
- Faculty Development Grant, TAMUCT, 2013-2013 (\$5,500)
- Awarded TAMU System Student Recognition Award for Teaching Excellence, Fall 2012
- Nominee, TAMUCT General Pete Taylor Commitment to Leadership and Integrity Award, 2011-2012
- Nominee, TAMUCT Ignite Award, 2011-2012
- Faculty Development Grant, TAMUCT, 2011-2012 (\$1,500)
- Faculty Development Grant, TAMUCT, 2010-2011 (\$2,500)
- Faculty Development Grant, TAMUCT, 2008-2009 (\$3,200)
- University of Arkansas at Monticello (UAM) Faculty Research Grant, 2007-2008 (\$6,500)
- UAM Faculty Research Grant, 2006-2007 (\$3,200)
- East Texas Baptist University (ETBU) Faculty Research Grant, 2005-2006 (\$8,500)
- ETBU Teacher of the Year (Nominee), Tiger Awards, 2004-2005
- ETBU Faculty Research Grant, 2004-2005 (\$3,800)
- ETBU Faculty Research Grant, 2003-2004 (\$1,200)
- Purdue Research Fellowship, Purdue University, Summer 2002
- Purdue Research Fellowship, Purdue University, Summer 2001

ROUNDTABLES, RESPONSES, AND INVITED LECTURES

Facilitator, "How Might the Regions become a Stronger and More Meaningful Presence in the Scholarly and Professional Lives of their Members?," pre-conference workshop, American Academy of Religion, San Antonio, Texas 19-22 November 2016

Moderator, "Popular Culture and the 2015 Box Office," roundtable, Southwest Popular/American Culture Association, Albuquerque, New Mexico, 10-13 February 2016

Moderator, "What Does Oscar Say about Popular Culture," roundtable, Southwest Popular/American Culture Association, Albuquerque, New Mexico, 10-13 February 2016

Member, Chancellor Academy of Teacher Educators Panel, *Texas A&M University Chancellor Summit on Education*, San Antonio, Texas, 28-29 September 2015

“Hollywood’s Invisible Class.” *The American Democracy Project Provost Lecture Series: Youth Homelessness*, Texas A&M University Central Texas, Killeen, Texas, 24 September 2015

“‘Me, I Just Enjoy Making Things Up’: Constructing the Coens’ Sense of Literacy.” Oklahoma City University, Honors College, Oklahoma City, Oklahoma, 23 March 2015

“‘I was Haunted by a Vision’: Constructing the Coens’ Apocalyptic Sensibility.” Oklahoma City University, Open Lecture, Oklahoma City, Oklahoma, 23 March 2015

“Introducing the Constructivist Sensibility.” Film Studies Lecture, University of Arkansas at Monticello, 16 March 2015

“Constructing Zombies in *Burn After Reading* as a Test of the Constructive Approach,” School of Arts and Humanities, University of Arkansas at Monticello, 17 March 2015

Southwest Commission on Religious Studies, American Academy of Religion section, Irving, Texas, 9-11 March 2015

“Adaptation Roundtable: Literature, Film, and Culture.” Southwest Popular/American Culture Association, Albuquerque, New Mexico, 19-22 February 2014

“New Directions in the Field of Religion and Film: Religion and Film Roundtable,” Southwest Commission on Religious Studies, American Academy of Religion section, Irving, Texas, 9-11 March 2012

CONFERENCE PRESENTATIONS

“Adapting *12 Years a Slave* and the Social Problem Film.” The 11th Annual Conference of the Association of Adaptation Studies: Adaptations and History. St. Anne’s College, Oxford, United Kingdom, 26-27 September 2016

“‘What are We in Your Mind?’: Adapting *Truth* in *Fargo*, Season 2.” Southwest Popular/American Culture Association, Albuquerque, New Mexico, 10-13 February 2016

“‘We’re from Fargo’: Locating Noah Hawley’s *Fargo* in the Real/Reel.” Literature/Film Association Annual Conference. “Adapting the Real,” York College of Pennsylvania, York, Pennsylvania, 15-18 October 2015

“‘I’m Not Alone’: Identification, Imagination, Reinterpretation in Darren Aronofsky’s *Noah*.” Colloquium on Violence and Religion: “The One by Whom

Scandal Has Come: Critically Engaging the Girardian Corpus,” St. Louis University, St. Louis, Missouri, 8-12 July 2015

“Re-watching Scorsese’s *Shutter Island* as an Instance of Adaptation.” 9th Annual Association of Adaptation Studies Conference, Flagler College, St. Augustine, Florida, 26-28 September 2014

“Male Sexuality in the Coens’ Idiot Trilogy.” Society for Cinema and Media Studies Annual Meeting, Seattle, Washington, 19-23 March 2014

“The Changing Face (and Function) of the United States War Memorial.” Southwest Commission on Religious Studies, American Academy of Religion section, Irving, Texas, 7-9 March 2014

“Adapting ‘The Cut’: a Response to Terrence Rafferty’s Complaint against the Interactive Film.” Southwest Popular/American Culture Association, Albuquerque, New Mexico, 19-22 February 2014

“Adaptation, Borges, and the Coens: Repositioning the Spectator as Author.” Adaptation Unbounded: New Directions, New Agendas, A RO-UK6 International Interdisciplinary Conference, Iasi, Romania, 31 October-2 November 2013

“Reading War With Soldiers and Their Spouses.” Narrative-Making in the Aftermath of War, Interdisciplinary Humanities Center, University of California, Santa Barbara, Santa Barbara, California, 25-26 April 2013

“‘What Makes a Man?’ or the Coens’ Recurring Interest in Stories of a Bunch of Men and One Woman (or Girl),” Southwest Popular/ American Culture Association, Albuquerque, New Mexico, 13-16 February 2013

“The Irreverence of Hippity-Hop (and all the rest) in the Coens’ *The Ladykillers*.” South Central Modern Language Association Regional Meeting, San Antonio, Texas, 8-10 November 2012

“A Coen Construction as Something More than Postmodern.” Film and Television in the Twenty-First Century, Texas Christian University, Fort Worth, Texas, 2-3 November 2012

“‘I Will Destroy Him’: The Place of the Spectator in the Coens’ Early Apocalyptic Visions,” Southwest Popular/ American Culture Association, Albuquerque, New Mexico, 8-12 February 2012

“Carl Dreyer’s ‘La Passion de Jeanne d’Arc’: Effecting Religious Struggle in the Audience.” Southwest Commission on Religious Studies, American Academy of Religion section, Irving, Texas, 11-13 March 2011

“‘It’s the Best I Can Do’: Identifying the Coen’s *No Country for Old Men*,” with Ryan S. Bayless. Mid-Atlantic Modern Language Association, Atlanta, Georgia, 5-6 November 2010

“‘Damn! We’re in a Tight Spot’: The Coen Brothers’ Response to the Plight of the Postmodern Director.” Society for the Study of Southern Literature, New Orleans, Louisiana, 8-11 April 2010

“How Many Lebowski’s are There? Genre and *The Big Lebowski*.” Reception Studies Society Conference, West Lafayette, Indiana, 11-13 September 2009

“Identification Required: Reclaiming Spectatorial Engagement from Philosophers.” The National Meeting of the Popular and American Culture Associations, New Orleans, Louisiana, 8-11 April 2009

“Just Where is The Edge of Heaven: Fatih Akin’s Mediation on the Limits of Tolerance.” Southwest Commission on Religious Studies, American Academy of Religion section, Irving, Texas, 7-8 March 2009

“Mediating the Apocalypse: 1970 American Detective Films as Popular Apocalyptic Discourse.” Southwest Commission on Religious Studies: Irving, Texas, 14-16 March 2008

“Repression and Revelation: Carl Theodor Dreyer’s *Day of Wrath* and Levitical Law.” Colloquium on Violence and Religion: “Vulnerability and Tolerance,” at Amsterdam Free University, Netherlands, 4-8 July 2007

“‘Elementary My Dear Watson’: Identification and Competition in the Detective Films of the 1930’s and early 1940’s.” The National Meeting of the Popular and American Culture Associations, Boston, Massachusetts, 1-4 April 2007

“Staging the Collapse of Ritual Violence: A Girardian Reading of Zhang Yimou’s *Raise the Red Lantern*.” Connecting World Views: Proceedings of Sino-US University Academic Conference, Lanzhou, China, 24-26 July 2005

“Carl Theodor Dreyer’s *La Passion de Jeanne d’Arc* (1928) as Performance of *The Revelation to John*,” Colloquium on Violence and Religion, 2005: “Imitation of the Divine,” Koblenz, Germany, 6-10 July 2005

“The Western Genre as Mimetic Crisis.” Panel organizer and Moderator, The National Meeting of the Popular and American Culture Associations, San Diego, California, 23-26 March, 2005

“Kubrick’s *Full Metal Jacket* as an Exploration into the Perils and Promises of the

Scapegoat Mechanism.” The Third Biennial meeting of Film and History: “War in Film, Television, and History,” Dallas, Texas, Dallas/Fort Worth International Airport, 11-15 November 2004

“Shared Condition: Humanity and Earth as Joint Participant and Respondent in the Revelation to John.” Colloquium on Violence and Religion, 2004: “Nature, Human Nature, and Mimetic Theory,” Abiquiu, New Mexico, Ghost Ranch, 2-5 June 2004

“Gauging the Extent to Which Eastwood’s Westerners Expose or Embrace the Myth of Redemptive Violence.” The National Meeting of the Popular and American Culture Associations, San Antonio, Texas, 7-10 April 2004

“Coming to Terms with *Light* in John’s Gospel through Emmanuel Levinas.” Southwest Commission on Religious Studies, Society for Biblical Literature section, Irving, Texas, 6-7 March 2004

“Reading the Image of Light in John’s Prologue in Terms of the *Il y a*.” The Midwest Region of the Society of Biblical Literature, Society for Biblical Literature section, Calvin Theological Seminary, Grand Rapids, Michigan, 21-23 February 2003

“Then I Saw: Freeing the Revelation to John from the Veil of Archaic Religion.” Colloquium on Violence and Religion, 2002: “Judaism, Christianity, and the Ancient World: Mimesis, Sacrifice, and Scripture,” West Lafayette, Indiana, Purdue University, 5-8 June 2002

TEACHING EXPERIENCE

Texas A&M University-Central Texas

- English 301 (American Literature I)
- English 302 (American Literature II)
- English 320 (Advanced Grammars)
- English 335 (Film Studies)
- English 339 (Literature and Film)
- English 341 (Cultural Studies—War)
- English 341 (Cultural Studies—Religion and Film)
- English 342 (Genre Studies—Genre and the Coens)
- English 390 (Adolescent Literature)
- English 400 (Shakespeare)
- English 401 (British Literature I)
- English 415 (Senior Seminar: Contemporary Criticism)
- English 415 (Senior Seminar: August Wilson)
- English 435 (Film Studies)
- English 436 (Film History: the Summer Blockbuster)
- English 437 (Film Auteurs)

- English 438 (Film Genres)
- English 439 (Film Theory and Criticism—Engaging Film Criticism)
- English 439 (Film Theory and Criticism—The Social Problem Film)
- English 542 (Adaptation)
- English 585 (Cultural Studies of War)
- English 586 (Bible as Literature)
- Liberal Studies 500 (Interdisciplinarity)

University of Arkansas at Monticello

- English 2283 (World Literature I)
- English 3353 (History and Development of Film)
- English 3583 (Critical Theory and Approaches to Literature)
- English 4743 (Film and Literature)
- English 4593 (Introduction to Language Study)
- English 4763 (Advanced Composition)
- Philosophy 3433 (Readings in Philosophy: Film as Art)

East Texas Baptist University:

- English 1301/1302 (First-Year Composition)
- English 2331 (World Literature)
- English 3301 (Elements of Linguistics)
- English 3305 (Critical Analysis of Literature)
- English 3312 (Western Literature II)
- English 3376 (Introduction to Cinema)
- English 4330 (Shakespeare and Film)
- English 4340 (World Mythology)

Purdue University:

- English 101/102 (First-Year Composition)
- English 101i (English Composition for ESL Students)
- English 227 (Elements of Linguistics)
- English 264 (Bible as Literature)

UNIVERSITY SERVICE (at Texas A&M University Central Texas only) _____

- Chair (elected), Department of Humanities, 2014-present
- Chair (elected), Undergraduate Council, 2016-present
- Member, College of Arts and Sciences Steering Committee, 2015-present
- Member, Off Campus Academic Development, 2015-present
- Coordinator of the Interdisciplinary Film Studies Minor, 2011-present
- Member, Educator Preparation Council, 2011-present
- Member, Strategic Partners Education Advisory Council, 2009-present
- Chair (elected), Graduate Council, 2015-2016
- Member, Graduate Council, 2014-2016
- Graduate Coordinator, Liberal Studies, 2014-2016
- Chair, Search Committee for tenure track English position, 2015
- Chair, Search Committee for tenure track History position, 2015

- Chair, Search Committee for professional track Liberal Studies position, 2015
- Member, Search Committee for VAP Political Science, 2015
- Chair, Search Committee for VAP History Science, 2014
- Member, Academic Council, 2013-2015
- Chair, College of Arts and Sciences Tenure and Promotion Committee, 2013-2014
- Chair, Writing Intensive Policy Workgroup, 2013-2014
- Member, Division of Student Affairs Academic Integrity Workgroup, 2013-2014
- Member, Civics and Civility Conference Planning Team, 2013-2014
- Member, Faculty Workload Workgroup, 2012-2013
- Chair, School of Arts and Sciences Curriculum Committee, 2009-2013
- Program Coordinator of English, Fine Arts, and Communications, 2009-2014
- Member, University Curriculum Committee, member, 2009-2013
- Search Committee for VAP Political Science, 2015
- Chair, Search Committee for tenure track English position, 2011
- Chair, Faculty Salary Equity Workgroup, 2011-2012
- Member, Distance Education Leadership Committee, 2009-2012
- Member, Provost Search Committee, member, TAMUCT, Spring 2011
- Member, AVID Planning Team, 2010-2011
- Developer and Facilitator for “Preparing for the Writing Proficiency Exam,” 2008-2010
- Member, Information Literacy and Technology Committee Task Force, 2009
- Chair, Search Committee for tenure track English position, 2008
- Chair, Library Search Committee, member, 2008-2009
- Member, Faculty Handbook Committee, 2008-2009
- Member, Public Relations Committee, 2008-2009
- Member, Search Committee for Librarian, 2008

PROFESSIONAL AFFILIATIONS

- Society for Cinema and Media Studies (SCMS)
- Literature/Film Association (LFA)
- Association of Adaptation Studies (AAS)
- Popular Culture Association (PCA)
- Southwest Popular/American Culture Association (SWPACA)
- American Academy of Religion (AAR)
- Southwest Commission on Religions Studies (SWCRS)
- Colloquium on Violence and Religion (COV&R)