

## ALLEN H. REDMON

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Professor of English and Film Studies  
Dean, College of Arts and Sciences  
216G Heritage Hall  
1001 Leadership Place  
Texas A&M University-Central Texas  
Killeen, Texas 76549

Phone: +1 (254) 519-5750  
Email: allen.redmon@tamuct.edu

## PUBLICATIONS

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### BOOKS

*Rewatching on Point of the Cinematic Index*, University Press of Mississippi, 2022

*Next Generation Adaptation: Spectator and Process*, editor, University Press of Mississippi, 2021

*Clint Eastwood's Cinema of Trauma: Essays on PTSD in the Director's Films*, co-editor, McFarland Publishers, 2017

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

### ARTICLES and BOOK CHAPTERS

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"Failing to Locate *Wrong is Right* and What that Reveals about Cinematic Reality," in *ReFocus: The Literary Films of Richard Brooks*, edited by R. Barton Palmer, Edinburgh University Press, 2023, 246-260

"'Make Humans the Center of Everything': A Cinema for Conscientious Capitalism," in *The Films of Costa-Gavras: New Interpretations*, edited by Homer B. Pettay, Manchester University Press, 2020, pp. 167-181

"Just 93 Days, and the Sacrifice, Courage, and Hope that Filled those Days," *Film Criticism*, 44, 4, 2020

"Telling a Story in 'This, Our Great American Experiment,'" in *Middle West Review: An Interdisciplinary Journal about the American Midwest*, Vol. 5, No. 2, Spring 2019, pp. 147-154.

"'I Make All Things New': Describing the Ongoing Adaption in the Judeo-Christian Bible," in *Adapted from the Original: Essays on the Value and Values of Works Remade for a New Medium*, edited by Laurence Raw, McFarland Publishers, 2018, pp. 21-33.

“‘He’s Here and He’s There’: Projecting Recovery in *American Sniper* and *Sully*,” in *Clint Eastwood’s Cinema of Trauma: Essays on PTSD in the Director’s Films*, “Introduction.” Charles R. Hamilton and Allen H. Redmon editors, McFarland Publishers, 2017, 158-174

“‘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 Lebowski’s 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

## EDUCATION

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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: *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

## EMPLOYMENT

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Texas A&M University-Central Texas

Chair, Department of Humanities (2014-present)

Professor of English and Film Studies (2017-present)

Associate Professor of English and Film Studies (2012-2017)

Assistant Professor of English and Film Studies (2008-2012)

University of Arkansas at Monticello

Assistant Professor of English and Film Studies (2006-2008)

East Texas Baptist University

Assistant Professor of English (2003-2006)

## PROFESSIONAL LEADERSHIP

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President, Literature/Film Association, *2018-present*

Executive Committee for the Forum on Adaptation Studies (founding member), for Modern Language Association (MLA), *2019-present*

Area Chair, Film Studies section at the Southwest Popular/American Culture Association, *2013-2019*

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*

## ROUNDTABLES, RESPONSES, AND INVITED LECTURES

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Presenter and Moderator, "Adaptation Theory-Formed Assessment," a council sponsored panel on pedagogy, Literature/Film Association Annual Meeting: Reboot-Repurpose-Recycle, 12 September-14 September 2019, Portland, Oregon.

Presenter and Moderator, "Teaching Summer Blockbusters," roundtable, Southwest Popular/American Culture Association, Albuquerque, New Mexico, 20-23 February 2019

Presenter and Moderator, "Remakes and the 2016 Box Office," roundtable, Southwest Popular/American Culture Association, Albuquerque, New Mexico, 15-18 February 2017

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

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

Presenter and 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

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“‘I do not play stereotypes’: Exploring the Process of Adaptation Occurring on the Indexical Point of Rosalind Cash’s Performances as an Actor,” (in) *Visible Adaptation: Diversity and Inclusion*, Association of Adaptation Studies Annual Conference, 23-24 June 2022, Lisbon, Portugal

“Indexing the Cinematic Adaptation,” *Only Connect*, an online AAS/LFA joint conference, 17-18 February 2022.

“Repurposing [Indexical] Actors,” Literature/Film Association Annual Meeting: Reboot-Repurpose-Recycle, 12-14 September 2019, Portland, Oregon.

“Literary and Religious Echoes in *The Shape of Water*,” Literature/Film Association Annual Meeting: Space, Place, and Adaptation, New Orleans, Louisiana, 29 November-1 December 2018.

“Understanding Autobiography, Adaptation, and Trauma through the Index,” Southwest Commission on Religious Studies, American Academy of Religion section, Irving, Texas, 9-11 March 2018

“More than a Memento: Christopher Nolan’s Challenge to Indexical Thinking in the Movies.” Literature/Film Association Annual Conference: Politics, Ethics, and Adaptation. University of Montana, Missoula, Montana, 26-28 October 2017

“‘Lest We Never Forget’: Trauma, Adaptation, and 9/11 Films” The 12<sup>th</sup> Annual Conference of the Association of Adaptation Studies: Returns. De Montfort University, Leicester, United Kingdom, 18-19 September 2017

“Nodes in the Cloud: Using Network Theory to Consider the Adaptive Work *Cloud Atlas* Assigns.” *Networks, Nodes, and New Approaches to Adaptation Studies*. Brigham Young University, Provo, Utah, 24-25 February 2017

“Saving Mr. Banks from Mr. Banks: Reanimating the Referent and Reformulating the Indexical Quality of Cinema.” Southwest Popular/American Culture Association, Albuquerque, New Mexico, 15-18 February 2017

“Adapting *12 Years a Slave* and the Social Problem Film.” The 11<sup>th</sup> 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.” 9<sup>th</sup> 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 Lebowskis 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

## PROFESSIONAL AFFILIATIONS

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