

## ANDREW PHILLIP YOUNG

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### Academic Interests

While my teaching has included a wide range of media courses in the areas of visual analysis, Transnational media, television history, and film style/structure, my research focuses on the role of discursive framing in guiding social, cultural and political trends. My work has centered on how acceptable public discourse in Rwandan society and cultural production has contributed to the continuation of continued underlying ethnic and political tensions (particularly within the geographical and rhetorical systems governing Rwanda's media industries). In addition to research on new media and video game theory, future projects will continue to explore these same themes and apply many of the same techniques in looking at acceptable public discourse in the United States, and its impact on contemporary media and politics.

### Education

Ph.D. Cinema and Media Studies, University of California – Los Angeles, Los Angeles, CA, 2016

Dissertation: *“We are all Rwandans”: Imagining the Post-Genocidal Nation Across Media* (advised by Chon Noriega (chair), John Caldwell, Kathleen McHugh, and Allen Roberts)

Examination Fields: “Critical Approaches to Nationalism and Transnationalism,” and “Trauma Theory, Media and Historiography”

M.A. Cinema and Media Studies, University of California – Los Angeles, Los Angeles, CA, 2011

B.A. Film Studies (*magna cum laude* with General Honors), University of Colorado, Boulder, CO, 2008

Honors Thesis: *The Visual Discourse of the Filmic Unconscious: Buñuel, Gondry and the Dream* (advised by Ernesto Acevedo-Muñoz, Jennifer Peterson, and Paul Daugherty)

B.F.A. Film Production (*summa cum laude* with Departmental Honors), University of Colorado, Boulder, CO, 2008

Honors Thesis: *The Semiotics of Colonialism and Kigali100* (advised by Melinda Barlow, Roger Carter, Travis Wilkerson, and Mark Leiderman)

B.A. History, University of Colorado, Boulder, CO, 2008.

### Employment

Instructor, Department of Critical Media Practices, University of Colorado, 2017-present

Lecturer, Department of Critical Media Practices, University of Colorado, 2015-2017

Lecturer, Department of Cinema Studies & Moving Image Arts, University of Colorado,  
2014-present

Reader, Department of Film Studies, University of Colorado, 2014

Graduate Lecturer/Teaching Associate, University Cluster Program, Undergraduate  
Education Initiatives, University of California – Los Angeles, 2013

Teaching Assistant, Department of Film, Television and Digital Media, Cinema and Media  
Studies, University of California – Los Angeles, 2010-2012

### **Publications**

“Noir and Exilic Cinema: Fritz Lang’s *Fury*, Trauma and the German Critique,” *Journal of Popular Film and Television*, 49(2):70-80 August 2021.  
<<https://doi.org/10.1080/01956051.2020.1832436>>

“The Limits of Memory in *Disavowed*: Interference, Military Execution and the Dishonoured Dead,” *Games and Culture*, March 2021.  
<<https://doi.org/10.1177/15554120211005233>>

“*Peter Gunn* and Social Fissure on U.S. Network Television: Radicalism, Regressivism, and the Machinery of Night,” (Peer reviewed) *Critical Studies and Television: The International Journal of Television Studies*, 12(3):289-304 September 2017.  
<<https://doi.org/10.1177/1749602017719402>>

“Perpetual Game Space in *Crime City*: Game Design in the Age of Social Network Gaming,” *Mediascape Journal of Cinema and Media Studies*, October 2013.  
<[http://www.tft.ucla.edu/mediascape/Fall2013\\_Perpetual.html](http://www.tft.ucla.edu/mediascape/Fall2013_Perpetual.html)>

“Social Networks for Hate Speech: Commercial Radio and New Media,” by Chon A. Noriega and Javier Iribarren, with Ross Lenihan, Andrew Young, and Héctor Peña Ramírez, *CSRC*, No. 2: July 2012.  
<[http://www.nhmc.org/nhmcnew/wp-content/uploads/2013/03/SocialNetworksforHateSpeech\\_UCLACSRC.pdf](http://www.nhmc.org/nhmcnew/wp-content/uploads/2013/03/SocialNetworksforHateSpeech_UCLACSRC.pdf)>

“Christopher Nolan's *Inception*: The Oneiric Intruder and the Architecturalism of Space,” *Mediascape Journal of Cinema and Media Studies*, March 2012.  
<[http://www.tft.ucla.edu/mediascape/Winter2012\\_Inception.html](http://www.tft.ucla.edu/mediascape/Winter2012_Inception.html)>

### **Creative Work**

*Microgravity*, Digital music album, digital release 2022

*Always* (music from), Digital music single, digital release 2022

*Always*, Interactive digital work, digital release 2021

*Disavowed*, Interactive digital work, digital release 2021

*Disavowed: Music to Loop By*, Digital music album, digital release 2021

*Obscure Precision*, Digital music album, digital release 2020

*Waltz of the Flowers*, Experimental short film, 2008

*Kigali100*, Short documentary, 2008

## **Talks and Presentations**

### *Conferences*

- “The Limits of Memory in *Disavowed: Interference, Military Execution and the Dishonoured Dead*,” American Popular Culture Association/American Culture Association Conference, Virtual, TBD.
- “Always (2021),” American Popular Culture Association/American Culture Association Conference, Virtual, TBD.
- “Travelling Through ‘Hollywood’: Rwandan Reconciliation and Framing the Nation Through Film.” Society for Cinema and Media Studies annual conference, Virtual, 2021
- “Rwanda’s Kinyamateka Paradox: Catholicism, Regulation, and the Post-Genocidal Turn.” (Panel Chair) 2020 American Popular Culture Association/American Culture Association Conference, Philadelphia, PA, April 16, 2020 (COVID-Canceled)
- “Travelling Through ‘Hollywood’: Rwandan Reconciliation and Framing the Nation Through Film.” (Panel Chair) Society for Cinema and Media Studies annual conference, Denver, CO, April 3, 2020 (COVID-Canceled)
- “‘Dark Tourism’ and Rwandan Media Industries: Promoting Nation and the Mythology of Memory.” 2019 American Popular Culture Association/American Culture Association Conference, Washington, DC, April 18, 2019.
- “From Ginsberg to Television Noir: ‘Peter Gunn,’ Network TV, and the Rise of Prime-Time Counterculture.” Society for Cinema and Media Studies annual conference, Seattle, WA, Mar. 22, 2014.
- “Publishing on Digital Platforms.” Society for Cinema and Media Studies annual conference, Chicago, IL, Mar. 6, 2013.
- “Cultural Proximity and Genocidal Narrativity: Reconsidering US Network News Coverage of the 1994 Rwanda Genocide through Statistical Analysis.” Society for Cinema and Media Studies annual conference, Chicago, IL, Mar. 6, 2013.
- “The Ethics of Exogenous Negation: Nationalism and Japanese Identity in Hollywood Atomic Bomb Cinema, 1947-1952.” Society for Cinema and Media Studies annual conference, Boston, MA, Mar. 22, 2012.
- “Individual Against the Crowd: *Fury*, Vigilantism, and the Langian Critique of Community Identity.” University of Chicago Exile on Main Street Conference, Chicago, IL, Nov. 11, 2011.
- “Mind, Body, and Dreams in Christopher Nolan’s *Inception*: The Oneiric Intruder and the Architecturalism of Space.” San Francisco State Film Conference, San Francisco, CA, Oct. 19, 2011.
- “Deconstructing Masculinity: Representations of Manifest Destiny, the American Western, and Nicholas Ray’s *Run for Cover*.” Midwest Popular Culture Association/American Culture Association annual conference, Milwaukee, WI, Oct. 16, 2011.

“*Peter Gunn: Regressivism, Radicalism, and the Machinery of Night.*” Midwest Popular Culture Association/American Culture Association annual conference, Minneapolis, MN, Oct. 2, 2010.

“Exogenous Negation and the Atomic Bomb.” San Francisco State Film Conference, San Francisco, CA, Oct. 21, 2010.

#### *Guest Lectures*

“History and Media Practice.” Presenting to Approaches to Historical Media Practices, Professor Renata Barreto, University of Colorado at Boulder, June 26, 2020.

“Ethics and Documentary Filmmaking: *Kigali100*,” Department of Critical Media Practices, University of Colorado, November 8, 2017.

“Human Rights and Ethical Filmmaking,” Department of Media Studies, University of Colorado, November 2, 2017.

“Cinema Narrative and 3-Act Structure,” Department of Film Studies, University of Colorado, Feb. 14, 2017.

“Exploring Genre: Industrial Shifts and Independent Exhibition,” Department of Film Studies, University of Colorado, Oct. 13, 2015.

“Hollywood Narrative and the Emergence of the Blockbuster,” Department of Film Studies, University of Colorado, Oct. 8, 2015.

“Contemporary Storytelling: Ideology and the Hollywood Hero,” Department of Film Studies, University of Colorado, Oct. 6, 2015.

“National/Transnational: Reading Global Cinema,” Department of Film Studies, University of Colorado, Mar. 31, 2015.

“Race and Cinema: Trajectories of Representation and *Guess Who’s Coming to Dinner*,” Department of Film Studies, University of Colorado, Nov. 30, 2014.

“Interdisciplinary Research Methods: Media Studies and Latin America,” General Education Program, University of California – Los Angeles, Oct. 3, 2012.

“Rwanda War Isn’t Just Horrific, It’s Telegenic’: Industrial Practice and Discourse within US Media Coverage of the 1994 Rwanda Genocide.” Department of Cinema and Media Studies, University of California – Los Angeles, May 9, 2012.

#### *Invited Talks and Public Lectures*

“We Are All Rwandans: Discourse, Identity and the Genocidal Rift.” Media Research and Practice Colloquium, University of Colorado, October 11, 2017.

“Rwanda War Isn’t Just Horrific, It’s Telegenic’: Industrial Practice and Discourse within US Media Coverage of the 1994 Rwanda Genocide.” Colloquium in Honor of Teshome Gabriel, University of California – Los Angeles, May 11, 2012.

“Langian Social Critique and American Cinema: Anti-Fascist Aesthetics in Fritz Lang’s *Ministry of Fear*.” Film introduction, presentation, and guest curator as part of University of California – Los Angeles Crank Film Series screening of *Ministry of Fear* (Dir. Fritz Lang, 1944), Oct. 27, 2011.

“Rise of the ‘B-Art Film’: Republic Pictures and Ben Hecht’s *Specter of the Rose*.” Film introduction, presentation, and guest curator as part of University of California – Los Angeles Crank Film Series screening of *Specter of the Rose* (Dir. Ben Hecht, 1946), April 28, 2011.

“Hollywood and the Representation of Vodou: Problematizing *The Serpent and the Rainbow*.” Film introduction, presentation, and guest curator as part of University of

California – Los Angeles Crank Film Series screening of *The Serpent and the Rainbow* (Dir. Wes Craven, 1988), Oct. 28, 2010.

## **Teaching**

### *Undergraduate Courses*

University of Colorado	CMDP 1400 Introduction to Contemporary Media Cultures
University of Colorado	CMDP 2100 Approaches to Historical Media Practices
University of Colorado	CMDP 3350 Modes of Documentary Media History
University of Colorado	CMDP 4410 Topics in Contemporary Media Technologies: Video Game Theory
University of Colorado	FILM/CINE 1002 Film Analysis for Non-Majors
University of Colorado	FILM 1502 Introduction to Film Studies
University of Colorado	FILM 2005 Form, Structure, and Narrative Analysis
University of Colorado	FILM 3002 Major Film Mov.: Contemp. Documentaries (Reader)
University of Colorado	FILM 3002 Major Film Mov.: Australia and NZ Cinema (Reader)
University of California – Los Angeles	GE 26A Represent. Practice in Latin American Film
University of California – Los Angeles	GE 26A Health and Poverty in Latin America (TA)
University of California – Los Angeles	FTV 110A American Television History (TA)
University of California – Los Angeles	FTV 106C Asian, Afr. and Latin Amer. Film (TA)
University of California – Los Angeles	FTV M50 Introduction to Visual Culture (TA)

## **Multimedia Skills**

Non-Linear Editing and Postproduction (Final Cut, Adobe Premiere, Avid, After Effects, Photoshop)

Video and Film Cinematography (Digital, 16mm, Super 8mm, 8mm)

Interactive Digital Media and Animation (Unreal Engine, Blender, Fire Alpaca, Twine)

Sound Production and Postproduction (Pro Tools, Nagra, Flash and DAT recorders, lavalier, condenser and shotgun microphones, zeppelin's, shock mounts and boom equipment)

Lighting (Lowel Omni Kits, Arri Lighting Kits, 1K, 2K, and various other lighting equipment, including Chimera pancakes and other products)