**ELYCE RAE HELFORD**

English Department 910 Huntwood St.

Middle Tennessee State University Murfreesboro, TN 37130 U.S.

Murfreesboro, TN 37132 U.S. (615) 556-7308

elyce.helford@mtsu.edu www.elycehelford.com

(615) 898-5961

# EDUCATION

Ph.D. in English. University of Iowa, 1992.

B.A. in English. Lake Forest College, 1984.

**PUBLICATIONS (1995-present)**

# Books, edited

*The Woman Fantastic in Contemporary American Media Culture*. Co-edited with Shiloh Carroll, Sarah Gray, and Michael Howard. Jackson, MS: University of Mississippi Press, 2016. Paperback 2018.

*Fantasy Girls: Gender in the New Universe of Science Fiction and Fantasy Television*. Lanham, MD: Rowman and Littlefield, 2000.

*Enterprise Zones: Critical Positions on Star Trek*. Co-edited with Taylor Harrison, Sarah Projansky, and Kent A. Ono. Boulder, CO: Westview Press, 1996.

**Journal Issue, edited**

*Anime* *Special Issue*. Co-editor Alex Naylor. *Journal of Science Fiction Film and Television* 7.3 (2014).

# Journal Articles

“Theatricality and Female Drag in Three Films by George Cukor.” *Feminist Media Studies* 14.4 (2014): 593-607.

“*Yiddishkeit*, Jewissance, and Double-Coding in *Leverage*.” *Studies in Popular Culture* 36.2 (Spring 2014): 109-124.

“Figuring Jewishness in George Cukor’s *A Double Life*.” *Jewish Film and New Media* 1.2 (Fall 2013): 114-138.

“‘A queer feeling when I look at you’: Gender and Sexuality in Three Films by George Cukor.” *Journal of Bisexuality* 7.1-2 (2007): 91-112.

“The Gaze, *The Stepford Wives*, and Envisioning Feminism in 1975.” *Feminist Media Studies* 6.2 (2006): 145-156.

“Going ‘Native’: Le Guin, Misha, and the Politics of Speculative Literature.” *Foundation* 71 (1997): 77-88.

Rpt. In *Short Story Criticism*. Vol. 69. Ed. Joseph Palminsano. Detroit: Gale, 2004.

“The Future of Political Community: Race, Ethnicity, and Class Privilege in Novels by Piercy, Gomez, and Misha.” *Utopian Studies* 12.2 (2001): 124-142.

“‘Would You Really Rather Die Than Bear My Young?’: The Construction of Gender, Race, and Species in Octavia E. Butler’s ‘Bloodchild.’” *African American Review* 28.2 (1994): 259-271.

Rpt. in *Short Stories for Students*. Vol. 6. Eds. Jerry Moore and Tim Akers. Detroit: Gale, 1999.

Rpt. in *Modern Black Writers*. Ed. Joanne Cerrito. Detroit: Gale, 1999.

“‘I’m Wondering What Sort of Misunderstanding is Happening Right Now’: Poststructuralism, French Feminism, and Carol Emshwiller’s ‘The Start of the End of It All’.” *Foundation* 74 (1998): 67-79.

# Book Chapters

“Placing Parker: Negotiating the Hegemonic Binary in *Leverage*.” *The Woman Fantastic in Contemporary American Media Culture*. Jackson, MS: University of Mississippi Press, 2016.

“‘Ok, homeboys, let’s posse’: Gender, Race, Class, and Masculine Anxiety in *Red Dwarf*.” *British Television Science Fiction: A Hitchhiker’s Guide.* Eds. Peter Wright and John Cook. London: I.B. Tauris, 2005.

“‘It’s a Rip-off of the Women’s Movement’: Second-Wave Feminism and *The Stepford Wives*.” *Disco Divas: Women and Popular Culture in the 1970s*. Ed. Sherrie Inness. Philadelphia: U PA Press, 2003: 24-38.

“‘My Emotions Give Me Power’: The Containment of Girls’ Anger in *Buffy the Vampire Slayer*.” *Fighting the Forces: What’s at Stake in* Buffy the Vampire Slayer. Eds. Rhonda V. Wilcox and David Lavery. Lanham, MD: Rowman and Littlefield, 2002. 18-34.

“(E)raced Visions: Women of Color and Science Fiction in the U.S.” *Science Fiction, Canonization, Marginalization, and the Academy*. Eds. Gary Westfahl and George Slusser. Westport, CT: Greenwood, 2002. 127-138.

“Feminism, Queer Studies, and the Sexual Politics of *Xena: Warrior Princess*.” *Fantasy Girls: Gender in the New Universe of Science Fiction and Fantasy Television*.

“Postfeminism and the Female Action-Adventure Hero: Positioning *Tank Girl*.” *Future Females: The Next Generation: New Voices and Velocities in Feminist Science Fiction Criticism*. Ed. Marleen S. Barr. Lanham, MD: Rowman and Littlefield, 2000. 291-308.

“‘A Part of Myself No Man Should Ever See’: Reading Captain Kirk’s Multiple Masculinities.” *Enterprise Zones: Critical Positions on Star Trek*.

# Other Articles

“Good Girls Gone Noir.” *The Dark Pages: The Newsletter for Film Noir Lovers* (forthcoming: Oct. 2018).

“Pretty Boys in Noir.” *The Dark Pages: The Newsletter for Film Noir Lovers* (forthcoming: Aug. 2018).

“Resisting Romance in Dorothy Arzner’s *Dance Girl Dance*.” *Flicker Alley* (26 Mar. 2017).

Various Articles for *ScreenPrism* (32 Articles; Nov. 2015-Nov. 2016):

* “Marvel’s *Luke Cage*: Blaxploitation or #BlackLivesMatter?” (30 Nov. 2016).
* “What Were the First Hollywood Films About Rape and Its Impact?” (24 Oct. 2016).
* “Why is *Mr. Holmes* More Like *Gods and Monsters* Than Other Sherlock Holmes Films?” (8 Sep. 2016).
* “In Season Four of *Orange is the New Black*, How Has Racial Conflict Grown and Changed?” (8 July 2016).
* “Before *Orange is the New Black*, How Did *Stranger Inside* Portray Diversity in Women’s Prisons?” (5 July 2016).
* “Are Film Images of Disfigurement Inflected by Gender?” (23 May 2016).
* “Is the Elvis Presley Musical *King Creole* Film Noir?” (15 Apr. 2016).
* “How Does *Thelma and Louise* Display a Connection to Feminist Film Theory?” (7 Apr. 2016).
* “Does *Pee-Wee’s Big Holiday* Finally Answer the Question: Is Pee-Wee Herman Gay?” (30 Mar. 2016).
* “In *Vertigo*, What is the Significance of the Ending?” (22 Feb. 2016).
* “What is the Significance of the Opening Scene in *The Philadelphia Story*?” (29 Jan. 2016).
* “What is the Significance of the Ending in *Do the Right Thing*?” (29 Jan. 2016).
* “What Do *Bringing Up Baby* and *His Girl Friday* Have in Common?” (22 Jan. 2016).
* “Does *In a Lonely Place* Adhere to or Challenge Traditional Gender Roles?” (11 Jan. 2016).
* “What is the Significance of Helen Ramirez in *High Noon*?” (11 Jan. 2016).
* “What is the Difference Between Film Noir and Crime Film?” (30 Dec. 2015).
* “Is a Female Gaze Possible in Cinema?” (10 Dec. 2015).
* “What is the Difference Between the Male Gaze and Female Objectification?” (30 Nov. 2015).
* “In *Gilda*, What Is the Significance of the ‘Put the Blame on Mame’ Number?” (30 Nov. 2015).
* “How Does the 2004 Remake of *The Stepford Wives* Differ from the 1975 Film? Why Was It Such a Flop?” (28 Nov. 2015).
* “What Gender Messages Does *Inside Out* Send to Girls?” (24 Nov. 2015).
* “Why Do Some *Star Trek* Fans Enjoy Pairing Kirk and Spock as Lovers?” (24 Nov. 2015).
* “When is Holocaust-related Humor Considered Acceptable, and When Does It Cross a Line?” (23 Nov. 2015).
* “Why Was George Cukor Known as a ‘Woman’s Director’ and How Did He Feel About It?” (20 Nov. 2015).
* “Did Classic Hollywood Films Feature Characters We Would Call Trans Today?” (9 Nov. 2015).
* “Is There a Male Counterpart to the Femme Fatale of Film Noir?” (9 Nov. 2015).
* “Can Film Noir Be Funny?” (9 Nov. 2015).
* “Was the Western genre ‘queer’ before *Brokeback Mountain*?” (4 Nov. 2015).
* “What Does “Double Coding” Mean as an Interpretive Strategy for Film and Television?” (4 Nov. 2015).
* “What Does It Mean to Call a Woman a “Stepford Wife”? (2 Nov. 2015).
* “What’s the Significance of the Setting in *Key Largo*?” (28 Oct. 2015).

“Queering Classic Hollywood” Series for *ScreenPrism* (8 Articles; May-July 2016):

* “Queering *My Fair Lady*: Why Can’t a Woman Be More Like a Man?”
* “Lesbianism and the Western: The Case of *Johnny Guitar*.”
* “Gay Hitmen: Fante and Mingo in *The Big Combo*.”
* “Why Ned Drinks: Lew Ayres in *Holiday*.”
* “Why We Love Mrs. Danvers.”
* “The Allure of Queer Romance in *Sylvia Scarlett*.”
* “Girls are a Girl’s Best Friend.”
* “James Whale and the Queer Delights of *The Old Dark House*.”

“Femme Vs. Homme in *Too Late for Tears*.” *Flicker Alley* (20 Apr. 2016).

“Beauty and the Beast, *In a Lonely Place*” *The Dark Pages: The Newsletter for Film Noir Lovers* (Jan./Feb. 2016).

**“The Function of the Gaze in**The Asphalt Jungle**.”***The Dark Pages: The Newsletter for Film Noir Lovers* **(Nov./Dec. 2015).**

“That Old Black Magic: Women, Race, and Post-Millennial U.S. Science Fiction Television.” *Deletion* 4 (April 2014).

“A Galaxy of Our Own: Searching for Black Women in Science Fiction Film.” *Bitch: Feminist Response to Pop Culture* 15 (Winter 2001): 34-37, 88-8.

# Selected Book Reviews and Reference Articles

Book Rev. *Women in European Holocaust Films* by Ingrid Lewis. *Jewish Film and New Media: An International Journal* (forthcoming).

Ref. Articles. “*The Stepford Wives* (1975)” and “*The Stepford Wives* (2004).” *When Worlds Collide: The Critical Companion to Science Fiction Film Adaptations.* Eds. Peter Wright and Sue Short. Liverpool: Liverpool UP (forthcoming).

Book Rev. *George Cukor, Hollywood Master* edited by Murray Pomerance and R. Barton Palmer. *Jewish Film and New Media: An International Journal* 5.1 (2017).

Book Rev. *New Jews?: Race and American Jewish Identity in 21st-Century Film* by David L. Reznik. *Jewish Film and New Media: An International Journal* 1.1 (Spring 2013): 91-94.

Ref. Article. “Feminism.” *Encyclopedia of Themes in Science Fiction and Fantasy* (three volumes). Ed. Gary Westfahl. Westport, CT: Greenwood Publishing, 2005. 289-291.

Book Rev. *Cult Television*, edited by Sara Gwenllian-Jones and Roberta A. Pearson. *Science Fiction Review* 272 (June 2005): 11-12.

Book Rev. *Notes on Nowhere: Feminism, Utopian Logic, and Social Transformation*, by Jennifer Burwell, and *Frankenstein’s Daughters: Women Writing Science Fiction*, by Jane Donawerth. *Signs* 26.1 (Autumn 2000): 293-295.

Ref. Article. “Butler, Octavia E. *Wild Seed*.” *Masterplots II: Women’s Literature*. Ed. Tracy Irons. Pasadena: Salem Press, 1995. 2469-2473.

Book Rev. *Aliens and Others: Science Fiction, Feminism and Postmodernism*, by Jenny Wolmark, and *Science Fiction and Postmodern Fiction: A Genre Study*, by Barbara Puschmann-Nalenz. *Utopian Studies* 6.1 (1995): 168-173.

# TEACHING EXPERIENCE

**Professor**. English Department. MTSU, 2002-present.

**Associate Professor**. English Department. MTSU, 1997-2002.

**Assistant Professor**. English Department. MTSU, 1992-1997. Courses (\* indicates courses created):

*Graduate*: Contemporary Women’s Literature\*; Feminist Theory\*; Women and Film (online)\*;

Popular Culture Studies

*Upper Division*: Film Noir\*; Gender and Film\*; Hollywood and Jewish America\*; War and Literature:

the Holocaust\*; Literature and Film; Twentieth-Century Women Writers; Science Fiction

*Lower Division*: Holocaust Survivor Narratives (classroom and online)\*; Jewish American Identity in

Literature and Culture\*; Feminist Science Fiction\*; Women in Literature; Experience of

Literature; Composition

**Affiliate Faculty**. Women's and Gender Studies. MTSU, 1992-present. Courses (\* indicates courses created):

*Upper Division*: Women and the Media\*; Women and Television\*; Feminist Theory

*Lower Division*: Introduction to Women’s Studies (classroom and online)

**Affiliate Faculty.** Jewish and Holocaust Studies. MTSU, 2013-present. Courses (\* indicates course created):

*Upper Division*: The Holocaust\*

# ADMINISTRATIVE EXPERIENCE

**Director**. Holocaust Studies Program. MTSU, 2016-present.

**Director**. Jewish and Holocaust Studies Minor. MTSU, 2013-present.

**Director**. Women’s and Gender Studies Program. MTSU, 2000-2008.

**ACADEMIC CONFERENCES AND OTHER PRESENTATIONS (1995-present)**

# Conference Administration

International Holocaust [and Genocide] Studies Conference. MTSU. Murfreesboro, TN:

Co-chair. April 2018.

Associate chair. October 2013, October 2015.

Program co-chair. October 2011, October 2009, October 2007. Chair. October 1996.

Interdisciplinary Conference in Women’s Studies. MTSU. Murfreesboro, TN:

Chair. February 2007, March 2005, March 2003, March 2001.

# Selected Conference Presentations

“Negotiating Jewish Assimilation in *Born Yesterday* and *It Should Happen to You*.” Midwest Jewish Studies Association. Chicago, IL; October 2018.

“Shifting Positions and Creative Negotiations: Gender, Genre, and Anime Fan Communities.” With Alex Naylor. Eaton Science Fiction Conference. Riverside, CA; April 2013.

“Global Encounters of the Fandom Kind: Talking to Manga and Anime Fanfiction Writers.” Eaton Science Fiction Conference. Riverside, CA; February 2011.

“The Making and Unmaking of Gender in George Cukor's *A Star is Born*.” MTSU Interdisciplinary Conference in Women’s Studies. Murfreesboro, TN; March 2009.

“Utopianism, Feminism, and Spirituality in *Star Wars III: Revenge of the Sith*.” Society for Utopian Studies: 30th Annual Conference. Memphis, TN: October 2005.

“Humor, Homosexuality, and *Red Dwarf*.” Science Fiction Research Association Conference. Chicago, IL; June 2004.

“Women’s Studies and Distance-Learning: Expansion (vs.) Ethics.” National Women’s Studies Association Conference. Program Administrators Pre-conference. New Orleans, LA; June 2003.

“The Future of Political Community: Race, Ethnicity, and Class Privilege in Women’s Dystopian Fiction.” National Women’s Studies Association Conference. Minneapolis, MN; June 2001.

“Queer Pleasure, Feminist Pain: Navigating the Sexual Politics of Violence in *Xena: Warrior Princess*.” South Central Women’s Studies Association Conference. New Orleans, LA; March 1999.

“*Tank Girl* and the Politics of Postfeminism.” Women and Power Conference. MTSU. Murfreesboro, TN; February 1999.

“Community and Survival in Near-Future Feminist Dystopias by Ethnic Women Writers.” International Conference on the Fantastic in the Arts. Fort Lauderdale, FL; March 1996.

“Reflecting (on) Violence: Reading the Images of Grant Morrison’s *Animal Man*.” Eaton Science Fiction Conference. Riverside, CA; March 1995.

# Selected Additional Presentations

Introductions to *Bad Day at Black Rock* and *The Furies*. Essential Westerns Series. Belcourt Theatre. Nashville, TN. September 2018.

“Introduction to Film Noir” Monthly Series. Linebaugh Public Library. Murfreesboro, TN. February-May 2018.

“Placing the American Dream: The Founding of Hollywood.” Honors College Lecture Series. MTSU. September 2014.

“Gender, Anime, and the Making of Fan Writers.” Women's and Gender Studies Research Series. MTSU. 19 Apr. 2012.

“Jewish Americans: Why Broadway?” Jewish Songwriters Exhibit.Linebaugh Public Library. Murfreesboro, TN. 18 Apr. 2012.

“Gender in the Films of George Cukor.” Liberal Arts Scholars Day. MTSU. 3 Apr. 2008.

Introduction to *The Philadelphia Story*. Classic Film Series. Center for the Arts. Murfreesboro, TN. 2 Sep. 2005.

“The Happy Homemaker Strikes Back: Actively Negotiating Housework in a Two-career Household.” Career/Professional Development Brown Bag Series. June Anderson Women’s Center. MTSU. 3 May 2005.

“Meeting Today’s Media Superheroine.” National Women’s History Month 2004. University of Pittsburgh at Bradford. Bradford, PA. 24 March 2004.

“Race, Gender, and the State of the Art of the Contemporary U.S. Superwoman.” Honors College Lecture Series. MTSU. September 2003.

“Just Say No to Gender.” Honors College Lecture Series. MTSU. September 2001.

“Do We Need a Women’s Revolution?” Honors College Lecture Series. MTSU. September 2000.

“Fear of Feminism.” Tennessee Women’s Leadership Conference. MTSU. April 1998.

“Forging Links Among Strong Women.” Tennessee Women’s Leadership Conference. MTSU. April 1997.

“A Feminist Perspective on Women in Science Fiction.” Women’s History Month. University of Iowa, Iowa City, IA; March 1997.

“Women/Feminism and Science Fiction.” Panel with Octavia Butler. ConCat (science fiction fan convention). Knoxville, TN; October 1995.

# Interviews for Publications/Documentaries

Romero, Dennis. [“](http://www.laweekly.com/news/how-hollywood-keeps-minorities-out-5402815)How Hollywood Keeps Minorities Out[.](http://www.laweekly.com/news/how-hollywood-keeps-minorities-out-5402815)” *LA Weekly* (25 Feb. 2015).

Weiss, Joanna. [“](http://www.boston.com/news/globe/living/articles/2005/06/15/%20tvs_favorites_orceress_lands_in_salem/)TV’s Favorite Sorceress Lands in Salem[.](http://www.boston.com/news/globe/living/articles/2005/06/15/%20tvs_favorites_orceress_lands_in_salem/)” *Boston Globe* (15 June 2005).

Svokos, Heather. [“](http://www.kentucky.com/mld/kentucky/entertainment/8886005.htm)The Stepford Mystique[.](http://www.kentucky.com/mld/kentucky/entertainment/8886005.htm)” *Lexington Herald Leader* (11 June 2004).

*Star Trek Story* (documentary)[.](https://youtu.be/ijBrx5QTWzQ) BBC, 1996.

# GRANTS AND AWARDS

Non-Instructional Assignment Grant, Graduate College, MTSU, 1999-2000, 2006-2007, 2015-2016.

Summer Faculty Research Grant, Graduate College, MTSU, 2000, 2008, 2016.

Outstanding Faculty Member, Women’s and Gender Studies Program, MTSU, 2015-2016.

Curriculum Integration Grant, President’s Commission on the Status of Women, MTSU, Summer 2002, Summer 2014.

Academic Year Faculty Research Grant, Graduate College, MTSU, 1994-1995, 1995-1996, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 2005-2006.

Distance Learning Innovations Award, Distance Education Committee, Tennessee Board of Regents, 2005.

Instructional Technologies Development Grant, Office of Information Technology, MTSU, Spring 2002.

Distinguished Educator in Distance Learning Award, Division of Continuing Studies, MTSU, 1998.

Ayne Cantrell Award, Women’s Studies Program, MTSU, 1997-1998.

# EDITORIAL BOARD MEMBERSHIPS

*Jewish Film and New Media*. 2012-present.

*Journal of Science Fiction Television and Film*, 2007-present.