

## TRAVIS R. MERCHANT-KNUDSEN (THEY/THEM)

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### EDUCATION

North Carolina State University  
**Ph.D. Student in Communication, Rhetoric, and Digital Media (CRDM)** **Fall 2022 – Current**  
*Second-Year Student*

North Carolina State University  
**M.A., English with Concentration in Film Studies | 4.0 GPA** **May 2020**  
Thesis: "Bodies and Visuals Unbound to Time: Embracing Sensations of Spectacle and Narrative in *Mandy* and *Climax*"

University of North Carolina Wilmington  
**B.A., Film Studies; B.A., English Literature | 3.82 GPA** **May 2016**  
Honors Thesis: "Filming Letters: Dialogism and Paratextuality in Sofia Coppola and Spike Jonze Films"

### SERVICE EXPERIENCE

#### *Intellect Press*

**Image Editor – *Film International*** **October 2017 – Current**

Source, select, and place images within articles for four issues a year; provide minor copy-editing for review articles; and review working proofs.

**Member of Editorial Board for *Film Matters 7.1*** **Spring 2015**

Read essays and reviews as part of the peer-review process, recommended or denied publication, and learned the process of being a part of an Editorial Board

#### *North Carolina State University*

**Co-Organizer of CRDM Symposium: Infrastructures and/as Colonialism** **October 2021 – March 2022**

Organized the annual CRDM Symposium with two faculty members and two students. I created the visual look and video for the symposium, aided selection of presentations and panels, and coordinated tech support on the dates of symposium

**Committee Member of Triangle Film Salon Graduate Symposium** **October 2021 – March 2022**

Organized the inaugural TFS as a committee of two faculty members and four students in collaboration with UNC – Chapel Hill. UNC hosted while NCSU students and faculty aided with selections and organization of schedule

#### *Austin Film Festival*

**Member of Short Film Selection Committee** **May 2019 – October 2021**

Screened submitted short films, compiled notes on each film, and either recommended or denied placement in the festival

### TEACHING EXPERIENCE

#### *North Carolina State University*

**Instructor — Various Classes** **Fall 2021 – Current**

Developed a syllabus and course structure, created examinations and writing assignments, and administered grades and attendance. Online and In-person.  
Classes: COM 110: Public Speaking, ENG 321: Survey of Rhetorical Theory, ENG 282: Introduction to Film

<p><b>Instructor – ENG 282: Introduction to Film</b> Developed a syllabus and course structure, created examinations and writing assignments, and administered grades and attendance. Smoothly transitioned to online in Spring 2020</p>	<b>Fall 2019 – Spring 2020</b>
<p><b>Teaching Assistant</b> Assisted with course and lead sections with Dr. Andrew Johnston in ENG 282: Introduction to Film on Soviet montage and documentary; Assisted with course and lead sections with Dr. Marsha Gordon on Charlie Chaplin and Soviet montage.</p>	<b>Fall 2018 – Spring 2019</b>
<i>Wake Technical Community College</i>	
<p><b>Adjunct Instructor</b> Aided students on their writing for the Individualized Learning Center; created videos on grammar, introductions, conclusions, and for the ILC YouTube channel</p>	<b>Fall 2016 - Current</b>
<i>University of North Carolina Wilmington</i>	
<p><b>Writing Tutor</b> Aided students of various subjects with writing essays and focused grammar, organization, outlining, introductions, and conclusions.</p>	<b>Fall 2015 - Spring 2016</b>
<b>PEER REVIEWED PUBLICATIONS</b>	
<p>“Violent Identities and Losing Others in the Sea: The Animated Bodies of Neon Genesis Evangelion” Chapter from <i>The Encyclopedia of Animation Studies Vol. 4: Characters and Aesthetics</i>, ed. Christopher Holliday and David McGowan, Bloomsbury</p>	<b>Accepted</b>
<p>“Objects Under an Omniscient Lens: Investigations of Power and Surveillance in Late Fincher” Chapter from <i>ReFocus: The Films of David Fincher</i>, ed. Keith Clavin, Edinburgh University Press</p>	<b>Accepted/Editing</b>
<p>“Filmed Love Letters: The Dialogism and Intertextuality of <i>Lost in Translation</i> and <i>Her</i>” <i>Cultural Intertexts</i> vol. 11</p>	<b>Winter 2021</b>
<p>“Painting a Collaborative Gaze: Tactility and the myth in Portrait of a Lady on Fire” co-authored with Susie Hedley <i>Film International</i> 19.2</p>	<b>June 2021</b>
<p>“‘Lost Inside Empire’: Self-Orientalization in the Animation and Sounds of Hayao Miyazaki’s <i>The Wind Rises</i>” <i>Southeast Asian Review of English</i> 57.1</p>	<b>July 2020</b>
<p>“Uncomfortable Laughter: Revisiting <i>Funny Games</i> (1997) on Criterion” <i>Film International</i> 18.1</p>	<b>Winter 2020</b>
<p>“Through the Haze: Fidelity of Adaptation in Paul Thomas Anderson’s <i>Inherent Vice</i>” <i>Language, Literature, and Interdisciplinary Studies</i> 2.4</p>	<b>Summer 2019</b>
<p>“<i>Force Majeure</i>: A Dramatic, Humorous Dissection of Family” <i>Film Matters</i> 7.2</p>	<b>September 2016</b>
<p>“The Censorship of Art After Death: Looking at Stanley Kubrick’s History with Censorship” <i>Film Matters</i> 6.3</p>	<b>December 2015</b>
<b>NON-PEER REVIEWED PUBLICATIONS</b>	
<p>“Possibilities of Post-Cinema: Discorrelated Images by Shane Denson” <i>Film International</i> (Book Review)</p>	<b>April 2021</b>
<p>“Humans, Nature, and Moving Images – <i>The Work of Terrence Malick: Time-Based Ecocinema</i> by Gabriella Blasi” <i>Film International</i> (Book Review)</p>	<b>July 2020</b>

“Transnational Identities in the Dramatically Tense <i>Synonyms</i> ” <i>Film International</i> (Website Review)	<b>November 2019</b>
“Staying in the Present: Brendan Meyer and Sam McCarthy on <i>All These Small Moments</i> ” <i>Film International</i> (Website Review and Interview)	<b>January 2019</b>
“A Life of Contradictions: Trine Dyrholm on <i>Nico, 1988</i> ” <i>Film International</i> (Website Interview)	<b>August 2018</b>
“Illuminating the Bipartisan Problem: Kimberly Reed on <i>Dark Money</i> ” <i>Film International</i> (Website Interview)	<b>July 2018</b>
“Metafictional Examination: <i>The Workshop</i> ” <i>Film International</i> (Website Review)	<b>April 2018</b>
“Deceit and Inconsistency: <i>The China Hustle</i> ” <i>Film International</i> (Website Review)	<b>March 2018</b>

## PRESENTATIONS

“Animated Abstractions Unbound To Time: Sensations Of Spectacle And Narrative In <i>Mandy</i> ” Society for Animation Studies Conference: Animation Unlocked	<b>June 2022</b>
“Archive 0.333 – A Gamic Consideration of Archival Access” Midwest Interdisciplinary Graduate Conference: Access	<b>May 2022</b>
“Paper Frames Becoming Digital Scene: Don Hertzfeldt’s Adaptation to the Digital Medium” Triangle Film Salon Graduate Conference at UNC Chapel Hill	<b>March 2022</b>
“Surviving Through Disconnected Patience: Procedural and Ambient Rhetoric in <i>Death Stranding</i> ” Carolina Rhetoric Conference: Rhetoric(s) for Survival	<b>February 2022</b>
“‘Wake Up, Get Up, Get Out into the New Environment’: The Speculative Reality of <i>Persona 5</i> ” Society for Animation Studies Conference	<b>June 2021</b>
“A Repetitive, Unsettling Suburban Hallway: Embodied Gothic Horror in P.T.” NCSU Association of English Graduate Students Conference	<b>March 2020</b> <b>[Cancelled due to COVID-19]</b>
“Embodied Existential Horror: Gothic and Cosmic Horror in <i>Bloodborne</i> ” NCSU Association of English Graduate Students Conference	<b>March 2019</b>
“Tension Building the Dream: <i>Montage of a Dream Deferred</i> and Soviet Montage” NCSU Graduate Student Research Symposium	<b>March 2019</b>
“Gazing Through the Haze: Looking at the Adaptation of <i>Inherent Vice</i> ” Visions Film Festival and Conference	<b>March 2017</b>
"A Letter to a Resurgence: Looking at <i>Dear Zachary</i> and New-Wave Cinema Verité" Visions Film Festival and Conference	<b>April 2016</b>

FELLOWSHIPS

*Le Giornate Del Cinema Muto*

**Member of the Collegium**

Attended daily meetings to discuss preservation, issues of representation, and use of music; screened various silent films, interviews, and masterclasses; and wrote an essay about the experience and scholarship of silent cinema

**October 2020 – 2021**

*Full Frame Film Festival*

**Full Frame Fellow**

Attended various documentary premieres, attended workshops and discussions with documentary filmmakers, and engaged with fellow documentary scholars throughout the weekend of the film festival

**April 2019**

ORGANIZATIONS

Society for Animation Studies

**2020 – Current**

LANGUAGES

English – Native Language

Spanish – Read, write, and speak with good proficiency