



## Curriculum Vita Fall 2019

**Instructor:** Dr. Brad Klypchak  
**Academic Department:** Liberal Studies

**University Address:** Liberal Studies  
221 Talbot Hall  
Texas A&M University-Commerce  
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### EDUCATION

Doctor of Philosophy (American Culture Studies)  
Bowling Green State University, 2007

Master of Science (Sport Studies)  
Miami University, 1995

Bachelor of Science (Psychology)  
University of Illinois, 1993

### TEACHING EXPERIENCE

August 2019 – present, Associate Professor of Liberal Studies, Texas A&M University-Commerce

August 2015 – July 2019, Assistant Professor of Liberal Studies, Texas A&M University-Commerce

January 2014 – August 2015, Lecturer (Ad Interim), Texas A&M University-Commerce, Liberal Studies

June 2010 – December 2013, Adjunct Professor, Texas A&M University-Commerce, Liberal Studies

August 2009 – May 2010, Assistant Professor (Ad Interim), Texas A&M University-Commerce, Liberal Studies

June 2007 – July 2009, Adjunct Professor, Texas A&M University-Commerce, College of Arts and Sciences

August 2004 – June 2006, Assistant Professor, Lon Morris College, Social Sciences

August 2003 – May 2004, Graduate Teaching Assistant, Bowling Green State University, Film Studies

July 2002 – July 2003, Lektor: Paris-Lodron Universität Salzburg, Institut für Anglistik und Amerikanistik

August 1999 – May 2002, Graduate Teaching Assistant, Bowling Green State University, Popular Culture

August 1996 – May 1999, Coordinator, Miami University-Hamilton, Physical Education, Health and Sport Studies

August 1995 – August 1996, Instructor, Miami University, Physical Education, Health and Sport Studies

## PUBLICATIONS

### BOOK AUTHOR

*Performed Identity: Heavy Metal Musicians Between 1984 and 1991.* (2007).  
Saarbrücken Germany: VDM Verlag Dr. Müller

### BOOK CHAPTER AUTHOR

To the victor go the spoils?: *Man v. Food* as Consumptive and Competitive Spectacle  
In Newman, E. and Witsell, E. Edited Collection on Food Network Television. Jefferson, MO: McFarland Press. Chapter Proposal accepted June 2019.

“Dio can you hear me?”: Kitsch, Camp, Nostalgia, and Tenacious D  
In Bayer, G. (ed.). *Heavy Metal at the Movies*. 2019. London: Routledge.

Camp, Sarcasm, and Self-Deprecation in the Biting Humor of Vampiric Rock  
in Gilpin, V. (ed.). *Laugh Until You Bleed: Vampires and Humor in Popular Culture*.  
Jefferson, MO: McFarland Press. Chapter proposal accepted October 2013. Chapter submitted April 2014. Anticipated publication date: pending.

“... Another Thing Coming”: Nostalgia and Kitsch in Mass Cultural Manifestations of “Metal”.  
In Bardine, B. & Elovaara, M. (eds.). *Unity in Disparity: Cultural Connections on Heavy Metal*. 2017. Bristol, UK: Intellect.

All Those Wasted Years: Hanoi Rocks and the Transitions of Glam  
in Chapman, I. & Johnson, H. (eds.). *Global Glam: Style and Spectacle in Popular Music from the 1970s to the 2000s*. 2016. London: Routledge.

“It wasn’t Whole Foods, was it?”: Identity Management, Duplicity, and the False Consciousness of Suburbia. In Wanat, M. & Engel, L. (eds.). *Breaking Down Breaking Bad*. 2016. Albuquerque, NM: University of New Mexico Press.

Same As It Never Was: Machinations of Metal and Memory  
in Riches, G., Walter, B., Bardine, B., & Snell, D. (eds.). *Heavy Metal Studies and Popular Culture*. 2016. New York: Palgrave.

Über alles: Rock Bands Following in the Wake of Rammstein.  
in Putnam, M. & Littlejohn, J. (eds.). *Fire, Flames and Ashes: New Perspectives on Rammstein*. 2013. Jefferson, NC: McFarland Press.

"How You Gonna See Me Now": Recontextualizing Metal Artists and Moral Panics  
in Hjelm, T., LeVine, M. & Kahn-Harris, K. (eds.) *Heavy Metal: Controversies and Countercultures*. 2013. London: Equinox Publishing.

Space, Pace, and Southern Gentility in *Midnight in the Garden of Good and Evil*.  
in Engel, L. (ed.). *Clint Eastwood, Actor and Director: New Perspectives Volume II*. 2012. Salt Lake City: University of Utah Press.

The Struggles of Southern Identity as Presented in *White Doves at Morning*.  
in Engel, L. (ed.). *A Violent Conscience: Essays on the Fiction of James Lee Burke*. 2010. Jefferson, NC: McFarland Press.

"All on Accounta Pullin' a Trigger:" Violence, the Media, and the Historical Contextualization  
of Clint Eastwood's *Unforgiven* in Engel, L. (ed.). *Clint Eastwood, Actor and Director: New Perspectives*. 2007. Salt Lake City, Utah: University of Utah Press.

#### JOURNAL ARTICLE AUTHOR

"I promise things get better": Infusing Nostalgia with Dystopia in Bert Royal's *Dog Sees God: Confessions of a Teenage Blockhead*. *Texas Theatre Journal*. 2012.

'How you gonna see me now': Recontextualizing metal artists and moral panics.  
*Popular Music History*. 2011.

"This whole world is cold once we outta our mommas": Disillusionment and Anomie  
in the Dark Comedies of Noah Haidle. *Texas Theatre Journal*. 2009.

#### ENCYCLOPEDIA/Dictionary ENTRY AUTHOR

"James Lee Burke" in Anderson, G. (ed.). *Dictionary of Literary Biography 378: Authors of the American Civil War*. Gale Publishing. 2016.

"Mark Cuban" in Nelson, M. (ed.). *American Sports: An Encyclopedia of the Figures, Fans and Phenomena That Shape Our Culture*. Westport, CT: Greenwood Publishing. 2013.

#### BOOK REVIEW AUTHOR

Review of Robert Loss's *Nothing Has Been Done Before*. *Journal of the American Studies Association of Texas*. Fall 2018.

Review of Iri Cermak's *The Cinema of Hockey: Four Decades of the Game on Screen*. *Journal of the American Studies Association of Texas*. Fall 2017.

Review of Pete Dale's *Popular Music and the Politics of Novelty*. *Journal of the American Studies Association of Texas*. Fall 2016.

Review of R. Tyson Smith: *Fighting for Recognition: Identity, Masculinity, and the Act of Violence in Professional Wrestling*. *Journal of the American Studies Association of Texas*. Fall 2015.

Review of Laurence Wenner (ed.): *Fallen Sports Heroes, Media, & Celebrity Culture*. *Journal of the American Studies Association of Texas*. Fall 2014.

Review of Ruth Holliday & Tracey Potts' *Kitsch!: Cultural Politics and Taste*. *Journal of the American Studies Association of Texas*. Fall 2013.

Review of Christopher Partridge (ed.): *Anthems of Apocalypse: Popular Music and Apocalyptic Thought. Volume! The French Journal of Popular Music Studies*. 2013.

Review of Simon Reynolds' *Retromania: Pop Culture's Addiction to its own Past*. *Journal of the American Studies Association of Texas*. Fall 2012.

Review of Elijah Wald's *How the Beatles Destroyed Rock n Roll: An Alternative History of American Popular Music*. *Journal of the American Studies Association of Texas*. Fall 2011.

Review of Kevin G. Quinn's *Sport and Their Fans: The History, Economics and Culture of the Relationship Between Spectator and Sport*. *Southwest Journal of Cultures*. 2010.

<b>Selective Administrative Service</b>
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Starting January 2020 – member of Editorial Advisory Board: *Metal Music Studies*

June 2019 – Peer Reviewer: *Popular Music History*

August 2016 to present – member of CHSSA Curriculum Committee

June 2016 to present – member of the Honors Council

August 2015 to present – member of the Faculty Senate Academic Practices Committee

June 2014 to present – Editorial Board: *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*

April 2009 to April 2014 - Area Chair: Music: Traditional, Political, Popular for the Southwest Popular/American Culture Association (formerly SW/TX PCA/ACA)

August 2013 – Peer Reviewer: *Colonial Academic Alliance Undergraduate Research Journal*

July 2013 – Peer Reviewer: *Fashion, Style & Popular Culture*

Fall 2010 - Assistant Program Chair: American Studies Association of Texas Conference