

Revised 9/4/2019

## ZACHARY CHENEY, PH.D.

Assistant Professor of Screen Studies  
Department of Cinematic Arts  
College of the Arts  
Azusa Pacific University  
701 E. Foothill Blvd.  
Azusa, CA 91702

office (626) 815-2000 x5125  
cell (253) 970-4996  
email [zcheney@apu.edu](mailto:zcheney@apu.edu)

### EMPLOYMENT HISTORY

Assistant Professor of Screen Studies, Department of Cinematic Arts, Azusa Pacific University  
(2018 – present)  
Instructor of Cinema Studies, Department of Cinema Studies, University of Oregon (2018)  
Instructor of Composition, Department of English, University of Oregon (2017 – 2018)  
Adjunct Faculty, Department of Art, National University (2011 – present)  
Graduate Teaching Fellow, Department of English, University of Oregon (2011 – 2017)

### EDUCATION

Ph.D. Film & Media Studies | Department of English | University of Oregon | 2017  
M.A. Cinema Studies | San Francisco State University | 2010  
M.A. Theological Studies | Covenant Theological Seminary (St. Louis) | 2007  
B.A. Philosophy | Covenant College (Georgia) | 2004

### DISSERTATION

“Stylish Politics: Long Takes in Post-1945 Cinema”: Examines overlapping contexts of global art and Hollywood mass-market cinemas, situating the long take technique historically and institutionally. Study incorporates the technique’s relationships with technologies, craft practices, formal motifs, and the politicization of style.

- Chair: Michael Aronson
- Committee Members: Kenneth Calhoon, Sangita Gopal, Daniel Steinhart

### ARTICLES / BOOK CHAPTERS

“Too Late to Cut: Ultra-Long Takes, Filmophilia, and Going Digital,” in *Film Stock: Histories, Technologies, Aesthetics*. Eds. Alice Lovejoy et al. Under consideration. Publisher TBD.

“Alfred Hitchcock: Cinematic Pessimist Par Excellence,” in *Faith and Spirituality: Masters of World Cinema, Volume III*. Eds. Kenneth R. Morefield and Nicholas Olson. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2015.

## CONFERENCE PRESENTATIONS

“Film Makes the Cut: Editing Long Takes in Analog & Digital,” Society for Cinema & Media Studies Conference; Chicago, IL; March 2017.

“Really, Really Long Takes: Neorealism Realized & Auteurist Autocracy in *Children of Men* & *Birdman*,” Society for Cinema & Media Studies Conference; Atlanta, GA; March 2016.

“Hope for Art Cinema: Alfonso Cuarón’s Progressive Spirituality,” Conference for Christianity and Literature; Seattle, WA; May 2015.

“Beyond Voyeurism: Inroads of Embodied Spectatorship in *North By Northwest*,” Southwest Popular Culture Association/American Culture Association; Albuquerque, NM; February 2014.

“Defaced Identities, Deferred Anxieties, and Deflective Façades in *North By Northwest*,” Friends of English Southland Graduate Conference, UCLA, May 2013.

“Formally Given: Embodying the Gift through Radical Style in *The Tree of Life*,” Northwest Modern Language Association Graduate Conference, University of Oregon, December 2011.

“Far-Out Close-Ups: Transcendent Object-Elements and Liminal Knowledge in Tarkovsky and Kieslowski,” San Francisco State University Graduate Conference, October 2009.

## INVITED LECTURES

“Toward a Christian Cinematic Aesthetic,” at ACT ONE @ 20: Towards a Christian Aesthetic for Cinema & Television; Los Angeles, CA; August 2019.

“In Response to Brian Henderson: Long Takes in Post-1945 Cinema,” for Prof. Danielle Seid’s Film Analysis; Baruch College, City University of New York; September 2018.

“Agnès Varda and the French New Wave,” for Prof. Priscilla Ovalle’s History of the Motion Picture; University of Oregon; March 2017, March 2016, March 2015.

“Animation in the Silent Era,” for Prof. Michael Aronson’s History of the Motion Picture; University of Oregon; November 2015, November 2014, November 2013.

## TEACHING

Topics in Film Analysis: The Long Take  
 World Cinema  
 Film & Social Issues  
 Topics in Film History: French Cinema  
 Ethics in Cinematic Arts (upcoming)  
 Media Criticism & Theory  
 History of Film  
 History of Television & Media  
 Film Analysis & Criticism

Media Aesthetics (UO)  
 Introduction to Film: Survey of American Cinema (UO)  
 Film as Art (National University)  
 Film Genres: Horror (National University)  
 Film History: The Silents (National University)  
 College Composition II: U.S. Film, TV, & Media (UO)  
 College Composition I: Violence in American Film & Media (UO)

#### **SERVICE**

- APU Faculty Senate, APU (2019-)
- Director of APU Cinema Website
- Masters Study Council, College of the Arts Representative, APU (2018-2019)
- Panelist for Prof. Paul Kaak's "Exploring Vocation" course (Oct 2018)
- Presented on Calling & the Arts to School of the Visual & Performing Arts GE 100 course (Oct 2018, Oct 2019)
- Peer Reviewer for *New Review of Film and Television Studies*
- Mentor for University of Oregon NOMAD Program for exemplary undergraduates

#### **PROFESSIONAL ASSOCIATIONS**

Society for Cinema and Media Studies

#### **LANGUAGES**

- English (native)
- Spanish (reading, good; speaking, basic)
- Latin (reading, fair)
- French (reading, basic)
- Koine Greek (reading, basic)