



Curriculum Vita Fall 2021

Instructor: Dr. Brad Klypchak
Academic Department: Liberal Studies

University Address: Liberal Studies
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University Email Address: brad.klypchak@tamuc.edu

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. 2021.
Jefferson, MO: McFarland Press.

“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.

Selective Administrative Service

January 2020 to present – member of Editorial Advisory Board: *Metal Music Studies*

December 2019 to present – Peer Reviewer *Metal Music Studies*

August 2019 to present – member of CHSSA Tenure & Promotion Committee

August 2019 to present – member of CHSSA Hearing Committee

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