

**Jessica L. Aldred**  
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**Education**

Carleton University, Ph.D, 2012. Institute for Comparative Studies of Literature, Art and Culture  
Dissertation: “From Synthespian to Convergence Character: Reframing the digital human in contemporary Hollywood cinema.” Supervisor: Professor Mark Langer

Carleton University, M.A., 2004. School for Studies in Art and Culture, Film Studies

Queen’s University, B.A. (Hons.) 1998. Faculty of Arts and Science, Film Studies and English

**External Awards and Research Funding**

<b>2013-2015</b>	SSHRC Postdoctoral Award
<b>2005-2008</b>	SSHRC Canada Graduate Scholarship, doctoral level
<b>2005-2006</b>	Ontario Graduate Scholarship (declined to hold SSHRC CGS)
<b>2004-2005</b>	Ontario Graduate Scholarship
<b>2003-2004</b>	SSHRC Canada Graduate Scholarship, M.A. level

**Internal Awards and Research Funding**

<b>2004-2009</b>	Edward Bower Carty Scholarship for Outstanding Students, Carleton University
<b>2004-2005</b>	Graduate Studies Entrance Scholarship, Carleton University
<b>2004-2005</b>	Departmental Scholarship, Cultural Mediations, Carleton University
<b>2004-2005</b>	Graduate Studies Domestic Tuition Scholarship, Carleton University
<b>2002-2003</b>	Graduate Studies Entrance Scholarship, Carleton University

**Books (edited collections)**

*Beyond the Sea: Critical Perspectives on Bioshock.* Co-editor with Felan Parker. Montreal, Kingston: McGill Queens Press, forthcoming.

**Journal Articles (refereed)**

“A Man Chooses, A Slave Obeys: BioShock and the Dystopian Logic of Convergence.” (Co-authored with Brian Greenspan) *Games and Culture* Vol. 6 No. 5 (September 2011): 479-496.

“From Synthesian to Avatar: Re-framing the digital human in *Final Fantasy* and *The Polar Express*.” *Mediascape* (Winter 2011): [http://www.tft.ucla.edu/mediascape/Winter2011\\_Avatar.html](http://www.tft.ucla.edu/mediascape/Winter2011_Avatar.html).

“Playscripts: A New Method for Analyzing Game Design and Play.” (Co-authored with Robert Biddle, Chris Eaket, Brian Greenspan, David Mastey, Minh Tran and Jennifer Whitson). In *Proceedings of the 2007 Conference on Future Play* (Toronto, ON, 14-17 November 2007). New York, NY: ACM: 205-208.

“All Aboard *The Polar Express*: A ‘Playful’ Change of Address in the Computer-Generated Blockbuster.” *Animation: An Interdisciplinary Journal* Vol. 1 No. 2 (November 2006): 153-172.

**Journal Articles (non-refereed)**

“*The Poetics of Slumberland: Animated Spirits and the Animating Spirit* by Scott Bukatman.” (Book Review) *Animation: An Interdisciplinary Journal* Vol. 8 No.3 (November 2013). Solicited for inclusion.

**Edited Book Chapters**

“Trouble in the Toy Box?: Transmedia characters and hybrid play.” *Transmedia Hollywood*, Eds. James Fleury, Stephen Mamber and Mattias Stork. London: Oxford University Press, forthcoming.

“*Tomb Raider* as Transmedia.” *How to Play Video Games*, Eds. Nina Huntemann and Matthew Thomas Payne. New York: NYU Press, forthcoming.

“Authorship.” *The Routledge Companion to Imaginary Worlds*, Ed. Mark J.P. Wolf. New York: Routledge, 2017.

“(Un)blocking the Transmedia Character: Digital Abstraction as Franchise Strategy in Traveller’s Tales’ LEGO Games.” *LEGO Studies: Examining the Building Blocks of a Transmedial Phenomenon*, Ed. Mark J.P. Wolf, 105-117. New York: Routledge, 2014.

“Characters.” *The Routledge Companion to Video Game Studies*, Eds. Bernard Perron and Mark J.P. Wolf, 355-363. New York: Routledge, 2013.

“‘I Am Beowulf! Now, It’s Your Turn’: Playing With (and as) the Digital Character in the Transmedia Franchise.” *The Oxford Handbook of Sound and Image in Digital Media*. Eds. Amy Herzog, John Richardson, and Carol Vernallis, 381-396. Oxford; New York: Oxford University Press, 2013.

“A Question of Character: Transmediation, Abstraction and Identification in Early Movie-Licensed Games.” *Before the Crash: Essays in Early Video Game History*. Ed. Mark J.P. Wolf, 90-104. Detroit: Wayne State University Press, 2012.

Entries for “The Sims series;” “Maxis Software;” “Grand Theft Auto III;” “The Ultima series;” “Journalism;” and “Merchandising.” *The Encyclopedia of Video Games*. Ed. Mark J.P. Wolf. Greenwood Press, 2012.

### **Short Essays**

“#My(Darling)Clementine: Keeping girlhood innocence from being ‘lost and gone forever’ in Telltale’s *The Walking Dead Games*.” *In Media Res: a Media Commons Project*. 14 November 2014. <http://mediacommons.futureofthebook.org/imr/2014/11/14/mydarlingclementine-keeping-girlhood-innocence-being-lost-and-gone-forever-telltale-s-wal>

### **Other Relevant Publications**

“The Martin Scorsese of Sex.” *The Globe and Mail*. (April 4, 2000): R1

“Guys and Gals and Celluloid.” *The Globe and Mail*. (April 17, 2000): R5.

“A Modest (Post-Apocalyptic) Proposal: *Apocalypse Now* and CGI technology.” *Shift*. Vol. 9 No. 3 (September 2001): 74-76.

“The Pleasures (and Perils) of Peeking Through the Keyhole.” *Shift*. Vol. 9 No. 6 (December 2001): 63-66.

“High-Brow Horror.” *Shift*. Vol. 10 No. 1 (March/April 2002): 69-72.

“Hotel Figgis.” *Shift*. Vol. 10 No. 2 (Summer 2002): 69-72.

### **Conference Papers and Presentations**

“ ‘They’re like Batman and Robin, except Elsa is Batman and IronMan is Robin’: Transmedia “character telling” and hybrid play.” Queerness and Games Conference, UC Berkeley, Berkeley, California, 18 October 2015.

“Do You Want to Buy a Snowman?: Transmedia Characters and Hybrid Play in *Disney Infinity*.” Society for Cinema and Media Studies (SCMS), Montreal, Quebec, 28 March 2015. Panel convenor and chair.

“If you want to kill it, kill it: The Bioshock movie and media franchise authorship in the post-Bioshock era.” Canadian Game Studies Association (CGSA) Conference, held in conjunction with the Congress of the Humanities and Social Sciences. Brock University, St. Catharines, Ontario, 28 May 2014.

“To Survive the Zombie Apocalypse, Point and Click: Transmedia Character Interactivity and Player Agency in *The Walking Dead* Franchise.” Society for Cinema and Media Studies (SCMS), Seattle, Washington, 20 March 2014.

“To Survive the Zombie Apocalypse, Point and Click: Transmedia character interactivity and player agency in *The Walking Dead* franchise.” Invited lecture, Université de Montréal, 13 March 2014.

“Plastic blocks and theatrical blockbusters can make a great mix”: Digital abstraction as franchise strategy in *LEGO The Lord of the Rings*.” Digital Games Research Association (DiGRA) Conference, Atlanta, Georgia, 27 August 2013.

“LEGO My Avatar: Abstraction, convergence, and the contemporary movie-game character.” Society for Cinema and Media Studies (SCMS), Chicago, Illinois. 6 March 2013. Panel co-convener/chair with Harrison Gish.

“Playing Games With Movies: A question of character.” Experiencing Stories With Digital Games, Concordia University, Montreal, Québec. 2 October 2011.

“Light-saber, Camera, Action: The impact of embodied interfaces on movie-licensed video game characters.” Society for Cinema and Media Studies (SCMS), New Orleans, Louisiana. 12 March 2011.

“I Am Beowulf! Now, It's Your Turn’: Playing with (and as) the digital character in the transmedia franchise.” Society for Cinema and Media Studies (SCMS), Los Angeles, California. 22 March 2010.

“The Transmedia Franchise as Immersive World’: Time, space and the problem of translation.” Interacting With Immersive Worlds. Brock University, St. Catharines, Ontario. 15 June 2009.

“She's Lovely, But Alas, Only Software’: The (not quite) human face of new media.” Film Studies Association of Canada (FSAC), held in conjunction with the Congress of the Humanities and Social Sciences. Carleton University, Ottawa, Ontario. 31 May 2009. Panel co-convener/chair with Stephen Rifkin.

“From Synthespian to Avatar: Re-framing the role of the digital actor in *Final Fantasy* and *The Polar Express*.” Society for Cinema and Media Studies Conference (SCMS), Philadelphia, Pennsylvania. 9 March 2008.

“I Don't Enjoy Watching Strangers Bastardize My Baby Any More Than You Do’: The *Doom* film, *Doom* fans, and convergence-era media consumption.” Film Studies Association of Canada Graduate Colloquium, University of Toronto, Toronto, Ontario. 16 February 2008.

### **Teaching and Research Experience**

**2013 – 2015** - Researcher and postdoctoral fellow, Laboratoire d'enseignement et de recherche du jeu vidéo, Université de Montréal

**Winter 2015** - Instructor, Gender and Gaming (WGST 3812A) Carleton University, The Pauline Jewitt Institute for Women's and Gender Studies

**Winter 2014** - Instructor, Hollywood Cinema/Transmedia Play (Film 3808B) Carleton University, Film Studies program, School for Studies in Art and Culture

**2007 - 2013** - Project Manager/Research Assistant, Hypertext and Hypermedia Lab

**Winter 2009** - Instructor, “Hollywood Cinema in the Digital Age” (Film 3901B) Carleton University, Film Studies program, School for Studies in Art and Culture

**Fall 2008** -Teaching Assistant, “Film Colour: From Paint to Pixel” (Film 3901A) Charles O’Brien, Carleton University, Film Studies program, School for Studies in Art and Culture

**2007-2008** -Teaching Assistant, “The Film Industry” (Film 2101A and 2101B) George McKnight, Carleton University, Film Studies program, School for Studies in Art and Culture

**2004-2005** -Teaching Assistant, “Introduction to Film Theory and Analysis” (Film 2000) George McKnight, Carleton University, Film Studies program, School for Studies in Art and Culture

**2002-2004** - Teaching Assistant, “Introduction to Film Studies” (Film 1000) Mark Langer, Carleton University, Film Studies program, School for Studies in Art and Culture

### **Other Work Experience**

**2015 - present** - Producer and co-founder, Rule of Three Productions

**2008 - 2010** - Editor-in-chief, *iRun* magazine

**1998-present** - Freelance writer and journalist for various national newspapers and magazines

**2001-2002** - Film and digital media columnist, *Shift* magazine

### **Service and Memberships**

Peer reviewer, *Games and Culture: A Journal of Interactive Media*

Co-chair Video Game Studies Scholarly Interest Group (VGSSIG), Society for Cinema and Media Studies (SCMS), from March 2010-March 2013

Member, Animated Media Scholarly Interest Group, SCMS, 2009-2015