

James Morrison
 Claremont McKenna College
 Literature Department
 850 Columbia Avenue
 Claremont, California 91711
 909.607.9678

Curriculum Vitae

EDUCATION

Ph. D., English, State University of New York at Buffalo, September 1988

Dissertation: Last Testaments of the Modernist Imagination

M.A., English (with Distinction), State University of New York at Buffalo, February 1987

B.A., English (Honors), Wayne State University, Detroit, Michigan, May 1983

TEACHING EXPERIENCE

Professor of Literature and Film Studies, Claremont McKenna College Literature Department, 2008- ; Associate Professor, 2001-2008

Core Faculty, Intercollegiate Media Studies (IMS), Claremont Colleges, 2003-

Graduate Faculty, Claremont Graduate University, 2004-

Associate Professor of English and Film Studies, North Carolina State University, 1996-2001; Assistant Professor, 1990-1996

Lecturer in Film Studies and English, Wayne State University, 1988-1990

Teaching Fellow, Department of English, State University of New York at Buffalo, 1983-1988

TEACHING INTERESTS

Film Studies: American Cinema; European Cinemas (especially French, German, and Italian)/Transnational Cinemas; Modernism/Postmodernism; Critical Theory/Media Studies; Creative Writing

ADMINISTRATIVE EXPERIENCE

Director of Film Studies, Claremont McKenna College, 2001-

Literature Department Chair, CMC, 2004-2006; 2012-2014

Program Chair, Claremont Colleges IMS, 2006, 2008-2009; Core Member of IMS Steering Committee, Curriculum Committee, 2005-

Co-Director of Film Studies, North Carolina State University, 1995-2001

PUBLICATIONS

Scholarly and Critical Work

Books

Auteur Theory and My Son John (Bloomsbury, 2018), a volume in Bloomsbury's *Film Theory in Practice* series. 190 pp. Simultaneous paperback and hardcover.

Hollywood Reborn: Movie Stars of the 1970s [edited anthology], (Rutgers University Press, 2010), a volume in the *American Culture/American Cinema* series. 250 pp. Simultaneous paperback and hardcover.

Roman Polanski (University of Illinois Press, 2007). 200 pp. Simultaneous paperback and hardcover.

The Cinema of Todd Haynes [edited anthology], (Columbia University Press/Wallflower, 2007). 181 pp. Simultaneous paperback and hardcover.

The Films of Terrence Malick [coauthored with Thomas Schur] (Praeger, 2003). 162 pages. Hardcover.

Passport to Hollywood: Hollywood Films, European Directors (State University of New York Press, 1998). 310 pages. Simultaneous paperback and hardcover. Selected as a *Choice* Outstanding Academic Book in Film, January 2000.

"Late Cinema," an anthology [co-edited with Thomas Schur], in progress.

"Character's Destiny: American Film Performance at the Margins," in progress.

Book Chapters (including encyclopedia entries/exhibit essays)

"'One Beautiful Thing That's Mine': *Portrait of Jason* and the New American Cinema," in *Screening American Independent Film*, eds. Wyatt Phillips and Justin Wyatt, 113-121.

"Elaine May's Awkward Age," in *Women and the New Hollywood: Gender, Creative Labor, and 1970s American Cinema*, eds. Aaron Hunter and Martha Shearer (Rutgers University Press, 2023), 113-126.

"No Device: On the Art of Patrick Jackson," PROP SHOP [essay for exhibition catalogue, Campbell Hall Art Gallery/Francois Ghebaly Gallery, Los Angeles], Visible Publications, 2020, 69-74.

"George Cukor's Late Style," in *George Cukor, Hollywood Master*, eds. R. Barton Palmer and Murray Pomerance (Edinburgh University Press, 2015), 28-42. Volume won

the 2016 South Atlantic Modern Language Association Book Award for Best Edited Anthology.

“Wellesian Laughter,” in *The Last Laugh: Strange Humors of Cinema*, ed. Murray Pomerance (Wayne State University Press, 2013), 31-48.

“Glee at Three,” in *Popping Culture*, 7th edition, eds., Murray Pomerance and John Sakeris (Pearson Publishing, 2012), 361-367.

“Back to the Ranch Ag’in: *Brokeback Mountain* and Gay Civil Rights,” in *The Brokeback Book*, ed. William Handley (University of Nebraska Press, 2011), 81-100.

“Live TV, Filmed Theater and the New Hollywood: John Frankenheimer’s *The Iceman Cometh*,” in *A Little Solitaire: John Frankenheimer on the American Screen*, eds. R. Barton Palmer and Murray Pomerance (Rutgers University Press, 2011), 170-183.

“Film (Narrative Theory in the Film Studies Classroom),” in *Options for Teaching Narrative Theory*, eds. David Herman and James Phelan (Modern Language Association, 2010), 195-207.

“Clint Eastwood and Bruce Willis: Enforcers Left and Right,” in *Acting for America: Movie Stars of the 1980s*, ed. Robert Eberwein (Rutgers University Press, 2010), 223-242.

“Shelley Winters: Camp, Abjection, and the Aging Star,” in *Hollywood Reborn*, ed. James Morrison (Rutgers University Press, 2010), 120-137. In addition to editing the volume and contributing this essay, I also wrote an introduction (pp. 1-15) and an afterword (pp. 226-232).

“Hostages and Houseguests: Class and Family in the New Screen Gothic,” in *A Family Affair*, ed. Murray Pomerance (Columbia University Press/Wallflower, 2008), 188-201.

“1964: Movies, the New Sensibility, and the Great Society,” in *American Cinema of the 1960s: Themes and Variations*, ed. Barry K. Grant (Rutgers University Press, 2008), 210-229.

“Making Worlds, Making Pictures: Terrence Malick’s *The New World*,” in *The Cinema of Terrence Malick: Poetic Visions of America*, 2nd ed., ed. Hannah Patterson (Columbia University Press/Wallflower, 2007), 199-211.

“Todd Haynes in Theory and Practice,” in *The Cinema of Todd Haynes*, ed. James Morrison (Columbia University Press/Wallflower, 2007), 126-137. In addition to editing this volume and contributing this chapter, I also wrote a brief introduction, pp. 1-6.

“Hitchcock’s Ireland,” *Hitchcock, Past and Future*, eds. Richard Allen and Sam Ishii-

Gonzalez (Routledge, 2004), 193-210. Reprinted in *Alfred Hitchcock* (Routledge, 2014), ed. Neil Badmington [a four-volume anthology of criticism on the work of Alfred Hitchcock from 1950 to the present], v. 3, pp. 184-201.

(This is an expanded version of an earlier essay [1999] that originally appeared in *Jouvert*, an online journal of postcolonial studies:

<http://social.chass.ncsu.edu/jouvert/v4i1/jmorr.htm>)

Entries on “Camp,” “Fassbinder,” “Joe Orton,” “Queer Criticism,” in *Reader’s Guide to Lesbian and Gay Studies*, ed. Timothy Murphy (Fitzroy, Dearborn, 1999-2000).

Various entries on American and European film, *International Dictionary of Films and Filmmakers*, second edition, ed. Nicholas Thomas (St. James Press, 1990-1995).

Excerpts reprinted in *St. James Film Directors Encyclopedia*, ed. Andrew Sarris (Visible Ink Press, 1998).

“James Purdy” and “Jonathan Strong,” *Contemporary Gay American Novelists*, ed. Emmanuel Nelson (Greenwood Press, 1993), 328-339, 367-374.

“The Repression of the Returned: AIDS and Allegory,” *AIDS: The Literary Response*, ed. Emmanuel Nelson (Macmillan, 1992), 165-174.

Articles

“A Clarifying Distance: Michael Haneke’s *Code Unknown*, Global Art Cinema, and the European Union,” 15 pp. in ms., in circulation.

“Dreyer’s Witches,” *Raritan* 43.1 (Summer 2023), 83-105.

“James Franco and the Queer Art of Failure,” *Celebrity Studies* 10.4 (2019), 574-582.

“Friend of His Youth: On Edmund White,” *Michigan Quarterly Review* 53.1 (Winter 2014), 138-148.

“Happiness in a Corner: On Jonathan Strong,” *Michigan Quarterly Review* 50.4 (Fall 2011), 499-514.

“Still New, Still Queer, Still Cinema?” [review article], *GLQ: A Journal of Gay and Lesbian Studies* 12.1 (December 2005), 135-146.

“After the Revolution: On the Fate of Cinephilia,” *Michigan Quarterly Review* 44.3 (Summer 2005), 393-413. Reprinted in *Cinephilia in the Age of Digital Reproduction*, vol. II, eds. Scott Balcerzak and Jason Sperb (Columbia University Press/Wallflower, 2012), 11-27.

“Hitchcock’s Notebooks” [review article], *Film Quarterly* 55.1 (Fall 2001), 62-64.

“*The House of Mirth*” [review article], Film Quarterly 55.1 (Fall 2001), 49-51.

“The Old Masters: Kubrick, Polanski, and the Late Style of Modern Cinema,” Raritan 22.2 (Fall 2001), 29-47. Reprinted in translation into Turkish as “Eski Ustalar: Kubrick, Polanski, ve Modern Sinemada Gec Stil,” Toplumbilim 18 (2005), 167-177. Translated by Ayse Unal.

“Culture, Politics and Performance in *The Designated Mourner*,” North Dakota Quarterly 67.2 (Spring 2000), 6-14.

“*The Thin Red Line*” [review article], Film Quarterly 53.1 (Fall, 1999), 35-38.

“On Barthes on CinemaScope,” Jouvert 3.3 (Spring, 1999).

www.social.chass.ncsu.edu/jouvert

Accompanies first English translation of Roland Barthes’s “On CinemaScope” which I acquired for this journal (as a member of the editorial board) from Jonathan Rosenbaum.

“Thinking Space,” Semiotica 121.3/4 (1998), 317-335.

“*Cop Land*” [review article], Film Quarterly 51.4 (Summer 1998), 28-32.

“Representing Nationality in *This Land is Mine*,” MLN 111.5 (December 1996), 954-975.

“Cultural Hierarchy in *Scarlet Street*,” Arizona Quarterly 52.1 (Spring 1996), 126-161.

“Hitchcock: The Industry,” [review article], Postmodern Culture 3.2 (1993).

http://muse.jhu.edu/journals/postmodern_culture/v003/3.2r_morrison.html

“Nabokov’s Third-Person Selves,” Philological Quarterly 71.4 (Fall 1992), 495-509.

“Deleuze and Film Semiotics,” Semiotica 88.3/4 (1992), 269-290. Reprinted in translation into Hungarian as “Deleuze es a filmszemiotika,” *Metropolis*, 1997. Translated by Cseresnyes Dora.

“From *Citizen Kane* to *Mr. Arkadin*,” New Orleans Review 16.3 (Fall 1989), 5-13.

“T. S. Eliot on *Nightwood*,” Centennial Review 32.4 (Fall 1988), 414-427.

“Ophuls and Authorship: A Reading of *The Reckless Moment*,” Film Criticism 11.3 (Spring 1987), 20-28.

Reviews

Miriam Bratu Hansen’s *Cinema and Experience*, reviewed in Quarterly Review of Film and Video 30.1 (2012), 107-11.

David Greven's *Manhood in Hollywood from Bush to Bush*, reviewed in Psychoanalysis, Culture, and Society 17.1 (2012), 107-110.

Daiva Markelis's *White Field, Black Sheep: A Lithuanian-American Life*, reviewed in Women's Studies 41 (2012), 337-340.

Bill Knott's *Laugh at the End of the World: Collected Comic Poems*, reviewed in free verse 1.1 (Fall 2001).

Nick Browne (ed.), *Refiguring American Film Genres*, reviewed in Quarterly Review of Film and Video 18.2 (Fall 2001), 217-221.

Greg Taylor's *Artists in the Audience*, reviewed in Film Quarterly 54.4 (Summer 2001), 43-45.

Gilberto Perez's *The Material Ghost: Films and their Medium*, reviewed in Screen 40.1 (Spring 1999), 103-114.

Marianna Torgovnick (ed.), *Eloquent Obsessions*, reviewed in Criticism 37.4 (Winter 1995), 509-513.

Andrew Horton (ed.), *Comedy/Cinema/Theory*, reviewed in Postmodern Culture 2.2 (January 1992).
www.iath.virginia.edu/pmc

Noel Carroll's *The Philosophy of Horror*, reviewed in Film Criticism 15.3 (Spring 1991), 41-43.

Richard Dyer's *Now You See It*, reviewed in Film Criticism 15.3 (Spring 1991), 44-46.

Robert Stam's *Subversive Pleasures*, reviewed in Criticism 31.3 (Spring 1991), 271-274.

Miscellaneous film reviews, Independent Weekly, Durham, NC, Fall 1990-Spring 1991; Regular Contributor to the Arts Section (film and book reviews, cultural commentary), Spring 2001 – Fall 2002.

Award for Best Arts Criticism (first place), 2002, Association of Alternative News Media.

See "Author's Archives" at:

www.indyweek.com

Creative Work

Books

Late Start [collection of short fiction], in circulation. 250 pp. in ms.

Buffalo Trace: A Threefold Vibration [literary nonfiction], in collaboration with Mary Cappello and Jean Walton (Spuyten Duyvil Press, 2018). Cloth and paperback editions, 256 pp. Finalist for a Foreword Book of the Year Award for Essays.

Everyday Ghosts: A Fable [novella], (Gemma Media, 2011). Paperback. 130 pages.

Said and Done [collection of short fiction] (Dzanc Books/Black Lawrence Press, 2009). Paperback. 240 pp. Finalist for a Lambda Literary Award. Bronze medal winner, Foreword Book of the Year Award in Short Stories.

The Lost Girl [a novel] (Parlor Press, 2007). Cloth, paperback and e-book editions. 305 pages.

Broken Fever [literary nonfiction] (St. Martin's Press, 2001). Cloth. Paperback edition published by St. Martin's/Griffin in 2002. 250 pages.

I'm Here All Week [a novel], in progress, 250 pp. in ms.

couldnt wouldnt shouldnt: on failures, renunciations, and prohibitions [essay collection], in progress.

Short Fiction and Literary Nonfiction

"Uninvited," in circulation, 27 pp. in ms.

"Like-Minded People," Santa Monica Review 34.2 (Fall 2022), 160-205.

"The Sufferings of Children," Michigan Quarterly Review 54.3 (Summer 2015), 425-444.

"Help," North Dakota Quarterly 74.3 (Summer 2007), 58-72.

"The Fullness of Time," Harrington Quarterly 5.3 (2003), 3-28.

"The Great Men," Harrington Quarterly 2.1 (Fall 2000), 1-26.

"The Animal's Glance" [literary nonfiction], Santa Monica Review 12.1 (Spring 2000), 91-105.

“Practice” [literary nonfiction], *Massachusetts Review* 40.3 (Fall 1999), 388-405. Cited as a “Notable Essay” in Houghton Mifflin’s *Best American Essays 2000*.

“Stalker,” *Ploughshares* 25.2/3 (Fall 1999), 104-123. Cited as a “Distinguished Story” in Houghton Mifflin’s *Best American Short Stories 2000*.

“Close Calls,” *Florida Review* 23.1 (Winter 1998), 7-24.

“Washing Up,” *Crescent Review* 15.1 (Spring 1997), 75-85. Cited in *Best American Gay Fiction III* (Little, Brown, 1998).

“Saved” [literary nonfiction], *Wrestling with the Angel*, ed. Brian Bouldrey (Riverhead, 1995), 59-82. Volume won Lambda Literary Award, 1996.

“Two Days,” *Other Voices* 22 (Spring 1995), 99-104.

“Sea-Monkeys,” *Prism International* 29.2 (January 1991), 7-13.

PAPERS AND PANELS (Since 1990)

5th Annual Conference on Women’s Film and Television History: Panel on “Women in the New Hollywood,” National University of Ireland, Maynooth, July 10-11, 2021 (Zoom conference).

Society for Cinema and Media Studies: “Michael Haneke’s *Code Unknown*, Global Art Cinema, and the European Union,” Toronto, Ontario, March 14-18, 2018. Also delivered as a lecture at the University of Oklahoma Department of Film and Video, February 24, 2015.

Society for Cinema and Media Studies: “Trading in AIDS Awareness: Queer Time and Archival Redemption,” Chicago, Illinois, March 22-26, 2016.

Modernist Studies Association Conference: “Auteurism and After: Film Authorship and Culture Industries,” Roundtable organizer and member. Pasadena, CA, November 18, 2016. Also presented paper, “Auteur Theory as Film Theory.”

“Cinematic Ideas,” University of Nevada, Las Vegas, Department of Film, February 5, 2016.

Riverside International Film Festival: “Moving Cameras and Cinematic Ideas,” a workshop for young filmmakers. Riverside, California, April 21, 2013.

Los Angeles Times Festival of Books: “The *Brokeback* Book: From Story to Cultural Phenomenon,” University of Southern California, April 30, 2011.

Society for Cinema and Media Studies: “The Long Take,” Panel Organizer, Chair and

Presenter. Presented paper, "Tracking the Solitary Figure." Tulane University, New Orleans, Louisiana, March 2011.

Society for Cinema and Media Studies: "Enforcers Left and Right," UCLA, Los Angeles, California, March 2010.

Society for Cinema and Media Studies: "Camp Horror and Aging Stars," Temple University, Philadelphia, Pennsylvania, March 2008.

Society for Cinema and Media Studies: "Todd Haynes in Theory and Practice," Northwestern University, Chicago, March 2007.

Society for Cinema and Media Studies: Chair and organizer of panel on the films of Todd Haynes. Also a panelist in workshop on American cinema of the 1960s. University of British Columbia, Vancouver, BC, March 2006.

Society for Cinema and Media Studies: "Vachel Lindsay on Hollywood, Mass Culture, and the Sublime," Emory University, Atlanta, GA, March 2004. Also presented at University of Western Ontario, March 2008.

"A Conversation with David Bordwell," roundtable discussion at the University of Toronto, February 6, 2004.

Society for Cinema and Media Studies: "Hollywood and the Holocaust," University of Minnesota, March 2003. Also presented at the Honnold Library Colloquium series, Claremont Colleges, November 2002.

Society for Cinema Studies: "The Phantom of Opera in Hollywood," University of Colorado, May 2002.

26th Annual Conference on Literature and Film: "Deleuze, Cinema, and the Sublime," Florida State University, February 2001.

Society for Cinema Studies: "Shirley Temple's Rage: Sentimental Modernism and the Sublime in *The Blue Bird*," DePaul University, March 2000.

Hitchcock Centenary Conference: "Hitchcock's Ireland," New York University, October 1999.

Society for Cinema Studies: "Class, Realism, and Film Language: D. W. Griffith's *Orphans of the Storm*," Florida Atlantic University, March 1999. Also presented at York University, Toronto, March 2003, and Claremont McKenna College, February 2001.

Society for Cinema Studies: Chair, Panel on "Unwritten Histories of Film and Modernism" (also presented paper, "Close Up on *Sunrise*"), CUNY/Staten Island, March

1995.

“Fellini’s Grotesque,” University of Rhode Island Department of Modern Languages, October 1994.

North Carolina Philological Association: “Screening the History Plays: Welles and Branagh,” Elon College, March 1993.

Literature/Film Conference of New England: “Genre, Gender and Form in *Caught*,” University of Rhode Island, October 1992.

Samuel Beckett Conference: “*What Where* and the Performance of Revision,” Illinois State University, October 1990.

Chair, Panel on Interdisciplinary Approaches to Twentieth-Century Literature, Northeast Modern Language Association, University of Toronto, April 1990

Numerous readings of fiction and literary nonfiction in California, Illinois, Maine, Michigan, New York, North Carolina, Oklahoma, Pennsylvania, Rhode Island, and Washington DC.

HONORS AND AWARDS (since 1990)

At large:

Finalist, Foreword Book of the Year Award in Essays, 2019 (for *Buffalo Trace*)

Finalist, Lambda Literary Award in Fiction, 2010 (for *Said and Done*)

Bronze Medal, Foreword Book of the Year Award in Short Fiction, 2010 (for *Said and Done*)

Award for Arts Criticism (first place), Association of Alternative Newsweeklies (now Association of Alternative News Media), 2002

Citation, “Notable Essay,” *Best American Essays 2000* (for “Practice”)

Citation, “Distinguished Story,” *Best American Short Stories 2000* (for “Stalker”)

Citation, *Choice* “Outstanding Academic Book” in Film, January 2000
(for *Passport to Hollywood*)

Summer Seminar Fellowship, National Endowment for the Humanities, Summer 1997

Summer Study Grant, National Endowment for the Humanities, Summer 1993

At home colleges:

Summer Grants, Gould Center for Humanistic Studies,
CMC, 2003, 2005, 2006, 2007, 2012

Summer Research Grant, Dean’s Office, Claremont McKenna College, 2002, 2008

NCSU Humanities Grant, Summer 1994, 1998, 2000

NCSU Faculty Research Grant, 1993

PROFESSIONAL ACTIVITIES AND ASSOCIATIONS

Editorial Board Member, *Postmodern Culture*, Johns Hopkins
University Press, 1991-

Editorial Board Member, *Velvet Light Trap*, University of Texas Press, 2004-2010
 Editorial Board Member, *Jouvert*, NCSU, 1997-2004
 Reader, *College Literature*, 1996-2006
 Reader, *Cultural Critique*, 2019-2020
 Reader, *PMLA*, 2021
 Reader, *Screen*, 2015-2017
 Reader, *Studies in Eastern European Cinema*, 2015-2022
 Consultant, Prentice-Hall Educational Division in the Humanities, 1995-2000
 Member, Modern Language Association
 Member, Society for Cinema and Media Studies
 Job Information List Co-editor, Society for Cinema and Media Studies, 2001-2004
 Manuscript reader for University of Texas Press, Columbia University Press,
 Oxford University Press, University of Illinois Press, Fordham University Press,
 Rutgers University Press, Southern Illinois University Press, SUNY Press, Wayne
 State University Press, Blackwell Publishing, Bedford/St. Martin's, Wylie
 Publishing

SERVICE AND COMMITTEE WORK

Steering Committee and Curriculum Committee, Intercollegiate Media Studies,
 Claremont Colleges, 2005-
 Advisory Board for Library Planning (intercollegiate), 2009-11
 Committee on Media Studies Curriculum for the Claremont Colleges, 2001-2004
 Field Committee, Claremont Graduate University Cultural Studies program, 2006-2015
 Affiliated Faculty, Gender and Women's Studies, American Studies, Claremont Colleges,
 2002-
 Chair, Creative Writing Series, NCSU, 1996-2000, Wayne State University, 1988-1990
 Associated Faculty Member, Women's and Gender Studies, Arts Studies,
 Multidisciplinary Studies Programs, NCSU, 1990-2001
 Served on every major departmental committee of NCSU at least once, 1990-2001
 Served on major college committees at Claremont McKenna College (Appointments,
 Promotions, and Tenure [2008-13, 2022-]; Academic Standards [2008-09, 2020-21];
 Curriculum Committee (2004-06, 2012-2014); Administration Committee [2004-06,
 2023- , elected]; Diversity Committee [2003-06]; Executive Committee [2009-13,
 elected]), Writing Committee (Chair) [2022-23].
 Direct an average of four undergraduate senior thesis projects per year at Claremont
 McKenna College, with additional advising in Intercollegiate Media Studies, 2001-

Graduate Thesis Work

At Claremont Graduate University: Ph.D. committees:
 Myles Mikulic, History [supervisor], on test screenings by film studios.
 Laura Bauer, English [reader], "Female Pleasure and Theories of Desire in Narrative
 Structure," successfully defended, July 2023.
 Jung Lim Lee, Cultural Studies [reader], "Transnational Film Practices: Hollywood
 Remakes of South Korean Films and Influences on Genre Films," successfully
 defended, July 2022.

- Mary Nolan-Coffman, English [reader], “Anthony Trollope’s Irish Novels,” successfully defended, June 2021.
- Julianne Johnston, History [supervisor], “Reel or Unreal History: Hearst Newsreels and the Production of the News,” successfully defended, June 2020.
- Mona Syed, English [reader], “The Role of Cognitive Dissonance in Fin de Siècle Jamesian Narratives,” successfully defended, April 2019.
- Elisabeth Burke, Religious Studies [reader], “Postmodern Christian Philosophy and the Literary World of Graham Greene,” successfully defended, January 2019.
- Tony Deryan, English [supervisor], “The Lyric of Addiction as Desire in Postwar Hollywood,” successfully defended, August 2016.
- Juliette De Soto, English [reader], “The Mythology of the Suicidal Woman Writer in the 20th Century,” successfully defended, July 2016.
- Jonathan Dickstein, English [supervisor], “A New Theory of Suture,” successfully defended, May 2015.
- Michael Petitti, Cultural Studies [reader], “Exploitation and the American Cinema of the 1970s,” successfully defended, April 2014.
- Ned Weidner, Cultural Studies [reader], “Towards Re-thinking Ecology,” successfully defended, September 2013.
- Jan Andres, English [supervisor], “Secrecy through Excess: Strategies of Concealment in Cold War Literature and Film,” successfully defended, April 2013.
- Tom Connelly, Cultural Studies [reader], “Accelerated Culture,” successfully defended, March 2012.
- Jerry Giddens, “Richard Brautigan: A Literary and Cultural Biography,” English [reader], successfully defended, August 2007.

Qualifying exam committees: Catherine Connor, Clair Li, Brock Rustin [ABD., Cultural Studies], September 2019 (examiner in Film/Queer Cinema); Elisabeth Burke [Ph.D., English], May 2016 (examiner in Film), Jan Andres [Ph.D., English], September 2010 (examiner in Film); Thomas Connelly [Ph.D., Cultural Studies], November 2010 (examiner in Film Theory), Tony Deryan, [Ph.D., English], August 2011 (examiner in Film), Natalie Hewitt [Ph.D., English], August 2011 (examiner in Film), Michael Petitti [Ph.D., Cultural Studies], November 2011 (examiner in Film), Ned Weidner [Ph.D., Cultural Studies], January 2015 (examiner in Film), Catherine Connor [ABD English], September 2015 (examiner in Film).

At NCSU: Directed thirteen Masters’ theses, 1990-2001 (students placed in Ph.D. programs such as those of Indiana, Emory, Northwestern, Michigan, NYU, USC, UCLA, Chicago, Texas, and others); served as reader on some two dozen additional theses, NCSU, 1990-2001

Ph. D. External Examiner: Jonah Horwitz, University of Wisconsin-Madison [on live television drama and cinema] (2018); Ian-Malcolm Rijdsdijk, University of Cape Town [on Terrence Malick] (2007).

External reviews in Tenure/Promotion Cases: Colgate University, Fordham University, Lewis & Clark College, National University of Ireland/Maynooth, Northwestern University, Ohio State University, Rhodes College, San Francisco State University, University of Rhode Island, University of Richmond

COURSES TAUGHT (at SUNY Buffalo, WSU, NCSU, CMC, CGU)

Undergraduate: History of Film, 1925-65 and 1965-present; Silent Cinema; Introduction to Film; Directors (Hitchcock; Welles; Kubrick, Altman, Cassavetes); Horror Film; Experimental Film; Contemporary American Film; American Cold War Culture; Melodrama; Film and Mass Culture; Film and Gender; French New Wave; Contemporary European Cinema; Post-War British Cinema; Crime and Punishment in Film/Culture; European Directors in Hollywood; Film and Music; Film/Politics; Literature and Film; Film Theory; Gay and Lesbian Writers; Gay and Lesbian Cinema; Queer Theory/Queer Cultures; Lyric Voice and Vision in Modern American Literature and Film; Introduction to Literary Studies [required course for the NCSU English Major, also participated in experimental team-taught section], Seminar in Literary Criticism and Theory, Survey of American Literature; Modern Novel; Freshman Writing Seminar.

Creative Writing: Fiction and Creative Nonfiction (undergraduate and graduate courses); Screenwriting (undergraduate only).

Graduate: American Cold War Culture; Postmodern Melodrama; Postmodernism and Film; Advanced Film Theory; Film and Narrative Theory; Film and Cultural Studies; Contemporary Critical Theory; Modern British and American Literature and Film; Lyric Voice and Vision in Modern Literature and Film.

References on request