

DAVID M. LUGOWSKI
Professor of English and Film Studies
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Education

PhD, Cinema Studies, New York University, 1999

Dissertation: Queering the (New) Deal: Lesbian, Gay and Queer Representation in U.S. Cinema of the Great Depression, 1929-41 (awarded with distinction)

Qualifying Exam Areas: History of U.S. Film 1927-1960
Theories of Gender, Sexuality and Representation
History of Scandinavian & Nordic Film

MA, Cinema Studies, New York University

BS, Physics; minor: English/Film, Worcester Polytechnic Institute (with highest honors)

Experience

2000-present Professor, English dept., Manhattanville College (2012-present)
Associate Professor (2006-2012)
Assistant Professor (2000-2006); Tenured, Dec. 2005
Faculty Secretary (2000-2006)
Director/Chairperson, Communication Studies (2000-2012)

Courses Taught:

Preceptorial/Freshman Seminar: Love, Community and Responsibility
Preceptorial/Freshman Seminar: Wealth, Justice and Responsibility
Introduction to Communication and Media Studies
Introduction to Film Studies
Film Theory
Theories of Communication (new course developed for the college)
Topics in Film Genre: Horror (new course)
Topics in Film Genre: The Musical (new course)
Rethinking Gender, Sexuality and Politics: Queer Media Studies (new course)
Queer Film and Media Studies (reconfigured version of earlier course)
History of Cinema 1: The Beginnings to WWII (new course)
History of Cinema 2: WWII to the Present (new course)
History of TV and Radio (new course)

Project Proposal (new course)
Minorities and the Media (new course)
Major Film Directors (new course)
Media Industries & Info Technology: Gutenberg to the Internet (new course)
Topics in National and Regional Cinemas: Japan & China (new course)
Topics in National and Regional Cinemas: Scandinavia (new course)
Topics in National and Regional Cinemas: India (new course)

- 2000 Adjunct Assistant Professor, Film Division, Columbia University
Spring 2000: History of the Producer in Film
- 1999-2000 Visiting Faculty (3/4-time), Department of Literature, and Program in Comparative Media Studies, Massachusetts Institute of Technology
Fall 1999: Major Film Directors
Comedy in Literature and Film
- 1998-2000 Adjunct Faculty, Center for Advanced Digital Applications, NYU
Spring 1998-Spring 2000 (every semester, except for time spent at MIT):
History of Special Effects in Film, Part One (The Beginnings-1960) (new course)
History of Special Effects in Film, Part Two (1960 to the Present) (new course)
- 1996-98 Lecturer, Performing & Creative Arts Dept, CUNY/The College of Staten Island
Fall 1996, Spring 1997: Introduction to Mass Media
Spring 1997: Film History and Theory 1
Fall 1997, Summer 1997: Introduction to Communication Theory
Spring 1998: Major American Directors 1
Fall 1998: Introduction to Film
- 1995 Research intern, Museum of Modern Art
In connection with course, The Film Archive, taught by curator Eileen Bowser, worked on computerized database project, involving historical research and data cataloging
- 1995-97 Lecturer, Department of Media Studies, Sacred Heart University
Spring 1995, Summer 1995, Fall 1995, Winter Intersession 1996, Spring 1996, Summer 1996, Fall 1996, Spring 1997: Intro to Media Studies
- 1993-95 Lecturer, Department of Cinema Studies, Tisch School of the Arts, NYU
Fall 1993: American Film of the 1930s (new course developed for NYU)
Fall 1994: The Horror Film

Spring 1995: Hollywood and Its Alternatives
History of Japanese Cinema (advised independent study)
International Melodrama (advised independent study)

1991-93 Teaching Assistant, NYU Cinema Studies

Fall 1991: The Language of Film (TA for Richard Allen)
Spring 1992: Hollywood and Its Alternatives (TA for Leo Charney)
Fall 1992: The Language of Film (TA for Chris Straayer)
Spring 1993: The Language of Television (TA for Patricia Leonardi)

1991-99 Associate Editor and On-Line Researcher, Baseline Inc., NYC

Researched, wrote, edited biographies of film and TV notables for on-line information service; wrote and edited film reviews for The Movie Guide; acted as associate news editor, handling box office charts; and as backup editor for entertainment industry news.

1990-91 Research Assistant, NYU Cinema Studies

Worked for Profs. William K. Everson, Yeshayahu Nir, Richard Allen and Antonia Lant: library research, syllabus preparation, book indexing, film cataloguing

Publications

Book:

A World Made of Plaster of Paris: The Cinema of James Whale, University of California Press, work in progress; contract signed.

Other Publications:

“Queering the (New) Deal,” revised and updated version of earlier publication (from Cinema Journal 1999), The Wiley-Blackwell History of American Film, Vol. II: 1929 to 1945. Cynthia Lucia, Roy Grundmann, and Art Simon, eds., 2012, pp. 269-295.

“Obituary: Robert Sklar, 1936-2011,” Film History, vol. 23, #3, fall 2011, pp. 350-351.

“The American Homefront Women: Claudette Colbert, Ginger Rogers and Barbara Stanwyck,” in What Dreams Were Made Of: Movie Stars of the 1940s, ed. by Sean Griffin, New Brunswick: Rutgers University Press, 2011, pp. 96-119.

“Norma Shearer and Joan Crawford: Rivals at the Glamour Factory,” in Glamour in a Golden Age: Movie Stars of the 1930s, ed. by Adrienne McLean, New Brunswick: Rutgers University Press,

2011, pp. 129-152.

"*Pintele Queer: The Performance of Jewish Male Heterosexuality in Yiddish-American Cinema of the Great Depression*," in Hetero: Queering Representations of Straightness, ed. by Sean Griffin, Albany: SUNY Press, 2009, pp. 53-70.

"Ginger Rogers and Gay Men? Queer Film Studies, Richard Dyer, and Diva Worship" in Screening Genders, ed. by William Luhr and Krin Gabbard, New Brunswick: Rutgers University Press, 2008, pp. 95-110.

"'A Treatise on Decay': Leftist Critics and Their Queer Readings of Depression-Era U.S. Cinema," in Looking Past the Screen: Case Studies in American Film History and Method, ed. by Jon Lewis and Eric Smoodin, Chapel Hill: Duke University Press, 2007, pp. 276-300.

"1932: Movies and Transgression," in American Cinema of the 1930s: Themes and Variations, ed. by Ina Rae Hark, New Brunswick: Rutgers University Press, 2007, pp. 69-91.

"Queering *Citizen Kane*," in Film and Sexual Politics: A Critical Reader, ed. by Kylo-Patrick Hart, Newcastle upon Tyne: Cambridge Scholars Press, 2006, pp. 38-48.

"Dorothy Arzner," "Greta Garbo," "William Haines," "James Whale," "GMSMA," and "handkerchief codes," entries for The International Encyclopedia of Queer Culture, ed. David Gerstner, New York: Routledge, 2006, pp. 50, 239, 243, 263, 265, 622.

"James Whale: Creating a World Made of Plaster of Paris," Senses of Cinema, issue #37, v. 6, no. 4, Dec. 2005-Jan. 2006. www.sensesofcinema.com/great-directors

"Jay Leyda," "Robert Siodmak," "*A Divided World* (Sweden, Arne Sucksdorff, 1948)," "*The Great Adventure* (Sweden, Arne Sucksdorff, 1953)," "*A Bronx Morning* (USA, Jay Leyda, 1931-32)," entries for The Encyclopedia of Documentary Film, ed. Ian Aitken, London and New York: Taylor and Francis, 2005, pp. 147-149, 300-302, 505-507, 790-792, 1228-1230.

"Woman/Road/America/Cinema," [Max Ophuls' *Lola Montes* (France, 1955) as 'road movie' & as film historiography], Arizona Quarterly: A Journal of Literature, Culture & Theory, v. 60, #3, 2004, pp. 159-182. Reprinted in an illustrated booklet accompanying the deluxe DVD pressing of *Lola Montes*, region 4 (Australia, New Zealand, etc.), Madman (madman.co.au), 2010.

"Frank Darabont," "Jan DeBont," "Tomas Gutierrez Alea," "Lasse Hallstrom," "Hal Hartley," "Agnieszka Holland," "Peter Jackson," "Ernst Lubitsch," "Ida Lupino," "Chris Marker," "Marlon Riggs," "Barbra Streisand," "Lars von Trier," "James Whale," "Michael Winterbottom," "Edward D. Wood Jr.," and "Zhang Yimou," entries for The Hollywood.com Guide to Film Directors, New York: Carroll and Graf, 2002, pp. 219-220, 224-225, 344-346, 356-358, 378-379, 405-407, 523-524, 541-544, 567-569, 719-720, 828-832, 903-905, 934-937, 944-946, 952-954, 957-959.

"Queering the (New) Deal: Lesbian and Gay Representation and the Depression-Era Cultural Politics of Hollywood's Production Code," Cinema Journal, v. 38, #2, 1999, pp. 3-35.

“Home Video: Disc and Tape Reviews: *Victim* (Gr. Britain, 1961),” Cineaste, vol. XXIII, #3, 1998, pp. 57-58.

"*Sense and Sensibility*," "*I Am My Own Woman*," "*Coming Out Under Fire*," "*Short Cuts*," "*Fatal Instinct*," "*Gettysburg*," "*The Remains of the Day*," "*Searching for Bobby Fischer*," reviews written for 1994-96 eds. of The Motion Picture Annual, pp. 70, 89-90, 108-109, 170, 223-224, 238-239, 246-247.

"Biology Notwithstanding. . .Genre Conventions and Visual Style in *The Crying Game*," Cineaste, 20, #1, 1993, pp. 31-35, reprinted in Contemporary Literary Criticism, (Gale Research, 1998), v. 110.

Biographies published on-line by Baseline, and/or by Microsoft's Cinemanía CD-ROM, include those of Bob Barker, Jim Brown, Michael Cacoyannis, Henning Carlsen, Kitty Carlisle, Claudette Colbert, Alain Delon, Edward Dmytryk, Arnold Fanck, David Geffen, Pietro Germi, Ritwik Ghatak, Jean-Luc Godard, Gong Li, Linda Gray, Eartha Kitt, Ida Lupino, Gregory Markopoulos, Eddie Murphy, Dennis Potter, Victoria Principal, Satyajit Ray, Glauber Rocha, Ginger Rogers, Pauly Shore, Luis Trenker, Barbara Walters, along with several hundred others, 1991-1999.

Presentations

“Same Story, Director and Studio, and Yet...: Changes in Authorship, Studio Politics and American Culture from a 1933 ‘Woman’s Picture’ to a 1938 Proto-Noir Remake,” accepted paper, Society for Cinema and Media Studies conference, Montreal, Canada, spring 2015.

“Journey’s End (James Whale, USA/Great Britain, 1930),” invited talk and post-screening Q&A, in the series, “The Great War: A Cinematic Legacy,” Museum of Modern Art, New York, summer 2014.

"Why Should We Take Frasier Seriously?" invited respondent to paper by Sidney Gottlieb and James Castonguay, University Seminar on Cinema & Interdisciplinary Interpretation, Columbia University, spring 2014.

“Crossing One More River: From Marital Rape to Queer Authorship,” accepted paper, Society for Cinema and Media Studies conference, Seattle WA, spring 2014.

“Hollywood’s ‘Proper Stranger’: Natalie Wood’s Knowing Innocence and Uncertain Experience,” invited respondent to paper by Cynthia Lucia, University Seminar on Cinema & Interdisciplinary Interpretation, Columbia University, fall 2013.

“Monsters and Mulattos, Prisoners and Princes: The Closeted Characters of James Whale,” accepted paper, Society for Cinema and Media Studies, Chicago IL, spring 2013. Also organized panel and wrote panel proposal.

“Writing and Teaching American Film History: The Narrative and Encyclopedic Approaches,” accepted workshop presentation, Society for Cinema and Media Studies, Chicago IL, 2013.

“‘Just to Show We Make No Distinction’: Pastiche and Politics in the Comedies of James Whale,” accepted paper, Society for Cinema and Media Studies,” Boston MA, spring 2012. Also organized panel and wrote panel proposal.

“Teaching Film Studies in a Broadcast Environment,” accepted workshop presentation, Society for Cinema and Media Studies, Boston MA, spring 2012.

“Charade (1963),” in the series “Suspense Thrillers,” invited guest discussant on New York City TV series, “City Cinematheque,” CUNY-TV, hosted by Prof. Jerry Carlson, aired Nov. 2011; also fall 2013.

“Remember My Forgotten Man: Queer Depression-Era Culture, International War Veterans and James Whale’s WWI Films of the 1930s,” accepted paper, Society for Cinema and Media Studies, New Orleans LA, spring 2011. Also organized panel, wrote panel proposal and chaired panel.

“Film Authorship, Censorship and American Culture: A Tale of Two Films by James Whale in Hollywood, 1935,” accepted paper, “1935: The Reality and the Promise” conference, Hofstra University, spring 2011.

“The Unresolved Score: Queering the Historiography of Early Sound Film Music via the Films of James Whale, 1932-1936,” accepted paper, Society for Cinema and Media Studies, Los Angeles CA, spring 2010.

“Teaching Film Theory to Undergraduates,” accepted workshop presentation, Society for Cinema and Media Studies, Los Angeles CA, spring 2010.

“Same Director, Studio, Story and Yet...: Charting Changes in James Whale’s Authorship, Universal Studios and U.S. Culture via *The Kiss Before the Mirror* (1933) and Its Remake *Wives Under Suspicion* (1938),” invited talk, with response by Prof. David Gerstner, CUNY Graduate Center, Film Studies Speaker Series, spring 2009.

“James Whale: An (Expressionistic) Cinema Defined in (Campy) Shadow,” accepted paper, Society for Cinema and Media Studies, Philadelphia PA, spring 2008.

“*Hollywood Chinese* (USA, Arthur Dong, 2007),” invited talk and post-screening discussion, ChillFest Film & Video Series, Jersey City NJ, spring 2008.

“Remembering Robert Altman,” invited talk, Summer Film Discussion Series, New City Library, New City NY, summer 2007.

“Film and the Brass Section: Divas, Trumpeters and the Cavalry,” respondent for accepted panel, Society for Cinema and Media Studies Conference, Chicago IL, spring 2007.

"Rain (1932)," in the series "Literary Adaptations," invited guest discussant on New York City TV series, "City Cinematheque," CUNY-TV, hosted by Prof. Jerry Carlson, aired spring 2007, repeated on TV 2008, 2011, 2012.

"Writing the History of 1932 in U.S. Film," accepted workshop presentation, Society for Cinema and Media Studies Conference, Vancouver, British Columbia, Canada, spring 2006.

"Ethnicity and Nation in American Film Music," respondent for accepted panel, Society for Cinema and Media Studies Conference, Vancouver, British Columbia, Canada, spring 2006.

"Critical Approaches to Film History and Textual Analysis: The Production Code, the Film Canon and Queer Readings," invited talk, English Dept. & Film Studies Program, Rider University, Lawrenceville NJ, fall 2005.

"Boys Meeting Boys...Bravo?: Casting a Queer Eye on Bravo-TV's 'Queer Eye for the Straight Guy' and 'Boy Meets Boy,'" accepted paper, University Film and Video Association, Chicago IL, summer 2005.

"Queering Citizen Kane," accepted paper, "Screen Media and Sexual Politics" Conference, Plymouth State University, Plymouth NH, fall 2004.

"Queer Pedagogy: Issues and Experiences," accepted workshop presentation, Society for Cinema and Media Studies Conference, Atlanta GA, spring 2004.

"Gender, Labor, Stardom and Genre in Depression-Era Film: Reading the Cultural Politics of *Stage Door* (1937)," invited guest lecture in Prof. Ryan DeRosa's course, American Comedy of the 1930s, New York University, spring 2004.

"Screwball Comedy: A Survey of the History and Cultural Meanings of Romantic Comedy in Film," invited talk, New City Library, New City NY, summer 2003.

"*Pintele* Queer: Performing Jewish Heterosexuality in Yiddish-American Cinema of the Great Depression," accepted paper, Society for Cinema and Media Studies conference, Minneapolis MN, spring 2003.

"Woman/Road/Cinema: Max Ophuls' Lola Montes (1955) as an Allegorical Historiography of Film," accepted paper, "Max Ophuls Beyond Borders: A Centennial Conference," College of William & Mary, spring 2003.

"The Scrapbooks of Ethel Merman," invited respondent to paper by Prof. Caryl Flinn, University Seminar on Cinema & Interdisciplinary Interpretation, Columbia University, winter 2003.

"Film Noir: What Is It?" invited talk, New City Library, New City NY, summer 2002.

"Ginger Rogers and Gay Men," accepted paper, Society for Cinema Studies, Denver CO, spring 2002

"Under the Gun: The Secret Life of the Screen Gangster," invited respondent, paper by Martha Nochimson, University Seminar on Cinema & Interdisciplinary Interpretation, Columbia University, winter 2002.

"Marlene: *The Blue Angel*, Marlene Dietrich's Persona and the Contexts of Her Career in German Culture," invited talk, Deutsches Haus, New York University, fall 2001.

"'A Treatise on Decay': Leftist Critics and Their Queer Readings of Depression-Era U.S. Cinema," invited talk, a revised and expanded version of earlier SCS presentation, given at the University Seminar on Cinema and Interdisciplinary Interpretation, with response by Prof. David Gerstner, Columbia University, fall 2001.

"Horror: An International History of a Genre," invited talk, New City Library, New City NY, summer 2001.

"Race, Ethnicity and Sexuality: A Note on Their Intersection in Film of the 1930s," accepted paper, Society for Cinema Studies conference, Washington DC, spring 2001.

"International Black Cinema: African, African-American, Afro-Caribbean," invited talk, New City Library, New City NY, fall 2000.

"Celebrities and Talk," introductory remarks and chair of accepted panel, Media in Transition conference, Massachusetts Institute of Technology, Cambridge MA, fall 1999.

"The Cinema of the Low Countries: The Films of Belgium and the Netherlands," invited talk, New City Library, New City NY, fall 1999.

"On the Role of Women in Wartime Popular Culture: Is Ginger Rogers the Major or the Minor?," accepted paper, Society for Cinema Studies conference, West Palm Beach, Florida, spring 1999.

"*Woman of the Year* (USA, George Stevens, 1942)," invited talk, Screwball Comedy Screening Series, New York University, spring 1999.

"A Cinema Down Under: The History of Australian and New Zealand Film," invited talk, New City Library, New City NY, fall 1998.

"'A Treatise on Decay': Leftist Critics and Their Queer Readings of Depression-Era U.S. Cinema," accepted paper, Society for Cinema Studies conference, San Diego, spring 1998.

"Northern Light and Darkness: Scandinavian Cinema and Its Artists, Themes and Contexts," invited talk, New City Library, New City NY, fall 1997.

"A World Made of Plaster of Paris: Beginning to Rediscover the Cinema of James Whale," accepted paper, Society for Cinema Studies conference, Ottawa, Canada, spring 1997.

"British Film Noir," Guest lecturer: taught two graduate classes in Prof. William K. Everson's History of British Film, NYU, fall 1996.

"A Lot of Bronx Pie in the Sodom Morning Sky," accepted paper, Society for Cinema Studies, Dallas TX, spring 1996.

"Queering the (New) Deal: Lesbian and Gay Representation and the Depression-Era Cultural Politics of Hollywood's Production Code," expanded version given as an invited talk, Gay Studies Speaker Series, Massachusetts Institute of Technology, Cambridge, fall 1994.

"Queering the (New) Deal: Lesbian and Gay Representation and the Depression-Era Cultural Politics of Hollywood's Production Code," revised version, accepted for The Lesbian, Gay, Bisexual Studies Conference, Iowa City, IA, spring 1994.

"*Stranger Than Paradise* (USA, Jim Jarmusch, 1984)," invited introductory lecture before a screening of the film as part of the film series, "Lower East Sights: The Other Half's Lives," Cooper Union, New York, spring 1994.

"Queering the (New) Deal: Lesbian and Gay Representation and the Depression-Era Cultural Politics of the Production Code," accepted paper, Society for Cinema Studies, Syracuse, winter 1994.

"*My Fair Lady*: From Stage to Screen," invited talk, Frederick Loewe Conference, NYU, New York, fall 1993.

"On the 'Virtue' of the Text: Rape and Cinema," Chose panelists, chaired panel and presented introductory remarks, Society for Cinema Studies, New Orleans, spring 1993.

"There Isn't Going to Be Any Dance: Astaire and Authority, Rogers and Resistance, Uneasy Marriage and Gay Divorce," accepted paper, Society for Cinema Studies, Pittsburgh PA, spring 1992.

Hypermasculine Anger: *Scorpio Rising* and the Politics of Leathersexuality," accepted paper, The Lesbian, Gay, Bisexual Studies Conference, Rutgers University, New Brunswick, NJ, fall 1991.

"That Obvious Object of Desire: Can Psychoanalysis Sing Jean Genet's *Un Chant d'Amour*?", accepted paper, Society for Cinema Studies, Los Angeles, CA, spring 1991.

On-Campus Panels & Presentations as Invited by Manhattanville Faculty, Administration, Clubs:

"The Father of Frankenstein in Historical Context: James Whale, from Film Censorship and Publicity to Film Authorship," Faculty Speaker Series, spring 2014.

"Citizen Kane (1941) as a Queer Film," invited presentation, Westchester LGBTQ College Summit, Manhattanville College, Nov. 2011.

"Pintele Queer: The Performance of Jewish Heterosexuality in Yiddish-language American Cinema of the Great Depression...plus My Passage to India," Faculty Speaker Series, fall 2009.

"Towards a Gay, Theatrical Cinema: The Films of James Whale," Faculty Speaker Series, spring 2005.

"A Cultural and Generic Context for White Zombie (1932)," guest lecture, Student Film Club, spring 2004.

"Violence: Origins, Effects, Responses," gave guest lecture on "violence in the media" in Prof. Larry Krute's interdisciplinary seminar, fall 2003.

"Common Ground: A Discussion Between Religious and Gay Communities," gave remarks and participated in faculty/staff roundtable at event sponsored by the Multicultural Center, fall 2003.

"The Art of Reading a Film," presentation given at Homecoming, fall 2003.

"Does Religion Cause Sexual Repression?" invited library presentation & faculty panel discussion, fall 2003.

"Violence and the Media," invited library presentation and faculty panel discussion, spring 2003.

"Using Blackboard in the Classroom," gave presentation to prospective students and their parents, participated in panels, Open House Days, October, 2002 and November, 2002.

"Teaching and Technology," gave presentation and participated in panel discussion hosted by college's department of information technology, fall 2002.

"Faculty Mentoring," gave presentation and participated in panel discussion on faculty retreat day, fall 2002.

"September 11—What Is to Be Done?: Media Coverage of the Disaster and Its Aftermath," invited participant and speaker in school-wide panel, fall 2001.

"Philosophy Seminar on Disability Studies," gave guest presentation and led discussion on the film Freaks (USA, Tod Browning, 1932) in Prof. Billy Joe Lucas' class, fall 2000.

"Analyzing Meaning and Politics in the Media: News, Entertainment, and Alternatives to the Mainstream," invited talk, Family Day, fall 2000.

Service

2010-2012 Outside peer reviewer, Routledge Press

- 2010-11 Member, M'ville's Foundations of Excellence college-wide review of the freshman experience; served on subcommittee for "All Students" & "Diversity"
- 2010-2012 Faculty advisor, Student Film Club, Manhattanville College
- 2009-2015 Editorial board member, Cinema Journal
- 2009-2013 Faculty advisor, Gay-Straight Alliance, student group, Manhattanville College
- 2009-present Member, Faculty Review Committee, Manhattanville College
- 2006-2008 Advised senior English honors projects (Egyptian film melodrama, the implications of digital cinema for the film theories of Christian Metz, etc.)
- 2005-06 Outside peer reviewer for academic journal, Men & Masculinities
- 2005-present Member (and *ad hoc* chair/convener), Film Studies subcommittee, English dept.
- 2004-05 Outside peer reviewer, PSC-CUNY Research Grant Proposals for junior CUNY faculty
- 2004-05 Created and presented proposal to Academic Policy Committee for a new major in Communication Studies, March-Oct.; presented to faculty Oct.-Nov. (vote: 51 Yes, 1 Abs.); Worked on proposal to NYSED Nov.-Jan.; new major accredited by NY State, Feb. 2005 (Major had been researched and planned 2000-04.)
- 2004-2005 Faculty advisor to student group, The Nerd Symposium, Manhattanville College
- 2003-2007 Faculty advisor to student group, Film Club, Manhattanville College
- 2003-present Participated in hiring search for six faculty members, English dept.
- 2002-2004 Member, *Ad Hoc* Faculty Development Committee, Manhattanville College
- 2002-2012 Chair, Faculty hiring search committee, Communication, Manhattanville College
Chaired five searches for faculty to be in (or affiliated with) Comm Studies
- 2002 Outside peer reviewer, Blackwell Publishers
- 2001-present Developed proposals for and taught nine new courses in film studies for English;
Developed proposals for and taught five additional courses for Communication;
Helped develop proposals for ~17 Communication courses taught by others
- 2001-2013 Advisor, summer internships, Communication Studies, Manhattanville College

- 2001-present Member, Caucus on Class, Society for Cinema and Media Studies
- 2001-2008 Outside peer reviewer for academic journal, Cinema Journal
- 2001-2007 Faculty advisor to Punk Rock Appreciation Society, Manhattanville College
- 2001-2006 Faculty advisor to Gay/Straight Coalition, Manhattanville College
- 2000-2006 Faculty Secretary, Manhattanville College
- 2000-2012 Director, Communication Studies program (later dept), Manhattanville College
- 2000-2001 Freshman preceptor, Manhattanville College
- 2000-2012 Orientation and Open House presentations and advising, Manhattanville College
- 2000 Consultant, Design of BS in Communications Management, School of Graduate and Professional Studies, Manhattanville College
- 1999-2000 Invited outside dissertation reader for PhD student Peter Bilderback, NYU
- 1993-1997 Member, Coordinating Caucus on Race, Class & Gender, Society for Cinema Studies
- 1994-1996 Co-chair, Lesbian/Gay/Bisexual/Transgendered/Queer Caucus, Society for Cinema Studies
- 1994-1995 Member, Ph.D. Curriculum Committee, Cinema Studies Department, NYU
- 1994-1995 Co-chair, M.A. Filmography Committee, Cinema Studies Department, NYU
- 1993-1994 Member, Committee on Access of Film, Radio and Video/TV, Society for Cinema Studies
- 1992-1993 Ph.D. Student representative, NYU Cinema Studies faculty meetings
- 1991-present Member, LGBT/Queer Caucus, Society for Cinema Studies
- 1990-1991 Teaching/Research Assistant Representative, NYU Cinema Studies faculty mtgs

Memberships

Society for Cinema and Media Studies (before 2002, the Society for Cinema Studies)

University Seminar on Cinema and Interdisciplinary Interpretation (monthly), Columbia University
Sites of Cinema (monthly), Columbia University
University Film and Video Association
Film Society of Lincoln Center
Museum of Modern Art

Awards & Citations

Manhattanville College, Summer grants to support research on James Whale book project, Lincoln Center Library for the Performing Arts, NYC, 2013 and 2014.

Awarded entry (competitive) as participant in NYU's Faculty Resource Network's summer seminars; Member of seminar, "After Women's Studies? New Paradigms in Gender Studies," summer 2005.

Manhattanville College, Summer grant for non-tenured faculty to do on-site research on James Whale at George Eastman House, Rochester NY; and Library of Congress, Washington DC; 2004.

Manhattanville College, Awarded course release to pursue research and writing, spring 2004.

Columbia University, Invited to become an Associate of the University Seminar on Cinema and Interdisciplinary Interpretation, 2002.

New York University, Graduate School of Arts and Sciences, Departmental Nominee and School-Wide Finalist for Outstanding Doctoral Dissertation of the Previous Academic Year, 2000.

Nominee, Best Published Essay on Film, Katherine Singer Kovacs Award, "Queering the (New) Deal: Lesbian and Gay Representation and the Depression-Era Cultural Politics of Hollywood's Production Code," Society for Cinema Studies, 1999.

Society for Cinema Studies, Student Writing Contest, Third Place from over 30 entries, "Queering the (New) Deal: Lesbian and Gay Representation and the Depression-Era Cultural Politics of the Production Code," 1995.

New York University, Tisch School of the Arts, Cinema Studies Departmental Nominee and School-Wide Finalist for David Payne-Carter Award as Outstanding Teacher of the Year.

New York University, Tisch School of the Arts, Jay Leyda Prize for Outstanding Academic Achievement by a Graduating Master's Degree Student in Cinema Studies.

Worcester Polytechnic Institute, Graduated with highest honors; Goddard Award for Academic Achievement by a Graduating Physics Major (co-recipient).

Columbia University, Lamont-Doherty Summer Undergraduate Research Fellowship in Geology.