

DAVID GREVEN
Professor of English
Department of English
The University of South Carolina
1620 College St
Columbia, SC 29208
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Education

Brandeis University, Waltham, MA
Ph.D. in English and American Literature, May 2002
Hunter College, The City University of New York, New York, NY
BA in English and American Literature, 1996

Academic Employment

Professor of English, The University of South Carolina, 2015-present

Associate Professor of English, The University of South Carolina, 2012-2014

Associate Professor of English
Connecticut College, Department of Literatures in English, 2009-2012

Assistant Professor of English
Connecticut College, Department of Literatures in English, 2004-2009

Books

Ryan Murphy's Queer America, co-edited with Brenda Weber (Routledge, forthcoming in April 2022)

All the Devils Are Here: Literary Influence and American Romanticism (advance contract with The University of Virginia Press)

Queer Film Classics: Maurice (1987) (advance contract with McGill-Queen's University Press)

The Bionic Woman and Feminist Ethics: An Analysis of the 1970s Television Series (McFarland, 2020)

Queering the Terminator: Sexuality and Cyborg Cinema (Bloomsbury, 2017)

Intimate Violence: Hitchcock, Sex, and Queer Theory (Oxford University Press, 2017)

Ghost Faces: Hollywood and Post-Millennial Masculinity (SUNY Press, 2016)

Gender Protest and Same-Sex Desire in Antebellum American Literature: Margaret Fuller, Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville (Routledge reprint, 2016; Ashgate, 2014)

Psycho-Sexual: Male Desire in Hitchcock, De Palma, Scorsese, and Friedkin (The University of Texas Press, 2013)

The Fragility of Manhood: Hawthorne, Freud, and the Politics of Gender (The Ohio State University Press, 2012; paperback edition, 2016)

Representations of Femininity in American Genre Cinema: The Woman's Film, Film Noir, and Modern Horror (Palgrave Macmillan, 2011; paperback edition, 2013)

Manhood in Hollywood from Bush to Bush (The University of Texas Press, 2009)

Gender and Sexuality in Star Trek: Allegories of Desire in the Television Series and Films (McFarland, 2009)

Men Beyond Desire: Manhood, Sex, and Violation in American Literature (Palgrave Macmillan, 2005; paperback edition, 2012)

Articles in Journals (Literature)

"Faltering in the Fight: *Pierre* and *Hamlet*." *Memoria Di Shakespeare. A Journal of Shakespearean Studies*, 8. <https://doi.org/10.13133/2283-8759/17611> (2021).

"Valdemar's Abjection: Poe, Kristeva, Masculinity, and Victim-Monsters," *Studies in Gender and Sexuality* (2018), 19:3, pp. 191-203, <https://doi.org/10.1080/15240657.2018.1491455>.

"Hawthorne and Influence: Reframing Tradition." Introduction to Special Issue edited by David Greven: "Hawthorne and Influence," *The Nathaniel Hawthorne Review* 42, no. 1 (2016): pp. 1-15, 147.

"Incest and Intertextuality: Female Desire and Milton's Legacy in *The House of the Seven Gables*." *ESQ: A Journal of Nineteenth-Century American Literature and Culture* 62.1 (2016): pp. 39-76.

"Jewett's Mythic Ambivalence: Hellenism, Femininity, and Queer Desire in the Dunnet Landing Stories." *Nineteenth Century Studies* 25 (2011): pp. 101-20.

"American Shudders: Race, Representation, and Sodomy in *Redburn*," *Leviathan: A Journal of Melville Studies*, Jun 2014, Vol. 16 (2), pp.1-22.

"The Homoerotics of James' *Hawthorne*: Race, Aesthetics, and American Masculinity," *American Literary Realism* (2013), Vol. 46 (2), pp. 137-157.

"New Girls and Bandit Brides: Female Narcissism and Lesbian Desire in Fuller's *Summer on the Lakes*," *Legacy: A Journal of American Women Writers*, vol. 29, no. 1 (2012), pp. 37-61.

"Hawthorne and the Gender of Jewishness: Anti-Semitism, Aesthetics, and Sexual Politics in *The Marble Faun*," *The Journal of American Culture*, vol. 35, no. 2 (June 2012), pp. 135-152.

"Rereading Narcissism: Freud's Theory of Male Homosexuality and Hawthorne's 'The Gentle Boy,'" *Modern Psychoanalysis* vol. 34(2), 2009: pp. 48-78.

"Masculinist Theory and Romantic Authorship: Hawthorne, Politics, and Desire," *New Literary History*, Vol. 39, Issue 4, Autumn 2008, pp. 971-987.

"'The Whole Numerous Race of the Melancholy Among Men': Mourning, Hypocrisy, and Same-Sex Desire in Poe's *Narrative of Arthur Gordon Pym of Nantucket*," *Poe Studies*," Vol. 41, Issue 1, October 2008, pp. 31-63.

"In a Pig's Eye: Masculinity, Mastery, and the Returned Gaze in *The Blithedale Romance*," *Studies in American Fiction*, 34, no. 2 (2006): pp. 131-159.

"Troubling Our Heads About Ichabod: 'The Legend of Sleepy Hollow,' Classic American Literature, and the Sexual Politics of Homosocial Brotherhood," *American Quarterly*, 2004, Vol. 56 (1), pp. 83-110.

“Flesh in the Word: *Billy Budd, Sailor*, Compulsory Homosexuality, and the Uses of Queer Desire,” *Genders*, 37 (2003), www.genders.org/g37/g37_greven.html, Web [n.p.].

“Fear of *Fanshawe*: Intransigence, Desire, and Scholarship in Hawthorne’s First Published Novel,” *The Nathaniel Hawthorne Review*, Volume 29 (Fall 2003): pp. 1–37.

Articles in Journals (Film, Television, and Popular Culture)

“The Women of *Get Out*: Femininity, Race, and Betrayal in the Contemporary Horror Film,” *Studies in Gender and Sexuality*, 22:3, 192-205, DOI: 10.1080/15240657.2021.1961496 (2021).

“The Dark Side of Blondeness: *Vertigo* and race,” *Screen*, Volume 59, Issue 1, 1 March 2018, pp. 59–79, <https://doi.org/10.1093/screen/hjy004>.

“‘You Can Put That in the Past Tense’: Heterosexual Ambivalence and *Torn Curtain*,” *The Hitchcock Annual*, vol. 19, 2014, pp. 36-81.

“The Death-Mother in *Psycho*: Hitchcock, Femininity, and Queer Desire,” *Studies in Gender and Sexuality*, 03 July 2014, Vol. 15 (3), pp. 167-181.

“Bringing out Baby Jane: Camp, Sympathy, and the Horror-Woman’s Film of the 1960s.” *Jump Cut*, no. 55 (2013): Web [n.p.].

“Intimate Violence: *Marnie* and Queer Resilience,” *The Hitchcock Annual* 18 (2013): pp. 107-48.

“De Palma’s *Vertigo*: Femininity and Formal Design in Obsession,” *CineAction*, no. 90 (2013): pp. 58-66.

“I Love You, Brom Bones: Beta Male Comedies and American Culture,” *Quarterly Review of Film and Video*, 01 October 2013, Vol. 30 (5), pp. 405-420.

“Making a Meal of Manhood; Revisiting *Rope* and the Question of Hitchcock’s Homophobia,” *Genders*, Oct 2012, Vol. 56, Web [n.p.].

“American Medusa: Bette Davis, *Beyond the Forest*, Femininity and Camp,” *Jump Cut*, no. 53 (2011): Web [n.p.].

“Demeter and Persephone in Space: Transformation, Femininity, and Myth in the *Alien* Films,” *Jump Cut*, no. 52 (2010): Web [n.p.].

“Contemporary Hollywood Masculinity and the Double-Protagonist Film,” *Cinema Journal (JCMS)*, Issue 48:4, summer 2009, pp. 22-43.

“Misfortune and Men’s Eyes: Voyeurism, Sorrow, and the Homosocial in Three Early Brian De Palma Films,” *Genders*, Issue 49, Spring 2009, Web [n.p.].

“Cyborg Masochism, Homo-Fascism: Rereading *Terminator 2: Judgment Day*.” *Postmodern Culture*, vol. 19 no. 1, 2008. Project MUSE, doi:10.1353/pmc.0.0033, Web [n.p.].

“Medusa in the Mirror: The Split World of Brian De Palma’s *Carrie*,” *Refractory: A Journal of Entertainment Media*, “Double Trouble: Special Issue on Split and Double Screens,” Volume 14, 2008, Web [n.p.].

“The Twilight of Identity: *Enterprise*, Neoconservatism, and the Death of Star Trek,” *Jump Cut: A Review of Contemporary Media*, no. 50, Winter 2007, Web [n.p.].

“The Fantastic Powers of the Other Sex: Male Mothers in Fantastic Fiction,” *The Journal of the Fantastic in the Arts* 14, no. 3 (2003): pp. 301-17.

“Dude, Where’s My Gender?: Contemporary Teen Comedies and New Forms of American Masculinity,” *Cineaste*, 27 (Summer 2002): pp. 14–21.

“The Most Dangerous Game: Failed Male Friendship in De Palma’s *Snake Eyes*,” *CineAction: World Cinema After 1990*, Ed. Robin Wood, Issue No. 58 (2002): pp. 52–57.

Chapters in Books

“Movies and Masculinity at a Crossroads: The Films of 2011.” *American Cinema of the 2010s: Themes and Variations*, ed. Dennis Bingham (Rutgers University Press, 2021), pp. 55-75.

“Sex, the Body, and Health Reform.” *A Companion to American Literature*, Volume 2. Editor(s): Susan Belasco Theresa Strouth Gaul Linck Johnson Michael Soto. Newark: John Wiley & Sons, Incorporated, 2020. Pp. 202-221.

“Gender Roles.” In M. Elbert (Ed.), *Nathaniel Hawthorne in Context*. Cambridge: Cambridge University Press, 2018. doi:10.1017/9781316271537.015. Solicited Essay. Pp. 146-156.

“Men and Women and Men.” In K. Hayes (Ed.), *Herman Melville in Context*. Cambridge: Cambridge University Press, 2017. doi:10.1017/9781316755204.009. Solicited Essay. Pp. 75-84.

“Gena Rowlands in *Gloria*.” *Close-Up: Great Cinematic Performances: America* Eds: Pomerance, Murray and Stevens, Kyle. Publication Year: 2018. Publisher: Edinburgh University Press. Solicited Essay. Pp. 188-198.

“*The Scarlet Letter* and Film Adaptation.” *Critical Insights: The Scarlet Letter*. Editor: Brian Yothers. Salem Press, 2018. Solicited Essay.

“Queer Ripley: Minghella, Highsmith, and the Antisocial.” *Patricia Highsmith on Screen*. Editors: Wieland Schwanebeck, Douglas McFarland. Palgrave Macmillan, 2018. Solicited Essay. Pp. 121-137.

“Long Love the Queen: Bette Davis, Curtiz, and Female Melodrama.” *The Many Cinemas of Michael Curtiz* Editors: R. Barton Palmer and Murray Pomerance. The University of Texas Press, 2018. Solicited Essay. Pp. 68-79.

“Nothing could stop it now!': Tennessee Williams, *Suddenly Last Summer*, and the Intersections of Desire.” *The Cambridge Companion to Erotic Literature*. Ed. Bradford K. Mudge. Cambridge University Press, 2017. Solicited Essay. Pp. 224-237.

“In the Name of the Father: *Billy Budd* and the Critics from the Melville Revival to Cold War America.” *Critical Insights: Billy Budd, Sailor*. Ed. Brian Yothers. Salem Press, 2017. Solicited Essay. Pp. 197-215.

“Iterated Horrors: ‘The Monster’ and Manhood.” *Haunting Realities: Naturalist Gothic and American Realism*. Eds. Monika Elbert and Wendy Ryden. University of Alabama Press, 2017. Solicited Essay.

“The Southern Gothic in Film.” *The Palgrave Handbook to the Southern Gothic*. Eds. Charles Crow and Susan Castillo. Palgrave Macmillan, 2016. Solicited Essay. Pp. 473-486.

“Hitchcock and Queer Sexuality.” *The Cambridge Companion to Alfred Hitchcock*. Ed. Jonathan Freedman. Cambridge University Press, 2015. Solicited Essay. Pp. 127-142.

“The Matter of Gender: ‘Metamorphosis,’ Women, Romance, and the Queerness of Desire.” *Gene Roddenberry’s Star Trek:*

The Original Cast Adventures. Eds. Douglas Brode and Shea T. Brode. Rowman & Littlefield Publishers, 2015. Solicited Essay. Pp. 99-110.

“Fears of a Millennial Masculinity: *Scream’s* Queer Killers.” *Reading the Bromance: Homosocial Relationships in Film and Television*. Ed. Michael DeAngelis. Wayne State University Press, 2014. Solicited Essay. Pp. 79-108.

“Spectral Men: Femininity, Race, and Traumatic Manhood in the RTV Ghost-Hunter Genre.” *Reality Gendervision: Sexuality and Gender on Transatlantic Reality Television*. Ed. Brenda R. Weber. Duke University Press, 2014. Solicited Essay. Pp. 316-339.

“American Psycho Family Values: Conservative Cinema and the New Travis Bickles.” *Millennial Masculinity: Men in Contemporary American Cinema* (Contemporary Approaches to Film and Media). Ed. Timothy Shary (Detroit: Wayne State University Press, 2012). Solicited Essay. Pp.143-162.

“The Return of the Father: *Deadwood* and the Contemporary Gender Politics of Complexity.” *The Last Western: Deadwood and the End of American Empire*. Eds. Jennifer Greiman and Paul Stasi (New York: Continuum, 2012). Pp.194-214.

“Engorged with Desire: Alfred Hitchcock Films and the Gendered Politics of Eating.” *Reel Food: An Anthology on Food and Film* Ed. Anne Bower, (New York: Routledge, 2004). Pp. 297-311.

“The Museum of Unnatural History: Male Freaks and *Sex and the City*.” *Reading Sex and the City*. Eds. Kim Akass and Janet McCabe, (London: I. B. Taurus Books, 2003). Pp. 33-47.

“Throwing Down the Gauntlet: Defiant Women, Decadent Men, and *Witchblade*.” *Action Chicks: New Images of Tough Women in Popular Culture*. Ed. Sherrie A. Innes, (New York: Palgrave MacMillan, 2004). Pp. 123-152.

Editor

Editor, Special Issue of *The Nathaniel Hawthorne Review*: “Hawthorne and Influence,” *The Nathaniel Hawthorne Review* 42, no. 1 (2016): pp. 1-15, 147.

Co-Editor: Ullen, Magnus, and Greven, David. “Late Hawthorne: A Polemical Introduction.” *The Nathaniel Hawthorne Review* 35, no. 2 (2009): pp. 1-25.

Teaching Experience

The University of South Carolina

English 721: American Romanticism and Literary Influence

English 425: The American Novel to 1914

English 422: American Literature 1860-1910

English/Film 566: The Films of Alfred Hitchcock: Gender, Sexuality, and Representation

English 841: Male Sexuality and the American Renaissance

English 744: American Romanticism

English 750: American Novel to the Civil War

English 493: Film Adaptation and the American Novel

English 287: American Literature Survey

English 285 Themes in American Writing: American Gothic Fiction in the 19th and 20th Centuries

English 429 Gender and Sexuality in 19th Century American Literature

Connecticut College

Same-Sex Love and the American Renaissance

The Films of Alfred Hitchcock

Empires of Selfhood

Hollywood after the Sixties

Hawthorne and Poe

Nineteenth-Century American Women Writers

Theory and Practice of Literary Study
 Gothic Romanticism
 Boston University
 Traditions in the Humanities

Awards and Honors

The Russell Research Award, The University of South Carolina, 2020
 The Morrison Professorship Award from the U of SC English Department (Spring 2019)
 2015-16 Humanities Grant, Office of the Provost, the University of South Carolina
 2010 “Research Matters” award from Connecticut College
 Nomination for the *Society for Cinema & Media Studies Katherine Singer Kovács 2009 Essay Award* by *Genders* for essay “Misfortune and Men’s Eyes”
 The Phyllis W. Meadow Award for Excellence in Psychoanalytic Writing, 2007 (Honorable Mention) for essay “Rereading Narcissism: Freud’s Theory of Male Homosexuality and Hawthorne’s ‘The Gentle Boy,’” published in *Modern Psychoanalysis* vol. 34(2), 2009.
 Woodrow Wilson Career Enhancement Fellowship for Junior Faculty from Underrepresented Groups, 2007 (Honorable Mention)
 Meredith Enders Faculty Development Award, Connecticut College, 2007.
 Graduate Student Commencement Speaker, Brandeis University, 2002
 The Andrew W. Mellon Dissertation Fellowship, 1999
 Brandeis University Dean’s Fellowship, 1996–2000
 Elie Wiesel Foundation for Humanity Award for Essay Writing on Ethics, 1996
 Helen Gray Cone Fellowship in English (highest distinction in Hunter College English Department), 1996
 Hunter College President’s Award for Creative Work on HIV and AIDS, 1996
 McNair Scholars Graduate Fellowship, 1996
 McNair Scholars Graduate Fellowship, 1995

Publications (Reviews, Short Essays, Interviews)

“Fragments and Fury.” Review of Bruce Isaacs, *The Art of Pure Cinema: Hitchcock and His Imitators*. *Hitchcock Annual*, vol. 24, 2020, p. 146-151. *Project MUSE*, [doi:10.1353/hit.2020.0008](https://doi.org/10.1353/hit.2020.0008).
 Review of *The Camera Lies: Acting for Hitchcock* by Dan Callahan for *Cineaste*, Vol. XLVI, No. 1 (2021).
 “Out of Practice: Review of Christopher Castiglia, *The Practices of Hope: Literary Criticism in Disenchanted Times*.” *Nathaniel Hawthorne Review* 46.1 (2020).
 “Hitchcock and the Forms of Violence: Reviews of *Hitchcock’s Appetites* and *Violence in the Films of Alfred Hitchcock*.” *The Hitchcock Annual*, Volume 22, 2018, pp. 142-152. [10.1353/hit.2018.0006](https://doi.org/10.1353/hit.2018.0006)
 Review of *Robin Wood on the Horror Film: Collected Essays and Reviews*, *Cineaste*, Vol. XLIV, No. 3 (2019).
 Review of *The Whale* by Mark Beauregard and *The Divine Magnet: Herman Melville’s Letters to Nathaniel Hawthorne*, ed. Mark Niemeyer, *Leviathan* (June 2017)
 “David Cronenberg: The Aesthetics of Distaste.” *La Septième Obsession*. November-December 2016 issue. Solicited essay.
 “Interview with David Greven” in Tania Modleski’s *The Women Who Knew Too Much: Hitchcock and Feminist Theory*, 3rd. ed. (New York: Routledge, 2015)
 Review of Andrew Parker’s *The Theorist’s Mother, Symphoe* (forthcoming)
 Review of Robert Milder’s *Hawthorne’s Habitations: A Literary Life*, *The Nathaniel Hawthorne Review* (2013)
 Review of David Halperin’s *How to be Gay, Jump Cut* (2013)
 Review of Dorri Beam’s *Style, Gender, and Fantasy: College Literature*, 39: 3, Summer 2012: 165-7
 Review of *Gay Shame* (David Halperin and Valerie Traub, eds.) and Valerie Rohy’s *Anachronism and Its Others: “Towering Inferno: Queer Theory, Shame, and History.”* *College Literature* 39.2 (2012): 112-120.
 Review of Axel Nissen’s *Manly Love: Romantic Friendship in American Fiction: “Flocking Together,” GLQ: A Journal*

- of *Lesbian and Gay Studies*, 2012 Volume 18, Number 1: 202-205.
- Review of Carl J. Richard's *The Golden Age of the Classics in America: Greece, Home, and the Antebellum United States*, *College Literature*, volume 38, Number 2, Spring 2011.
- Review of three books in the *Queer Film Classics Series: Trash, Law of Desire, and Gods and Monsters*, *Cineaste*, vol. 36, No.1 2010.
- Review of David Thomson's *The Moment of Psycho: How Alfred Hitchcock Taught America to Love Murder.* *Cineaste*, vol. 35, no. 2, 2010.
- "The Bonds of Men: A Review of Richard Godbeer's *The Overflowing of Friendship* and Brian Baker's *Masculinity in Fiction and Film.*" *College Literature* 37.3 (2010): 193-202.
- "The Power of Feelings: A Review of Sharon Cameron's *Impersonality: Seven Essays*; and Jane F. Thraillkill's *Affecting Fictions: Mind, Body, and Emotion in American Literary Realism.*" *College Literature*, 36.3, Summer 2009, pp. 212-220
- "Emotional Labors: A Review of Martha Tomhave Blauvelt's *The Work of the Heart: Young Women and Emotion, 1780-1830.*" *Common-Place*, Vol. 09, No. 03, April 2009
- Review of new DVD release of F.W. Murnau's film *The Last Laugh* (1924) for *Cineaste*, Summer 2009.
- "Surprised by Cylons: A Review of *Cylons in America: Critical Studies in Battlestar Galactica.*" *Jump Cut: A Review of Contemporary Media* (issue 51, spring 2009)
- Review of *Becoming Visionary: Brian De Palma's Cinematic Education of the Senses*, *Cineaste*, Vol. 33 No.3, Summer 2008.
- Review of Richard Allen, *Hitchcock's Romantic Irony*, *Cineaste*, June 22, 2008.

Conference Presentations:

- Roundtable Discussion, "Queer Star Trek," *Queer Futures & Future Queers: Discussing the True Inclusivity of Star Trek's Apparent Utopia*, Schwules Museum, Berlin, Germany, April 30, 2021.
- "When the Villain Winces: Ray Milland and Villainous Empathy in *Dial M for Murder* (1954)." *Hitchcock and Performance Symposium*, June 11-12, 2021.
- "Secular Judaism and American Scripture: Bloom's Shaping of the Canon." Panel: "But Is It Really Jewish Literature?" *Jewish American and Holocaust Literature Symposium*, Miami, November 10-13, 2019.
- "A New Mirror: The Feminine versus the Queer in *Under Capricorn.*" *Under Capricorn + 70. Hitchcock Conference* at Kings College, London, September 5-6, 2019.
- "Savage Old Mothers and Motherless Seas: Masculinity and the Maternal in Melville and Whitman." *Over Seas: Melville, Whitman, and All the Intrepid Sailors*. School of Arts and Humanities of the University of Lisbon, July 3-5, 2019.
- "Melville's Queer Edgar: The Shakespearean Origins of *Moby-Dick.*" 12th International Melville Society Conference: *Melville's Origins*. New York University, June 17-21, 2019.
- "Melville, Mothers, and Motherless Worlds: Femininity and Shakespearean Influence in *Moby-Dick.*" American Literature Association Conference. Boston, May 23 – 26, 2019.
- "Whose Literary Influence? Douglass, Shakespeare, and American Romanticism." *Frederick Douglass Across and Against Times, Places, and Disciplines*. Université Paris Diderot, Paris, France. October 11-13, 2018.
- "Veiled Influence: Shakespeare in *The Blithedale Romance.*" International Poe and Hawthorne Conference. Kyoto, Japan, June 21-24.
- "The Childhood of American Art: Fiedler, Billy Budd, and the American Classics." American Literature Association Conference. San Francisco, California, May 24-27, 2018.
- "Sculpting the Word: *Pierre*, Enceladus, and the Aesthetics of Intransigence." *Melville at King's*. King's College, London, UK, June 27-30, 2017.
- "'Greedily she engorg'd': Seduction and Influence in *Paradise Lost.*" "Literary Influence: Queer Reframings," *Modern Language Association Convention*, Philadelphia, January 5-8, 2017.
- "Literary Influence: Queer Reframings," *Modern Language Association Convention*, Philadelphia, January 5-8, 2017, panel organizer and chair.
- SCMS Workshop, "Cruising 'Cruising' (1980): Rethinking Strategies and Approaches to a Controversial Film," *Society for Cinema and Media Studies Conference*, Atlanta, March 30-April 3, 2016.

- “Hawthorne and Milton: Remapping Intertextuality,” *Modern Language Association Convention*, Austin, January 7-10, 2016.
- “Spenser in *Blithedale*: Gender and Allegory,” *American Literature Association Conference*, Boston, May 2015.
- “Hepzibah in the Mirror,” *Hawthorne in the Berkshires*, conference of The Nathaniel Hawthorne Society, North Adams, MA, June 12-15, 2014.
- “‘You’re a Strange Girl, Charlie’: Femininity, the Dandy, and The Social Implications of *Shadow of a Doubt*,” “Hitchcock, Women, and Queer Sexuality,” *Society for Cinema and Media Studies Conference*, Seattle, March 19-23, 2014 (organized panel; co-presenters Tania Modleski, Lee Edelman, Joseph Litvak, and Susan White).
- “Piercing the Sonorous Envelope: Singing for the Feminine Aesthetic in ‘Circumstance,’” “Antebellum Affects: Literature and Theory,” *Modern Language Association Convention*, Chicago, June 9-12, 2014.
- “Manly Love and Its Discontents: Melville, Whitman, and the Dream of American Brotherhood,” *Melville and Whitman in Washington, DC: The Civil War and After*, Washington, DC, June 4-7, 2013.
- “Femininity and the Gothic Animal: Spofford and Bierce, Gender and Genre,” *American Literature Association Symposium: “Fear and Form: Aspects of the Gothic in American Culture,”* Savannah, Georgia, February 21-23, 2013
- “The Return of the Father: *Deadwood* and the Contemporary Gender Politics of Complexity,” Mediating Masculine Hegemony in the Modern American Empire, *American Studies Association Conference*, San Juan, Puerto Rico, November 15-18, 2012
- “Hawthorne, Freud, and Visual Identity in the 1850s: *The Marble Faun* and Hawthorne’s Homoerotic Hellenism,” *Conversazioni in Italia: Emerson, Hawthorne, and Poe*, Florence, June 2012
- “*Plata Quemada (Burnt Money)* and the Problem of the Queer Villain.” “Global Masculinities: Film and Gender Crisis” (Panel Chair and Organizer), *American Comparative Literature Association*, Providence, RI, March, 2012.
- “Desire in Marble: Vision, Classical Antiquity, and Homoerotic Spectacle in Melville’s Travel Writing.” *Melville and Rome: Empire, Democracy, Belief, Art*. The Eighth International Melville Conference. Rome, Italy: 22-26 June 2011.
- “Poe’s Mythologies: Transatlantic Nineteenth Century Hellenism as World Literature.” *American Comparative Literature Association*, Vancouver, Canada, April, 2011.
- “I Love You, Brom Bones”: Beta Male Comedies, Homophobia, and the History of American Masculinity.” *Society for Cinema and Media Studies Annual Conference*, March 2011.
- “Frederick Crews and Freud: Sexuality and Cultural Backlash.” *Freud After Derrida*, Winnipeg, Canada, October 2010.
- “Rereading Narcissism: Hawthorne, Freud, and Male Homosexuality.” *Hawthorne in Concord: Eden and Beyond*, Concord, Massachusetts, June 2010
- “Desire in Marble: Vision, Classical Antiquity, and Homoerotic Spectacle in Meville’s Travel Writing.” *C19: The Society of Nineteenth-Century Americanists: “Imagining: A New Century,”* Penn State University, May 2010. (Paper read by panel moderator.)
- “The Finalizing Woman: Rereading Carol Clover, Gender, and the Horror Film.” *Modern Language Association Convention*, Philadelphia, December 2009.
- “Poe, *Pym*, and Same-Sex Desire.” The *Third International Edgar Allan Poe Conference: The Bicentennial*. Philadelphia, October 2009.
- “*Hawthorne’s Proportions*.” “Henry James and Scale.” *Modern Language Association Convention*, San Francisco, 2008.
- “Rereading Homosexual Narcissism: Freud and Hawthorne’s Gentle Boy.” *Nathaniel Hawthorne Society Conference*, Bowdoin College, Brunswick, Maine, June 2008.
- “Hawthorne Unfinished: Narcissism, Hawthorne’s Sexuality, and the Novel.” *Theories of the Novel Now/NOVEL Conference*, Brown University, RI, November 9-10.
- “Transatlantic Romanticism and Male Sexuality,” *Transatlantic Studies Association Conference*, University College Cork, Cork Ireland, July 2007
- “Hawthorne and Narcissism.” *American Literature Association Conference*, Boston, MA, May 2007.
- “Radical Ambiguity: Hawthorne, Poe, Gender, and Antebellum Literary Aesthetics.” *Transatlanticism in American Literature Conference* (centering on Hawthorne, Poe, and Emerson). Oxford, England, July 2006.

- “The Passions of New Eve: Nathaniel Hawthorne and Hester Prynne’s Desire.” *American Literature Association Conference*, San Francisco, CA, May 2006.
- “‘Amongst the Swinish Multitude’: 1850s Manhood and the Returned Gaze in *The Blithedale Romance*.” *The Nathaniel Hawthorne Society Bicentennial Conference*, Salem, MA, 2004.
- “Southern Decadence: Homoeroticism, Myth, and Fascism in Augusta Jane Evans’s *Macaria*.” *Modern Language Association Convention*, San Diego, 2003.
- “The Man Behind the Veil: The Sexual Politics of Hawthorne’s Early Fiction.” *Modern Language Association Conference*, Washington, D.C., Dec 27-30, 2000.

Invited Lectures:

- The Fall 2018 Lecture at Sandra Kahn Wasserman Jewish Studies Center, Baruch College. “High Anxiety: Harold Bloom, Influence, and Sexual Politics.” November 8, 2018.
- “Visual Identity: Hawthorne, Melville, and Classical Male Beauty.” The University of Maine English Department. March 19, 2012.
- “Hitchcock and De Palma: Blood Lines.” Rhodes College Film Studies Department. November 10, 2011.
- “Hawthorne and the Gender of Jewishness.” Penn State University, *Comparative Literature Luncheon*, November 29th, 2010.

Professional Activities and Service

Member of the Editorial Boards of *Genders* (2008-present), *The Journal of Cinema and Media Studies* (formerly known as *Cinema Journal* (2012-2018)), *Poe Studies* (2012-2019).

Legacy: A Journal of American Women Writers (2014-present), and *The Nathaniel Hawthorne Review* (2016-present)

Chair, Connecticut College English Department, 2011-2012

Chair, Connecticut College English Department, 2009-2010 academic year, spring term.

Referee for Oxford University Press, Routledge, Northwestern University Press, Palgrave Macmillan, University of Illinois Press, University of Virginia Press, SUNY Press, Wayne State University Press, Bloomsbury, Rowman & Littlefield.

Referee for the scholarly journals *PMLA*, *Cinema Journal*, *The Journal of American Studies*, *Genders*, *Leviathan: A Journal of Melville Studies*, *Modernism/Modernity*, *Mosaic*, *The Journal of Scandinavian Cinema*, *Jump Cut*, *The Journal of Lesbian Studies*, *College Literature*, *The Nathaniel Hawthorne Review*, *Literature in the Early American Republic*, *Modern Language Studies*, *Alphaville*, *Studies in American Fiction*, and *J19: The Journal of Nineteenth-Century Americanists*.

Referee for tenure cases at Baruch College, Indiana University, Georgetown University, Penn State, Lehigh, East Carolina University, and the College of Charleston.

Referee for *The Leverbulme Trust* (2012)

Memberships

Modern Language Association

American Studies Association

The American Literature Association

The Nathaniel Hawthorne Society

The Edgar Allan Poe Society

The Herman Melville Society

The Society for Cinema and Media Studies