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CURRENT POSITION

Professor, Departments of English and Communication and Film Studies
Le Moyne College

EDUCATION

1987-93: Ph.D. University of Virginia
1985-87: M.A. University of Virginia
1979-83: B.A. Connecticut College, *magna cum laude*

FORTHCOMING BOOK (UNDER CONTRACT)

Hollywood Noir, Women Performers, co-authored with R. Barton Palmer, under contract with Edinburgh University Press for its series *International Film Stars*, forthcoming in 2025.

FORTHCOMING ARTICLES AND CHAPTERS

“*Rebecca and The Birds: Unruly Women and Hitchcock’s Gothic Noirs*,” essay commissioned by R. Barton Palmer and Homer Pettay (eds.) for a new volume of collected essays called *The Film Noir of Alfred Hitchcock*, under contract with Edinburgh University Press. Forthcoming in 2024.

BOOK SERIES EDITORSHIP

Adaptation and Visual Culture, co-edited with R. Barton Palmer, with Palgrave Macmillan (<https://www.palgrave.com/gp/series/14654>) (thirty-four books published, several more contracted)

PUBLISHED BOOKS

Penny Dreadful and Adantation: Reanimating and Transforming the Monster, a collection of

Penny Dreadful and Adaptation: Reanimating and Transforming the Monster, a collection of essays on the Showtime series *Penny Dreadful*, co-edited with Will Scheibel. Palgrave Macmillan, 2023.

Screening Contemporary Irish Fiction and Drama (volume of collected essays, co-edited with Marc C. Conner and R. Barton Palmer). Palgrave Macmillan, 2022.

The Femme Fatale, for the series *Short Takes: Movies and Popular Culture* at Rutgers University Press, 2020.

Twin Peaks, co-authored with Will Scheibel for the *TV Milestones* series at Wayne State University Press, 2020.

Adaptation in Visual Culture: Images, Texts, and Their Multiple Worlds (volume of collected essays, co-edited with R. Barton Palmer). Palgrave Macmillan, 2017

Ida Lupino, Director: Her Art and Resilience in Times of Transition (a monograph co-authored with Therese Grisham). Rutgers University Press, 2017.

Literature, Film, and Their Hideous Progeny: Adaptation and ElastiTEXTity. Palgrave Macmillan, 2015.

Rethinking the Femme Fatale in Film Noir: Ready for Her Close-Up. Palgrave Macmillan, 2009, 2012.

A Due Voci: The Photography of Rita Hammond, edited with Kim Waale and Ann Ryan. Syracuse University Press, 2003.

EDITED JOURNAL ISSUE

South Atlantic Review, New Essays on Adaptation (special issue), ed. with Barton Palmer. Volume 80 (3-4), 2016.

PUBLISHED ARTICLES, BOOK CHAPTERS, AND REVIEWS

“Talking to the *LFQ* Archive: A Response to Laurence Raw’s Interpretation of *A Double Life* (1947), *Literature/Film Quarterly* 51:4 (Fall, 2023).

“The Fleap being Neither Flea nor Fly, Ida Lupino’s Interrogations of Female Trauma in *Never Fear*,” in *World Cinema Through a Noir Lens*, eds. Elyce Rae Helford and Christopher Weedman. Edinburgh University Press, 2023.

“*Sweet Smell of Success*: Noiradaptation ‘in this crudest of all possible worlds,’” in *The Scandal of Adaptation*, ed. Thomas Leitch. Palgrave Macmillan, 2023.

“*Dreadful Noir*, Adaptation, and *City of Angels*: “Monsters, all, are we not?” (co-authored with Phillip Novak), in *Penny Dreadful and Adaptation: Reanimating and Transforming the Monster*, eds. Julie Grossman and Will Scheibel. Palgrave Macmillan, 2023.

“Looking for Mr. Good Guy: Anatomizing 70s Fracture and Fragmentation,” an essay on *Looking*

for *Mr Goodbar* (1977), in *The Literary Cinema of Richard Brooks*, eds. R. Barton Palmer and Homer Pettey. Edinburgh University Press, 2023.

“Plagues of Silence: Adaptation and Agency in Colm Tóibín's and John Crowley's *Brooklyns*” (co-authored with Kate Costello-Sullivan), in *Screening Contemporary Irish Fiction and Drama*, eds. Marc Conner, Julie Grossman, and R. Barton Palmer. London: Palgrave Macmillan, 2022.

“‘A Big Family of Little Failures’: Postwar America's Children and Ida Lupino's *Not Wanted*,” in *Ida Lupino, Filmmaker*, ed. Phillip Sipiora. Bloomsbury Press, 2021.

“What Adaptations and Adaptation Studies Tell Us (and Sometimes Don't Tell Us) about Politics, Culture, and Social Change,” *Adaptation*, special issue on Adaptation and the Public Humanities, ed. Thomas Leitch. Volume 14, Issue 2 (August, 2021).

“Ghostly and Ghastly Desires and Disorders: KenTacoHuts in Mercury” (*Young Adult* [Jason Reitman, 2011]), in *Mind Reeling: Psychopathology on Screen*, edited by Homer B. Pettey. SUNY Press, 2020.

“Introduction” to *The Ida Lupino Files*, an e-book on Ida Lupino produced by *Cine Suffragette*, edited by Larissa Oliveira, Leticia Magalhaes, and Rafaella Britto, 2020.

“Illusion, Authenticity, and the Gymnastic Body in/of ‘Yankee Doodle Dandy,’” in *The Many Cinemas of Michael Curtiz*, edited by Murray Pomerance and R. Barton Palmer. University of Texas Press, 2018

“*Sidewalk Stories*: Resounding Silent Film,” *The Routledge Companion to Adaptation*, eds. Dennis Cutchins, Katja Krebs, and Eckart Voigts. Routledge, 2018.

“Looking Back—Victorinoir: Modern Women and the Fatal(e) Progeny of Victorian Representations,” reprinted from *Rethinking the Femme Fatale in Film Noir in Film Noir Prototypes: Origins of the Movement*, ed. Alain Silver and James Ursini. Applause/Hal Leonard Publishers, 2018.

“Women and Film Noir: Pulp Fiction and the Woman's Picture,” essay contribution to *Kiss the Blood Off My Hands*, collection of essays on classic film noir, ed. Robert Miklitsch (Champaign,

IL: University of Illinois Press, 2014). Reprinted in *Film Noir Prototypes: Origins of the Movement*, ed. Alain Silver and James Ursini. Applause/Hal Leonard Publishers, 2018.

“Fargos,” in *Adaptation in Visual Culture: Images, Texts, and Their Multiple Worlds* (volume of collected essays, co-edited with R. Barton Palmer). Palgrave Macmillan, 2017.

“Ida Lupino's Television Noir,” in *Film Noir: Light and Shadow*, edited by Alain Silver and James Ursini. Applause/Hal Leonard Publishers, 2017.

“The Postmodern Story of the Femme Fatale,” *The Routledge Companion to Cinema and Gender*, eds. Kristin Hole, Dijana Jeleca, E. Ann Kaplan, and Patrice Petro. Routledge, 2016: 164-173.

Sullivan's Travels, essay commissioned by the Library of Congress for the National Film Registry.

“Adaptation, Immersive Theater, and David Byrne’s *Here Lies Love*,” special issue of *South Atlantic Review* on adaptation (edited by R. Barton Palmer and Julie Grossman), Volume 80 (1-2), 2016.

Women’s Place in Men’s Space: Ida Lupino’s Melonoirs,” co-authored with Therese Grisham, *desistfilm*, an online film journal (desistfilm.com) 004 (2013). Reprinted in *À pala de Walsh* (www.apaladewalsh.com), a Portuguese online cinema journal, forthcoming in 2016.

“Preface” from *Rethinking the Femme Fatale: Ready for Her Close-Up*, reprinted in *desistfilm*, an online film journal 003 (2013).

“The ‘Fervor’ and Framing of Bedelia: Gender Psychosis in Vera Caspary’s Novel and Film Noir,” *La Furia Umã*, an online multilingual film studies journal 15 (Winter, 2013).

“Noirness and Ida Lupino.” *La Furia Umã*, an online, multilingual film studies journal 14 (Fall, 2012).

“It’s Alive! Alive!” Hideous Progeny: The Horror and Fascination of Film Adaptation.” *Stone Canoe: A Journal of Arts, Literature and Social Commentary*, Number 5, stonejournal.org, 2011.

“Well, aren’t we ambitious!: Desire, Domesticity, and the Femme Fatale,” in *The Femme Fatale: Images, Histories, Contexts*, eds. Helen Hanson and Catherine O’Rawe. Palgrave Macmillan, 2010.

“Fictions of Power: ‘My Movie is Not a Movie,’” (essay on the mockumentary and Francis Ford Coppola’s making of *Apocalypse Now*, documented in *Hearts of Darkness*), *The Journal of Popular Culture* 43.2 (April, 2010).

“Film Noir’s ‘Femme Fatales’: Hard-Boiled Women and Moving Beyond Gender Fantasies,” *Quarterly Review of Film and Video*, Vol. 24, no. 1 (2007).

The Bypass, dir. Amit Kumar; *Geminis*, dir. Albertina Carri; *Louise*, dir. Anita Lebeau; *Skritek*, dir. Tomas Vorel; *The Time of The Heart*, dir. Ali Ozgenturk; reviews in *Dossier 2006* Vol. 3: online publication of the Syracuse International Film Festival, Point of Contact Productions, ed. Pedro Cuperman.

And Thereafter, dir. Hosup Lee (review); *The Spectator (La Spettatrice)*, dir. Paolo Franchi (review); *Grissinopoli*, dir. Dario Doria (review); *Mindy*, dir. Ai Lene Choi (review), in *Dossier* (documentation of the 2005 Syracuse International Film and Video Festival), ed. Pedro Cuperman, Point of Contact Productions, 2005.

“The Trouble with Carol: The Costs of Feeling Good in Todd Haynes’ s [*Safe*] and the American Cultural Landscape.” *Other Voices: The (e)Journal of Cultural Criticism*, University of Pennsylvania, Vol. 2, no. 3 (January, 2005).

“Thomas Hardy and the Role of Observer.” First published, *ELH* 56:3 (Fall 1989): 619-38). Reprinted in *Twentieth Century Literary Criticism*, Gale, Vol. 143: Feb., 2004._

“Contemporary Movie Musicals: The Plenitude of the Image and the Brutality of the Human Condition.” Co-authored with Phillip Novak. *M/C Reviews* (no. 17, September 2003), lead article in “Hollywood to Bollywood: Reviewing the Culture of Musicals.”

“The Machinery of Death and Desire: Modernist Landscape in the Films of Fritz Lang” (Review/Essay). Tom Gunning. *The Films of Fritz Lang: Allegories of Vision and Modernity*. London: BFI, 2000. *The Review of Communication* 2, no. 1 (2002): 8-15.

Jude the Obscure, endnotes for the Modern Library Paperback Edition (New York: Random House, 2001).

"Inside and Outside: Confession and Collaboration." Catalog essay for *Stagings*, an installation by Kim Waale at Hallwalls Contemporary Art Center in Buffalo, NY (March, 1998).

"Oscar Wilde and Karen Finley: Inversion, Subversion, and Fin-de-Siecle Scapegoatism. *Popular Culture Review* 9:1 (February 1998): 125-35.

"'It's the Real Thing': Henry James, Photography, and The Golden Bowl." *The Henry James Review*, 15:3 (Fall 1994): 309-328.

"Escape from the Real: Lewis Carroll, 'Alice,' and Henry James's *Watch and Ward*." In *Proceedings of The Second Lewis Carroll Conference*, ed. Charlie Lovett (The Lewis Carroll

Society of North America, 1994).

"Hardy's *Tess* and 'The Photograph': Images to Die for." *Criticism* 35:4 (Fall, 1993): 609-30.

MEDIA

“Monsters All, Are We Not?": An Interview with Julie Grossman and Will Scheibel,” a *New Review of Film and Television Studies* podcast episode about our co-edited 2023 collection *Penny Dreadful and Adaptation: Reanimating and Transforming the Monster* hosted by Matthew Boyd Smith, published August, 2023. <https://nrftsjournal.org/monsters-all-are-we-not-an-interview-with-julie-grossman-and-will-scheibel/>

“The 40s, *Shadow of a Doubt* (1943), and *Road House* (1948),” interviewed for the “Hollywood by the Decade” series for the Feminist Frequency Radio Podcast (premiered June, 2022). <https://feministfrequency.com/video/femme-fatale-1940s-hollywood-film-noir-with-julie-grossman-ffr-203/>.

“Twin Peaks Conversations, #8,” Interview on the *Lost in the Movies* podcast, with co-author Will Scheibel and host Joel Bocko. March 29, 2022. <https://www.youtube.com/watch?v=SqwctZtfjrl>

Pop Life: Welcome back to the Double R Diner,” Interview on the WAER podcast *Pop Life* about *Twin Peaks*, with co-author Will Scheibel and host Kendall Phillips. January 31, 2022 <https://www.waer.org/podcast/pop-life/2022-01-31/pop-life-welcome-back-to-the-double-r-diner?fbclid=IwAR0mxutqnOA5KoBS21Z5C4LwcYvYLPDaQMU6L0ikK841R2memOJOTVJPsFU>

Cultural Studies at the Technische Universität Braunschweig, January 11, 2022.

“Contemporary Adaptive Art Figuring the Digital,” plenary talk delivered at “Recent Research Trends in Adaptation Studies,” an online conference at the Vellore Institute of Technology, Chennai, India, May 30, 2021.

Introduction to “A Centenary Celebration of Director Ida Lupino” at the Directors Guild of America in Los Angeles on Oct. 17, 2018. Presented on Lupino’s landmark work directing postwar American social-problem films and introduced the screening of two of Lupino’s directed

films, *The Hitch-Hiker* and *The Bigamist* (both 1953).

Talkback following a screening of Ida Lupino’s film *Outrage* (1950) at the Museum of Modern Art in New York, NY, with associate film curator of MoMA Anne Morra, Jan. 29, 2018.

Keynote address, “After All, You Can’t Act Your Life Away”: Ida Lupino’s Creativity and Resilience at the Center and Margins of Hollywood,” delivered at the NY College English Association meeting at the University of Rochester, October 23, 2017.

Introduction of and talkback to Ida Lupino’s first credited directed feature *Never Fear* (1949) at the Classic Film Series at the Alamo Drafthouse in Denver, Colorado, June 17, 2017.

Introduction of Ida Lupino’s directed film *The Hitch-Hiker*, The George Eastman Museum (“The Noir Effect” Series), Dryden Theater, Rochester, NY, Dec. 10, 2016.

Closing Plenary at South Atlantic Modern Language Association Conference: “Multi-Author Volume Projects” (with R. Barton Palmer), Jacksonville, Nov. 7, 2016.

“[Safe]” (Todd Haynes, 1995): Introduction and talkback, Le Moyne College, Syracuse, New York, November, 2010.

“*Sunset Boulevard*” (Billy Wilder, 1950): Introduction and talkback, The Red House Arts Center, Syracuse, New York, November, 2010.

"The Chinatown Syndrome and Mulholland Drive: LA as Idea," with Phillip Novak. Sponsored by the Center for Urban and Regional Applied Research (CURAR). Le Moyne College, April 27, 2007.

Invited by the Central New York Wellesley College Club to speak on film critical and feminist readings of *Mona Lisa Smile*. February 6, 2005.

“A Due Voci: The Photography of Rita Hammond,” Slide Show and discussion (with Kim Waale and Ann Ryan), Cazenovia Public Library, Feb. 12, 2004.

“Pitfalls and Obstacles Facing the Practice of Feminist Pedagogy,” presentation at “Conversations about Feminist Pedagogy,” sponsored by the Women’s Studies Program, Le Moyne College, January 19, 2004.

“American Films of the 1950s,” Elder Hostel seminar, Stella Maris (Skaneateles), June 20, 2002; Le Moyne Manor, September 18, 2003.

“Representations of Gender in Film Noir: Hard-Boiled Women and Victorian Legacies,” Le

"Images of Women in American Film," presentation for Alumni Reunion Weekend, Le Moyne College, June, 2001.

"Illusions and Delusions: The Hollywood Dream Factory," Elder Hostel seminar, Skaneateles, NY, October 25, 2000.

Kathryn Harrison's *Exposure*, invited to moderate discussion at Hamilton College, Clinton, New York, December 5, 1997.

"*The Man Who Shot Liberty Valence* and *Unforgiven*: Revisions of the Film Western," presentation given at the Central New York Elder Hostel seminar, White Eagle, Hamilton, NY, August 5, 1997.

Belle de Jour, moderated discussion of this Luis Bunuel film for Women's History Month at Le Moyne College, Syracuse, NY, March 12, 1996.

RECOGNITION/AWARDS/PROFESSIONAL AND ACADEMIC SERVICE

Editorial Board Member, *Adaptation*, an Oxford peer-reviewed journal focused on adaptation studies. [https://academic.oup.com/adaptation/pages/Editorial Board](https://academic.oup.com/adaptation/pages/Editorial_Board)

Editorial Board Member, *Literature/Film Quarterly*, an open-access, peer-reviewed journal focused on adaptation studies, film, literature, and media. <https://lfq.salisbury.edu>

Adaptation Today, website focused on adaptation studies, founding co-editor. <https://adaptationtoday.com/contact/>

Advisory Board Member of *Screen Serialities*, book series published by Edinburgh University Press, 2018- . Invited speaker at the series launch, December 2, 2020.

Advisory Board Member of the international and bilingual journal *Interfaces* (co-edited by the College of Holy Cross, the University Paris-Diderot and the University of Burgundy), 2017- .

Co-Organizer (with Thomas Leitch at the University of Delaware, Iain Robert Smith at King's College London, and Constantine Verevis at Monash University) of "To Be Continued: Defining, Producing, Performing, Consuming, and Theorizing Serials and Adaptations," an online symposium held Sept. 23-24, 2021; held again, Sept 22-23, 2022 and again, Sept. 14-15, 2023; planned for Sept. 12-13, 2024. Webpage for the project: https://www.monash.edu/arts/media-film-journalism/to-be-continued/_recache.

Co-Organizer (with Peter Kunze at Tulane University, Thomas Leitch at the University of Delaware, and Allen Redmon at Texas A&M University Central Texas) of "Only Connect," a joint online conference meeting of the Literature/Film Association and the Association of Adaptation

Studies held February 17-18, 2022; held again, Feb. 16-17, 2023, planned for Feb. 22-23, 2024.

Chair of the Executive Committee of the Forum on Adaptation Studies for the Modern Language Association, 2019- 2022.

Co-Chair (with Kamilla Elliott) of the Association of Adaptation Studies (De Montfort University, England), 2018-2022.

Winner of the 2018 James Welsh Prize for Contributions to the Field of Adaptation Studies by the Literature/Film Association at the annual conference of LFA, New Orleans, Nov. 30, 2018.

Co-recipient of the 2018 South Atlantic Modern Language Association Studies Book Award – Edited Collection for *Adaptation in Visual Culture: Images, Texts, and Their Multiple Worlds*, eds. Julie Grossman and R. Barton Palmer (flagship volume for our co-edited *Adaptation and Visual Culture* book series at Palgrave Macmillan).

PhD/dissertation defense committee external reviewer:

Rosie Couch, Cardiff University: “‘Pragmatically Bad’ Women: Looking at the Contemporary *Femme Fatale*,” December, 2022.

Seda Oz, University of Delaware: “The Politics of Transnational Film Remakes: Turkish and German National Cinemas,” May, 2022

Johnathan Sanders, Syracuse University: “Play the Book Again: Towards a Systems Approach to Game Adaptation,” February, 2022

Ana Weinberg, De Montfort University, Leicester, UK: “All for One: What The Three Musketeers Can Teach Us About Adaptation,” December, 2021

Naghme Rezaie, University of Delaware: “Cross-Cultural Adaptations in National and International Cinemas: The Case of Iranian Films,” May, 2021

Daniel Singleton, University of Rochester, “Projecting Fandom: Authorship, Fandom, Media Convergence in Contemporary Hollywood Cinema,” July, 2019

Peer Reviewer for multiple university presses and journals, including Oxford University Press, Ohio University Press, SUNY Press, Palgrave-Macmillan, Rutgers University Press, Edinburgh University Press, Wayne State University Press, *Journal of American Studies and Age, Culture, Humanities, South Atlantic Review, Adaptation, New Review of Film and Television Studies, Genre en séries : cinéma, télévision, medias*, and *Cinema Journal*.

Advisory Board Member representing Le Moyne College on The Humanities Corridor of Central New York, 2017-19.

Le Moyne College Scholar of the Year Award, 2017.

Elected Trustee, Association of Adaptation Studies (De Montfort University, England), 2017-2022

Joseph C. Georg Endowed Professor (2012-15), Le Moyne College.

Rethinking the Femme Fatale: Ready for Her Close-Up named a CHOICE Outstanding Academic Title for 2010.

Friend of the Gender and Women's Studies Program Award (Le Moyne College), Spring, 2009.

Le Moyne College Teacher of the Year Award, 2002 (recognized as an award-winning CNY teacher at the Tenth Annual Conference of The Central New York Education Consortium, October 2, 2002 [OnCenter, Syracuse, NY]).

Don Holliday Prize for the best essay on Henry James ("Lost Objects of Vision: It's the Real Thing"), 1993.

University of Virginia All-University Outstanding Graduate Student Teaching Award, 1991.

University of Virginia Departmental Outstanding Graduate Student Teaching Award, 1991.

Dissertation Fellowship, University of Virginia, 1990-91.

Phi Beta Kappa, 1993.

CONFERENCES

"Theresa Harris's Noir Provocations," to be presented on a panel called "No Small Parts," The Society for Cinema and Media Studies, Boston, March 16, 2024.

"Adaptation, Genre, and Excess," panel to be chaired, Northeast Modern Language Association, Boston, March 8, 2024.

"Audacious Postmodern Musical Adaptations," presented on a roundtable, "Decentering the Canon," South Atlantic Modern Language Association, Atlanta, November 10, 2023.

"Changing Landscapes through Female Auteurism and Star Persona: *Power of the Dog*," presented at the Literature/Film Association, Missoula (University of Montana), September 23, 2023.

"Shelley Winters: Performance as Critique of the Noir Victim," presented on a panel I chaired called "Rethinking Female Star Performances: Marie Dressler, Bette Davis, Audrey Hepburn, and Shelley Winters, The Society for Cinema and Media Studies conference, Denver, April 14, 2023.

"Bette Davis and Performance in Film Noir," presented on a panel I chaired called "Adapting Performance in Film Noir," Northeast Modern Language Association, Niagara Falls, March 25, 2023.

Roundtable panelist after a screening of *Niagara* (Henry Hathaway, 1953), Northeast Modern Language Association, Niagara Falls, March 25, 2023.

"Haunted and Haunting Women and Adaptation: Du Maurier and Hitchcock's Gothic Noir"

Haunted and Haunting Women and Adaptation: Du Maurier and Hitchcock's Gothic Noir, presented on the "Adaptation and Gender" panel (also chaired) at the South Atlantic Modern Language Association conference, online, November 11, 2022.

"Trauma TV," presented on the "Books and TV" Roundtable at the South Atlantic Modern Language Association conference, online, November 11, 2022.

"A Stereoscopic View of Adapting Adaptation Theory to Art," presented with Kim Waale at the annual meeting of the Literature/Film Association, New Orleans, October 20, 2022.

Participant on the Plenary Session to celebrate *Literature/Film Quarterly* on its 50th anniversary at the annual meeting of the Literature/Film Association, New Orleans, October 22, 2022.

Remixing the Classics Online Conference, invited participant in a roundtable on digital adaptations of classic literature (with Deborah Cartmell, De Montfort University; Beth Sharrock, Coventry University; and Eckart Voigts, TU Braunschweig), August 9, 2022 (also chaired a panel on "New Media Classic Novels").

"Ida Lupino's Docu/Melo/Noir: Disrupting Boundaries in NEVER FEAR (1949)," paper delivered on the panel "Remapping Hollywood History and Genre: Female Authorship and Performance, Intermediality, and Dissent, 1930s-1950s" at the annual meeting of the Society for Cinema and Media Studies, Chicago, March 30-April 2, 2022 (also chairing panel).

"Marilyn Monroe and Film Noir—Adapting Genre to Star, Star to Genre," paper delivered at "Only Connect," an online conference collaboration between the Association of Adaptation Studies and the Literature/Film Association, Feb. 17-18, 2022.

"Adaptation and Different Voices," panel chaired at the annual Modern Language Association (MLA) Conference, Washington D.C./Virtual, January 9, 2022.

"Adaptation and Social Distance in *Looking for Mr. Goodbar* (1975,1977), paper delivered as part of the "Traumatic Adaptations" panel at the annual meeting of the South Atlantic Modern Language Association (SAML A), online, November 6, 2021 (also chaired panel).

Adapting *Watchmen*: "There is No Future. There is No Past," "To Be Continued: Defining, Producing, Performing, Consuming, and Theorizing Serials and Adaptations," A Zoom Symposium, September 23–24, 2021.

"Fraught Domesticity and The Craft of Stanwyck's Hardboiled Performance in Film Noir," paper to be delivered on the panel "Stanwyck Studies: Stardom, Genre, and Disruptive Femininity" at the annual conference of the Society of Cinema and Media Studies, online, March 19, 2021.

"Dirty Towns, Dirty Texts: Adapting "Sweet Smell of Success," paper delivered at a roundtable, "The Scandal of Adaptation" at the South Atlantic Modern Language Association annual meeting, online conference, Nov. 13-15, 2020.

“If they want a monster so badly they ought to be provided with one’: Adaptation, the Femme Fatale, and the Triple-F Rating of *Alias Grace*,” paper delivered at the Northeast Modern Language Association annual meeting in Boston, March 5-8, 2020.

“Disruption, Ambition, and Barbara Stanwyck’s Modern Women in *Baby Face* (1933) and *Crime of Passion* (1957),” paper delivered at the Modern Studies Association annual meeting in Toronto, Oct. 17-20, 2019.

“Barbara Stanwyck, Film Noir, and Adapting *Baby Face* to Postwar America’s Femme Fatale,” paper delivered at South Atlantic Modern Language Association meeting in Atlanta, Nov. 14-17, 2019.

“Lauren Bacall and ‘The Lean’: Performance Style and 1940s Film Noir,” paper delivered (and co-chaired panel, “Noir [In]Visibilities in Postwar Hollywood: Acting, Stardom, and Fan Culture”) at the annual conference of the Society of Cinema and Media Studies, Seattle, March 14, 2019.

“A Place Both Wonderful and Strange: *Twin Peaks*, Adaptation, and Transmedia Storytelling,” paper delivered at the annual meeting of the Literature/Film Association, New Orleans, Nov. 30, 2018.

“‘I am dead, yet I live’: Laura Palmer, the Femme Fatale Figure, and the ‘Return’ of *Twin Peaks*,” paper delivered at the Association of Adaptation Studies Conference, University of Amsterdam, Sept. 27-28, 2018.

“Plagues of Silence: Adaptation and Agency in Colm Toibin’s *Brooklyn*” (co-authored with Kate Costello-Sullivan), paper delivered at the South Atlantic Modern Language Association

Conference, Atlanta, GA, Nov. 4, 2017.

“Ida Lupino and Labors of Authorship and Star Performance in Classic Hollywood,” presented on the panel “Ladies of Labor: Working in the Classical Hollywood Era” (co-chaired by Will Scheibel and me), Society for Cinema and Media Studies Annual Convention, Chicago, March 25, 2017.

“Fargos, Rerouted,” South Atlantic Modern Language Association Conference, Jacksonville, Nov. 5-7, 2016.

“Something Different Out of Hollywood’: Ida Lupino and the Filmmakers,” Literature/Film Association Conference, Rowan University, Glassboro, NJ, Oct. 13-15, 2016.

“Ida Lupino’s Creative Diplomacy and Off-Screen Roleplaying,” presented with Therese Grisham on the panel “Women Working Behind the Scenes in World-War-Two and Postwar Hollywood,” Society for Cinema and Media Studies Annual Convention, Atlanta, March, 2016.

“‘Darling, Mother Has a Problem’: The Unique Authorship of Ida Lupino as Film and Television Director,” South Atlantic Modern Language Association Conference, Raleigh-Durham, Nov. 13-15, 2015.

“The Other Side of the Street: A De/Constructing Adaptation of Silent Film in Charles Lane’s 1999

"The Other Side of the Streets: A Re/Sounding Adaptation of Silent Film in Charles Lane's 1989 *Sidewalk Stories*," Association of Adaptation Studies Conference, Senate House, London, Sept. 24-25, 2015.

"Seriality and 'The Return': Norma Desmond and Ida Lupino Haunt the Small Screen," paper delivered on the "Seriality in the History of Film and Television" panel at the Thinking Serially Conference at the CUNY Graduate Center, New York City, April 24, 2015.

"Time Will Tell: Adaptation Going Forward and Film at the Art Museum (Christian Marclay's *The Clock*)," Popular Culture Association/American Culture Association panel on Adaptation Studies, New Orleans, April 2, 2015.

"Hitting the Road: The Coen Brothers' Journey through Film Adaptation," American Humor Association panel on the Coen Brothers, New Orleans, December 2014.

"Post-Modern, Post-Adaptation, Post-*Simpsons*," South Atlantic Modern Language Association panel on adaptation studies, Atlanta, Georgia, November, 2014.

"Crossing Genres on the Small Screen: Ida Lupino as Auteur," South Atlantic Modern Language Association panel on Ida Lupino (also panel chair), Atlanta, Georgia, November, 2013

"Slant Adaptations: The Virtues of Textual Analysis and Cultural Conversation," Return of the Text conference, Le Moyne College and Syracuse University, Syracuse, NY, September, 2013.

"Ida Lupino and Filmmakers' Noir: Gender Trauma in 1950s America," Society for Cinema and Media Studies Annual Convention, Chicago, March 6-10, 2013.

"*Gods and Monsters*, *Hugo*, and Refashioning Materials in Life and Art," South Atlantic Modern Language Association panel on adaptation, Durham, North Carolina, November, 2012.

"Hideous Progeny': *Frankenstein*, *Gods and Monsters*, Film Adaptation, and Portraits of Exile," "Our Monsters, Ourselves" panel, annual meeting of the Northeast Modern Language Association, Montreal, April 9, 2010.

"*Victorinoir*: Late-Victorian Narratives Fatal(e) Progeny," Cinematicity 1895: Before and After. Conference held at University of Essex, England, March 24-25, 2007.

Chaired panel, "Protocinematic Ways of Seeing," Cinematicity 1895: Before and After. Conference held at University of Essex, England, March 24-25, 2007.

"Well, aren't we ambitious': Desire, Domesticity, and the Femme Fatale," special session on film noir sponsored by the Society for Critical Exchange, Southeast Modern Language Association (SAMLA), Atlanta, Nov 4-6, 2005.

"Deconstructing the Femme Fatale," *Cherchez La Femme: The Cinematic Femme Fatale*, Her History and Transmissions. Conference held at University of Exeter, England, September 2-3, 2005.

Moderator for "Shadowing Film Noir: Hollywood's Political Unconscious," a special session sponsored by the Society for Critical Exchange, Modern Language Association (MLA) Annual Conference, Philadelphia, Dec. 29, 2004.

Convention, Philadelphia, Dec. 30, 2004.

"Film Noir's Femmes Fatales: Moving Beyond Gender Fantasies" the International Association for Philosophy and Literature Conference at Le Moyne College and Syracuse University, May 22, 2004.

"Film Adaptation on a Slant," Chair of film/literature panel at the annual meeting of NEMLA in Boston, MA, March 8, 2003.

"Filming Charlotte Perkins Gilman's 'The Yellow Wallpaper': Todd Haynes's *Safe*, Sick Women, and Silent Battles against Female Dependence," paper delivered at the annual meeting of the Southwest/Texas Popular Culture/American Culture Associations in Albuquerque, NM, March 8, 2001.

"The Hard-Boiled Femme Fatale," paper delivered at the annual meeting of NEMLA in Hartford, CT, March 31, 2001.

"Film Noir, the 'Fatale' Progeny of Victorian Narrative," paper delivered at the Popular Culture Association/American Culture Association Annual Conference, Orlando, Florida, April 9-11, 1998.

"Narrative Appropriations of Photography in Late-Victorian Culture," paper delivered at The Victorians and Modernity Conference, Leeds Centre for Victorian Studies, Leeds, England, July 14-16, 1997.

"Francis Ford Coppola's Revision of *Dracula*: Romanticizing the Victorian Vampire," paper delivered at the Mid-Atlantic Popular Culture/American Culture Association Conference, Philadelphia, Nov. 1-3, 1996.

"Victorian Intersections of Gender and Genre," chaired panel at the Central New York Conference on Language and Literature, Cortland, NY, Oct. 20-22, 1996.

"Oscar Wilde and Karen Finley: Inversion, Subversion, and Fin-de-Siecle Scapegoatism," paper delivered at the Mid-Atlantic Popular Culture/American Culture Association Conference, Syracuse, NY, Nov. 3-5, 1995. After delivering this paper, I was asked to present the paper again at the National Meeting of the Popular Culture/American Culture Association, Las Vegas, March 22-25, 1996.

"Henry James's *The Portrait of a Lady*: Images of the Real," paper delivered at the Central New York Conference on Language and Literature, Cortland, NY, Oct. 15-17, 1995.

"*Jude* and the Early Novels: The Modern Vice of the Visual," paper delivered at the Thomas Hardy Conference: One Hundred Years After *Jude the Obscure*, Athens, GA, May 5-7, 1995.

"Escape from the Real: Lewis Carroll, 'Alice,' and Henry James's *Watch and Ward*," paper delivered at the Second International Lewis Carroll Conference, Winston-Salem, North Carolina, June 9-12, 1994.

Le Moyne College Core Curriculum (2012-):

Adaptation: Transformations of the Text, Transformations of the Self (COR 400)

Culture, Film, Media, and Transformations of the Self (COR 400, team taught with Michael Streissguth)

American Idols (ENG 310, Literature and Culture, team taught with Ann Ryan)

Crimes and Misdemeanors (ENG 310, Literature and Culture, team taught with Ann Ryan)

Monsters and the Monstrous (COR 104, first-year seminar)

Department of Communication and Film Studies (2010-):

Women, Film, and Hollywood

American Film Abroad: Il Cinema Ritrovato (Bologna Film Festival)

History of Film I

Studies in Small-Screen Narrative (*Mad Men; Fargo; Twin Peaks; The Wire*)

Down These Mean Streets (Film Noir)

Integral Honors Program

Honors 215: Postmodern Identity and Contemporary Art, Film, and Literature (team taught with Kim Waale, fall, 2013)

Honors 401: The Contemporary World (team taught with Prof. Sherilyn Smith, Biology Department), fall, 2002, 2003 (with Kim Waale, fall, 2010, 2011).

Honors 309: Ways of Knowing (Spring, 2012)

Department of English, Le Moyne College (1995-):

Reading Film

Adapting Literature: Senior Seminar

Victorian Novel

Victorian Poetry

Representations of Media in Film (team taught with Fr. Paul

Campbell and Prof. Michael Streissguth, Communication Program)

History of Film I (Beginnings to 1940)

American Film Abroad: Il Cinema Ritrovato (Bologna Film Festival)

American Film and the Auteur

American Film Noir and the Femme Fatale

American Outlaws and Outcasts (team taught with Prof Ann Ryan)

Film and Literature

Survey of British Literature: Restoration to Present

Sophomore Introduction to Literature

Introduction to Freshman Composition

Freshman Composition

Critical Writing for English Majors

Independent Studies teacher and departmental honors advisor for multiple English and Film students

Women's Studies Program, Le Moyne College (1995-1999; 2004,2006):

Feminist Theory

MBA Program, Le Moyne College (team taught with Prof. Dan Orne, Fall, 1998, Spring, 2000,

Fall, 2001-2004; Spring, 2007; Fall, 2011):

Leadership, Management, and the Humanities (leadership taught through film and literature)

Graduate Department of Education, Le Moyne College (Fall, 1996):

Instructional Implementation in English

Department of English, Wake Forest University (1993-95):

Studies in Victorian Literature

Directed Independent Study on Lewis Carroll

Major British Writers (sophomore seminar)

Survey of British Literature (Chaucer to Present)

Composition

Composition and Literature

Darden Graduate School of Business at the University of Virginia
(1992-1993):

Instructor of Rhetoric and Communication

Department of English, University of Virginia (1987-1992):

Freshman Composition

Advanced Composition

Survey of English Lit. I

Survey of English Lit. II

Masterpieces of English Lit. to 1800

Summer Minority Transition Reading Course

Readak Reading and Study Skills (1983-85): taught 12-14 week programs in eight domestic and international high schools, including Sidwell Friends in Washington D.C., Hong Kong International School, St. John's International School in Waterloo, Belgium, and St. Joseph's High School in St. Croix, US Virgin Islands.

COLLEGE ACADEMIC SERVICE

Le Moyne College:

Served on Core Curriculum Committee, Fall, 2023- .

Served on a panel devoted to faculty research for the October 22, 2021 meeting of Le Moyne College's Board of Trustees.

Chaired panel "Medusa, Film Noir's Femme Fatales, and Contemporary Revisitations of Genre" featuring two Integral Honors students from Le Moyne College, Emily El Younsi and Molly Walsh at the Undergraduate Research Forum at the South Atlantic Modern Language Association annual meeting, Nov 14-17, 2019.

Mentored multiple students in the Integral Honors Program. In the spring of 2020, one mentee, Emily El Younsi, won the Finley Award for Outstanding Honors Thesis ("Film as a Critical Mode of Communication: Exploring Psychological Subjectivity Through Genre Aesthetics")

Executive Board of the Faculty Senate, Spring and Fall, 2020.

Acting, then Interim Dean of Arts and Sciences, 2008-2010.

Director, Film Program, 2003-2007; Fall, 2010—Spring 2012; Fall, 2016- . Developed programming, including visits from Abbas Kiarostami, Siobhan Fallon-Hogan, Paul Schrader, Vilmos Zsigmond, Ben Burt, Anne Morra, Jim True-Frost, and Giancarlo Esposito. Worked on commissions for and organized performances of original scores for silent films, including *The Cabinet of Dr. Caligari* (1920), *It* (1927), *Blackmail* (1929), and *Pandora's Box* (1929).

President, Board of Directors, Syracuse International Film Festival, 2016-17.

Artistic Director, Gifford Summer Arts Institute Film Camp (for high-school students), Le Moyne College, Summer, 2012- .

Curriculum Committee (at-large representative), Fall, 2011-Spring 2012 (also, member of subcommittee on developing online teaching policies).

Honors Advisory Committee: Fall, 2010-Spring 2012.

Core Task Force, Core IV Renovation—2009—2011,

Gender and Women's Studies Advisory Board—2010-2012; 2019-20.

Chair, Department of English, 2003-2007.