

**STEVEN COHAN**  
**President, Society for Cinema and Media Studies**  
**Dean's Distinguished Professor Emeritus, Syracuse University**

**DEPARTMENT ADDRESS**

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Syracuse University  
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**EDUCATION**

1974 Ph.D. University of California at Los Angeles  
1972 M.A. University of California at Los Angeles  
1970 B.A. *Summa Cum Laude*, Honors in English, Phi Beta Kappa. University of California at Los Angeles

**PROFESSIONAL EMPLOYMENT**

2014 Dean's Distinguished Professor Emeritus  
1994-2014 Professor, Syracuse University  
1980-94 Associate Professor, Syracuse University  
1975-80 Assistant Professor, Syracuse University  
1974-75 Acting Asst. Professor, University of California at San Diego

**ACADEMIC SPECIALIZATIONS**

Film Studies, Gender and Sexuality Studies, Popular Culture, Queer Theory, Narrative Theory, Cultural Studies

**AUTHORED BOOKS**

*CSI: Crime Scene Investigation*. London: British Film Institute and Palgrave-Macmillan, 2008. Series: "TV Classics."

*Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical*. Durham, NC: Duke University Press, 2005.

*Masked Men: Masculinity and the Movies in the Fifties*. Bloomington: Indiana University Press, 1997. Series: Arts and Politics of the Everyday.

• Chapter 5 translated into French as "'Les Années-poitrines'" by Laurent Jullier for special issue, "Corps et sciences sociales/Corps de cinéma." *Corps: Revue interdisciplinaire*, No. 9 (2011): 239-252.

*Telling Stories: A Theoretical Analysis of Narrative Fiction*. Coauthor: Linda M. Shires. London and New York: Routledge, 1988. Series: New Accents.

- Reprinted in cloth as part of three-volume library set, "Theories of Narrative," 2002
- Translated into Chinese, 1998
- Translated into Korean, 1997
- Chapter 1 reprinted in *The Communications Theory Reader*. Paul Cobley, ed. London: Routledge, 1996.
- Nominated for Briggs Prize (UK), 1988

*Violation and Repair in the English Novel: The Paradigm of Experience from Richardson to Woolf*. Detroit: Wayne State University Press, 1986.

### **EDITED BOOKS**

*The Sound of Musicals*. London: British Film Institute/Palgrave Macmillan, 2010.

*Hollywood Musicals, The Film Reader*. London and New York: Routledge, 2002. Series: In Focus, Routledge Film Readers.

*The Road Movie Book*. Coeditor: Ina Rae Hark. London and New York: Routledge, 1997.

*Screening the Male: Exploring Masculinities in Hollywood Cinema*. Coeditor: Ina Rae Hark. London and New York: Routledge, 1993.

*The Plays of James Boaden* (facsimile edition). New York: Garland Press, 1980.

### **ARTICLES IN BOOKS (since 1990)**

“From Walter Neff to C.C. Baxter: Billy Wilder’s Apartment Plots.” *The Apartment Complex*, edited by Pamela Robertson Wojcik, forthcoming in 2017 from Duke University Press.

“Let’s Hear a Round of Applause for the Camps in *The Band*.” *The Boys in the Band: Flashpoints of Cinema, History, Queer Politics*, edited by Matthew Bell, forthcoming December 2016 from Wayne State University Press.

“Teaching Genres.” *Teaching Film*. Lucy Fischer and Patrice Petro, eds. New York: Modern Languages Association, 2012. 224-232.

“The Gay Cowboy Movie: Queer Masculinity on Brokeback Mountain.” *Gender Meets Genre in Postwar Cinemas*. Christine Gledhill, ed. University of Illinois Press, 2011. 233-43.

“Star Spangled Shows: History and Utopia in the Wartime Canteen Musical.” *The Sound of Musicals*. Steven Cohan, ed. London: British Film Institute and Palgrave Macmillan, 2010. 82-92.

“Introduction: How Do You Solve a Problem Like the Film Musical?” *The Sound of Musicals*. Steven Cohan, ed. London: British Film Institute and Palgrave Macmillan, 2010. 3-16.

“Postwar Stardom” and Three Case Studies (Doris Day, Paul Newman, Jane Fonda). *The Cinema Book*. Revised 3rd edition. Pam Cook, ed. London: British Film Institute, 2007. 128-130.

“Queer Eye for the Straight Guise: Camp, Postfeminism, and The Fab Five’s Makeovers Of Masculinity.” *Interrogating Postfeminism: Gender and the Politics of Popular Culture*. Diane Negra and Yvonne Tasker, eds. Durham, NC: Duke University Press, 2007.

• Reprinted in *The Gender and Media Reader*. Mary Celeste Kearney, ed. New York: Routledge, 2011.

“Dancing with Balls in the 1940s: Sissies, Sailors, and the Camp Masculinity of Gene Kelly.” *The Trouble with Men: Masculinities in European and Hollywood Cinema*. Phil Powrie, Ann Davies, Bruce Babington, eds. London: Wallflower Press, 2004. New York: Columbia University Press, 2004. 18-33.

“Introduction: Musicals of the Studio Era.” *Hollywood Musicals, The Film Reader*. London and New York: Routledge, 2002. 1-15.

“Judy on the Net: Judy Garland Fans and ‘the Gay Thing’ Revisited.” *Key Frames: Popular Cinema and Cultural Studies*. Matthew Tinkcom and Amy Villarejo, eds. London and New York: Routledge, 2001. 119-236.

“Case Study: Interpreting *Singin’ in the Rain*.” *Reinventing Film Studies*. Christine Gledhill and Linda Williams, eds. London: Edward Arnold, 2000. New York: Oxford University Press, 2000. 53-75.

“Queering the Deal: On the Road with Hope and Crosby.” *Out Takes: Film and Queer Theory*. Ellis Hanson, ed. Chapel Hill: Duke University Press, 1999. 23-45.

• Reprinted in *Hollywood Comedians, The Film Reader*. Frank Krutnik, ed. London and New York: Routledge, 2003.

“‘I Think I Could Fall in Love With Him’: *Victor/Victoria* and the ‘Drag’ of Romantic Comedy.” *Terms of Endearment: Hollywood Romantic Comedy of the 1980s and 1990s*. Peter William Evans and Celestino Deleyto, eds. Edinburgh: University of Edinburgh Press, 1998. New York: Columbia University Press, 1999. 37-56.

“Censorship and Narrative Indeterminacy in *Basic Instinct*.” *Contemporary Hollywood Cinema*. Steve Neale and Murray Smith, eds. London and New York: Routledge, 1998. 263-79.

“Almost Like Being at Home: Showbiz Culture and Hollywood Road Trips in the 1940s and 1950s.” *The Road Movie Book*. Steven Cohan and Ina Rae Hark, eds. London and New York: Routledge, 1997. 113-42.

“So Functional for its Purposes: Rock Hudson’s Bachelor Apartment in *Pillow Talk*.” *Stud: Architectures of Masculinity*. Joel Sanders, ed. Princeton: Princeton Architectural Press, 1996. 28-41.

“The Spy in the Gray Flannel Suit: Gender Performance and the Representation of Masculinity in *North by Northwest*.” *The Masculine Masquerade*. Helaine Posner and Andrew Perchuk, eds. Cambridge, Mass.: MIT Press, 1995. 43-62.

“‘Feminizing’ the Song-and-Dance Man: Fred Astaire and the Spectacle of Masculinity in the Hollywood Musical.” *Screening the Male: Exploring Masculinities in Hollywood Cinema*. Steven Cohan and Ina Rae Hark, eds. London and New York: Routledge, 1993. 46-69.

• Translated into Hungarian: *Metropolis: Quarterly on Film Theory and History* 8, no. 3 (2008).

• Reprinted in *Hollywood Musicals, The Film Reader*. Steven Cohan, ed. London and New York: Routledge, 2002.

### **ARTICLES IN JOURNALS (since 1990)**

“‘This Industry Lives on Gossip and Scandal: The Migration of Female Star Narratives to Television,’” special issue of *Celebrity Studies* coedited by Michael DeAngelis and Mary Desjardins, forthcoming 2017.

“The Manic Bodies of Danny Kaye,” forthcoming in *Cinema Journal*, 2016-17.

“Passing Glances: *The Crying Game* and *M. Butterfly*.” “Symposium on *The Crying Game*.” Harvey Roy Greenberg, ed. *Newsletter of the Society for the Philosophic Study of the Contemporary Visual Arts*, 4, no. 1 (February 1994).

“Cary Grant in the Fifties: Indiscretions of the Bachelor’s Masquerade.” *Screen* 33, no. 4 (Winter 1992), 394-412.

• Reprinted in *The Film Studies Reader*. Joanne Hollows, Peter Hutchinson and Mark Jancovich, eds. Manchester: Manchester University Press, 2000. New York: Oxford University Press, 2000.

“Masquerading as the American Male in the 50s: *Picnic*, William Holden, and the Spectacle of Masculinity in Hollywood Film.” *Camera Obscura* 25-26 (1991), 43-72.

• Reprinted in *Male Trouble*. Constance Penley and Sharon Willis, eds. Minneapolis: University of Minnesota Press, 1993.

• Reprinted in *Hollywood: Critical Concepts in Media and Cultural Studies*. Volume IV: Cultural Dimensions: Ideology, Identity, and Culture Industry Studies. Tom Schatz, ed. London and New York: Routledge, 2003.

### **BOOK REVIEWS**

Rev. of George Kouvaros, *Famous Faces Yet Not Themselves: The Misfits and Icons of Postwar America*. *Film & History: An Interdisciplinary Journal of Film and Television Studies*, 42, no.1 (2012), 36-39.

Rev. of Richard Dyer, *Pastiche*. *Screen*, 48, no. 4 (2007).

Rev. of Gaylyn Studlar, *This Mad Masquerade* and Sean Nixon, *Hard Looks*. *Screen*, 38, no. 4 (Winter 1997), 409-13.

### **SERIES EDITOR**

Co-editor with Ina Rae Hark of the series, “In Focus: Routledge Film Readers.” London and New York: Routledge. In addition to my own *Hollywood Musicals* (2002), the series included the following:

- Ina Rae Hark, ed. *Exhibition* (2002)
- Mark Jancovich, ed. *Horror* (2002)
- Frank Krutnik, ed. *Hollywood Comedians* (2003)
- Wheeler Winston Dixon and Gwendolyn Audrey Foster, eds. *Experimental Cinema* (2003)
- Kay Dickinson, ed. *Movie Music* (2003)
- Lucy Fischer and Marcia Landy, eds. *Stars* (2004)
- Pamela Robertson Wojcik, ed. *Movie Acting* (2004)
- Harry Benshoff and Sean Griffin, eds. *Queer Cinema* (2004)
- Andrew Utterson, ed. *Technology and Culture* (2005)
- Elizabeth Ezra and Terry Rowden, eds. *Transnational Cinema* (2005)
- Angela Dalle Vacche and Brian Price, eds. *Color* (2006)
- E. David Slocum, ed. *Hollywood and War* (2006)

### **DIGITAL PUBLICATIONS**

“The Self-Referentiality of Backstudio Pictures: The Trailer for *A Star Is Born* (1937) as Case Study.” Movies About Movies week on *in medias res*, 20-24 April 2015.

<http://mediacommons.futureofthebook.org/imr>

Section author, “Musicals.” *Oxford Bibliographies Online: Film and Media Studies*. Krin Gabbard, editor. Oxford University Press. 2011. <http://aboutobo.com/cinema-and-media-studies>

“Looking for Things, Analyzing Them, Trying to Figure Out the World”: Professional Expertise and Authority in the TV Police Procedural.” Invited contributor to *in medias res*, Procedurals theme week, 8-12 March 2010. <http://mediacommons.futureofthebook.org/imr>

## **WORK IN PROGRESS**

*The Backstudio Picture: Films About Filmmaking and the Promotion of Hollywood*, a book-length study with an introduction and seven chapters

“Paris Loves Lovers and Americans Loved Paris: Gender, Class, and Modernity in the Postwar Hollywood Musical,” forthcoming in a volume of new essays, *Cold War Genres*, edited by R. Barton Palmer and Homer Pettey, contracted with Edinburgh University Press for its series, “Traditions in American Cinema.”

“Judy Garland” in *The Cult Film Experience*, to be published by Routledge.

## **INVITED LECTURES (since 1990)**

“Manic Bodies, Musical Men,” invited presentation at *Musicals MC<sup>2</sup>: The Hollywood Film Musical in Its Mediatic and Cultural Context*, second international workshop, “Stars and Hollywood Musicals: Song and Dance Performances,” Université Paris Diderot, 3-5 December 2015.

“*The Court Jester* and the Manic Bodies of Danny Kaye.” Keynote speaker. Symposium on The Performing Body in the Hollywood Film Musical. Colgate University, Hamilton NY. April 4-6, 2013.

“Danny Kaye’s Manic Body and the Pleasure of the Dance.” Keynote speaker. European Association of Dance Historians conference—“Not Just Fred and Ginger: Camaraderie, Collusion and Collisions Between Dance and Film.” 14-16 October 2011. London, Rudolf Steiner House.

“Hollywood by Hollywood: *Sunset Boulevard* and *In a Lonely Place*,” University of Kentucky, Lexington, 4 March 2010.

“Kelly and Astaire at MGM: Camp Spectacles of Masculinity in the Musical.” University of California, Riverside, 1 June 2006.

“Queer Eye for the Straight Guise: Shopping with The Fab Five, or What’s the Price of Camp Today?” Plenary speaker. Interrogating Post-Feminism: The Politics of Gender and Popular Culture. University of East Anglia, UK, 2-3 April 2004.

“Hollywood’s Most Precious Jewels’: The MGM Musical’s Camp Renewal in *That’s Entertainment! III*.” Carnegie-Mellon University, Pittsburgh. January 2004.

“Dancing with Balls in the 1940s: Sissies, Sailors, and the Camp Masculinity of Gene Kelly.” Keynote lecture. Exploring Masculinities and Film conference. University of Newcastle upon Tyne, UK, 2-4 July 2001.

“Judy on the ‘Net: Contemporary Judy Garland Fans and ‘the Gay Thing’.” Ithaca College, Ithaca NY, April 2000.

“Dancing Like a Man: Gene Kelly’s Star Image and *Singin’ in the Rain*.” Rhode Island College, Providence, February 1999.

“Visibility and Performance: Gene Kelly’s Stardom and Postwar American Masculinity.” Keynote speaker. Symposium on Visuality and Gender. The Construction of Visual Reality program, University of Copenhagen, April 1998.

“Queering the Deal’: On the Road with Hope and Crosby.” University of Pittsburgh, March 1998.  
• Also presented at Cornell University, March 1998.

“The Masculine Masquerade.” MIT List Museum, Cambridge, Mass., March 1995.

“Making Images: How the Arts Create and Perpetuate Stereotypes.” SUNY Oswego, October 1992.

### **CONFERENCE PRESENTATIONS (since 1990)**

“Paris Loves Lovers and Americans Loved Paris: Gender, Class, and Modernity in the Postwar Hollywood Musical,” Society for Cinema and Media Studies, Atlanta, March 2016.

“This Industry Lives on Gossip and Scandal: Female Star Narratives on Television,” Console-ing Passions, Dublin, June 2015.

“From Walter Neff to C.C. Baxter: Billy Wilder’s Apartment Plot,” Society for Cinema and Media Studies, Montreal, March 2015.

“Let’s Hear it for ‘the Boys’: The Camps in *The Band*.” Society for Cinema and Media Studies, Seattle, March 2014.

“Another Hollywood Picture? *A Star Is Born* (1937) and the Generic Continuity of the Backstudio Film.” Society for Cinema and Media Studies, Chicago, March 2013.

“Crashing (in) Hollywood: Reading the Emergence of Crazy Female Stardom in the Backcamera Film.” Society for Cinema and Media Studies, Boston, March 2012.

“Queer Hollywood on Film in the 1960s: ‘I Think All the Gay Boys Are Gonna Take the Business Over.’” Society for Cinema and Media Studies, New Orleans, March 2011.

“Hollywood by Hollywood: The Self-reflexive Film About Making Movies.” Panel: Reconceptualizing Genre: Gender, Race, and Hollywood. Modern Languages Association conference, Los Angeles, January 2011.

“What Happens in Vegas: The Architecture of Technology and the Spectacle of Science in *CSI: Crime Scene Investigation*.” Society for Cinema and Media Studies conference, Philadelphia, March 2008.

“The Gay Cowboy Movie: Queer Masculinity on Brokeback Mountain.” Society for Cinema and Media Studies conference, Chicago, March 2007.

“Modern Romance in Postwar New York.” Society for Cinema and Media Studies conference, Vancouver CA, March 2006.

“The Lady is a Camp: Judy, Lana, and Debbie Give ‘An Interview.’” Society for Cinema and Media Studies conference, London, UK, April 2005.

“The Listserv that Got Away: Mainstreaming Judy Garland in 2001.” Society for Cinema and Media Studies conference, Atlanta, March 2004.

“Camp Affect and the MGM Musical.” Society for Cinema Studies conference, Denver, May 2002.

“Hollywood’s Most Precious Jewels’: Re-selling the MGM Musical and Negotiations of Camp Pleasures.” Society for Cinema Studies conference, Washington D.C., May 2001.

“You Discover You’re in New York’: Utopia and History in 1940s Musicals.” Society for Cinema Studies conference, Chicago, March 2000.

“Star Spangled Shows: The Spectacle of Entertainment in Wartime Musicals.” Society for Cinema Studies conference, West Palm Beach, Florida, April 1999.

“Judy on the ‘Net: Contemporary Judy Garland Fans and ‘the Gay Thing’.” Society for Cinema Studies conference, San Diego, April 1998.

- Also presented at Console-ing Passions conference, Montreal, May 1997.

“*Basic Instinct* and Censorship: ‘You won’t learn anything I don’t want you to know.’” Society for Cinema Studies conference, Ottawa, May 1997.

• Also presented in earlier version at conference, “Hollywood After the Fifties: A Post-Classical Cinema?” University of Kent, July 1995.

“Montgomery Clift: The Intensity of ‘a Tense, Confused, Young Man’.” Society for Cinema Studies, Dallas, March 1996.

- Also presented at Mid-Atlantic Popular Culture Association conference, Syracuse, November 1995.

“‘Queering the Deal’: On the Road with Hope and Crosby.” Modern Languages Association conference, Chicago, December 1995

• Also presented in earlier version at Inqueery/InTheory/InDeed: The Sixth North American Lesbian, Gay and Bisexual Studies Conference, Iowa City, November 1995.

• Also presented in earlier version at Society for Cinema Studies conference, New Orleans, February 1993.

“Rock Hudson’s Bachelor Apartment in *Pillow Talk*.” Society for Cinema Studies conference, New York City, March 1995.

“Cold War Ideology and the Binary Logic of *The Ten Commandments*: One Shaves, the Other Doesn’t.” Society for Cinema Studies conference, Syracuse, March 1994.

“Boys Who Want to Be Men’: The ‘New’ Male in Fifties Melodrama.” British Film Institute Conference on Melodrama: Stage, Picture, Screen, London, July 1992.

“Les Boys: Gene Kelly and the Buddy Musical.” Society for Cinema Studies conference, Pittsburgh, May 1992.

“Fred Astaire and the Spectacle of Masculinity in the Hollywood Musical.” Narrative: An International Conference, Vanderbilt University, April 1992.

- Also presented at Literature and Film Conference, Florida State University, February 1992.

“Masculinity on the Rocks: Cary Grant in Post-War America.” Screen Studies Conference, Glasgow and Strathclyde Universities, June 1991.

“Focalization and Voice-over Narration in Film: The Case of *Film Noir*.” Society for the Study of Narrative Literature International Conference, Nice, France, June 1991.

“Cary Grant in the Fifties: Indiscretions of the Bachelor’s Masquerade.” Society for Cinema Studies conference, Los Angeles, May 1991.

“Signifying Male: *Picnic* and the Spectacle of Masculinity.” Society for Cinema Studies conference, Washington D.C. May 1990.

- Also presented at Society for the Study of Narrative conference, New Orleans, April 1990.

### **PANELS, WORKSHOPS, AND OTHER CONFERENCE PARTICIPATION (since 1990)**

Workshop panelist, “Something Good? *The Sound of Music* at 50,” Society for Cinema and Media Studies, Montreal, 2015.

Panel organizer and moderator, “Becoming Genres.” Society for Cinema and Media Studies, Chicago, March 2013.

Workshop panelist, “Writing and Publishing the Single Film/Single TV Series Book,” Society for Cinema and Media Studies conference, Los Angeles, March 2010.

Respondent, “At Home with the Cinema.” Society for Cinema Studies conference, San Diego, April 1998.

Workshop moderator, “Masculinity in Cinema.” Society for Cinema Studies conference, New Orleans, February 1993.

### **LOCAL TALKS (since 1990)**

“The Manic Bodies of Danny Kaye.” English Department Graduate Colloquium Lecture. Syracuse University, 6 March 2014.

Respondent, “Media Studies Panel.” Trans-Nationalizing GLBT-Queer Studies conference. Syracuse University, 24 September 2010.

“The Historicity of Camp.” 90-minute presentation, part of year-long series, “Queer Visual Culture.” Syracuse University, 27 March 2008.

Guest speaker, *In a Lonely Place*. Gender and Genre: Masculinity in Film, three month series. Everson Museum of Art, Syracuse, 4 Sept. 2003.

“Judy on the Net: Contemporary Judy Garland Fans and ‘the Gay Thing’.” Syracuse University Working Papers in Gender lecture series. November 1999.

Moderator and panel organizer, “Representations of Masculinity.” Manlius-Pebble Hill School media conference, “Messages for Our Children.” Syracuse, March 1999.



## **TEACHING (since 1990)**

- *Lower-Division:*

- Interpretation of Film
- Theories of Reading and Interpretation
- Reading Popular Culture
- Film and Culture

- *Upper-Division:*

- Film Theory
- Film and Narrative Theory
- Cinema and Sexual Difference
- Film Noir
- The Hollywood Musical
- Stardom
- Self-Reflexive Hollywood

- *Graduate Introductory Courses:*

- Film Theory
- Narrative Theory
- Critical Theory
- Popular Culture
- Film Melodrama

- *Graduate Seminars:*

- The Studio System
- The Cultural Politics of Film Noir
- The Hollywood Musical
- Gender, Sexuality, and Film
- Masculinity and Film
- Reading Stars
- Film and Narrative Theory
- Hitchcock in America
- Fifties Film and American Culture
- The Cinematic Apparatus

- *Graduate Teaching Training:*

- Lecturer and TA supervisor (including visitations and weekly meetings) for Reading Popular Culture

- *Workshops:*

- Cinema and Sexual Difference (for SU Project Advance program; week-long graduate credit course)
- Teaching Film (for SU Project Advance program)
- Teaching Film (for SU Preparing Future Faculty project)
- Teaching Popular Culture (for SU Project Advance program; week-long graduate credit course)
- Preparing for the Job Market (for SU Graduate Program in English)
- Paper Grading Workshop (for SU Graduate Program in English)
- Workshop on Conferencing (for SU Graduate Program in English)
- Workshop on preparing the MA dossier (for SU Graduate Program in English)

### *Recent Dissertation Direction:*

- Staci Stutsman, on the unruly woman and the performativity of femininity in melodrama (in progress)
- Thomas J. West, on the 1950s-1960s historical epic and representations of history (in progress)
- Steven Doles, on the Social Problem film and the rhetorics of extrafilmic authenticity (defended 2015)
- Gohar Siddiqui, on Bollywood remakes of Hollywood cinema (defended 2013)

- Cristina Stasia, on feminism and the female action film (defended 2011)
- Michael Dwyer, on the 1980s teen film (defended 2010, awarded SU prize for outstanding dissertation, published by Oxford UP, 2015)
- Beatrice Skordili, on time and narrative theory in *The Alexandria Quartet* (defended 2008, awarded SU prize for outstanding dissertation)
- Karen Hall, on combat spectacle in the war film, GI Joe collecting and enactments, and first-person shooter games (defended 2003)
- Josh Stenger, on the interaction of Hollywood cinema with Los Angeles architecture (defended 2001, awarded SU prize for outstanding dissertation)
- Jane Hendler, on postwar film adaptations of best-sellers (defended 2000, published by St. Martin's Press, 2002)

**OTHER PROFESSIONAL INFORMATION** (recent)

- President, Society for Cinema and Media Studies, 2015-17
- Award for Excellence in Graduate Education, Graduate School of Syracuse University (one time only award), 2014
- President-Elect, Society for Cinema and Media Studies, 2013-15
- Listed in *Who's Who in America*, 2013
- Editorial Board, *Cinema Journal*, 2008-2013
- Advisory Editorial Board, *Scope*, 1999—2013
- Affiliated faculty in the LGBT program and minor at Syracuse University
- Affiliated faculty in the Women's and Gender Studies department at Syracuse University
- Chancellor's Citation for Exceptional Academic Achievement, Syracuse University, 2005-2006
- Outstanding Graduate Teacher, English Department Award, Spring 2000