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PUBLICATIONS

Book

After the Death of Poetry: Poet and Audience in Contemporary America

(Durham, NC: Duke University Press, 1993)

Dark Film, Blood Money: The Economic Unconscious of American Neo-Noir

Cinema (Bristol, UK: Intellect Books, 2026)

Essays

“Charley Varrick and the Incorporation of America in the 1970s,” *Film Criticism* 49.1 (forthcoming)

[“Sidney Furie’s *The Entity*: Horror and Rape Culture,” *Horror Studies* 13.2 \(October 2022\) 251-266](#)

[“Performing the Inhuman: Scarlett Johansson and Science Fiction Film,” *Science Fiction Film and Television* 11.1 \(Spring 2018\) 13-19](#)

“The Olsen Twins and Internship: The Career Girl as ‘Eager Serf’” (coauthored with Lena McCauley), in *Childhood and Celebrity*, ed. Jane O’Connor and John Mercer (New York: Routledge, 2017) 99-109

[“The Poetry of Engagement and the Politics of Reading,” in *The News from Poems: Essays on the 21st-Century Poetry of Engagement*, ed. Jeffrey Gray and Ann Keniston \(Ann Arbor: University of Michigan Press, 2016\) 26-46](#)

“A Failure to Communicate: Shelley’s ‘Julian and Maddalo,’ Melville’s ‘Pausilippo’” in *Melville as Poet: The Art of “Pulsed Life,”* ed. Sanford Marovitz (Kent, OH: Kent State University Press, 2013) 149-164

[“Negative Influence,” *Genre* 45.1 \(Spring 2012\) 195-213](#)

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“Mulholland Drive Against *Vertigo*” *Raritan* 25:3 (Winter 2006) 112–128

[“Reflections in a Silver Eye: Lens and Mirror in *Blade Runner*” \(coauthored with Alissa Ferguson\), *Science Fiction Studies* 28.1 \(March 2001\), 66–76](#)

(Russian translation: *Fantastic Cinema: The First Episode*, ed. A. Reitblat, N. Samutnii. Moscow: Novoe Literaturnoe Obozrenie, 2006)

[“Incest and Capital in *Chinatown*,” *MLN* 114:5 \(December 1999\), 1092–1109](#)

“Merce Cunningham,” *Raritan* 8:3 (Winter 1989), 72–90

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“Melville’s ‘Timoleon,’” *ESQ: A Journal of the American Renaissance* 34:2 (2nd Quarter 1987), 83–93

Reviews

[Review of John Ashbery, *Parallel Movement of the Hands*, *Common Knowledge* 30.3 \(September 2024\) 388–389](#)

“Marianne Moore Remade,” (Marianne Moore, *New Collected Poems*), *Raritan* 38.4 (Spring 2019) 40–52

[Review of William Marx, *The Hatred of Literature*, *Society* 55.6 \(December 2018\) 560–562](#)

[Review of Nikki Skillman, *The Lyric in the Age of the Brain*, *The Review of English Studies* 68 \(June 2017\) 625–627](#)

[“Little Review,” \(Denis Donoghue, *Metaphor*\), *Common Knowledge* 22.1 \(January 2016\) 137](#)

[“Little Review,” \(Daniel Tiffany, *My Silver Planet*\), *Common Knowledge* 21.2 \(April 2015\) 348](#)

[“Little Review,” \(Ben Lerner, *Leaving the Atocha Station*\) *Common Knowledge* 20.1 \(Winter 2014\) 148](#)

“The Unfamiliar Parables of a ‘Poet’s Poet,’” (Irving Feldman, *Collected Poems*) *Boston Globe*, October 24, 2004, E9

“Beyond Box–Office,” (Jonathan Rosenbaum, *Essential Cinema*) *Boston Globe*, 16 May 2004, E6, E8

“Academe’s Embattled Groves,” (books by Gerald Graff, Richard Ohmann, and Derek Bok) *Boston Globe*, 28 December 2003, D9

“From Altman to Zanuck, Riveting Opinion,” (David Thomson, *The New Biographical Dictionary of Film*) *Boston Globe*, 19 January 2003, D9

[Review of David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, *Film Criticism* 25:2 \(Winter 2000–1\), 71–75](#)

“America’s Big Heart” (Irving Feldman, *Beautiful False Things*) *Metre* 10 (Autumn 2001), 78–82

“In James Merrill’s Works, a Poet’s Path to Greatness,” (James Merrill, *Collected Poems*) *Boston Globe*, 9 April 2001, F1–F2

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[“Film Theory: Shifting Paradigms and Material Ghosts” \(four books on film theory\) *College English* 61:4 \(March 1999\), 475–484](#)

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“Little Reviews” (Helen Vendler, *The Breaking of Style* and *The Given and the Made*), *Common Knowledge* 6:2 (Fall 1997), 110–112

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- "On Elizabeth Bishop," *Raritan* 14:3 (Winter 1995), 151–163
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- "Poetry in Review" (four books of verse, *The Princeton Encyclopedia of Poetry and Poetics*), *Yale Review* 81:4 (October 1993), 138–156
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- "Short Reviews" (seven books of verse), *Poetry* 147:5 (February 1986), 291–303
- Review of William C. Dowling, *Jameson, Althusser, Marx*, *Critical Texts* 3:1 (Winter 1985), 47–49
- "Brief Reviews" (six books of verse), *Poetry* 146:1 (April 1985), 38–48
- Review of Michael Paul Rogin, *Subversive Genealogy: The Politics and Art of Herman Melville*, *Critical Texts* 2:1 (July 1984) 31–34
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- ["Language on a Very Plain Level" \(John Ashbery, *Shadow Train*\), *Poetry* 140:4 \(July 1982\) 236–241, reprinted in *Twentieth Century American Literature*, ed. Harold Bloom \(NY: Chelsea House, 1985\), 249–250](#)
- "Ask the Fact" (Norman Dubie, *The Everlastings* and Douglas Crase, *The Revisionist*), *New York Review of Books* 29:7 (April 29, 1982), 43
- ["Versions of America" \(Larzer Ziff, *Literary Democracy*\), *Hudson Review* 34:4 \(Winter 1981–82\), 621–624](#)
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Online

- In Media Res *Orange Is the New Black* Week: “*Orange Is the New Black* and the Women’s Prison Genre,” 13 March 2014
(<http://mediacommons.org/imr/2014/03/04/orange-new-black-and-women-s-prison-genre>)
- In Media Res “Save Our Show” Week: “*Lip Service*: The Greatest Glaswegian Sapphic Soap Opera Ever Made,” 17 May 2012
(<http://mediacommons.org/imr/2012/05/11/lip-service-greatest-glaswegian-sapphic-soap-opera-ever-made>)
- Participant, *Mediascape* roundtable, “Scholars on the Subject of Genre in Contemporary Cinema and Media Studies,” *Mediascape* Fall 2009
(http://www.tft.ucla.edu/mediascape/Fall09_RoundTable.html)