

CURRICULUM VITA

LEA JACOBS
Department of Communication Arts
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EDUCATION

Ph.D. (1986) University of California, Los Angeles, (Film)

Dissertation: Reforming the Fallen Woman Cycle: Strategies of Film Censorship 1930-1940

M.A. (1981) University of California, Los Angeles (Film)

B.A. (1977) University of California, San Diego (English)

(1979-80) Studied at the Centre Américain du Cinéma, Paris

PROFESSIONAL EXPERIENCE

Associate Vice Chancellor for Arts and Humanities, Office of the Vice Chancellor for Arts and Humanities, University of Wisconsin-Madison, appointed 2013

Professor, Department of Communication Arts, University of Wisconsin-Madison, 1988 to present, tenured in 1994 and appointed to rank of Full Professor in 1999

Visiting Lecturer, Film Studies Program, University of California, Santa Barbara, 1985-87

TEACHING

Large Lecture Courses: Introduction to Film Analysis, Film Styles and Genres, History of the American Film Industry, John Ford and the Hollywood Classical Cinema, History of Animation

Seminars: Early Cinema, Advanced Analysis, Contemporary Theory, Melodrama and the Woman's Picture

HONORS AND AWARDS

American Council of Learned Societies Fellowship, 2010-2011.

Kellett Mid-Career Award, the Graduate School, University of Wisconsin-Madison, 2009.

Faculty Development Grant, University of Wisconsin-Madison, Fall 2008.

John Simon Guggenheim Memorial Foundation Fellowship, awarded in 2002 for 2003.

Vilas Associate Award, The Graduate School, University of Wisconsin-Madison, 1997-1999.

Resident Fellowship, Institute for Research in the Humanities, University of Wisconsin-Madison, Fall 1994.

Rockefeller Post-Doctoral Fellowship in the Humanities, Wisconsin Center for Film and Theater Research, 1987-88.

PUBLICATIONS

Books

Film Rhythm After Sound: Technology, Music, and Performance (Berkeley, California: University of California Press, 2015).

The Decline of Sentiment: American Film in the 1920s (Berkeley, California: University of California Press, 2008).

Theatre to Cinema: Stage Pictorialism and the Early Feature Film, written with Ben Brewster (Oxford, England: Oxford University Press, 1997).

The Wages of Sin: Censorship and the Fallen Woman Film, 1929-1942 (Madison, Wisconsin: University of Wisconsin Press, 1991; rpt. Berkeley, California: University of California Press, 1997).

Special Issues of Journals Edited

“Before Screwball,” special issue of *Film History* 13, no. 4 (2001).

“Rethinking the Production Code,” special issue of the *Quarterly Review of Film and Video* 15, no. 4, (1995), edited with Richard Maltby, including previously unpublished documents relating to the film industry’s formulation of the Production Code of 1930.

“Feminism and Film History,” special issue of *Camera Obscura* 22 (1990), edited with Patrice Petro.

Selected Articles

“The Innovation of Re-recording in the Hollywood Studios,” *Film History* 24, no. 1 (2012): 5-34.

“John Stahl: Melodrama, Modernism and the Problem of Naïve Taste,” *Modernism/Modernity* 19, no. 2 (April 2012): 303-320.

“A Lesson with Eisenstein: Rhythm and Pacing in *Ivan the Terrible, Part I*,” *Music and the Moving Image* 5, no. 1 (Spring 2012): 24-46.

“Hollywood’s Conception of its Audience in the 1920s,” with Andrea Comiskey, in the *Classical Hollywood Reader*, ed. Steve Neale (New York, New York: Routledge, 2012), 94-109.

“The Talmadge Sisters,” in *Idols of Modernity: Movie Stars of the 1920s*, ed. Patrice Petro (New Brunswick, New Jersey: Rutgers University Press, 2010), 65-86.

“Unsophisticated Lady: The Vicissitudes of the Maternal Melodrama in Hollywood,” *Modernism/Modernity* 16, no. 1 (January 2008): 123-140. Reprinted in the *Wiley-Blackwell History of American Film*, ed. Cynthia Lucia, Roy Grundmann, Art Simon (Hoboken, N.J.: John Wiley & Sons, 2011).

The Griffith Project, vol. 10, ed. Paolo Cherchi Usai, (London: British Film Institute, 2006), 80-95, main entry on *Way Down East*.

“Men without Women: The Avatars of *What Price Glory*,” *Film History* 17, no. 2/3 (2005): 307-333.

DISSERTATIONS DIRECTED

Heather Heckman, "Undervalued Stock: Eastman Color's Innovation & Diffusion, 1900-1957," (2013).

Rebecca Ann Swender, "Sound Stages: Acting, Technology and the Transition to Sound in America, 1928-1931," (2008).

Katherine Spring, "Say It With Songs: Popular Music in Hollywood Cinema during the Transition to Sound, 1927-1931," (2007).

Ethan de Seife, "Cheerful Nihilism: The Films of Frank Tashlin," (2005).

Jane Greene, "The Road to Reno: Censorship, Screwball and Comedies of Remarriage, 1930-1941," (2003).

Lisa Dombrowski, "Samuel Fuller In and Out of the Studio System," (2002).

Christine Becker, "An Industrial History of Established Hollywood Film Actors on Fifties Prime Time Television," (2001).

Sara Ross, "Banking the Flames of Youth: the Hollywood Flapper, 1920-1930," (2000).

Scott Higgins, "Harnessing the Rainbow: Technicolor Aesthetics in the 1930s," (2000).

Michael Walsh, "The Internationalism of the American Cinema: the Establishment of United Artists' Foreign Distribution," (1998).

Michael Quinn, "Early Feature Distribution and the Development of the Motion Picture Industry: Famous Players and Paramount: 1912-1921," (1998).