

**Dr Helen Hanson (University of Exeter)**

**CURRICULUM VITAE**

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**Academic Qualifications**

**1995-2000** University of Southampton: **PhD Film Studies** (Dept of English) for 'Painted Women: Framing Portraits in Hollywood Film Noir and the Gothic Woman's Film of the 1940s'

**1994-5** University of Sussex: MA in Twentieth Century Literature and Culture

**1988-91** University of Liverpool BA (Hons) English Language and Literature

**Academic Appointments:**

2007-present Senior Lecturer in Film Studies, Dept of English, University of Exeter

**Roles taken:** Academic Director of the Bill Douglas Cinema Museum, BDC Digital Strategy Group, Member English Strategy Group, Programme Leader Film Studies (2009-2011), Director of PGR (Film) , GTA Co-ordinator, MA Director (Film), Mentor (new staff)

Phd supervision and examining, UG and PG Teaching, new programme and module design for Film Studies UG and PGT Programmes (2009-10), module convening and supervision, Personal Tutor

2002-2007 Lecturer in Film Studies, Dept of English, University of Exeter

**Roles taken:** First Year Tutor, Dissertation Co-ordinator, Phd supervision, UG and PG teaching, module convening and supervision, Personal Tutor

**Funding Awards:** AHRC Matched Leave Scheme (2005-6)  
British Academy Overseas Conference Grant 2005  
AHRB Museums Development Grant – with The Bill Douglas Cinema Museum (2005-6)

2000-2002 Lecturer in Film, Dept of Film and Television Studies, University of Warwick

UG teaching, module convening and supervision, co-ordinator for Outreach degree programme in Film and Theatre Studies.

1995-2000 Phd Student: University of Southampton, and Part-Time Lecturer (University of Southampton, Southampton Solent, University of London: Royal Holloway)

## Research and Publications

### Research Awards (External):

- AHRC Research Leave Scheme (£17k) for *Hollywood Heroines: Women in Film Noir and the Female Gothic Film* (for 6 months leave Jan-June 2006)
- AHRB Museums Development Grant – with The Bill Douglas Cinema Museum (2005-6) (total £30k over 2 years for the EVE and ADAM digital heritage projects)
- British Academy Overseas Conference Grant (£600) to attend the South Atlantic MLA conference, Atlanta (November 2005)

### Research Awards (Internal):

- University of Exeter, College of Humanities SCP scheme (£750) to fund a Research Intern to scope the papers of Bill Douglas for the Bill Douglas Cinema Museum
- University of Exeter (Dept of English) Small Research Grants (several over 10 years in support of attendances at conferences, etc)

## Publications:

### Monographs

*Hollywood Heroines: Women in Film Noir and the Female Gothic Film* (London: I B Tauris, 2007) c.90,000 words c. 251pp

Forthcoming: *Hollywood Soundscapes: Film Sound Style, Craft and Production in the Studio Era* (London: BFI)

### Edited Books

Co-edited (with Andrew Spicer) *A Companion to Film Noir* (Boston: Wiley-Blackwell, 2013) 542pp.

Co-edited and intro. (with Catherine O’Rawe) *The Femme Fatale: Images, Histories, Contexts* (London: Palgrave-Macmillan, 2010) c. 252pp.

### Journal Articles

“From *Suspicion* (1941) to *Deceived* (1991): Gothic Continuities, Feminism and Postfeminism in the Neo-Gothic Film” *Gothic Studies*, Vol. 9, no. 2, Winter, 2007, pp. 20-32

“Sound Affects: Post-production Sound, Soundscapes and Sound Design in Hollywood’s Studio Era”, *Music, Sound and the Moving Image Journal*, Vol. 1, no. 1, Spring 2007, pp. 27-49

### Chapters in Books

‘Confession and Confrontation: Alfred Hitchcock’s *Rebecca*’ in Neil Badminton ed. Alfred Hitchcock: A Critical Evaluation (Routledge, 2014), 978-0-415-64525-6. This chapter is a re-publication of a section from my

monograph Hollywood Heroines: Women in Film Noir and the Female Gothic Film (London: I B Tauris, 2007), pp. 98-112.

“The Ambience of Film Noir: Soundscapes, Design and Mood”, in Andrew Spicer & Helen Hanson (eds) *A Companion to Film Noir*, Wiley Blackwell, 2013, pp. 284-301

[with Steve Neale], “‘Commanding the Sounds of the Universe’: Classical Hollywood Sound in the 1930s and Early 1940s”, in Steve Neale (ed) *The Classical Hollywood Reader* (New York: Routledge, 2012), pp. 249-261

“Hearing, Fearing: The Sonic Design of Suspense in *Cat People* (1942)”, in Tom Brown and James Walters (eds) *Film Moments: Criticism, History, Theory* (London: BFI/Palgrave-Macmillan, 2010), pp. 94-98

“The Big Seduction: Feminist Film Criticism and the Femme Fatale”, in Helen Hanson and Catherine O'Rawe C (eds) *The Femme Fatale: Images, Histories, Contexts* (London: Palgrave-Macmillan, 2010)

“Paranoia and Nostalgia: Sonic Motifs and Songs in Neo-Noir”, in Bould M, Glitre K, Tuck G (eds) *Neo-Noir* (London: Wallflower Press, 2009)

“Last night I dreamt I read *Rebecca* again: Reading, Watching and Engaging with *Rebecca* in Fiction and Film”, in Taylor H (eds) *The Daphne du Maurier Companion*, Virago Press, 2007, 330-340

Essays on “*Psycho*”, “Disaster Movies of the 1970s” and “Desperately Seeking Susan” in Linda Ruth Williams and Michael Hammond eds. *Contemporary American Cinema* (Open University Press, 2006), isbn: 9-780-335-218-318, pp. 93-96, 128-131, 304-306. I also compiled Box Office Figures and Award Winners 1960-2000 for this collection

'The Figure in Question: The Transvestite Character as a Narrative Strategy in *The Crying Game*' in Michelle Aaron, ed. *The Body's Perilous Pleasures*, (Edinburgh: Edinburgh University Press, 1999)

### **Invited Lectures and Conference Keynotes**

'From Page to Screen: Adaptations in history', Invited Public Lecture at the Page to Screen Festival, Bridport Arts Centre (April 2014)

'Tainted Love: Romance and Its Shadow in the Hollywood Female Gothic Film', Invited Public Lecture at the BFI Southbank in the BFI Gothic Season (January 2014)

'The Sonic Design of Suspense: *Cat People* (1942)', Invited Public Lecture at the BFI Southbank, Special Event on 'Film Moments: Reading a Cinema in Pieces' (March 2011)

'Hollywood's Soundscapes and Sound Design in the 1930s and 1940s', Invited Paper at the University of Southampton, (November, 2009)

'Listening In: Film Sound Technologies, Ambiences and Mise-en-Scene' Invited Keynote Paper at *Amplification: Materialities of Sound Technologies*, University of Bristol (September, 2009)

- 'Technology, Technique and Design in Hollywood Sound', Invited Paper at the University of Aberystwyth, (March, 2009)
- 'The Ambience of Film Noir: Sound Design and Genre in Hollywood in the 1940s', Invited Paper at Kings College London, (February, 2008)
- 'Commanding the Sounds of the Universe: Sound Personnel and Expertise in Hollywood's Studio Era', Invited Paper at the University of Kent, (March, 2006)
- 'Sounds of the City: the sonic fabric of film noir' Invited Paper at the University of Reading, (February, 2004)
- 'Gothic and Neo-gothic heroines in 1940s and 1990s Hollywood Cinema', Invited Paper at the British Film Institute Media Studies Summer School,(July 2004)
- 'Chaplin and Research into Material Culture' Invited Paper on the Chaplin Holdings in the Bill Douglas Centre, at *Chaplin and the Modern Age*, BFI Southbank & The University of Southampton (December 2003)
- 'Repetition with a Difference: From *La Jetée* to *Twelve Monkeys*', Invited Keynote Paper, *New Lamps for Old: New Lamps for Old: Adapting, Revisiting and Remaking Movies*, University of Bristol Continuing Education Summer School (July 2003)

#### **Conference Papers (selected)**

- 'Crafting the Sequence: Sonic Creativity in the Studio Era' *Film and History* Conference, Madison, USA (October 2014)
- 'Creativity and Constraint: Vitasound and the development of Multi-Channel and Multi-Speaker Film Sound in Hollywood's Studio Era' *Network of European Cinema Studies* Conference, Milan (June 2014)
- 'Invention, Innovation and Compromise: The Shaping of Multi-Channel and Multi-Speaker Sound in Hollywood's Studio Era' *Society for Cinema and Media Studies Conference*, Chicago (March 2013)
- 'Commanding all the sounds of the Universe: Post-production Sound, Soundscapes and Sound Design in Hollywood's Studio Era' *Society for Cinema and Media Studies Conference*, Los Angeles (March 2010)
- 'The Ambience of Film Noir: Film Sound Design in 1940s Hollywood' *Screen Studies* Conference, University of Glasgow (July 2008)
- 'Walking the Streets: Female Investigator Figures in Hollywood Noir' South Atlantic Modern Languages Association Congress, Atlanta, Georgia, USA (November 2005)
- 'All about EVE: Teaching Film History through Virtual and Material Culture', Conference Paper, co-presented with Dominic Prosser, at the *Cinema and Technology* Conference, University of Lancaster (April 2005)
- 'Virtual and Material Encounters with Film History', Conference Paper, co-presented with Dominic Prosser, at the *Society for Cinema and Media Studies* Conference, London (April 2005)

'Sound Affects: Encounters in the Cinematic Soundscape', Conference Paper presented at *Sonic Interventions*, ASCA, University of the Netherlands, Amsterdam (March 2005)

'Reworking the woman's film: the 'neo-gothic' heroine in contemporary cinema', Conference Paper at *Interrogating Post-Feminism: The Politics of Gender and Popular Culture* Conference, University of East Anglia, Department of Film (April 2004)

'Framing Portraits: Approaches to Art in 1940s Hollywood Cinema', Conference Paper at *Multimedia Histories: From the Magic Lantern to the Internet*, University of Exeter (July 2003)

'Sounds of the City: ambience and urban space' Conference Paper at *warp/woof: Musicality, Aurality, Textuality* Conference, University of Leeds, Centre for Cultural Analysis Theory and History (July 2003)

'Painted Women: Picturing Stars in 1940s Hollywood', *Screen Studies* Conference, University of Glasgow (June 2002)

### External Roles

- Co-editor since 2012 (with Ian Gardiner and Jay Beck) of the *Music, Sound and the Moving Image* Journal (Liverpool University Press)
- Reader for book proposals for Routledge, Palgrave-Macmillan and Edinburgh University Press
- Refereed journal articles for *Journal of American Studies*, *Journal of American Music*,

### Media Appearances

- Interview on Woman's Hour, BBC Radio 4 on 'The femme fatale on film', Sept 2010
- Interview on Woman's Hour, BBC Radio 4 on Rita Hayworth, Sept 2013

### **Teaching:**

#### Modules Taught and Convened (C)

- University of Exeter 2002 to date: Culture and Criticism I and II (C); Film Studies: An Introduction (C), Introduction to Film History (C); Film Form: Fantasy and Fiction (C); Hollywood and Europe (C); Shots in the Dark: American Cinema in Profile; Adaptation: Text, Image, Culture (C); Hollywood Heroines: Character, Narrative, Genre (C); Film and Literature: Textual Transformations (C); MA: Hearing Film: Film Sound and Music (C)
- University of Warwick 2000-2002: Introduction to Film Studies I and II (C); Basic Issues in Television Studies I and II(C); Contemporary Hollywood Cinema (C); Film Sound and Music (C); Hollywood Cinema

- University of Southampton, Southampton Solent University, University of London, Royal Holloway 1995-2000: Narrative and Culture; Reading the Screen; Readings into Culture; Introduction to Film Studies; Fantasy: Film and Fiction; Gender, Sexuality and Cinema (C)

### External Examining

- External Examiner UG: Southampton Solent University, BA (Hons) Film and Television Studies Programme (2007-2011)
- External Evaluator: Validation of MA in Film and New Media (University of Falmouth, 2014)  
Validation of MA in Film Studies and MA in Contemporary Media (University of Wolverhampton, 2011)
- External Examiner for PhD theses at University of Leeds (Catherine Haworth: Film Music and Gender), University of Nottingham (Stephen Moore: The Sound Designer in Contemporary U.S Cinema) and University of Essex (Heidi Wilkins: Gender and the Soundtrack in U.S Cinema).

### Postgraduate Supervision

- Supervising, co-supervising or second-supervising four PhD students:
  - Ruth Farrar – Binaural Sound Design (Phd by Practice) (S1)
  - Karrie Grobber – The ‘Re-booted’ Fairytale on Film (S1)
  - Aygul Bakanova – Writing the Woman’s Story (Screenwriting Phd by Practice (co-))
  - Katie Newstead – Representing Ageing in Fairytale Films (S2)
- Completions:
  - Amy McGill – Film Sound Design Since the 1970s (S1) (2008)
  - Lisa Stead – Women’s Writing about Cinema in the 1920s (S1) (2011)
  - Sarah Fanning – Male Characterisation in Adaptations of Jane Eyre & Wuthering Heights (S1) (2013)

### **Leadership and Management**

#### Education

- Programme Leader, Film Studies (2009-11)

In this role I oversaw the teaching duties of 7 members of staff up to 4 GTAs and the experience of 45 students. I was responsible for the quality and consistency of provision and for ensuring that the programme and individual modules met national benchmarks and standards, and that the students were satisfied with the teaching and learning available to them. I worked with colleagues, and liaised regularly with the Director of Education for English, to ensure that we provided fair and transparent assessment processes, listened to student feedback and provided an atmosphere in which student-led ideas, such as the newly formed Film Studies society, were projects that could be supported. As FPL I was a member of English Strategy Group, and was involved in strategic and operational decisions. During my time as FPL:

- The Film Studies group were nominated for ‘Subject with the Best Research Community’ in the 2010-11 Guild Teaching Awards.

- NSS for 2009-10 placed Exeter Film Studies within the top 3 of its competitor group, and for 2010-11 placed Exeter Film Studies as number 1 in its competitor group.
- Academic Director, [The Bill Douglas Cinema Museum](#) (2012 to date)

In this role I foster relationships between the Academic community at Exeter, and beyond, and the BDC. I sit on the BDC's advisory board, and feed into discussion about how the museum can be part of the Education and Research strategies at Exeter. I am part of the BDC's Digital Strategy Group, a group that has steered through a major upgrade to the museum's website and with ongoing input into the shape of the BDC's digital offer. I have secured a College of Humanities-funded Research Internship, which will allow me to work with the museum to scope the filmmaking papers of Bill Douglas.

### **Public Engagement, Impact and Contribution to the Region**

- Since 2008 I have been a Board Member of [Exeter Arts Council](#), an organisation with an annual grant from Exeter City Council that is tasked with distributing small grants to arts and culture projects based in, and of benefit to, Exeter. My role is to assess grant applications, and to advise applicants on the shape and feasibility of their projects.
- In Autumn 2012 I launched [Screen Talks](#), a regular series of Public Engagement events in partnership with Exeter Picturehouse. I co-ordinate an ongoing programme of speakers to introduce films that link with their current research. The speakers have been drawn from a wide range of disciplines at the University. Each speaker writes a short blog post for the Screen Talks blog that I curate, they introduce their chosen film at the Picturehouse, and lead informal discussion in the bar afterwards. To date the events have introduced 23 films to total audiences of over 600 participants.