

CURRICULUM VITAE

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 Email: s.b.m.neale@exeter.ac.uk
 Date of Birth: 7.9.50
 Place of Birth: Bexleyheath, Kent, UK

Education and Qualifications

1962-1969: Chislehurst & Sidcup Grammar School: 8 O levels, 3 A levels
 1969-1972: University of Exeter: BA Hons in English (2:1)
 1972-1973: Whitelands College of Education: Certificate of Education
 1973-1976: BFI/London University: Diploma in Film Studies
 1975-1976: Polytechnic of Central London: Postgraduate Diploma in Film Studies

Employment

1973-1975: Little Ilford School: Teacher of English and Film Studies
 1976-1978: BFI/London University: Part-time Lecturer in Film Studies
 Mar-Oct 1976: British Film Institute: Part-time Researcher
 1979-1980: Arnolfini Arts Centre: Film Programmer
 1980-1984: Midland Group Arts Centre: Film Programmer
 1984-1991: University of Kent: Lecturer in Film Studies
 1991-1996: University of Kent: Senior Lecturer in Film Studies
 1996-1997: Sheffield Hallam University: Senior Lecturer in Film Studies
 1997-2003: Sheffield Hallam University: Research Professor in Film, Media and Communication Studies
 2004-Present: Exeter University: Chair in Film Studies, School of English

Other posts and positions

1976-1978: Chair, Society for Education in Film Studies
 2004-Present: Academic Director, Bill Douglas Centre for the History of Cinema and Popular Culture

Courses, units and modules taughtUniversity of Kent:

Undergraduate:

Introduction to Narrative Cinema
 Film Theory
 British Cinema and Society
 Non-Narrative Cinema
 Cinema and Comedy
 Postwar American Cinema
 Study of a Single Film
 Unseen Film Analysis
 Realism

Postgraduate (MA):

Film and Narrative
 Film and History
 MA Dissertations

Sheffield Hallam University:

Undergraduate:

Concepts in Film Criticism
 Film Narrative
 Narrative Theory and Practice
 Film History: Origins to 1935
 Film History: 1935-1960
 Hollywood
 Film History: Silents to Sound
 Approaches to Film Noir
 Undergraduate Dissertations

Postgraduate (MA):

Problems of Method
 Hollywood and Popular Culture: The 1950s
 Textual Analysis: Narrative, Narration and Style
 MA Dissertations

Exeter University

Undergraduate:

Introduction to Film
 Hollywood and Europe
 Comedy, Comedians and Romance
 Undergraduate Dissertations

Postgraduate (MA)

Sex and Death in the City? Questions of Film Noir
 MA Dissertations

Postgraduate Supervision

University of Kent: 2 MAs by thesis, 5 Phds to successful completion
 Sheffield Hallam: 5 Phds to successful completion
 University of Exeter: 1 Phd to successful completion. I current supervise
 3 Phd students, 1 full-time (writing up), 2 part-time

Other Academic Activities

External Examiner for Undergraduate Film Studies programme at
 Middlesex Polytechnic, 1986-1991

External Examiner for MA programmes in Film Studies at the University of
 East London (1999-2002), University of Nottingham (1999-2002),
 University of Essex (1999-2002), University of Sheffield (2004-Present),
 University of Southampton (2005-Present)

External Examiner of 1 MA by thesis at Kent University; 1 MPhil at Sussex
 University and 1 MPhil at East Anglia University; 1 Phd at Aberdeen
 University, 1 Phd at Amsterdam University, 2 Phds at Birkbeck, 1 Phd at
 Cambridge University, 3 Phds at East Anglia University, 3 Phds at East
 London University, 1 Phd at Exeter University, 1 Phd at Glasgow
 University, 1 Phd at Goldsmiths, 1 Phd at Hull University, 1 Phd at Keele
 University, 1 Phd at Luton University, 1 Phd at La Trobe University
 (Australia), 1 Phd at Middlesex University, 1 Phd at Nottingham University,
 1 Phd at Reading University, 1 Phd at Roehampton University, 2 Phds at
 Sheffield University, 1 Phd at Sunderland University, 1 Phd at Sussex
 University, 1 Phd at Warwick University.

Consultant reader for Blackwell, British Film Institute, Cambridge University
 Press, Edinburgh University Press, Exeter University Press, Illinois
 University Press, Manchester University Press, Edinburgh University Press,
 North Carolina University Press, Oxford University Press, Routledge,
 Wallflower Press and *Cinema Journal*.

Co-Editor of Film Studies publications, Exeter University Press
 (2004-Present)

Member of the editorial board of *Screen* (1978-1991)
 Member of the editorial board of *Scope* (1998-Present)
 Member of the editorial board of *Film Studies* (2000-Present)
 Member of the editorial board of *The Velvet Light Trap* (2005-Present)

Guest lecturer at the University of Iowa (Summer semester, 1996)
 Guest lecturer at Oslo Film School (Summer 1993)
 Guest lecturer at Helsinki Film Summer School (Summer 1994)

Guest lectures delivered at Brunel, East Anglia, Glasgow, Kent, Oxford,
 Nottingham, Sheffield, Southampton and Warwick Universities

Keynote Presentation, `Film Style and Meaning` Conference, University of Reading (2001)

Keynote Presentation, `Genre` Conference, Thames Valley University (2001)

Keynote Presentation, `Epics, Historical Dramas and Costume Pictures`, University of East Anglia Postgraduate Workshop

Keynote Presentation, `Narrative and Spectacle in the Silent Hollywood Epic`, `Motion-Illusion-Cinema` Conference, Roehampton University/National Film Theatre (2004)

Invited Paper on `Style and Spectacle in Epics of the 1910s`, Udine Annual Film Conference, Udine, Italy, 2006

Organiser of conferences at the University of Kent (`Contemporary Hollywood Cinema`, 1995) and Sheffield Hallam (`Popular Music and the Media` 1998, and `Widescreen Cinema`, 2003).

External Advisor on a Professorial Promotion at the University of Michigan (1994).

Member of the Subject Review Panel at the University of East London (1999)

Member of the AHRB Postgraduate Awards panel (panel 2) (2001-4)

Senior Research Fellow, AHRB Centre for British Film and Television Studies (2001-2)

Member of the Management Committee, AHRB Centre for British Film and Television Studies (2004-2005)

External Consultant on Film Studies Degree validation, University of Hertfordshire (2005)

External Consultant on Film Studies Degree validation, University of Southampton (2005)

Member of the AHRC Peer Review College (Research) (Panel 2) 2006-Present)

External Advisor on a Professorial Appointment at King`s College, London (2006)

Member of AHRC Peer Review Review College (Research) Panel 2 (2006-Present)

Grants and Awards

British Academy Small Research Grant (2001): £1613

British Academy Small Research Grant (2005): £919

British Academy Small Research Grant (2006): £915

AHRC: Collaborative Doctoral Research Training in British & American Film & Television in the South West (Exeter, Bristol, UWE) (2004-2006): £6073

AHRC Research Grant: Gavrik Losey and British Film Production (2006-2008): £95,427

PublicationsBooks

Genre, BFI, 1980 (reprinted 1983, 1987, 1992, 1996)

Cinema and Technology: Image, Sound, Colour, Macmillan, 1985

Genre and Hollywood, Routledge, 2000 (reprinted 2001 (twice), 2003, 2005, 2006)

Co-Authored Books

Popular Film and Television Comedy, Routledge, 1990 (reprinted 1994, 1995)

Edited Books

Genre and Contemporary Hollywood, BFI, 2002

Co-Edited Books

Screen Reader 2, SEFT, 1981

Contemporary Hollywood Cinema, Routledge 1998 (reprinted 1998 and 1999)

Contributions to edited books

`Introduction`, *Selling Dreams*, Welsh Arts Council Catalogue, 1977

`Art Cinema and the Question of Independent Film` in Rod Stoneman (ed), *The New Social Function of Cinema*, BFI, 1981

`The Song of the Shirt` in Rod Stoneman (ed), *The New Social Function of Cinema*, BFI, 1981

`Genre and Cinema` (extract from *Genre*) in Tony Bennet et al (eds), *Popular Film and Television*, BFI/Open University, 1981

`Afterword` (with Andrew Higson) in Geoff Hurd (ed), *National Fictions*, BFI, 1984

`Notes and Questions on Political Cinema` in Thomas Waugh (ed), *Show Us Life*, Scarecrow Press, 1984

- Issues of Difference: *Alien* and *Blade Runner* in James Donald (ed), *Fantasy and the Cinema*, BFI, 1989
- *Halloween: Suspense, Aggression and the Look* in Barry Keith Grant (ed), *Planks of Reason: Essays on the Horror Film*, Scarecrow Press, 1989
- "You've Got to be Fucking Kidding!", Knowledge, Belief and Judgement in Science Fiction in Annette Kuhn (ed), *Alien Zone*, Verso, 1990
- Masculinity as Spectacle in *Screen* (ed), *The Sexual Subject: A Screen Reader in Sexuality*, Routledge, 1992
- Masculinity as Spectacle in Steven Cohan and Ina Rae Hark (eds), *Screening the Male*, Routledge, 1993
- The Same Old Story: Stereotypes and Difference in Manuel Alvarado et al (eds), *The Screen Education Reader*, Macmillan, 1993
- Melodram Und Tranen (translation of 'Melodrama and Tears') in Christan Cargnelli and Michael Palm (eds), *Und Immer Wider Geht Die Sonne Auf, Texte Zum Melodramatischen Im Film*, PVS Verlanger (Vienna), 1994
- Questions of Genre in Barry Keith Grant (ed), *Film Genre Reader 2*, University of Texas Press, 1995
- Genre (extract from *Genre*) in Bob Ashley (ed), *Reading Popular Narrative: A Source Book*, Leicester University Press, 1997
- *Raiders of the Lost Ark* in Paul Willemen and Jim Pines (eds), *The Essential Framework*, Epigraph, 1998
- Vanishing Americans: Racial and Ethnic Issues in the Interpretation and Context of Post-war "Pro-Indian" Westerns in Edward Buscombe and Roberta E. Pearson (eds), *Back in the Saddle Again: New Essays on the Western*, BFI, 1998
- Widescreen Composition in the Age of Television in Neale and Smith (eds), *Contemporary Hollywood Cinema*, Routledge 1998
- Editor and Contributor to the 'Genre' Section of Pam Cook and Mieke Bernink (eds), *The Cinema Book* (2nd Edition) BFI, 1999
- Broadcast Comedy and Sitcom (with Frank Krutnik; extract from *Popular Film and Television Comedy*) in Edward Buscombe (ed), *British Television: A Reader*, Oxford University Press, 2000
- Genre (extract from *Genre*) in Joanne Hollows, Peter Hitchings and Mark Jancovich (eds), *The Film Studies Reader*, Edward Arnold, 2000

- `Masculinity as Spectacle` in E. Ann Kaplan (ed), *Feminism and Film*, Oxford University Press, 2000
- `Studying Genre` and `Sketch Comedy` in Glen Creeber (ed), *The Television Genre Book*, British Film Institute, 2001
- `Colour and Film Aesthetics` (extract from *Cinema and Technology*) in Graeme Turner (ed), *The Film Cultures Reader*, Routledge, 2002
- `Art Cinema as Institution` in Catherine Fowler (ed), *The European Cinema Reader*, Routledge, 2002
- `Westerns and Gangster Films` in Steve Neale (ed), *Genre and Contemporary Hollywood*, BFI, 2002
- `The Case of Silent Slapstick` (extract from *Popular Film and Television Comedy*) in Frank Krutnik (ed), *Hollywood Comedians: The Comedy Reader*, Routledge, 2002
- `Hollywood Blockbusters: Historical Perspectives` in Julian Stringer (ed), *Movie Blockbusters*, Routledge, 2003
- `"You've Got To Be Fucking Kidding!": Knowledge, Belief and Judgement in Science Fiction` in Sean Sedmond (ed), *Liquid Metal: The Science Fiction Reader*, Wallflower Press, 2004
- `Action-Adventure as Hollywood Genre` in Yvonne Tasker (ed), *Action and Adventure Cinema*, Routledge, 2004
- `Halloween: Suspense, Aggression and the Look` in Barry Keith Grant and Christopher Sharrett (eds), *Planks of Reason* (revised edition), Scarecrow Press, 2004.
- `Narration, Point of View and Patterns in the Soundrack of *Letter from an Unknown Woman*` in John Gibbs and Douglas Pye (eds), *Style and Meaning: Essays in the Detailed Analysis of Film*, Manchester University Press, 2005.
- `Chinatown and 1970s Hollywood Cinema` in Jeffrey Geiger and R.L.Rutsky (eds), *Film Analysis: A Norton Reader*, WW Norton, 2005
- `Transatlantic Ventures and *Robin Hood*` in Catherine Johnson and Rob Turnock (eds), *ITV Cultures: Independent Television Over Fifty Years*, Open University Press, 2005

Contributions to journals

- `The Reappearance of *Movie*` , *Screen*, vol 16 no 3, 1975
- `Sam Peckinpah, Robert Ardrey and the Notion of Ideology` , *Film Form*, vol 1 no 1, 1976
- `Propaganda` , *Screen*, vol 18 no 3, 1977
- `*Triumph of the Will*: Notes on Documentary and Spectacle` , *Screen*, vol 20 no 1, 1979
- `The Same Old Story: Stereotypes and Difference` , *Screen Education*, vol 32 no 3, 1979/80
- `Hollywood Strikes Back - Special Effects in Recent Hollywood Movies` , *Screen*, vol 21 no 3, 1980
- `Oppositional Exhibition` , *Screen*, vol 21 no 3, 1980
- `Art Cinema as Institution` , *Screen*, vol 22 no 1, 1981
- `*Halloween*: Suspense, Aggression and the Look` , *Framework*, no 14, 1981
- `Presentation: Dossier on *Escape Route to Marseilles*` , *Framework*, no 18, 1981
- `*Linderidge 137*` , *Screen*, vol 22 no 3, 1981
- `Psychoanalysis and Comedy` , *Screen*, vol 22 no 3, 1981
- `Re-viewing Welles` , *Screen*, vol 23 no 1, 1982
- `Authors and Genres` , *Screen*, vol 23 no 2, 1982
- `*Chariots of Fire*: Images of Men` , *Screen*, vol 23 no 3/4, 1982
- `*Raiders of the Lost Ark*` , *Framework*, no 19, 1982
- `Masculinity as Spectacle` , *Screen*, vol 24 no 6, 1983
- `Melodrama and Tears` , *Screen*, vol 27 no 6, 1986
- `Sexual Difference and Cinema` , *Oxford Literary Review*, vol 8 no 1/2, 1986
- `Questions of Genre` , *Screen*, vol 31 no 1, 1990

- `Aspects of Ideology and Narrative Form in the American War Film`,
Screen, vol 32 no 1, 1991
- `The *Big Romance or Something Wild?*: Romantic Comedy Today`,
Screen, vol 33 no 3, 1992
- `Maskuliinisuus spektaakkeline` (translation of `Masculinity as Spectacle`),
Lahikuva (Helsinki), no 2, 1993
- `Melo Talk: On the meaning and use of the term `melodrama` in the
American Trade Press`, *The Velvet Light Trap*, no 32, 1993
- `"The Story of Custer in Everything But Name?": Colonel Thursday and
Fort Apache`, *Journal of Film and Video*, vol 47 nos 1-3, 1995
- `Pseudonyms, Sapphire and Salt: "Un-American" Contributions to
Television Costume Adventure Series in the 1950s`, *Historical
Journal of Film, Radio and Television*, vol 23 no 3, 2003
- `Swashbucklers and Sitcoms, Cowboys and Crime, Nurses, Just Men and
Defenders`, in *Film Studies*, no. 7 (special issue on the Hollywood
Left edited by Steve Neale and Peter Stanfield), 2005.

Forthcoming

- `Adventure, Exchange and Identity: British, American and Un-American
Involvement in Costume Adventure Films and TV Series in the
Postwar Era` in Sylvia Harvey (ed), *Trading Cultures*, John Libbey
Press
- `"The Last Good Time We Ever Had"?: Revising the Hollywood
Renaissance` in Michael Hammond and Linda Ruth Williams (eds),
Contemporary American Cinema, McGraw-Hill
- `The Art of the Palpable: Composition and Staging in the Widescreen Films
of Anthony Mann` in John Belton, Sheldon Hall and Steve Neale
(eds), *Widescreen Cinema Worldwide*, John Libbey Press
- `Epics`, `Series, Serials, Sequels and Remakes`, `Cecil B. DeMille`
and `Louis Feuillade` in Barry Keith Grant (ed), *The Schirmer
Encyclopedia of Film*, Schirmer Press.
- `Swashbuckling, Sapphire and Salt: UnAmerican Contributions to TV
Costume Adventure Series in the 1950s` in Frank Krutnick, Steve
Neale, Brian Neve and Peter Stanfield (eds), *The Hollywood Left*,
Rutgers University Press

In Preparation

Steve Neale and Sheldon Hall, *Epics, Spectacles and Blockbusters: From Birth of a Nation to Batman Returns*, Wayne State University Press

Referees

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