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EDUCATION

University of Illinois, Ph.D., English and American Literature, 1982
University of Illinois, M.A., English and American Literature, 1975
University of Illinois, B.A., English and American Literature, 1974

ACADEMIC EMPLOYMENT

Rhode Island College, Department of English and Film Studies Program
1993-1999 and 2005: Director of the Film Studies Program
1993 - present: Professor
1987 - 1993: Associate Professor
1981 - 1987: Assistant Professor

University of California at Los Angeles, Winter 1998
Visiting Professor of Film Studies
Graduate Seminar in Film Music

University of Southern California, Summer 1989, Summer 1991
Visiting Associate Professor of Cinema Studies
Graduate Seminar in Film Music

University of California at Santa Barbara, 1989
Visiting Associate Professor of Cinema Studies
Film Music

University of California at Berkeley, Spring 1985
Visiting Assistant Professor of Film Studies
History of Film, 1930-1970
Genre: Melodrama

BOOKS

The Global Film Music Reader, co-edited with Mervyn Cooke (Oxford University Press, forthcoming 2014)

Film Musica: Un Introduzione Breve [Italian edition of *Film Music: A Very Short Introduction*]
(forthcoming 2012)

Music in the Western: "Typically American," an edited anthology with a 9,000 word introduction and chapter contribution entitled "How were we going to make a picture that's better than this?" Crossing Cultural Borders in Remakes: *Rashomon* and *The Outrage*" (Routledge, November 2011)

Film Music: A Very Short Introduction (Oxford University Press, 2010)

How the West was Sung: Music in the Westerns of John Ford (University of California Press, 2007)

Settling the Score: Music and the Classical Hollywood Film (University of Wisconsin Press, 1992)

ARTICLES IN ENCYCLOPEDIAS AND HANDBOOKS

"Global Practices of Music in the Silent Era," 3,000 word entry in *The Oxford Handbook of Music in Film and Visual Media*, ed. David Neumeyer (Oxford University Press, forthcoming 2011)

"Film Music," 9,000 word entry in the *Schirmer Encyclopedia of Film*, ed. Barry Grant (Thomson Gale Publishing, 2006)

ARTICLES IN ANTHOLOGIES

"Have Cattle Ever Had Better Film Music?: Howard Hawks, Dimitri Tiomkin, and the American West," in *Howard Hawks: New Perspectives*, ed. Ian Brookes (forthcoming 2012)

"The Classical Film Score," in *The Classical Film Reader*, ed. Stephen Neale (forthcoming 2012)

"Typically American: Music for *The Searchers*," in *The Searchers: Essays and Reflections on John Ford's Classic Western*, Peter Lehman and Arthur Eckstein, eds. (Wayne State University Press, 2004)

"The Language of Music: A Brief Analysis of *Vertigo*," in *Movie Music: The Reader*, Kay Dickinson, ed. (Routledge, 2003)

"How the West Was Sung," in *Westerns: Films Through History*, ed. Janet Walker (Routledge, 2001)

"The Sound of Many Voices': Music in the Films of John Ford," in *John Ford Made Westerns: Filming the Legend in the Sound Era*, ed. Matthew Bernstein and Gaylyn Studlar (Indiana University Press, 2001)

"Anmerkungen zum Klassischen Hollywood-filmscore," in *Film und Musik*, ed. Regina Schlagnitweit and Gottfried Schlemmer (Wien: Synema Publikationen, 2001)

"Disciplining Josephine Baker: The Case of *Princess Tam Tam*," in *Music and Culture Between*

the Wars: 1918-1945, ed. James Buehler, Caryl Flinn and David Neumeyer (Connecticut Wesleyan Press, 2000)

"Disturbing the Guests with That Racket: Music and *Twin Peaks*," in *Full of Secrets: Critical Approaches to Twin Peaks*, ed. David Lavery (Wayne State University Press, 1994)

"The Classical Hollywood Film Score: Max Steiner and *The Informer*," in *Film Music: An Anthology*, ed. Cliff McCarty (Garland, 1989)

ARTICLES IN JOURNALS

with Joan Dagle, "The Representation of Race and Sexuality: Visual and Musical Construction in *Gone With the Wind*," *Postscript* 13,2 (Winter/Spring 1994)

"Music to My Ears: Teaching the Soundtrack," *Indiana Theory Review*, 11 (Spring/Fall 1990)

"The Text of Music: A Study of *The Magnificent Ambersons*," in *Cinema Journal* 27,4 (Summer 1988)

"The Dead-End Kid: *Flashdance* and Fantasy," *Jump Cut*, No. 28 (January 1984)

"Impetuous Rhythm: Edmund Meisel's Score for *Battleship Potemkin*," *Purdue Film Studies Annual*, No. 7 (1983)

"The Fallen Woman and the Virtuous Wife: Musical Stereotyping in *The Informer*, *Gone With the Wind*, and *Laura*," *Film Reader*, No. 5 (1981).

OTHER FORMATS FOR SCHOLARLY PROJECTS

"Music and Cinema: A Global Perspective," an entry (introduction and annotated bibliographic entries for 150-plus texts in the field) in the *Oxford Bibliography Online* series (online Summer 2011)

REVIEWS

Review of John Richardson and Stan Hawkins, eds., *Essays on Sound and Vision in Music, Sound, and the Moving Image* 2, 1 (2008).

Review of Caryl Flinn, *The New German Cinema: Music, History, and the Matter of Style* in *Film Quarterly* 59,2 (Winter 2005-06).

Review of Martin Pernick, *The Black Stork: Eugenics and the Death of "Defective" Babies in American Medicine and Motion Pictures Since 1915* in *Journal of the History of Medicine and Allied Sciences* 52,1 (January 1997).

Review of Krin Gabbard, *Jammin' at the Margins: Jazz and the American Cinema*, in *Historical Journal of Film Radio and Television* 17,1 (1997).

Review of Jonathan Romney and Adrian Wootton, eds., *Celluloid Jukebox: Popular Music and the Movies Since the 50s*, in *Historical Journal of Film Radio and Television* 16,3 (1996).

Review of Royal S. Brown, *Overtones and Undertones* and George Burt, *The Art of Film Music* in *Historical Journal of Film Radio and Television* 16, 1 (1996)

Review of Fred Karlin, *Listening to Movies* in *Historical Journal of Film Radio and Television* 15, 1 (1995)

Review of Jane Feuer, *The Hollywood Musical*, 2nd ed. in *Historical Journal of Film Radio and Television* 13,3 (1993)

Review of Janet Todd, ed., *Women in Film* in *Film Quarterly* 43,3 (Spring 1990)

Review of Claudia Gorbman, *Unheard Melodies* in *Film Quarterly* 41,4 (Summer 1988)

Review of E. Ann Kaplan, *Women and Film* in *Film Quarterly* 34, 4 (Summer 1984)

PAPERS

“Howard Hawks, Dimitri Tiomkin, and the American West,” paper presented at the Society for Cinema and Media Studies, New Orleans, Louisiana, March 2011

“How were we going to make a picture that’s better than this?” Crossing Cultural Borders in Remakes: *Rashomon* and *The Outrage*, “paper presented at the Society for Cinema and Media Studies Conference, Los Angeles, California, March 2010

“Technologies of Music and Image in Silent Film,” paper presented at the Society for Cinema and Media Studies Conference, Philadelphia, Pennsylvania, March 2008

“Trumpeting John Ford: Music, Masculinity, and the Cavalry Trilogy,” paper presented at the Society for Cinema and Media Studies Conference, Chicago, Illinois, March 2007

“Geography, National Identity, and Film Music: The Case of John Ford,” paper presented at the Society for Cinema and Media Studies Conference, Vancouver, Canada, March 2006

“American Identity and Folk Song in John Ford’s *Stagecoach*,” paper presented at the Cultural Studies Association Conference, Tucson, Arizona, April 2005

- "Hearing the Music in John Ford's Silents," paper presented at the Society for Cinema and Media Studies Conference, London, England, March 2005
- "Adapting Children's Literature into Film," presented at the Conference on Children's Literature, Rhode Island College, June 2002
- "How the West Was Sung" presented at the Society for Cinema Studies Conference, Chicago, March 2000
- "Women and Film Music," workshop participant, Society for Cinema Studies, Chicago, March 2000
- "Music and the West: John Ford, Max Steiner, and *The Searchers*" presented at the Society for Cinema Studies Conference, La Jolla, California, April 1998
- "*Stagecoach*, American Folk Song, and the Hollywood Film Score," presented at the American Popular Culture Convention, Las Vegas, March 1996
- "Music in the Films of John Ford: *My Darling Clementine*," presented at the Society for Cinema Studies Conference, New York, 1995
- "Film and Television Scoring: An Interdependent Model," presented at the American Musicological Association Conference, Cambridge, Massachusetts, October 1994
- "The Postmodern Dilemma: Music and *Twin Peaks*," presented at the Society for Cinema Studies Conference, New Orleans, February 1993
- "'Disturbing the Guests with That Racket': Music and *Twin Peaks*," presented at the First International Film Music Conference, Los Angeles, April 1992
- "Erich Wolfgang Korngold and the Classical Film Score," presented at the American Musicological Society Conference, Oakland, November 1990
- "Music, Mood, and Propaganda," panelist, Virginia Festival of American Film, October 1990
- "Women and Music," panelist, Virginia Festival of American Film, October 1990
- "Raciness as Spectacle: Filming Josephine Baker," presented at the Society for Cinema Studies Conference, Washington, May 1990
- "Marxism, Psychoanalysis, and the Theory of Film Music," presented at the Popular Culture Conference, Toronto, March 1990
- "The Ear and the Eye: Cognition and Film Music," presented at the Society for Cinema Studies Conference, Iowa City, 1989

"The Silent Film Score: A Structural Analysis," presented at the Society for Cinema Studies Conference, Bozeman, Montana, 1988

"A Theory of Film Music," presented at the Northeast Modern Language Association Conference, Boston, 1987

with Joan Dagle, "Music and the Representation of Black Women in *Gone with the Wind*," presented at the Modern Language Association Conference, New York, 1986

"Toward a Theory of Music as Enunciation: *Marnie*/ Herrmann/Hitchcock," presented at the Florida State Conference on Literature and Film, Tallahassee, 1986

"The Image of the Black Woman in the Hollywood Musical," presented at the SCS Conference, New York, 1985

"Impetuous Rhythm: Edmund Meisel's Score for *Battleship Potemkin*," presented at the Purdue Conference on Film, Indiana, 1983

"Voice-Over in Otto Preminger's *Laura*: Gender in the Soundtrack," presented at the Midwest Modern Language Association, Cincinnati, Ohio, 1982

"The Film Music Historian as Detective," presented at the Music Library Association, Los Angeles, 1982

"A Study in Collaboration: *The Magnificent Ambersons* of Orson Welles and Bernard Herrmann," presented at the Society for Cinema Studies Conference, New York, 1981

"Hollywood's Musical Stereotyping: 'Good' Girls, 'Bad' Girls, and the Quest for a Progressive Image," presented at the Northwestern Feminist Film Conference, Evanston, 1980

INVITED LECTURES

"Music and Silent Film," Syracuse University Symposium on Film and Music," Syracuse, New York, October 2009

"Research in Film Studies" with Joan Dagle and Vincent Bohinger, Adams Library, Rhode Island College, April 2009

"Men, Women and Ireland: John Ford's Cavalry Trilogy," Friends of Adams Library, Rhode Island College, November 2006

"Film Music and Film Authorship: The Case of *My Darling Clementine*," University of Arizona, April 2005

"John Ford's *The Iron Horse*: Music and Meaning," University of California at Santa Barbara, February 2005

"Disciplining Josephine Baker," Friends of Adams Library, Rhode Island College, October 2000

"The Sound of Many Voices': Music and the Films of John Ford," Columbia University and Museum of Modern Art Colloquium Series, New York, September 1995

"Herrmann, Hitchcock, and *Marnie*," Bates College, May 1995

"Vienna and the Classical Hollywood Film Score," Vienna Film Society, April 1995

"The Classical Hollywood Film Score and the Representation of Women,"
Volkov Theatre Institute, Yaroslavl, Russia, May 1992

"Film Music and *The Magnificent Ambersons*," Dartmouth College, April 1990

"Feminist Film Criticism and *Meet Me in St. Louis*," Wheaton College, April 1986

"The Image of the Black Woman in the Hollywood Musical," Rhode Island Council for the Humanities,
April 1984

"The Image of the Black Woman in *Raisin in the Sun*," Rhode Island Council for the Humanities, May 1984

"Hollywood's Musical Stereotyping," keynote address, Rhode Island Council of Teachers of English,
February 1983

PRESENTATIONS

"Music and the Irrational," panel presentation, Engaging Conversations: Horror, Hallucination, and Hysteria,
Rhode Island College, May 2011.

SCHOLARLY ACTIVITIES AND SERVICE

Outside Evaluator for promotion at the University of Michigan, 2011

Referee, *Journal of Musicology*, 2011

Referee, *Music, Sound, and the Moving Image*, 2011

Referee, *Music and the Moving Image*, 2011

Outside Reader, Oxford University Press, 2011

On-air Consultant on Film Music for the radio program *Soundcheck* (WNPR): January 2008, March and May 2010, January 2011

Outside Reader, University of California Press, Fall 2009

Editorial Board, *Music, Sound, and the Moving Image*, 2008-present

Outside Evaluator for promotion and tenure at the University of California at Riverside, 2008

Keynote Speaker, Key Cinema Series, Providence and New Haven, 2004
 Outside Reader for Wesleyan University Press, 2004
 Outside Evaluator for promotion at the University of Arizona, 2003
 Outside Reader for Fordham University Press, 2003
 Outside Reader for Longman Publishers, 2003.
 Outside Evaluator for promotion at the University of California at Santa Barbara, 2001
 Outside Reader for *Cinema Journal*, 2001
 Outside Evaluator for tenure and promotion at Brigham Young University, 2001
 Outside Reader for Columbia University Press, 2001
 Judge, Society for Cinema Studies Annual Dissertation Award, 2000
 Outside Evaluator for promotion at University of Southern California, 1995
 Outside Evaluator for tenure at MIT, 1995
 Outside Evaluator for Brigham Young University, Computer Assistance to the Study of Film, 1994
 Outside Reader for Columbia University Press, 1996
 Outside Reader for Duke University Press, 1994
 Outside Reader for Oxford University Press, 1991
 Outside Reader for David Bordwell and Kristin Thompson, *Film History*, 2nd.ed., McGraw-Hill, 1991
 Outside Reader for Bordwell and Thompson, *Film Art: An Introduction*, 4th ed., McGraw-Hill, 1990
 Outside Reader for Indiana University Press, 1986
 Consultant, N.E.H. Proposal, Corporation for Public Broadcasting, Documentary on Film Music
 Nominee for Secretary-Treasurer, Society for Cinema Studies, 1990
 Co-Editor (with Joan Dagle), "Cinema and Sexuality," special issue of *Literature and Psychology* 34,4 (Fall 1988)

GRANTS AND AWARDS

Helms Grant, Lilly Library, Indiana University, 2005
 Faculty Research Grants, Rhode Island College: 1988, 1992, 1996, 1997, 2004, 2005, 2006, 2007, 2009, 2010, 2011
 Faculty Development Grants, 2010, 2011
 Summer Stipend, Rhode Island College, Summer 1987

COLLEGE AND DEPARTMENTAL SERVICE

College Committee on Technology Utilization, 1982-83
 College Committee on Undergraduate Education (CUCI), Colloquium Series, 1984
 College Committee on Academic Computer Use, 1986
 College Committee on Faculty Research Grants, 1986-88
 College Curriculum Committee, 1991-93
 College Performing and Fine Arts Committee, 1993-1999
 English Department Review Committee, 1995
 English Department Colloquium Committee, 1981-82, 1999-2000
 English Department Student Recruitment and Retention Committee, 1981-83
 English Department Student Evaluations Committee, 1982-83

Chair, English Department Colloquium Committee, 1983-84
Chair, English Department Elections Committee, 1984-85
English Department Advisory Committee, 1986-87, 1998-99
English Department CUCI 1986-93, 2009-present
Chair, English Department 201/202 Committee, 1989-93
English Department Internal Review Committee, 1993-94
English Department Honors Committee, 1994 – present
Chair, English Department Honors Committee, 2009-2010
Chair, English Department 201/202 Committee, 1996 - 2006
Chair, English Department Colloquia and Special Events Committee, 2000-2003
Faculty Advisor, Film Society, 1986, 1992-93, 1995-1998
Film Studies Advisory Committee, 1981- present
Director, Film Studies Program, 1992-1999; 2004-05

COURSES TAUGHT AT RIC

Writing 100: Freshman Composition, Beginning and Advanced
English 101, 102: Western Literature I and II
English 161: Western Literature
English 201, 202: Introduction to Literary Analysis I and II
English 203: Literary Analysis and Critical Writing
English 207: American Literature
English 302: American Literature 1865-1918
English 324: Images of Women in Literature
English 337: The Frontier in America's Cultural Imagination
English 350: Children's Culture (team taught with Joe Zornado)
English 365: Contemporary Issues: The Artist and Society
English 460: Senior Seminar: Disney
English 517: Graduate Seminar: Modernism
English 116: Approaches to Film and Film Criticism
Film Studies 220, 221: Film History I and II
Film Studies 262: Film and Representation: Germany and Japan (team taught with Joan Dagle)
Film Studies 262: Film and Representation: US and Japan
Film Studies 350: Narrative Structure of the Soundtrack
Film Studies 350: Feminist Film Criticism
Film Studies 351: Orson Welles
Film Studies 351: Robert Altman and Orson Welles (team taught with P. Hatfield)
Film Studies 351: Ford and Kurosawa (team taught with Joan Dagle)
Film Studies 351: Masters of the Silent Screen: Griffith, DeMille, and Ford
Film Studies 351: Disney as Auteur
Film Studies 352: The Westerns of John Ford
Film Studies 352: Music and the Movies
Film Studies 352: Melodrama

Film Studies 352: The Musical
Film Studies 352: The Art of Disney Animation
Film Studies 353: Japanese Cinema
Film Studies 353: The Hollywood Film Score
Film Studies 353: The Global Film Score
Film Studies 354: Film Theory
Film Studies 390: Independent Study in Semiotics
Film Studies 490,491: Senior Honors Thesis
Art 590, 591: Masters Thesis

