

## **Curriculum Vita of Michele Leigh, Ph.D**

### **I. PROFESSIONAL AFFILIATION AND CONTACT INFORMATION**

Assistant Professor of Film History  
Department of Cinema and Photography  
College of Mass Communications and Media Arts  
Southern Illinois University Carbondale  
100 Lincoln Drive, RM 1121L  
Mail Code 6610  
Carbondale, Il 62901  
drleigh@micheleleigh.net , mleigh@siu.edu  
<http://micheleleigh@micheleleigh.net>

### **II. EDUCATION**

PhD., Critical Studies, School of Cinematic Arts, University of Southern California. 2008

M.A., Critical Studies, School of Cinema Arts, University of Southern California, 1998.

B.A., Russian Language and Literature, University of Southern California, 1994.

### **III. PROFESSIONAL EXPERIENCE**

Assistant Professor of Film History, Dept. of Cinema and Photography, Southern Illinois University Carbondale, 2010-Present.

Visiting Assistant Professor of Film Studies, Dept. of Cinema and Photography, Southern Illinois University Carbondale, 2009-2010.

Lecturer, Dept. of Cinema and Photography, Southern Illinois University Carbondale, Summer 2007-2009.

Teaching Assistant, Critical Studies Dept., School of Cinematic Arts, University of Southern California, 1997-2004.

#### IV. RESEARCH AND CREATIVE ACTIVITY

##### A. INTERESTS AND SPECIALTIES:

Silent Cinema	Theories of New Media
Female Industrial Practice	Textual Analysis
Eastern European Cinema	Genre Studies
Animation & Gaming	Film Theory
Independent Cinema & the Festival Market	Gender & Sexuality in Film/TV
Russian Literature	Russian Modernism

##### B. CURRENT PROJECTS:

1) *Archeologies of Influence: An Exploration of Female Labour in the Russian Film Industry, 1908-1920* is a manuscript that I am researching and writing on female industrial practice in Russia prior to the revolution. This book will change the way we understand Russian film history, acknowledging the extent to which women contributing to this growing art form.

2) *Animating Difference: Gender and Identity through the lens of Women Animators in Eastern Europe*, is a monograph that is being co-written with Lora Mjolsness. This project is in the developmental stage.

3) I am writing a book chapter on feminism in the comic films of Eldar Ryazanov made during the Thaw period for a book on feminism in Russian cinema.

4) I am also researching and developing a book on Doctor Who and post feminist ideologies. This book examines in depth the role of the female companions in the popular television series, the books and in fan culture in order to explore the complexities of female representation.

5) Revising several articles for resubmission to journals.

##### C. GRANTS APPLIED FOR:

National Endowment for the Humanities (NEH), Summer Stipend, 2010; selected as campus faculty nominee.

##### D. GRANTS RECEIVED:

Fulbright US Scholar Program for 2016-17 award year; for archival research in Russia to write book.

Research, Scholarly & Creative Activity Award for SIU Carbondale Women Assistant Professors, \$500, 1/1 – 6/1/2016.

## Leigh 3

### **GRANTS RECEIVED continued**

William A. Minor Grant, to conduct research for a project entitled *Archeologies of Influence*, \$4,300, 1/1 – 12/1/2014.

University Women's Professional Advancement Travel Grant, \$100, March 2012.

Illinois Arts Council Grant for 34<sup>th</sup> Big Muddy Film Festival, \$3000, 9/1/2011 – 3/10/2012.

Faculty Seed Grant, Southern Illinois University, to conduct research for proposed book project: *Alexander Khanzhonkov and His Queens of the Screen: An Exploration for Female Industrial Practice in Russia, 1908-1918*, \$8,000, June 2011.

Illinois Arts Council Grant for 33<sup>rd</sup> Big Muddy Film Festival, \$3000, 9/1/2010 – 3/10/2011.

Fall, Dissertation Completion Fellowship, University of Southern California, \$7000, 8/15 – 12/30/2007.

Harold Lloyd Scholarship, School of Cinema/TV, University of Southern California, \$2000, 9/1/2004 – 5/31/2005.

Spring, Student Travel Grant awarded by the Center for Feminist Research, USC, \$300, March 2000.

### **E. HONORS and AWARDS:**

Research Fellow, Russian East European and Eurasian Center, University of Illinois at Champagne-Urbana, 2009, 2008, 2007, 2002, 2001.

Future Professoriate Program at the University of Southern California, one of 12 graduate students selected from the entire graduate student body in the program, 8/15, 2005 – 5/15/2006.

### **F. PAPERS AND PRESENTATIONS AT PROFESSIONAL MEETINGS:**

#### **2016**

Found on the Cutting Room Floor: Vera Popova Khanzhonkova the Mother of Russian Montage. *Doing Women's Film and Television History*, Leicester, UK, to be presented May 18-20, 2016.

Slow Scholarship: a World Building Event. *Society for Cinema and Media Studies* (SCMS), Atlanta, GA, to be presented March 30 – April 3, 2016.

## Leigh 4

### 2015

Life After the PhD: Building a Career after Earning a Degree: A Roundtable. *Central Slavic Conference*, St Louis, Mo, presented October 25-26, 2015.

Women's Work?: Uncovering Female Labor in Early Russian Cinema. *Women and the Silent Screen Conference VII*, Pittsburgh, PA, presented September 17-19, 2015.

Theorizing the Reluctant Subject: (Re)Writing Women into Cinema History. *What is Cinema History? HOMER Network Conference*, Glasgow, Scotland, presented June 23-25, 2015.

### 2015 continued

Welcome to the Clone Club: Orphan Black and 21st Century Feminisms. *Console-ing Passions International Conference on Television, Video, Audio, New Media and Feminism*, Dublin, Ireland, presented June 18-20, 2015.

More Than Just a Pretty Face: The Girls behind the Scenes. (SCMS), Montreal, Canada, presented March 25-29, 2015.

### 2014

Scratching the Surface: Uncovering Women's Work in Early Russian Cinema. *Central Slavic Conference (CSC)*, St. Louis November 7-9.

Gendering an Icon: Sterling Archer and 21<sup>st</sup> Century Masculinity. *Society for Animation Studies (SAS) Conference*, Toronto, Canada, June 16-20, 2014.

### 2013

Ladies of the Big Screen. *Association for Slavic, East European, and Eurasian Studies (ASEEES) Conference*, Boston Ma., November 21-24.

Research Strategies Challenges in Slavic and Eurasian Studies: A Multidisciplinary Roundtable. *CSC*, St. Louis November 9-11.

Leading ladies and Studio Bosses. *Women and Silent Screen Conference VI*, Melbourne, Australia, September 29-October 2.

Doctor Who and Narrative. *A Celebration of Doctor Who*, DePaul University, Chicago, May 4.

Companions Wanted: The Doctor's Women, The Grand Narrative, Gender, and Postmodern TV. *Women, Gender and Sexuality Studies Annual Conference*, SIUC, April 5.

## Leigh 5

Companions Wanted: The Doctor's Women, The Grand Narrative, Gender, and Postmodern TV. *Society for Cinema and Media Studies (SMCS)*, Boston, Ma., March 6-10.

### 2012

Animated Music: Early Experiments with Generative Art. *Annual International Generative Art Conference*, Luca, Italy December 10-13.

The Reluctant Subject: Shedding Some Light on the Film Career of Vera Popova Khanzhonkova. *CSC*, St. Louis, MO November 2-4.

Myth Maker: Doctor Who and the Blurring of the Boundaries Between History, Myth and Mediation. *Film and History Conference*, Milwaukee, MI, September 26-30.

Transforming Comedic Performance for the 'New Media': Lina Bauer Does Film Comedy. *Domitor Conference*, Brighton, England, June 18-22.

Animating *Archer*, Sterling Archer: Bad Ass Spy or the Ultimate Mama's Boy? *SMCS*, Boston, Ma., March 21-24.

### 2011

Beautiful Corpse: The Dead Female Body in the Films of Evgenii Bauer. *CSC*, St. Louis, Mo., November 11-13.

Not Just the Wife of the Studio Head: Antonina Khanzhonkova, Writer, Editor and Decisionmaker. *Doing Women's Film History Conference*, Sunderland, England, April 13-15.

Antonina Khanzhonkova, the First Queen of the Russian Screens. *SMCS*, New Orleans, La, March 11-14.

### 2010

Khanzhonkov and the Development of a Studio Style" presented at the Association for Slavic, East European, and Eurasian Studies (ASEEES) annual conference in Los Angeles, CA November 18-21, 2010.

Alexander Khanzhonkov and his Queens of the Screen. *Women and Silent Screen IV*, Bologna, Italy, June 24-26.

'You wanna do it again and put on some interracial porn?': *Archer* and the Seamy Underbelly of Animation for Adults. *Popular Culture Association conference*, St. Louis, Mo., March 31 – April 3.

## Leigh 6

A Reel Woman: Zoia Barantsevich Makes her Mark in the Movies. *SMCS*, Los Angeles, March 17-21.

### **2009**

Women's Work?: Writing for the Cinema, 1913-1917. *American Association for the Advancement of Slavic Studies (AAASS)*, Boston, Ma. November 12-15.

### **2008**

A Woman of all Trades: Zoia Barantsevich, a Pioneer in Early Russian Cinema. *Women and the Silent Screen V Conference*, Stockholm, Sweden, June 11-13.

Women on the Loose: Navigating Urban Landscapes in the Films of Evgenii Bauer. *SMCS*, Philadelphia, Pa, March 6-9.

### **2007**

Organizer and Chair of a Workshop entitled, "Developing a Teaching Philosophy: A Tool for Success on the Job Market". *SMCS*, Chicago, March 8-11.

### **2006**

Death Becomes Her: The fine line between obsession and necrophilia in the films of Evgenii Bauer. *AAASS*, Washington, D. C. November 16-19.

Organizer and Chair of a Workshop entitled, "Preparing for the Academic Job Search: Writing the Perfect Cover Letter". *SMCS*, Vancouver, Canada March 3-6.

### **2005**

Good, Bad, and Dangerous: Female Representations in the films of Evgenii Bauer. *AAASS*, Salt Lake City, Utah, November 3-6.

Rising Stars and Fallen Women: The Beginnings of the Star System in Russian Cinema. *SMCS*, London, March 31 – April 3.

### **2004**

Lina Bauer: The Director's Wife. *Women and the Silent Screen III Conference*, Montreal, Canada, June 2-6.

Lina Bauer: The Russian Funny Lady. *SCMS*, Atlanta, March 4-7.

### **2003**

Stars Made in Moscow. *American Association of Teachers of Slavic and East European Languages (AATSEEL) Conference*, San Diego, Dec. 27-30.

Romantic Comedy and Social Satire in the 'Era of Stagnation': Soviet Film in the 1970s. *SCMS*, Minneapolis, March 6-9.

**2002**

Art or Entertainment? An Early Russian Attempt at Making Cinema Legitimate. *SCMS*, Denver, May 23-26.

**2001**

*Pegas* and The Attempt to Legitimize Cinema-Going. *ATSEEL*, New Orleans, December 27-30.

Decadent Sexuality and the Problem of Modernity in Evgenii Bauer's Films." *AAASS*, Washington, D.C., November 15-18.

Daydreams: Visions of Masculinity in Evgenii Bauer's Films. *British Association of Slavic and East European Studies (BASEES) conference*, Fitzwilliam College, Cambridge University, April 7-9.

**2000**

Positioning Women as Pre-Cinematic Spectators. *AATSEEL*, Washington, D.C., December 27-30.

Turning Women into Spectators. *NorFA Research Seminar, Receptions: Film, TV, Digital Culture*, Stockholm University, June 6.

Sexing the City: Women in Pre-Revolutionary Russian Film. *SCMS*, March 11.

**G. Other :**

**INVITED TALK**

Death Becomes Her: the Ghost, the Corpse, and Female Agency in Russian Silent Cinema. 10th Annual Paul Garcia Lecture in International Studies, St. Louis University, March 29, 2016.

**PROFESSIONAL ACTIVITIES**

**2016**

Organizing committee and participant in "Slow Scholarship" an event created for the Society for Cinema and Media Studies for the 2016 conference.

**2015**

Conference organizing committee for the annual Central Slavic Conference October 2015.

Organizing committee and participant in "Participatory Pedagogy: a course module maker" event created for the Society for Cinema and Media Studies for the 2015 conference.

## Leigh 8

### **2014**

Organizer for a panel entitled “Women and the Archive: Re-imagining Early Film History” submitted to Society for Cinema and Media Studies for the 2015 conference.

Conference organizing committee for the annual Central Slavic Conference November 2014.

Chair and discussant on a panel entitled “The Great War: Centennial Reflections (CSC/ISA-Midwest joint panel).” CSC, St Louis, MO November 7-9.

### **2013**

Chair a panel entitled “Political Dimensions of East European Visual and Performing Arts (Charles Timberlake Memorial Symposium Panel).” CSC, St Louis, MO November 8-10.

Chair on a panel entitled “Explorations in Television Studies”. SCMS, Chicago, IL March 6-10, 2013.

### **2012**

Respondant on a panel entitled “Fashioning Performance: Gender, Style and Silent Cinema”. SCMS, Boston, MA March 21-25.

Chair and Discussant on a panel entitled “Perspectives on Nikolai Gogol”. *Central Slavic Conference* (CSC), St. Louis, MO November 2-4.

Chair and Discussant on a panel entitled “Issues in Twentieth Century Russian Literature”. CSC, St. Louis, MO November 2-4.

### **2010**

Discussant on a panel entitled “Experimental Film and New Media”. *ASEEES*, Los Angeles, CA November 18-21.

### **2009**

Discussant on a panel entitled “Soviet "New Wave" Cinema”. *AAASS*, Boston, Ma. November 12-15.

### **2007**

Organizer and Chair of a Workshop entitled, “Developing a Teaching Philosophy: A Tool for Success on the Job Market”. SCMS, Chicago March 6-9.

### **2006**

Organizer and Chair of a Panel entitled, “The Poetics of the Visual: Adaptations of lyric poetry. in Russian and East European film”. *AAASS*, Washington, D.C. November 16-19.

Organizer and Chair of a Workshop entitled, "Preparing for the Academic Job Search: Writing the Perfect Cover Letter". *SMCS*, Vancouver, Canada March 2-5.

## V. PUBLICATIONS AND CREATIVE WORKS

### A. Books :

### B. Articles in Professional Journals :

#### Journal Articles:

Torre, Michele. (1998, December). For Queen and Country. An article on Shekhar Kapur's *Elizabeth*. *American Cinematographer*, 16-20.

### B. Chapters in Professional Books :

Leigh, Michele. (expected 2016/17). A Laughing Matter: Eldar Ryazanov and the Subversion of Soviet Gender in Russian Comedy. In Marina Rojavin and Tim Harte (Eds.), *Daughters of the Thaw: Women in 1960s-70s Soviet Cinema*. London: Routledge.

Leigh, Michele. (2015). Zoia Barantsevich and the Khanzhonkov Studios 1913-1917. In Jule Selbo and Jill Nelmes (Eds.), *Women Screenwriters – An International Guide* (146-150). Basingstoke, England: Palgrave MacMillan.

Leigh, Michele. (2015). Reading Between the Lines: History and the Studio Owner's Wife. In Christine Gledhill and Julia Knight (Eds.), *Doing Women's Film History* (42-52). Champaign, Illinois: University of Illinois Press.

Torre, Michele. (2004). Filtering Culture: Symbolism, Modernity and Gender Construction in Evgenii Bauer's Films. In Fullerton, J. (Ed.), *Screen Culture: History and Textuality* (pp. 99-112). Eastleigh, England: John Libbey Press.

#### Peer Reviewed Book Chapters:

Leigh, Michele. (2013). Alexander Khanzhonkov and His Queens of the Screen. In Monica Dall'Asta, Victoria Duckett, Lucia Tralli (Eds.), *Researching Women in Silent Cinema: New Findings and Perspectives* (pp. 162-373). Bologna, Italy: University of Bologna.

#### Conference Proceedings:

Torre, M. (2012). Animated Music: Early Experiments with Generative Art. *Proceedings of International Generative Art Conference*. Lucca, Italy.

### C. Book Reviews:

Torre, M. (2012, April). Alexander Shiryayev: Master of Movement Studies. *Russian and Soviet Cinema*, Volume 5, Number 3, 411-430.

## Leigh 10

Torre, M. (2006, Spring). A Culture of Light: Cinema and Technology in 1920s Germany. *The Moving Image*, 134-136.

Torre, M. (2005, Fall). Reframing British Cinema: 1918-1928 Between Restraint and Passion. *The Moving Image*, 165-167.

Torre, M. (1998, September). Couffer Captures Cats. An interview with Jack Couffer about his book *The Cats of Lamu*. *American Cinematographer*, 127.

### **D. Photographic Publications:**

Leigh, M. (2013) Moscow, Russia. *Babuska Gets A Call*. In Aguayo, J. A., & Calvert, J.S., (Re)Capturing Womanhood: Perspectives and Portraits Through Mobile Photography. *Visual Communication Quarterly*, 20:3, 185.

Torre, M. (1999, Spring/Summer). Series of photographs, In Barton, I., *Fucking with Identity*. *Spectator*. Vol. 19.

### **E. Others**

#### **Juried Exhibitions**

Torre, M. (2011). Locked. Photograph. *Art Over Easy*, Southern Illinois University.

Torre, M. (2010). Gaping Maw. Photograph. *Art Over Easy*, Southern Illinois University.

## **VI. TEACHING EXPERIENCE**

### **A. Teaching Interests and Specialties :**

Silent Cinema	Theories of New Media
Female Industrial Practice	Textual Analysis
Eastern European Cinema	Genre Studies
Animation & Gaming	Film Theory
Independent Cinema & the Festival Market	Gender & Sexuality in Film/TV
Protocinematic Production	

### **B. Teaching and Training Grants :**

### **C. Teaching Awards and Honors :**

2015 MCMA College Teaching Award

### **D. Current Graduate Faculty Status :**

Active Graduate Faculty

**E. Number of Master's and Ph.D. Committees on which you have served:**

MS: 3

Evette Brown – In Process

Colby Roate, “#OURFWORD: Understanding Contemporary Feminism in s Media-Saturated Landscape,” MCMA, April 2015.

Kelly Caringer, “Who’s Afraid of the ITU? Reclaiming an Aesthetic for Multichannel Music Reproduction,” MCMA, Spring 2010.

MA: 3

Andrea Snow, “Serpents Among Them. Medieval Stave Churches in Scandinavia,” School of Art & Design, COLA, Spring 2016.

Betsy Whited, “*Felicity*: Commentary and Expectations of Professors’ Gender,” College of Education and Human Services, April 2014.

Noah Springer, “Serious Play:Evaluating the Comedic, Political, and Religious Relationships Between *The Daily Show*, *The Colbert Report* and *South Park*,” MCMA, Summer 2011.

MFA: 7

Lauren Stoelzle, Expected Spring 2018.

Su Yeon Kim, “Archives: Romanticized Routine,” School of Art & Design, COLA, Spring 2016.

Krista Frohling, “Transitions,” MCMA, Spring 2014.

Allie Lee, “Mixed media works: Mourning in a State of Cultural Indeterminacy,” MCMA, March 2014.

Ryan Jenkins, “The Thin Line Between Propaganda and Persuasion,” MCMA, Spring 2013.

Justin Edgren, Spring 2012.

Estefania Martinez, “Emerald,” Spring 2011.

Ph.D: 12

Jin Lee, PhD qualifying exams, expected Fall 2016.

Gregory Aldrich, Dept. of Speech Communications, COLA, SIU, Expected Spring 2017.

Jerrica Jordan, Dept. of English, COLA, Expected Spring 2017.

Mi Young Park, “The Layered Mode of Perception and the Entrepreneurial Self,” MCMA, SIU, Expected Spring 2017.

Kelly Caringer, “Conceptualizing the Ideological Effects of the Stereophonic Apparatus,” MCMA, SIU, Expected Fall 2016.

Lindani Memani, Comps completed Fall 2015, dissertation expected Fall 2016.

Lindsay Greer, “Toil and Rubble, Media in Ruins, Speech Communications,” COLA, Expected Summer 2016.

Iclal Alev Degim, “Turkish Fantasy Fiction Films: An Analysis of Fantasy Films Produced in 1970 Turkey,” MCMA, Expected Spring 2016.

## Leigh 12

Stacy Nicklow, "Sisterly Sleuths: The Hidden Cultural Work of Serial Modernism," Dept. of English, COLA, Spring 2016.

Mark McCleery, "Monitor Men: an Intertextual Analysis of Motion Pictures Directed by George Clooney," MCMA, April 2015.

Liz Faber, "From *Star Trek* to Siri: Disembodied Gender and the Acousmatic Computer Voice in Science Fiction Film and Television, MCMA, Spring 2014.

Adam Davis, "The Cyborg Gaze: Ways of Seeing and Being Seen in Graphical Virtual Worlds," MCMA, Fall 2010.

### **F. Names of Students who have completed Master's Theses and Doctoral Dissertations under your Direction:**

William M. Crowell, "The Best Place for Cartoons: Cartoon Network and the Second Golden Age of Animation?," Master's Thesis, MCMA, August, 2014.

### **G. Other :**

Southern Illinois University Carbondale  
Assistant Professor

#### **Undergraduate Only**

Alternative Media in a Diverse Society  
History of American Film Comedy  
Introduction to Film History and Analysis  
Understanding Visual Media: Analysis and Theory  
Visual Literacy

#### **Co-convended Undergraduate and Graduate Students**

Gender in Film and TV  
Global Cinema (online)  
History of American Cinema (online)  
History of Russian and East European Cinema  
Independent Cinema: What it is and how it Works  
Protocinematic Production  
Understanding Animation: History, Theory, & Technology  
Video Game Theory (online)  
Women and the Silent Screen

#### **Graduate Only**

Critical Research Methods (Graduate course)  
History of Media Arts and Culture (Graduate course)  
Historical Research Methods (Graduate course)

## Leigh 13

University of Southern California

Teaching Assistant

History of Film I: 1896-1945

History of International Cinema: 1945-Present

Symbols and Conceptual Symbols- Russian Art (Web Design Lecturer)

American Theatrical Film, 1977- Present

Race, Class and Gender in American Cinema

Introduction to Film and Film Criticism

### **VII. UNIVERSITY EXPERIENCE**

#### **A. Department Committees :**

Personnel Budget and Welfare Committee, Cinema and Photography, Southern Illinois University Carbondale, 2014-2015

Film Fridays Program Coordinator, Cinema and Photography, SIU Carbondale, 2014-2015

Cinema and Photography Liaison to Morris Library, SIU Carbondale, 2014-2015

Faculty Advisor to the registered student organization Film Alternatives, SIU Carbondale, 2008- 2013

Curriculum Committee, Dept. of Cinema and Photography, SIUC, 2008-2009

#### **B. College and University Committees and Councils :**

Executive Committee, Women Gender and Sexuality Studies Program, Southern Illinois University Carbondale, 2014 – present

Media-literacy University Core Course Development Committee, Southern Illinois University Carbondale, 2014

Media Arts and Studies Working Group, College of Mass Communications and Media Arts, Southern Illinois University Carbondale, 2014 – present

MFA First Year Review Committee, College of Mass Communications and Media Arts, Southern Illinois University Carbondale, 2014

Digital Media Arts and Animation Job Search Committee, RTD/MCMA, Southern Illinois University Carbondale, 2014

## Leigh 14

Mass Communication and Media Arts College Awards Committee, Southern Illinois University Carbondale, 2014

MA/PhD Admissions Committee, College of Mass Communications and Media Arts, SIU Carbondale 2013 & 2014

Graduate Committee, College of Mass Communications and Media Arts, SIU Carbondale 2011-2014

Diversity Committee, College of Mass Communications and Media Arts, SIU Carbondale 2008-2011

### **C. Other :**

#### **Festival Coordinator**

Served as Faculty advisor/coordinator for the 32<sup>nd</sup>– 35<sup>th</sup> Annual Big Muddy Film Festival. The Big Muddy is the longest running student organized festival in the United States. Part of my duties included overseeing Film Alternatives, the Registered Student Organization responsible putting the festival together. I managed budgets, helped with logging, screening and scheduling of films. I also worked with students to apply for external grants to help run the festival.

#### **Editor/Developer,**

University of Southern California, Labyrinth Group – Russian Modernism Project (Fall, 2003 and Spring 2006) Participated in the conceptualization of a new interdisciplinary Distant Learning program being developed between USC, UC Berkeley, and the Univ. of Chicago to provide Slavic departments with an interactive distant learning course and media game on 20<sup>th</sup> Century Russian Modernism. Professors participating in the course are John Bowlt, Nicoletta Misler, Olga Matich, Yuri Tsivian, and Marsha Kinder. I am currently editing texts, cataloging materials added to the archive and contributing to future pathways for the course/game.

#### **Future Professoriate Program,**

Center for Excellence in Teaching, University of Southern California (2005-2006)  
Selected from a university-wide pool of applicants to participate in an intensive year-long program on the development of practical skills and theoretical knowledge necessary for leadership, research, and teaching within the academic field.

#### **Translator/Editor/Beta Tester,**

University of Southern California, Labyrinth Project (Fall 1998)  
Worked on Yuri Tsivian's CD-Rom *Immaterial Bodies*, translated texts from Russian to English, edited copy and checked links and paths in the CD-Rom to make sure they worked correctly.

**Internship** at American Cinematographer (May 1998 – Feb. 1999) in addition to writing articles, I transcribed recorded interviews and edited copy for other writers.

## **VIII. PROFESSIONAL SERVICE**

### **A. Membership in Professional Associations :**

- 1996-present: Member of Society of Cinema and Media Studies
- 1998-present: Member of Domitor – An International Association for Study of Early Cinema
- 1999-present: Member of American Association of Teachers of Slavic and East European Languages
- 1999-present: Member of the Association for Slavic, East European, & Eurasian Studies
- 2001-present: Member of the American Association for Women in Slavic Studies
- 2008-present: Member of Women & Film History International
- 2012-present: Member of Women's Film and Television History Network-UK/Ireland
- 2014-present: Member of the Society for Animation Studies

### **B. Consultantships/Committees :**

- 2014-present Executive Board Member for the Central Slavic Conference
- 2014 Conference Programming Committee for the Central Slavic Conference
- 2013-present Co-Executive President for Women and Film History International
- 2011-present Co-Chair Women in Screen History, Society for Cinema and Media Studies Scholarly Interest Group.
  
- 2009-2013 Faculty coordinator for the Big Muddy Film Festival, Southern Illinois University Carbondale, each year in February.
- 2010-2013 Membership Coordinator for Women and Film History International.
- 2008-2010 Manager for the listserv and blog for Women and Film History International.
- 2005-2007 Graduate Student Representative for the Society of Cinema and Media Studies.

## **INVITED LECTURES**

### **2010-2015.**

“100 Years of Cinema History in 30 Minutes” for CP102 - Introduction to Sound and Image Production. Southern Illinois University Carbondale.

## Leigh 16

### 2013

“Metropolis, German Film History and Film Preservation” an introduction to the screening of Metropolis, accompanied by the Alloy Orchestra, organized by the School of Music and the College of Mass Communication and Media Arts at Southern Illinois University Carbondale.

“The Cinema of 1913: Modernism, Cinema, and the United States,” Event was held at the 304 West Walnut as part of week long events sponsored by the Carbondale Community Arts and the Illinois Humanities Council.

### 2010

February. Nosferatu and the Vampire in Weimar Culture. *PHILM – the Philosophy and Film Club at Southern Illinois University Carbondale.*

### 2007

September. Gender and the City in Pre-revolutionary Russian Cinema. *Southern Illinois University, Carbondale. College of Mass Communication and Media Arts.* Lectured in the graduate Proseminar class for 22 students.

April. Mafia Men, Vampires and Prostitutes: New Directions in Russian Cinema. *Global Media Research Center, Southern Illinois University, Carbondale,* podcast at <http://gmrc.siu.edu/activities.php?nID=215>

### 2003

Fall. The Soviet Union in the 1920s: Montage and Political Cinema. *University of Southern California.* Lectured in the undergraduate History of International Cinema class for 300 students.

### 2001

Winter. The Soviet Avant-Garde Filmmakers and their Cinematic Precursors. *University of California, Irvine.* Lectured in The Avant-Garde and Russia class for 23 students.

### 2000

October. Pre-Cinematic Experiences in Russia. Presented as part of the Izo-Kruzchok Series at the *Institute of Modern Russian Culture,* Los Angeles.

### 1999

Fall. Russian Cinema: Before and After the Revolution. *University of Southern California,* Lectured in the graduate Silent Film Seminar for 87 students.

