

JAY BECK

Office Address:

Cinema and Media Studies
Carleton College
1 North College Street
Northfield, MN 55057
507-222-4130
jbeck@carleton.edu

EDUCATION:

Ph.D. - University of Iowa
Department of Cinema and Comparative Literature, May 2003

M.A. - University of Iowa
Department of Communication Studies, May 1999

B.A. - State University of New York at Buffalo
Department of Media Studies, May 1989

DISSERTATION:

“A Quiet Revolution: Changes in American Film Sound Practices, 1967-1979”
2004 Society for Cinema and Media Studies Twenty-First Annual Dissertation Award

ACADEMIC APPOINTMENTS:

Associate Professor, Cinema and Media Studies
Carleton College
Fall 2016-present

Assistant Professor, Cinema and Media Studies
Carleton College
Fall 2010-Spring 2016

Assistant Professor, College of Communication
DePaul University
Fall 2004-Spring 2010

Instructional Assistant Professor, School of Theatre
Illinois State University
Fall 2003-Spring 2004

Graduate Instructor, Department of Cinema and Comparative Literature
University of Iowa
Fall 1999-Spring 2003

Graduate Instructor, Department of Communication Studies
University of Iowa
Fall 1996-Spring 1999

COURSES TAUGHT:

Carleton College: Introduction to Cinema and Media Studies; History of Cinema III (1970-present); American Cinema of the 1970s; Contemporary Global Cinemas; Rock 'n' Roll in Cinema; Contemporary Spanish Cinema; Cinema and Culture in Chile and Argentina; Classical American Film Comedy; Film Sound History; Sound Design; Sound Studies Seminar.

DePaul University: History of Cinema (1895-present); History of Cinema I (1895-1945); History of Cinema II (1945-1975); History of Cinema III (1975-present); Introduction to Radio-TV-Film; Film/Video Analysis; Mass Media Criticism: Contemporary Global Filmmaking; Mass Media Criticism: 70s American Cinema; Film Genres: Rock 'n' Roll in Cinema; Film Genres: American Film Comedy; Topics in Film History: Film Sound Studies; Topics in Film History: Contemporary Spanish Cinema; Focal Point: Los Angeles Invents Itself; Focal Point: Punk in the UK; Historiography and Research [graduate course]; Topics in Cinema Studies: Global Cinema [graduate course]; Topics in Cinema Studies: American Cinema of the 1970s [graduate course].

Illinois State University: Introduction to Film Art; World Arts: Film; Film Criticism: American Film Comedy; History of Cinema: Rock 'n' Roll in Cinema; History of Cinema: Spanish Cinema.

University of Iowa: Film Analysis; Survey of Film; U.S. Cinema; Radio Production I; Film Authors: Penn, Altman, & Pakula; Styles and Genres: U.S. Film Comedy; Styles and Genres: Rock 'n' Roll in Cinema; Undergraduate Seminar: American Cinema of the 1950s; Undergraduate Seminar: Style and Technology in American Cinema, 1965-77.

PUBLICATIONS AND PAPERS:

Books:

Jay Beck, *Designing Sound: Audiovisual Aesthetics in 1970s American Cinema*, New Brunswick: Rutgers University Press, 2016.

Jay Beck and Vicente Rodríguez Ortega, eds., *Contemporary Spanish Cinema and Genre*. Manchester, UK: University of Manchester Press, 2008.

Jay Beck and Tony Grajeda, eds., *Lowering the Boom: Critical Studies in Film Sound*. Urbana: University of Illinois Press, 2008.

Book Chapters:

Jay Beck, "The Democratic Voice: Robert Altman's Sound Aesthetics in the 1970s," in *A Companion to Robert Altman*, Adrian Danks, ed. Hoboken: Wiley-Blackwell, 2015.

Jay Beck with Vanessa Theme Ament, "The New Hollywood, 1981-1999," in *Sound: Dialogue, Music and Effects*, Kathryn Kalinak, ed. New Brunswick: Rutgers University Press, 2015.

Jay Beck, "Acoustic Auteurs and Transnational Cinema," in *The Oxford Handbook of Sound and Image in Digital Media*, Carol Vernallis, Amy Herzog, and John Richardson, eds. New York: Oxford University Press, 2013.

Jay Beck, "The Evolution of Sound in Cinema," in *The Routledge Companion to Film History*, William Guynn, ed. Oxford: Routledge, 2010.

Jay Beck and Vicente Rodríguez Ortega, "Introduction," in *Contemporary Spanish Cinema and Genre*. Manchester, UK: University of Manchester Press, 2008.

Jay Beck, "The Sounds of 'Silence': Dolby Stereo, Sound Design, and *The Silence of the Lambs*," in *Lowering the Boom*. Urbana: University of Illinois Press, 2008.

Jay Beck and Tony Grajeda, "Introduction: The Future of Film Sound Studies," in *Lowering the Boom*. Urbana: University of Illinois Press, 2008.

Peer-Reviewed Academic Journal Articles:

Jay Beck, "Submerged in Sound: Lucrecia Martel's *La ciénaga*," *The Cine-Files* no. 8 (Spring 2015), <http://www.thecine-files.com/submerged-in-sound/>.

Jay Beck, "Sound Studies in a Liberal Arts Curriculum," *Cinema Journal Teaching Dossier* 2, no. 2 (Spring 2014), <http://www.teachingmedia.org/sound-studies-liberal-arts-curriculum/>.

Jay Beck, "William Friedkin's *The Exorcist* and the Proprietary Nature of Sound," *Cinephile* vol. 6, no. 1 (Spring 2010): 4-10.

Tony Grajeda and Jay Beck, "Introduction: The Future of Sound Studies," *Music, Sound, and the Moving Image* vol. 2, no. 2 (2008): 109-114.

Jay Beck, "Vypravěč vás má v hrsti". Orson Welles, Jana Eyrová a vliv rozhlasové estetiky na film" ["The Narrator Has Your Ear: Orson Welles, *Jane Eyre*, and the Cinematic Influence of Radio Aesthetics"], *Illuminace: The Journal of Film Theory, History, and Aesthetics* vol. 18, no. 3 (2006): 43-64.

Jay Beck, "Citing the Sound: *The Conversation*, *Blow Out*, and the Mythological Ontology of the Soundtrack in '70s Film," *Journal of Popular Film and Television* vol. 29, no. 4 (Winter 2002): 156-163.

Jay Beck, "'Rewriting the Audio-Visual Contract: *Silence of the Lambs* and Dolby Stereo," *Southern Review* vol. 33, no. 3 (2000): 273-291.

Jay Beck, "Mediating the Transnational in Contemporary Spanish Cinema: Pedro Almodóvar and Julio Medem," *Torre de Papel* vol. 10, no. 1 (Spring 2000): 134-169.

Jay Beck and Franck Le Gac, "Sound Resources on the Internet," *iris* #27 (Spring 1999): 142-147.

Journal Special Issues:

Tony Grajeda and Jay Beck, eds., Special Issue on "The Future of Sound Studies." *Music, Sound, and the Moving Image* vol. 2, no. 2 (2008).

Book Reviews:

Jay Beck, "Review of William Whittington's *Sound Design and Science Fiction*," *Cinema Journal* vol. 48, no. 1 (2008): 150-153.

Jay Beck, "Review of Gianluca Sergi's *The Dolby era: Film sound in contemporary Hollywood*," *Scope* no. 4 (February 2006). <http://www.scope.nottingham.ac.uk/bookreview.php?issue=4&id=106>

Jay Beck, "Review of David Morton's *Off The Record*," *The Moving Image* vol. 2, no. 2 (2002): 177-179.

Reprints and Translations:

Jay Beck and Tony Grajeda, eds., *Lowering the Boom: Critical Studies in Film Sound* [translation]. Beijing: China Film Press, 2013.

Jay Beck, "Rewriting the Audio-Visual Contract [reprint]," *Moveast* no. 9 (2004): 3-16.

Jay Beck, "Zviditelnienie zvuku [translation of "Citing the Sound"], *Kino-Ikon* vol. 7, no. 2 (2004): 97-109.

Entries in Reference Works:

Jay Beck, "Digital sound," "Multilingual versions," "Music," "Post-production sound," "Post-synchronous sound," "Production sound," "Sound," "Sound-on-disk/sound-on-film (optical sound)/magnetic sound," "Surround sound/multi-channel sound," "Synchronous sound/asynchronous sound," and "Voice-over/narration," in *The Routledge Companion to Film History*, William Guynn, ed. Oxford: Routledge, 2010.

Jay Beck, "The Chieftains," Ed DiGiulio," "Dolby Laboratories," "Jack Foley," "Steadicam," in *The Encyclopedia of Stanley Kubrick*, Gene D. Phillips and Rodney Hill, eds. New York: Checkmark Books, 2002.

In Progress:

Jay Beck, "Soundscapes of Solitude: Sound Design in the Films of Lisandro Alonso," for *ReFocus: The Films of Lisandro Alonso*, Michael Talbott, ed. University of Edinburgh Press.

Jay Beck, "Search and Destroy: Punk in Advertising – Selling a Subculture," for *The Oxford Handbook of Music and Advertising*, James Deaville, Ron Rodman, and Siu-Lan Tan, eds. Oxford University Press.

Conference Presentations:

Jay Beck, "Sound on a Shoestring: Teaching Sound Production at a Liberal Arts College" - Society for Cinema and Media Studies, Seattle (March 2014).

Jay Beck, "Theorizing Stereo: The Growth, Decline, and Rebirth of Multi-Channel Film Sound" - Society for Cinema and Media Studies, Chicago (March 2013).

Jay Beck, "Another Music in A Different Kitchen, or Personal Music for Public Consumption" - Society for Cinema and Media Studies, Los Angeles (March 2010).

Jay Beck, "The Law of Diminishing Returns: Almodóvar, *esperpento*, and Transnational Art Cinema" - The Transnational in Iberian and Latin American Cinemas, London, UK (April 2006).

Jay Beck, "The Law of Diminishing Returns: Pedro Almodóvar and Comedy" - Society for Cinema and Media Studies, Vancouver (March 2006).

Jay Beck, "Underwater Experiences; or, the act of hearing without one's own ears" - Society for Cinema and Media Studies, Atlanta (March 2004).

Jay Beck, "William Friedkin's *The Exorcist* and the Proprietary Nature of Sound" - Florida State University Annual Conference on Literature and Film, Tallahassee (January 2004).

Jay Beck, "Rocking the Soundtrack: An Examination of Early Rock 'n' Roll in American Cinema" - Society for Cinema Studies, Minneapolis (March 2003).

- Jay Beck, "Multi-focus Narrative and the 'Democratic Voice' of Robert Altman's Films" - Florida State University Annual Conference on Literature and Film, Tallahassee (January 2002).
- Jay Beck, "Robert Altman and the 'Democratic Voice' of *Nashville*" - Modern Language Association, New Orleans (December 2001).
- Jay Beck, "The Sound(s) of *Silence*: Cinematic Space, Narrative, and Dolby Stereo" - Society for Cinema Studies, Washington, D.C. (May 2001).
- Jay Beck, "Citing the Sound: *The Conversation*, *Blow Out*, and the Mythological Ontology of the Soundtrack" - Society for Cinema Studies, Chicago (March 2000).
- Jay Beck, "*Silence of the Lambs*, Subjectivity, and the Surround Sound Mix" - Walter Murch and the Art of Sound Design, Iowa City (March 2000).
- Jay Beck, "Early Rock and Roll in Film" - Popular Music and the Media, Sheffield, UK (July 1999).
- Jay Beck, "The Voice of Democracy: Sound Design and Robert Altman's *Nashville*" - Society for Cinema Studies, West Palm Beach (April 1999).
- Jay Beck, "Early Rock and Roll in Film" - Popular Music and Film, Iowa City (April 1999).

Participation in Scholarly Meetings:

- Jay Beck and Norma Coates, Workshop co-chairs for "Sound Thinking: Rick Altman and Sound Studies" - Society for Cinema and Media Studies, Boston (March 2012).
- Jay Beck, Panel chair for "Unheard Histories of Sound in Media and Cinema" - Society for Cinema and Media Studies, Los Angeles (March 2010).
- Jay Beck, Workshop chair for "The Future of Sound Studies" - Society for Cinema and Media Studies, Chicago (March 2007).
- Jay Beck, Panel chair for "Contemporary Spanish Comedy" - Society for Cinema and Media Studies, Vancouver (March 2006).
- Jay Beck and Tony Grajeda, Panel co-chairs for "Sound and Subjectivity: Theorizing the Soundtrack and Its Reception" - Society for Cinema and Media Studies, Atlanta (March 2004).
- Jay Beck, "2004 Award Recipients Panel" - Society for Cinema Studies, Atlanta (March 2004).
- Jay Beck, Panel chair for "Sound" - Florida State University Annual Conference on Literature and Film, Tallahassee (January 2004).
- Jay Beck and Jason Middleton, Panel co-chairs for "Film and Popular Music: Theorizing the Rock Soundtrack" - Society for Cinema Studies, Minneapolis (March 2003).
- Jay Beck and Tony Grajeda, Panel co-chairs for "Lowering the Boom: Tracking Film Theory Through Film Sound" - Society for Cinema Studies, Washington, D.C. (May 2001).
- Jay Beck, Panel chair for "Salvaging the Seventies: Contemporary Film Theory and the Decade of Decadence" - Society for Cinema Studies, Chicago (March 2000).

Invited Lectures:

Jay Beck, “Roundtable Discussion of *The Battle of Algiers*” – Carleton College (12 January 2016).

Jay Beck, “Rethinking Film Sound Aesthetics” – Keynote Lecture, Notre Dame Undergraduate Film & Television Conference 2011, Notre Dame University (1 April 2011).

Jay Beck, “Pedro Almodóvar and *High Heels*” – Women Make Movies! Film Festival, St. Olaf College (4 March 2011).

Jay Beck, “‘The Narrator Has Your Ear:’ Orson Welles’s First-Person Singular, Voice-over, and the Cinematic Influence of Radio Aesthetics” – Chicago Film Seminar, Chicago; Jonathan Rosenbaum, respondent (April 2008).

Jay Beck, “‘The Narrator Has Your Ear:’ Orson Welles, *Jane Eyre*, and the Cinematic Influence of Radio Aesthetics” - Sound Research Seminar, University of Iowa (December 2007).

Jay Beck, “Modern Film Sound: The Real And The Rendered” – Video Production I class, School of the Art Institute of Chicago (October 2006).

Jay Beck, Respondent to Mark Kerins’s “Rethinking Film for the Digital Sound Age” - Chicago Film Seminar, Chicago (March 2005).

Jay Beck, “Sound in Film: An Introduction to Methods and Issues” and “The Evolution of Sound Design in American Cinema” - Foundation-Center for Contemporary Arts/Academy of Music and Dramatic Arts/Slovak Film Institute, Bratislava, Slovakia (November 2003).

Jay Beck, “The Sound(s) of *Silence*: Cinematic Space and Dolby Stereo” - Comparative Literature Film Seminar, University of Pennsylvania (April 2001).

Jay Beck, “Almodóvar and Contemporary Spanish Cinema” - Cinema and Comparative Literature Departmental Seminar, Iowa City (September 1999).

Jay Beck, “Restoration of the Stokowski/Bell Lab’s 1933 Stereo Test Recordings” - Sound Research Seminar, University of Iowa (May 1999).

Jay Beck, “*Silk Stockings* and Perspecta Sound” - Sound Proseminar, University of Iowa (April 1999).

Jay Beck, “Vitaphone Sound” - Sound Proseminar, University of Iowa (January 1999).

Jay Beck, “Who Designs the Sound? An Evaluation of the History of Sound Design” - Sound Research Seminar, University of Iowa (September 1998).

Jay Beck, “An Examination of ‘The Mix’ in Contemporary Film Soundtracks” - Sound Research Seminar, University of Iowa (September 1997).

Jay Beck, “‘Stereophonic (Adds an Extra Tonic) Sound!’ - Cinema Sound in the 1950s” - Sound Research Seminar, University of Iowa (April 1997).

HONORS AND AWARDS (SELECTED):

Andrew W. Mellon “Broadening The Bridge” Grant, “Visiting Filmmaker in Film and Media Studies” (Fall 2016; Fall 2017; Fall 2018).

Andrew W. Mellon “Broadening The Bridge” Grant, “Curricular Collaboration in Film and Media Studies” (Fall 2015).

Global Engagement Initiative Curriculum Development Grant (Summer 2015).

Carleton Arts and Technologies (CArtT) Grant, Adobe Premiere Pro and After Effects Training (Summer 2015).

Carleton Arts and Technologies (CArtT) Grant, Multichannel Mixing for Sound Design (Summer 2014).

Carleton Arts and Technologies (CArtT) Grant, Pro Tools Training and Support (Summer 2012).

Carleton College Curriculum Development Grant (Summer 2012).

2004 Society for Cinema and Media Studies Twenty-First Annual Dissertation Award (March 2004).

Excellence in Teaching Certificate, Graduate College of University of Iowa (1997 and 1998).

University of Iowa Incentive Fellowship (Academic Year 1995-1996).

Departmental Honors, Department of Media Studies, State University of New York at Buffalo (May 1989).

Magna Cum Laude, State University of New York at Buffalo (May 1989).

Phi Beta Kappa, State University of New York at Buffalo (May 1989).

PROFESSIONAL MEMBERSHIPS:

Society for Cinema and Media Studies (since 1997).

Modern Language Association (since 2000).

American Studies Association (since 2005).

PROFESSIONAL ACTIVITIES (SELECTED):

Co-editor – *Music, Sound, and the Moving Image*, Liverpool University Press (Spring 2012-present).

International Editorial Board – *Tecmerin: Journal of Audiovisual Essays* (Spring 2019-present)

Editorial Board – *Film Criticism* (Fall 2018-present)

Editorial Board – *Cinema Journal*, University of Texas Press (Spring 2013-Fall 2017).

Advisory Board – *Music, Sound, and the Moving Image*, Liverpool University Press (Spring 2006-Spring 2012).

Co-chair and co-founder – Sound Studies Special Interest Group, Society for Cinema and Media Studies (Fall 2007-Summer 2011).

Co-chair – Chicago Film Seminar (July 2006-June 2010).

Assistant Director – Institute for Cinema and Culture, University of Iowa (July 2002-July 2003).

Conference coordinator (with Rick Altman and Leighton Pierce) – *Walter Murch and the Art of Sound Design*, Iowa City (March 2000).

Managing Editor – *iris: A Journal of Theory on Sound and Image*, University of Iowa (August 1996-July 1999).

ADMINISTRATIVE SERVICE:

Chair, Cinema and Media Studies (Winter 2018-present).

ACADEMIC SERVICE:

Faculty Judiciary Committee (Winter 2018-present).

Co-founder and co-director, International Film Forum (Winter 2013-present).

Humanities Center Advisory Board (Fall 2016-Spring 2019).

Chair, Convo Action Team (Winter-Spring 2017).

Co-director, Off-Campus Study, Chile and Argentina (December 2014, December 2016).

Library and Information Technology (LIBIT) Committee (Fall 2014-Spring 2016).

Co-curator, Sets-Series-Sounds/Listen Up!, Perlman Teaching Museum (May 2015).

Curricular and Research Support (CARS) Committee (Fall 2011-Spring 2014).

Presenter, “Comps Across the Curriculum,” LTC Presentation (November 2012).

Presenter, Writing Program/QuIRK Workshop (December 2011).

SERVICE TO THE COMMUNITY:

Member, Cine Global Advisory Group, The Film Society of Minneapolis-St. Paul (Fall 2016-present).

Cannon Valley Elder Collegium Film Festival summer classes (Summer 2014, 2015, 2019).