

Dr Patricia Kruth

CURRICULUM VITAE

September 2017

E-mail: pkruth@noos.fr

Current Position:

Associate Professor (Maître de conférences) in English-Speaking Cinema and American Studies

Département d'Anglais, Université de Lille

Domaine Universitaire du « Pont de bois », B.P. 60149

59653 Villeneuve d'Ascq Cédex, France

E-mail: patricia.kruth@univ-lille3.fr

Education:

Doctorat	Cinema Studies. Université Paris 3 - Sorbonne Nouvelle (2000) "Figures filmiques : les mondes new-yorkais de Martin Scorsese et Woody Allen ". Mention Très honorable avec félicitations du jury.
DEA	English / History of Art. Université de Strasbourg (1988) Mention Très bien.
Agrégation	English (1984)
CAPES	English. Theory (1978); Practice (1979)
M.A.	Cinema Studies. New York University (1978)
Maîtrise	English (American Cinema). Universités de Strasbourg et Paris 7 (1977) Mention Très bien.

Professional Experience:

Maître de conférences (Associate Professor) in English-Speaking Cinema and American Studies, Université de Lille (2001 - Present).

PRAG (Professeur Agrégé) in American Civilization, Université de Toulon.
(2000-2001).

Instructor in French Cinema. 'Modern and Contemporary European Cinema Paper', Department of Modern and Medieval Languages, **University of Cambridge, UK.**
(1996-2000).

Freelance Curator of six simultaneous **photography exhibitions by Patrick Bailly-Maître-Grand in Great-Britain.** Participating venues: Cambridge Darkroom Gallery; Sainsbury Centre for Visual Arts, University of East Anglia, Norwich; Glasgow School of Art; Street Level Gallery, Glasgow; Institut Français d'Écosse, Edinburgh; National Museum of Photography, Film & Television, Bradford.
Co-ordination of the bilingual exhibition catalogue (includes interview with artist; translation of catalogue essays from English into French, and vice-versa).
(Oct. 1996 - Feb. 1997).

Co-organizer of the Darwin Lecture Series on 'Sound'. Series of 8 multidisciplinary lectures by international speakers. **Co-organizer of associated 'sound events'.** (Darwin College, **University of Cambridge, 1997).**

Cultural Delegate. Director of the French Cultural Delegation in Cambridge, UK. Cultural Service of the French Embassy, French Ministry of Foreign Affairs. (Jan. 1993 - Sept. 1996).
My main task consisted in developing academic links between France and the University of Cambridge.
Organization and co-organization of numerous conferences and lectures, especially in the Arts and Humanities, in partnership with the different Colleges and Departments of the University. Occasional simultaneous translation into English of lectures by French speakers (e. g. Dominique Perrault, Architect of the BNF).
Conception, design and opening of a periodical library (1996).

Co-organizer of the French Program of the 'Cambridge Film Festival' (1993-96). This involved two official missions by the French Embassy with the Programming team of the Cambridge Arts Cinema to the Cannes Film Festival (1993 and 1994).

Co-organizer of concerts by French artists for the '**Cambridge Summer Recitals**', Cambridge's annual classical music festival (1993-96).

Collaboration to exhibition catalogues and exhibitions: Robert Combas, IFRU (Institut Français du Royaume-Uni), (1995). Charles Maussion, Sainsbury Centre for Visual Arts, Norwich (1995).

Co-ordination of the 'Alain Kirili: Open Form Sculpture' Exhibition Tour in Great-Britain. Participating venues: Sainsbury Centre for Visual Arts, University of East Anglia, Norwich;

The French Institute, London; The Talbot Rice Gallery, Edinburgh. Translation of catalogue essay and interview. (1994)

Chargée de cours (Instructor) in translation, English Department, Université de Strasbourg (1989-91).

Professeur certifié in English (1981-84); **Professeur agrégé in English** (1984-1991). Gymnase Jean Sturm (Junior High School and High School), Strasbourg.

Teacher of cinema ('section A3-cinéma'), Gymnase Jean Sturm, Strasbourg. Theory and video production (1988-1991).

Professeur certifié in English. Collège Vautrin Lud, Saint-Dié (1980/81).

Professeur certifié in English. Collège de la Robertsau, Strasbourg (1979/80).

Teaching Assistant in French, French Department, The Pennsylvania State University, USA. (1975/76)

Fellowships and Awards:

- Official Fellow of Darwin College, University of Cambridge (1993-97)
- Fulbright Research Scholarship : MoMA Film Study Center, New York (1 semester, 1992)
- I.P.E.S. (Institut Préparatoire à l'Enseignement du Second Degré). (1973-75 and 1976-78).

Research and Teaching Interests:

- Film Analysis. Film Theory
- Cinema and Painting. Cinema and Other Art Forms
- Architecture, City, Landscape in Film
- Representation of the American City
- American Cinema: History, Genres, Auteurs
- Oral History of Visual Arts and Cultural Institutions
- Adaptations

Publications:

Books

1. *Figures filmiques : les mondes new-yorkais de Martin Scorsese et Woody Allen*, Villeneuve d'Ascq: Presses du Septentrion, 2002, 562 p.
2. *Sound*, New York: Cambridge University Press, 2000, reprinted 2007, 235 p. and Introduction pp. 1-15. Co-edited with Henry Stobart.
3. Bilingual Photography Exhibition Catalogue: *Patrick Bailly-Maître-Grand. Six Exhibitions*, Norwich: Sainsbury Centre for Visual arts / University of East Anglia, 1996, n. p. Co-ordinator.

Peer-Reviewed Book Chapters/Contributions

4. Analysis 14. : "Le film noir", in François Brunet (ed.), *L'Amérique des images / Histoire culturelle et visuelle des États-Unis*, Paris: Éditions Hazan, 2013, pp. 248-49.
5. "American Necropolis: Wim Wenders in the Cities", in Gilles Menegaldo (ed.), *Europe et Hollywood à l'écran : Regards croisés / European and Hollywood Cinema: Cultural Exchanges*, Paris: Michel Houdiard, 2012, pp. 395-407.
6. "Freeze Frame, Photograph, and Re-animation in Martin Scorsese's Films", in Laurent Guido and Olivier Lugon (eds.), *Between Still and Moving Images: Photography and Cinema in the 20th Century*, London: John Libbey Publishing / Indiana University Press, 2012, pp. 291-308.
7. "Arrêt sur image, photo, réanimation dans le cinéma de Martin Scorsese", in Laurent Guido and Olivier Lugon (eds.), *Fixe / animé : Croisements de la photographie et du cinéma au XXe siècle*, Lausanne: L'Âge d'Homme, 2010, pp. 327-344.
8. "Le spectateur, le monstre et la victime : le point de vue dans *Lolita* de Stanley Kubrick", in Didier Machu and Taïna Tuhkunen (eds.), *Lolita, roman de Vladimir Nabokov et film de Stanley Kubrick*, Paris: Ellipses, 2009, pp. 153-170.
9. "Coney Island, scène primitive du cinéma new-yorkais : Requiem pour un décor" , in Melvyn Stokes and Gilles Menegaldo (eds.), *Cinéma et Histoire*, Paris: Michel Houdiard, 2008, pp. 39-51.
10. "Architectures new-yorkaises à l'écran : le lieu et le personnage", in Gilles and Hélène Menegaldo (eds.), *Les Imaginaires de la ville : entre littérature et arts*, Presses Universitaires de Rennes, 2007, pp. 243-258.

11. "The City Behind the Titles: Design and Architecture in Three Credit Sequences by Saul Bass", in Nicole Cloarec (ed.), *Le cinéma en toutes lettres : jeux d'écritures à l'écran*, Paris: Michel Houdiard, 2007, pp. 85-96.
12. "La part du spectateur dans le remake : *Cape Fear* de Martin Scorsese", in Monique Carcaud-Macaire and Luc Bouvard (eds.), *L'Imitation au cinéma*, Montpellier: Éditions du CERS, 2007, pp. 227-240.
13. "A Streetcar Named Desire : Espace cinématographique et émotions", in Dominique Sipièrre (ed.), *A Streetcar Named Desire : Tennessee Williams - Elia Kazan*, Paris: Éditions du Temps, 2003, pp. 147-163.
14. "New York Interpreted: The City As Seen Through the Lens of Two Filmmakers", translated into Danish by Palle Schantz Lauridsen, in Palle Schantz Lauridsen (ed.), *Filmbyer: Urbanitet & Aestetik*, Hellerup: Forlaget Spring/University of Copenhagen, 1998, pp. 54-69.
15. "The Color of New York: Spaces and Places in the Films of Martin Scorsese and Woody Allen", in François Penz and Maureen Thomas (eds.), *Cinema and Architecture*, London: British Film Institute, 1997, pp. 70-83.

Peer-Reviewed Articles

16. "The Remarkable Case of Noël Carroll and Cognitive Film Theories, and their French Reception", *Revue Française d'Études Américaines*. Forthcoming.
17. "L'Image onirique entre arts et sciences : *La Science des rêves* de Michel Gondry", in Patricia-Laure Thivat (CNRS, ARIAS), (ed.), *Le Rêve au cinéma*, *Ligeia*, n° 129-132, February 2014, pp. 209-219.
18. "David Lynch peintre et cinéaste : corps et espace", in Patricia-Laure Thivat (CNRS, ARIAS), (ed.), *Peintres Cinéastes*, *Ligeia* n° 97-100, 2010, pp. 180-191.
19. "Screen Architecture, Film Theory, and Emotion Cuing: Sea, Sun, Small Town USA in *The Truman Show*", in Anne-Marie Paquet-Deyris (ed.), *États de la crise au cinéma*, Online Journal *Cercles*, 2008, <http://www.cercles.com/n18/kruth.pdf>, 18, 32-45.
20. "Symphonies urbaines et peinture : Réflexions autour de *Manhatta* et *Rien que les heures*", in Patricia-Laure Thivat (CNRS, ARIAS), (ed.), *Peinture et Cinéma*, *Ligeia* n° 77-80, 2007, pp. 169-178.
21. "*The Age of Innocence* : La rencontre d'Edith Wharton et de Martin Scorsese", in Max Duperray (ed.), *RÉA (Revue d'Études Anglophones) "10 études sur Edith Wharton"*, Éditions Mallard, 2001, pp. 89-102.
22. "Fenêtre sur ville : de l'influence du *Peeping Tom* de Michael Powell sur le cinéma de Martin Scorsese", *Caliban "Cinéma-Cinéma"*, XXXII, 1995, pp. 56-64.

23. "Le New York de Martin Scorsese, le New York de Woody Allen", *Revue Française d'Études Américaines*, n°56, mai 1993, pp. 135-144.

Other Articles / Interviews

24. "La vérité dans le documentaire et la fiction : *Bowling for Columbine* (Michael Moore, 2002) et *Elephant* (Gus Van Sant, 2003)", in Anne-Marie Paquet-Deyris (ed.), *CinémAction "Vérités et mensonges du cinéma américain"*. Forthcoming.

25. "*Peeping Tom* : Figures filmiques de la peur", in Natacha Thiery (ed.), *Michael Powell*, Paris: L'Harmattan. Forthcoming

26. "Entre Expressionnisme et Néo-réalisme : *La Foule* et l'ère de la machine" in Jean-Marie Leconte and Gilles Menegaldo (eds.), *CinémAction "King Vidor"*, 2014, pp. 42-50.

27. "Tisch School of the Arts / Kanbar Institute of Film and Television", Series of nine interviews of Faculty Members at NYU Film Department (translated into French and transcribed with the help of Lille 3 Master TAC students), in Brigitte Gautier (ed.), *L'Enseignement du cinéma dans les universités américaines*, Montpellier: L'Entretemps, pp. 137-198, 2014.

28. "Monsieur, Ramsdale is not Paris !: Les maisons du Dr Humbert, or Places and Spaces in Stanley Kubrick's *Lolita*" , 1-Day Symposium on *Lolita* (Nabokov, Kubrick), Paris X, 2010, pp. 1-30. Online article: <http://anglais.u-paris10.fr/spip.php?article1524> (click on icon after the conference paper's title for Moodle link)

29. "New York réinterprétée: Voix et pouvoir dans *Sex and the City*", in Penny Starfield (ed.), *CinémAction "Femmes et Pouvoir"*, n°129, 2008, pp. 232-239.

30. "La cuisine et la peinture : aux origines du monde de Martin Scorsese", in Gertrude Bolter (ed.), *CinémAction "Les cinéastes et la table"*, n°108, 2003, pp. 141-150.

Translations by Patricia Kruth

• from English into French:

31. English essays of *Patrick Bailly-Maître-Grand* Exhibition Catalogue, op. cit., 1996.

32. *Alain Kirili: Open Form Sculpture* Exhibition Catalogue, Norwich: Sainsbury Centre/UEA, 1994. Partially reprinted in Alain Kirili, *Sculpture et Jazz*, Paris: Stock, 1996.

• from French into English:

33. Michel Chion, "Audiovision and Sound", in *Sound*, op. cit., 2000, pp. 201-221.

34. Didier Ottinger, "Masson, Bataille: In the Night of the Labyrinth", in William Jeffett (ed.), *André Masson: the 1930s*, The Salvador Dalí Museum, St. Petersburg, Florida, 1999, pp. 55-61.

35. French essays of *Patrick Bailly-Maître-Grand* Exhibition Catalogue, op. cit., 1996.

Other Translations

• from French into English:

Franck Legac and Patricia Kruth:

Patricia Kruth, "Freeze Frame, Photograph, and Re-animation in Martin Scorsese's Films", in Laurent Guido and Olivier Lugon (eds.), *Between Still and Moving Images: Photography and Cinema in the 20th Century*, London: John Libbey Publishing / Indiana University Press, 2012, pp. 291-308.

Team translation of

Geoffrey Lloyd, "Cognition et culture. Science grecque et science chinoise", *Annales (Histoire et Sciences Sociales)*, Nov-Dec. 1996, pp. 1185-1200.

Selected Films and collaborations:

Team teaching with professionals.

Making of a video documentary in French and German with students of the Gymnase Jean Sturm (A3-cinéma) and two German partner schools.

Il était une fois Europascope / Es war einmal Europa Horoscope, 1991, 12 mns.

Director of Photography and Co-Editor:

For More Than Money, 16 mm documentary on four Pennsylvania craftspeople, 1976, 20mns.

Journalism Department, Penn State University, USA.

Short-listed and aired by Harrisburg Television, PA.

Director: *An Unusual Day*, 16 mm short, 1976, 5 mns.

2nd Prize (Experimental Films). International Penn State Student Film Festival, USA.

Work in Progress:

Book project: *Visual Arts and the University of Cambridge Today: An Oral History* (working title)

Website on films and emotions, and film as therapy

International and French Conference Papers:

1. "Rappels à l'ordre et résistance du sens : *High School* (1968) et *High School II* (1994)", 1-Day Symposium: 'Frederick Wiseman : Ordre et résistance', Université de Toulouse, 19 May 2017.
2. "The Strange Case of Prof. Noël Carroll and Cognitive Film Theories, and their French Reception", AFEA (Association Française d'Études Américaines) Conference 'Chantiers d'Amérique', Université de Toulouse, May 2016.
3. "Cinema, Sculpture, Painting: Driving a Lawn Mower Across America's Heartland with David Lynch in *The Straight Story* (1999)", AFEA Conference 'Mouvement, Enracinement, Fixité / Movement, Rootedness, Fixity', Université de La Rochelle, May 2015.
4. "Ceci n'est pas un 'heritage film' : Héritages artistiques européens et américains dans *Le Temps de l'innocence* (Martin Scorsese, 1993)", AFEA Conference 'Héritages / Heritage', Université de Perpignan, May 2012.
5. "La vérité dans le documentaire et la fiction : *Bowling for Columbine* (Michael Moore, 2002) et *Elephant* (Gus Van Sant, 2003)", AFEA Conference 'La vérité / Truth', Université de Brest, May 2011.
6. "Hollywood Memories : quand les films de Woody Allen réfléchissent (sur) le cinéma", AFECCA (Association Française des Enseignants Chercheurs en Cinéma et Audiovisuel) Conference 'Cinéma et audiovisuel se réfléchissent', Université Montpellier 3, September 2010.
7. Invited Lecture.
"L'espace dans *Lolita* : Nabokov, Kubrick, Lyne", Cycle de conférences 'Littérature et Cinéma', Université Toulon-Var, June 2010.
8. Invited Paper.
" 'Monsieur, Ramsdale is not Paris' : Les maisons du Dr Humbert, or Places and Spaces in Stanley Kubrick's *Lolita*, 1-Day Symposium on *Lolita* (Nabokov, Kubrick), Université Paris X, January 2010.
9. "Voice-over Narration, Place, and the Spectator in Woody Alllen's *Radio Days*", SERCIA Conference 'Le cinéma parle', Université Paris X, September 2009.
10. "Filmer la peinture, peindre un film ? *Pollock* de Ed Harris et *Life Lessons* de Martin Scorsese", 'My Leica becomes a movie camera' 1-Day Symposium, Paris 3 - ARIAS, INHA, Paris, November 2008.
11. "The Film's Setting is the Big Easy: Towards an Aesthetic of New Orleans on Screen", AFEA Conference 'Suds', Université Paul Valéry, Montpellier, May 2008.

12. Invited Paper.

“Arrêt sur image, photo, réanimation dans le cinéma de Martin Scorsese”, ‘Fixe-Animé : Croisements de la photographie et du cinéma au XXe siècle’ Conference, Université de Lausanne, May 2007.

13. “American Necropolis: Wim Wenders in the Cities”, SERCIA Conference ‘L’Europe vue d’Hollywood et l’Amérique au miroir du cinéma européen’, Università di Bologna, September 2006.

14. “Du cognitivisme au décor via l’Amérique (é)mouvante de Wim Wenders”, CICLAHO, Université Paris X, Cité Universitaire, June 2006.

15. Invited Paper.

“Lieux architecturaux new-yorkais à l’écran : de Central Park à Times Square”, ‘Imaginaires de la ville : Regards croisés’ Symposium, Université de Poitiers, October 2005.

16. “The City Behind the Titles? Design and Architecture in Three Credit Sequences by Saul Bass”, SERCIA Conference ‘La lettre au cinéma’, Université Rennes 2, September 2005.

17. “*Peeping Tom* : Figures filmiques de la peur”, ‘Michael Powell, la passion iconoclaste du cinéma’ Conference, Université Paris 7 / ARIAS, June 2005.

18. “Screen Architecture, Film Theory and Emotion Cuing: Sea, Sun, Small Town USA in *The Truman Show*”, AFEA Conference ‘États de la recherche en études américaines’, Université Lille 3, May 2005.

19. “Coney Island, scène primitive du cinéma new-yorkais : du lieu au décor”, SERCIA Conference ‘Film and History’, University College, London, June-July 2004.

20. “La part du spectateur dans le remake : *Cape Fear* de Martin Scorsese”, SERCIA Conference ‘L’imitation’, Université Paul Valéry, Montpellier, September 2002.

21. Invited Paper.

“*The Age of Innocence* : La rencontre d’Edith Wharton et de Martin Scorsese”, ‘Autour d’Edith Wharton’ Conference, Université Toulon-Var, Hyères, January 2001.

22. “Martin Scorsese and the Myth of Little Italy”, SERCIA Conference ‘Myth and Mythologies’, University College, London, February 1998.

23. Invited Paper.

“New York Interpreted: The City of Martin Scorsese and Woody Allen”, ‘Movies and Metropolis’ Symposium, University of Copenhagen, December 1995.

24. Invited Paper.

“Spaces and Places in the Films of Martin Scorsese and Woody Allen”, ‘Cinema and Architecture’ Symposium, University of Cambridge, April 1995.

25. "Le New York de Martin Scorsese, le New York de Woody Allen", AFEA Conference 'L'Amérique et son cinéma', Université de Grenoble, May 1992.

Professional Services:

Peer-Reviewer for

- *Miranda* e-journal (Multidisciplinary peer-reviewed journal on the English-speaking world).
- *E-Rea* (Revue d'Études Anglophones) bilingual peer-reviewed online journal.
- Presses Universitaires de Strasbourg.

Research Group Memberships:

- Member of HIMAN (Histoire des Images en Amérique du Nord), LARCA UMR 8225, Université Paris-Diderot
- Associate Member of CICLAHO (Cinéma Classique Hollywoodien), Université Paris X
- Associate Member of CECILLE (Centre d'Études en Civilisations, Langues et Lettres Étrangères), Université de Lille

Past Memberships:

- 2000/01 : BABEL, Faculté des Lettres et Sciences Humaines, Université Toulon-Var
- 1995-2000 : "Humanities and Social Sciences Group", Darwin College, University of Cambridge

Professional Memberships and Service:

- AFEA (Association Française d'Études Américaines)
- AFECCAV (Association Française des Enseignants et Chercheurs en Cinéma et Audiovisuel)
- SERCIA (Société Européenne d'Études et de Recherches sur le Cinéma Anglophone)
- Association France-Fulbright

University Services / Administration:

Université Lille 3, UFR Angellier

- 'Responsable L1 (1st year) : Arts Visuels. Cinéma anglophone'. 2014 – Present.
- 'Responsable L1 (1st year) : Introduction à l'art américain du XXe siècle'. 2008 – 2014.
- 'Responsable S3 et S4 (2nd year): Études cinématographiques'. 2002 - Present.

- 'Responsable Master TAC : Théorie du cinéma, analyse de film'. 2002 - Present.
- 'Responsable Master Enseignement M1 et M2 : Analyse textuelle et filmique'. 2011 – 2014.
- 'Responsable Master 2 MEEF : Textes et Société'. 2014 – Present.
- 'Coordination S1 UE3 : Méthodologie civilisation US'. 2011 - 2013.
- Member of L3 US Civilization team.
- Member of Jurys: 'Master 1 MéLexTra' Theses (2004-2009), 'Master 1 Enseignement' Theses (2011-14), 'Master 1 Recherche' Theses (2010 - Present).
- Design and Evaluation of Multiple Choice Questionnaires on Knowledge in Film ('Épreuve de Connaissances générales en cinéma') for Master MéLexTra TAC Entrance Exam. 2002 - Present.
- Organization of CAPES/ Agrégation 1-Day Symposiums (cf. *Lolita*, January 22, 2010).

Université Toulon-Var (2000/2001)

- 'Responsable pédagogique' 1st year L.E.A. (Langues Étrangères Appliquées).

Teaching:

Courses Taught

English Department, Université de Lille. 2001 - Present.

* List starting 2009

2009/10: 9 courses

Courses are taught in English except for Master 2 TAC and some Agrégation classes

Undergraduate:

- S1 (1st year): 2 x TD (Travaux Dirigés) 'Civilisation américaine (Institutions, XIXe siècle)'
- S2 (1st year): 'Introduction à l'art américain du XXe siècle'
- S3 (2nd year): 'Études cinématographiques (analyse de 3 films sur le voyeurisme)'
- S4 (2nd year): 'Introduction à deux genres hollywoodiens : la comédie musicale et le film noir'
- L3 (3rd year): 'La représentation de la ville américaine par les arts visuels (photo, peinture, cinéma, 1890-1950)'

Graduate:

- Master 2 Professionnalisant MéLexTra, option TAC (Traduction et Adaptation Cinématographiques): 'Théorie du cinéma, analyse de film' (semesters 1 + 2)
- Agrégation / CAPES: Lectures on *Lolita* by Stanley Kubrick

2010/11: 9 different courses

New courses:

- Master 1 Enseignement: 'Analyse textuelle et filmique'
- L3: 'Civilisation américaine. Mythes et représentations : les Italo-Américains au cinéma'

2011/12: 9 different courses, 10 in total

New courses:

- S1 : 'Méthodologie civilisation américaine'
- Master 2 Enseignement : 'Analyse textuelle et filmique'

2012/13: 9 different courses, 10 in total

2013/14: Sabbatical (1st semester). 5 courses 2nd semester.

2014/15: 9 different courses, 10 in total

New courses:

- S2 : 'Arts visuels. Cinéma anglophone : Architecture et décors'
- S3 : 'Cinéma anglophone : Essential Hitchcock'
- S4 : 'Cinéma anglophone : Cinéma et Peinture'
- S4 : 'Civilisation américaine, XXe siècle (commentaire et dissertation)'
- M2 MEEF: 'Textes et Société : Analyse textuelle et filmique'

2015/16: 10 different courses, 11 in total

New Course (2015-17):

Agrégation: 'The adaptation of Jane Austen's *Sense and Sensibility* by Ang Lee'

2016/17: 9 different courses, 11 in total

New Course:

L3: 'Le Cinéma des Italo-Américains / Les Italo-Américains au cinéma'

2017/18: 9 different courses, 11 in total

New Course:

Agrégation: 'The Construction of the American West (1865-1895) in Hollywood Cinema'

*** Other courses taught at Lille since 2001:**

- Agrégation / CAPES: 'Le crime organisé à la ville et à l'écran, 1929-1951'. 2001- 2004.
- L3 (3rd year): 'Le cinéma selon Martin Scorsese'. 2002-2005.
- DEUG 2 (2nd year): 'Décors et paysages du cinéma américain'. 2001-2003.
- L2 (2nd year) : 'Expression écrite (résumés articles de presse)'
- DEUG 1 and 2 (1st and 2nd year) : TDs 'civilisation américaine (XIXe et XXe siècle)'

Other Pedagogical Activities and Qualifications:

- I master "Lignes de Temps", an experimental online software designed for Film Analysis by the IRI (Institut de Recherches et d'Innovation) of the Centre Pompidou. Can be used both for personal research and teaching in Partnership with the Centre Pompidou. (2014)

- I have devised online pedagogical documents on the Moodle Platform, Lille, for all my classes since 2009.

English Department, Université de Toulon. 2001/2002

PRAG in US civilization (courses taught in English)

- 1st year lectures and seminars: 'Introduction à la civilisation américaine (Institutions, XIXe, XXe)
- 1st year 'Thème anglais'
- 1st year 'Expression écrite'
- Maîtrise (4th year) 'Expression écrite'

University of Cambridge. 1996-2000

Instructor in Cinema in the 'Modern and Contemporary European Cinema Paper'

- Lectures and seminars on 'French and US Cinema'. Analysis of French Films.
- Supervisions on 'Film Language', 'Sound', 'Auteur Theory', 'US/France'

English Department, Université de Strasbourg. 1989-91

Instructor

- 1st year 'Version anglaise'

Collège Robertsau, Strasbourg. Collège Vautrin Lud, St-Dié. Gymnase Jean Sturm, Strasbourg. 1979-1991

- English (Junior High and High School level)

Gymnase Jean Sturm (High School). 1988-91

- Cinema: History and Film Analysis. Video Production.

Penn State University, U.S.A, 1975/76

Teaching Assistant

- French

Graduate Mentoring

ENS (École Normale Supérieure) Lyon

- Gianna Furia. L'esthétique de la bande dessinée chez trois artistes des années 60 aux États-Unis et en France : Roy Lichtenstein, Jim Nutt et Jean-Luc Godard. M2 Recherche. (Defended 9/2015. Jury with François Brunet. Awarded 18/20)
- Gianna Furia. Modernism and the American Metropolis: Crowds and Individuality in the First Part of the XXth Century. M1 Recherche. (Defended 7/2014. Awarded 19/20)

Université de Lille

Co-supervision of Translation Theses '(Master 1 MéLexTra)' relating to Cinema, the Arts, US Culture (2004 - 2009).

Supervision of M.A. Theses. 2010-present. (ME = Master 1 Enseignement).

A selection dealing with cinema and TV series:

- Adeline Beugniet. The Image of the Teacher and Education in *The Wire* (Season 4). ME. (Defended 7/2014)
- Julia Genevet. *Lol: A French Film and its US Remake*. ME. (Defended 7/2014)
- Juliette Dufлот. Close-Up on Alfred Hitchcock's *Psycho*: Spectatorship and Point of View. ME. (Defended 7/2013. Awarded 18/20).
PDF available online (google: 'patricia kruth juliette dufлот')
- Soraya Haddad. Film and Television Adaptations of the *Snow White* Tale: Towards an Emancipation of the Female Characters? ME. (Defended 7/2013. Awarded 17/20).
PDF available online (google: 'patricia kruth soraya haddad')
- Enzo Valenti. How Did Kubrick Ever Make a Fairytale of Stephen King's *The Shining*? M1 Recherche. (Defended 7/2012. Awarded 17/20).
PDF available online (google: 'patricia kruth enzo valenti')
- Alexandra Bertin. Recycling the Musical? A Study of Baz Luhrmann's *Moulin Rouge!* ME. (Defended 7/2012)
- Marie-Charlotte Tournier. Contemporary American Television Series: The Attraction of Opening Titles. (Defended 7/2012)
- Amélie Herbin. The Imaginary in Terry Gilliam's *The Adventures of Baron Munchausen* and *The Imaginarium of Doctor Parnassus*. ME. (Defended 7/2011. Awarded 17/20)
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Undergraduate Mentoring

University of Cambridge

- Joe Ellins. The Symbolic Function of Men on the Margins of the Female Homosocial Bond : A Study of Three Women's Road-Buddy Films.
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