

ISABELLE VANDERSCHULDEN

CURRICULUM VITAE

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EDUCATION

- 1986 **Licence d'Anglais**, Université de Lille III,
1987 **Licence de Lettres Modernes**, Université de Lille III
1989 **Maitrise d'Anglais** Etudes irlandaises, Université de Lille III
1991 **M Phil:** Translating Constraints. Perec's translations of Henry Matthew's novels, University of Manchester - supervision Professor David Bellos
1996 **PhD** Translation Evaluation: a study of quality assessment in translation in a French and English context, University of Manchester-
supervision Professor David Bellos

ENSEIGNEMENT

- 1988-1990** Lectrice University of Manchester (UK)
1990-1991 Lectrice UMIST (Manchester)
1991-2021 Lecturer / Senior Lecturer in French Studies / French section Lead at Manchester Metropolitan University (UK)
Jan-mars 2022 chargée de cours DeLC langues et cultures, Lancaster University

- ❖ Langue et culture françaises
- ❖ Traduction
- ❖ Cinéma francophone
- ❖ Compétences Interculturelles
- ❖ Sociolinguistique (Contexte français)

SUJETS DE RECHERCHE

- ❖ Cinéma français contemporain
- ❖ Les scénaristes et leur travail, le scénario
- ❖ Education à l'image: Utilisation des films en classe de langue / compétences interculturelles / esprit critique
- ❖ Cinéma transnational/postnational
- ❖ La production cinématographique in France
- ❖ Traductologie, sous-titrage
- ❖ Sociolinguistique: Oralité et langue parlée, variation linguistique, dialogues et sous-titres

PUBLICATIONS

OUVRAGES/MONOGRAPHIES

- **2021** (co-authored with Sarah Leahy) *Screenwriters in French Cinema* Manchester University Press, 2021. ISBN 978-0-7190-8842-1
- **2013** *Studying French Cinema* Auteur/Columbia University Press. ISBN 978-1-906733-15-5
- **2007** *Amelie (French film guide collection, ed. Ginette Vincendeau)* London and Chicago: I B Tauris/ University of Illinois Press.

DIRECTION D'OUVRAGES/COORDINATION NUMEROS SPECIAUX DE REVUES

- (prévu pour 2022) *Visual Literacy and Digital Communication. The Role of Media in New Teaching Practices*. Jelena Bobkina, Elena Domínguez-Romero, Carmen Herrero; Svetlana Stefanov-Rado and Isabelle Vanderschelden, Eds. Madrid: Comares.
- **2019**. *Using Film and Media in the Language Classroom: Reflections on research-led Teaching*, Herrero C. and I. Vanderschelden (eds) Bristol: Multilingual Matters. ISBN978-1-78892-448-1
- **2016**. Numéro spécial of *Studies in French Cinema* in 2016 (16, 2) Editorial/introduction, an authored article 'Money for writing: Screenplay development and screenwriters' earnings in French cinema' and an exclusive interview with the screenwriter Agnès de Sacy.
- **2007**. *France at the Flicks: Issues in Contemporary French Cinema* (Introduction and co-edited with Darren Waldron) Cambridge Scholars Publishing.

ARTICLES

- (Prévu pour 2022) Céline Sciamma screenplays' *French Screen Studies* special issue ed. by Frances Smith
- 2022 'Translating "l'esprit Canal" into screenplays for cinema: Canal +'s role in the development of French comedies since 2000', *Contemporary French Civilization*.
- 2020 'Le développement du scénario des *Tontons* : Les paradoxes d'un dialogue culte' Les Tontons flingueurs, *Temps Noir*, 22, Special Issue, Paris: Joseph K., 146-165.
- 2020 'Les stratégies de développement et d'écriture de la fabrique de films EuropaCorp' in Gaspard Delon et Ana Vinuela (dir.), *Cahiers de champs visuels*, n°18/19, « EuropaCorp, une major française ? », Paris: L'Harmattan, pp.141-170.
- 2016. 'Screenwriting the Euro-noir thriller: the subtext of Jacques Audiard's artistic signature in *Studies in French Cinema*. 16, 3.
- 2014 'Quand Bertrand Tavernier filme en noir' *Panorama mondial du film noir*, Ed by D. Letort *Cinémaction* 151, 117-127.
- 2012 'Réalisa(c)trices staging the self in their films: Bruni-Tedeschi and Maiwenn' *Studies in French Cinema*, special issue ed. by Carrie Tarr.

- 2010 ‘The Beautiful people of Christophe Honoré: New Wave legacies and new directions in French auteur cinema’ *Studies in European Cinema* 7. 2, (December 2010), pp.135-148.
- 2009 The ‘*Cinéma du milieu*’ is falling down: New challenges for auteur and independent French cinema in the 2000s *Studies in French Cinema*, 9, 3, 243-257.
- 2008 ‘Luc Besson’s Ambition: EuropaCorp as a European major for the 21st century’ *Studies in European Cinema* 5-2, 94-104.
- 2007 Strategies for a Transnational/French Popular Cinema *Modern and Contemporary France* 15 1, pp.37-50.
- 2007 co-editor and introduction with David Corkill of special issue of *Studies in European Cinema*, 4, 1 on Crossing borders and European Cinema.
- 2005 ‘Jamel Debbouze: A New Popular Star in French Cinema’ *Studies in French Cinema* 5, 1, pp.61-71.
- 2004 ‘Les Urgences de Bertrand Tavernier, cineaste, militant et emmerdeur’ *Cinéma et engagement*, ed. by M. O’Shaughnessy, Paris : Lharmattan, 287-304.
- 2002. ‘Subtitling Wit: the case of Leconte’s *Ridicule*’, *Studies in French Cinema* 2, 2, pp.109-122.
- 2000. ‘Contemporary families as pictured in Chatiliez’s films’ *AUMLA* 94, pp.55-82.
- 2000. ‘Quality Assessment and Literary Translation in France’ *The Translator*, 6,2, pp.271-294.
- 1998. ‘Collaborating with the author’ *Translation Review*, 56, pp.22-31.
- 1992. ‘Perec Traducteur, Authority in literary translation’ *Translittérature* 4, 13-20.

CHAPITRES

- (Publication prévue 2022) avec Carmen Herrero. ‘Training language teachers to us short films in the language classroom: innovations and challenges’ in *Visual Literacy and Digital Education* Bobkina, Domínguez-Romero, Herrero and Stefanova-Rado, Eds. Peter Lang.
- 2021 ‘Amelie, Jean-Pierre Jeunet’ in *Klassiker des Französischen Kinos in Einzeldarstellungen* ed by R JunkerJurgen and al. Berlin: Erich Schmidt Verlag.
- 2021. ‘Screening young migrants and cosmopolitan mobility: Julie Bertuccelli’s *la Cour de Babel*’ in *Figures of the Migrant: The roles of literature and the arts in representing migration*. Ed by S. Brownlie and R. Abouddabah, London: Routledge.
- 2018. (with Messerlin Patrick). ‘France: Evaluating Subsidies for Film and Audio-visual Services. Is the Public Policy Scheme still living up to its Promises?’ in *Public Funding for Film. Challenges Purposes International Cases*. Ed. by Paul Munchetz, Springer Verlag.
- 2018. ‘Interview with Jean-Pierre Jeunet’ in Ginette Vincendeau and Alistair Phillips (eds) *Paris in the cinema – Beyond the flâneur: Place, Character, History, Memory*. London: BFI.
- 2015 ‘The Star’s script: Alain Delon, director, screenwriter and producer’ in N. Rees-Roberts and D Waldron (ed.) *Alain Delon screen icon* London: Bloomsbury.

- 2015. 'L'évolution du documentaire citoyen engagé en France : « Sans papiers », SDF et « indignés »' in *La Culture de l'engagement au cinéma*, edited by Delphine Letort and Erich Fischbach, Presses Universitaires de Rennes, pp.61-76.
- 2015. 'Women scripting and reinventing French comedy' in *Women Screenwriters – An International Guide* Jill Nelmes and Jule Selbo, eds London/ New York: Palgrave.
- 2014. 'Promotion de l'interculturel par le film dans la classe de langue au 21e siècle: une approche multimodale' *Langues Cultures et Médias en Méditerranée* ed. by Abdenbi Lachkar Paris : L'Harmattan, Collection « langue et parole »
- 2012 'Filmer l'école : un révélateur des identités langagières et des manifestations interculturelles dans la France d'aujourd'hui' *Langues et Médias en Méditerranée* ed. by A Lachkar Paris: L'Harmattan, Collection « langue et parole », 227-234.
- 2007. 'Digital Painting: Colour Treatment in the Cinema of Jean Pierre Jeunet' in Everett (ed), *Questions of Colour in cinema: From Paintbrush to Pixel* Oxford: Peter Lang, 67-84.
- 2006. 'Les Visiteurs' in *24 Frames: The Cinema Of France* Wallflower, pp.217-26.
- 2004. 'Bertrand Tavernier: Cinéaste militant et emmerdeur' in *Cinéma et engagement*, O'Shaughnessy and Hayes (eds), L'Harmattan, pp.287-304.
- 2000. 'Why retranslate the Classics' *Translating Literature and film II*, (Myriam Carr ed.), Amsterdam: Rodopi, pp.1-18.
- 2000 'Traduction et oralité: Sous titrage et classes sociales' in *Traduction et oralité* Michel Ballard ed., Artois presses Universitaires, pp.361-380.

Participations conférences et colloques

May 2022 coordination Atelier Filta en ligne – les film dans la classe de Français – échange de bonnes pratiques

Avril 2022 'The limits of Luc Besson's model for made in France blockbusters. Venise Popstnational Popular AHRC funded project Warwick and Paris 3).

Décembre 2021 Université de Poitiers

Juillet 2021 Association of language learning, UK ALL hosted 'Using film in Arabic Teaching workshop' (with Carmen Herrero and Salwa Mohamed).

Janvier 2021 ALL public Webinar 'Transmedia in Education: New Approaches to Transmedia and Language Pedagogy' (with Carmen Herrero).

Décembre 2020. VILDIC Conference Madrid, 'The Film in Language Teaching Association (FILTA) and the research Group Film, Languages and Media in Education (FLAME) Presentation, networking and collaborative projects'. (with Carmen Herrero).

Juillet 2020 Flame Symposium Manchester Met 'Linking educational practice of language and the artistic corpus: the culture essay in the French and Spanish A-Level' (with Carmen Herrero).

Mars 2020 NeMLA Boston Conference 'Scénariser la folie d'un proche au cinéma: Noémie Lvovsky entre l'intime et l'imaginaire'

Février 2020 University College London and Manchester met. Teacher training Workshop: Using short film creatively in the language Classroom (visual literacy and critical thinking). (with Carmen Herrero).

Juin 2019. International Conference ‘New Approaches to Transmedia and Language Pedagogy’ ‘Training language teachers to use short films in the language classroom: innovation and challenges’ (with Carmen Herrero).

Octobre 2019 Orléans (Fr) visiting scholar : Pluralités et dynamiques interculturelles
seminaire ‘La dynamique interculturelle du film dans les cours de langue’.

November 2018 Paris Sorbonne /Paris 3 Conférence. ‘Les dialogues de Michel Audiard dans les Tontons Flingueurs’.

October 2018 Le Mans (Fr) Conference Figures du migrant et représentations de la migration dans les arts et la littérature. ‘Représentation des enfants dans *Cour de Babel*’