

CURRICULUM VITAE
Timothy Corrigan

ADDRESSES Cinema Studies Program 410 Grove Place
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EDUCATION University of Paris III/Paris Center for Critical Studies, postdoctorate (1979), Cinema Studies.
Emory University, Ph.D. (1978), English Romanticism and Aesthetics.
University of Leeds, M.A. (1974), Irish Studies.
University of Notre Dame, B.A. (1973), English.

TEACHING Professor of Cinema Studies, English, and History of Art, University of Pennsylvania, 2003-

EXPERIENCE Director of Cinema Studies, University of Pennsylvania, 2003-
William Evans Visiting Fellow, University of Otago, New Zealand
Professor of English and Film Studies, Temple University, 1987-2003.
Director, Temple University London, 2002
Chair, Graduate English, 1985-86, 1999-2002
Honors Examiner, Swarthmore College, 1999, 2000, 2002
Temple University Rome, 1995-96.
University of Amsterdam, Visiting Professor of Film Studies, 1993, 1996.
University of Iowa, Visiting Professor of Film Studies, Summer 1992.
Director, Paris Center for Critical Studies, Summer, 1991.
Temple University Japan, 1986-87, 1990-91.
Associate Professor, Temple University, 1983-87.
Assistant Professor, Temple University, 1979-83.

BOOKS The Film Experience (NY: Bedford/St. Martin's and Palgrave Macmillan, 2004). Co-authored with Patricia White. 547 pages.

Film and Literature: An Introduction and Reader (Upper Saddle River: NJ: Prentice-Hall, 1999). Editor, author of "Film and Literature in the Crosscurrents of History" (78 pages), "Critical Borders and Boundaries" (16 pages), and supplementary material. 374 pages.

A Cinema Without Walls: Movies and Culture After Vietnam. London: Routledge/Rutgers, 1991. 258 pages.

New German Film: The Displaced Image. Revised and expanded. Bloomington: Indiana University Press, 1994. 224 pages.

Writing About Film. New York: HarperCollins, 1989. 2nd Ed., 1993. 3rd Ed., Longman, 1997. 4th Ed., 2001, 5th Ed., 2004, 6th Ed., 2007. Trans. into Chinese, 1998. Trans. into Korean and Arabic, 2001. 224 pages.

The Films of Werner Herzog: Between Mirage and History. London and New York: Methuen, 1986. Editor, author of "Producing Herzog: From a Body of Images" (19 pages), and supplementary material. Trans. into Chinese, 1993. 232 pages.

Coleridge, Language, and Criticism. Athens: Univ. of Georgia Press, 1982. 217 pages.

New German Film: The Displaced Image. Austin: The University of Texas Press, 1983. 210 pages.

WORKS IN

PROGRESS Visible Thinking: The Essay Film from Chris Marker to Derek Jarman.

Critical Voices in Film Theory: Classic and Contemporary Readings (under contract with Bedford/ St. Martin's).

ESSAYS "The Forgotten Image between Two Shots': Photos, Photograms, and the Essayistic." Still Moving: Between Cinema and Photography. Ed. Karen Beckman. Durham: Duke University Press, 2007.

"In the Gap: Adaptation and Disciplinarity." The Cambridge Companion to Literature on Screen. Ed. Deborah Cartmell and Imelda Whelehan. Cambridge: Cambridge University Press, 2007.

"Which Shakespeare to Love?: Film, Fidelity, and the Performance of Literature." High Pop: Making Culture into Popular Entertainment. Ed. Jim Collins. London: Basil Blackwell, 2002. 155-181.

"Transformations in Fassbinder's The Bitter Tears of Petra von Kant." Post-War Cinema and Modernity. Ed. John Orr and Olga Taxidou. NY: New York Univ. Press, 2001. 333-343.

"American Film Audiences." Encyclopedia of American Studies. Ed. George Kurian, Miles Orvell, et al. NY: Grolier, 2001.

"Keats, Hazlitt, and Public Character." In The Challenge of Keats. Ed. Allan Christensen et al. Amsterdam: Rodopi, 2000. 145-159.

"Auteurs and the New Hollywood." The New American Cinema. Ed. Jon Lewis. Durham: Duke University Press, 1998. 38-63.

“Zwischen Himmel und Holle: Die ‘denaturalisierte’ Welt des Singing Detective.” Unter die Haut: Signaturen des Selbst im Kino der Korper. Ed. Jurgen Felix. St Augustine: Gardez Verlag, 1998.

“The Cinematic Essay.” Iris: A Journal of Theory on Image and Sound 19 (Spring 1996): 85-91.

"Immediate History: Videotape Intervention and Narrative Film." The Image in Dispute. Ed. Dudley Andrew. Austin: The University of Texas Press, 1997. 309-329.

"Temporality, Postmodernism, and the Fassbinder Texts." New German Critique 64 (1995): 35-52.

"Der unlesbare Film: Lektüren und Fehl-Lektüre zeitgenössischer Filme." In Blick-Wechsel: Tendenzen im Spielfilm der 70er und 80er Jahre. Ed. J. E. Muller. Munster: Nodus Publikationen. Pp. 57-75.

"From Wide-Screen Movie to Small-Screen Film." Rotterdam Film Festival Catalogue 22 (1993): 183-187. Published in English and Dutch.

"The Commerce of Auteurism: A Voice Without Authority." New German Critique 49 (1990): 43-59. Revised and expanded version reprinted in Film and Authorship. Ed. Virginia Wright Wexman. New Brunswick: Rutgers Univ. Press, 2003. 96-112.

"Film and the Culture of Cult." Wide Angle 8 (1986): 73-86. Revised version reprinted in J. P. Telotte, ed. The Cult Film Experience: Beyond All Reason. Austin: The University of Texas Press, 1991. 26-39.

"Producing Herzog: From a Body of Images." The Films of Werner Herzog: Between Mirage and History. Ed. Timothy Corrigan. London: Methuen, 1986. 3-20

"Cinematic Snuff: German Friends and Narrative Murders." Cinema Journal 24 (1984): 7-26. Reprinted in The Cinema of Wim Wenders: Image, Narrative, and the Postmodern Condition. Ed. Gemunden and Cook. Detroit: Wayne St. Univ. Press, 1997. 110-121.

"On the Edge of History: The Radiant Orgy of Werner Schroeter." Film Quarterly 37 (1984): 6-18.

"The Tension of Translation: Peter Handke's The Left-Handed Woman." German Film and Literature: Adaptations and Transformations. 260-276. Ed. Eric Rentschler. London and NY: Methuen, 1986.

Translated into French for Mana.

"Electric Money: Television Time as Television History."
Quarterly Review of Film Studies 20 (1983): 83-90.

"The Figure in the Writing: Jean-Louis Schefer." SubStance 39 (1983):
15-20. Co-authored with Dahlia Judovitch.

"Werner Schroeter's Operatic Cinema." Discourse 3 (1981): 46-59.

"Wim Wenders's Kings of the Road: The Voyage from Desire
to Language." New German Critique 24/25 (1981-82): 94-107. Reprinted in
Perspectives on German Cinema. Ed. Ginsberg and Thompson. NY:
G. K. Hall, 1996. 295-309.

"The Realist Gesture in the Films of Wim Wenders: Hollywood and
the New German Cinema." Quarterly Review of Film Studies
17 (1980): 205-216.

"Interpreting the Uncitable Text: The Literary Criticism of Thomas
De Quincey." Ineffability: From Dante to Beckett. Ed. P. Hawkins and A.
Schotter. New York: AMS Press, 1984. 131-147.

"Biographia Literaria and the Language of Science."
Journal of the History of Ideas 41 (1980): 399-419. Reprinted in
Harold Bloom, ed. Samuel Taylor Coleridge. NY: Chelsea, 1986. 167-191.

"Narrative Structure and The Turn of the Screw." Studies in
Short Fiction 17 (1980): 22-41. Co-authored with David Cook.

"Coleridge, the Reader: Language in a Combustible Mind."
Philological Quarterly 59 (1979): 35-53.

I have also published numerous book reviews in a variety of journals.

TRANSLATION

"On the Object of Figuration." SubStance 39 (1983): 21-30. From Jean-Louis
Schefer, L'espece de chose: Melancholie.

INVITED LECTURES AND PAPERS

"The Forgotten Image Between Two Shots," Harvard University, 2005

"The Pedestrian Ecstasies of Werner Herzog," London, 2005

(SELECTED) "Writing as Rebellion In Truffaut's 400 Blows," University of
Oklahoma, 2005

“Resisting Peter Greenaway’s A Zed and Two Naughts.” Spiegel Symposium. University of Pennsylvania, 2005

“Film and Infidelity.” Cornell University, 2002

“The Three Faces of Lola: German Cinema before and after Fassbinder,” Oberlin College, 1999.

“Visible Thinking: From Montaigne to Herzog,” Univ. of Penn., 1999.

“The Films of Alan Clarke: Essays on Ireland,” Univ. of Florida, 1998.

“Film and the Velocity of Experience” Univ. of Vienna, 1996.

“The Literary Texture: Scorsese’s Age of Innocence,” Univ. of Amsterdam, 1996.

"The Cinematic Essay." Univ. of Montreal, 1994 and SCS 1995

“Keats and Hazlitt: In a Public Voice.” Bicentenario di John Keats, Rome, 1995.

"Film through Television: Movies in the 90s," Rotterdam Film Festival, 1993.

"Public Eyes: Videotape and Film Narrative." Society for Cinema Studies, New Orleans, 1993 and Literature and Philosophy Conference, Keynote Address, Pittsburgh, 1993

"Fassbinder and Postmodernism," Dartmouth College, 1992

"Contemporary Film and the Crisis of Interpretation." University of Toronto, 1992.

"Practically Postmodern: Movies in the Classroom." SCS, Los Angeles, 1991.

"Spinning the Spectator: Fans, Terrorists and Contemporary Movies." SCS, Washington, 1990.

"Bergman and Modernism." Loyola College, Baltimore, 1990.

"The Business of European Art Cinema." Brooklyn Museum of Art, 1989.

"The Commerce of Auteursim." City University of New York, The

Graduate Center, 1988. Alexander Kluge Symposium.

"Teaching through Video." Osaka, Japan, 1987.

"The Debris of Contemporary Film Culture." University of California, Irvine and University of Southern California, 1986.

"The Hysteria of Film Genre." University of Texas, 1986, Rutgers University, 1988, the Columbia Seminars on Aesthetics and Interdisciplinary Interpretation, 1988.

"Film and the Culture of Cult." Ohio University Film Conference, 1985.

"Critical Excess: Postmodernism, Misreading and the Movies." SCS, New York City, 1985.

"Schlendorff's Young Toerless: A Literature of Images." Clark University, 1985.

"Cowboys in Hamburg." University of Montana, 1985.

"New Waves/Old Waves." WHYY (NPR's "Fresh Air"), 1984.

"The Ruins of History: Alexander Kluge." Cornell University, 1984.

"A/Z: Film and the Erotics of Reading." University of Toronto, 1984.

"Cathartic Cinema: Dressing-Up Violence in the Films of Brian De Palma." Bryn Mawr College, 1984.

"The Original Tradition: Herzog's Kaspar Hauser." Florida State University, 1984.

"The Exorcism of the Image." City University of New York, 1983.

"The Drums of War: Grass and Schlendorff." University of Pennsylvania, 1983.

"Sorrows Beyond Dreams: Handke and Wenders." MLA, 1982.

"On the Edge of History: Schroeter's Radiant Spectacle." Center for Twentieth-Century Studies, University of Wisconsin, 1982.

"Behind the Scenes: Werner Schroeter's Fringe Narratives." MLA, 1980.

"American Friends and the New German Cinema." MLA, 1978.

PROFESSIONAL EXPERIENCE

(SELECTED) Director of Cinema Studies, University of Pennsylvania, 2003-
SAS Personnel Committee, 2005-
Director, Media and Communications Program, Temple London, 2002.
Director, Graduate English, 1999-2002.
University Research and Study leaves Committee, 1997-2000.
Committee on “Strategic Planning for Undergraduate Education,”
College of Liberal Arts, 1996-1997.
Chair, Humanities Curriculum, Temple University Rome, 1995-1996.
Chair, Promotions and Tenure, Department of English, 1994-1995
Director, Paris Center for Film and Critical Studies, Summer, 1991.
Chair, Temple University Japan Advisory Committee, 1991-1993
Executive Council Member, Society for Cinema Studies, 1989-92.
CIEE Representative to the Paris Center for Critical Studies, 1984-88.
Cultural Studies Committee, Temple University, 1989-90.
Reader for Cinema Journal, Critical Inquiry, Journal of
Aesthetics and Art Criticism, German Quarterly,
Journal of the History of Ideas, Princeton University Press, Harvard
University Press, University of Texas Press, Rutgers University
Press, University of Pennsylvania Press, Johns Hopkins University
Press, University of Minnesota Press, and other journals and presses.
Undergraduate Writing Chair, Temple University Japan, 1986-87.
Director, Interdisciplinary Conference on Media Literacy, 1986.
University Graduate Board, 1985-86.
Graduate Executive Committee, 1983-86, 1987-90.
Fulbright Awards Committee, 1982-85.
English Undergraduate Committee, 1981-83.
Steering Committee for Paris Center for Critical Studies, 1979-84.
Assistant Editor, Sun & Moon: A Journal of Literature and Art, 1979-81.
Assistant Editor, The Wordsworth Circle, 1980-81.
Associate Editor, Journal of the History Ideas, 1980-82.

COURSES TAUGHT Film Studies: Undergraduate courses in Film Analysis, American Film
History, Writing about Film, World Film History, Film Theory,
(SELECTED) Modern and Contemporary Models in Film Theory, Film and Literature,
Film Genre, European New Wave Cinema, New German Cinema,
Modern Japanese Film, Gender, Women and Film, Postmodern Cinema,
Shakespeare and Film, Movie Genres, Literature and Film.

Graduate courses in Film Theory, Current Debates in Film Theory,
Film Analysis and Interpretation, Postmodernism across Culture, The
Essay Film: From Montaigne to Chris Marker, Pedagogy and Film.

English: Undergraduate courses in Composition, The Surveys of English

Literature, Comparative Nineteenth-century Literature, Introduction to Literature, British Romantic Poetry.

Graduate courses in Introduction to British Romanticism, Coleridge and Language, The Romantic Essayists, The Romantic Epic, Theater and Spectacle in British Romanticism, The Romantic Novel.