Curriculum Vitae

CAROLYN A. DURHAM

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Department of French
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EDUCATION

1972-1976	Ph.D., The University of Chicago, French
1971-1972	M.A., The University of Chicago, French
1965-1969	B.A., Wellesley College, French and English

EMPLOYMENT

1976-present	The College of Wooster Assistant Professor of French, 1976-1981 Associate Professor of French, 1981-1986 Inez Kinney Gaylord Professor of French, from 1986 Coordinator of Women's Studies, 1991-1995 Director of Writing, 2002-2003, 2004-2005
Current	Chair, Department of French

SELECTED GRANTS

Fulbright-Hays Grant, 1974-75
NEH Summer Seminar: "The Problematics of l'écriture féminine from Colette to Hélène Cixous." Director: Germaine Brée, 1979
ACLS Travel Grant, Summer 1983
The School of Criticism and Theory: "American Sexual Poetics: Tradition and the Female Talent." Seminar Director: Sandra Gilbert, 1984.
The Camargo Foundation, Resident Fellow, Spring 1988
NEH Summer Seminar: "Images of the Nation in Interwar France." Directors: Dudley Andrew and Steven Ungar, 1994
College of Wooster Research Leaves: 1981, 1985-86, 1990-91, 1995-96, 2000-2001, 2005-2006. 2010-2011.
Henry Luce III Grant for Distinguished Scholarship: Spring, 1988; Spring, 2003.
Filmstrip Fellowship, Harry Ransom Humanitites Research Center, University of Texas at Austin, summer 2011.

PUBLICATIONS (Books in bold)

"Language as Culture." *The French Review* 53 (December 1980): 219-24.

"Women and *La Cage aux folles*: The Inversion of Laughter." *Jump Cut* 27: 4-6.

L'Art romanesque de Raymond Roussel. Birmingham, Alabama: Summa Publications, 1982.

"In Search of a New Novel: Alain Robbe-Grillet's *Un Régicide*." *French Forum* 7 (May1982): 146-57.

"Noman, Everywoman: Claudine Herrmann's *Les Voleuses de langue*. *Literature and Ideology*. Ed. Harry R. Garvin. London: Associated University Press, 1982. 169-86.

"Fearful Symmetry: The Mother-Daughter Theme in *La Religieuse* and *Paul et Virginie*. *Fearful Symmetry: Doubles and Doubling in Literature and Film*. Tallahasee: University Presses of Florida, 1981. 32-40.

"The Contradictory Become Coherent: *La Religieuse* and *Paul et Virginie*." *The Eighteenth Century: Theory and Interpretation* 23 (Autumn 1982): 219-37.

"William Styron's *Sophie's Choice*: The Structure of Oppression." *Twentieth Century Literature* 30 (Winter 1984): 448-64.

"Les Stratégies de la réception dans l'Oeuvre de Raymond Roussel*." Mélusine VI: Raymond Roussel en gloire.* Ed. Henri Béhar. Lausanne: Editions l'Age d'Homme, 1984. 165-78.

"Medea: Hero or Heroine?" *Frontiers: A Journal of Women Studies* VIII (1984): 54-59.

"Feminism and Formalism: Dialectical Structures in Marie Cardinal's *Une Vie pour deux*." *Tulsa Studies in Women's Literature* 4 (Spring 1985): 83-99.

"Visual Politics in *The Year of Living Dangerously*: To See or Not to See." *Jump Cut* 30: 6-8. A longer version of this essay appears in *Perspectives in Contemporary Literature*. Lexington: University of Kentucky, 1984. 117-25.

"Patterns of Influence: Marie Cardinal and Simone de Beauvoir*." The French Review* 60 (February 1987): 341-48.

"Linguistic and Sexual Engendering in the Poetry of Marianne Moore." *Engendering the Word*. Ed. Temma Berg. Champaign: University of Illinois Press, 1989. 224-43.

"The Subversive Stitch: Female Craft, Culture, and Ecriture." *Women's Studies: An Interdisciplinary Journal* 17 (May 1990): 341-59.

The Contexture of Feminism: Marie Cardinal and Multicultural Literacy. Champaign: University of Illinois Press, 1991.

"Taking the Baby Out of the Basket and/or Robbing the Cradle: 'Remaking' Gender and Culture." *The French Review* 65 (April 1992): 774-84.

"At the Crossroads of Gender and Culture: Where Feminism and Sexism Intersect." *The Modern Language Journal* 79 (Summer 1995): 153-65.

"Foreword" to Marie Cardinal, *In Other Words*. Trans. Amy Cooper. Bloomington: Indiana University Press, 1995. vi-xxiii.

Double Takes: Culture and Gender in French Films and Their American Remakes. Hanover: University Press of New England, 1998.

"Codes of Contagion: Cyril Collard's *Les Nuits Fauves*." *French Forum* 24 (May 1999): 233-50.

"Euzhan Palcy's Feminist Filmmaking: From Romance to Realism, From Gender to Race." Women in French Studies 7 (1999): 155-65.

"Collaborative Interactive Writing in French and Spanish: Teaching Composition in a Networked Classroom at the College of Wooster," co-authored with John P.Gabriele. *Real Power*: http://www.wooster.edu/real power/atwooster/Writing FrenchSpanish.html, 1998.

"Missing Masculinity or Cherchez l'Homme: Re-reading Dorothy Arzner's *Christopher Strong*." *Quarterly Review of Film and Video* 18 (February 2001): 63-70.

"Portrait of a Generation: Cyril Collard's *Les Nuits fauves*." *The French Review* 75 (February 2002): 512-25.

"Three Takes on Motherhood, Masculinity, and Marriage: Serreau's Original, Nimoy's Remake, and Ardolino's Sequel." Reprinted in *Dead Ringers: The Remake in Theory and Practice*. Eds. Jennifer Forrest and Leonard R. Koos. State University of New York Press, 2001. 235-62.

"Strategies of Subversion in Colonial Nostalgia Film: Militarism and Marriage in Brigitte Roüan's *Outremer*." *Studies in French Cinema* 1, 2 (2001): 81-97.

"More Than Meets the Eye: Meandering Metaphor in Claire Denis's *Chocolat*." *Moving Pictures/Traveling Identities: Exile, Migration, Border Crossings in Cinema*. Ed. Eva Rueschmann. Jackson, MI: University Press of Mississippi, 2003. 121-36.

"Books Beyond Borders: Intertextuality in Arturo Pérez-Reverte's *El Club Dumas*." *Anales de la literatura español contemporánea* 26, 2 (2001): 57-73.

"Mosaics of the Might-Have-Been: Metaphor, Migration, and Multiculturalism in Claire Messud's *The Last Life*." *Journal of Narrative Theory* 32 (Summer 2002): 179-206.

"Falling Into Fiction(s): Intertextual Travel and Translation in Rose Tremain's *The Way I Found Her." Contemporary Literature* XLIII, 3 (2002): 461-87.

"The Franco-American Novel of Literary Globalism: The Case of Diane Johnson." *French Politics, Culture and Society* 21, 2 (Summer 2003): 64-80.

"A Menu for All Seasons: John Lanchester's *The Debt to Pleasure*." *English Language Notes* 41, 4 (Dec. 2003): 71-82.

"Modernism and Mystery: The Curious Case of the Lost Generation." *Twentieth-Century Literature* 49, 1 (Spring 2003): 81-102.

With John P. Gabriele. "Entrevista Con Arturo Pérez-Reverte: Deslindes de una Novela Globalizada." *Anales de la literatura español contemporánea* 28, 1 (2003): 233-45.

"An Interview with Diane Johnson," *Contemporary Literature* XLV (2004): 189-217.

"Cataclysmic Relations: Franco-American Discord in Diane Johnson's *L'Affaire*." *SITES: Contemporary French & Francophone Studies* 8 (2004): 379-89.

Literary Globalism: Anglo-American Fiction Set in France (Bucknell UP, 2005).

"New Mysteries of Paris: The Riddling of the City in Cara Black's Detective Novels." *Paradoxa: Terrains Vagues* 20 (2006): 12-28.

"Auterism and Adaptation in Jean-Pierre Jeunet's *Un Long dimanche de fiançailles*," *French Review* 81 (April 2008): 912-25.

"Diane Johnson," *Dictionary of Literary Biography: Twenty-First Century American Novelists* (Gale: Bruccoli Clark Layman, 2009): 161-75.

"William Styron's *Sophie's choice*: The Structure of Oppression" in *William Styron's Sophie's Choice: A Contemporary Casebook* (Newcastle-upon-Tyne: Cambridge Scholar's Press, forthcoming 2009)—requested reprint of my article first appearing in *Twentieth Century Literature*.

"Sighting/Siting/Citing the City: The Construction of Paris in Twenty-First Century Cinema." *PostScript: Essays in Film and the Humanities* 27 (Fall 2007): 72-89.

"My American Uncle, America Cries Uncle, and Other Fantastic Tales from France: Iegor Gran's *Jeanne d'Arc fait tic-tac. Studies in 20th & 21st Century Literature* 32 (Winter 2008): 11-36.

"Finding France on Film: *Chocolat, Amélie, and Le Divorce, French Cultural Studies* 19 (June 2008): 173-97.

"Is Film the Universal Language? Educating Students as Global Citizens. *ADFL Bulletin* (Association of Departments of Foreign Languages) 40 (fall 2008): 27-32.

"Daring to Imagine: Frédéric Beigbeder's *Windows on the World* and Slimane Benaïssa's *La Dernière nuit d'un damné*. *From Solidarity to Schism: 9/11 and After in Fiction and Film from Outside the U.S.*, ed. Caro Cilano (Rodopi, 2010): 165-82.

"The 'Middle' in Diane Johnson's MidAmerica: The Space in Between," *MidAmerica* (2009): 57-65.

"Bridging the Gap: The Construction of Paris in Luc Besson's "*Angèle-A*, *Studies in French Cinema* 11 (May 2011): 139-50.

"Optimal Adaptation in Fred Varga's and Régis Wargnier's *Pars vite et reviens tard*, *French Review* 85 (October 2011): 105-17.

"Song, Sex, and the City: Reconfiguring Borders in Christophe Honoré's *Les Chansosn d'amour*, *French Review* 86.2 (forthcoming 2013).

Understanding Diane Johnson (Columbia, SC: University of South Carolina Press, forthcoming summer 2013).

PROFESSIONAL SERVICE (Selected)

Elected Committees: Teaching Staff and Tenure Committee, Financial Advisory Committee, Committee on Conference with Trustees, VPAA Selection Committee

Appointed Committees: Faculty Development Committee, Writing Committee, Presidential Planning Committee, First-Year Seminar Committee, Research and Leaves Committee, Publications Committee, Task Force on Workload, Comparative Literature Committee, Film Studies Committee, Copeland Research Funds Committee, Selection Board for Mary Isabel Sibley Fellowship awarded by Phi Beta Kappa (4 year term, Chair, 2002)

Memberships: MLA, M/MLA, ADFL, WCMLA, CIEF

INFORMATION NOT INCLUDED ON ABBREVIATED CV:

Book Reviews, Papers, Invited Lectures (2-3 per year on average)