

Brett Bowles
Department of French & Italian
Indiana University
Bloomington, IN 47405
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Education

1998 Ph.D., French Civilization, Pennsylvania State University
1994 M.A., French Language and Literature, University of Virginia
1992 B.A., French Language and Literature, University of Virginia

Employment

2011-present Associate Professor of French Studies, Department of French & Italian,
Indiana University, Bloomington
2006-2011 Associate Professor of French Studies, Department of Languages,
Literatures and Cultures, State University of New York at Albany
2004-2005 Associate Professor of French, Department of Foreign Languages and
Literatures, Iowa State University
1998-2004 Assistant Professor of French, Department of Foreign Languages and
Literatures, Iowa State University

Research Fields

Twentieth-Century French Cultural Studies
 Cinema, Society, and Politics
 Cultural History of the Popular Front and Vichy
 Literature and Ideology

PROFESSIONAL SERVICE

Editorial

Editorial Board Member, *French Historical Studies*, 2010-present

North American Editor, *Modern and Contemporary France*, 2007-present

Editorial Board Member, *French History*, 2007-present

Associate Editor, *The Historical Journal of Film, Radio, and Television*, 2005-present

Advisory

Referee for the National Endowment for the Humanities, 2007
(Summer Stipends Program, European History)

Referee for the Social Sciences and Humanities Research Council of Canada, 2006
(Grant proposals related to film)

Executive Council Member of the International Association for Media and History, 2006-present

Manuscript Reviewer for *French Politics, Culture & Society*, 2007-present
(Submissions on film and twentieth-century cultural history)

Manuscript Reviewer for *French History*, 2006-present
(Submissions on twentieth-century cultural history)

Manuscript Reviewer for *French Historical Studies*, 2003-present
(Submissions on film and media)

Consultant for College Board, Best Practices in World Languages, 2007-present
(AP French Literature & Language Course Design and Evaluation)

Advanced Placement Exam Reader for Educational Testing Service / College Board, 2005-present
(French language and literature exams)

Materials Development Consultant for Educational Testing Service, 2001-02
(French CLEP Test)

PUBLICATIONS

Books

Marcel Pagnol. Manchester: Manchester University Press, 2012. 267 pp.

“Cinema, Society, and Politics in France and Germany, 1930-1945.” Edited collection in production with Berghahn Books. Anticipated publication in mid-2012.

Edited Journal Issues

“Une contre-analyse des années noires: Precocious Literary and Cinematic Historiographies of the Occupation.” In preparation for *French Politics, Culture & Society* 31.1 (March 2013).

“A Newsreel of our Own: the Culture and Commerce of Local Filmed News.” Co-edited with Roel Vande Winkel and Daniel Biltreyst. In preparation for *The Historical Journal of Film, Radio and Television* 32.3 (August 2012).

“The Politics of French and German Cinema, 1930-1945.” *Historical Reflections* 35.2 (June 2009).

Articles and Book Chapters

“Populism and the Performance of National Consensus in Marcel Pagnol’s Cinema.” Forthcoming in *French History* 26.3 (September 2012).

Entries on *Le Schpountz* (Pagnol) and *Hotel Terminus* (Ophüls) forthcoming in Tim Palmer and Charles Michael, eds., *Directory of World Cinema: France* (London: Intellect Books, 2012).

“Renoir and the Popular Front: Aesthetics, Politics, and the Complexities of Engagement.” Forthcoming in Alastair Phillips and Ginette Vincendeau, eds., *A Companion to Jean Renoir* (London: Wiley-Blackwell, 2012).

“Historiography, Politics, and Narrative Form in Mosco Boucault’s *Des “Terroristes” à la retraite.*” Forthcoming in Sandra Ott and Santi de Pablo, eds., *War, Exile, Justice, and Everyday Life in France, Spain, and the Basque Country, 1936-1946* (Reno: University of Nevada Press, 2012).

“Becoming a Franco-American: Jean Renoir, the Second World War, and *A Salute to France.*” *Studies in French Cinema* 10.2 (June 2010): 111-24.

“Léon Poirier.” In Yannick Dehée and Christian-Marc Bosséno, eds., *Dictionnaire du cinéma populaire français*, 2nd edition (Paris: Nouveau Monde Editions, 2009): 695-96.

“Accommodating Vichy: the Politics of Marcel Pagnol’s *La Fille du puisatier.*” *Historical Reflections* 35.2 (June 2009): 84-107.

“Ça fait d’excellents montages: Documentary Technique in *Le Chagrin et la pitié.*” *French Historical Studies* 31.1 (Winter 2008): 117-58.

“Luc Besson’s *The Messenger*: Remaking Joan of Arc for the New Millennium.” In Leen Engelen and Roel Vande Winkel, eds., *European Perspectives on Film and History* (Ghent: Academia Press, 2007): 52-73.

“The Attempted Nazification of French Cinema, 1934-1944.” In Roel Vande Winkel and David Welch, eds., *Cinema and the Swastika: the International Expansion of Third-Reich Cinema* (New York: Palgrave Macmillan, 2007): 130-47.

“Jean Renoir’s *Salut à la France*: Documentary Film Production, Distribution, and Reception in France, 1944-45.” *The Historical Journal of Film, Radio, and Television* 26.1 (March 2006): 57-86.

“Marcel Pagnol.” In Mary Anne O’Neil, ed., *Twentieth-Century French Dramatists*, vol. 321 of *Dictionary of Literary Biographies* (Columbia, S.C.: Brucoli, Clark, Layman, 2005): 276-86.

“Marc Allégret.” In Ian Aitken, ed., *Encyclopedia of Documentary Film* (London: Routledge, 2005): 26-29.

“Léon Poirier.” In Ian Aitken, ed., *Encyclopedia of Documentary Film* (London: Routledge, 2005):

1054-56.

“Medieval Modernism: the Political Aesthetic of Baudelaire’s *Danse Macabre*.” *The Australian Journal of French Studies* 42.2 (August 2005): 207-28. Reprinted in Kathy Darrow, ed., *Nineteenth-Century Literature Criticism*, vol. 204 (Detroit: Gale Learning, 2009): 86-95.

“Marcel Pagnol’s *The Baker’s Wife*: a Cinematic Reinvention of the Charivari in Popular-Front France.” *The Historical Journal* 48.2 (June 2005): 437-69.

“Politicizing Pagnol: Rural France, Film, and Ideology under the Popular Front.” *French History* 19.1 (March 2005): 112-42.

“*La Tragédie de Mers-el-Kébir* and the Politics of Filmed News in France, 1940-1944.” In “Cultural Practices,” special issue of *The Journal of Modern History* 76.2 (June 2004): 347-88.

“Newsreels, Ideology, and Public Opinion under Vichy: The Case of *La France en Marche*.” *French Historical Studies* 27.2 (Spring 2004): 419-63.

“Bruno Dumont’s *La Vie de Jésus*.” *Film Quarterly* 57.3 (Spring 2004): 47-55.

“German Newsreel Propaganda in France, 1940-1944.” *The Historical Journal of Film, Radio, and Television* 24.1 (March 2004): 45-67.

“Comic Books as Literature and History.” In Barry Rothaus, ed., *Proceedings of the Twenty-Ninth Annual Meeting of the Western Society for French History* (Boulder, Co.: University of Colorado Press, 2003): 212-16.

“Screening *les Années Noires*: Using Film to Teach the Occupation.” *French Historical Studies* 25.1 (Winter 2002): 21-40.

“Poetic Practice and Historical Paradigm: Charles Baudelaire’s Anti-Semitism.” *PMLA* 115.2 (March 2000): 195-208.

“Images of the Peasantry and the Politics of Representation in Marcel Pagnol’s *Angèle* and *Regain*.” In Barry Rothaus, ed., *Proceedings of the Twenty-Fifth Annual Meeting of the Western Society for French History* (Boulder, Co.: University of Colorado Press, 1999): 207-18.

“*Les Sept Vieillards*: Baudelaire’s Purloined Letter.” *French Forum* 22.3 (January 1998): 47-61.

“Alfred Delvau’s Slang Dictionaries: Vehicles of Lexical and Sociocultural Change in Second-Empire Paris.” *French Review* 71.2 (December 1997): 213-24.

“Piloting through Turbulence: Griots, Islam, and the French Encounter in Four Epics about Nineteenth-Century West African Heroes.” Co-authored with Thomas A. Hale. In Kenneth W. Harrow, ed., *Marabouts, Mullahs, and Muses: Islam in African Literature* (New York: Heinemann, 1996): 77-91.

“La République régionale: stade occulté de la ‘synthèse républicaine’.” *French Review* 69.1 (October

1995): 103-17.

Forum Contribution

“Baudelaire and Anti-Semitism.” *PMLA* 115.5 (October 2000): 1132-34.

[Response to a critique of my Baudelaire article published in the March 2000 issue of the journal.]

Review Articles

“Gender, Cultural History, and French Cinema of the Occupation.” Based on Judith Mayne, *Le Corbeau* (Urbana: University of Illinois Press, 2007) and Leah Hewitt, *Remembering the Occupation in French Film* (New York: Palgrave Macmillan, 2008). *Modern and Contemporary France* 17.2 (May 2009): 211-19.

“Documentary Realism and Collective Memory in Postwar France, 1945-1955.” Based on recent DVD editions of René Clément, *La Bataille du rail* (1945); Jean-Pierre Melville, *Le Silence de la mer* (1949); and *Nuit et brouillard* (Alain Resnais, 1955). *The Historical Journal of Film, Radio, and Television* 27.2 (June 2007): 251-58.

“Illuminating the Dark Years: French Wartime Newsreels on DVD.” Based on Marc Ferro, ed., *Archives de guerre, 1940-1945: ce que les Français ont vu dans les salles de cinéma* (Paris: Nouveau Monde Editions / INA, 2004); Jean-Pierre Bertin-Maghit, Sylvie Lindeperg, and Olivier Wieviorka, eds., *Images de guerre, 1940-1945* (Paris: Nouveau Monde Editions / INA, 2004). *The Historical Journal of Film, Radio, and Television* 27.1 (March 2007): 119-25.

“Vichy résistantialiste? New Perspectives on an Old Myth.” Based on Simon Kitson, *Vichy et la chasse aux espions nazis, 1940-1942* (Paris: Autrement, 2004). Institute of Historical Research, University of London / *Reviews in History*, <http://www.history.ac.uk/reviews/paper/bowles.html> (November 2005): no. 480.

“Rethinking French Fascism: Sources and Significance.” Based on Samuel Goodfellow, *Between the Swastika and the Cross of Lorraine: Fascisms in Interwar Alsace* (DeKalb, Illinois: Northern Illinois University Press, 1999) and Kevin Passmore, *From Liberalism to Fascism: the Right in a French Province, 1928-1939* (Cambridge and New York: Cambridge University Press, 1997). *Contemporary French Civilization* 25.1 (Winter-Spring 2001): 151-57.

“Comment peut-on être paysan?” Based on Peter Sahlins, *Forest Rites: The War of the Demoiselles in Nineteenth-Century France* (Cambridge: Harvard University Press, 1994) and James R. Lehning, *Peasant and French: Cultural Contact in Rural France during the Nineteenth Century* (Cambridge: Cambridge University Press, 1995). *Contemporary French Civilization* 21.1 (Winter-Spring 1997): 96-100.

Multi-Media Publications

“Liberated Paris and the Politics of Representation.” Multi-media essay forthcoming on DVD edition of *La Libération de Paris* (Chicago: International Historic Films, 2012). I am also serving as academic producer of the DVD, which includes the original French and Anglo-American montages of the film.

“Renoir’s *A Salute to France*: a Brilliant Failure.” Multi-media essay forthcoming on DVD edition of *A Salute to France / Salut à la France* (Chicago: International Historic Films, 2012). I am also serving as academic producer of the DVD, which includes the original French and Anglo-American montages of the film.

“Jean Renoir, Franco-American.” Multi-media essay forthcoming on DVD edition of *A Salute to France / Salut à la France* (Chicago: International Historic Films, 2012).

“Franco-Nazi Propaganda in *Forces Occultes*.” Multi-media essay on DVD edition of *Forces Occultes* (Chicago: International Historic Films, 2011).

“Amour, haine, et propagande.” Commentary for the second episode (“Prêcher la guerre”) of a six-part French-language documentary on the Second World War produced by the Canadian Broadcasting Corporation. First broadcast on CBC television on April 30 and May 1, 2010. DVD released on August 3, 2010.

Translations

Lindeperg, Sylvie. “Political and Narrative Ambiguities in *La Bataille du rail*.” *Historical Reflections* 35.2 (Summer 2009): 142-62.

Véronneau, Pierre. Book review of George Melnyk, *One Hundred Years of Canadian Cinema* (Toronto: University of Toronto Press, 2004). *Historical Journal of Film, Radio, and Television* 25.3 (2005): 512-14.

Book Reviews

Agnès Callu, Patrick Eveno, and Hervé Joly, eds. *Culture et médias sous l’Occupation: des entreprises dans la France de Vichy* (Paris: Editions du CTHS, 2009). Forthcoming in *The Historical Journal of Film, Radio, and Television* 32.2 (June 2012).

Mayne, Judith. *Le Corbeau* (Urbana: University of Illinois Press, 2007). *The Historical Journal of Film, Radio, and Television* 29.1 (March 2009): 133-37.

Eades, Caroline. *Le Cinéma post-colonial français* (Paris: Editions du Cerf, 2006). *The Journal of Modern History* 81.1 (March 2009): 206-07.

Wharton, Steve. *Screening Reality: French Documentary Film during the German Occupation* (Bern: Peter Lang, 2006.) *The Historical Journal of Film, Radio, and Television* 28.1 (March 2008): 82-85.

Delporte, Christian. *Images et politique en France au 20e siècle* (Paris: Nouveau Monde Editions 2006). *Modern and Contemporary France* 15.4 (November 2007): 519-20.

Dehée, Yannick and Christian-Marc Bosséno, eds. *Dictionnaire du cinéma populaire français* (Paris: Nouveau Monde Editions, 2004). *The Historical Journal of Film, Radio, and Television* 26.4 (October 2006): 603-06.

Vincendeau, Ginette. *La Haine* (Urbana: University of Illinois Press, 2005). *H-France / Society for*

French Historical Studies website, <http://h-francereview.net/hfrancereviewvol6.pdf>, vol. 6, no. 87 (2006): 401-05.

Aldrich, Robert. *Vestiges of the Colonial Empire in France: Monuments, Museums, and Colonial Memories* (New York: Palgrave Macmillan, 2005). *Modern and Contemporary France* 14.1 (February 2006): 101-02.

Heath, Stephen. *César* (London: British Film Institute, 2004). *The Historical Journal of Film, Radio, and Television* 25.3 (August 2005): 500-03.

Phillips, Alastair. *City of Darkness, City of Light: Emigré Filmmakers in Paris, 1929-1939* (Amsterdam: Amsterdam University Press, 2003). *The Historical Journal of Film, Radio, and Television* 25.2 (June 2005): 319-21.

Bertin-Maghit, Jean-Pierre. *Les Documenteurs des années noires: les documentaires de propagande en France, 1940-1944* (Paris: Nouveau Monde Editions, 2004). *The Historical Journal of Film, Radio, and Television* 25.1 (March 2005): 163-65.

Evans, Martin and Emmanuel Godin. *France 1815-2003: Modern History for Modern Languages* (London: Arnold, 2004). *H-France / Society for French Historical Studies* website, www.h-francereview.net/hfrancereviewvol5.pdf, vol. 5, no. 30 (2005): 138-41.

Zasloff, Tela. *A Rescuer's Story: Pastor Pierre-Charles Toureille in Vichy France* (Madison: University of Wisconsin Press, 2003). *French Studies* 59.1 (January 2005): 123-24.

Gervereau, Laurent. *Ces images qui changent le monde* (Paris: Seuil, 2003). *Modern and Contemporary France* 12.3 (August 2004): 408-09.

Compagnon, Antoine. *Baudelaire devant l'innombrable* (Paris: Presses de l'Université de Paris-Sorbonne, 2003). *Rivista di Letterature Moderne e Comparate* 57.2 (Spring 2004): 253-55.

Klossowski, Pierre and Maurice Blanchot. *Decadence of the Nude*, ed. Sarah Wilson (London: Black Dog Publishing, 2003). *H-France / Society for French Historical Studies* website, www.h-francereview.net/hfrancereviewvol3.pdf, vol. 3, no. 105 (2003): 505-09.

Ezra, Elizabeth. *The Colonial Unconscious: Race and Culture in Interwar France* (Ithaca: Cornell University Press, 2000). *H-France / Society for French Historical Studies* website, www.h-francereview.net/hfrancereviewvol3.pdf, Vol. 3, no. 102 (2003): 489-92.

Richter, Mario. *Baudelaire, Les Fleurs du mal: lecture intégrale*. 2 vols. (Geneva: Editions Slatkine, 2001). *Rivista di Letterature Moderne e Comparate* 55.3 (Winter 2002): 363-66.

Golsan, Richard J. *Vichy's Afterlife: History and Counterhistory in Postwar France* (Lincoln: University of Nebraska Press, 2000) and Richard J. Golsan, ed., *The Papon Affair: Memory and Justice on Trial* (New York and London: Routledge, 2000). *SubStance* 31.1 (Spring 2002): 125-28.

Rearick, Charles. *The French in Love and War: Popular Culture in the Era of the World Wars*. (New Haven: Yale University Press, 1997). *Contemporary French Civilization* 24.1 (Spring 2000): 141-44.

Paxton, Robert. *French Peasant Fascism: Henry Dorgères' Greenshirts and the Crises of French Agriculture, 1929-1939*. (New York: Oxford University Press, 1997). *European Studies Journal* 17.1 (Spring 2000): 140-43.

Henry, Marilène Patten. *Monumental Accusations: the Monuments aux Morts as Expressions of Popular Resentment* (New York: Peter Lang, 1996). *Contemporary French Civilization* 22.1 (Winter-Spring 1998): 124-26.

Bucher, Bernadette. *Descendants de Chouans: Histoire et culture populaire dans la Vendée contemporaine* (Paris: Editions de la Maison des Sciences de l'Homme, 1995). *Contemporary French Civilization* 21.1 (Winter-Spring 1997): 93-95.

Lepetit, Bernard. *The Pre-Industrial Urban System: France, 1740-1840* (Cambridge: Cambridge University Press, 1994). *Nineteenth-Century French Studies* 24.1-2 (Fall-Winter 1995-96): 258-59.

Kete, Kathleen. *The Beast in the Boudoir: Petkeeping in Nineteenth-Century France* (Berkeley: University of California Press, 1994). *Contemporary French Civilization* 19.1 (Winter-Spring 1995): 135-37.

INVITED LECTURES

"Cinematic Technique and Revisionist Historiography in Marcel Ophüls' *The Sorrow and the Pity*." At the Winthrop-King French and Francophone Study Center, Florida State University, February 2011.

"Non-Fiction Film in Wartime France." At the symposium "Films from the Darkest Hour: Europe, 1942-1943." European Studies Council / Film Studies Program, Yale University, December 2010.

"Historiography, Memory, and the Politics of Form in Mosco Boucault's *Des "Terroristes" à la retraite*." At the conference "War, Exile, Justice, and Everyday Life in France, Spain, and the Basque Country, 1936-1946." Basque Studies Center, University of Nevada, Reno, April 2010.

"Social Mythology and National Consensus in the Films of Marcel Pagnol." At the symposium "Community, Politics, and Culture: Screening 1930s France." Department of French / Film Studies Program, Rutgers University, April 2009.

"Captive Audiences, Captive Minds? The Distribution and Reception of Nazi Film Propaganda in France, 1940-1944." Department of History, Louisiana State University, October 2007.

"Le cinéma français comme outil pédagogique: stratégies pratiques." University in the High Schools Annual Meeting (French division), University at Albany, December 2006.

"Social Ideology and the Politics of Representation in Marcel Pagnol's Peasant Films." Film Study Center/Department of Romance Languages, University of Chicago, April 2003.

"Marcel Pagnol, Marseille's Cinematic Artisan." At the symposium "Marseille, bouillabaisse culturelle." Department of French, Georgetown University, September 2001.

"Filmed News and Public Opinion in France, 1940-1944." Institute for Cinema and Culture,

University of Iowa, April 2000.

CONFERENCE PAPERS

“Ideologies of Silence: Franco-German Relations in *Le Silence de la mer* (1941-2004).” Society for French Historical Studies, The Citadel, February 2011.

“The Tremor Before the Earthquake: Marcel Ophüls’ *Les accords de Munich, ou la paix pour 100 ans* (1967).” Twentieth- and Twenty-First Century French and Francophone Studies Colloquium, University of Minnesota, March 2009.

“Reassessing Alfred Greven and the Export of German Cinema, 1940-1945.” Paper co-authored with Roel Vande Winkel (Ghent University). CineGraph Conference on the History of Cinema, Hamburg, November 2008.

“Maurice Chevalier and the Music of Bad Faith in *Le Chagrin et la pitié*.” Society for French Historical Studies, Rutgers University, April 2008.

“Ça fait d’excellents montages: Documentary Technique in Marcel Ophüls’ *Le Chagrin et la pitié*.” Twentieth- and Twenty-First Century French and Francophone Studies Colloquium, Georgetown University, March 2008.

Invited comment on the panel “Internationalism and Cultural Politics in French Cinema, 1940-1955.” Society for French Historical Studies, University of Houston, March 2007.

“*La Libération de Paris* and the Politics of Allied Film Propaganda in Liberated France.” Society for French Historical Studies, University of Houston, March 2007.

“False Indictments? Moral Economies of Anti-Semitism in Marcel Ophüls’ *The Sorrow and the Pity*.” As part of the panel I organized under the title “Anti-Semitism in French Documentary” for the Film and History Association, Dolce Conference Center (Dallas, TX), November 2006.

“Marcel Pagnol’s *La Femme du boulanger*: A Cinematic Charivari of Popular-Front France.” As part of the panel I organized under the title “The Theatrical Politics of the Popular Front” for the Society for French Historical Studies, University of Illinois, April 2006.

“Rethinking the Resistance: Mosco Boucault’s *Des ‘Terroristes’ à la retraite*.” Twentieth- and Twenty-First Century French and Francophone Studies Colloquium, University of Miami, March 2006.

“*La Tragédie de Mers-el-Kébir*: Vichy’s First Propaganda Film.” As part of the panel I organized under the title “Documentary Film under Vichy.” Society for the Study of French History, University of Southampton, July 2005.

“Propaganda and its Backlash: Reception of *Le Juif Süss* in France, 1941-1942.” Film and History Association, Dolce Conference Center (Dallas, TX), November 2004.

“Film, Popular Culture, and Cultural History.” Presentation at the roundtable session “Crafting a

History of Popular Culture in the Twentieth Century.” Western Society for French History, Texas Tech University, October 2004.

“Repenser la Résistance: le cinéma documentaire de Mosco Boucault.” Association Française des Enseignants et des Chercheurs en Cinéma et Audiovisuel, Institut Lumière/Université de Lyon II, July 2004.

“The *Journal de Guerre* and the Service Cinématographique de l’Armée during the Phony War.” As part of the panel I organized under the title “Franco-German Film Propaganda, 1939-1944.” Society for French Historical Studies, Bibliothèque Nationale de France, June 2004.

“Paris Traumatized: Healing the Cinematic Wounds of the Second World War.” Twentieth-Century French Studies Association, Florida State University, April 2004.

“Filmed News in Vichy France, 1940-42.” As part of the panel I organized under the title “Film, Ideology, and Public Opinion during the Occupation.” Society for French Historical Studies, University of Wisconsin-Milwaukee, April 2003.

“Pleasurable Propaganda: The French Resistance in American Comics, 1940-1960.” As part of the panel I organized under the title “Popular Culture Representations of the Resistance.” Society for French Historical Studies, University of Toronto, April 2002.

“Bruno Dumont’s *La Vie de Jésus*: Social Cinema between Bresson and Kassovitz.” As part of the panel I organized under the title “French Social Cinema in the 1990s.” Western Society for French History, Butler University, November 2001.

“Comic Books as Literature and History.” Presentation at the roundtable session “Literature and History.” Western Society for French History, Butler University, November 2001.

“Filmed News and Public Opinion during *les Années Noires*.” Twentieth-Century French Studies Association, University of California-Davis, March 2001.

“Film as a Source for Cultural History.” Presentation at the roundtable session “Approaches and Problems in Cultural History.” Society for French Historical Studies, University of North Carolina-Chapel Hill, March 2001.

“Screening the Popular Front: The Sociology and Politics of Moviegoing, 1935-1938.” Society for French Historical Studies, University of North Carolina-Chapel Hill, March 2001.

“Luc Besson’s *The Messenger*: Remaking Joan of Arc for the New Millennium.” Western Society for French History, University of California at Los Angeles, November 2000.

“Teaching Vichy through Film.” Society for French Historical Studies, Arizona State University, March 2000.

“Cultural Politics and National Community in Marcel Pagnol’s *La Femme du boulanger* (1938).” As part of the panel I organized under the title “Cultural Politics and Cinema in Inter-war France.” Western Society for French History, University of California-Santa Cruz, November 1999.

“Charles Baudelaire: Literary Prostitute.” Nineteenth-Century French Studies Colloquium, University of Western Ontario, October 1999.

“Right, Left, and the Refusal of Ideology: Reading Marcel Aymé’s Politics.” Society for French Historical Studies, Georgetown University, March 1999.

“Documentary Film and the Politics of Complicity in Vichy France: The Case of *La France en Marche*.” As part of the international panel I organized under the title “Documentary Film under Vichy.” Western Society for French History, Boston College, November 1998.

“The *Danse Macabre* and the Sociology of Baudelairean Modernism.” Nineteenth-Century French Studies Colloquium, Pennsylvania State University, October 1998.

“Charles Baudelaire: Seminal Anti-Semite?” Nineteenth-Century French Studies Colloquium, University of Georgia, October 1997.

“Images of the Peasantry and the Politics of Representation in Marcel Pagnol’s *Angèle* and *Regain*.” As part of the panel I organized under the title “Inter-War Film and the Cultural Politics of France’s Civilizing Mission.” Western Society for French History, University of Saskatchewan, October 1997.

“*La Fille du puisatier* de Marcel Pagnol: Eau de Vichy?” Northeast Modern Language Association Colloquium, McGill University, April 1996.

“Delvau’s Dictionaries.” Nineteenth-Century French Studies Colloquium, University of Delaware, October 1995.

AWARDS AND HONORS

External

Franklin Research Grant, American Philosophical Society (\$4000), February 2010.

International Association for Media and History (IAMHIST) Annual Prize for Best Article in *The Historical Journal of Film, Radio, and Television* (\$500). [For “Jean Renoir’s *Salut à la France . . .*” published in the March 2006 issue].

Tournées Film Festival Grant, French-American Cultural Exchange Council (\$1800), November 2006.

Franklin Research Grant, American Philosophical Society (\$3000), April 2005.

Summer Stipend, National Endowment for the Humanities (\$5000), July-August 2003.

Amy Millstone Prize for Best Interdisciplinary Paper, Western Society for French History, November 1998.

Camargo Foundation Residential Fellowship (Cassis, France), September-December 1996.

Intramural

Faculty Research Assistance Program (FRAP) Grant, University at Albany (\$5000), Spring 2010.

Faculty Research Assistance Program (FRAP) Grant, University at Albany (\$5200), Spring 2007.

Research/Creative Activity Grant, Center for Excellence in the Arts and Humanities, Iowa State University (\$1750), March 2005.

Publication Support Grant, Vice-Provost for Research, Iowa State University (\$1531), January 2003.

Faculty Research Grant, Council on Scholarship in the Humanities, Iowa State University (\$2900), May 2000.

Summer Salary Grant, Council on Scholarship in the Humanities, Iowa State University (\$4875), May 1999.

PROFESSIONAL MEMBERSHIPS

Association for the Study of Modern and Contemporary France (ASMCF)

Association Française de Recherche sur l'Histoire du Cinéma (AFRHC)

International Association for the Study of Media and History (IAMHIST)

Modern Language Association (MLA)

Society for Cinema and Media Studies (SCMS)

Society for French Historical Studies (SFHS)

Twentieth- and Twenty-First-Century French Studies Association (TCFS)

Western Society for French History (WSFH)

REFERENCES

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 and Film Studies
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Professional services are occupations in the service sector requiring special training in the arts or sciences. Some professional services require holding professional licenses such as architects, accountants, engineers, doctors and lawyers. Other professional services involve providing specialist business support to businesses of all sizes and in all sectors; this can include tax advice, supporting a company with accounting, IT services or providing management advice.