

CURRICULUM VITAE
Dr. DOROTHÉE POLANZ
Assistant Professor of French
Dept. of Foreign Languages, Literatures and Cultures
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EDUCATION

Degrees earned at the University of Maryland, College Park, Maryland - Department of French and Italian

- 2010 **PhD in French Studies** "Theatricality: analysis of a critical notion across three media: the libertine novel, orientalist painting and cinema (18th, 19th and 20th centuries)." [*La Théâtralité: analyse d'une notion critique à travers trois médiums: le roman libertin, la peinture orientaliste et le cinéma (XVIII^e-XX^e siècles)*]
- 2005 **M.A in French Literature**

Degrees earned at the Université Marc Bloch/Strasbourg II (France)

- 2004 **Maîtrise en Lettres Modernes** [*M.A in French Literature*]
- 2003 **Licence-ès-Lettres Modernes** [*B.A in French Literature*]
Licence en Études Théâtrales, [*B.A in Drama Studies*]

Degrees earned at the Université de Metz (France)

- 2002 **DEUG de Lettres Modernes** [*Associate's Degree in French Literature*]
DEUG d'Histoire [*Associate's Degree in History*]
Études Supérieures en Classe Préparatoire, Lycée Georges de la Tour, Metz, France [*Preparator Class for Ecole Normale Supérieure*]
- 2001 Brevet d'Aptitude à la Fonction d'Animateur (B.A.F.A) [*Camp Counselor Diploma*]
- 2000 **Baccalauréat**, série Littéraire, option lourde et facultative théâtre, Lycée Chopin, Nancy, France. Mention A.B [*High School Diploma with a concentration in literature and drama*]

PROFESSIONAL EXPERIENCE

Higher Education

- 2015- **James Madison University** (VA). Department of Foreign Languages, Literatures and Cultures. Assistant Professor of French. Director of the study abroad program in Nice, France.
- 2013-15 **University of Virginia** (VA). Department of French. Lecturer. Summer Study Abroad Program in Lyon, France.
- 2006-15 **Georgetown University** (DC). Summer Study Abroad Program in Tours, France. Director's assistant.
- 2012 **Susquehanna University** (PA). Department of Modern Languages. Visiting Assistant Professor of French.
- 2012 **Institut de Touraine** (France). Lecturer. Advanced French classes including preparation to the DELF/DALF.
- 2012 **NOVA** (Northern Virginia Community College), World Languages Program.
- 2012 **University of Maryland** (MD). School of Languages. Adjunct Professor of French.
- 2011 **Trinity DC University** (DC). Adjunct Professor of French.
- 2011 Research Assistant for the French Textbook *Deux Mondes: A Natural Approach* (McGraw-Hill, 2011)
- 2011 **Catholic University** (DC). French Department. Assistant Professor of French. French Theatre
- 2011 **George Mason University** (VA). Department of Modern and Classical Languages. Assistant Professor of French. French Business and Writing.
- 2005-10 **University of Maryland** (MD). School of Language. Teaching Fellow, French courses at all undergraduate levels in French and in English.
- 2003-04 **Middlebury College** (VT). Summer French School. Teaching Assistant.

PUBLICATIONS

Articles

- 2017 "Le corps féminin dans la joaillerie Art nouveau : merveille, transfiguration et effacement" in *Etres merveilleux dans les arts de l'âge classique au monde contemporain (XVIIIe-XXIe siècles)*, Editions Orizons, collection "Comparaisons"
- 2017 "Portrait of the Queen as a Celebrity: Marie Antoinette on Screen, a disappearing Act (1934-2012)" in *Cinematic Eighteenth Century*, Routledge, ed. Steven Thomas and Srividhya Swaminathan
- 2017 "Sexe, performance et techniques de spectacle dans le récit libertin" in *Dix-huitième siècle: "Une Société de spectacle"*, N.49, pp.311-324
- 2014 "Marie Antoinette, icône suprême du marketing au XXI^e siècle". *La Révolution française et le monde d'aujourd'hui: mythologies contemporaines*. Paris, Éd. Garnier, Série *Le dix-huitième siècle*, pp.345-357
- 2013 "Le roman libertin illustré au XVIII^e siècle : un sous-produit paradoxal ?" *Économies du rebut : Poétique et critique du recyclage au XVIII^e siècle*. Éd. Florence Magnot et M. Poirson. Paris, Éd. Desjonquères
- 2012 "De la machine à jouir à la machine littéraire : tours et détournements sadiens." *Sade : sciences, savoirs et invention romanesque*. Éd. Alexandre Wenger. Paris, Éd. Hermann, pp.79-95
- 2009 "Jouer la parade au XXI^e siècle: (Ré)Inventer Léandre." *Restitution et création dans la remise en spectacle des œuvres des XVII^e et XVIII^e siècles*. Éd. Jean-Noël Laurenti. Paris, Centre de Recherche sur les arts du spectacle aux XVII^e et XVIII^e siècles, pp.55-77
- 2009 "Comment adapter les œuvres de Sade? Le point de vue d'un maître espagnol de l'érotisme et de l'horreur." Entretien avec le réalisateur Jesus Franco Manera. *Filmer le dix-huitième siècle*. Éd. M.Poirson et L. Schifano. Paris, Éd. Desjonquères, pp.98-108
- 2009 "Sade au prisme du cinéma étranger." *L'Ecran des Lumières/Les Lumières à l'écran*. Éd. Laurence Schifano and Martial Poirson. *Studies on Voltaire and the Eighteenth Century* (SVEC), Oxford, Voltaire Foundation

Critical Edition

- 2006 Contribution (Title page credit) to *Parades: Léandre eunuque, Le Mauvais Exemple, L'Ambassadeur de Perse*. By Guy Spielmann. Paris, Lamsaque, coll. "Le Studiolo".

EXHIBITION

- 2013 Consultant at the Museum of the French Revolution in Vizille, France. Representations of the 18th Century in today's world (1950-2013). In charge of the Marie Antoinette section, set up of personal objects collection.

CONFERENCE PAPERS AND LECTURES

- 2017 "Le sexe-machine juste avant la science: mécanismes de la jouissance dans le roman libertin". *Annual Meeting of the Northeast Modern Language Association* (NEMLA). Baltimore, MD (Mar.)
- 2017 "The Dark side of the Enlightenment: Sade as the hero of horror in international pop culture". Department of Foreign Languages, Literatures and Cultures, 15th conference: *Fear and Terror: Human Experiences as Old as the World*. James Madison University. Harrisonburg, VA (Mar.)
- 2016 "Emprunts, translation et transgression: le motif du jardin merveilleux dans le roman libertin français du XVIII^e siècle". *Annual Meeting of the Northeast American Society for Eighteenth Century Studies* (NEASECS). Amherst, MA (Oct.)
- 2016 "Multiple Migration in Majane Satrapi's graphic novel *Persepolis* (2000-03)". Department of Foreign Languages, Literatures and Cultures, 14th conference: *Migrations: A Phenomenon of Human History from Its Ancient Origins to the Present Global Situation*. James Madison University. Harrisonburg, VA (Apr.)
- 2016 "Sade as Fictional Character in Pop Culture". *Annual Meeting of the American Society for Eighteenth Century Studies* (ASECS). Pittsburgh, PA (Mar.)
- 2015 "Colette's musical world on film: *On Tour* by Mathieu Almaric or *Variety Lights* by Fellini?" *Annual Meeting of the Pacific Ancient and Modern Language Association* (PAMLA). Portland, OR (Nov.)

- 2015 "Portrait of the Queen as a Celebrity: Marie Antoinette on Screen, a disappearing Act". *Annual Meeting of the American Society for Eighteenth Century Studies* (ASECS). Los Angeles, CA (Mar.)
- 2014 "Merchandizing Queen : Marie Antoinette, 1793-2013". *Annual Meeting of the American Society for Eighteenth Century Studies* (ASECS). Williamsburg, VA (Mar.)
- 2012 "Marie Antoinette, icône suprême de la pop-culture du XXI^e siècle". *Mythologies contemporaines : Révolution française et cultures populaires dans le monde aujourd'hui*. Musée de la Révolution française/ Université Stendhal-Grenoble 3 – UMR LIRE-CNRS. Vizille, France (Mar.)
- 2009 "Through a Camera Lens Darkly: Visions of the Marquis de Sade in Film outside of France." *Annual Meeting of the American Society for Eighteenth Century Studies* (ASECS). Richmond, VA (Mar.)
- 2008 "How to use the global simulation approach in a language class," University of Maryland, Office of Information Technology (OIT), *Innovations in Teaching* conference (Oct.)
- 2008 "Théâtralité du texte, théâtralité de l'image: le roman libertin français et ses gravures." *Annual Meeting of Canadian Society for Eighteenth Century Studies* (CSECS). Montréal, Québec (Oct.)
- 2008 "Jouer la parade au XXI^e siècle: (Ré)Inventer Léandre." *Restitution et création dans la remise en spectacle des œuvres des XVII^e et XVIII^e siècles*. International Conference. Versailles and Nantes, France. (May)
- 2008 "Le Cabaret, objet spectaculaire non identifié: du lieu au genre." *Twentieth- and Twenty-First-Century French and Francophone Studies* (CFFS). Georgetown University, Washington DC (Mar.)
- 2007 "Le Music-hall de Colette: perspectives inversées." *Annual Meeting of the Nineteenth Century French Studies Society* (NCFS). Mobile, Alabama (Oct.)
- 2006 "Jouer les parades aujourd'hui." Librairie Geronimo, Metz, France (Dec.)
- 2006 "L'humour en France: de Arlequin à Muriel Robin." Presentation in collaboration with Dr. Hervé-Thomas Campagne. University of Maryland, School of Languages (May)
- 2005 "L'Autre romanesque chez Gautier et Flaubert: processus d'effacement du personnage dans *Le Roman de la Momie* et *Salammô*." *French Orientalism: Culture, Politics, and the Imagined Other* conference. The Graduate Center, City University of New York (Oct.)
- 2005 "Erotisme du jardin XVIII^e ou comment la fiction réinvente ironiquement la réalité." *Annual Meeting of Canadian Society for Eighteenth Century Studies* (CSECS). Trois-Rivières, Québec (Oct.)
- 2005 "Outdoor boudoirs and indoors gardens: mechanisms of pleasure in 18th-century French Novel Writing." *Annual Meeting of the American Society for Eighteenth Century Studies* (ASECS). Las Vegas, NV (Apr.)
- 2005 "Automatons and Automatism in Eighteenth-Century French Libertine Novels." Works-in-Progress Presentations, *Center of Baroque Studies* (CBS). University of Maryland (Feb.)
- 2005 "Le théâtre contemporain en France: Théoriciens, Dramaturges et Metteurs en scène." *I.C.I Georges*, Lycée Georges de la Tour, Metz, France (Jan.)
- 2004 "Mécaniques sexuelles: Comportements automatiques dans le roman libertin du XVIII^e siècle." *Annual Meeting of Canadian Society for Eighteenth Century Studies* (CSECS). London, Ontario (Oct.)
- 2004 "Visual Theatricality in 18th-century French Novel Writing: The Figure of the Automaton." *Annual Meeting of the American Society for Eighteenth Century Studies* (ASECS). Boston, MA (March).
- 2003 "Le théâtre à l'école." Doctor in Modern Languages Lecture series. Middlebury College French School

DIRECTING AND PERFORMING

- 2017 **Stage director, actor**, *Appollo at the fairs: staging a placard play with music and dance* (as Arlequin). Case Western Reserve University. Cleveland, Ohio. February 24th, 25th, 26th
- 2016 **Workshop Director**, *Appollo at the fairs, staging a placard play with music and dance*. Acting workshop in collaboration with John Romey, Historical Musicology, for the program "Historical Performance Practice" in Case Western Reserve University. Cleveland, Ohio. October 28th, 29th, 30th, 2016

- 2016 **Performer**, *Salambo's glittorama* (as Salambo) in Revolve 4. Hyattstown Mill Arts Project. August 27th
- 2016 **Stage Director**, *Le mariagé forcé* by Molière. JMU Memorial Hall Auditorium, April 13th
- 2014 **Stage Director**, *Le mariagé forcé* by Molière. UVA Helms Theatre, December 3rd
- 2014 **Stage Director**, *It is not cruel if it is funny*, original production based on Tardieu's "Le Guichet", Chevallier and Laspalès "Le train pour Pau" and "Les Fables" by La Fontaine, UVA, Helms Theatre, March 30th
- 2014 **Workshop Director**, *Commedia Dell'Arte: Carnevale and Maschere on the stage*, Italian Week, in collaboration with Dr. Nicolino Applauso, Loyola University Maryland, February 20th
- 2013 **Performer**, *Pygmalion 1979* (as statue) in Revolve 2. Hyattstown Mill Arts Project. September 28th
- 2012 **Stage Director**, production of Anouilh's *Antigone*, Susquehanna University, November 12th
- 2012 **Stage Director**, *Il était une fois... les fables*, original production based on a workshop with students at the Universidad de las Canarias, Las Palmas (Spain), May
- 2011 **Stage Director**, *Petits chaperons dans le rouge*, original production based on the tale of *Little Red Riding Hood*, Catholic University, May
- 2010 **Choreographer and Assistant Director**, Stanford University in Paris. *Petits chaperons dans le rouge* by Pierre Jourde, dir. Martial Poirson
- 2003-09 **Performer and Assistant Director**, SapassoussakasS Francophone Theatre Group, Washington D.C. Eighteenth-Century French "Parades." Workshops and Performances (as Léandre) at *Fêtes Théâtrales du Suroit*, dir. Jean-Marc Larrue, Valleyfield (Québec); Université Stendhal-Grenoble III (France); Université Nancy II (in partnership with *Ça respire encore*, dir. Claude Pierson) (France); Théâtre des Trinitaires, (in partnership with Studiolo/IRTS de Lorraine, dir. Didier Doumergue and Anne Verdier), Metz (France); Aix-en-Provence, Amphithéâtre de la Verrière, Cité du Livre/Bibliothèque Méjanes
- 2009 **Performer**, *The Winter's Tale* by Shakespeare, dir. Leigh Smiley, Department of Theatre, University of Maryland
- 2009 **Performer**, *Blood, Sweat and Fears II*, Molotov Theatre Group. Washington D.C. Early 20th-century French "Grand Guignol" plays
- 2008 **Performer and Assistant Director**, SapassoussakasS Francophone Theatre Group, Washington D.C. *L'Envers du Music-Hall* (as Colette). Workshop and performance at the *Fêtes Théâtrales du Suroit*, Valleyfield (Québec)
- 2005 **Stage Manager** on the opera *The Turn of the Screw* by Britten, dir. Nic Olcott, Maryland Opera Studio, University of Maryland
- 2006 **Stage Director**, *Mauvais Genres*, original production, University of Maryland
- 2004 **Stage Director**, *Il était une fois...*, original production based on classic French fairytales, Middlebury College French School (VT)
- 2003 **Assistant Stage Director**, *Cabaret de la francophonie*, Middlebury College French School
- 2003 **Stage manager**. *Journées d'Etudes et de Pratiques Théâtrales*, direction Hafedh Djedidi, Sousse University, (Tunisia)
- 2001-03 **Stage Director**, production of Giraudoux's *Electre*, Anouilh's *Antigone* and "Soirée Cabaret", Lycée Georges de la Tour, Metz (France)

REPRESENTATIVE COURSES

Textbooks that I worked with : *Chez Nous, En Avant !, Sur le Vif, Controverses, Deux Mondes, Imaginez, Parlons Affaires!, L'expression française, écrite et orale, Tâche d'encre Panaché Littéraire, La Grammaire à l'œuvre, Scénarios.*

French Theatre. Creation and design of the syllabus. Entirely taught in French, this course was designed for students at the intermediate level. It was open both to students with no experience in stage expression and to those eager to use their talents in a French-only context. The class was not a theatre history class, but rather a body/vocal expression course. Any form of expression was approached (acting, singing, dancing, playing an instrument...) and different techniques taught (mime, mask, puppet...). Role-play and real life situations were used in class, a French play was studied and then performed in an on-campus theater. Theatrical creations mixed songs, dances, projections and often participation of the university's choir or juggler's club.

Women Writers of French Expression in Translation. Creation and design of the syllabus. Taught in English with 12 works from 12 different francophone countries, this class was a Humanities and Arts course in the CORE Distributive Studies Program at UMD. Its purpose was to broaden awareness of and appreciation for the French and Francophone literary tradition for those who do not speak French or who do not possess sufficient French language skills to complete a literature course in French.

French in the Business World. Creation and design of the syllabus and activities. Internet was used to expose students to a wide range of material used for business or discussing the business world (essays, film reviews, newspaper articles, professional letters, resume...) and to offer them opportunities to increase their written skills to an advanced level. The global simulation system was applied to recreate typical French Business situations, so students were creating their own company following important steps such as "étude de marché", advertising, budgeting...

Birth of the music-hall in France: 1870-1930. Creation and Design of the syllabus. Interdisciplinary research seminar using paintings, music, advertising, movies and literature (Colette's works). In this class, students learned about various forms of entertainment in turn-of-century's France, after the end of 1870's war and between the two World Wars. Intensive work on artists and society of that time, vocabulary, history. Complete methodology given to identify, study and present to an audience paintings, songs and texts.

Theater of life (Théâtre de la ville, théâtre de la vie). Study Abroad Program in Lyon. Creation and Design of the syllabus. This course was based on the concept of "theater", whereas it is in the city or in a situation. Each week was dedicated to a different theme, such as "education", "food"...and helped us create and play french scenes around that theme. Observing surroundings and recreate situations in order to better perceive what is "French" in daily life was a key point in this class. While in Lyon, France, we worked together on idiomatic expressions encountered in french newspaper, magazines, radio and TV. I also taught students the necessary skills for discussing varied current issues, while developing conversational strategies.

Style and composition. Creation and design of the syllabus and activities, using the Internet to work with authentic materials. I used of the global simulation approach: the whole class (25 students) had to virtually "live" in Marseilles, write several compositions using different techniques (letter, journal entry, dialogue, classified, poster, program, menu...) and create a French character to use in all oral and written activities. Objectives of this class were to provide students with a full review of French grammar studied and expand upon it, to expose students to a wide range of written material (literary descriptions, portraits, essays, narrations, songs, comics, film reviews, newspaper articles, resumé, professional letters) to offer them opportunities to increase their written skills to an advanced level and to prepare students for writing and designing documents in technical and professional discourse communities.

Expression orale et corporelle. Creation and design of the syllabus. This course was designed to practice both oral and body expression while learning a foreign language. This class was a complement of a grammar one. We studied real-life situation using role-play but also interjections and signs as well as idiomatic expressions in context.

French Reading and Conversation. Topics included politics, social questions, cultural habits, education problems. Oral evaluation in various ways such as pronunciation exams, transcription of a movie scene, in-class presentations and various role-plays.

Introduction to French Literature. Creation and design of the syllabus. I offered a survey of classical French texts and give a method on how to read, analyze and interpret those texts. Students also explored creative writing by imitating some of the texts we studied in class.

SEMINARS

2016 **Auditing** the class *Foreign Language Assessment—Principles & Strategies*. Taught by Heather Willis Allen (University of Madison, WI), Monday, July 11th to July 29th in Université d'Angers, France with the SOU French Summer Language Institute.

- 2008 **Participant in the teaching retreat** organized by the *Center for Teaching Excellence* (CTE) at the University of Maryland.
- 2007 **Participant in the Folger Institute seminar** "The Novel and La Mode in Eighteenth Century" organized by Joan Dejean (University of Pennsylvania) at the Folger Shakespeare Library, Washington DC.