

## Curriculum Vitae: Dr. Marc Olivier

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### DEGREES

**Ph. D University of Washington**  
French Literature, 1999

**Dissertation:** *Ghost in the Machine: Nostalgia and Technology under the Ancien Régime*. Douglas Collins (chair), Eugene Vance, Mikkel Borch-Jacobsen, Dianah Jackson

**MA University of Washington**  
French Literature, 1993

**Thesis:** *Mechanized Bodies: The Automaton in Cartesian Thought*. Zakia Hanafi (chair), Eugene Vance, Mikkel Borch-Jacobsen, Douglas Collins

**BA Brigham Young University**  
Major: French, 1991

### ACADEMIC EMPLOYMENT HISTORY

**Associate Professor of French, Brigham Young University**  
Continuing Faculty Status and promotion to Associate Professor awarded in 2006.

**Assistant Professor of French, Brigham Young University, 1999-2006.**

**Lecturer, Brigham Young University, August, 1998-1999.**

**Lecturer, University of Versailles, 1996-1997.**

### PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies, 2014-Present  
Popular Culture Association, 2007-2015  
American Society for Eighteenth-Century Studies (currently as ad hoc peer reviewer)  
Others not currently active: Society for Literature and Science, Modern Language Association, Society for the History of Technology, Society for Literature and Science.

## AWARDS AND HONORS

**2015-2020 Ludwig-Weber-Siebach Professorship, BYU College of Humanities, Brigham Young University.** Five-year professorship awarded by the College of Humanities for distinguished work in research, teaching, and citizenship.

**2014, Top Scholar, Raymond E. and Ida Lee Beckham Lecture in Communications Series.** Competitive lecture series open to faculty campus-wide each fall semester. Awarded by the School of Communications. The series includes three lectures that explore the interactions between media and society. Top Scholar is the highest award offered. My lecture, “Curating the Internet: How and Why Pinterest Works,” contextualized the social media platform Pinterest within a humanistic tradition dating back to cabinets of curiosities. A DVD of the presentation is available at the HBLL.

**2013-2014 Humanities Center Fellow, Brigham Young University.** A competitive one-year fellowship awarded to two faculty members from the College of Humanities who have shown excellence in scholarship.

**2008-2010 Alcuin Fellowship in General Education, Brigham Young University.** Three-year fellowship awarded by Undergraduate Education for excellence in General Education.

**2008 DDL-IAP Crystal Award, Association for Educational Communications and Technology.** For outstanding multimedia-based distance learning course. The award is judged by a panel from the Association for Educational Communications and Technology.

## SCHOLARSHIP

### **BOOK (Monograph)**

*The Year's Work in Household Horror.*

Indiana University Press, 474 manuscript pages. Contract issued July 2016, manuscript completed January 2018, peer review of finished manuscript completed August 2018, publication scheduled spring 2020. This monograph explores household objects through their representation in horror films by using theories associated with the “nonhuman turn” in philosophy. The book engages cinema and media studies, material culture, design history, and the history of technology in a uniquely object-oriented manner.

### **MUSEUM EXHIBITION BOOK / CATALOGUE**

*Nostalgia & Technology: Embracing the New through Art & Design*, published by BYU Museum of Art (*QuinnEssentials Books*, 2005). 64 pages. (non-refereed)

## PEER-REVIEWED JOURNAL ARTICLES

“Sinister Celluloid in the Age of Instagram,” *Refractory: A Journal of Entertainment Media*, vol. 23, 2014 <http://refractory.unimelb.edu.au/2014/06/26/instagram-olivier/>

“Gidget Goes Noir: William Castle and the Teenage Phone Fatale,” *Journal of Popular Film & Television* 41: 1 (2013): 31-42.

“Civilization Inoculated: Nostalgia and the Marketing of Emerging Technologies,” *Journal of Popular Culture* 44: 1 (2011): 134–157. (accepted pre-CFS, published post-CFS)

“George Eastman’s Modern Stone-Age Family: Snapshot Photography and the Brownie,” *Technology & Culture* 48: 1 (2007): 1–19. (accepted pre-CFS, published post-CFS)

“Gilles Auguste Bazin’s ‘True Novel’ of Natural History,” *Eighteenth-Century Fiction* 18: 2 (January, 2006): 187–202.

“Engineering Nostalgia: The Machine de Marly in Madame d’Auneuil’s *La Tyrannie des Fées Détruite*,” *Romance Notes* 46: 1 (2006): 13–21.

“Jean-Nicolas Servandoni’s Spectacles of Nature and Technology.” *French Forum* 30: 2 (2005): 31–47.

“Binding the Book of Nature: Microscopy as Literature,” *History of European Ideas* 31: 2 (2005): 173–191.

Lessons for the Four-Year-Old Botanist: Rousseau’s Forgotten Science of Childhood,” *French Literature Series XXXI* (2004): 161–171.

## REVIEWS IN PEER-REVIEW JOURNALS

“Border Horror,” *Lingua Romana* 6: 1 (2007): <http://linguaromana.byu.edu/olivier6.html>

“French Horror in Romania: Review of David Moreau’s and Xavier Palud’s film *Ils*,” *Lingua Romana* 5: 1 (2006) [review co-authored with Corry Cropper]: <http://linguaromana.byu.edu/cropperolivier5.html>

## CHAPTERS IN REFEREED BOOKS

“Glitch Gothic” in *Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era*. Edited by Murray Leeder (London: Bloomsbury Academic, 2015): 253-270.

“Brownie Camera” in *Iconic Designs: 50 Stories About 50 Things*. Edited by Grace Lees-Maffei (London: Bloomsbury Visual Arts, 2014): 210-213.

“Through a Flea-glass Darkly: Enlightened Entomologists and the Redemption of Aesthetics in Eighteenth-Century France.” In *Insect Poetics* Edited by Eric C. Brown (Minneapolis: University of Minnesota Press, 2006): 242–262.

#### **CHAPTER ACCEPTED FOR PUBLICATION IN REFEREED BOOK**

“Postdigital Gothic” (original title: “Gothic in the Digital Age,” manuscript completed August 2018, 29 pp.; full book to Cambridge spring, 2019) in *The Cambridge History of the Gothic, Volume 3: The Twentieth and Twenty-first Centuries, 1896-present*. Edited by Catherine Spooner. (Cambridge: Cambridge University Press)

#### **CREATIVE WORKS**

“*Les liaisons dangereuses in 5 x 5—Into C21*” University of Oxford podcast, September 29, 2016. <https://podcasts.ox.ac.uk/series/les-liaisons-dangereuses-5x5> See also: <https://podcasts.ox.ac.uk/les-liaisons-dangereuses-5x5-c21> My *Dangerous Tweets* project (see next entry) was featured by Oxford’s Medieval and Modern Languages as part of a new multimedia series that makes great literary works more accessible and engaging to today’s students.

*Dangerous Tweets* (Apple iBooks, 2013) 91 pages. An adaptation of Pierre Choderlos de Laclos’ *Les liaisons dangereuses* made as a (non-funded) mentored project with students of my French 452 course. The free ebook has been downloaded hundreds of times by people from twenty-seven different countries.

“Glitch TV,” Original photo art used in article “Robo de identidad” in *Capitel* April, 2016, No. 4 Universidad Humanitas. This was an invited work.

“Street Stories,” Kiernan Gallery, Lexington, VA. Photography exhibition juried by Debbie Hagan and Kat Kiernan. 10% acceptance rate. One photo featured in gallery and three in *Street Stories* publication by the gallery.

“Relations,” *F-Stop Magazine* Issue 48 (August/September, 2011). <http://www.fstopmagazine.com/pastissues/48/index.html>

#### **CURATORIAL EXPERIENCE**

*Nostalgia & Technology: Embracing the New through Art & Design*. Guest Curator, BYU Museum of Art, December 2 2005-May 13 2006.

An exhibition five years in the making based on my research treating the use of nostalgia as an aesthetic mode for integrating emerging technologies into the home. I curated the art and objects from living artists, corporate donors, and more than eighteen museums (including the Smithsonian National Museum of American History, the Henry Ford

Museum, the George Eastman House, the Cooper-Hewitt National Design Museum, the Brooklyn Museum, and others). 45,000-50,000 estimated visitors according to MOA.

## **TRANSLATIONS**

“Natural History.” *The Encyclopedia of Diderot & d’Alembert Collaborative Translation Project*. Translated by Marc Olivier and Valerie Mariana. Ann Arbor: Michigan Publishing, University of Michigan Library, 2015.  
<https://quod.lib.umich.edu/cgi/t/text/text-idx?c=did;cc=did;rgn=main;view=text;idno=did2222.0000.189>

## **TEACHING AND OTHER PUBLICATIONS**

*Walking through Paris’ History*. Textbook published by David M. Kennedy Center for International Studies (first edition, 2008), co-authored with Corry Cropper and Robert Erickson. 164 pages.

*French 202: Intermediate French, part II*, Web course. (2007). Used both on campus and through Independent Study. 500 pages manuscript, 22 lessons, 18 quizzes, 3 tests, 50 interactive exercises. The first podcast-downloadable course at BYU. Winner of the 2008 DDL-IAP Crystal Award, Association for Educational Communications & Technology.

*French 202: An Introduction to French Literature*, Web course. (2001) (250 pages of text, 150 web links, over 50 interactive exercises, 20 complete lessons and testing materials) Published through the Center for Instructional Design and through Independent Study at Brigham Young University.

*Mais Oui! Workbook*. Reading Exercises for Chapters 1, 5, 6, 9, 10, 1999.

## **SCHOLARLY WORK IN PROGRESS**

“Gothic Wallpaper” Co-authored paper with BYU student David Dewey Walter. David approached me to work on a scholarly project that would help with his graduate school applications in film and media studies. I gave him ideas that are offshoots of my book and he chose to work on wallpaper as a cinematic screen/object in Gothic films. We have met regularly since winter 2018 on co-authoring an article for *Horror Studies* to be submitted late-November 2018.

## **PROFESSIONAL CONFERENCE PRESENTATIONS**

“Kubrick’s Typewriter: On reading “All work and no play makes Jack a dull boy.”” Society for Cinema and Media Studies (SCMS) annual conference, Toronto, Ontario, Canada, March 14-18, 2018.

“Brian De Palma’s Sleeper Sofa: Split Screens, Split Personalities, and Dual-Purpose Furniture in *Sisters* (1973).” Society for Cinema and Media Studies (SCMS) annual conference, Chicago, March 22-26, 2017.

“Houseplant Horror: Telepathy, Terror, and Time-Lapse Paranoia in the 1970s.” Society for Cinema and Media Studies (SCMS) annual conference, Atlanta, March 20-April 3, 2016.

“The Sewing Machine on the Dissection Table: Serial Sutures in Horror Film.” Popular Culture Association (PCA/ACA) annual conference, New Orleans, April 1-4, 2015.

““The calls are coming from inside the house!” Landline Horror and the Rise of the Teenage Slasher Film.” Society for Cinema and Media Studies (SCMS) annual conference, Montreal, Canada, March 25-29, 2015.

“Glitch Gothic: Media Slashing in Recent Found Footage Horror.” Popular Culture Association (PCA/ACA) annual conference, Chicago, April 16-19, 2014.

“Glitch Gothic.” Society for Cinema and Media Studies (SCMS) annual conference, Seattle, March 19-23, 2014.

“Sinister Celluloid and the Textural Crisis of Horror in the Age of Instagram.” Popular Culture Association (PCA/ACA) annual conference, Washington D.C., March 27-30, 2013.

“Gidget Goes Noir: How William Castle Invented the Teenage *Phone Fatale*.” Popular Culture Association (PCA/ACA) annual conference, Boston, April 11-14, 2012.

“Dead Ringer: The Telephone and Fear of Nostalgia at the Movies.” Popular Culture Association (PCA/ACA) annual conference, New Orleans, April 8-11, 2009.

“Border Horror: Identity Anxiety in Recent French Cinema.” Popular Culture Association (PCA/ACA) annual conference, San Francisco, March 19-22, 2008.

“Lessons for the Four-Year-Old Botanist: Rousseau’s Forgotten Science of Childhood,” French Literature Conference, University of South Carolina, March, 2003.

“An Enlightened Instrument: The Microscope as Art Critic,” The American Society for Eighteenth-Century Studies annual meeting, New Orleans, 2001.

“The Book of Nature as a Romance Novel: Gendered Method in the Eighteenth Century,” Women and Gender in Science, Medicine, and Technology Conference, St. Louis, 2000.

“Nostalgia and Technology,” Society for Literature and Science annual conference, Atlanta, 2000.

“Microscopy as Literature.” Invited speaker by the Oxford Science Museum, University of Oxford, Oxford, England, 1999.

“Binding the Book of Nature.” Instruments of Enlightenment Conference, Aberdeen, Scotland, 1999.

“Invisible Pleasures: Entomology Literature for Women in the Eighteenth Century,” Reading and Pleasure Conference, Roehampton Institute, London, England, 1999.

## **ACADEMIC CITATIONS OF BOOKS/ARTICLES/CHAPTERS (92 total)**

**JOURNAL ARTICLE:** “George Eastman’s Modern Stone-Age Family: Snapshot Photography and the Brownie.” *Technology and culture* vol. 48, no. 1 (2007): 1-19.

### **CITED IN:**

1. Paul Manning, “The Semiotics of Brand.” *Annual Review of Anthropology* 39 (2010): 33-49.
2. Edgar Gómez Cruz and Eric T. Meyer. “Creation and Control in the Photographic Process: iPhones and the Emerging Fifth Moment of Photography.” *Photographies* vol. 5, no. 2 (2012): 203-221.
3. Sonja Vivienne and Jean Burgess. “The Remediation of the Personal Photograph and the Politics of Self-Representation in Digital Storytelling.” *Journal of Material Culture* vol. 18, no. 3 (2013): 279-298.
4. Lynn Berger. “Snapshots, or: Visual Culture’s Clichés.” *Photographies* 4.2 (2011): 175-190.
5. Mark Tadajewski and DG Brian Jones. “Historical Research in Marketing Theory and Practice: A Review Essay.” *Journal of Marketing Management* vol. 30, no. 11-12 (2014): 1239-1291.
6. Edgar Gómez Cruz. “La fotografía digital como una estética sociotécnica: el caso de la Iphoneografía.” *Aisthesis* vol. 52 (2012): 393-406.
7. Tanya Sheehan, ed. *Photography, History, Difference*. Dartmouth College Press, 2014.
8. Katherine Side. “E. Mary Schwall: Traveller, Mission Volunteer, and Amateur Photographer.” *Newfoundland and Labrador Studies* vol. 30, no. 1 (2015): 55-90.
9. Heather Rigg. “The Public Lives of Private Family Albums: A Case Study in Collections and Exhibitions at The Art Gallery of Ontario and Max Dean: Album.” *Theses and Dissertations* (2012).

10. P. Kelly. "Detour off the Superhighway: Media, Aura and Filmic Practice." Dissertation: *RMIT University*, 2013.
11. Angela Berkley. "Snapshot Seeing: Kodak Fiends, Child Photographers, and Henry James's What Maisie Knew." *MFS Modern Fiction Studies* vol. 61, no. 3 (2015): 375-403.
12. Alicia M. Romero. "Portrait of a Barrio: Memory and Popular Culture in Barelás, NM, 1880-2000." *UC Santa Cruz Electronic Theses and Dissertations*, 2015.
13. Samuel Viñolo Locuviche and Fernando Infante del Rosal. "La imagen sometida: Ideología y contraideología de la representación visual en el cine digital y de animación latinoamericano." *Aisthesis* vol. 52 (2012): 369-391.
14. Gil Pasternak. "'The Brownies in Palestina': Politicizing Geographies in Family Photographs." *Photography and Culture* vol. 6, no. 1 (2013): 41-63.
15. Angela Marie Berkley. *Show and Tell: Photography, Film and Literary Naturalism in Late Nineteenth Century America*. Dissertation: The University of Michigan, 2012.
16. Patrick Edlinger. *Tourism and Photography*. Dissertation: University of Girona, 2015.
17. Beverley Dawn Coburn. *Gone Tomorrow? Choosing the Past to Create the Future*. Dissertation: University of Otago, 2012.
18. Yu-Lung Kao and Ju-Joan Wong. "Memory Makers—The Experience of Camera Usage by Women." *International Conference on Human-Computer Interaction*. Springer Berlin Heidelberg, 2011.
19. Tom Allbeson and Pippa Oldfield. "War, Photography, Business: New Critical Histories." *Journal of War & Culture Studies* vol. 9, no. 2 (2016): 94-114.
20. Juozapas Paskauskas. "Masines Kulturos Užumazgos Kretingos Ir Palangos Tiškevičiu Nuotrauku Rinkiniuose. Senoji Fotografija Ir Jos Tyrimo Galimybes." *Lietuvos Istorijos Metrastis* vol. 1 (2014).
21. Núria F. Rius. "Del minuterero al aficionado. Prácticas anónimas en la primera expansión de la fotografía en España (1914-1939) / From the street photographer to the amateur. Anonymous practices in the first expansion of photography in Spain (1914-1939)." *Anuario de Departamento de Historia y Teoría del Arte* vol. 28 (2016): 29-54.

22. Paul Manning. "Response. Monstrous Media and Media Monsters," *Contemporary Legend* series 3, vol. 5 (2015): 112-123.
23. Justin Carville. "'This postcard album will tell my name, when I am quite forgotten': Cultural Memory and First World War Photograph Albums," *Modernist Cultures* vol. 13, no. 3 (2018): 417-444.
24. Alistair Joseph Parker. *Snapshot Photography: A Phatic, Socially Constructed, Mnemonic Technology*. Dissertation: Lancaster University, 2017.
25. Lynn Berger. *Photography Distinguishes Itself: Law and the Emerging Profession of Photography in the Nineteenth-Century United States*. Dissertation: Columbia University, 2016.
26. David Alan Sweet. *Talking About Family Photographs and the Australian Baby Boomers' Legacy*. Dissertation: University of South Australia, 2015.
27. John Lienhard. *The Engines of Our Ingenuity*. A national Public Radio show produced at the University of Houston by Professor Emeritus of Mechanical Engineering. Episode 2202: Brownie Cameras. Also available in both text and audio form at <https://www.uh.edu/engines/epi2202.htm>

**REVIEW:** "Border Horror," *Lingua Romana* 6: 1 (2007):  
<http://linguaromana.byu.edu/olivier6.html>

**CITED IN:**

1. McCann, Ben. "Pierced Borders, Punctured Bodies: The Contemporary French Horror Film," *Australian Journal of French Studies*, vol. 45 no. 3 (2008): 225-237.
2. Bryan, Alice Haylett. *Womb Phantasies in International Horror and Extreme Cinema*. Dissertation: King's College London, 2017.

**REVIEW:** "French Horror in Romania: Review of David Moreau's and Xavier Palud's film *Ils*," *Lingua Romana* 5: 1 (2006) [review co-authored with Corry Cropper]:  
<http://linguaromana.byu.edu/cropperolivier5.html>

**CITED IN:**

1. McCann, Ben. "Pierced Borders, Punctured Bodies: The Contemporary French Horror Film," *Australian Journal of French Studies*, vol. 45 no. 3 (2008): 225-237.

**JOURNAL ARTICLE:** "Sinister Celluloid in the Age of Instagram," *Refractory: A Journal of Entertainment Media*, vol. 23, 2014  
<http://refractory.unimelb.edu.au/2014/06/26/instagram-olivier/>

**CITED IN:**

1. Balanzategui, Jessica. "Haunted nostalgia and the aesthetics of technological decay: Hauntology and Super 8 in Sinister" *Horror Studies* vol. 7, no. 2 October 2016: 235-251.

2. Cybulski, Adam. "New is Overrated. Konferencja NECS Archives of/for the Future" w kontekście nostalgii za filmem analogowym," *PK Perspektywy Kulturoznawcze*, vol. 5 (2015): 147-161.

3. Marta Wasik. "To Hold On or to Let Go? Small-Gauge Amateur Filmmaking and Nostalgia in *Super 8* and *Frankenweenie*." In *The Past in Visual Culture: Essays on Memory, Nostalgia, and the Media*. Edited by Jilly Boyce Kay, Cat Mahoney, and Caitlin Shaw. Jefferson, NC: Macfarland & Company, Inc., 2017, 137-153.

**JOURNAL ARTICLE:** "Civilization Inoculated: Nostalgia and the Marketing of Emerging Technologies." *The Journal of Popular Culture* 44.1 (2011): 134-157.

**CITED IN:**

1. Lisa Chandler and Debra Livingston. "Reframing the Authentic: photography, mobile technologies and the visual language of digital imperfection." *6th Global Conference 'Visual literacies: exploring critical issues', Oxford, July, 2012*.

2. Morlot, Evelyne. "Nostalgic consumption behaviours among young generations in photography: A comparative approach of Instagram and analogue photography." Thesis, Umeå School of Business and Economics, 2013.

3. Kjetil Fallan. "Kombi-Nation: Mini Bicycles as Moving Memories." *Journal of Design History* vol. 26, no. 1 (February, 2013): 65-85.

4. Kaylie Abrahamse. "Exploring the Role of Nostalgic Brand Communication in the Afrikaner Market." *Litnet* (April 9, 2014) <https://www.litnet.co.za/exploring-the-role-of-nostalgic-brand-communication-in-the-afrikaner-market/>

5. Christina Meyer. "Medial transgressions: comics–sheet music–theatre–toys." *Journal of Graphic Novels and Comics* vol. 7, no. 3 (2016): 293-305.

6. Thommy Eriksson. "A Poetics of Virtuality." Dissertation: Chalmers University of Technology, 2016.

7. Roel D'Hont. "Tomorrow Never Knows: Technostalgie en retro branding in hedendaagse muziekproducties" MA Thesis in Cultural Studies, KU Leuven, 2015.

8. Camilia Gradinaru. "Contrapuntal Lines: Nostalgia in Kurt Vonnegut's *Player Piano*." *Meta: Research in Hermeneutics, Phenomenology, and Practical Philosophy* vol. 9, no. 2 (December, 2017): 607-629.

9. Karly A. Coleman. "Bicycles as Objects: Identity, Attachment, and Membership Categorization Devices." MA Thesis in Material Culture, University of Alberta, 2015.

**JOURNAL ARTICLE:** "Jean-Nicolas Servandoni's Spectacles of Nature and Technology." *French Forum* vol. 30, no. 2 (2005): 31-47.

**CITED IN:**

1. Simon Werrett. *Fireworks: Pyrotechnic Arts and Sciences in European History*. University of Chicago Press, 2010.

2. Erkki Huhtamo. *Illusions in Motion: A Media Archaeology of the Moving Panorama and Related Spectacles*. Cambridge, US: MIT Press, 2013.

3. David Charlton. "Hearing through the Eye in Eighteenth-Century French Opera." In *Art, Theatre, and Opera in Paris, 1750-1850: Exchanges and Tensions*. Edited by Sarah Hibberd and Richard Wrigley. Ashgate Publishing, Ltd., 2014, 17-36.

4. АВ Степанов. "Архитектура барочного театра как эстетическая машина." *Opera musicologica*, 2015, 4-15.

5. P. Manuel. "Theatre Without Actors: Rehearsing New Modes of Co-Presence" Dissertation: Utrecht University, 2017.

6. Thea Brejzek. *The Model as Performance: Staging Space in Theatre and Architecture*. London: Bloomsbury, 2018.

7. David Charlton. *Opera in the Age of Rousseau: Music, Confrontation, Realism*. Cambridge: Cambridge University Press, 2012.

8. Gabriela Świtek. "Atmosfery, charaktery i nastroje. Empiryczne i fenomenologiczne koncepcje przestrzeni architektonicznej." *Sztuka I Filozofia* vol. 46 (2015).

9. Paweł T. Dobrowolski. *(P)oszukiwanie tożamości: cztery studia o angielskim Oświeceniu*. Warszawa: Collegium Civitas, 2015.

**JOURNAL ARTICLE:** "Binding the Book of Nature: Microscopy as Literature." *History of European ideas* vol. 31, no.2 (2005): 173-191.

**CITED IN:**

1. Patrick Berche. *Une histoire des microbes*. Ballan-Miré: John Libbey Eurotext, 2007.
2. Francisc Ioan Szekely. *The Rise of the Invisible: Microscopes, Keyholes, and Novels, 1665-1765*. Dissertation: University of Auckland, 2012.
3. Tita Chico. *The Experimental Imagination: Literary Knowledge and Science in the British Enlightenment*. Stanford: Stanford University Press, 2018.
4. Michael A. Gómez. "Literature under the Microscope: Taking a Closer Look at Ramón y Cajal's Narrative Fiction." *Hispanic Studies and Researches on Spain, Portugal and Latin America* vol. 95, no. 1 (2018): 55-77.
5. Jian Hong. 姜虹 - 科普研究. "女性与植物学的传播和发展 (1760—1830)." [Women's Engagement in Science Popularization and Research in Botany (1760—1830)]. *Studies on Science Popularization* vol. 4, (2012): 77-82.
6. Eric Jorink. *Reading the Book of Nature in the Dutch Golden Age, 1575-1715*. Translated by Peter Mason. Boston: Brill, 2010.
7. Sarah Hogan. *Other Englands: Utopia, Capital, and Empire in an Age of Transition*. Stanford: Stanford University Press, 2018.
8. Erica Jane Seccombe. *Grow: Experiencing Nature in the Fifth Dimension*. Dissertation: Australian National University, 2016.

**JOURNAL ARTICLE:** "Gilles Auguste Bazin's "True Novel" of Natural History." *Eighteenth Century Fiction* vol. 18, no. 2 (2005): 187-202.

**CITED IN:**

1. Mary Terrall. *Catching Nature in the Act: Reaumur and the Practice of Natural History in the Eighteenth Century*. University of Chicago Press, 2014.
2. Sam George. "Animated Beings: Enlightenment Entomology for Girls." *Journal for Eighteenth-Century Studies* vol. 33, no. 4 (2010): 487-505.
3. Dana Loughlin. *The Entomology of Ornament: 'essai de papillonneries humaines' and the Metamorphoses of Eighteenth-Century Decorative Art*. Dissertation: University of British Columbia, 2012.

4. Sam M. George. "Some Thoughts Concerning Education: Entomological Dialogues in Juvenile Literature for Girls." *BSECS Conference*, St Hugh's College, Oxford, 2010.

5. Jian Hong. 姜虹 - 科普研究. 女性与植物学的传播和发展 (1760—1830)." [Women's Engagement in Science Popularization and Research in Botany(1760—1830)]. *Studies on Science Popularization* vol. 4, (2012): 77-82.

**JOURNAL ARTICLE:** "Engineering Nostalgia: The Machine de Marly in Madame d'Auneuil's *La Tyrannie des Fées Détruite*," *Romance Notes* vol. 46, no. 1 (2006): 13–21.

**CITED IN:**

1. Oliva Blanco Corujo. "Nunca te fíes del tío Perrault." *Arenal. Revista de historia de las mujeres* vol. 21, no. 2 (2014): 257-269.

**JOURNAL ARTICLE (REVIEW):** "Border Horror, A Review of Alexandre. Bustillo and Julien Maury's *À l'intérieur*." *Lingua Romana* vol. 6, no. 4 (2007)  
<http://linguaromana.byu.edu/olivier6.html>

**CITED IN:**

1. Ben McCann. "Pierced borders, punctured bodies: The Contemporary French Horror Film." *Australian Journal of French Studies* vol. 45, no. 3 (2008): 225-237.

2. Alice Haylett Bryan. "Womb Phantasies in International Horror and Extreme Cinema." Dissertation: King's College London, 2012.

**JOURNAL ARTICLE:** "Lessons for the Four-Year-Old Botanist: Rousseau's Forgotten Science of Childhood." *French Literature Series* vol. 31, no. 1 (2004): 161-169.

**CITED IN:**

1. Rachel Falconer. *The Crossover Novel: Contemporary Children's Fiction and Its Adult Readership*. London: Routledge, 2008.

2. Sam George. "Epistolary Exchange: The Familiar Letter and the Female Botanist." *Journal of Literature and Science* vol. 4, no. 1 (2011): 12-29.

3. Rachel Corkle. "Seeing Jean-Jacques' Nature." In *Romanticism, Rousseau, Switzerland*. Edited by A. Esterhammer, D. Piccitto, and P. Vincent. London: Palgrave Macmillan UK, 2015. 54-67.

4. Rachel Corkle. "George Sand Juge de Jean-Jacques: From the Philosophical Dialogue to the Bildungsroman." Dissertation: New York University, 2011.
5. Anna Christina Rose. "'Personal Powers of the Child': Object Lessons and Languages of Agency in the Sciences of Childhood." *The Journal of the History of Childhood and Youth* vol. 4, no. 3 (2011): 369-381.
6. Sam George. *Botany, Sexuality, and Women's Writing, 1760-1830: From Modest Shoot to Forward Plant*. Manchester: Manchester University Press, 2007.
7. Leonard R. Sorenson. "Rousseau's Botanical-Political Problem: On the Nature of Nature and Political Philosophy." In *Matter and Form: From Natural Science to Political Philosophy*. Edited by Ann Ward. Lanham: Lexington Books, 2009. 195-207.
8. Liu Qiaoyu. "'A Philosophy of Toys': Manet's Child Play and Domestic Spaces." *National Taiwan University Art History Research Collection* (2017): 203-243; 245-256; 260.

**BOOK CHAPTER:** "Through a Flea-glass Darkly: Enlightened Entomologists and the Redemption of Aesthetics in Eighteenth-Century France." In *Insect Poetics*. Edited by Eric C. Brown Minneapolis: University of Minnesota Press, 2006, 242–262.

**CITED IN:**

1. Sam George. "Animated Beings: Enlightenment Entomology for Girls." *Journal for Eighteenth-Century Studies* vol. 33, no. 4 (2010): 487-505.
2. Etienne Stockland. "'La Guerre aux Insectes': Pest Control and Agricultural Reform in the French Enlightenment." *Annals of Science* vol. 70, no. 4 (2013): 435-460.
3. J. Neri. *The Insect and the Image: Visualizing Nature in Early Modern Europe, 1500-1700*. Minneapolis: University of Minnesota Press, 2011.
4. Jeffrey Lockwood. *The Infested Mind: Why Humans Fear, Loathe, and Love Insects*. Oxford: Oxford University Press, 2013.
5. Pierre-Etienne Stockland. "Statecraft and Insect Oeconomies in the Global French Enlightenment (1670-1815). Dissertation: Columbia University, 2018.
6. Sam M. George. "Some Thoughts Concerning Education: Entomological Dialogues in Juvenile Literature for Girls." *BSECS Conference*, St Hugh's College, Oxford, 2010.

**JOURNAL ARTICLE:** “Gidget Goes Noir: William Castle and the Teenage Phone Fatale,” *Journal of Popular Film & Television* vol. 41, no. 1 (2013): 31-42.

**CITED IN:**

1. Murray Leeder. *Devil's Advocates: Halloween*. New York: Columbia University Press, 2015.

**BOOK CHAPTER:** “Glitch Gothic” in *Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era*. Edited by Murray Leeder. London: Bloomsbury Academic, 2015, 253-270.

**CITED IN:**

1. Murray Leeder. *The Modern Supernatural and the Beginnings of Cinema*. London: Palgrave Macmillan UK, 2017.

2. Vendela Grundell. “Flow and Friction: On the Tactical Potential of Interfacing with Glitch Art.” Dissertation: Department of Culture and Aesthetics, Stockholm University, 2016.

3. Kristopher Karl Woofert. “Shoot the Dead: Horror Cinema, Documentary, and Gothic Realism.” Dissertation: Concordia University, 2016.

4. Tâmis Inês Barbosa. “Falha no sistema: uma investigação da arte glitch no audiovisual.” Dissertation: Universidade de Brasília, 2017.

5. Murray Leeder. *Horror Film: A Critical Introduction*. London: Bloomsbury Academic, 2018.

6. Scott Brewster and Luke Thurston, “Ghosts on Screen and Stage.” In *The Routledge Handbook to the Ghost Story*. Edited by Scott Brewster and Luke Thurston. New York: Routledge, 2018, 349-350.

7. Murray Leeder. “Screening the Spectre: Ghosts on Film.” In *The Routledge Handbook to the Ghost Story*. Edited by Scott Brewster and Luke Thurston. New York: Routledge, 2018, 351-360.

8. Richard J. Hand. “Spirits on the Air: Ghosts, Sounds, and the Radio.” In *The Routledge Handbook to the Ghost Story*. Edited by Scott Brewster and Luke Thurston. New York: Routledge, 2018, 370-377.

9. Neal Kirk, “The Anonymous Gothic.” *Gothic Hybridities: Interdisciplinary, Multimodal and Transhistorical Approaches*, 14<sup>th</sup> Conference of the International Gothic Association, July 31-August 3, 2018, Manchester, England.

10. Allan Cameron. "Facing the Glitch: Abstraction, Abjection and the Digital Image." In *Indefinite Visions: Cinema and the Attractions of Uncertainty*. Edited by Martine Beugnet, Allan Cameron, and Arild Fetveit. Edinburgh: Edinburgh University Press, 2017, 334-352.

## **CITIZENSHIP**

### **UNIVERSITY CITIZENSHIP**

**University Faculty General Education Council, 2009-2015.** Responsibilities included review of General Education courses, review and discussion of new GE course proposals, rewriting various GE source documents, and helping update outcomes assessment methods. I worked one extra semester beyond the five-year appointment in order to accommodate the schedule of an incoming member.

**European Studies Executive Committee, 2014-present.** Responsibilities include working with the European Studies Director to improve, administer, and promote the program and related events. Notably, I taught the first 400-level seminar not taught by the director. I have also agreed to teach a 300-level seminar winter 2019. In addition, I have been a guest lecturer for EUROP 200 in 2014, 2016, 2017, 2018, and have lectured for the Café Europa and related series on topics including European design to Victor Hugo's *Notre-Dame*.

**University TEC Room Committee, 2010-2011.** This was a four-person committee chaired by Computer Science Professor Dan Olsen from February 2010 to March 2011 to plan and propose the second generation of TEC rooms. I was recommended by the Dean's office. In addition to the TEC room details, we worked on a proposal to bring wireless networking to more classrooms.

**Online Course Designer, BYU Independent Study, French 202.** Sole author of two Independent Study courses for French 202. The 2001 version of the course was the first in the French & Italian department. The second version, completed in 2007, was completely revised (now 500 manuscript pages as compared to 250 in the first version) and was the first Independent Study course to have complete audio downloads of every lesson. The course is used both on and off campus. Nearly every French 202 instructor (CFS and adjuncts) in the department has used my materials since 2001.

**Guest Speaker.** Lectures for various events across campus including the Beckham Lecture in Communications, Lecture Series for the Museum of Art (which I also organized in conjunction with the "Nostalgia & Technology" exhibition), several presentations for the Center for the Study of Europe (e.g. "Reading Notre Dame at 850" co-presented with Daryl Lee, "European Design" co-presented with Richard Fry, also featured on "Top of the Mind with Julie Rose" for BYU radio in 2015) and for the International Studies Program (e.g. "Stories Abroad: Blogging and Travel Photography"). Also presented a Global Awareness Lecture in 2008 ("Border Horror: Identity Anxiety in

Recent French Cinema”), Honors seminar lecture on “Nostalgia and Technology” in January 2007, and more.

**University Pre-Med Committee, 2001.** Primary responsibility: interview and write letters of recommendation for medical school candidates.

#### **COLLEGE CITIZENSHIP**

**BYU Humanities Center Fellow, 2013-2014.** Attended meetings with Humanities Center Executive Committee. Proposed and helped organize a Cinema Studies research group. Regularly attended activities sponsored by the Humanities Center.

**Guest Lecturer / Speaker.** “Dangerous Tweets: Transferring Classical Texts to New Media for Fun and Learning,” co-presented with student, Kristen Balieu (Foote), for the Digital Humanities Colloquium Series, 2013. “Late Night Humanities,” 2013, and International Cinema lectures for the films *I’ve Loved You So Long* in 2010, *Of Gods and Men* in 2012, and *Girlhood* in 2016.

**College Web Committee, 2007.** Helped provide insight and feedback related to the redesign of college and department web presence.

**College Building Committee, 2004-2005.** Worked principally on design and art-related issues for the JFSB.

#### **SELECT DEPARTMENT CITIZENSHIP**

**French Section Head, August 2011-Present.** The day-to-day workings of Section Head require adaptability and awareness of both the details and the big picture. For the past eight years I have worked with all French full-time and adjunct faculty to manage course scheduling with sensitivity to faculty and student needs. This often includes coordinating with other departments and programs for course exchanges, cross-listings, and other assignments. I work closely with the chair and the secretary to oversee curriculum and catalogue changes. I initiated and directed meetings that led to the complete revision of our third-year grammar sequence. I have filled in for the chair at college meetings when needed, and have worked to help the chair in areas that overlap with almost every aspect of the French section.

**Department Rank and Status Committee Member, 2016-2018.** In a department our size, nearly everyone participates in some way in the review process. I have performed course observations, read scholarship, assessed citizenship, and written letters for most reviews over the past decade. When Yvon Lebras applied for Full, for example, I wrote a sixteen-page letter assessing his teaching (a process that was subsequently simplified).

**Salary and Awards Advisement Committee Chair, 2010-2012; 2016-present.** Working with one or two other committee members, I have written yearly summaries for all CFS-track faculty to help the chair in the annual reports. These evaluative summaries

are based on a thorough review of annual scholarship, teaching, and citizenship activities reports and related materials assessed according to the College rubric. The chair takes the findings under advisement as part of the annual report and interview process. To be clear, despite the “salary” in the name, our committee does not know or directly advise matters of salary. We only evaluate annual performance. To those duties were added the tasks of the Awards Committee (nomination of faculty and staff for awards) beginning in 2016.

**Director, Paris Study Abroad.** Winter and Spring 2002, Spring 2007, Fall 2009, Spring 2011, Spring 2014, Spring 2018. I have been in charge of all recruitment, curriculum design, and travel arrangements for my programs. I have also mentored other directors with their recruitment, planning, and other arrangements. I have taught on average 4-5 courses on each program and have co-authored the *Paris Walks* book used by most Paris programs.

**French Undergraduate Program Coordinator/Advisor, 2006-2009.**

Primary responsibilities: advise students, promote the French programs and coordinate with the chair. At a time when nearly every language major was in decline, I initiated new recruitment measures such as holding official recruitment and information meetings with students, preparing printed materials and presentations not only about the programs but also about how the majors have benefitted alumni. I started a blog and a podcast and used marketing techniques to create a brand identity for the programs. The result was that the French major saw a surge in enrollments. This was noticed by other departments, such as German and Slavic, who invited me to consult with them. More importantly, when Scott Sprenger (from our department) became Associate Dean, he brought many of those promotional elements (the blog, the promotion of the discipline using alumni and press) to the College and gained national attention.

**Outcomes / Assessment Committee, 2006-2009.** This was an intensive period for outcomes as it involved the coordination of all departmental programs to meet the new assessment standards. I met regularly with assessment committee members, wrote annual program reports, and attended multiple three-day college assessment camps. These early days of assessment involved more meetings than we have today. We had fifteen meetings on assessment in 2007 alone.

**French Club Faculty Advisor, 2005-2007.** Coordinated regular French Club activities (usually four per semester) with student club presidency for 200+ members.

**Other departmental service assignments** include French Curriculum Committee (2004-2006), French Graduate Program Executive Committee (2004-2006), Acting Associate Graduate Coordinator (2004), French 202 Committee chair (2001-2002), French Literary Progression Committee (200-2001; 2004), Glass Art Committee chair (2002-2004), Web page Committee (2004-2006), Bulletin Board Coordinator (2002-2005), Assistant Supervisor of French 101-102 Student Instructors (1998-1999), French Oral Proficiency Tester (1998-2002), Department photographer (2002-present)

## **CITIZENSHIP: PROFESSIONAL / OUTSIDE THE UNIVERSITY**

**Co-Chair of the French and Francophone Scholarly Interest Group (SIG) for the Society for Cinema and Media Studies (SCMS), March 2016-present** (term ends March 2019). SCMS is the leading organization for cinema and media scholars, representing nearly 3000 scholars in over 500 institutions located in 38 nations. As co-chair of the French and Francophone Scholarly Interest Group, I organize events for the annual conference, sponsor panels, manage social media, and work with the SCMS leadership. As co-chairs, we have co-sponsored events with the Cultural Services of the French Embassy and the Centre National du Cinema (CNC) as well as special screenings co-sponsored with other SIGs.

**Jury Chair, Rollins Documentary Award, Popular Culture Association, 2014-2015.** The Rollins Documentary Award is an annual award of the Popular Culture Association. As Jury Chair (an appointed position), I received all submissions, sent copies to the two other jurors, judged and compiled results, and awarded the prize.

**Peer Reviewer for *Eighteenth-Century Fiction*** (current). Although my own scholarship has moved toward cinema, my work on eighteenth-century science has led one of the top journals in eighteenth-century studies to call on me as a peer reviewer. In March 2018, I reviewed “Enlightenment Political Economy, Vitalism and the Question of Gender: Emilie Du Châtelet’s Reading of Mandeville’s Fable of the Bees.”

**Defense Language Program and ACTFL, 2009 language testing.**

I recruited and supervised 34 students for a series of French Reading and Listening Proficiency tests. The testing (for which I was present) took place for several hours each day over a four-day period. I also liaised with the ACTFL project manager and with a representative of the Defense Language Program.

**Advanced Placement French test grader, 2010, 2011, 2016, Cincinnati.**

I graded the oral component of hundreds of French AP tests from 8 a.m.-5 p.m. for a week in June each of the years listed. In total, 156 professional development hours according to the College Board Educational Testing Service.

## TEACHING

### COURSES TAUGHT

**French 202: Intermediate French, Part II.** Taught Fall 1998, Winter 1999, Fall 1999, Winter 2000, Fall 2000, Fall 2001, Winter 2002, Spring 2002, Fall 2002, Winter 2003, Winter 2004, Fall 2004, Winter 2005, Fall 2005, Winter 2006, Fall 2006, Winter 2007, Spring 2007, Fall 2007, Winter 2008, Winter 2009, Winter 2010, Spring 2010, Fall 2010, Winter 2011, Fall 2011, Winter 2012, Fall 2012, Winter 2013, Spring 2013, Fall 2013, Winter 2014, Spring 2014, Fall 2014, Fall 2015, Winter 2016, Fall 2016, Winter 2017, Fall 2017, Winter 2018.

**French 211: 2<sup>nd</sup>-Year Conversation.** Taught Spring 2002, Spring 2011, Spring 2014, Spring 2018.

**French/Italian 217: French and Italian Cinema.** Taught Winter 2006, Winter 2007.

**French 311: 3<sup>rd</sup>-Year Conversation.** Taught Spring 2002, Spring 2011, Spring 2014, Spring 2018.

**French 321: Advanced French Grammar.** Taught Fall 1998, Fall 1999, Fall 2014.

**French 345: Francophone Culture.** Taught Winter 2002, Spring 2007, Fall 2009, Spring 2011, Spring 2014, Spring 2018.

**French 340: Introduction to Literary Analysis.** Taught Summer 1999.

**French 362: French Civilization 1715-Present.** Taught Fall 2002, Spring 2003, Fall 2003, Winter 2004, Summer 2004, Fall 2004, Winter 2005, Spring 2005, Fall 2005, Fall 2006, Spring 2007, Fall 2008, Spring 2009.

**French 421: French Civilization 1715-Present.** Taught Winter 1999, Summer 1999, Fall 1999, Winter 2000, Fall 2000, Winter 2001, Summer 2001, Winter 2002, Spring 2002.

**French 442 R: Detachment in 17<sup>th</sup>- and 18<sup>th</sup> Century Literature.** Taught Winter 2001.

**French 445: Advanced Francophone Culture.** Taught Spring 2007, Spring 2009, Fall 2009, Spring 2011, Spring 2014, Spring 2018.

**French 452 R / French 630 R: Great Works of French Literature.** Winter 2013. [team taught with Daryl Lee]

**French 453 R / French 680 R: Theater as Virus.** Taught Winter 2003, Winter 2009 (as French 452 R and 630 R), Winter 2011, Fall 2013.

**French 451: Literary Analysis.** Taught Fall 2005, Winter 2006, Spring 2006, Fall 2006.

**French 455 R / 660 R: Studies in Literary Theory.** Taught Fall 2007, Fall 2008, Fall 2010, Fall 2011, Winter 2013, Fall 2014, Summer 2017, Winter 2018.

**French 457 R: French Culture through Photography** (various iterations) Taught Spring 2009, Summer 2009, Fall 2009, Winter 2010, Fall 2010, Spring 2011, Winter 2012, Spring 2014, Fall 2016, Spring 2018, Summer 2018.

**French 495 R/680 R: Interpreting Nature in the 17<sup>th</sup> and 18<sup>th</sup> Centuries.** Taught Winter 2000, Fall 2003.

**French 495 R French Theater.** Taught Winter 2002.

**Honors 101: Late Summer Honors. The Art of Memory.** Taught Fall 2013.

**Honors 309 R: European Cinema.** Taught Fall 2008.

#### **ONLINE COURSES AUTHORED**

**BYU Independent Study. French 202: Intermediate French, Part II. (2001)**

**BYU Independent Study. French 202: Intermediate French, Part II. (2007)**

#### **MA THESIS: ADVISOR / CHAIR**

Andrew Skabelund. *Governing Gorée: France in West Africa Following the Seven Years War.* Thesis (MA): Brigham Young University 2012.

Huichung Fang. *Voltaire: From Sacrificial to Judicial System in the Play of The Orphan of China.* Thesis (MA): Brigham Young University 2008.

#### **MA THESIS: READER**

Susan Garver (2011), Benjamin Sparks (2011), Gregory Jackson (2010), Emily Asplund (2008), Kathleen L. Byrne (2007), Sara Phenix (2004), Sunny Hendry (2003)

## HONORS THESIS: ADVISOR / CHAIR

Mark Ellis. *Collection of Primary War Narratives and Inquiry into the Transitional Effects of World War II in French Military and Civilians*. Honors Thesis: Brigham Young University, 2005. This thesis began as a project for my French Civilization course, then evolved into an ORCA grant, and finally, became an honors thesis that collected oral histories from French war veterans.

## HONORS THESIS: READER

Seth Lawrence (2011) Dennis Morgan (2009)

## OTHER MENTORED RESEARCH PROJECTS AND ADVISEMENT

“Natural History.” *The Encyclopedia of Diderot & d’Alembert Collaborative Translation Project*. Co-translated by Marc Olivier and Valerie Mariana. Ann Arbor: Michigan Publishing, University of Michigan Library, 2015.  
<https://quod.lib.umich.edu/cgi/t/text/text-idx?c=did;cc=did;rgn=main;view=text;idno=did2222.0000.189>

“Cabinet of Natural History.” *The Encyclopedia of Diderot & d’Alembert Collaborative Translation Project*. Not yet published  
I mentored MA student Valerie Mariana by translating one article together as lead and giving her a second article that I would only supervise. The article is complete but not yet published on the site.

Kristen Balieu (now Foote). “Dangerous Tweets: Teaching the Epistolary Novel in the Contemporary Classroom.” As part of my epistolary adaptation project with my winter 2013 French 452 class, Kristen and I conducted research into the pedagogical benefits of the project, which we co-present at the BYU Digital Humanities Colloquium Series.

Graduate Mentoring Grant Advisor, 2004. Chris Coltrin and Bree Goates. Thanks to a \$4,000 graduate mentoring grant, I worked with a graduate and an undergraduate student on a cabinet of curiosities installation for the BYU Museum of Art that drew from the collections of thirteen museums.

Art installation with Ashkan Memarian for BYU Museum of Art, 2004-2005. I worked with film major Ashkan Memarian on two film installations (one about love of technology and the other about fear of technology) used in the *Nostalgia & Technology* exhibition.

ORCA Grant Advisor for Mark Ellis, 2002. I supervised an oral history project about the experience of World War II veterans.

Faculty Advisor to BYU Museum of Art interns, 2002–2004.