

Felicia McCarren

Professor, Department of French and Italian, Tulane University
New Orleans, LOUISIANA 70118 USA

EDUCATION

PhD, Stanford University
Stanford, CALIFORNIA 1992
Department of Comparative Literature

MA, Stanford University
Program in Comparative Literature, 1987

BA, *magna cum laude*, Harvard University
Cambridge, MASSACHUSETTS 1982
Department of English (option Literature)

PUBLICATIONS

Books

1. *One Dead at the Paris Opera Ballet. La Source 1866-2014.* Oxford University Press 2020.
2. *French Moves: The Cultural Politics of le hip-hop.* Oxford University Press, 2013.
Outstanding Publication Award, Congress on Research in Dance.
De la Torre Bueno Prize, Society of Dance History Scholars.
3. *Dancing Machines: Choreographies of the Age of Mechanical Reproduction.* Stanford University Press, 2003. Re-edition, 2015.
4. *Dance Pathologies: Performance, Poetics, Medicine.* Stanford University Press, Writing Science Series. 1998.

Book translations

1. Philippe Lacoue-Labarthe, *Musica Ficta (figures of Wagner)*. 1994. Translated by Felicia McCarren. Stanford University Press.
Translator's Foreword xi-xiv, +161 pp.
2. Michel Serres, *Rome: The Book of Foundations*. 1991. Translated by Felicia McCarren. Stanford University Press, 282 pp.

Recent Articles (full list of publications at end of cv)

1. “ Beats Working” : Performance Economies in *The Roots and Divines*, in *Hip hop en français: An Exploration of Hip Hop Culture in the Francophone World*. Ed. Alain-Philippe Durand. Foreword by Marcyliena Morgan. Rowman and Littlefield, 2020.
<https://rowman.com/ISBN/9781538116326/Hip-Hop-en-Fran%C3%A7ais-An-Exploration-of-Hip-Hop-Culture-in-the-Francophone-World>
2. Somebody or Anybody? Hip hop Choreography and the Cultural Economy, in *Post-Migration and Postcoloniality in Contemporary French Culture*. Eds. Kathryn Kleppinger and Laura Reeck. University of Liverpool Press, 2018.
3. Minority Visibility and Hip Hop Choreography: France 2015, in *Contemporary Choreography; A Critical Reader*. Eds. Joanne Butterworth and Liesbeth Wildchut. Routledge, 2017.
4. Dancing D-Day in *The Oxford Handbook of Dance and Politics*. Eds. Rebekah J. Kowal, Gerald Siegmund, and Randy Martin, 329-346. Oxford University Press, 2017.
5. Paris, Burning: Minority visibility and hip-hop choreography in *Danse: A Catalogue*, Ed. Noémie Solomon (Les Presses du réel, 2015).
6. Creolizing History of Science, in *Creoles, Diasporas, Cosmopolitanisms*, ed. David Gallagher, collected papers from the ACLA 2010 (Academia Press, 2012).
7. 52 days to Timbuktu (62 days to Rabat), in *Critical Interventions: Journal of African Art History and Visual Culture*, special issue on "Africanity and North African Visual Culture" Number 5 (Winter 2009-10).
8. *Téléphone arabe*: From Child’s Play to Terrorism; The Poetics and Politics of Post-colonial Telecommunications, in *Journal of Postcolonial Writing* 44 no.3, 2008.

RESEARCH Awards and honors

Planting Dance: Natural history and cultural history of gender in performance.

Institute for Advanced Study, Paris (Institut d’Etudes Avancées/IEA- Paris)

Research fellowship, November 2016-June 2017 and

Fondation Maison des Sciences de l’Homme, Paris October-November 2016.

French Moves; the cultural politics of le hip hop .

De la Torre Bueno Prize, Society of Dance History Scholars 2014.

Grant from the Mission du Patrimoine Ethnologique, Ministère de la culture, France, for “La Transfiguration du Hip Hop: Elaboration artistique d’une expression populaire” with Marie-Christine Bureau, Roberta Shapiro and Isabelle Kaufmann, 2000-2001.

PARIFA (Performance, Archive, Repertory in the French Atlantic)

Grants from the New Orleans Center for the Gulf South 2015-17, Lavin-Bernick grant 2015-20.

FACE grant, Services Culturels Français, New York. For *Autophagies* performance project by Eva Doumbia 2019.

Civil Society and Cinema in Morocco. National Endowment for the Humanities Summer Stipend, 2011.

Dis-location Shooting: Franco-Maghrebi cinema. Lurcy grant for research at the Centre Nationale Cinématographique, 2011. Accreditation CNC Bois d'Arcy.

ADMINISTRATIVE POSITIONS

1. President, Association EDUCO, Paris, August 2012-July 2013 *Association d'échange inter-universitaire* EDUCO (Emory, Duke, Cornell and Tulane in Paris). Oversight of consortium of US universities; with approximately 100 students, 10 staff, tutors, teachers.
2. Member of the Board, Newcomb Art Museum, Tulane University, since 2014. Representing the Newcomb Institute.
3. Distinguished Faculty Teaching Mentor, Center for Engaged Teaching and Learning (CELT), Tulane University 2011-12. Developed mentoring program and taught seminars to faculty fellows in the Liberal Arts and the Sciences.
4. Director of Undergraduate Major and Minor in French, Tulane University 1998-2000. Program with 50 majors and minors; developed curriculum; organized events for students; participated in Study Abroad and employment workshops.
5. Director of Graduate Study, Tulane University Department of French and Italian, 2003-2006. Oversight of graduate teaching assistants; coordinated employment, visa and other issues; professional preparation, interviews.

TEACHING AND RESEARCH DIRECTED at Tulane University

1. Member, Film Studies Program. Faculty group teaching cinema, creating curriculum and evaluating courses.
2. Co-Founder, PARIFA: Performance, Archives, Repertories in the Francophone Atlantic. Faculty group organizing international colloquia. Web address:
3. Dissertations directed:

Sheri Abel, "*The stupid aristocracy of skin*": Charles Testut's French southern antislavery novel *Le Vieux Salomon, ou une famille d'esclaves au XIXème siècle*.

Olivier Bourderionnet, *France on an LP: Vian, Brassens, Gainsbourg. A look at contemporary French culture through popular song*.

Mary Alison Chanslor, *French Gastro-Media*.

Guergana Gougoumanova, *Between East and West: Bulgarian francophone intellectuals--Julia Kristeva, Maria Koleva, and Tzvetan Todorov.*

Chrystèle Luneau, *The quest for an identity through the body in the works of Boris Vian.*

Sandrine Villers, *The relationship between word, sound, and image in Francois Truffaut's adaptations of American novels.*

Dissertations en CO-TUTELLE

Annabelle Martin Golay, *Beauvoir intime et politique : la fabrique des mémoires*

Co-directeur with Professor Bruno Gelas; Université Lyon II

Guillaume Tabet, co-tutelle in progress, Tulane University and Université de Nantes ;
Committee member.

J. Natalie Schmitz, co-tutelle in progress, Tulane University and Université de Rennes 2,
Labo PREFICS, SICIF; Committee member.

Dissertations in progress:

Anna Cooper

Emily Hathaway

Jacqueline Sarro

INTERNATIONAL TEACHING AT GRADUATE INSTITUTIONS

1.Université de Nice, CTCL (Program in Dance, Literature and Epistemology)

Visiting Professor (December 2017 and May-June 2018)

Dance program internal seminar, June 2017 and May, 2018

2.EHESS, Paris

Atelier Histoire culturelle de la danse :

“La Source, 1866” May 2017

“Capital et culture: économie(s) de danse(s) EU/US” December 2015

“Chorégrapheur la flore” Groupe de recherche en Histoire du genre (CRH) June, 2015

« Décoder le geste en danse » February, 2013.

Graduate Research Seminaire: la question du genre dans les art vivants, introductory session with E. Claire, R.Doyon January, 2017.

Graduate Research Seminar: “Histoire du genre dans les arts vivants”, panel session with Catherine Deutsch, Tiziana Leucci and Elizabeth Claire, “Genre, Danse et Folie au XXe siècle”; May, 2015.

Research Symposium: “Histoire culturelle de la danse” round-table discussion on “Dance in Circulation” May, 2015.

3. Université Paris VIII, St. Denis

Methodology seminar, Dance Department
(Professor Isabelle Launay) December, 2016.

4. Université de Paris X, Nanterre

Doctoral seminar on the history of theater
(Professor Christian Biet), December, 2013.

5. University College, Danshogskolan, Stockholm

“Dancing Machines” module, December, 2002.

6. PARTS (Performing Arts Research and Training Studios), Brussels

Theory Class (2 sessions), May, 2013.

RECENT KEYNOTE LECTURES (full list of lectures at end of cv)

Colby College, Waterville, Maine

“Beats Working; Energy/Exhaustion” in the college keynote series “Energy/Exhaustion”
October, 2019

Florida State University, Tallahassee, Florida

“Beats Working: performance economies” Keynote lecture at *Stars and Strife: Writing America in recent French and Francophone literature* at the Winthrop-King Center, FSU, October, 2017.

University of Malta, School for the Performing Arts, March, 2017

“French Moves.” Keynote lecture at *Interweaving Cultures—theory and practice*.

University of Lodz, Poland, Faculty of Drama and Theater, and Muzeum Sztuki

December, 2016

“Mechanics and poetics of bodily thinking from the romantic ballet to early modern dance.” Keynote lecture at *How Does the Body Think? Corporeal and Movement Based Practices of Modernity and Modernism*.

OTHER TEACHING in U.S. PROGRAMS

2015 January	Temple University, Philadelphia, Program in Dance Studies
1997 Fall Term	New York University Tisch School of the Arts, Department of Performance Studies, New York
1997 Summer Term	University of New Mexico Francophone Summer Program, Albuquerque; Francophone Global Performance
1992-3	Visiting Assistant Professor, UCLA, French Department
1990-92	Lecturer, Stanford University Program in Cultures, Ideas, and Values (CIV)

PUBLICATIONS--Articles

Articles in peer-reviewed collections and journals

“ Beats Working” : Performance Economies in *The Roots and Divines*, in *Hip hop en français: An Exploration of Hip Hop Culture in the Francophone World*. Ed. Alain-Philippe Durand. Foreword by Marcyliena Morgan. Rowman and Littlefield, 2020.

<https://rowman.com/ISBN/9781538116326/Hip-Hop-en-Fran%C3%A7ais-An-Exploration-of-Hip-Hop-Culture-in-the-Francophone-World>

Somebody or Anybody? Hip hop Choreography and the Cultural Economy, in *Post-Migration and Postcoloniality in Contemporary French Culture*. Eds. Kathryn Kleppinger and Laura Reeck. University of Liverpool Press, 2018.

Minority Visibility and Hip Hop Choreography: France 2015, in *Contemporary Choreography; A Critical Reader*. Eds Joanne Butterworth and Liesbeth Wildchut. Routledge, 2017.

Dancing D-Day in *The Oxford Handbook of Dance and Politics*. Eds. Rebekah J. Kowal, Gerald Siegmund, and Randy Martin, 329-346. Oxford University Press 2017.

52 days to Timbuktu (62 days to Rabat), *Critical Interventions: Journal of African Art History and Visual Culture*, special issue on "Africanity and North African Visual Culture" Number 5 (Winter 2009-10).

Téléphone arabe: From Child's Play to Terrorism; The Poetics and Politics of Post-colonial Telecommunications, *Journal of Postcolonial Writing* 44 no.3, September, 2008.

Le Hip-Hop: Une Autre Révolution. *Terrain* 44; Paris: Ministère de la Culture, 2005.

Monsieur Hip-Hop. In Heike Raphael, ed. *Blackening Europe: The African American Presence* (Routledge, 2004), 157-169.

Mallarmé at the Movies. In Philippe Met and Jean-Michel Rabaté, eds. *Re-Casting Mallarmé. L'Esprit Créateur*, vol.XL, No.3 (Fall 2000), 25-38.

The 'Symptomatic Act' circa 1900: Hysteria, Hypnosis, Electricity, Dance. 1995. *Critical Inquiry* 21 (4): 748-774.

Stéphane Mallarmé, Loie Fuller and the theater of femininity. 1995. In Ellen Goellner and Jacqueline Shea-Murphy, eds. *Bodies of the Text: Dance as Theory, Literature as Dance*. New Brunswick: Rutgers University Press, 217-230.

Fragmentation and the Xerox School. 1993. *French Literature Series* 21: 183-4.

Publications: conference proceedings, reviews, encyclopedia entries

Hip-hop et danses de rue : l'émergence de nouvelles formes légitimes in *Histoire de la danse en Occident*. Ed. Laura Capelle. Paris : Editions du Seuil, forthcoming 2020.

Mechanics and poetics of bodily thinking from the romantic ballet to early modern dance. "Recuperating Women's History" in *Moved Bodies; Choreographies of Modernity*. Muzeum Sztuki, Lodz, Poland (2017).

Paris, Burning: Minority visibility and hip-hop choreography in *Danse: A Catalogue* (Les Presses du reel, 2015)

Guide to Resources for Researchers in the history of performance from "Performances, Archives, Repertories in the Francophone Circum-Atlantic World" at Tulane University and the Historic New Orleans Collection, New Orleans (October 29-30, 2015) funded by the New Orleans Center for the Gulf South at Tulane University. www.parifa.org

Creolizing History of Science, in *Creoles, Diasporas, Cosmopolitanisms*, ed. David Gallagher, collected papers from the ACLA 2010 Meeting in New Orleans (Academia Press, Palo Alto, CA 2012)

Entre "con" et "vide": Céline, l'hystérie et le corps féminin. 1993. *Actes du Colloque International Louis-Ferdinand Céline 1992*. Tusson, Charente: Du Lérot, 211-220.

Poétique et Politique de la danse dans Bagatelles pour un Massacre. 1989. *Actes du Colloque International Louis-Ferdinand Céline 1988*. Tusson, Charente: Du Lérot, 141-148.

The Use Value of Josephine Baker, *The Scholar and Feminist Online* 6.1-6.2 (Fall 2007-Spring 2008)

www.barnard.edu/sfonline/baker/index.htm

Swan Lake/Last Night/Still Here: Dance, sex, sickness, and silence at century's end. 1998. *Proceedings, Society of Dance History Scholars*. Riverside: Society of Dance History Scholars, 253-264.

Articles Translated:

Michel Serres, "The geometry of the Incommunicable: Madness." 1997. Arnold Davidson, ed. *Foucault and His Interlocutors*. Chicago: University of Chicago Press, 36-56.

Michel Serres, "The Natural Contract" *Critical Inquiry* 19 (1): 1-21.

Book Reviews:

Juliane Braun, *Creole Drama; Theatre and Society in Antebellum New Orleans*. (Charlottesville and London: University of Virginia Press, 2019) in *H-France* vol.20 (May 2020), no. 82.

<https://h-france.net/vol20reviews/vol20no82mccarren.pdf>

Hélène Marquié, *Non, la danse n'est pas un truc de filles! Essai sur le genre en danse* (Paris: Editions de l'Attribut, 2016) in *Clio. Femmes, genre, histoire: Danser* (Elizabeth Claire, ed.) 46, 2017, 287-9.

Denis Hollier, *Absent Without Leave; French Writing under the Threat of War*. *Modern Philology* (August, 2000) 98 (1): 129-133.

Gene A. Plunka, ed. *Antonin Artaud and the Modern Theater*. *South Central Review* (Winter, 1996) 13 (4): 68-9.

Mark S. Micale, *Approaching Hysteria; Disease and its Interpretations*, and Janet Beizer, *Ventriloquized Bodies; Narratives of Hysteria in Nineteenth Century France*. *Configurations* (Winter, 1996) 4 (1): 125-129.

Janet Beizer, *Ventriloquized Bodies; Narratives of Hysteria in Nineteenth-Century France*. *Metascience* 7, (1995): 146-148.

SELECTED CONFERENCE PAPERS AND INVITED LECTURES

1988: "Poétique et politique de la danse dans Bagatelles pour un Massacre." Paper given at the Colloque International Louis-Ferdinand Céline, University of London, Goldsmith's College July 5-7.

1991: "The female form." Paper given at conference "Visualizing the Body" at Stanford University, Fall 1991.

1992: a) "Entre "con" et "vide": Céline, l'hystérie et le corps féminin." Paper given at the Colloque International Louis-Ferdinand Céline. Paris, France, July 2-4.

b) "Gautier, Giselle, and the femme-spectacle: Prostitution, Hysteria, and Romanticism." Colloquium in Nineteenth-Century French Studies, SUNY-Binghamton, October 22.

c) "Mallarmé and Charcot: theaters of femininity." MLA, New York, December 27-30.

1993: a) "The theater of Mallarmé." Faculty Lecture, French Department, UCLA, April 29.

b) "The theater of femininity." Invited Lecture, French Department, Connecticut College. November 30.

c) "Dance Hystéries: Gautier and Mallarmé." Paper given at conference on French Literature and the Arts, Bryn Mawr/Haverford Colleges.

1994: a) "Rhythm, Mallarmé, Musica Ficta." Paper given at a conference on the work of Jean-Luc Nancy and Philippe Lacoue-Labarthe, Duke University, April 23.

b) "The Art of Loie Fuller, the Science of Charcot." Paper given at the conference Mallarmé: Music, Art, and Letters, University of Indiana, September 23.

c) "Science Practice, Science Studies, and Literary Theory." with Nicolas Rasmussen. Paper given at the panel organized by the Division on Literature and Science of the Modern Languages Association at the Annual Meeting, San Diego, December 27-30.

1997: a) "Dance Pathologized: Performance, Poetics, Medicine." Paper given at the conference Unnatural Acts, University of California-Riverside, April 11.

b) "Dance Culture." Faculty Lecture, NYU-Tisch School of the Arts, December 10.

1998: a) "My Pleasure and my Torture," Invited lecture for the "Symposium Mallarmé: Translittérations Transatlantiques," University of Pennsylvania, French Institute for Culture and Technology, May 1.

b) "Swan Lake/Last Night/Still Here: Dance, sex, sickness, and silence at century's end." Paper given at the annual conference of the Society of Dance History Scholars, University of Oregon, June 10-13.

c) "Le cinéma français à ses débuts." Invited lecture, University of New Mexico Francophone Summer School.

1999: a) "Dance Pathologies" Invited lecture, University of Utah, Department of Languages and Literature, January 28.

b) "Swan Lake Silences" Invited lecture, University of Utah, Departments of Dance and Women's Studies, January 29.

c) Visiting lecturer for Mellon Seminar, "Imagining Language," Tulane University, Spring 1999.

d) Participant on panel "Ballet's Wild Women," Kennedy Center, Washington, DC. December, 1999.

2000:

a) "Notre Langue, Notre Danse/Our Language, Our Dance" invited lecture for the conference "Movement is a Woman" Stockholm, Sweden. October, 2000.

b) "Monsieur Hip-Hop: American dancing, French funding, and Professionalization" MLA, Washington, DC, December 27-30.

c) "La Transfiguration du Hip Hop: Elaboration artistique d'une expression populaire;" collaborative report of work in progress submitted with Roberta Shapiro and Isabelle Kauffmann to Mission du Patrimoine Ethnologique, Ministère de la culture, Paris, France.

2002: "La danse hip-hop: apprentissage, transmission, socialisation" Rapport pour la Mission du patrimoine ethnologique Ministère de la Culture et de la Communication, with Roberta Shapiro and Isabelle Kauffmann. October 2002.

2003:

a) "Global Gestures: French film, television, and 'francophone' dance"; panel organized by the division of Francophone Literature and Culture; MLA, San Diego, December 28.

b) "Hassaniya's Children": On francophones and telephones in Saharouis Morocco; special panel, "Languages and Legacies of Colonialism among Saharouis (and) Moroccans," MLA, San Diego, December 28.

2004:

a) "Hip Hop and *le patrimoine*, invited lecture for the conference "French Moves: Performance, Language and Identity in the Francophone World," Columbia University, March 6.

b) "The difference of *le hip-hop*," 20th-21st Century French and Francophone Studies International Colloquium, Florida State University, Tallahassee, April 3.

c) "Hassaniya's Children": On francophones and telephones in Saharouis Morocco; "Languages and Legacies of Colonialism among Saharouis (and) Moroccans," African Studies Association Meeting, New Orleans, November 14.

2005:

"Zahia's ear; Fatima's eye; Gender, Technology, and Tradition in Zagora" NEMLA, Cambridge, April 2005.

2006 :

a) "Stench (Beaubourg, 1986)" for the conference "Beckett at 100: New Perspectives," Winthrop-King Institute for Contemporary French and Francophone Studies, Florida State University, Tallahassee, February 11.

b) "Dancing Machines," ACLA Conference, Princeton University, March 23-26.

c) "Josephine Baker" 's Use Value" invited lecture for the conference "Josephine Baker: A Century in the Spotlight," Barnard College, New York, September 29-30.

d) "Téléphone arabe," for the conference "Boundaries and Limits of Postcolonialism: Anglophone, Francophone, Global" Winthrop-King Institute for Contemporary French and Francophone Studies, FSU Tallahassee, November 30-December 3.

2008:

"*Téléphone arabe*: from Child's Play to the War on Terror; the Poetics and Politics of Telecommunications" in lecture series "Digital Trends" Innovative Learning Center, Tulane University, November 20.

2009:

"Une danse francophone?" Conseil International d'Etudes Francophones International Conference, New Orleans, June 24-26

2010:

Creolizing History of Science for the panel, "Creolizing Histories," co-chaired with Madeleine Dobie for *Creoles, Diasporas, Cosmopolitanisms*, ACLA 2010 Meeting in New Orleans, April 1-4

2011:

Keynote lecture for Isidore Newman School, "Intercultural Cinema," Awards ceremony for juried show of student films, Prytania Theater, New Orleans, LA March 2011

Anticipating *Godot*? Beckett and The Cinema Archive for the conference Beckett: Out of the Archive, University of York, UK June 2011

Dis-location Shooting: Franco-Maghrebian Cinema at FSU, Tallahassee, Winthrop-King Institute for French and Francophone Studies, Conference on Franco-Maghrebi Crossings, November 3-6, 2011

French Hip Hop: Cultural Politics and Minority Poetics for *Fridays at Newcomb* lecture series, Newcomb College Center for Research on Women, December 2, 2011

2012:

“Hip Hop Citizens: Politics, Poetics, and Techniques” invited lecture at UC Irvine, respondent: Prof. Etienne Balibar, March 14, 2012

“French Moves: the cultural politics of ‘le hip-hop’ invited lecture at international conference, Weaving Politics, Stockholm Sweden, December 14-17, 2012.

2013:

“Diriger” and “Conclure,” 2 interventions at conference, *Gender and Creation in the Performing Arts*, Paris December 2013

2014:

“French Moves” invited lecture for “Choreo-Drift” at the Danish National School for the Performing Arts (Statens Scenekunstscole)

2015:

“Paris, Burning: French universalism, minority identity and hip hop dance” invited lecture at Temple University, Philadelphia, January 27th and Middlesex University, London, February 10th

Participant, “Choreo-Drift” at Slought Gallery, Philadelphia, January 28th

“The Cultural Politics of French Hip Hop” invited lecture, Columbia University, New York, Maison Française, January 29th

“Histoire de la Danse” at 20th-21st century French/Francophone conference, Baton Rouge, February 26th

“Free Dance: US/EU” at the joint conference of the Congress on Research in Dance and the Society of Dance History Scholars, Athens, Greece, June 5.

October 29, Opening remarks, “Archives, Repertories, and Performances in the Francophone Atlantic World” a *journée d'études* with French, Francophone and US faculty co-organized with Emily Clark (Benenson Professor of History, Tulane University).

2016:

December, “Mechanics and poetics of bodily thinking from the romantic ballet to early modern dance.” At *How Does the Body Think? Corporeal and Movement Based Practices of Modernity and Modernism* conference organized by Museum of Art (Muzeum Sztuki) with the Faculty of Drama and Theater at the University of Lodz, Poland on December 3 and 4.

2017:

March 8, “French Moves” keynote at *Interweaving Cultures—theory and practice* University of Malta

March 22, “Planting Dance: *La Source* (1866)” at *Species and Spectacle/Espèces et Spectacle* Journée d’étude co-organized by Felicia McCarren, Elizabeth Claire, and Sylvia Sebastiani, Institut d’Etudes Avancées de Paris

May 30, Opening remarks “Les figurants de l’histoire,” at *Regards et résistances: performances, archives et les figurants de l’histoire* Journée d’étude co-organized by Felicia McCarren, Elizabeth Claire, and Jean-Pierre LeGlaunec, IEA de Paris

2018:

May 31, Séminaire de recherche en danse, CTTEL, Université de Nice: Valéry, *Philosophie de la danse*.

September 13, Round table “Cultural History, Performance, and Politics: a dialogue”: at NYU/Tisch School for the Arts, Department of Performance Studies in conjunction with the International Society for Cultural History conference *Performance, Politics and Play*.

2019:

May 24, Dis-Orienting *La Source*, Symposium *Corps DésOriental.e.s* at Royal Holloway College, London

August 9, “Not a Woman Dancing”? at the Dance Studies Association annual conference, Northwestern University

November 15, “Contra-flow: Micropolitics and Geopoetics in the Moroccan South” at MESA in New Orleans

COURSES TAUGHT AT TULANE

Graduate Courses

FREN 7770: La scène nationale

FREN 7770: French Cultural Studies

FREN 777. 20th-century Literature

FREN 777/English 710: French Cinema and Post-colonial Theory

FREN 777. Film Theory

FREN 792. Twentieth-Century Sciences Humaines
 FREN 777. 20th-century Theater
 FREN 767. Theatricality and Subjectivity
 FREN 692: Histoire et Cinéma
 FREN 674. 20th-century Drama
 FREN 672: 20th Century Literature
 FREN 675: The Avant-Garde
 FREN 4810-6810: La scène nationale
 FREN 4820-6820 Staging Nature
 FREN 4811-6811 Morocco in Film and Literature

Taught as Independent Study:

French 692. Le Clézio. Independent Study
 French 691. French Film Theory and Translation. Independent Study
 French 691. 20th-century Literature and Theory. Independent Study
 French 691. 20th-Century Women Critics. Independent Study
 French 691-01. The French Anti-Slavery Novel. Independent Study.
 French 691. Gastronomie et Littérature.

Undergraduate courses created and taught at Tulane and overseas campuses

Performance and Pathology (SLA Summer program in Contagion, virality and disease)

Senior Seminar: Sciences et culture

Body, Text, Stage, Screen

Theatricality and Subjectivity

Theater After Freud

20th -century *sciences humaines*

Photography and Modernity

Fins de siècle

Global Texts and Traditions

Techno-France; *La France technique*

Histoire et cinéma

Post-colonial theory and cinema

Morocco in Film and Literature

French cultural studies

The Avant-Garde

La Scène Nationale

2012-13 EDUCO (Emory Duke Cornell Tulane in Paris) including on-site visits and excursions to theater, concerts, opera and other performance venues:

Paris Cinéma

Paris Performance

2013 and 2014 Tulane Summer Study Abroad Program in Cadiz, Spain:

Spain, the Sahara and the Saharawi

Morocco in Performance (course approved by Department of Anthropology, never taught)

EXTERNAL REVIEWER FOR:

H-France

Modernism and Modernity

Institute for Advanced Study, Paris

National Endowment for the Humanities

Section: Comparative Literature, Literary Theory and Film

Stanford University Press, Oxford University Press, Fordham University Press

The Wellcome Institute (post-doctoral program in Medical Humanities),

Stanford Humanities Center

Modernist Cultures, Romance Studies, HARTS&Minds (UK)

Citations, press and radio

<https://www.nytimes.com/2019/05/28/arts/dance/met-camp-ballet.html>

<https://www.nytimes.com/2019/09/25/arts/music/indes-galantes-paris-opera-hip-hop.html>

<http://newbooksinfrenchstudies.com>.

Interview podcast, New Books in French Studies with host, Roxane Panchasi 2015
<http://newbooksinfrenchstudies.com/2015/06/10/felicia-mccarren-french-moves-the-cultural-politics-of-le-hip-hop-oxford-up-2013/>

“Rendez-vous” interviewed by Anne Vial, *Fréquence Protestante*: “French Moves” July 8, 2017.

“What’s the Word?” radio interview recorded for the MLA, October 2009.

HONORS AND AWARDS

Committee on Research Grant, Tulane University, Summer 1994, for new faculty.

Newcomb College Individual Faculty Grant, Spring 1997, for *Dance Pathologies*.

Course Development Grant, Committee on Visual Culture, Newcomb Art Department 1998, for development of a new course, Photography and Modernity, offered in 1999 in conjunction with the exhibition “The Body and the Lens,” at Woldenburg Art Gallery.

Innovative Uses of Technology in Teaching, grant from Tulane University Provost's Office. For French 481 “Fins de Siècle” Fall 1999

Newcomb College grant (in collaboration with M. Dobie, L.J.Epstein) for "Voices Off: Women’s Performance in Theory and Practice" Spring 2000

Grant from the Mission du Patrimoine Ethnologique, Ministère de la culture, France, for “La Transfiguration du Hip Hop: Elaboration artistique d’une expression populaire” with Marie-Christine Bureau, Roberta Shapiro and Isabelle Kaufmann, 2000-2001

Wall Funds/Provost's Office grant for the Literature Major; Global Texts and Traditions, 2000-2002

Newcomb College grant for “Women in Performance” Spring 2002

Stoll Foundation grant for Senior Seminar, "Techno-France" Fall 2003

Lurcy grant for travel to film archives of the CNC, Paris 2005

Visiting Fellow appointment, Department of Comparative Literature, Princeton University, Fall 2005

Stoll Foundation grant for research project, "Téléphone arabe"

Tulane University Research Enhancement Grant, Phase II funding, 2007-8

Lurcy grant for research at the Centre Nationale Cinématographique, Bois d'Arcy (Paris) 2010

Newcomb Fellows grant for research in Paris 2010

NEH National Endowment for the Humanities Summer Stipend, June-July 2011

Lurcy grant for research at the Centre Nationale Cinématographique 2011

COR and NCI grants for travel to conference, UK June 2011

Duren Professorship, Newcomb-Tulane College 2011-12

Levin grant, 2011-12 Department of Communication, for research on French colonial and Moroccan cinema

Stoll grant 2011-2012 funds for external hard drive support for video images

Greenbaum Award for research, Newcomb College Institute 2014

Outstanding Publication Award for *French Moves*, Congress on Research in Dance

De la Torre Bueno Prize, Society of Dance History Scholars, for *French Moves*

Research fellowship, Paris Institute for Advanced Study 2016-17
And Fondation Maison des Sciences de l'Homme

Newcomb College Institute Skau Grant, for lecture by visiting artist Nicole Awai, in conjunction with the exhibition *Empire* at the Newcomb Art Museum and FREN 5950 Sciences et Cultures

Lavin-Bernick grants (2015-19) for PARIFA (Performance, Archive, Repertory in the Francophone Atlantic)

FACE grant from the French Cultural Services, New York, for performance project by Eva Dombia

SERVICE

Service to the Profession:

External reviewer

Fund for Scientific Research – F.R.S.-FNRS - Belgium

Reader, Stanford University Press, Oxford University Press, Fordham University Press

Reviewer, Stanford University Humanities Center, external faculty fellowships (2003-2010)

Reviewer, *Comparative Literature, Modernist Cultures*

Reviewer, The Wellcome Institute fellowships in medical humanities

2003 External reviewer, Northwestern University, case for promotion

2008 External reviewer, tenure case, Williams College

2015 External review, tenure case New School for Social Research

2016 External reviewer New York University-Tisch, case for promotion

2019 External reviewer University of Iowa, case for promotion

2018 “Ma Francophonie NOLA” Judging for student video submissions

Departmental Service:

1993-94: Internal committee on Computing in Foreign Language Instruction.

1994: Departmental grievance committee.

1996-present: Directed seven completed dissertations
3 published books by 3 PhD dissertation advisees: Sheri Abel,
Olivier Bourderionnet and Anabelle Golay
Committee Member for approximately 15 dissertations

1998-2000: Director of Undergraduate Studies

1999-2006: Maas Prize Committee

2003-4: Yvonne Arnoult Ryan Chair hiring committee

2003-2006: Director of Graduate Studies

2004-5: Hiring committee for two positions (1 French, 1 Italian)

2004-7: Coordinator departmental events: roundtables, faculty talks

2006-7: Hiring committee for position in Arabic

2008-11 Hiring committees, graduate program committee

2009-11 Secretary for department meetings

2009, 2011 SACS review (Chair for 2011 review)

2011 Directed Co-tutelle PhD with Université de Lyon II (A. Golay)

2012-13 EDUCO Paris program President. 2012-13

Academic director of Paris Study Abroad program for consortium of four universities: advisor to approximately 100 students, taught in the program and coordinated with other program faculty; liaison with local universities and overseas programs, alumni; planned and attended meetings, monument visits, weekend trips, theater and cultural programming. advising and administrative work

2013 Study Abroad publicity and recruiting

2014-15 EDUCO guidelines
 2015-16 Hiring committee for 2 Italian POP positions
 2018-9 Hiring committee for position in French
 Caribbean/Atlantic/Africana Studies
 (ongoing) SACs review

University Service:

1993-4; 1995-96; 1996-97. Newcomb undergraduate advisor.

1993-: Newcomb Fellow.
 1993 LAS Dean's Task Force on Writing and Reasoning.
 1995-6: LAS Information Systems Task Force.
 1998: Mellon Conference: Ethnologie Féminine Conference, Tulane
 University. "Towards a Feminist Ethnography," Panel chair.
 1998-9: Senate Committee on Academic Calendar
 Mellon Committee
 Advisor to LAS Dean on Aaron lecture series in History of Science
 2001: Senate Lib
 Senate Committee on Admissions
 2002-3: Committee on Visual Culture
 2003: Senate Library Committee (Chair)
 Senator-at-Large (named October 2003)
 Honors Committee (undergraduate Honors program)
 2004: Senate committee on Information technology
 2006-7: Newcomb Institute Executive Council
 Newcomb Gallery Director Search
 2008-ongoing Film Studies, Core Faculty (SACS review, Orientation, SACS
 review)
 2006-2009 SLA Undergraduate Curriculum Committee
 2008-2011 SLA Nominating Committee, Chair
 2010-12 Mellon Post-Doc Committee member for French&Italian (+Chair)
 2011-12 Promotion and Tenure Committee
 Review of Dean James McLaren
 Fulbright Review and Interviews, Center for Global Education
 2011-12 CELT Teaching Mentor (in charge of program for CELT Teaching
 Fellows)
 2013 Promotion review committee for case for full professor,
 Communication Department
 2012-13 Advising two undergraduate majors in Middle East/North African
 Studies
 2014 Newcomb College Institute adviser to the Director (curriculum,
 arts programs)
 Member of the Board, Newcomb Art Museum (for NCI)
 Study Abroad committee
 2017-18 Case manager for tenure and promotion (French)
 2018-19 Provost's advisory committee—Vice President for Research

- 2018-2021 Hiring committee—Caribbeanist position in French/Africana
 2018-19 P+T/Review committee for Professors of Practice
 Departmental recording secretary
- Faculty Workshops and Curriculum Development; Mellon Colloquium; Service in the Performing Arts, Visual Arts and Architecture and New Media*
- 1994-95: NEH Cultural Studies faculty seminars with K.Anthony Appiah, Sander Gilman, Jane Gaines
- 1996: *The Trojan Women*. Performance directed by Joseph Roach. Tulane University Department of Theatre and Dance. Choreographer.
- Ford Foundation faculty seminar, "Gendering Technologies in International Contexts," Newcomb College Center for Research on Women. Session Leader.
- Tulane School of Architecture. Studio review for first-year students. Instructor, Colette Creppel.
- 1999: Mellon Colloquium: "Imagining Language". (Prof. G. Harpham) Invited Speaker.
- 2000: Mellon Professorships: co-sponsored Prof. Barbara Browning, 2000 (with Prof. C. Dunn); and Prof. Nélia Dias, 2005 (2009) (with Prof. P.Franko)
- 2000: Grant for the Literature Program (co-author and co-founder of the program)
- 2001-end Core Faculty, Literature Program
- 2003 - Freshman Reading Project (participation over several years)
 2004: Freshman Reading Project Committee
- Dec 2003 NEH workshop in Japanese Literature sponsored by The Literature Program with Professor Tom Hare, Princeton University
- Oct 2004 NEH workshop in Arabic Literatures sponsored by The Literature Program with Professor Mohammed Siddiq, UC Berkeley
- Dec 2006 NEH workshop in Russian Literature sponsored by The Literature Program with Professor Irina Paperno, UC Berkeley
- Spring 2009 Faculty sponsor for Visiting Mellon Professor Nélia Dias
 Faculty Member, Film Studies Program

- 2009-2015 Co-organizer, Morocco Reading Group; organizing reading and discussion sessions, film screenings, and public events
- 2010-11 Newcomb Institute Feminist Film Series planning committee
- 2010-12 New Media Faculty Seminar
- 2011-ongoing Sexuality and Gender Studies/ Feminist and Queer Theory Faculty Reading Group
- 2010-2012 Interdisciplinary Committee on Art and Visual Culture (exhibitions/programming at Newcomb Art Gallery)
Workshop on Global Islam (faculty study and planning group)
- 2013 Blackboard Collaborate Faculty Pilot Project and Training (10 hours)
- 2014 special advisor to the Newcomb College Institute:
Oversight of the Collat Media Lab
Board Member, Newcomb Art Museum (ongoing)
- 2016 With Teresa Villa-Ignacio, co-organized and introduced events for speaker series “Cultural intersections: Morocco, France, the United States”
- 2015-17 PARIFA faculty research group, co-organized events in New Orleans and Paris:
Performances, Archives and Repertories in the Francophone Atlantic, Tulane University, October 24-26, 2015
Regards et résistances: performances, archives et les figurants de l’histoire, Journée d’étude co-organized by Felicia McCarren, Elizabeth Claire, and Jean-Pierre LeGlaunec, IEA de Paris, May 30, 2017
Performances, Archives and Repertories in the Francophone Circum-Atlantic World, October 19-20, Tulane University, 2017
- 2020 “Teach Anywhere” online teaching training, CELT and ILC