

Elizabeth Brereton Allen
Department of Romance Languages
Washington University-Saint Louis
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EDUCATION

Ph.D. in French and Comparative Literature, Columbia University, 1995

Title: *Transforming Impact: The Experience of Shock in Dada and Surrealist Poetry*
Directors: Sylvère Lotringer, Andreas Huyssen

In my thesis, I argue that reaction to visceral shock experience was a defining feature of the avant-garde poetic writings of Zurich and Berlin Dada and Paris Surrealism, and that the poetic image was seen as a possible response and solution to the traumatic and soul-deadening nature of urban and industrial experience.

M. Phil., French and Comparative Literature, Columbia University, 1990

M.A., French, Columbia University, 1988. Thesis Title: « *Je n'ai pas dit cela* »:
Juxtaposing Discourses in the Late Surrealist Poetry of Robert Desnos
Director: Steven Winspur.

B.A., Comparative Literature, American University in Paris, 1984

TEACHING

Teaching Professor, July 2018 to present

Senior Lecturer, July 2007 to June 2018

Full-time Lecturer and Coordinator, Elementary French Program, 1999-present

Coordinator, French Undergraduate Workshops, 1999-present

Coordinator, French program 106-207 in University College, 2012-present

Coordinator, French 400-401, 2011-present

Coordinator, French Conversation Series, 1996-1999, 2002-2014

Visiting Lecturer in French, Washington University, 1996-1999

Coordinator, Second-Year French Program, 1995

Visiting Assistant Professor in French, Washington University, 1994-1996

Teaching Assistant, Columbia University, 1986-1994

CONFERENCES/PUBLICATIONS

“Women of War, 1914-1918,” Symposium on *La Grande Guerre* at the Alliance Française, St. Louis, September, 2018.

“Heads or Tales? Shakespeare in the Arnaud Desplechin’s *Un Conte de Noël*”: paper presented at the *Fourth Annual Foreign Language Film Conference* at the M/MLA in St. Louis, November, 2011

“Agnès Varda’s Explorations of the Subject: The Peripeteia of Cléo, Mona, and Agnès” : paper presented at the *Third Annual Foreign Language Film Conference* at SIU Carbondale, October, 2009

“The Surrealist Novel,” entry in Fitzroy-Dearborn’s *Encyclopedia of the Novel* (November, 1998)

“Arbitrary Lands: Reading Eluard through Godard (through Eluard)”: paper presented at *Texte et Image* Conference at the University of Colorado, Boulder, September, 1998

“‘Corpse Flowers and Fertile Spasms’: Impressions of War in Dadaist Poetry”: paper presented at MLA convention, December, 1995.

Chair of Session, « Des Femmes et de l’amour, » Symposium on *Les Femmes sous l’ancien régime : tentatives d’émancipation*, Washington University-Saint Louis, April, 1995

“‘Loose Desire/Memory Broken’: Eco-Speech in Two Modernist Tree Poems (by B. Brecht and W.C. Williams).” Conference on *Literature and Popular Culture*, SUNY Binghamton, March, 1995

“*Stillstand, Widerstand, Explostante-fixe*. The Angel, Flaneur, and Historical Materialist as Dialectical Images in Walter Benjamin’s *Passagen-Werk*.” Twentieth-Century Literature Colloquium, Louisville, KY, March, 1993

“Static Electricity: The Effectiveness of Shock in André Breton’s *Eros*.” Twentieth-Century French Literature Colloquium, Austin, TX, May, 1991.

ACADEMIC HONORS

College of Arts and Sciences Faculty Award, “Best Small Class Experience,” Spring 2016

Teaching Fellowship at Columbia University, 1993-4

D.A.A.D. Fellowship for Dissertation Research at the Freie Universität, Berlin, 1991-2

Gilbert Chinard Fellowship for study in Paris, Columbia University, 1989

Columbia University President’s Fellowship, 1984-5

PROFESSIONAL ACTIVITIES

Faculty Advisor, Quiz Bowl, 2018-2019

Faculty Associate, 2017-2018

Common Reading Program Facilitator, August 2017

Major-Minor Advising, 2011-present

Faculty Liaison, Village Housing Group, 2016-2017

Coordinator, French Table and French Film series, 1999-2014

Volunteer and Faculty Associate, Residence Halls, 1997-9

Coordinator, French Day, 1997, 1998, 2004

Faculty Liaison, French Suite, 1995-1998

RESEARCH AND TEACHING INTERESTS

French literature and culture from 1830-1945; political and social aspects of French cinema and *chanson*; theories of modernism and modernity; Bohemia and the historical avant-gardes; film and performance theory; the expatriate American experience and culture in Paris; contemporary French and Francophone political culture.