

# TESSA ASHLIN NUNN

Centre de langues  
École normale supérieure de Lyon

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## EDUCATION

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<b>PhD</b>	Duke University, Romance Studies Dissertation: “Writing Women Dance” Committee: Toril Moi (chair), David Bell, Anne-Gaëlle Saliot, Helen Solterer, Olivier Bara	2021
<b>MA</b>	Duke University, Romance Studies	2018
<b>MA</b>	University of Toulouse II, English Studies (Master 2 Études Anglophones) Thesis: Hearing the Ancestors’ Voices in Alice Walker’s <i>The Color Purple</i> and Mimi Perrin’s translation <i>La Couleur Pourpre</i>	2013
<b>MT</b>	University of Virginia, Master of Teaching in Foreign Language Education	2010
<b>BA</b>	University of Virginia, French Language and Literature	2010

## CERTIFICATIONS

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Certificate in Feminist Studies, Duke University, 2021  
Certificate in Philosophy, Arts, and Literature, Duke University, 2021  
Certificate in College Teaching, Duke University, 2021  
Certificate in Teaching Writing in the Disciplines, Thompson Writing Program, Duke University, 2021  
Advanced Diploma in French Studies, (Diplôme supérieur d’études françaises C3), Sorbonne University, 2019  
Certificate in teaching with TV5MONDE (Enseignante labellisée TV5MONDE), 2018  
Advanced French Language Diploma (Diplôme approfondi de la langue française C2), French Ministry of Education, 2017  
Teaching License with endorsements to teach English, English as a Second Language, and French, Commonwealth of Virginia, 2011

## NON-DEGREE STUDY ABROAD

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École Normale Supérieure de Lyon (Lyon, France), Audited courses in literature, feminist philosophy and theater studies, 2018- 2019  
Istituto Michelangelo (Florence, Italy), Language study, Fall 2014  
Intereuropa Idiomas (Valencia, Spain), Language study, Spring 2012  
Institute for Communication and Leadership Studies (Rabat, Morocco), Coursework in Francophone literature and cultural studies, Summer 2008

## TEACHING EXPERIENCE

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École Normale Supérieure de Lyon, <i>Maître de langue</i> <sup>1</sup>	2022 -
AnglaisCours Club, English Instructor	2020- 2023
Lumiere Education, Research Mentor	2021- 2023
Duke University, French Language Instructor	2016- 2020
Arizona School for the Arts, French and Spanish Teacher	2013- 2014
University of Toulouse II, English Conversation Instructor	2012- 2013
Academy of Toulouse, English Language Assistant	2012- 2013
Academy of Nantes, English Language Assistant	2010- 2011
Louisa County High School, Long-term Substitute French Teacher	2009

## COURSES TAUGHT AT THE ÉCOLE NORMALE SUPÉRIEURE DE LYON

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### *Instructor of Record*

Introduction to African American Literature  
Handmaids and Heroines in North American Literature and Art  
Training for the C1 Advanced

## COURSES TAUGHT AT DUKE UNIVERSITY

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### *Instructor of Record*

Elementary French 1  
Elementary French 2  
Intermediate French Language and Culture  
Advanced Intermediate French Language and Culture  
Rebels: French Literature and Cinema in the 1950s

### *Teaching Assistant*

Teaching assistant for Prof. Toril Moi's graduate course "Simone de Beauvoir"  
Teaching assistant for Prof. Laurent Dubois's undergraduate course "Soccer Politics"

## PUBLICATIONS

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### *Articles in Peer-reviewed Journals*

- "Valser à la frontière où la jeunesse s'arrête," *Romantisme*, vol. 201, 2023, pp. 38-46.  
"Gazing at Romantic Ballet in Vladimir Dmitriev's, Leonid Desyatnikov's, and Alexei Ratmansky's *Les Illusions perdues*." *The Balaz Review / Revue Balzac*, vol. 6, 2023, pp. 119-134.  
"Who is the Heroine in *Mon Corps, ce héros*: The Pregnant Woman or the Pregnant Body?" *CFC Intersections*, vol. 2, 2023, pp. 99-115.  
"The Paris Opera Ballet Dancing Offstage: Work, Grace, and Race." *French Politics, Culture & Society*, vol. 40, no. 2, 2022, pp. 90-115.

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<sup>1</sup> French equivalent of visiting assistant professor.

- “L’amour des livres et l’éthique de la reconnaissance dans *A Little Princess* de Frances Hodgson Burnett.” *Cahiers Robinson*, vol. 51, 2022, pp. 139-151.
- “‘Comme si nous étions à la contredanse’: Chorégraphies utopiques chez Claire de Duras et George Sand.” *Quêtes littéraires*, vol. 11, 2021, pp. 76-86.
- “Meghan Markle’s Healthy Lifestyle in the Media: Multiracial Exceptionalism and the Cult of Slimness.” *Women’s Studies International Forum*, vol. 86, 2021. Online: <https://www.sciencedirect.com/science/article/pii/S0277539521000236>.
- “The Screaming Mother and Silent Maid in Ousmane Sembene’s *La Noire de...*” *Women in French Studies*, 2019, pp.192-202.

### **Book Chapters**

- “Abject Images and Beautiful Breakdowns in *Les Belles Images*.” *Simone de Beauvoir: Decay and Renewal*. Edited by E. Nicole Meyer, (forthcoming).
- “La Danse chez George Sand: la grâce, la tradition et la débauche.” *Mondes et sociabilité du spectacle autour de George Sand*. Edited by Corinne Fournier-Kiss and Valentina Ponzetto, MetisPresses, (forthcoming).
- “‘There is no then’: Les mémoires croisées de Vivien Leigh et d’Emma Hamilton.” *Vivien Leigh: ‘I’m not a film star, I’m an actress.’* Edited by Arnaud Duprat and Corinne François-Denève, Éditions Universitaires de Dijon, 2023, pp. 131-142.
- “De la contredanse à la valse : ambivalence de la légèreté féminine.” *La Légèreté au XIX<sup>e</sup> siècle : un nouveau régime ?* Edited by Marie-Ange Fougère, Orizons, 2023, pp. 37-49.
- “The Graceful Bolero in the Works of George Sand.” *Tras los pasos de la Sílfiide. Imaginarios españoles del ballet romántico a la danza moderna*. Edited by Idoia Murga Castro, Carolina Miguel Arroyo, Irene López Arnáiz, and Alejandro Coello Hernández, Ministerio de Cultura y Deporte, 2022, pp. 415-426.
- “Pregnant Situations in Varda’s and Poirier’s Film Creations.” *Mothers of Invention: Film, Media, and Caregiving Labor*, Edited by Corinn Columpar and So Mayer, Wayne State University Press, 2022, pp. 135-152.
- “Hailing Divine Women in Godard’s *Hail Mary* and Miéville’s *The Book of Mary*,” *Horizons of Difference: Rethinking Space, Place and Identity with Irigaray*, Edited by Ruthanne Crapo, Yvette Russell, and Brenda Sharp, State University of New York Press, 2022, pp. 169-188.
- “The Collector as *Flâneur* in Georges Rodenbach’s *Bruges-la-Morte*.” *New Directions in Flânerie: Redefining Genius, Geography, Genre, and Genre*. Edited by Marylaura Papalas and Kelly Comfort, Routledge, 2021, p. 53-72.
- “Vivre dans un corps féminin: la lutte contre la violence et pour la liberté.” *La France contemporaine: unité et diversités, polarisations et solidarités*, Edited by Michel Gueldry and Armelle Crouzières-Ingenthron, French Review Book Series, 2020, pp. 65-86.

“Music Video Images of Ballet.” *Race/Gender/Class/Media 4.0: Considering diversity across content, audiences and production*, Edited by Rebecca Ann Lind, Routledge, 2019, pp. 215-220.

### **Book Reviews**

Review of *Mother’s Milk and Male Fantasy in Nineteenth-Century French Narrative: Representations of Breast-feeding in Nineteenth-Century France* by Lisa Algazi Marcus, *The French Review*, vol. 96, no. 3, 2023, pp. 282-283.

Review of *Marie Jeanne Riccoboni’s Epistolary Feminism: Fact, Fiction, and Voice* by Marjin S. Kaplan, *Women in French Studies*, vol. 29, 2021, p. 181.

Review of *Performing the Pied-Noir Family: Constructing Narratives of Settler Memory and Identity in Literature and On-Screen* by Aoife Connolly, *Studies in 20<sup>th</sup> & 21<sup>st</sup> Century Literature*, vol. 45, no. 1, 2021. Online: <https://newprairiepress.org/sttcl/vol45/iss1/32/>.

Review of *Chantal Akerman: Afterlives* edited by Marion Schmid and Emma Wilson, *The French Review*, vol. 94, no. 4, 2021, p. 274.

Review of *Simone de Beauvoir: Le combat au féminin* by Eric Touya de Marenne, *Studies in 20<sup>th</sup> & 21<sup>st</sup> Century Literature*, vol. 44, no. 1. Online: <https://newprairiepress.org/cgi/viewcontent.cgi?article=2140&context=sttcl>.

Review of *Présence du roman gothique anglais dans les premiers romans de George Sand* by Marilyn Mallia, *Women in French Studies*, vol. 27, 2019, p. 226.

“Cinema, Labor, and Feminism: Barbara Mennel’s *Women at Work in Twenty-first-century European Cinema*.” *MAI Feminism*, 2019. Online: <https://maifeminism.com/cinema-labor-and-feminism-barbara-mennels-women-at-work-in-twenty-first-century-european-cinema/>.

Review of *Vivre Ici: Space, Place, and Experience in Contemporary French Documentary* by Alison J. Murray Levine. *Studies in 20<sup>th</sup> & 21<sup>st</sup> Century Literature*, vol. 43, no. 2, 2019. Online: <https://newprairiepress.org/sttcl/vol43/iss2/13/>.

Review of *Choreomania: Dance and Disorder* by Kéline Gotman. *Comparative Literature Studies*, vol. 56, no. 1, 2019, pp. 13-15.

“Scribbling Sisters and Mad Wives in Kate Zambreno’s *Heroines*.” *Mai: Feminism & Visual Culture*, 2018. Online: <https://maifeminism.com/scribbling-sisters-and-mad-wives-in-kate-zambrenos-heroines>.

Review of *Orientalizing the Jew: Religion, Culture, and Imperialism in Nineteenth-Century France* by Julie Kalman. *Nineteenth-Century French Studies*, vol. 47, no. 2, 2018. Online: <http://www.ncfs-journal.org/?q=node/1576>.

### **PEER-REVIEWED CONFERENCE PRESENTATIONS**

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“Ils commencèrent lentement, puis ils allèrent plus vite’: la valse de *Madame Bovary* au cinéma.” *Espaces de la danse: scènes et images entre 1850 et 1950*, International symposium, Lausanne, Switzerland, April 2023.

- “From Condemnation to Emancipation: The Evolution of George Sand’s Waltzes.” 23<sup>rd</sup> International George Sand Colloquium, Saint Louis, MO, June 2022.
- “Dancing in the Margins: From Saartjie Baartman to the Paris Opera Ballet.” Women in French, Virtual, May 2022.
- “La souplesse exotique dans *Le Festin de l’Araignée*.” Les insectes dans les arts de la scène, Clermont-Ferrand, March 2022.
- “#BalanceTonPorc and Small Stories in Popular Music.” 20<sup>th</sup> & 21<sup>st</sup>-Century French & Francophone Studies International Colloquium, Pittsburgh, March 2022.
- “The Graceful Bolero in the Works of George Sand.” Un Siglo de Danza en España (1836-1936), Instituto de Historia del CSIC, Madrid, December 2021.
- “La légèreté de la danseuse gracieuse chez Germaine de Staël, Claire de Duras et George Sand.” La légèreté au XIX<sup>e</sup> siècle, University of Bourgogne, September 2021.
- “‘There is no then’: les mémoires croisées de Vivien Leigh et d’Emma Hamilton.” Vivien Leigh: ‘I’m not a film star, I’m an actress,’ Virtual, October 2021.
- “Récits tressés: le burn-out et le privilège chez Laetitia Colombani.” Récits de la charge mentale des femmes, Small Stories II, Paris Centre For Narrative Matters, Virtual, May 2021.
- “Dancing All Night: European Representations of African Dance.” Mediating Otherness, University of Paris 1 Panthéon Sorbonne, Virtual, April 2021.
- “Choreographing Hybrid Grace in the Novels of Germaine de Staël.” American Comparative Literature Association, Virtual, April 2021.
- “The Paris Opera Ballet Dancing Offstage.” 20<sup>th</sup>- & 21<sup>st</sup>-Century French & Francophone Studies International Colloquium, Virtual, March 2021.
- “Consent to Waltz in the Novels of George Sand and Marie d’Agoult.” South Atlantic Modern Language Association, Virtual, October 2020.
- “La grâce féminine: déplacer et replacer les représentations de la danseuse.” Atelier des doctorants en danse, Centre national de la danse, Paris, France, September 2020.
- “Curvy, Fit, Skinny, or Pregnant: Meghan Markle’s Body in the Media,” The Cultural Politics of Meghan Markle Symposium, Oxford Brookes University, Oxford, UK, November 2019.
- “Ugliness and Enchanting Beauty in Germaine de Staël’s Novels,” Nineteenth-Century French Studies Colloquium, Sarasota, FL, October 2019.
- “‘Toutes les réjouissances de chez nous se bornent à danser’: la danse comme signe de santé et de joie chez Sand,” George Sand Association, Bern, Switzerland, June 2019.
- “‘C’est la vision bizarre et séduisante’: Judith Gautier et la danse exotique,” Modern Language Association, Chicago, IL, January 2019.
- “Crying for Whom? Beauvoir and the Parody of Tears,” Modern Language Association, Chicago, IL, January 2019.
- “Les passages entre le texte et la danse chez Andrée Chérid,” Conseil International d’Études Francophones, La Rochelle, France, June 2018. (Panel Chair)

- “Superwoman and Beauvoir,” Northeast Modern Language Association, Pittsburgh, PA, April 2018. (Panel Chair)
- “Maternal Dystopias in Marie Darrieussecq’s *Truismes*,” Carolina Conference for Romance Studies, Chapel Hill, NC, April 2018.
- “Danser sa Danse: The evolution of dance in Godard’s films,” Society for Cinema and Media Studies, Toronto, ON, March 2018.
- “The Infernal Cakewalk and Otherworldly Charleston: African-American dance in early French cinema,” Collegium for African Diaspora Dance, Durham, NC, February 2018.
- “The screaming mother and the silent subaltern in Ousmane Sembène’s *La noire de...*,” Women in French, Tallahassee, FL, February 2018.
- “La danse des femmes-fantômes orientales,” Nineteenth-Century French Studies Colloquium, Charlottesville, VA, November 2017.
- “Bringing the Women of Francophone Cinema to French Classrooms,” Foreign Language Association of North Carolina, Durham, NC, October 2017.
- “Filming Women and Religious Difference in Contemporary France,” Society for French Studies, Durham, UK, July 2017.
- “Pregnant Situations in Poirier’s and Varda’s Film Creations,” Revisiting the Gaze, University of the Arts Chelsea, London, UK, May 2017.
- “*Hail Mary*’s lips, he said,” Luce Irigaray Circle, Winchester, UK, May 2017.
- “Nature in Aging and Aging in Nature with Beauvoir and Varda,” Carolina Conference for Romance Studies, Chapel Hill, NC, March 2017.
- “The Forgotten *Papillon*: Marie Taglioni’s Commemorated Body and Forgotten Work,” Nineteenth Century Studies Association, Charleston, SC, February 2017.
- “Christine de Pizan’s Female Contact through the Book Object,” Modern Language Association, Philadelphia, PA, January 2017.
- “Simone de Beauvoir and the Dancing Other,” Feminisms Here and Now, Chapel Hill, NC, December 2016.
- “Cross-cultural Choreography: A decolonizing reworking of *La Bayadère*,” National Women’s Studies Association, Montreal, QC, November 2016.
- “Collecting to Create a Utopia in *Bruges-la-Morte*,” South Atlantic Modern Language Association, Jacksonville, FL, November 2016.
- “Seeing Women and Wearing Trousers: Jane Dieulafoy’s erotic/objective (fe)male gaze,” Women in French, Gettysburg, PA, June 2016.

#### **TALKS AT DUKE UNIVERSITY**

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- “The Tarantella: Melancholy, Mania, and Glory,” Center for Philosophy, Arts, and Literature, October 2019.
- Guest lecture on Simone de Beauvoir’s *Le Deuxième Sexe* for Prof. Anne-Gaëlle Saliot’s undergraduate course “Reading Literature in French,” March 2018.

“Simone de Beauvoir and the Dancing Project,” Gender, Sexuality and Feminist Studies Graduate Scholars Colloquium, October 2017.

“Embodying and Writing Joan of Arc: Christine de Pizan and Martha Graham,” Creating is Remembering: Fiction and Memory in a French Vein, Francophone Digital Humanities Initiative, Durham, NC, June 2016.

“Trauma, danse et guérison: le rétablissement de la parenté à travers la danse diasporique,” Franklin Humanities Institute, Durham, NC, April 2016.

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## **FELLOWSHIPS AND AWARDS**

### ***Fellowships***

Katherine Goodman Stern Fellowship, Duke University, 2020

Competitive Summer Research Fellowship, Duke University, Summer 2019

Wikipedia Fellows, Summer 2018

John Hope Franklin Humanities PhD Lab in Digital Knowledge, 2017-2018

Duke University Council of European Studies – Society of Fellows, 2016-2017

### ***Travel Awards***

South Atlantic Modern Language Association Harper Fund Award, November 2020

Duke Gender, Sexuality and Feminist Studies Travel Award, January 2019, June 2018

Duke University Graduate School Travel Award, June 2017, February 2018, January 2019

Northeast Modern Language Association Graduate Student Travel Award, March 2018

Modern Language Association’s Conference Travel Award, January 2017

Duke University Women’s Studies Travel Award, November 2016, June 2016

National Women’s Studies Association Conference Scholarship, November 2016

### ***Competitive Funding for Seminar Participation***

“How Can Humanities Save the Planet,” Venice International University, June 2019

“Orality and Textuality,” Authoritative Texts and Their Reception Research School (University of Oslo), June 2019

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## **RESEARCH EXPERIENCE**

Research assistant to professor Michèle Longino, Duke University, 2015- 2016

Evaluator for effective pedagogical practices and classroom management in early childhood education, Center for Advanced Study of Teaching and Learning, University of Virginia, 2008- 2009

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## **PROFESSIONAL DEVELOPMENT**

French Teacher Training Intensive (Université d’été—BELC), Centre international d’études pédagogiques, July 2018

Teaching with Archives, Duke Doctoral Academy, May 2018

Young Scholars Workshop, Franklin Humanities Institute, March 2018  
Young Scholars Workshop, Franklin Humanities Institute, March 2016  
Feminist Theory Workshop, Duke Women's Studies Department, March 2016  
French to English Translation Courses, New York University School of Continuing and Professional Studies, Spring and Summer 2012

#### **PROFESSIONAL SERVICE**

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Romance Studies Graduate Student Liaison Committee, Duke University, 2019-2020  
Student-Athlete Academic Mentor, Duke University, 2017- 2018, 2019-2020  
Panel Moderator, Accumulations: Exploring the Legacies of Trisha Brown, Duke University, Slippage Lab, October 2016  
Co-organizer of the Colloquium "Mémoire de la Nature au Canada," University of Toulouse II, November 2012

#### **PROFESSIONAL AFFILIATIONS**

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Institut d'histoire des représentations et des idées dans les modernités  
Women in French (Graduate Student Representative, 2018-2020)  
George Sand Association  
Nineteenth-Century French Studies Association  
The Simone de Beauvoir Society  
Dance Studies Association

#### **LANGUAGES**

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English – native  
French – near native  
Spanish – reading and speaking proficiency  
Italian – reading knowledge  
German – reading knowledge  
Russian – basic reading knowledge