

# Diane Leblond

Born March 8<sup>th</sup>, 1986

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## CURRENT SITUATION

2015 – 2017 French lecturer, Gonville & Caius College, Cambridge University, United Kingdom.

## EDUCATION

2017 Obtained the qualification from the Conseil National des Universités (CNU): added to France's national list of candidates qualified for the position of Maître de conférences (Assistant Professor) – section 11 (Anglophone studies).

2011 – 2016 **University Paris Diderot - Sorbonne Paris Cité (Doctoral contract ENS/Paris Diderot, 2011-2014)**

Doctorate in anglophone studies, supervised by Pr Catherine Bernard (Paris Diderot University)  
Thesis title: *Optics of Fiction: Analysing Visual Dispositives in Four Contemporary British Novels – Time's Arrow by Martin Amis, Gut Symmetries by Jeanette Winterson, Cloud Atlas by David Mitchell, Clear by Nicola Barker.*

Defended November 25<sup>th</sup> 2016. Mention très honorable, félicitations du jury (highest level of distinction for a PhD).

Members of the committee:

Pr Elisabeth Angel-Perez (University Paris 4-Sorbonne)

Pr Catherine Bernard (University Paris Diderot, supervisor)

Pr Jean-Michel Ganteau (University Paul Valéry-Montpellier 3)

Pr Vanessa Guignery (École Normale Supérieure de Lyon)

Pr Julian Wolfreys (University of Portsmouth, Director of the Centre for Studies in Literature)

2005 – 2010 **École Normale Supérieure de Lyon (Lettres et Sciences Humaines)**

2009 – 2010 Master's degree 2<sup>nd</sup> year, Anglophones studies. First class.

Supervised by Pr Catherine Bernard (Paris Diderot University). Title: *Optics of Fiction: Reading Three Contemporary British Novels – Time's Arrow by Martin Amis, Gut Symmetries by Jeanette Winterson, Cloud Atlas by David Mitchell.*

June 2008 Passed the Agrégation (national competitive exam) in English, main subject Literature. Rank: 2<sup>nd</sup>.

2006 – 2007 Master's degree 1<sup>st</sup> year, Anglophones studies. First class.

Supervised by Pr Elisabeth Angel-Perez (University Paris 4 Sorbonne). Thesis title: *Reading Crave and 4.48 Psychosis: Theatre According to Sarah Kane.*

2005 – 2006 **École Normale Supérieure Lettres et Sciences Humaines, Lyon / University Jean Moulin – Lyon 3.**

Bachelor's degree, Anglophone studies, final year. First class.

2003 – 2005 **Lycée Henri IV**

Jun 2005 Passed the concours (competitive exam) of the Ecole Normale Supérieure LSH in Lyon. Main subject: English. Rank: 1<sup>st</sup>.

2003 – 2005 "Classe préparatoire aux grandes écoles", main subject: English.

Validated as an equivalent for the first two years of a Bachelor's degree at Paris 3 University (Sorbonne Nouvelle).

## TEACHING

2015 – 2017 **French lecturer, Gonville & Caius College, Cambridge University, United Kingdom**

French grammar for post-A Level students, oral expression and analysis of current events (1<sup>st</sup> year), translation into French (2<sup>nd</sup> and final year), audio-visual analysis of documentary material (2<sup>nd</sup> year), essay writing and commentary on French theory (text and culture topic: identity) (final year).

2014 – 2015 **French lecturer, Queens' College, Cambridge University, United Kingdom**

- French grammar, oral expression and current events, translation into French, audio-visual analysis, essay writing, first to final year undergrads.
- 2011 – 2014 **Teaching associate (as part of PhD contract), Anglophone studies, Paris Diderot University, Paris, France**  
Lecturing (weekly format, groups of 30-40 students, 12 weeks per semester).  
Introduction to narrative: reading and analysing short stories (1<sup>st</sup> year). 3-hour lectures, 3 semesters.  
Texts and contexts in British literature: *Romeo and Juliet* (2<sup>nd</sup> year). 1.5-hour lectures, 1 semester.  
Texts and contexts in British literature: romantic poetry (2<sup>nd</sup> year). 1.5-hour lectures, 1 semester.  
Translation into French. 1.5-hour classes, 4 semesters.  
Preparation to national competitive exams.  
Preparation to the CAPES (national competitive exam to obtain teacher qualification): general culture paper and multi-media analysis. Individual tutorials of 1 hour, 4 weeks in preparation for the oral sessions.
- 2010 – 2011 **French lectrice, St John's College, Cambridge, United Kingdom**  
French grammar, oral expression and current events, translation into French, audio-visual analysis, essay writing, first to final year undergrads.
- 2009 – 2010 **Lycée Henri IV, Paris, France**  
Mock orals for classe préparatoire students: English literature and translation. 50 students, 1 hour individual tutorials, twice a year.
- 2008 – 2009 **Languages assistant, Carl-Bechstein Gymnasium (Secondary school), Erkner, Germany**  
French and English, language and literature.  
**French Institute in Berlin, Berlin, Germany.**  
Examiner for the DELF exams (French equivalent of Cambridge ESOL). Certified as qualified examiner.
- 2006 – 2007 **French lectrice, St Hugh's College/Somerville College, Oxford, United Kingdom**

## RESEARCH

- Member of the research team LARCA – CNRS UMR 8225.  
Member of SEAC (Société d'Études Anglaises Contemporaines)  
Member of BACLS (British Association for Contemporary Literary Studies)  
Member of BSLS (The British Society for Literature and Science)

### Conferences and seminars

#### **Forthcoming:**

- July 2018.** “How to be in ‘the worst of times’: visual indiscipline, impropriety and relationality in Ali Smith’s *Artful, How to Be Both, Public Library, and Autumn* (2012-2016)”. Invited to International Conference on the “Modern European Mind”, 3<sup>rd</sup> edition: Crisis and Identity”, convenor Pr Julian Wolfreys, University of Portsmouth. Edited essays to be published with Edinburgh UP.
- November 2017.** “Ways of reading, looking, and imagining: Contemporary Fiction and its Optics”, Lunchtime Seminar series, Wolfson College, Cambridge University.
- October 2017.** “Landscape shaped by blindness: *Touching the Rock* (1990) and *Notes on Blindness* (2016), towards an ec(h)ology of vision”. Colloque international “Landscape/Cityscape: Writing/Painting/Imagining Situational Identity in British Literature and Visual Arts (18th – 21st centuries)”. International conference, co-organised by SEAC and SAIT (Société angliciste Arts, Images et Textes), Senate House, London.
- Ongoing, 2017.** Creation of an interdisciplinary seminar series for postgraduate students and early career researchers, a collaboration between Cambridge University and the Ecole Normale Supérieure de Lyon. With the support of the French Institute in London and the Ecole Normale Supérieure.
- May 2017.** « Pages à tourner, pages à regarder. Lisibilités et visibilités impropres du chapitre dans *Cloud Atlas* ». Seminar of the ANR research team “Chapters”, University Paris 3 Sorbonne Nouvelle.
- March 2017.** “Ways of Seeing Animals: Documenting and Imag(in)ing Otherness within the Digital Turn”. Imaginaires Contemporains Seminar at University Paris Diderot.

- February 2017.** “The Optics of Fiction: Analysing Visual Dispositives in Contemporary British Novels”. “MCR/SCR talks”, organised by the Senior and Middle Common Rooms at Gonville & Caius College, Cambridge University.
- April 2015.** “Optics and sciences of light in contemporary fiction: knowledge, power, and imagination across disciplines”. Annual International Conference of the British Society for Literature and Science, University of Liverpool.
- November 2014.** “The Optics of Contemporary British Fiction”. “SCR talks”, Queens’ College, Cambridge University.
- June 2014.** Co-convenor and organiser of an international, interdisciplinary conference at University Paris Diderot: “Theories and Uses of Light in British Arts of the 19th and 20th centuries”. (With funding from LARCA and Ecole Doctorale 131)
- June 2014.** “Ghosts from Wonderland: Jeanette Winterson’s *GUT Symmetries* and the visual pragmatics of intertextuality”. Victorian Persistence Seminar, University Paris Diderot. Respondent : Pr Jean-Jacques Lecercle, Emeritus Professor at University Paris Ouest Nanterre La Défense.
- April 2014.** « Imaginaire du visuel dans la fiction britannique contemporaine ». Imaginaires Contemporains Seminar, Paris Diderot University.
- November 2013.** “Ali Smith’s *There But For The* (2011) and *Artful* (2013)”, as part of a round table on British contemporary fiction. SEAC international conference (Société d’Etudes Anglaises Contemporaines), on The Imaginary of Space.
- March 2013.** « Perception compromise, perspicacité perdue : péril de l’hallucination et nécessité de la fiction dans *The Insult* (1996), de Rupert Thomson. » International conference at Université de Pau et des Pays de l’Adour, on Perception, Perspective, Perspicacité.
- October 2012.** “Martin Amis and ‘the nature of the offence’: from expressions of outrage to the experience of scandal.” SEAC international conference, on The Age of Outrage, University of Valenciennes.
- September 2012.** “Paradoxical Ekphrases in David Mitchell’s *Cloud Atlas*.” ESSE international conference (European Society for the Study of English), Workshop on (Re)defining Intermediality. Boğaziçi University, Istanbul.
- June 2012.** « La lettre et l’espace: *From A to X* (2008), de John Berger. » Postgraduate conference at Ecole Doctorale 131 (Paris Diderot), on Spatialités.
- May 2012.** « *Clear*, de Nicola Barker: ‘A Transparent Novel?’ ». SAES conference (Société des Anglicistes de l’Enseignement Supérieur), on Transparence. University of Limoges.

## **Publications**

### **Articles in peer-reviewed journals:**

- “Two novels inbetween: *There But For The* (2011) and *Artful* (2013), by Ali Smith”, *Etudes britanniques contemporaines* [online], 47 | 2014, URL : <http://ebc.revues.org/1769>. (EBC is listed on ERIH PLUS – the European Reference Index for the Humanities and the Social Sciences)
- “Martin Amis and ‘the Nature of the Offence’: from Expressions of Outrage to the Experience of Scandal”, *Études britanniques contemporaines* [online], 45 | 2013. URL: <http://ebc.revues.org/603>.
- “*Clear*, de Nicola Barker: ‘A Transparent Novel?’”, *Études britanniques contemporaines* [online], 44 | 2013. URL: <http://ebc.revues.org/500>

### **Conference proceedings, peer-reviewed.**

- “La lettre et l’espace: *From A to X*, de John Berger”, *Travaux en cours* n°9, « Spatialités », Paris: University Paris Diderot, 2013.
- “Perception compromise, perspicacité perdue : nécessité de la fiction dans *The Insult* de Rupert Thomson”, in *Perception, Perspective, Perspicacité*, Françoise Buisson, Christelle Lacassain-Lagoïn and Florence Marie, eds., Paris, Lharmattan, 2014, p. 225-240.

### **Projects and Articles under review:**

- Monograph. *Ways of reading, looking, and imagining: Contemporary Fiction and its Optics*, submitted to Edinburgh University Press.
- “Visual Pragmatics of Intertextuality: Ghosts from Wonderland in Jeanette Winterson’s *Gut Symmetries*”, submitted to *Textual Practice*.
- “Paradoxical Ekphrases in *Cloud Atlas*: Seeing the Text or, Towards ‘Improper’ Practices of Reading”, submitted to *Word&Image*.
- “Ways of Seeing Animals: Documenting and Imag(in)ing Otherness within the Digital Turn”. Chapter in the collection *New Objects of Visibility*, to be submitted for publication November 2017. Imaginaires Contemporains seminar team, Paris Diderot University/LARCA.