

THE DEPARTMENT OF  
**FRENCH & ITALIAN NEWSLETTER**  
Northwestern University 2016-2017

**FACULTY NEWS**

**PGS. 3-8**

*Professor Domietta Torlasco at a screening and discussion of her films *Sunken Gardens* and *Philosophy in the Kitchen* at the ICI Berlin, June 2017*

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*Thomas Bauman, Professor of Musicology at the Bienen School of Music, lecturing in the Italian Undergraduate Lecture Series, November 2016*

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*French 211 students at the Block Museum installation of Kader Attia (half of them are reflected in the mirror of the installation), March 2017*

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*Joe Semkiu's photographs from The Art Institute of Chicago. LEFT TO RIGHT: Veronese, Head of a Woman; Agostino Carracci, after Tintoretto, Mars Rebuked; and Agostino Carracci, Portrait of Titian*

Dear Friends of French & Italian at Northwestern,

The academic year 2016-2017 brought to the department a great deal of intellectual activity and excitement whose rich texture is captured in the pages of this volume. Among the notable achievements of the year is the successful result of our faculty search in the field of early modern French literature and culture. We are very pleased to welcome to the department Matthieu Dupas, our new colleague, whose research is at the intersection of early modern literature and culture and gender and sexuality/queer theory. Dupas's scholarship promises to broaden the intellectual range of our department and build stronger ties between our department and other units such as the Gender and Sexuality Studies Program. Dupas comes to Northwestern with two PhDs, the first from Université Sorbonne Nouvelle and the second from the University of Michigan. We are looking forward to working with him in the coming year.

As we look forward to 2017-2018, we hope to continue this year's dynamism and collectively build on it. Among the department's goals in recent years has been to specially emphasize our global mission through programming and curricular innovation. This goal includes making the department not only a place where global perspectives are discussed and debated but also a place of gathering for international artists and scholars whose presence enhances our research and broadens our perspectives. Thus, we inaugurated the academic year with the visit of the prominent Moroccan writer and scholar, Abdelfattah Kilito, to Northwestern thanks to a grant we received from the [Buffett Institute for Global Studies](#) for our project "Dialogues: French and the Global Humanities." During the week of activities and conversations with Kilito, we were able to collaborate productively with other units such as the [Middle East and North African Studies Program](#) and the [Program of African Studies](#). Our many globally oriented efforts during this academic year proved that this is indeed an intellectually invigorating direction for us. So please stay tuned for our 2017-2018 line up in the context of our global project.

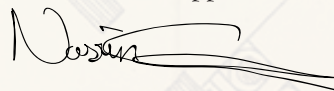
Among our accomplishments in 2016-2017 was the complete revision of our undergraduate curriculum in French. This complex process, which lasted almost

two full years, allowed us to review all our requirements and reconsider the curriculum as a whole. As a result, we have created a program of study with greater diversity and flexibility. Our aim throughout this process was to make the French major and minor more exciting and more diverse for our students, reflecting more accurately the current strengths and intellectual directions and ambitions of the department.

We further affirmed our commitment to enhancing global citizenship of our undergraduate students by inaugurating an Alumni Summer Study Abroad Scholarship because we firmly believe that studying abroad not only strengthens our students' linguistic and cultural background, it also contributes to their understanding of the world in which they live and the necessity of thinking about their own world within a complex global network. This initiative was made possible by generous donations from our alumni and benefited two students this year who applied the scholarship toward their summer study abroad. We hope to be able to continue this support in the coming years.

At the graduate level, the department granted its first double PhD in collaboration with Ecole Normale Supérieure-Paris. The double PhD initiative, created and promoted by Northwestern's [French Interdisciplinary Group \(FIG\)](#), is a unique opportunity for institutional collaboration between Northwestern and French institutions of higher learning. Successful students are awarded two PhDs, one from NU and one from the French institution, opening for them promising avenues for the future on both sides of the Atlantic. This initiative also creates great opportunities for intellectual engagement among French and American faculty, leading to long-term connections and collaborations.

I would like to thank all members of the department—faculty, students, and staff—who contributed with their hard work, imagination, and dedication to making the department such a lively place, as well as all our partners throughout the university who collaborated with us and supported us.



Nasrin Qader  
Chair, Department of French and Italian  
Associate Professor of French  
and Comparative Literary Studies



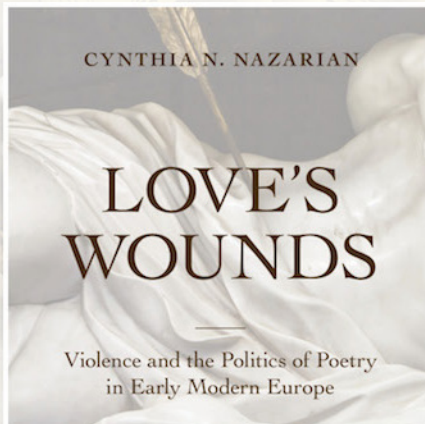
LETTER FROM THE CHAIR

**CHRISTOPHER BUSH's** main new activity for this year has been co-editing the journal *Modernism/modernity*, including the "Field Reports" section of its PrintPlus platform. He has also been co-directing a new graduate cluster (Global Avant-garde and Modernist Studies) and a Buffett Institute-supported working group (French and the Global Humanities), which recently received an Edited Volume Conference grant to support the upcoming conference "Beyond Anthropophagy: Cultural Modernities between Brazil and France" (October 20-21, 2017). He had two articles appear: "I am all for the triangle': The Geopolitical Aesthetic of Pound's Japan" (in *Ezra Pound in the Present*, Josephine Park and Paul Stasi, eds.) and "Context" (in *A New Vocabulary for Global Modernism*, Eric Hayot and Rebecca Walkowitz, eds.).

**MARGARET DEMPSTER:** In addition to continuing her role as professor of French in the department, being an active member of the CLI, serving as Study Abroad adviser, serving as a University Study Abroad Committee member, as well as participating actively as ISRC fellow, Margaret received Professional Development funding from WCAS and the CLI last summer to pursue a two-week summer methodology and pedagogy course at the Alliance Française in Paris. This summer, Margaret completed the Oral Proficiency Interview (OPI), a 4-day Training workshop, and attended the annual AATF convention in St. Louis. On April 17th she ran her fifth Boston marathon and plans on running her 16th Chicago marathon on Oct 8th of this year.

**DORIS GARRAWAY** published two articles recently drawing from her current book project on monarchy and postslavery sovereignty in early nineteenth-century Haiti. The first, entitled "Print, Publics, and the Scene of Universal Equality in the Kingdom of Henry Christophe," appeared in *Lesprit créateur* in spring 2016. The second, entitled "Black Athena in Haiti: Universal History, Colonization, and the African Origins of Civilization in Postrevolutionary Haitian Writing," will appear in a collection of essays

entitled *Enlightened Colonialism: Narratives of Progress and Imperial Politics in the Age of Reason*, edited by Damien Tricoire, coming out this summer from Palgrave Macmillan. She has otherwise been busy presenting her work and doing research on location. In October, she was invited to speak on monarchy and the social contract in Christophe's Haiti at a conference at Yale University on "Popular Royalism in the Revolutionary Atlantic," and in November she organized a panel and gave a talk on performance and ritual at the Haitian Studies Association annual conference in Cap-Haïtien, Haiti. This trip enabled Professor Garraway to travel to the north of Haiti where she had the opportunity to do some fieldwork at the ruins of Christophe's kingdom in the company of a renowned archaeologist and a local historian. Garraway saw the monumental remains of the palace and the unbelievable feat of the Citadel, the largest fortress in the Western hemisphere, constructed by former slaves 3000 ft above sea level atop the highest mountain behind the palace, which overwhelmed even her own scholarly imagination and redoubled her passion for this project.



**CYNTHIA NAZARIAN's** first book, *Love's Wounds: Violence and the Politics of Poetry in Early Modern Europe* was published in December 2016 by Cornell University Press. Her commissioned article, "Montaigne on Violence" appeared in the *Oxford Handbook of Montaigne* (Philippe Desan, ed.). She gave a talk titled "Sympathetic Montaigne" at the Renaissance Society of America's annual conference in March and presented a paper in July at the American Comparative Literature Association in Utrecht. Nazarian

has been awarded the Alice Kaplan Institute for the Humanities Faculty Fellowship for the 2017-2018 academic year to work on her new book project, *Violent Sympathies: Literature, Sovereignty and the Hazards of Fellow Feeling*.

In October 2016, **ALESSIA RICCIARDI** gave an invited talk at the University of Chicago on Natalia Ginzburg. In December she gave an invited talk at Columbia University on the famous Italian writer, Elena Ferrante, on whom Professor Ricciardi is currently working on a book manuscript. In January, she gave a talk on Agamben and Pasolini at the MLA, organizing the panel with a CLS graduate, Ben Robinson. Additionally, she is working with Isabelle Alfandary from Sorbonne Nouvelle on an exciting project: a summer school of psychoanalysis; there will be rotating cities: Paris, Evanston, London, and Bochum. The first session is scheduled for June 2018 and Bernard Stiegler will be the keynote speaker.

In November **TOM SIMPSON** was invited to give a keynote presentation entitled "Oralità <> Scrittura <> Traduzione" at an annual graduate student conference at the University of Pavia. In March he spoke on "African Migration in the Mind of Italy" at a conference at Washington & Lee University. Also in March, he gave the annual CLI Breakfast Meeting talk entitled "What We Learn When We Teach Language". He is working on translations of two books about contemporary Italian theater and one about Walter Benjamin and messianism.

In the fall of 2016, **ALESSANDRA VISCONTI** prepared the translation of Pietro Metastasio's *libretto* for the Chicago premier of Haydn's opera *L'Isola Disabitata* and presented interactive lectures on diction and recitativo style in late 18th century Italian opera. In the spring of 2017 she coached the Chicago Symphony Chorus in Italian pronunciation for a performance conducted by Riccardo Muti. Additionally, she translated 16th and 17th century texts related to the myth of Orpheus that will be published in the fall of 2018.



Professor Licops, left, at the workshop in Chicago

FACULTY SPOTLIGHT:

**DOMINIQUE LICOPS** co-authored an article with Paul Breslin, entitled “Des tempêtes à tout casser? Enseigner Césaire et Shakespeare au 21<sup>è</sup> siècle.” It was published in *Communautés de lecture: pour une approche dialogique des œuvres classiques et contemporaines* (Ed. Oana Painaité, CambridgeScholars, 2016). She also presented a paper entitled “Of Spirals and Earthquakes: Re-imagining Nature in Nina Bouraoui’s Autobiographical Writing” at the Rocky Mountain Modern Language Association, Women in French I panel: Women, Nature, and Environmentalism, in Salt Lake City, in October 2016.

In July 2016, thanks to a fellowship from the French Department of Foreign Affairs and International Development (MAEDI) and the French Department of National Education, Higher Education and Research (MESNER) and funds from the CLI, WCAS, and the Department, she participated in the month-long Summer Institute, “Université-BELC (Office of Studies for Languages and Cultures), Les métiers du français dans le monde/ The French Teaching Professions in the World” in Nantes. She participated in modules ranging from designing teacher training and team-management to developing group dynamics and using acting

techniques to enhance listening and speaking in the Foreign Language classroom.

Based on this experience, she collaborated with the French Cultural Services of the French Consulate in Chicago to offer professional development workshops. She designed and led two professional Development workshops entitled “Developing Group Dynamics in the Language Classroom To Increase Student Motivation.” The first consisted of two four-hour sessions in November and December 2016 at the Lycée Français of Chicago and was sponsored by the French Cultural Services, Chicago Public Schools, and the American Association of Teachers of French. The second was a three-hour workshop at, and sponsored by, Valparaiso University and the local chapter of AATF in February 2017. More workshops are forthcoming in Detroit and Indianapolis in September 2017. She also plans to offer such a workshop in our Department in the Fall or Winter.

In fall 2016, she changed her French 211 syllabus, introducing new readings by Pap Ndiaye, a French sociologist known for his work in French Black Studies. She brought her students to his talk. They found his talk, especially his comparisons between France and the US, very stimulating.

She also included a talk by French politician Christiane Taubira, who was on tour in the US in this course. She co-organized the live streaming of Taubira’s talk on campus with the French and Italian department chair, FIG, and the French Cultural Services. In winter 2017, she invited Assistant Professor of Instruction, Jili Sun, from the Department of Asian Languages and Cultures, to talk to her students about Chinese Canadian writer Ying Chen’s *Lettres Chinoises* in French 271, *Introducing the Novel*. This led to a fascinating conversation about cross-cultural and migrant experiences. In Spring 2017, she also took her French 211 class to see Kader Attia’s exhibit and documentary “Reflecting Memory” at the Block Museum.

Dominique was accepted in the Hewlett Curricular Fellowship program, in which faculty members create or revise courses to meet the learning goals of a possible social inequalities and diversities degree requirement. She is going to revise her version of French 211, *Reading Cultures in French: Changing France*, so it meets these learning goals. In this context, she participated in the Inclusive Teaching Forum: *From Conversations to Practice*, organized by the Searle Center for Advancing Learning and Teaching (May 25 2017).



Professor Licops, fourth from right, at the workshop in Valparaiso



Patricia Scarampi



Christiane Rey



Aude Raymond

FLIPPED FRENCH

**AUDE RAYMOND, CHRISTIANE REY** and **PATRICIA SCARAMPI** received the Provost Grant for Digital Innovations in 2016 and have been working on developing a Flipped French course for the intermediate level with the goal of devoting more class time to oral communication activities while increasing the retention of grammar and vocabulary material. The project is developed in collaboration with the Media and Design Studio. This online course will include, among others, an adaptive grammar component and interactive videos created from authentic material using the Playposit software. This past summer, three students, Laura Gomez, Leslie Liu, and Jonathan Toussaint, who received a URAP grant, helped the team identify suitable videos for this component. And Matt Brauer, a PhD student in the department, has received a Graduate Teaching Fellowship from the Searle Center in order to contribute to the project by creating the pedagogical sequences to make these videos interactive. Over the Spring quarter, Rohan Prakash, a department senior, received a URAP grant and also contributed to the project by creating interactive exercises that will help students improve their pronunciation in French.

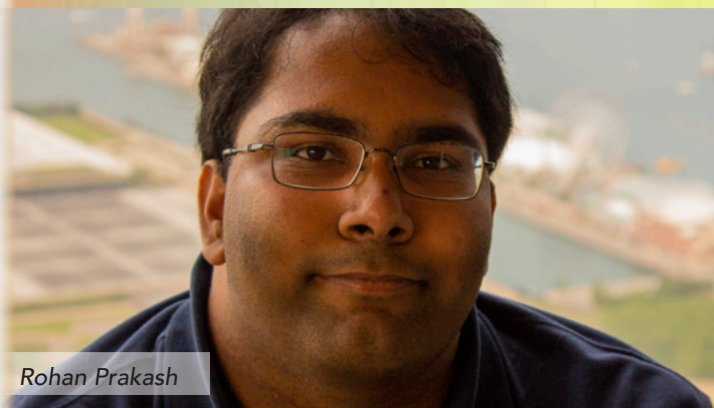
Comment prononce-t-on le français?

Over the last few quarters, I have been working on my honors thesis to research how pronunciation is taught currently in college-level French classes and was disturbed to find that pronunciation is only given importance in higher level French classes. At Northwestern, the only phonetics class is at a 300-level. Luckily, I had the opportunity to use my research as a basis to work on a project that would

contribute to the overall Flipped French project of the department to develop a pronunciation module for second-year French students to use. With the professors in charge of this project, Professor Scarampi, Professor Raymond and Professor Rey, I was able to get a grant from the Undergraduate Research Assistant Program to work on creating a tool on a website for helping students with pronunciation.

This year, I finished my thesis to get a strong foundation of the theories of secondary language acquisition, of strategies to teach pronunciation effectively and the specific pronunciation difficulties English speakers have with French. With the professors, we determined 12 areas of focus in pronunciation that we felt are the most challenging for English speakers. I created mini lessons for each topic, including explanations of how to articulate particular sounds, when to do a liaison between words and more, as well as exercises to practice those topics.

By the end of the year, we had all the content ready to go for the modules. I am incredibly thankful to Professor Scarampi for guiding me through both my thesis and this project, and am excited to see how all this content gets implemented with the technology to create the actual web tool to be used by students in future years.



Rohan Prakash

-Rohan Prakash

WELCOME  
Our Newest Faculty Members!

### MATTHIEU DUPAS

Matthieu Dupas holds a PhD in French Literature and Civilization from the Université de Paris III-Sorbonne Nouvelle and a PhD in French from the University of Michigan. His research focuses on the representations of gender and sexuality in early modern and contemporary French literatures, the history and the theory of gender and sexuality, queer theory.

His current book project, *Corneille*

*Galant: Comédie Cornélienne et Construction de l'Hétérosexualité dans la France du Grand-Siècle* reads Pierre Corneille's youth comedies from the viewpoint of the history of sexuality and shows how 17th-century gallantry served to reconfigure gender relationships and identities, thereby contributing to the cultural construction of heterosexuality, on the threshold of modernity. In

another project, he addresses the representations of gender and sexuality in contemporary French novels written by Virginie Despentes, Michel Houellebecq, and Guillaume Dustan. He calls "postsexual" the aesthetics of those books, which reflect the decline of heterosexual hegemony in the gay marriage era.

Before coming to Northwestern, he was a postdoctoral fellow in French at the University of Michigan, where he taught courses on 17th-century French literature, the contemporary French novel, and French-speaking cinema, among many others.

He looks forward to contributing to the development of gender and sexuality studies in the Department of French and Italian and to the strong tradition of interdisciplinary queer studies at Northwestern University.

Apart from his academic activities, he is a great lover of opera and baroque music, which he practices as an amateur. He has also translated into French David Halperin's *What do gay men want?* published by Editions Amsterdam as *Que veulent les gays?* (2010).



### LINDSAY EUFUSIA

Originally from the San Francisco Bay Area, Lindsay Eufusia received her PhD in Italian Studies from New York University. A lifelong learner herself, she loves teaching and is passionate about sharing Italian language, literature, film, and culture with others. Her research explores issues of gender and identity, especially in relation to the family, and she also does extensive freelance work in editing and translating. Lindsay is looking forward to joining Northwestern and the Department of French & Italian for the academic year 2017-18, and to becoming part of its vibrant and motivated community, and she is excited to experience all the diversity and dynamism that the Evanston/Chicago area has to offer.



**TIZIANA TERRANOVA**, Associate Professor of Cultural Studies and New Media in the Department of Human and Social Sciences at the University of Naples 'L'Orientale', was selected as Fulbright Distinguished Chair Lecturer in Italian Studies in the Department of French and Italian this year. Professor Terranova holds a PhD in Media and Communications from Goldsmiths' College, University of London and taught for many years in British Universities, such as Goldsmiths', the University of East London, and the University of Essex. She assumed her position at L'Orientale after having been selected by the program 'Rientro Cervelli'. She arrived at Northwestern in March 2017 to teach for one term.

During her term at Northwestern, she taught two courses: "Introduction to Marxism and Postcolonial Studies" and "New Media and Marxist Thought." The first course focused on current scholarship about Italy, the Southern Question, and its current status as a postcolonial nation. Students were invited to read material by contemporary Italian scholars about the formation of the Italian cultural identity with its internal division between North and

South; the history of its relation with the Mediterranean as a postcolonial sea and of its colonial past; the shift from a nation marked by mass emigration to a nation which has become a destination of migratory flows; and the foreclosure of racism as disavowal of its Fascist past. The second course, offered to graduate



students, was an introduction to Italian Autonomist Marxism which focused specifically on its take on the knowledge economy, biocognitive capitalism and biopolitical production, social cooperation in networked media, and the question of subjectivation of digital labor. Both courses were attended by small but very engaged groups of students.

During her stay at Northwestern, professor Terranova gave a talk together with prof. Luciana Parisi from Goldsmiths' College, University of London, about social media and algorithms, at the Ordinary Media Seminar Series organized by the Alice Kaplan Institute for the Humanities. She also a talk on algorithms and social media at the Franke Institute for the Humanities at the University of Chicago, and on social media at the University of Michigan. These talks are part of her current book project to be published by the University of Minnesota Press.

At Northwestern, Professor Terranova appreciated the warm welcome by the Department Chair, Professor Nasrin Qader, by Director of Undergraduate Studies in Italian and Fulbright officer Professor Domietta Torlasco, and the staff at the Department Office, Liz Murray, Phil Hoskins, and Kiley Morgan, as well as all the other colleagues whom she befriended while here. She also enjoyed participating in talks, conferences, and reading groups organized by the department.

OFF CAMPUS EVENTS

During the 2017/18 academic year, **DANIELA POZZI PAVAN** took the lead on organizing off campus events for all students enrolled in Italian language and culture courses. All these were great occasions to create a strong community, converse with students, and share with them Italian culture outside of a classroom setting. The trips were made possible thanks to the support of the department, several Weinberg College Course Enhancement Grants, and the strong collaboration of **TOM SIMPSON, PAOLA MORGAVI,** and **ALESSANDRA VISCONTI.**

In the fall, students went to the Chicago International Film Festival to see *Fuocoammare*, a film by the Italian director Gianfranco Rosi. It was a great opportunity for students to explore the migrants' situation, to perceive the suffering of some migrants trying to escape for a better life, to compare the current situation in Europe and in the US, and to talk more broadly on what is the real value of life.

In winter quarter, 40 students to see the opera "Norma" by Bellini at the Lyric Opera of Chicago. This was a unique and enriching experience especially for those students

who had never seen an opera or been to the Lyric.

In the spring, students were able to go to the Gene Siskel Film Center to watch the Italian comedy "La Pazza Gioia" by Paolo Virzi. Thanks to this event, they could delve into the importance of family relations, friendship and empathy. Many students majoring in RTVF appreciated the realization technique of this movie and got inspired by the cinematography and beauty of its scenery.





**JOSEPH DEROSIER** completed his Ph.D. at Northwestern in August of 2016 and is a Visiting Assistant Professor of French in the Department. During the academic year 2016–17, he taught language, literature, and culture courses, including French 211 (Reading Cultures in French) and French 271 (The Novel in French). The topic of the first was “Getting Medieval? Literature, Comics, and Nation in Modern France.” It examined the revival of medieval texts, figures, and icons in nineteenth- and twentieth-century fiction, film, bande dessinée, and political discourse. It also addressed how the construction of the “Middle Ages” was coextensive with the rise of the nation state and nationalism. Introduction to the Novel was on “Nature, Desire, and the Novel” and traced the rise of the *roman* from its origins in medieval romance through the Renaissance and Enlightenment into the modern period. It investigated the relationships between nature and literature, bodies and desire, and racial and sexual discourses in the novel. In 2017-2018, Joseph will also be Scholar-in-Residence at the Newberry Library.

His current research project seeks to

explore romance’s political fantasies and futurities with the *Queste del Saint Graal* rewriting *Perlesvaus* (*Le Haut livre du Graal*), correcting its messy, and often violent, political theology, and with Jean de Meun’s gargantuan supplement to *Roman de la Rose* operating as a corrective to the misdirected desire of Guillaume de Lorris’s poem. *The Conte del Graal*,



*Perlesvaus*, and the *Queste* can thus be read as a series—as palimpsestic layers—interpreting and glossing their predecessors, much like Jean’s *Rose*. Earlier iterations of the Grail quest linger in later versions, teasing readers with alternate interpretations and versions of well-known adventures. However, *Perlesvaus* and Guillaume’s *Rose* imagine radical futures, whereas the

*Queste* and Jean de Meun foreclose certain futures and correct these visions. The trajectories of the Grail quest and of the dream vision, as they are renewed and re-written, allow us to trace how copies, adaptations, and continuations are acts of reading and correction as much as they are acts of writing and composing. Translation, adaptation and compilation thus help articulate how romance imagines and reimagines its future and responds to the geopolitics of its present.

Prof. Derosier presented at three conferences this year: “Historical Fiction or Prose Fantasy? Arthurian Fantasies of Tomorrow” at the 52nd International Congress on Medieval Studies (Western Michigan University, Kalamazoo, MI); “Guillaume Reads Bersani, or Literature’s Dangerous Prurience” at the Sewanee Medieval Colloquium (Sewanee: The University of the South, Sewanee, TN); and “Objects, Matter, and Assemblage: Orientalism and Awe in Clari’s Constantinople” at the Illinois Medieval Association Conference: Medieval Environments (Northwestern University, Evanston, IL)

## STUDENT REFLECTIONS

### CARINA KAPLAN, ITALIAN 102:

*Fuocoammare* is a documentary that follows a boy, a doctor, and a boat of immigrants on or heading towards the Italian island of Lampedusa. It displays the conflicting narratives of this small island: a boy, born to be a fisherman (who doesn’t even like fishing), completely unaware of the immigrant experience as they traverse the sea from Africa to Italy. The treacherous journey from Africa to Lampedusa is displayed in beautifully cinematic shots while also appealingly showing human nature by showing the individual suffering of these people just trying to escape for a better life.

Following the bus ride downtown, the thirty of us headed into the packed theater. The movie was being shown at the Chicago International Film Festival, attracting a diverse crowd of people; there was barely an open seat in the house. The ability to go downtown and see a



movie in the foreign language you are studying is a unique experience that I was really grateful to have. Attending off-campus cultural events allowed me to realize the broader implications of taking a foreign language. I think sometimes we get caught up in just thinking about the language in an academic context and we forget why we are learning it: to be able to communicate with a completely different group of people, in a completely different part of the world, and to expand our abilities to be in relation with others.

### CAROLINE GAGLIO, ITALIAN 102:

The Lyric Opera’s production of Bellini’s *Norma* was an elegant performance filled with dramatic vocals, and visually captivating scenery. This intense work tells the story of Norma, a druid priestess, and explores the conflict between loyalty and betrayal. The complex story and emotional vocals, combined with beautiful design, kept us intrigued and made this performance one to be remembered.

## BILL PADEN Annual Fall Conference

The 2016 Departmental Fall Colloquium, "Beyond Occitania," honored the career of Emeritus Professor of French, William D. Paden, Jr. Professor Paden spent almost four decades at Northwestern, where he gained an international reputation as an expert in medieval French and Occitan literature, specializing in the lyric poetry of the troubadours. In October, we welcomed over a dozen scholars to campus for a day and a half of papers and debate about a range of topics related to the intersection of medieval literary traditions, cultures, and languages in France, Spain, and Italy.

Among the many excellent papers given, Professor Sarah Kay from New York University explored the relationship between philology and astronomy in one of the earliest extant romance lyrics, a 10th-century bilingual dawn song from the Abbey of Fleury-sur-Loire.

Professor Peggy McCracken from the University of Michigan spoke about gender identity and sexuality in medieval French adaptations of Ovid's *Metamorphoses*.

Professor Marisa Galvez of Stanford examined the role of the crusades in defining new aristocratic and literary identities in 13th-century Italy.

Northwestern's own Barbara Newman discussed women's agency and critiques of marriage in the works of three medieval French authors.

Professor William Burgwinkle from King's College, Cambridge,



asked how literature might articulate crucial social changes in ways that escape the analysis of historians, arguing for a new theory of the historical "event" as something complex, multifaceted and impossible to represent in positive terms.

While all of the papers given were critically engaged with medieval Latin and romance traditions,

they also demonstrated how pre-modern texts continue to challenge modern social, political, and intellectual categories at every level, from contemporary assumptions about language, culture, and nationality to ideas about the body, sex, gender, and the role of emotion in defining the self. The scope and diversity of topics discussed in this conference was a fitting tribute to Professor Paden, whose own work embraced a wide array of historical periods and methodologies, while remaining rooted in medieval romance traditions.

This conference was organized by Professor Christopher Davis, with the invaluable support of Professors Nasrin Qader and Barbara Newman, and executed with efficiency, grace, and style by Elizabeth Murray, Phil Hoskins, and Kiley Morgan.

Generous support was provided by the Departments of French and Italian, English, and Classics, the French Interdisciplinary Group and the Medieval Studies Cluster, as well as the Alice Kaplan Institute for the Humanities and the Weinberg College of Arts and Sciences.



# Beyond Occitania

an interdisciplinary conference on medieval poetry  
in honor of William D. Paden Jr.

THURSDAY, OCTOBER 27, 2016

## PANEL 1: LOVE and MARRIAGE

MATILDA BRUCKNER  
BOSTON COLLEGE

BARBARA NEWMAN  
NORTHWESTERN UNIVERSITY

SARAH SPENCE  
MEDIÆVAL ACADEMY OF AMERICA

FRIDAY, OCTOBER 28, 2016

## PANEL 2: TRANSFORMING GENRES

WENDY PFEFFER  
UNIVERSITY OF LOUISVILLE

DAISY DELOGU  
UNIVERSITY OF CHICAGO

SARAH-GRACE HELLER  
OHIO STATE UNIVERSITY

## PANEL 3: PEDAGOGY and DEBATE

OLIVIA HOLMES  
SUNY-BINGHAMTON

BARBARA ROSENWEIN  
LOYOLA UNIVERSITY

PEGGY McCracken  
UNIVERSITY OF MICHIGAN

## PANEL 4: TEXTUALITY and TRANSMISSION

MARY FRANKLIN BROWN  
UNIVERSITY OF MINNESOTA

SARAH KAY  
NEW YORK UNIVERSITY

PAOLO CHERCHI  
UNIVERSITY OF CHICAGO

## PANEL 5: ITALY and the TROUBADOURS

WILLIAM BURGWINKLE  
UNIVERSITY OF CAMBRIDGE

MARISA GALVEZ  
STANFORD UNIVERSITY

SCHOLARLY EVENTS  
ANNUAL FALL CONFERENCE



ABDELFATTAH KILITO:  
3 Events

Abdelfattah Kilito, the renowned Moroccan scholar, writer, and literary critic visited Northwestern from October 2nd to October 9th 2016 in the context of French and Global Humanities workshops funded by a grant from the Buffett Institute for Global Studies. This exciting weeklong program allowed the Department of French and Italian to partner with the Middle East and North African Studies Program (MENA), the Program of African Studies (PAS) and the French Interdisciplinary Group (FIG).

The visit was a resounding success, allowing faculty, graduate, and undergraduate students extensive interaction with one of the world's foremost scholars of Classical Arabic literary traditions and one of Morocco's best known writers in French.

Trained primarily as a scholar of Classical Arabic literature, Abdelfattah Kilito is now a Professor Emeritus of the Department of French at the University of Mohammad V in Rabat. In her 2014 article in *The London Review of Books*, entitled "Story-Bearers," Marina Warner has described Kilito as "amphibian" and "ambidextrous" referring to his agility in moving across French and Arabic traditions as well as between contemporary and classical traditions. While his dissertation thesis was on the French writer François Mauriac, his *doctorat d'état* was on the Maqāmāt of Hariri [The Assemblies of Hariri], an eleventh century writer, which later became published in French as *Les Séances*. Professor Kilito has also taught as visiting professor in international venues such as Ecole des Hautes Etudes en Sciences Sociales and Harvard. His lectures at the College de France have been published as *La Langue d'Adam*, recently translated into English as *Adam's Tongue* (2016). He is the author



**Languages of the Literatures of the Maghreb  
[MENA Monday Conversation]**

of *Lauteur et ses doubles* [*the Author and His Doubles*], a fascinating analysis of notions of authorship in classical Arabic poetics; *Dites-moi le songe* and *L'œil et l'aiguille*, on reading and interpreting *A Thousand and One Nights*; *Lan Tatakallam Loghati* [*Thou Shalt Not Speak My Language*], on bilingualism and translation in Arabic literature; and *Les Arabes et l'art du récit*, on the variegated traditions and methods of storytelling in Arabic. In addition to these critical works, he is also the author of a novel, *La Querrelle des images* [*The Clash of Images*] and a collection of short stories *Le Cheval de Nietzsche*.



## Breakfast and literature discussion

One of the most remarkable aspects of Kilito's writing lies in the intriguing and provocative manner in which he reads and asks questions. Always attentive to those smallest details, which we too often overlook in our zeal to search for big ideas and big claims, Abdelfattah Kilito finds therein the potential for endless creativity and thoughtful provocation. In doing so, not only does he show us those invisible folds of the individual texts, he also unfolds before our very eyes the hidden sides of entire literary traditions, in his case particularly the classical literatures of the Arab world. Suddenly, all the tired assumptions about classical texts open toward new possibilities and reveal their endless vitality. Kilito has observed that in the literary representations of hell there are never any books. If Hell is indeed where there are no books, Abdelfattah Kilito then offers us "the gift paradise": the gift of books we cannot stop reading and rereading.

During a luncheon conversation, co-sponsored by MENA and attended by a large audience which almost exceeded space capacity, Kilito discussed the nuances of his book *Thou Shalt Not Speak My Language*. The provocative title of this book signals a feeling of protectiveness Kilito describes in this book when a non-Arabic speaker speaks to him in Arabic. This resistance to grant to the other the mastery of one's native language, a feeling of

## The Penultimate Voyage: Dante, Sindbad, Ulysses

being dispossessed of what is most intimate, is studied in this book from different perspectives and positions. The figure to whom Kilito returns is the prose writer and satirist, Jahiz (776-869) who has claimed that to learn another language is to lose half of one's own. However, Kilito is quick to point to the paradox in Jahiz's claim since the two poets he most admired, Abu Nuwas and Ibn Muqaffa, were both bilingual.

The discussion of bilingualism extended during this conversation session to the form of the novel and the challenge of writing dialogues. How to decide between a literary register of language and a spoken register of language when one is writing speech? This problem is particularly acute in the Arabic novel because the spoken forms of Arabic diverge greatly from the literary, to the point where dialects across the Arabic-speaking world are not always mutually comprehensible. Dialogues written in colloquial or spoken language are therefore unreadable to many speakers of Arabic. This conversation continued informally the following day during a breakfast gathering attended by graduate students and faculty. Those who chose to attend

this session received a free copy of one of Kilito's books, *Thou Shalt Not Speak My Language* or *The Clash of Images*. One of the central questions of this session was what is meant when one claims to "possess" a language? Is such a thing possible?

The final public event took place on Friday, October 7th. Kilito's talk, entitled "The Penultimate Voyage: Dante, Sindbad, Ulysses," traced the inscription of penultimate voyages across the three traditions, reflecting with an audience composed of faculty, graduate and undergraduate students on the "penultimate" as a form of deferral and suspension. In addition to his lectures, Kilito also attended Nasrin Qader's undergraduate course, French 365, taught in French, "Reading a Thousand and One Nights," where he shared with students his expertise on the history and significance of this work. During his stay, he also met individually with faculty and students to discuss their work.



# Found Object:

A Case Study in Interdisciplinary Research in the Humanities

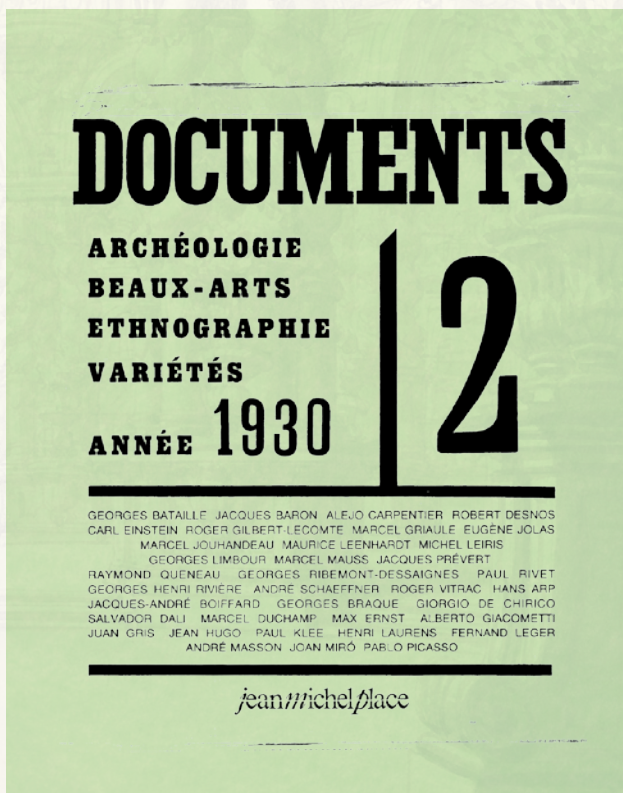


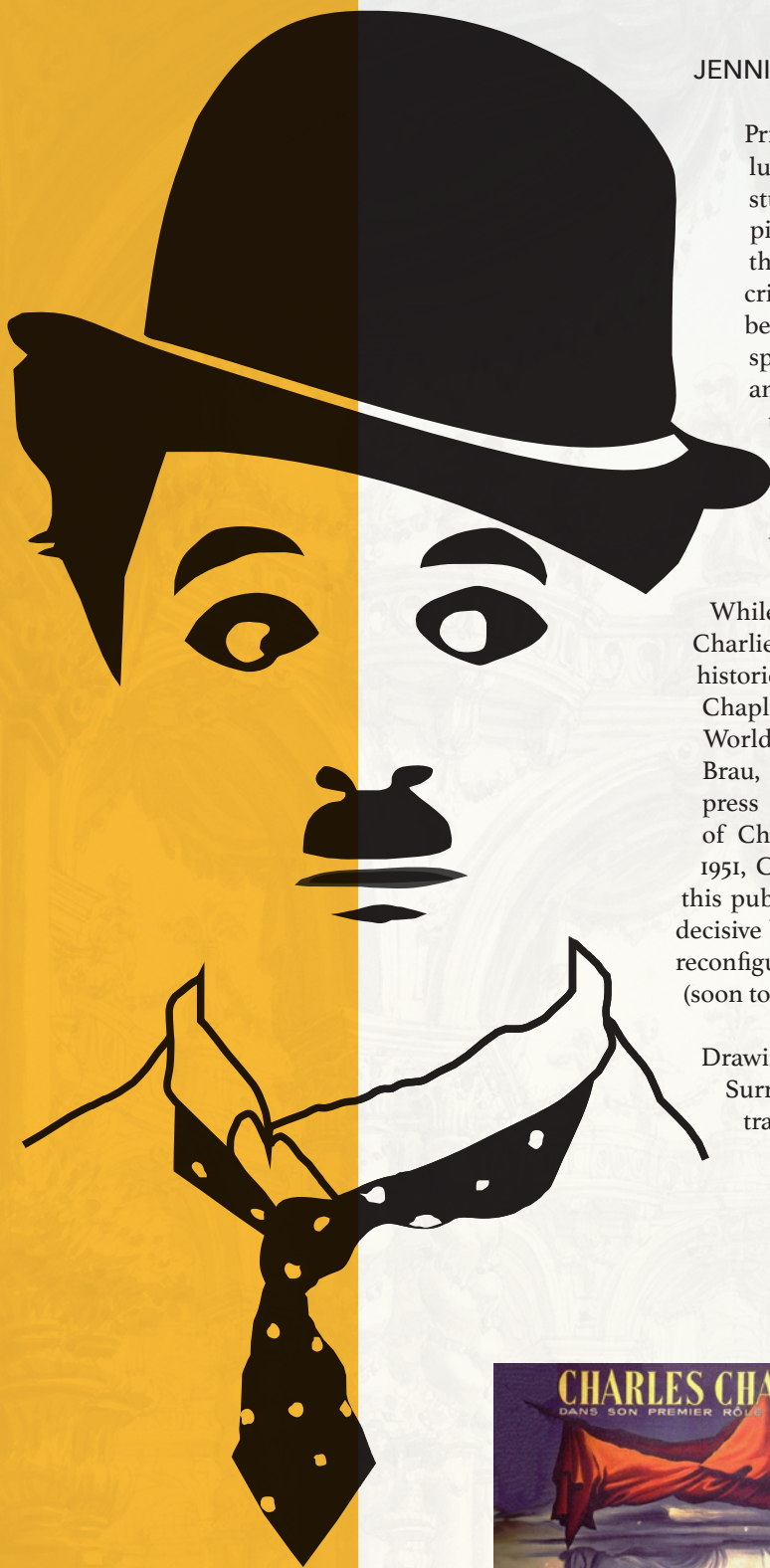
JENNIFER WILD

Fall Quarter Department Lecture

On October 21st, 2016, Professor Jennifer Wild gave a talk entitled “Found Object: A Case Study in Interdisciplinary Research in the Humanities.” In her talk, Wild gave an account of the archival research process she undertook in an effort to identify an unattributed photograph that appeared in the journal *Documents* in 1930. Working within the histories of Surrealism and “late” or “dissident” Surrealism, Wild evoked the category of “found object” as a metaphor for interdisciplinary research processes, specifically those that engage the concepts of materiality and aesthetics. By thinking through the mysterious photograph as a “found object,” Wild pointed to the possibilities for re-thinking categories of style, authorship, materiality, and image.

Dr. Wild is an Associate Professor in the Department of Cinema and Media Studies at the University of Chicago. In her research and teaching she focuses on the history and theory of modernism and the avant-garde; experimental film; French cinema; the history of film exhibition; and the cinema’s relation to the other arts. She is the author of *The Parisian Avant-Garde in the Age of Cinema, 1900-1923* (The University of California Press, 2015), which takes the point of view of artists such as Pablo Picasso, Francis Picabia, and Marcel Duchamp to examine the formal and experiential components of the historical cinema experience in Paris before 1923.





# THE CHAPLIN FILES

## JENNIFER WILD Graduate Student Luncheon

Prior to her afternoon lecture, Professor Wild led a luncheon seminar in which she workshopped with students from multiple departments an unfinished piece about Charlie Chaplin as a symbolic figure that circulated through and was taken up or criticized by different avant-garde movements both before and after the Second World War. She looked specifically at the split between Isidore Isou and Guy Debord's Situationniste International to evoke the different ways in which Chaplin's image, after having been recuperated by the Surrealists, was, in the Post-war period, attacked as an idol that needed to be destroyed.

While much has been written about the impact of Charlie Chaplin's comedy and film persona on the historical avant-garde, Professor Wild reassesses Chaplin's status at a critical juncture in the post-World War II period: 1952, when Guy Debord, Jean Brau, Serge Berna, and Gil J. Wolman disrupted a press conference associated with the French release of Chaplin's new film *Limelight* (*Feux de la Rampe*, 1951, Charles Chaplin, Celebrated Productions). With this public intervention, Debord and company made a decisive break from the Lettrists headed by Isidore Isou, reconfiguring themselves as the Internationale Lettriste (soon to become the International Situationniste).

Drawing on the earlier history concerning the Surrealists's defense of Chaplin in 1927 with their tract "Hands Off Love," Professor Wild aimed in her paper to understand Chaplin's enduring yet changing economic, political, affective, and cultural capital among the avant-garde.

Far beyond his invention of modernist comedit style, the avant-garde made Chaplin a potent symbol and target for achieving what the IL conceived as the most urgent goal in the post-war period: liberty, and the "destruction of all idols, above all when they claim an affiliation with liberty" (*Internationale Lettriste*, no. 1, 1952).

Maureen Winter



ROBERTO DAINOTTO  
Winter Quarter Department Lecture

On February 24th, Roberto Dainotto, Professor of Romance Studies and of Literature at Duke University, visited the department as part of its lecture series.

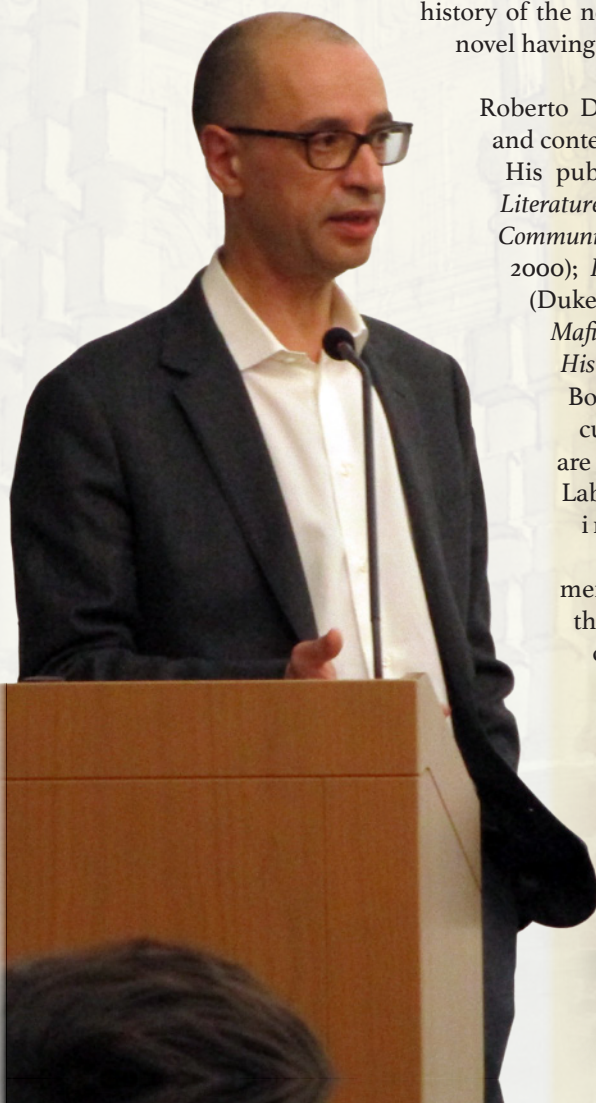
Dainotto delivered a lecture titled "The Law of the Novel and the Form of History" in which he explored how, from Richardson's *Pamela* to Balzac's *Lost Illusions*, what Ian Watt called "the rise of the novel in the 18th and 19th Century" seems to be characterized by a recurrent concern with the precariousness of all laws. Taking the plot of Manzoni's *Betrothed* as paradigmatic, Dainotto revisited Bakhtin's assertion that "Of all the major genres only the novel...has no canon of its own" in the context of the historicist disruption of classicist laws of narrativity.

Professor Roberto Dainotto also conducted a graduate student workshop with students from several departments on Erich Auerbach's "Vico and Aesthetic Historicism." During this luncheon, Professor Dainotto led a lively discussion on the essay, exploring Vico's influence on Auerbach, and historicists' study of the novel. The professor's talk invited graduate students to question and to think about the history of the novel, its rise, and his proposal of the novel having relative autonomy.

## THE LAW OF THE NOVEL AND THE FORM OF HISTORY



## ERICH AUERBACH: VICO AND AESTHETIC HISTORISM



Roberto Dainotto teaches courses on modern and contemporary Italian culture.

His publications include *Place in Literature: Regions, Cultures, Communities* (Cornell UP, 2000); *Europe (in Theory)* (Duke UP, 2007); and *Mafia: A Cultural History* (Reaktion Books, 2015). His current projects are on Antonio Labriola; on the intersections between meridionalismo and the Global South; and on the relationship between historicism and the novel.





VIRGINIA KRAUSE  
Spring Quarter Department Lecture

On the afternoon of May 19th, Professor Virginia Krause delivered a rich and engaging lecture titled “What is an Author? Rabelaisian Avatars” to a large audience of Northwestern faculty, graduate, and undergraduate students.

Turning Foucault’s famous question “Qu’est-ce qu’un auteur” toward the distant past, Professor Krause explored the work of one of the most famous French writers of the early modern period, François Rabelais, whose books play fascinating games with issues of authorship and narration. Her talk began by closely examining the title pages of Rabelais’s works to show how the rapidly developing printing and typographic technologies of the early sixteenth century shaped the ways in which authors could present themselves to the reading public, and what forms of “authority” might be claimed or critiqued from their position. As Professor Krause showed, Rabelais, whose narrators carry names that are anagrams of his own, who publishes some of his work anonymously or attributes his writing to others, raises fascinating questions about intention, reception and what it means to be the one who creates.

Virginia Krause is Professor of French Studies at Brown University. She has published widely in French Renaissance literature and culture. She is the author or editor of three books and is currently at work on a new monograph titled *The Rise of the Novel in Renaissance France*, from which her lecture on Rabelaisian avatars was drawn.

## WHAT IS AN AUTHOR? RABELAISIAN AVATARS



### Graduate Student Luncheon

During her visit, Professor Krause also held a graduate student workshop entitled “Becoming a Witch,” based on her recent book, *Witchcraft, Demonology, and Confession in Early Modern France* (Cambridge University Press 2015) and more than a decade of work editing Jean Bodin’s 1580 *De la démonomanie des sorciers* (Droz 2015), in collaboration with Christian Martin and Eric MacPhail. This lively conversation with graduate students was based on the fourth chapter of her book, which extends a Foucauldian analysis of the production of subjectivity through confession to a reading of witchcraft trials in late 16th century France. In addition to discussing the chapter itself, Professor Krause shared her insights into the literary study of non-canonical texts, navigating between Renaissance and early modern materials and contemporary criticism, and adapting research for the undergraduate classroom.

Matthew Brauer

SCHOLARLY EVENTS  
DEPARTMENT LECTURE SERIES



# BLACKNESS IN FRANCE THE MINORITY PARADOX

PAP NDIAYE

In the fall quarter, the department hosted a visit by Pap Ndiaye, the French historian of race, in collaboration with the Cultural Services of the French Consulate. His talk, entitled “The Minority Paradox: Blackness in France,” drew a large audience of faculty and students from across the university as well as members of the broader community. Ndiaye began with the question of whether there is in France a strong notion of a black community as we have in the United States. In order to answer this question, he first traced for us the history of the diversity of black people in France. He argued that those hailing from the Caribbean and those coming from various African countries, which were former French colonies, have not always felt that their relationship with metropolitan France was based on common issues and problems, despite the existence of black associations, organizations, and movements since the early 20th century. However, since the early 2000s, there has emerged a loose notion of black social experience shared among the new generation as evident by the uprisings in 2005 and the youth’s claim to visibility within the French Republic. Ndiaye went on to explain why French scholars have neglected this field of study and it is only recently that scholars with experience in the United States have begun to probe the social issues of ethnicity and race in France. Among the primary reasons for this scholarly neglect are lack of quantitative ethno-racial information in France and the centrality of class to scholarship on social issues. Ndiaye’s provocative talk generated a lively conversation with the audience.

Pap Ndiaye is a historian, specializing in the social history of the US with focus on minorities. He holds a PhD from Ecoles des Hautes Etudes en Sciences Sociales (EHESS) where he also taught until 2012 when he left to become a professor at Institut d’Etudes Politiques of Paris, known as Sciences Po. There, he is also a member of the center for North American Studies and serves on the editorial board of the journal *History*.

Professor Ndiaye studied in the United from 1991-1996, at the University of Virginia and at University of Pennsylvania. He wrote a thesis on the petrochemical company DuPont, which became a book, *Nylons and Bombs: DuPont and the March of Modern America*, published in the English translation in 2006. This brilliant study reveals the links between the development of nylon and plutonium and the role it played in the rise of mass consumption and the emergence of the “Military Industrial Complex.”

In 2008, he published *La Condition noire: Essai sur une minorité française*, in which through a comparative theoretical approach he challenges the long held notions in France about minority communities and their status within the Republic. Shifting the debates on these communities in France from cultural and racial categories to historical, sociological, and economic frameworks, he introduces a new vocabulary that helps crystallize the discourse on this issue in France as it reveals the nuances of discrimination confronting minority communities.

His 2009 book, *Les Noirs américains: En marche pour l’égalité*, returns to the United States to present us with a deeply documented account of the long history of civil rights and the struggle for equality by African Americans. His 2013 book, co-authored with Andrew Diamond of the Sorbonne, is entitled *Histoire de Chicago*.

In fall 2017, Pap Ndiaye will return to Northwestern for a full quarter to teach courses in the Department of History. We look forward to having him back at Northwestern.





# AND YET SHE SPEAKS: DIOTIMA, FEMINISM AND THE POLITICS OF LANGUAGE

ANNE-EMMANUELLE BERGER

Professor Anne-Emmanuelle Berger was invited to the department on Monday April 17 where she led two events. In her public lecture entitled, “And Yet She Speaks: Diotima, Feminism, and the Politics of Language,” and which drew a large audience composed of graduate students and faculty from departments across campus, Professor Berger presented on the work and the development of the Italian collective of feminist philosophers called Diotima. Her fascinating presentation explored the ways the group put forward a feminist argument building on structural linguistic theory, and how they understood the power relationship between the genders as taking place on the symbolic order in language. Through Luisa Muraro’s work within the group, Professor Berger further explored her use of the mother tongue as a central working concept to challenge male domination and female oppression. The talk engaged with the theory and politics of language through the lens of gender and sexuality studies, inviting scholars to further explore the works of Lacan, Derrida, as well as Foucault, in their own studies of language, semiotics, and power relations. Professor Berger answered questions by the attendees in a lively discussion during the reception that followed.

Earlier that day, Professor Berger led a luncheon workshop with graduate students on her introduction to the special issue of *Differences: A Journal of Feminist Cultural Studies* entitled, “Gender Springtime in Paris: A Twenty-First-Century Tale of Seasons.” She discussed with the students the history and the reception of women, gender, and sexuality studies in France, and in Europe. Professor Berger showed the ways in which these fields were and continue to be perceived as principally American projects, despite the influence of French thought in the U.S. academy. This transatlantic history led to a conversation of the professor’s conceptual use of translation and the “translator” as analytical tools to further engage and explore the interdisciplinary fields of gender and women’s studies. Students from various departments attending the session found this conversation both provocative and informative.



Professor Anne Emmanuelle Berger is now Distinguished Professor of Gender Studies and French literature at Paris 8 University (Vincennes Saint-Denis). She is the author of several books: *Le Banquet de Rimbaud* (Champ Vallon, 1992), *Scènes d’aumône: Misère et poésie au XIXe siècle* (Champion, 2004), and *Le Grand Théâtre du Genre: Identités, Sexualités et Féminisme en ‘Amérique’* (Belin, 2013), translated by Catherine Porter as *The Queer Turn in Feminism: Identities, Sexualities, and the Theater of Gender* (Fordham University Press, 2013). She has edited several volumes, among which: *Lectures de la différence sexuelle (Des Femmes)*, with Mara Negron, *Algeria in Others’ Languages* (Cornell University Press, 2002), *Genres et postcolonialisme: dialogues transcontinentaux (Archives contemporaines, 2011)*, with Eleni Varikas, and *Demenergies: Thinking (of) Animals after Derrida* (Rodopi, 2011, with Marta Segarra).

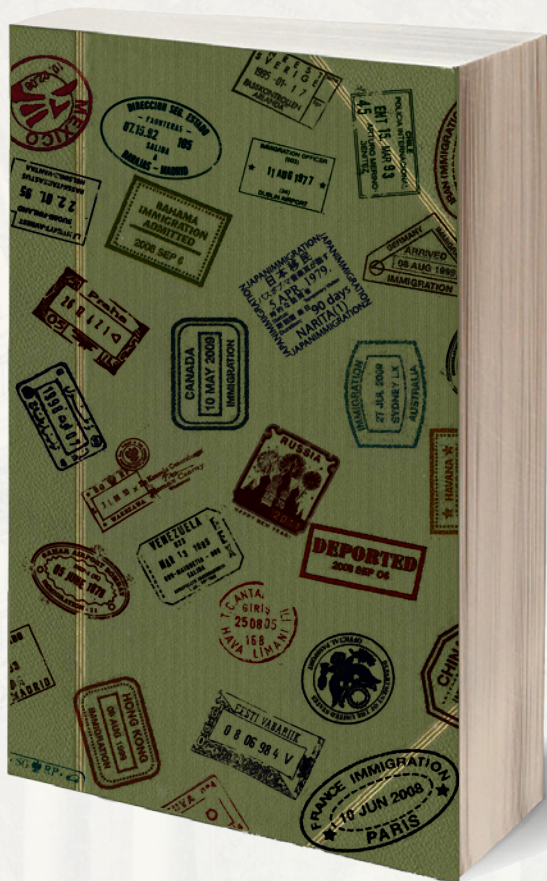
Brian McLoughlin

SCHOLARLY EVENTS  
 ANNE-EMMANUELLE BERGER



DOMINIQUE COMBE

## Ecritures migrantes



Dominique Combe, our long time friend and collaborator, returned to Northwestern in April 2017 to participate in the double PhD defense of Emilie Cappella's dissertation. He has been co-directing this dissertation with Nasrin Qader for the past several years, an opportunity that has reinforced and invigorated collaborations between Northwestern and Ecole Normale-Supérieure-rue d'Ulm, Paris (ENS). Professor Combe teaches French and Francophone literature and literary theory at Ecole Normale Supérieure. He directs ENS-Sorbonne's joint Master's program in literary theory and is currently the Dean of international relations at ENS. Together with Frédéric Worms, Dominique Combe also directs the seminar on "literature and philosophy" at ENS.

Professor's Combe's rich and unique expertise in French Poetics and in postcolonial theory and literatures have allowed him to make significant interventions in bringing these domains into conversation with each other as evidenced by his work on Aimée Césaire, Frantz Fanon, Edward Said, Arthur Rimbaud, Stéphane Mallarmé, Saint John Perse, Jules Supervielle, and others. At a time when Postcolonial Studies in France were still, and perhaps continue to be, seen in many quarters with

some suspicion, Dominique Combe has been among the courageous voices that have charted a path of opening toward this field.

During his visit this year, Dominique Combe spoke at a departmental Causerie on "écritures migrantes" (migrant writings) in the French context to an audience composed of graduate and undergraduate students and faculty. His fascinating talk traced the complicated history of the development of this literature to Montreal and to the exile community there, in particular the Italo-Québécois and Haitian-Québécois communities. He discussed a number of seminal publications that have contributed to the emergence of this field in Canada, notably *Dictionnaire des écrivains émigrés 1800-1999*, taking into account migrant writing in any language; *Dictionnaire des œuvres littéraires au Québec (DOLQ)*, the canonical dictionary in nine volumes accounting for works in French; and the acclaimed and much debated *La Québécoise* by Régine Robin as well as films such as the documentary *Nous Autres les autres* (Québec, 2016) by Jean-Claude Coulbois.

Professor Combe also participated in Nasrin Qader's Spring course French 316, "Crossing Borders in Francophone African Fiction," where he brought his insights to discussions on one of the most important works of African literature, *Aventure ambiguë*, by the renowned author from Senegal, Cheikh Hamidou Kane. We look forward to our continued collaborations with Professor Combe and to his future visits.



DRISS KSIKES

## THÉÂTRE ET POLITIQUE

On May 9th 2017, the acclaimed Moroccan playwright, novelist, journalist, and activist Driss Ksikes spoke during a Causerie on the topic of the relationship between theater and politics. Drawing on his extensive experience in both arenas over the years, Ksikes stressed his opposition to didactic theater that turns theatrical space into a classroom and gives lessons to the audience. Instead, he characterized theater as the space of showing rather than knowing, where destabilizing questions may be posed. He recommended that theatrical practice should take a step back from immediate events and their excitement, avoid aesthetically elegant turns in composition

and presentation as well as over use of metaphorical structures, and must not underestimate the intelligence of its audience. This provocative talk generated great conversation between Ksikes and an audience composed of faculty and graduate students.

Driss Ksikes was the Writer-in-Residence at Northwestern University during the spring quarter of 2017, invited by the Center for the Writing Arts and Middle East and North African Studies Program (MENA). He is the Director of the Centre d'Etudes Sociales, Economiques et Managériales in Rabat, the editor in chief of the journal *Economia*, and the author of numerous plays and novels, the first of which, *Pas de mémoire, mémoire de pas* was published in 1998 in Casablanca. His book, *Le métier d'intellectuel: dialogues avec quinze penseurs du Maroc* (*The intellectual profession: interviews with 15 Moroccan thinkers*) (2014), won the Prix Grand Atlas, Morocco's most prestigious book prize. Ksikes is also the author of two novels, the latest of which, *Au détroit d'Averroes* (*At the Strait of Averroes*) (2017), explores the legacy of the great Medieval Arab Philosopher Ibn Rushd, known as Averroes in the West.

Over the years, Ksikes has been an indefatigable activist and defender of human rights and the right to free speech in Morocco. In 2006, upon the publication of his article where he critiques derisively the link between politics and religion, the government of Morocco accused him of having insulted Islam. Unthwarted by this experience, Ksikes became in 2011 and 2012 an active participant of what has come to be known as the 20th of February Movement, Morocco's version of Arab Spring, which led to a number of constitutional reforms limiting the power of the monarchy.

During his stay at Northwestern, Ksikes taught two courses, gave a number of talks, and organized staged readings of two of his plays.



# THE CINEMA OF CHANTAL AKERMAN: TIME, BORDERS, POLITICS

JANE BLOCKER  
LORI MARSO  
BRIAN PRICE  
MEGHAN SUTHERLAND

Chantal Akerman died in October 2015 at the age of sixty-five, leaving behind a body of work that spans five decades and stands as one of the most significant contributions to modern cinema. Positioned in between fiction and documentary, Akerman's films give visibility to those people and places that our culture overlooks or relegates to the margins because of gender, race, or age; or simply because they have found themselves on the wrong side of history. From *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*—widely regarded as the most important feminist film of the seventies—to *No Home Movie*, Akerman's films offer us scenes of unique beauty and formal discipline, indeed a new, sensuous way of thinking about the complexity of ordinary experience. Labor, love, travel, migration—no aspect of life is immune to the workings of power and yet resistance can arise unexpected from the smallest details, whether we find ourselves in a lower middle class kitchen (*Jeanne Dielman*), on the streets of the former Eastern Bloc (*From the East*), or at the US-Mexico border (*From the Other Side*).

Domietta Torlasco collaborated with curator Michelle Puetz in order to bring these films to the Block Cinema and, thanks to the generous support of the Alumnae of Northwestern, organized a one-day symposium on Akerman's extended body of work. The symposium, *The Cinema of Chantal Akerman: Time, Borders, Politics*, focused on the relation between politics and aesthetics, bringing together renowned scholars from the fields



of film and media studies, art history, and political theory: Jane Blocker, Professor of Contemporary Art and Theory, (University of Minnesota); Brian Price, Associate Professor of Cinema Studies (University of Toronto); Lori Marso, Professor of Political Theory (Union College); Meghan Sutherland, Associate Professor of Cinema Studies (University of Toronto). Both the film series and the symposium were attended by a large number of students and faculty members from Weinberg College, the School of Communication, and members of the local community.

*Domietta Torlasco*

Camera Materna:  
Chantal Akerman's Object Relations  
**LORI MARSO**  
POLITICAL SCIENCE, UNION COLLEGE

Depression and Political Will  
**BRIAN PRICE**  
CINEMA STUDIES, UNIVERSITY OF TORONTO





**4 film screenings at the Block Museum**  
40 Arts Circle Drive, Evanston

**4/6**  
7:00 pm

**Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles**

Chantal Akerman, 1975, Belgium, 201 minutes

**4/13**  
7:00 pm

**No Home Movie with Saute ma ville**

Chantal Akerman, 2015, Belgium, 115 minutes;  
Chantal Akerman, 1968, Belgium, 13 minutes

**4/20**  
7:00 pm

**D'Est (From the East)**

Chantal Akerman, 1993, Belgium/France/Portugal, 110 minutes

**4/27**  
7:00 pm

**De l'autre côté (From the Other Side)**

Chantal Akerman, 2002, France, 99 minutes

**4/28**  
2:00-6:00pm

**SYMPOSIUM**

"Don't Forget About Us":  
Maternity and History in *News From Home*  
**JANE BLOCKER**  
ART HISTORY, UNIVERSITY OF MINNESOTA

On Rights of Way  
**MEGHAN SUTHERLAND**  
CINEMA STUDIES, UNIVERSITY OF TORONTO



GRADUATE PROGRAM NEWS  
CHANTAL AKERMAN SYMPOSIUM

**GOÛTERS**

In the month of May, the department hosted four Goûters, a French language discussion table for graduate students. Students from our own department and beyond came to Kresge Hall to meet and speak French on topics ranging from their daily activities to their own academic projects. Students who will be participating in the Paris Program in Critical Theory in the coming academic year engaged in conversations with past participants, developing their communication skills in anticipation of living in France, as well as researching and visiting other Francophone countries and regions. The four goûters provided a space for French and Francophone graduate students to engage with others in French, which we plan to continue in the academic years to come.



A gathering for French and Francophone graduate students to mingle, speak French, and expand their intellectual and social life.

Brian McLoughlin

The Italian Program continued to organize the Italian Undergraduate Lecture Series. In the Fall, our Northwestern colleague Thomas Bauman, Professor of Musicology at Bienen School of Music, presented a lecture on music-image interactions in cinema. In "What Are You Listening For?" Bauman discussed examples from a wide range of Italian films and then focused on the work of composer Ennio Morricone (*The Battle of Algiers; The Good, the Bad, and the Ugly; Once Upon a Time in America*). As a coda to his breathtaking survey, he touched upon the standardized, repeated cues across episodes of the TV series Inspector Montalbano, an internationally successful adaptation of Andrea Camilleri's novels and short stories.

In the Spring, we welcomed back Amedeo Feniello, faculty member at the Istituto storico italiano per il Medioevo in Rome, Italy, and one of our previous Fulbright Distinguished Chairs. During his visit, he hosted an undergraduate workshop on the image of the Other in the Middle Ages and gave a talk on the long history of organized crime in southern Italy.

Domietta Torlasco

THOMAS BAUMAN

**WHAT ARE YOU LISTENING FOR?**  
 A LECTURE ON MUSIC-IMAGE RELATIONS

by Professor Thomas Bauman  
 Bienen School of Music

AMEDEO FENIELLO

**CAMORRA / GOMORRA**  
 A 1,000 YEAR HISTORY

a lecture, in English, by  
 Prof. Amedeo Feniello  
 Istituto storico italiano per il Medioevo



ELIZABETH BERKEBILE MCMANUS  
and ABIGAIL STAHL

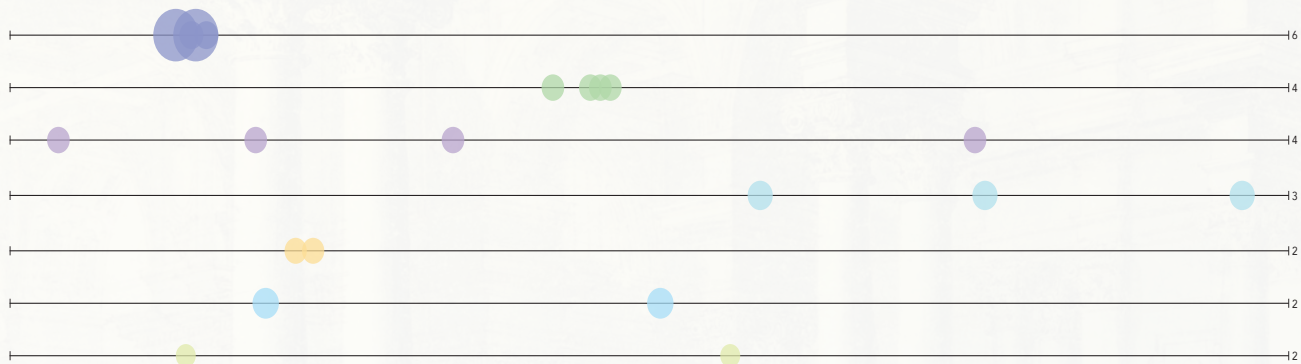
“The Professor with the Digital Tools: Teaching Balzac with Voyant Tools.”

On Wednesday May 31st, we welcomed back to the department our former students, Elizabeth Berkebile McManus and Abigail Stahl, who presented a joint talk entitled “The Professor with the Digital Tools: Teaching Balzac with Voyant Tools.” Elizabeth is finishing her term as Visiting Assistant Professor at the Department of French and Francophone Studies at the University of Illinois at Chicago and will be joining the Department of Languages and Literatures at SUNY Geneseo, where she will be a French Lecturer and the Co-Director of the Center for Languages and Cultures. Abby is currently a Postdoctoral Research Associate

at the Language and Culture Learning Center at the University of Illinois at Chicago. Abby and Liz presented their collaboration on designing classes using Voyant tools to achieve two learning goals in Liz’s third-year literature course: improving students’ close reading and their writing. Voyant tools allowed students in this course to visualize patterns of repetition in an excerpt of Balzac’s “Physionomies parisiennes,” the opening chapter of *The Girl with the Golden Eyes*. This helps students better understand the author’s style and the importance of formal choices in relation to content and themes while they gather textual evidence for the argumentative essay they will write about the text. Students then use the Voyant tool on their own writing to identify words that they often repeat, and follow a worksheet and use a custom-made thesaurus to enrich their vocabulary. This method of

“distanced reading” of text through visualization enables students to focus more attentively on the form and content of the text. Then, when visualizing their own essay on the reading, students realize the need for revisions that equally emphasize what and how they write.

The speakers also explained their process in selecting the digital tool and what the instructor needs to do to prepare for such classes. During the question and answer segment, there was a lively exchange between the presenters and their audience consisting of members of our own faculty and graduate students, as well as many from other departments. They finished by suggesting other tools that may be useful for Foreign Language and Literature teaching, reminding us of Abby’s motto to “Find a tech for your goal” and not the reverse!



**ELIZABETH BERKEBILE MCMANUS** earned her PhD in French Literature from Northwestern University in 2014. Her dissertation is entitled: “A Chimera Solidified in Stone: Spaces of Fantasy in the Works of Théophile Gautier.” Her research focuses on literary architectural fantasies in 19th-century literature, and all forms of the fantastic, from the 19th-century to today. For the past three years, she has been a Visiting Assistant Professor in the Department of French and Francophone Studies at the University of Illinois at Chicago, where she has taught writing-intensive humanities courses that explore mankind’s perceptions of space and time, and fascination with vampires, werewolves, and haunted spaces. In August she will be joining the Department of Languages and Literatures at SUNY Geneseo, where she will be a French Lecturer and the Co-Director of the Center for Languages and Cultures.

**ABBY STAHL** is the Digital Humanities Postdoctoral Research Associate at University of Illinois at Chicago’s Sandi Port Errant Language and Culture Learning Center. Abby earned her PhD in French Literature from Northwestern University in 2015. Her dissertation was entitled: “The Passions in Theory and Practice in the Works of Anne-Louise Germaine de Staël.” Abby now works with instructors from the School of Literatures, Cultural Studies, and Linguistics to identify and incorporate suitable instructional technology in their classes. She’s also interested in the pedagogical uses of mainstream technology and digital humanities research tools in the foreign language and literature classroom. Furthermore, she is in the very early stages of a project that uses network analysis and text mining to explore 18th-century French epistolary novels.

## MESSAGE FROM THE DIRECTOR OF GRADUATE STUDIES

2016-17 has been another exciting year for the Graduate Program in French and Francophone Studies. In addition to numerous lectures, conferences, and events sponsored by the Department, graduate students in the program have participated in workshops with prominent scholars and writers representing multiple disciplines and approaches from the United States, France and throughout the Francophone world. Among the distinguished visitors who have discussed their work with students in the program are celebrated Moroccan writer Abdelfattah Kilito, critic and theorist of French and Francophone literature Dominique Combe, feminist theorist and scholar of French and gender studies Anne-Emanuelle Berger, scholar of modern Italian literature and European studies Roberto Dainotto, philosopher and scholar of African and Islamic thought Souleymane Bachir Diagne, and scholar of early modern French literature Virginia Krause. Graduate students in the Department have also participated in or organized multiple reading groups and colloquia, including the ongoing Graduate/Faculty Reading group (which has devoted its attention over the past year to exploring the history and theory of various populisms in the 20th- and 21st-Centuries), a mock conference for students working on Global Avant-Gardes and Modernisms (organized by Christopher Bush in conjunction with his graduate seminar on the topic), and a highly successful graduate student conference on “Resistance, Radicalisms and Aesthetics” featuring as keynote speaker Rancière scholar and translator Gabriel Rockhill.

The Department extends its congratulations to a number of recently graduated Ph.Ds in French and Francophone Studies, as well as those in Comparative Literary Studies whose home department is in French: Joseph Derosier, Brittany Murray, Émilie Capella, and Caitlyn Doyle (CLS). We are delighted to announce that both Joseph Derosier and Caitlyn Doyle will return to Northwestern in 2017-18 as Visiting Assistant Professors of French. We are also pleased to congratulate Jessica Passos, the winner of our annual prize for an outstanding essay in French. We would also like to congratulate two of our recent alumni who have moved on to new academic positions beyond Northwestern: Elizabeth Berkebile McManus has recently accepted a continuing position as Lecturer in French at SUNY Geneseo, and Brett Brehm (CLS) has accepted a tenure-line position as Assistant Professor of French at William and Mary.

Finally, as I approach the end of my term as Director of Graduate Studies, I would like to close by thanking Department Chair Nasrin Qader, Graduate Program Assistant Kiley Morgan, the other members of the Department faculty and staff, and, above all, the graduate students themselves for their many contributions to making the graduate program for French and Francophone Studies a vibrant and engaging community of scholars. It has been a pleasure working with all of you over the past three years.



Scott Durham  
Director of Graduate Studies  
French & Francophone Studies

**MATTHEW BRAUER** translated a play in progress and a short story by Moroccan playwright and novelist Driss Ksikes, in collaboration with the author while Ksikes was in residence at the Center for Writing Arts. Kathryn Walsh directed a public reading of the play in May under the working title *The X-X-Y Equation*. The short story, “Putain la famille,” has appeared in the summer’s issue of *TriQuarterly*. Matthew’s translations have also appeared in the recent “Platform Africa” issue of *Aperture*. He presented work from his dissertation, “Text and Territory in the Maghrebi Novel,” at the African Literature Association Conference in June at Yale University. For the 2017-18 academic year, he will be a Graduate Teaching Fellow at Northwestern’s Searle Center for Advancing Learning and Teaching.

**EMILIE CAPPELLA** presented a paper entitled “Le Devenir-terre de Pipi et autres dissolutions dans les romans de Patrick Chamoiseau” at the International Colloquium for 20th and 21st Century French and Francophone Studies at the University of Indiana, Bloomington, in April. Emilie defended her dissertation, “La Parole d’Autrui : une reconstitution,” a study of the politics of literary forms in postcolonial novels in April, for which she also received a doctorate from ENS Paris. Her double PhD committee consisted of Scott Durham,

## NEW GRADUATE STUDENTS

## MOUSSA SECK



Moussa graduated from Gaston Berger University of Saint Louis, Northern Senegal, where he received a Bachelor’s Degree in African Literatures and Civilizations. Afterward, he decided to focus on South African Literature and Civilization. He defended his Master’s on a comparative literary study on John Maxwell Coetzee and Andre Brink. He worked with Google on a translation project and helped create a Wolof version of Google. Moussa’s academic interests include the interrelation of Religion and Literature in West Africa, Post colonialism, Orientalism, and Cinema in Africa.

Doris Garraway, Daniel Lançon (Université de Grenoble), Eliana Văgălău (Loyola University), Julie Elsky (Loyola University), and Nasrin Qader and Dominique Combe (ENS Paris) as co-directors. Emilie remains affiliated with the République des Savoirs and is excited to move to Palo Alto where she will be writing a book entitled “La Cause de l’Autre”.

**COLIN JACKSON** spent the 2016-17 academic year with Northwestern’s Paris Program in Critical Theory. He participated in weekly seminars with Prof. Samuel Weber and continued his dissertation research on music, affect, and memory at various libraries, museums, and archives in Paris, including the Bibliothèque Nationale, the Centre Pompidou, and the Musée Édith Piaf.

**MAÏTÉ MARCIANO** was admitted to candidacy this year. She presented a paper titled “La Belle Indifférence: A New Look At the Question of Madness” at the CLS colloquium at Northwestern. She translated into French Max Deutscher’s paper on Michèle Le Dœuf, “Vols vers

la Transcendence.” This paper will be published in a collection of essays on Michele Le Doeuf in 2017. She also has been selected to participate in the Teaching Certificate Program (2017-2018).

**NORAN MOHAMED** was MENA graduate co-chair in 2016-17, helping coordinate events and relay information between faculty and students. This summer Noran did preliminary research in Paris at the Institut de recherche histoire des textes for five weeks. In 2017-18 she will be events coordinator for the French and Italian Department.

**VINCENT VALOUR**, who teaches classes at the Catholic Institute of Paris and at the Sorbonne, will attend a conference in September at the university Paul Valéry of Montpellier on the place and role of ethics in the humanities today. He will also give a lecture on literature and genocides at Danielle Cohen-Levinas’s seminar at the École Normale Supérieure of Paris in the fall.

ÉTIENNE LUSSIER



In 2014, after living my whole life in Montréal, Québec, I made the impromptu decision to move to Portland, Oregon. I spent the next two years at Portland State University where I completed my MA in French with a thesis on the work of Pascal Quignard, while also teaching introductory French courses. Prior to moving to the United States, I studied sociology at Université du Québec à Montréal (UQAM), earning my BA and MA with my thesis on the concept of boredom in Walter Benjamin’s work. I attended the doctoral Semiology program, also at UQAM, where I worked on the question of “Waiting” (L’attente) and the specific temporality induced by this mood, a theme which I am still developing to this day.

Although I miss the great outdoors of Oregon, I have found at Northwestern a rich and stimulating intellectual environment that goes beyond what I could have imagined. I also rediscovered those ridiculously long winters, which I missed for some mysterious reason. I have been living in Chicago, in the Rogers Park neighborhood, amongst its wide community of Northwestern Graduate students, a community of generous and amazing people who have helped make my transition to the Midwest as smooth as possible.

MAUREEN WINTER



I moved to Chicago from my hometown of Baltimore, where I was teaching French to undergraduates at Goucher College, my alma mater. Before landing the teaching position at Goucher I completed an MA in French Studies at New York University. At Northwestern I am continuing to work on 20th century France, exploring mostly post-war film and literature materials through questions of memory, montage, and multimedia archives. The political and ethical stakes underlying these questions are also of particular interest, as are the ways in which they articulate themselves through aesthetics.

I live in Rogers Park -- across the street from the Loyola Park beach -- with my two cats: Thelma and Eighty. We all enjoy looking out at the lake each morning. Chicago is a wonderful city. I most enjoy going to the movies, bookstores, and eating Swedish breakfast in Andersonville. The Northwestern campus is very beautiful and I’m grateful for our graduate student offices, where I complete most of my work. The reading room in Deering is another favorite spot.

What am I most excited about?  
Next year I look forward to participating in a new project: NIL, the Northwestern Image Lab, with our Professor Domietta Torlasco.

GRADUATE STUDENT CONFERENCE  
Resistance, Radicalisms and Aesthetics

Featuring  
Dr. Gabriel Rockhill (Villanova University)

This year's Graduate Student Conference, entitled "Resistance, Radicalisms, and Aesthetics," gathered 25 participants from various institutions throughout the United States and Canada for a two-day conference held on June 1st and 2nd.

The impetus for this year's conference theme was the acknowledgment of the return of a politics of the spectacle and the re-emergence of discourses of populism in today's political arena. The conference organizers recognized the urgency of reformulating the relationship between aesthetics and politics in the humanities and beyond. While new nationalist rhetoric proposes a politics of rootedness – one that we could call radical in many ways – we called upon participants to propose modes of resistance emerging from alternative radicalisms that root themselves in concepts, theories, histories, and literatures. Participants, organized in six different panels, were

Resistance, Radicalisms and Aesthetics

2017 French and Italian  
Graduate Student Conference



Thursday June 1st 12-6:30  
Friday June 2nd 9:30-6:30

invited to reflect on the wider application of the terms 'resistance', 'radical' and 'radicalism' in literature, visual culture, and critical theory. The conference was concluded by the keynote address of Dr. Gabriel Rockhill, professor of Philosophy at Villanova University, entitled "The Political Plurivocity of Aesthetics: Equality and Empire in Whitman's Poetic Revolution".

The conference was organized by Jessica Passos, Maureen Winter, Étienne Lussier, Ibou Tall, Moussa Seck, Tamara Tasevska, and Noran Mohammed with the support of our Chair, Dr. Nasrin Qader, and Program Assistants Kiley Morgan, Phil Hoskins, and Liz Murray.

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"The Political Plurivocity of Aesthetics Equality and Empire in Whitman's Poetic Revolution"

"This lecture seeks to demonstrate the political plurivocity of aesthetic practice, meaning the extent to which artistic work is the site of multiple and often conflicting political investments, be it at the level of production, circulation or reception. This plurivocity calls into question the very widespread reduction of individual artists or their works to single political positions, an approach that tends to define the task of the critic as one of drawing up binary lists of 'good' and 'bad' political art. In critically dismantling this univocal politics of aesthetics—as well as the unidimensional hermeneutics and the moralizing dichotomies that it favors—it is not sufficient, however, to simply point to the complexities of aesthetic practices as multifaceted social phenomena. It is necessary to develop a multidimensional analysis of these practices that is capable of providing a nuanced map of their political plurivocity, precisely in order to be able to intervene more effectively in it.

As a specific instance of this struggle, the paper turns to the work of Walt Whitman and his proposed poetic revolution in New World literature. It elucidates his provocative account—which resonates strongly with the work of figures like Schiller, Hugo and the early Marx—of aesthetic revolution as the necessary cultural supplement to a purely political revolution, explicating how art and literature compose a people by simultaneously depicting and forging its culture, norms, affects and personalities. It then situates his project in the historical nexus it calls its own, detailing Whitman's unique contribution to the revisionist historiography of democratic theodicy, and more specifically American manifest destiny. Finally, it explores the diverse ways in which the purportedly egalitarian poet of a new world literature, at least in certain of his writings, subjected other people—particularly the enslaved and the colonized—to a brutal, imperial process of decomposition. It thereby foregrounds the multiple dimensions of politics operative in his work and the extent to which the struggle over its reception and interpretation is part and parcel of its social politicity."

Gabriel Rockhill

## CALL FOR PAPERS: RESISTANCE, RADICALISMS AND AESTHETICS

A Graduate Student Conference, Department of French and Italian, Northwestern University

The organizers of the Graduate Student Conference in the Department of French and Italian at Northwestern University are pleased to announce this year's conference; Resistance, Radicalisms, and Aesthetics on June 1st-2nd, 2017. Our keynote speaker is Dr. Gabriel Rockhill (Villanova University).

As we bear witness to the return of a politics of the spectacle and the re-emergence of discourses of populism, the urgency of reformulating the relationship between aesthetics and politics presents itself once more. While new nationalist rhetoric proposes a politics of rootedness – one that we could call radical in many ways – perhaps a fruitful resistance could emerge from an alternative radicalism that roots itself in concepts, histories, and literatures. Such a conceptualization would reaffirm textual and cultural forms of expression as crucial sites of resistance, while leaving open to interpretation the categories of politics and aesthetics.

Among the questions we hope to explore in this conference will be the role of aesthetics in movements of resistance and insurrection, how the concept of radicalism is applied across the humanities, and how radical aesthetic projects have historically challenged (and continue to challenge) existing forms of power and domination. We are particularly interested in submissions which engage with the wider application of the terms 'resistance', 'radical' and 'radicalism' in literature and visual culture.

We invite submissions from all disciplines addressing, but not limited to, the following questions:

- What does it mean to be radical today?
- Does the notion of radicalness imply a rootedness?
- How is visibility/visual cultural production radical as a form?
- In what ways are social inequality, class, race, and gender implicated in radical aesthetics?
- How can aesthetics propose an ethics without falling back onto morality?
- How can radical aesthetics overcome the limits imposed by identity politics?
- Is art reduced to subjective experience or expression?
- What is an aesthetic event?
- What role does art play in activism? What popular traditions have been (or still are) political?
- What sorts of historical frameworks are we to use when investigating art and politics?
- How can we conceptualize resistance as dynamic and transformative rather than reactionary and static?
- What is the status of radical authors in the world literary canon?
- What radical opportunities are opened up by translation and transnational exchange?

We welcome proposals from Literary Studies, Philosophy, Political Science, Art History, and other fields on topics relating to radical aesthetics, radical philosophies and political art & literature. Presentations will primarily be in English, but we welcome submissions for a French panel.



MESSAGE FROM THE DIRECTOR  
OF UNDERGRADUATE STUDIES  
IN FRENCH

The academic year 2016-2017 was again an exciting and fulfilling year for the undergraduate program, marked by the impressive academic achievements of our students as well as a big accomplishment by the faculty: the successful revision of the undergraduate major and minor requirements.

This year's student successes include a large number of graduating majors and minors -- 24 in French!-- and several special distinctions and honors conferred on outstanding individual students. In addition to all those deserving students who were awarded essay prizes at this spring's awards ceremony (see the attached list), three graduating seniors have demonstrated excellence in scholarship and extracurricular activities. The first are our two honors students, Elizabeth Busch Johnson and Rohan Prakash. As the recipients of honors in the major, they have taken their study of French to the highest level by performing independent research on a topic of their choosing and writing a thesis that makes an original contribution to scholarship on the subject. The results are truly dazzling, as the titles of these theses make clear. Elizabeth Busch Johnson is the author of "FRENCH LAUNDRY: La blanchisserie en tant qu'espace privé pour les femmes ouvrières à Paris pendant la fin du XIXème siècle, et sa représentation dans *L'Assommoir* d'Emile Zola," directed by Professor Christopher Bush. In this work, Elizabeth offers an original and stimulating analysis of the social status and literary representation of the figure of the laundress in Second Empire France, a time when working class women were increasingly engaged in various professions to support their families and yet also struggled to resist the oppressive circumstances of their employment. Elizabeth examines, in particular, the representation of Vergaise Macquart, the heroine of Zola's

*L'Assommoir*, as a modern heroine and a symbol of growing female empowerment. According to her advisors, the thesis demonstrated an extensive amount of research and an admirable interdisciplinary scope. She is joined by Rohan Prakash, who undertook research in the area of linguistics and second language pedagogy in his honors thesis, entitled "L'importance de l'enseignement de la prononciation dans les cours de français au niveau universitaire et une piste proposée." Directed by Professor Patricia Scarampi, this thesis offers an original analysis and set of proposals regarding the teaching of pronunciation in French language courses using the communicative approach. Rohan shows that in spite of the notorious difficulties students have pronouncing French, researchers in the field of second language acquisition have given little attention to the teaching of pronunciation in the elementary French language sequence. Rohan's recommendations in this regard were deemed so pertinent by Professor Scarampi that she invited him to help develop the pronunciation component of a new digital courseware for second year French that she is creating with Professors Aude Raymond and Christiane Rey. This past spring quarter, thanks to a URAP grant, Rohan designed a tool that will help future students improve their French pronunciation.

Continued on next page...



Rohan Prakash receiving an award at the department's end-of-year undergraduate celebration

FRENCH AWARDS:

RACHEL GOLDBERG  
SECOND YEAR LANGUAGE

BERESFORD CLARKE  
THIRD YEAR LANGUAGE

MADINA JENKS  
THIRD YEAR LITERATURE

JO ANN EFOBI  
THIRD YEAR LITERATURE  
HONORABLE MENTION

PAOLO ANDREWS  
FOURTH YEAR LANGUAGE

IRIS DEW  
FOURTH YEAR LANGUAGE  
HONORABLE MENTION

LESLIE LIU  
FOURTH YEAR LITERATURE

NICOLE KEMPIS  
FOURTH YEAR LITERATURE

KELLY SHI  
DISTINGUISHED ESSAY IN ENGLISH  
ON A FRENCH SUBJECT

NICOLE KEMPIS  
DISTINGUISHED ESSAY IN ENGLISH  
ON A FRENCH SUBJECT  
HONORABLE MENTION

ROHAN PRAKASH  
DISTINGUISHED ESSAY IN FRENCH

MATTHEW HACKER TEPER  
AMERICAN ASSOCIATION OF TEACHERS  
OF FRENCH (AATF) AWARD  
FOR OUTSTANDING SENIOR IN FRENCH

JESSICA PASSOS  
GRADUATE STUDENT ESSAY PRIZE

ITALIAN AWARDS:

ALEX MARTINEZ  
FIRST YEAR LANGUAGE

TASHA PETRIK  
FIRST YEAR LANGUAGE

ROCIO BAUTISTA  
SECOND YEAR LANGUAGE

LEAH BROGER  
THIRD YEAR LANGUAGE

HENRY CASTELLANI  
THIRD YEAR LANGUAGE

In addition to the scholarly achievements of our honors students, our department has benefitted from the superb academic performance and passion for French demonstrated by the recipient of the AATP Outstanding Senior Award, Matt Hacker Teper. This award goes to the student who has demonstrated academic excellence in regular coursework while maintaining an exceptional commitment to extracurricular outreach related to French. Matt's qualifications in this regard are unrivaled, as he has an impeccable GPA in French and he has been the representative for French at the Student Advisory Board as well as an active member of the Cercle francophone for two years running. Matt's efforts have resulted in several well-attended Café francophones as well as a field trip to Chicago's French Market. We are deeply appreciative of his many contributions over the years.

Continued on next page...

## CERCLE FRANCOPHONE

It was another successful year for the Cercle Francophone! In the fall, over 50 undergraduates and faculty gathered for our faux-fire café francophone in the Norman B. Spector Seminar Room, complete with a simulated fireplace projected on-screen, and cozy treats ranging from brownies to charcuterie. We even had some graduate students from Canada and Congo stop by – a first for us! Over the course of 90 minutes, attendees mingled, discussing personal and school happenings as well as francophone culture and politics. All discussions were held in French, as always!

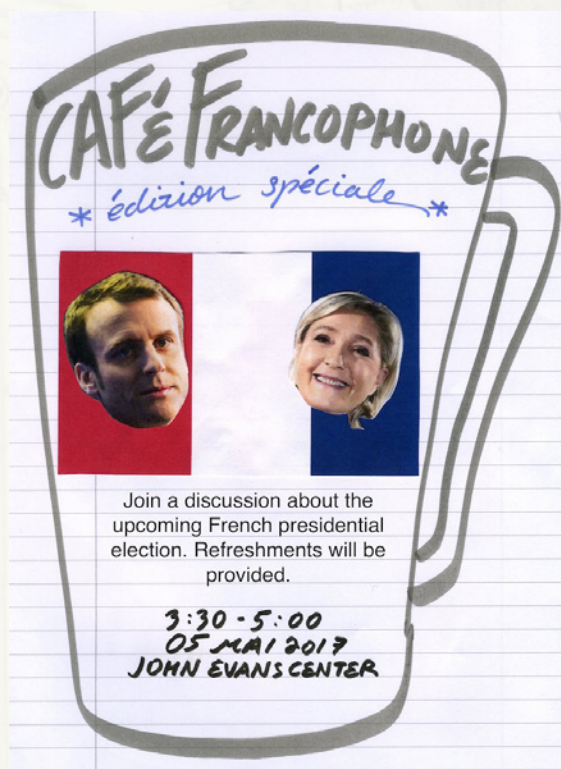
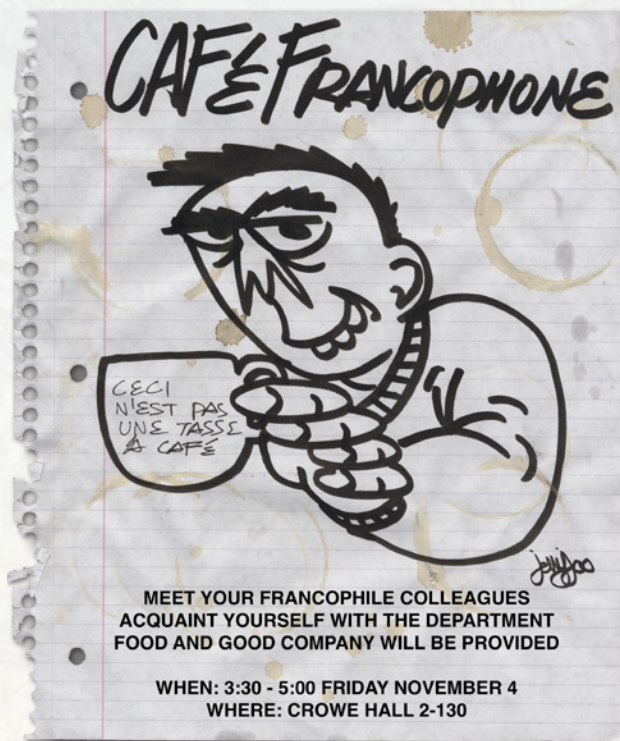
This spring, in preparation for the impending *élection présidentielle*, we gathered 20 diligent students with several faculty in the John Evans Center for a panel discussion and Q&A about the political climate surrounding the elections, the

thought processes of young and old French citizens, and the potential impacts of various election outcomes for France, Europe, and the world. This modified café was especially made possible by our three French exchange students, François Rousseau, Jérémie Fortin, and Claire Verove, whose first-hand insight into French culture and politics were invaluable for our domestic students. Our event was so successful, in fact, that we had to push people out of the building well after our allotted two-hour reservation had expired!

On behalf of the entire Cercle, we would like to thank Professor Doris

Garraway, Liz Murray, and Phil Hoskins for their unwavering support over the past year. Additional thank you to the entire Department faculty for contributing to our events.

À la prochaine,  
Matt Hacker Teper and Jerry Joo



Last but not least, I am delighted to announce the successful conclusion of our revisions to the undergraduate major and minor. Based on feedback from students, faculty, and the WCAS associate dean, the undergraduate committee, in concert with the department faculty, have modified both programs in order to make them more flexible, accessible, and intellectually enriching, while at the same time enhancing AP credit and providing a more efficient transition for students who first began their studies in French language at Northwestern. The most obvious differences between the old and new major and minor are that the total number of required courses for each program has been reduced by one, core requirements have been simplified, and we have introduced special waivers for students with AP credit and those who began studying French in the first and second year sequences. Now students who began studying French at NU in the first and second year sequences (111, 121, and 115) will be able to apply French 201 as an elective to the major, thus reducing their requirements even further. These changes all add up to an improved experience that we believe will make the major and minor even more rewarding for our students. As a complement to this program revision, we are planning a curriculum expansion in coming years that will further enrich our course offerings in language, culture, and literature at the 200 and 300 levels.

As always, my year as DUS has been busy but also extremely fulfilling, and I would like to thank my colleagues and all of our students for the many ways they have contributed to the vitality of our undergraduate program. A special thanks also to outgoing SAB rep Jerry Joo; members of our essay prize committee: Cynthia Nazarian (coordinator), Christopher Davis, and Fay Rosner; and members of the undergraduate committee: Cynthia Nazarian, Fay Rosner, and Nasrin Qader.



Doris Garraway  
Director of Undergraduate  
Studies in French

The undergraduate MAJOR in French at Northwestern provides rigorous interdisciplinary training in the French language and in the literary, cultural, and intellectual traditions of France and the French-speaking world. Through an encounter with a rich historical landscape of texts, images, and ideas, students develop essential skills in critical thinking, cultural analysis, and interpretation. In the process, they gain the linguistic competency and cultural literacy needed to function with ease in any French-language setting, whether in government, the private sector, or education.

The goal of the MINOR in French is to give students a solid grounding and good fluency in the French language and to provide familiarity with important aspects of the literature, culture, and thought of the French-speaking world. Together these accomplishments will enable students to pursue their interests in French language and in countries where French is used.



### NEW FRENCH MAJOR!

- MORE FLEXIBILITY** with fewer total required courses
- MORE OPTIONS** including opportunities to apply French studies coursework outside the department
- SIMPLIFIED** core course requirements
- MORE FREEDOM** of choice in course selection
- NEW** senior seminar supporting advanced research
- IMPROVED INTEGRATION** into the major with special waivers and allowances for students with AP credit or who began basic French language training at NU

### NEW FRENCH MINOR!

- MORE FLEXIBILITY** with fewer total required courses
- MORE TAILORED** with choice of electives at 200 and 300 levels
- IMPROVED INTEGRATION** into the minor with special waivers and allowances for students with AP credit or who began basic French language training at NU







# ROSA LA ROSE

2016-2017 FRENCH & ITALIAN Literary Magazine

## Un Moment Éphémère

Un spectacle qui est rempli de moments éphémères, de moments dans lesquels tu t'abandonnes toujours. Tu songes à la vie. Qu'est-ce que c'est qu'un moment ? De quoi est-il composé ? Tu te poses toujours ces questions. Les émotions du malheur, du bonheur toutes recueillies dans une pensée, dans une perception de la manière dans laquelle on se sentait à une certaine époque dans la vie. Parfois, on n'est pas certain qu'elles soient totalement précises. Tu n'as jamais pensé que ta tête serait capable de te leurrer, mais encore et encore, tu songes au passé et il te rend heureux. Tu souhaites que le bon temps puisse te revenir. Tu souhaites qu'à ce moment-là, tu aies eu la conscience de te rendre compte de ton bonheur. Est-ce que tous les moments éphémères t'empêchent de profiter du présent et d'être heureux ? Si le passé est toujours meilleur que le présent, pourquoi est-ce qu'on vit maintenant ? Sans raison et sans sens ? Est-ce qu'on est destiné à vivre juste pour l'objet de créer ces mémoires ? Un moment éphémère, comment est-ce qu'on peut se le concilier ? Ta passion pour le présent est brouillée par la réalisation qu'il ne va pas durer. Tu te sentais piégé entre une révérence pour le passé et une anxiété pour l'avenir, et perdu au milieu, il y a le petit garçon effrayé dont tu as besoin pour vivre dans le présent.

Justin Jackson / Marie-Thérèse Pent

Fortunately, I recently had the opportunity to attend the celebration of "Rosa la Rose." It was a magical event thanks to the creativity and the skills of all the writers who were among us. Time after time I become astounded at the talent we have here at Northwestern. During this time where words hold so much power, being able to have people at Northwestern with these talents and positive ideologies is very important. I am so happy that the university I align myself with is full of people who choose to use this mastery of words for positive reasons. The expression of the soul, that is the height of

vulnerability, and the openness of this campus allows us to feel this freedom of expression. I am thankful to be among other students who care about the problems that affect our world today, and have the strength to speak on these difficult subjects. It is amazing and is something that astounds me every time.

After having sent my poem in for consideration to be included in "Rosa la Rose," I was nervous and excited simultaneously because I knew that I would have to show that vulnerability with my poem "Un Moment Éphémère," and when

Two voices, two musical languages in our literary magazine: Rosa la Rose!

Rosa la Rose is a venue for creativity, eloquence, and beauty of foreign words in the search for meaning in life. The French and Italian literary magazine gives a voice to our students who fell in love with these two languages. It is a magical experience to create a literary magazine with the best selected works of the year from students. And it is a joy to present at the undergraduate party a vibrant text composed of poems, shorts stories, and profound moments of revelations, celebrating the harmony and sounds of two related foreign languages: French and Italian!

Marie-Thérèse Pent  
Editor of Rosa La Rose  
Associate Professor



Matthew Hacker Teper receiving an award at the department's end-of-year undergraduate celebration

To view the magazine online:  
[https://issuu.com/french-italian/docs/rosa\\_la\\_rose\\_2016-17\\_issuu](https://issuu.com/french-italian/docs/rosa_la_rose_2016-17_issuu)

Madame Pent called my name to read it at the celebration, my hands were trembling. But, when I began, I was instantly filled with confidence in myself. I knew that I was a small part of a family that was bigger than me, one that supported one another without judgment. For these reasons, I read my poem out loud with confidence and pride. I appreciated the applause that I received, I appreciated the hug Madame gave me afterwards, but overall I was so excited to share the expression of my heart with my peers.

Justin Jackson

CINÉ-CLUB FILMS 2016-2017 ACADEMIC YEAR

FALL QUARTER:



1. The premiere showing of the Ciné-Club was *Les quatre cents coups* (*The 400 Blows*), a French drama directed by François Truffaut in 1959. It stars Jean-Pierre L  aud.



2. *Le Samoura  * (*The Samoura  *), a French-Italian crime film, directed by Jean-Pierre Melville in 1967 and interpreted by the handsome French actor Alain Delon.



3. *Les Amours Imaginaires* (*Heartbeats*), a Canadian drama directed by Xavier Dolan in 2010 shot in Quebec, with Xavier Dolan himself playing the role of Francis.

4. *Peau d'Ane* (*Donkey Skin*), a French musical directed by Jacques Demy in 1970 interpreted by the beautiful Catherine Deneuve and Jean Marais.



WINTER QUARTER:

5. *Les Triplettes de Belleville* (*The Triplets of Belleville*), a 2003 animated comedy written and directed by Sylvain Chomet. The film was nominated for two Academic Awards: Best Animated Feature and Best Original Song.



6. *C  sar et Rosalie* (*C  sar and Rosalie*) French romance, directed by Claude Sautet in 1972, starring Yves Montand, Romy Schneider and Sami Frey.



7. *L'Atalante* also released as *Le Chaland qui passe* (*The Passing Barge*), one of the greatest films of all time, directed by Jean Vigo in 1934, with the unforgettable actor Michel Simon interpreting the role of "the p  re Jules".



8. *Le Gamin au v  lo* (*The Kid with a Bike*), a 2011 drama written and directed by Belgian brothers Jean-Pierre and Luc Dardenne.



SPRING QUARTER:

9. *No Home Movie*, a French-Belgian 2015 documentary, directed by Chantal Akerman, focusing on conversations between the film-maker and her mother.



10. *La Grande Illusion*, a 1937 French war film directed by Jean Renoir. It is considered as one of the masterpieces of French cinema and among the greatest films ever made.



11. *Conte d'  t  * (*A Summer's Tale*), a French romance directed by Eric Rohmer in 1996. It is the third film in his *Contes des quatre saisons* (*Tales of the Four Seasons*).



12. *Le Roi et l'Oiseau* (*The King and the Mockingbird*), a 1980 animated feature film directed by Paul Grimault. The film was a collaboration between Grimault and popular French poet and screenwriter Jacques Pr  vert. The film is regarded as a masterpiece of French animation.

WHICH FILM WAS THE MOST ATTENDED OF THE YEAR?

LES AMOURS IMAGINAIRES (HEARTBEATS), WITH 50 STUDENTS ATTENDING THE SCREENING IN THE FORUM ROOM AT THE LIBRARY ON THURSDAY, NOVEMBER 10TH, 2016!!!

«Penser avant de goûter sur *L'Atalante*»

Voilà le chaland vieux et laid qui lentement passe devant les rives anciennes, une image triste et pleine de nostalgie témoignant des riches émotions d'un amour nouveau-né. *L'Atalante* n'est pas un film qu'on voit pour les effets spéciaux, ni pour l'intrigue elle-même. Bien que le film ait été restauré, ce n'est pas un spectacle du même niveau que d'autres films de cette époque, comme *L'Homme invisible* ou *Autant en emporte le vent*, des films qui sont bien connus pour leurs contributions au cinéma et leur popularité continue.

Non, *L'Atalante* n'est pas un film qui vous saisit comme un vent froid ; c'est plutôt une idée, un voyage onirique, une exploration des relations humaines et des complexités de nos désirs, nos impulsions et nos craintes. Réalisé par Jean Vigo en 1934, avec Jean Dasté et Dita Parlo, il s'agit d'un jeune couple récemment marié, qui a choisi de vivre sur une péniche avec son équipage, y compris l'excentrique Père Jules. Voyageant de leur petite ville à Paris, le couple fait face aux incohérences et aux contradictions de la vie moderne.

C'est dans la structure que le réalisateur communique cette instabilité : le film ne suit pas une forme traditionnelle – l'intrigue n'est pas bien élucidée ; les personnages n'ont pas vraiment de motivations claires ni ni d'objectifs concrets ; on ne connaît guère leur passé, et parfois ils semblent capricieux, contrairement au fleuve qui les emmènent. Mais, c'est là, dans ce manque de structure, cette abrogation des règles et des normes, que la magie et la poésie se rencontrent.

Vigo a recréé ces moments chaotiques et sublimes dont on se souvient dans ses vieux jours, la liberté et la vitalité des jeunes, les belles catastrophes qu'on raconte à ses meilleurs amis. Les scènes bougent avec une certaine fluidité d'un sujet à l'autre, et les personnages sautent entre différentes émotions. Dès qu'on s'est installé mentalement, tout à coup, la scène change. Ainsi, ils semblent vivants, percutant d'un côté à l'autre, sans direction fixe.

Les images soutiennent ces scènes mélodiques. Elles sont bien composées ; c'est évident que le réalisateur a prêté attention à l'éclairage et la présentation. Souvent il se concentre sur les gens – leur visage, leurs particularités, les moments entre le dialogue, et sur leur environnement ; on peut apprécier des mises en scène très belles qui évoquent les valeurs esthétiques du romantisme.

En pensant de cette manière, on peut parfaitement goûter ce film. La première séance sera peut-être difficile pour ceux qui ne sont pas habitués au style unique de Vigo, mais, c'est en revoyant qu'on peut comprendre pourquoi cette œuvre est souvent citée comme l'un des meilleurs films français. *L'Atalante* c'est comme des millions de tableaux posés sur votre écran, et comme pour les autres tableaux célèbres, il faut réfléchir, évaluer, demander. Mais cela vaut la peine.

Paolo Andrews  
FR302 - La Critique, Prof. Rey





**SCIENCES PO**  
by Nicole Kempis

I participated in a direct exchange with Sciences Po Paris last fall and it was one of the best decisions I've made at Northwestern. Although it's easy to get comfortable in the predictable routine of NU classes, clubs, and friends, I knew that I needed to do something different to challenge myself and think about what I really want to do after graduation. I arrived at my tiny apartment in the 5ème the night before international student orientation. Everything felt like it was happening very quickly, but as I fell asleep in my new room

listening to the unfamiliar sounds of a foreign city, I was overcome with the feeling that I was precisely where I was supposed to be.

Adjusting to life in Paris and at SciPo was a lot easier than I imagined because there are so many other international students at the Paris campus. I would really recommend doing a direct exchange instead of a Northwestern program because you get to spend time with people from all over the world. Everyone is new and everyone is equally excited about discovering Paris, practicing French, and exploring other parts of France. I also had the opportunity to take my classes in

French with local SciPo students. It was a great way to make friends with Parisian students and learn more academic French!

My months in Paris were, without a doubt, some of the happiest of my university career. Studying at SciPo showed me that starting over in another country and language is difficult, but entirely possible, and definitely worth it! The experience and language skills I gained from my exchange made it possible for me to intern at the French Embassy in Washington D.C. this summer, and I hope to live and work in another Francophone country after graduation.

## BOLOGNA

La dotta, la grassa, la rossa  
by Henry Castellani

In Fall 2016 I had the opportunity to study at the University of Bologna through Indiana University's Bologna Consortium Studies Program. Before arriving in Bologna I wasn't sure what to expect. Growing up in the US, Bologna is not a city you hear about, instead we hear about the magnificence of Rome, Florence, Venice, and Milan. But Bologna hides a different magnificence.

In Bologna I discovered not only the rich history I expected from a city so old, complete with cobblestone streets and portici, but also a contemporary university lifestyle I had not expected. UniBo is the oldest university in the West, founded in 1088, and it upholds this tradition today. It is in part because of the university that Bologna is referred to as "la dotta, la grassa, la rossa," or "the educated, the fat, the red." Bologna is known for these three things: the university, the food, and the red rooftops...or the support of the communist party.

The first free weekend, I visited San Luca Basilica with three other students in BCSP. San Luca is about 5 kilometers from the center of Bologna, up hundreds of stairs, and we decided to walk despite the heat. That seemingly never-ending walk was the start to making Bologna my second home. Fighting our way through the heat and exhaustion solidified our "squad" for the rest of the semester. We figured since we had made it to San Luca and back, we could make it through anything, including finding homes away from home.

The first month I was there it was all about orienting myself in the new city and finding a place to live. Part of BCSP, and undoubtedly the hardest, is finding your own housing. Finally, by the end of the second week, I found a room in an

apartment just outside the center with another Italian student and a French Erasmus student. UniBo attracts students from all over Italy and Europe. In class I met students from everywhere, including Canada, the Netherlands, Sardinia, Germany, and England. I was struck by how they came from everywhere to study at UniBo. Walking the streets of Bologna, I realized how pervasive UniBo is and how university life has penetrated the city. Everywhere I looked I saw a library, a UniBo building, or a €6 aperativo for students.

The squad and I made it a point to try as many different aperativi as we could before we left. €6 buys a drink and access to a buffet of food that is usually enough for dinner. And the food was amazing! Other than aperativi, the squad and I sought out the best tagliatelle al ragu and affettati misti in Bologna. Both could be found in the market streets, just off Piazza Maggiore and neither was much more expensive than an aperativo, but both were outstanding. All the food in Bologna is outstanding, but these two specialties were unlike anything I had tasted. I'm not entirely sure if I want to return more for the people I met or for the food!



JOE SEMKIU

B.A., *Italian Studies and Art History*, 2014

Since graduating from Northwestern in 2014, I have pursued a career in art history and have had the good fortune to work at two world-renowned museums: The Art Institute of Chicago and the Museum of Fine Arts, Boston. Currently, I am a graduate student at Tufts University, earning my MA in Art History, specializing in American art. This past spring semester and upcoming fall term, I will continue my role as the graduate intern in the Art of the Americas Department at the Museum of Fine Arts, Boston, researching the collection's paintings and working on upcoming exhibitions. My use of Italian has helped me both academically and professionally, often being needed unexpectedly.

In January 2015, I began working as an intern in the Department of Prints and Drawings at the Art Institute of Chicago, eventually working as a curatorial assistant to curator Mark Pascale. During my time at the Art Institute, I worked on two major exhibitions, *Homegrown: The School of the Art Institute in the Permanent Collection* (October 17, 2015–February 14, 2016) and *Along the Lines: Select Drawings of Saul Steinberg* (May 27 through October 28, 2017), researching and writing the drafts of exhibition labels for *Homegrown* and extensively researching The New Yorker artist Saul Steinberg.

During the 1930s, Steinberg was an architecture student in Milan and drew cartoons for the periodical *Bertoldo*, and I was able to use my knowledge of Italian to read the captions of his cartoons and documents related to this work. While this early work is not part of the Steinberg Foundation's gift to the Art Institute and therefore not included in the exhibition, knowing about the artist's early struggles in Italy and his eventual flight from Europe in 1941 was crucial to understanding his later work.

Additionally, during my tenure, I was fortunate to have access to the vaults and study room in order to look at the Art Institute's outstanding works on paper collection, including masterpieces of Italian art. On one of the early days of my internship, I was able to pull a drawing by Veronese and a print of *Mars Rebuked* by Agostino Carracci after Tintoretto and spend time looking and appreciating these works of art. It was a wonderful feeling to have a private audience with these works. Other treasures of the collection that I was able to see include the drawing of a hand by Raphael and a monotype *Creation of Adam* by Benedetto Castiglione. As I have found in my career thus far, there really is no substitute for seeing a work of art in person and I am grateful to have had the opportunity at the Art Institute to spend time closely looking at the collection's masterpieces. One of the gems of the museum, the print

and drawing study room, is available to the public during the week upon appointment and I encourage Chicago-area residents and visitors to the museum to check it out.

During my first month at Tufts, I was able to use my Italian skills to pass the mandatory foreign language exam, reading and translating a lengthy passage on rococo architecture in Palermo. In order to study for this exam, I spent the month prior reading and writing in Italian, refreshing the rules of grammar, especially *passato remoto*, and pouring through art historical texts on artists including Piero di Cosimo, Tintoretto, and Veronese.

Additionally, I have been using Italian for my graduate thesis research related to American modernism. Last fall, I was at Yale researching an American surrealist, Jared French, some of whose personal letters were written in Italian from his late-life residency in Rome. More recently, I have been reading Cesare Pavese and his work related to the American poet Edgar Lee Masters along with the Italian translation of Masters' *Spoon River Anthology*. Pavese was introduced to me as an undergraduate by Professor Alessia Ricciardi through his masterpiece *Tra Donne Sole*. My summer reading list includes Dino Buzzati's *I setti messageri* and Carlo Cassola's *Il taglio del bosco*. Italian language and culture will always fascinate me and I hope to continue to use my skills in the future as I continue my academic and professional goals in art history.

Ultimately, my goal after earning my MA at Tufts is to travel to Italy that summer and finally see Rome, Florence, and Venice, with hopefully a few other excursions to other parts of Europe.

AIC Steinberg exhibition:  
[www.artic.edu/exhibition/along-lines-selected-drawings-saul-steinberg](http://www.artic.edu/exhibition/along-lines-selected-drawings-saul-steinberg)



Joe with the title wall of the "Homegrown" exhibition at the Art Institute of Chicago

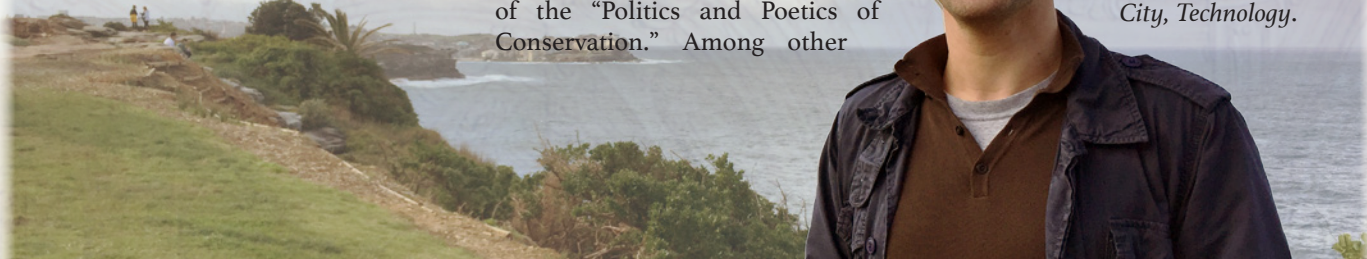
## BRETT BREHM

PhD., 2015

Brett Brehm is delighted to have accepted a tenure-track position as Assistant Professor of French and Francophone Studies in the Department of Modern Languages and Literatures at the College of William and Mary, to begin in fall 2017. Brett recently published his article "Paleophonic Futures: Charles Cros's audiovisual worlds" in the journal *Nineteenth-Century*

*French Studies* (Volume 45, Spring-Summer 2017). This past April, he presented a paper on the early history of color photography and its literary and artistic connections at the Center for Humanistic Inquiry at Amherst College, where he has been enjoying his time as a postdoctoral fellow during the 2016-17 academic year. As part of the fellowship, he helped to organize a conference at Amherst this past February on the topic of the "Politics and Poetics of Conservation." Among other

scholarly pursuits, he presented a paper on ecocriticism, aesthetics, and media studies at the annual conference of the Nineteenth-Century French Studies Association in October at Brown University. Currently he is focused on developing his book project with the working title *Kaleidophonnic Modernity: Sound, City, Technology*.



## MARIA MASSUCCO

B.M., *Italian Studies*, 2016

I graduated from Northwestern in June 2016 with a BA in Italian Studies and a BM in voice/opera performance. By my final quarter I had decided to enter the Erasmus Mundus Masters program on Crossways in Cultural Narratives. Students in this program design individual 'pathways' of three universities in three countries in three different languages in two years. I began in September 2016 at St. Andrews University in Scotland and spent four months studying critical and literary theory, French literature, and problems of cultural identity. I then moved to Università degli studi di Bergamo in northern Italy for my second semester. I had planned to move to Perpignan for the final semester in spring 2018, but I have instead accepted an offer to pursue my PhD in Italian Studies at Stanford University starting fall 2017. For now I am finishing out the semester in Bergamo and working on a project that looks at representations of pregnant women in contemporary Italian literature. This project stems from some of the lateral questions raised during my undergraduate thesis work with Professor Alessia Ricciardi on Elena Ferrante's *tetralogy* and focuses on the way that the pregnant female body

functions as a literary tool in an array of Italian novels. I also work as a free-lance translator and as an au pair with a local Italian family.

I was abroad during the US presidential election, in the UK during the Brexit aftermath, and in Italy around the time of the failed referendum. Needless to say, I've learned a lot this year, outside my classwork and my personal tunnel of research. I've cherished this opportunity to live again as an American abroad, to combat or satisfy stereotype, whichever the case may be, and to challenge my own ideas and preconceived notions with a constant influx of experience.

This year in particular I've been wondering who on earth I would be if I hadn't learned Italian. After all, when I got to Northwestern I knew not a word of any language but English. Now I would rather lose my right arm than give up my knowledge of Italian. I often say that learning Italian felt like remembering something that I had forgotten from a past life, that it quickly

turned from a college class to a growing passion. Now Italian has firmly established itself as a lobe of my brain, a chamber of my heart. In the collage of my identity, it is one of the three loudest colors. And, like all healthy relationships, my bond with Italian has opened a million doors, first to my study of French and other languages, then to various jobs and programs, now to a veritable direction for my academic future, even my possible career. How wonderful it is to work on something that represents your wider worldview: the way I see it, in a time of walls vs. bridges, language acquisition is a simple, straightforward, infallible way to build a bridge. At Northwestern I not only learned languages but also how to live up to the responsibility and mobility that comes with them; I have the French and Italian Department to thank for that.



Maria with another NU alumnus and German student, Marie Engle, at Edinburgh Castle, Scotland

## THANK YOU TO OUR DONORS!

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Thank you.

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