



NEWSLETTER

2018 - 2019

THE DEPARTMENT OF FRENCH & ITALIAN
NORTHWESTERN UNIVERSITY



FACULTY NEWS

PAGES 3-10

Christiane Rey, center, at a celebration of her promotion to Professor of Instruction



SCHOLARLY EVENTS

PAGES 11-18

Benjamin Arditi gives a lecture at the Department Annual Fall Conference



GRADUATE PROGRAM

PAGES 19-22

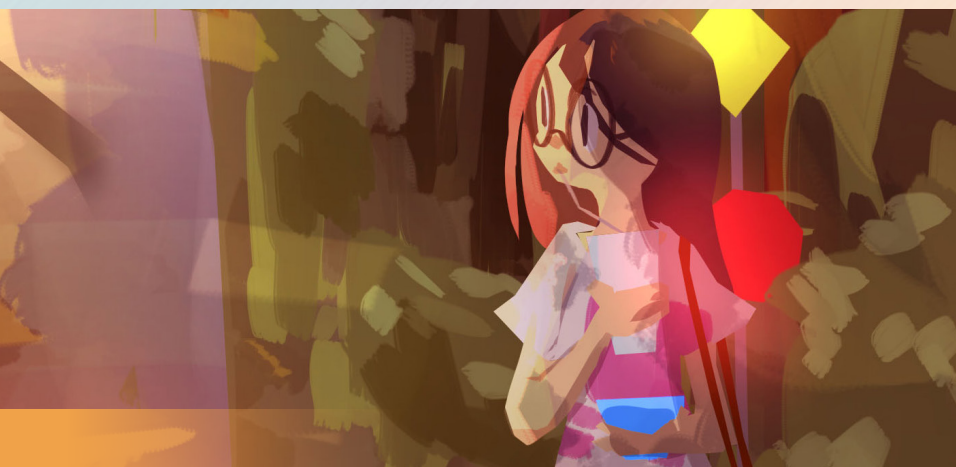
Colin Jackson, Jessica Passos, Matthew Brau, Tamara Tasevska, and Rachel Grimm in Paris



UNDERGRADUATE NEWS

PAGES 23-34

"Down the Road," digital artwork by Kimani Emmani submitted for the Department's annual magazine, Rosa la Rosa



LETTER FROM THE CHAIR

The 2018-19 academic year is in the books! While many at Northwestern will remember it as the Year of the Budget Crisis, looking through this newsletter I am struck again by the richness and breadth of our community's activities. Even as we brought major scholars and writers to Evanston, our faculty continued to give talks and share their work around the world and the department hosted its fantastically successful conference, "After '68: Art, Thought, and Cinema," co-organized by Scott Durham and Jane Winston.

We are also proud of our great successes on the teaching front. Patricia Scarampi won a major teaching award and Christiane Rey was promoted to the rank of full Professor of Instruction, the first in our department's history. In addition to all our students learned in their classrooms on the Evanston campus, many of our undergraduate major and minors had enriching and memorable study abroad experiences. Others are moving on to new careers and prestigious graduate programs. It was a banner year for our graduate students as well, with many of them winning fellowships to do research in Paris and elsewhere next year and some already presenting their work at international conferences. It is a testament to the camaraderie and intellectual energy of the department—as well as to the strong and resilient structures put in place by previous Chairs—that even in trying times we seem hardly to have skipped a beat.

Thanks to everyone for their support and assistance during my year as interim Chair. I am already looking ahead to an even more dynamic year next year, under the leadership of our incoming Chair, Doris Garraway. The newsletter comes but once a year, so be sure to check our website or walk down our hall to keep up with the latest news on the exciting year ahead.

Sincerely,

Christopher Bush
Chair, Department of French and Italian;
Associate Professor of French and Comparative Literature

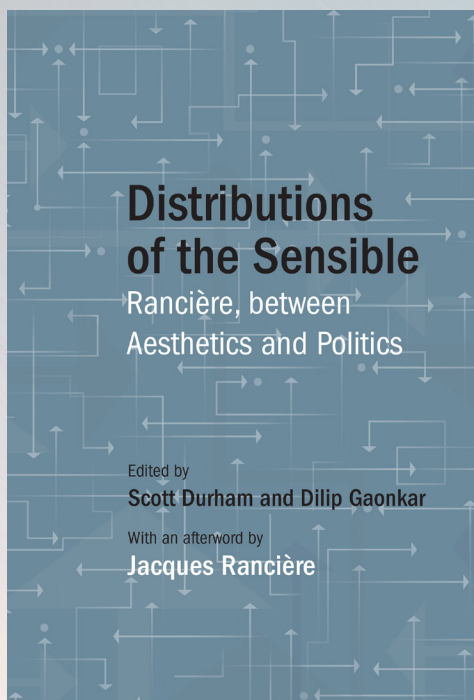
FACULTY NEWS

CHRISTOPHER BUSH recently gave invited presentations at Oxford University's Nissan Institute of Japanese Studies and at the Metropolitan Museum of Art in New York. He continues to be active in the field of modernist studies, co-editing the journal *Modernism/modernity* and serving on the Advisory Committee of the Modernist Studies in Asia Network as well as the Executive Committee of the Modernist Studies Association. He recently published an "Introduction" to Timothy Billings's critical edition of Ezra Pound's *Cathay* (Fordham University Press).

CHRISTOPHER DAVIS published two new articles in peer-reviewed journals this year, "The Poetics of Discord and the Language of Song from the Troubadours to Dante" in *Comparative Literature* (71.2, June 2019) and "Lo Sen e'l Saber e la Connoisensa: Re-evaluating the Razos for Bertran de Born" in *Mediaevalia* (40, 2019).

MARGARET DEMPSTER continues in her role as the Study Abroad Advisor as well as a member of the University Study Abroad Committee (USAC). An active member of the Council on Language Instruction, Margaret was recently named Co-Chair of the Study Abroad Committee. She enjoys her role as Associate Chair of the International Studies Residential College (ISRC) and interacting with residents. In November 2018, she participated in the annual American Council on the Teaching of Foreign Languages (ACTFL) held in New Orleans. She also attended the TEACHx conference at Northwestern in May. Margaret still enjoys running marathons, ran her 30th marathon in Louisville this past April, and will run her 18th Chicago Marathon in October.

SCOTT DURHAM, who served as Director of French and Francophone Graduate Studies in 2018-19, has published an edited collection (with Dilip Gaonkar), *Distributions of the Sensible: Rancière, Between Aesthetics and Politics* with Northwestern University Press. The volume features



an introduction by Professor Durham, as well as an Afterword by Jacques Rancière. Professor Durham also co-organized (with Jane Winston) the department's annual conference, "After '68: Art, Thought and Cinema."

DORIS L. GARRAWAY has been busy writing two chapters of her book manuscript devoted to tragedy as a narrative modality and conceptual lens through which early nineteenth-century Haitian writers sought to reinterpret the past and create legitimating fictions for the post-independence Haitian state. In early June 2019, she gave a talk on this material for Northwestern's Latin American and Caribbean Studies Colloquium entitled "Locating the Haitian Revolutionary Tragic: Politics, Form, and Genre in the Founding Fictions of the Kingdom of Henry Christophe."

DOMINIQUE LICOPS was a fellow in the Digital Humanities Summer Workshop at the Kaplan Institute in summer 2018. With her project, entitled "Mapping and Visualizing France's Transnational Identities," she explored how to incorporate digital technologies to enable students to think critically about and work collaboratively on creative works. In French 271, "Introducing the Novel" (Fall 2019), her students used *Timeline JS*, an application for making timelines, to compare pedagogical editions of

the 19th-century novel *Ourika*, and *Lacuna Stories*, an online annotating and collaborative reading tool, to produce a digitally annotated version of Chinese-Canadian Ying Chen's *Lettres chinoises*. Dominique also presented a paper entitled "The Wounded Monster in Nina Bouraoui's *Age blessé* and Mary Shelley's *Frankenstein*," at a Women in French session on "Adaptations: Aesthetic, Textual, and Cultural Transactions in Contemporary Francophone Practices of Rewriting," at the Modern Language Association Convention in Chicago (January 2019). At the MLA convention, she also participated in a *Women in French* Roundtable on "Radical Transactions: Teaching Women in French and the 21st Century Classroom," where she presented on "Strategies for Teaching Women Writing in French." In Winter 2019, Dominique offered two seminars for graduate teaching instructors entitled, "Developing Group Dynamics in Northwestern's Elementary and Intermediate French courses to Increase Student Motivation."

In autumn, **PAOLA MORGAVI** presented at ACTFL on a panel entitled "Once Upon a Time: Folktales and Fairy Tales in the FL Classroom."

In spring, together with NU colleagues teaching German, Japanese, and Spanish, she organized the session "From Barriers to Bridges. Writing across the Language Curriculum" at CSCTFL. Within that session Morgavi presented on "Creative Writing in Italian." Morgavi was also a recipient of the CLI Summer Institute Grant that allowed her to attend the refresher course "Raccontare l'Italia per insegnare l'italiano: Cultural and Pedagogical Itineraries through Italy and Italian" in Rome in the first week of July.

In 2018-2019, **CYNTHIA NAZARIAN** held the Monticello College Foundation long-term fellowship at the Newberry Library, and was awarded an AT&T Research Fellowship from Northwestern. This year, she gave invited talks at Brown University, the Newberry Library, and the University at Buffalo, as well as at the Renaissance Society of American annual conference

in Toronto, Canada. She looks forward to continuing her work on her second book project, *Violent Sympathies: Literature, Sovereignty and the Hazards of Fellow Feeling*.

DANIELA POZZI PAVAN completed her Master's Degree program in Teaching Italian as a Foreign Language at the Università Cattolica del Sacro Cuore of Milan. In January 2019, she discussed her final dissertation titled "Beauty and Creativity in an Italian Language and Culture Course." The project aimed at inspiring learners to discover the beauty of the Italian culture and to reach an Intermediate High Standard of Language Proficiency (ACTFL guidelines), by analyzing evocative works of the culture through engaging culturally authentic sources and innovative pedagogical activities.

In her new role as coordinator of Elementary Italian, she introduced effective teaching approaches and new interactive pedagogical activities, including motivational, cooperative learning, and game-based learning activities, as well as a variety of new material she gathered throughout her studies, teaching, and living experience in Italy. Thanks to these changes, students' involvement, motivation, and learning enhanced substantially.

To promote the Italian program, she participated in Wildcat Days and the WCAS Spring Language Fair.

Daniela also presented one of her projects, "A Content Based-module: Sustainability and Language Competence," at the 2019 AATI Conference at Marist College, in June 2019. She shared how to intertwine a diverse range of comprehensible, culturally authentic material and develop effective learning activities that allow learners to address a global issue from a different perspective, develop insight into their own culture, and foster civic engagement while enhancing the three modes of communication.

Faculty News continues on page 6...

FACULTY SPOTLIGHT DORIS L. GARRAWAY



Doris L. Garraway lecturing at the Program in Latin American and Caribbean Studies' Faculty and Graduate Colloquium on Tuesday, June 4, 2019.

FACULTY SPOTLIGHT MARIE-THÉRÈSE PENT



Marie-Thérèse Pent at the opening reception of a Community Exhibition named Traces from Off the Beaten Path at the Dittmar Memorial Gallery in Norris Center. Professor Pent's painting is entitled Enticing (2019; oil on Canvas). The exhibition was held April 5th through April 26th, 2019.

FACULTY SPOTLIGHT

CHRISTIANE REY



Christiane Rey, right, at a celebration for her promotion to Professor of Instruction; she is the first to reach this rank in the department's history.

FACULTY SPOTLIGHT

PATRICIA SCARAMPI



Dean Randolph presenting Patricia Scarnpi with the The Council on Language Instruction Award for Excellence in Foreign Language Teaching. Scarnpi was described as a "pillar of pedagogy" with an "incomparable dedication to her teaching and her students."

FACULTY SPOTLIGHT

MATTHEW BRAUER



After earning my PhD in September 2018 and serving as Visiting Assistant Professor in the department for the 2018-19 academic year, I am excited to join the Department of Modern Foreign Languages and Literatures at the University of Tennessee-Knoxville as Assistant Professor starting next fall. There I will continue my research on colonial and postcolonial French and Arabic writing in North Africa and teach advanced undergraduate and MA and PhD courses. I must thank all of the department faculty for their support, but especially Nasrin Qader and Scott Durham for guiding my dissertation and Dominique Licops and Patricia Scarnpi for their pedagogical training. I am most of all grateful to my graduate student colleagues for their friendship, solidarity, and intellectual community.

This year, I conducted preliminary research for future projects in Morocco and Paris and presented papers at the Middle East Studies Association, Modern Language Association, and African Literature Association, as well as a special conference in Morocco dedicated to the writer and thinker Abdelkebir Khatibi on the tenth anniversary of his death and a conference on "water logics" at Tulane University. Articles based on this work are forthcoming next year. I also continue to work as a translator, most recently of Mourad Montazami's critical essay on photographer Chloe Dewe-Mathews in her latest book *Caspian: The Elements* from Aperture/Peabody Museum Press.

FACULTY NEWS, CONTINUED:

NASRIN QADER completed her term as department Chair in September 2018. She was invited in November 2018 to an international symposium held at NYU on the work of the French writer and critic, Maurice Blanchot. The idea for the NYU conference followed from our department colloquium organized by Qader in fall 2017. Her presentation was on the relationship between Blanchot's thought of "panic" and a short story by the Algerian writer, Mohammed Dib entitled "Une partie de dès" [A Game of Dice]. Her article, "A Narrative of Catastrophe: *Le Cavalier et son ombre*" appeared in an edited volume on the work of the Senegalese writer, Boubacar Boris Diop, entitled *Boubacar Boris Diop: une écriture déroutante* (Harmattan, January 2019). Qader is currently on research leave working on a series of articles and a manuscript on play in literature.

FAY ROSNER was promoted to Associate Professor of Instruction in French, effective Fall 2019. During her sabbatical leave earlier this year, she designed a new course, "Scandal in Modern France: 1848-1914." This interdisciplinary course will explore the social, aesthetic, and ethical norms that inform modern artistic and political movements, and will focus on the trials of Baudelaire and Flaubert as well as the critical and audience responses to the works of Wagner, Debussy, and Stravinsky, among others. She was grateful to receive a \$3800 travel grant from the FRIT department and Weinberg College, which allowed her to travel to Paris to research course materials - including the Ballets Russes; Nadar's photographs; and the works of set designer Léon Bakst.

During the summer 2018, **KATIA VIOT-SOUTHARD** participated in the BELC (Bureau pour l'Enseignement de la Langue et de la Civilisation Françaises) Summer University in Nantes and engaged in fruitful conversations with French as a second language instructors from around the world. The BELC Summer University allowed her to take part in fun and experimental

THE DEPARTMENT OF
FRENCH + ITALIAN

FALL
QUARTER
2019

SCANDAL IN MODERN FRANCE: 1848-1914

What do scandals reveal about social, aesthetic and ethical norms of a particular time and place? This course examines the role of scandal in the history of modern artistic and political movements in France from 1848-1914. Special emphasis on critical debates about the artist's role in society, as well as the public's response to new works. Study of realism, naturalism, impressionism, and symbolism across art forms. Fiction, poetry, and essays by Baudelaire, Flaubert, Zola and Huysmans; music of Wagner, Debussy, and Stravinsky; the Dreyfus Affair in literature and the press and the advent of the public intellectual. Counts as Area VI Literature and Fine Arts distro. *Taught in English.*

PROFESSOR ROSNER

FRENCH 276 TTH 12:30-1:50

workshops focused on oral expression, and more specifically on theater in the classroom which guided her when she developed and taught her new course titled "Acting French" (French 204).

In February 2019, she presented at the NECTFL conference (Northeast Conference on the Teaching of Foreign Languages) in New York. Her talk, "Selecting Authentic Resources for Cultural Immersion and Interpersonal Communication," was based on activities she has created for an advanced grammar course (French 301) she has developed and taught in the last few years.

Katia continues her role as an active fellow for ISRC (International Studies Residential College), and every Monday at the French table she connects with students interested in conversing in French, discussing daily life, and developing their cultural awareness.

ALESSANDRA VISCONTI presented "Translating Handel's *Serse*" at the Italian Cultural Institute of Chicago, where she discussed the translation of baroque texts for modern audiences. She collaborated with the Chicago Symphony Chorus and Riccardo Muti in performances of Verdi's *Requiem* and *Aida*. At the Italian Institute of Chicago, she and Professor Laura Biagi of DePaul University did a reading of selected works by Primo Levi with commentary by Professor Emanuel Rota of University of Illinois at Urbana-Champaign. Over the summer she coached Italian diction and language at the Ryan Opera Center and Music in the Marche, a program for young singers in Italy. She is currently supervising the libretto translation and adaptation of Claudio Monteverdi's *Incoronazione di Poppea* to be performed by the Haymarket Opera Company in the Spring of 2020.



Surtout ! ne parlons
pas de l'affaire
Dreyfus !
... Ils en ont
parlé...

FACULTY NEWS

FLIPPED FRENCH



Christiane Rey, Patricia Scarampi, Laura Gomez, Aine Dougherty, and Aude Raymond

AUDE RAYMOND, CHRISTIANE REY, and **PATRICIA SCARAMPI** have been working on developing a Flipped French courseware 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 (MADS).

In the past two years, French majors Aine Dougherty and Laura Gomez participated actively in the Flipped French Project. Thanks to their dedication to the project, the Listening Comprehension component is now completed.

While most of the units include a couple of short video clips from the internet, the montage for the unit on Study Abroad is 100% Aine's and Laura's work, including shooting the clips, leaving their signature on Flipped French and hopefully demonstrating the benefit of studying abroad to generations of students to come and encouraging them to experience it as well.

Aine and Laura also worked on the introductory video including interviews of Francophone people talking about the topic of each unit and organizing copyright free pictures to be used on the grammar platform.

Aine is graduating from Medill and Laura from WCAS, both with a major in French. And both are off to France in the fall, Aine to Mulhouse to teach English as part of a Fulbright scholarship, and Laura to Strasbourg for a year and then to Bologna, Italy as part of a Masters program in comparative literature.

Aine and Laura's collaboration with Professors Raymond, Rey, and Scarampi has been very productive and also very fulfilling on both ends. Congratulations to Aine and Laura on their graduation and their successful careers at Northwestern!

FACULTY NEWS

SUMMER INSTITUTE OF PSYCHOANALYSIS

This year I have been very happy and honored to direct the Comparative Literature Studies Program. It was a pleasure to organize talks and events in collaboration with French and Italian. The highlight of the year for me was the Summer Institute of Psychoanalysis, which took place from June 24 to June 27 at Northwestern's John Evans Alumni Center.

The conference hosted many students and guest speakers--some of them familiar and wonderful presences in the French and Italian Department--such as Isabelle Alfandary, President of the Collège Internationale de Philosophie in Paris. We were also joined by Rosaura Martinez (Universidad Nacional Autónoma de México), who presented "Trauma, Psychoanalytical Frame, and Performativity," and Eric Santner (University of Chicago), who presented the tantalizing paper "Three Essays on the Sexuality of Theory."

My dear colleague, Domietta Torlasco, offered the workshop "Media and the Psychoanalysis of Rhythm: Lacoue-Labarthe, Derrida, and Stiegler."

Alessia Ricciardi



**Summer Institute:
Psychoanalysis and Philosophy
Northwestern University
June 24-27, 2019**

KEYNOTE SPEAKERS

ISABELLE ALFANDARY

UNIVERSITÉ SORBONNE NOUVELLE,
PRESIDENT COLLÈGE INTERNATIONALE
DE PHILOSOPHIE

MICHAEL LEVINE

RUTGERS UNIVERSITY

ROSAURA MARTINEZ

UNIVERSIDAD NACIONAL AUTÓNOMA
DE MÉXICO

ERIC SANTNER

UNIVERSITY OF CHICAGO

WORKSHOP OFFERINGS WILL INCLUDE

ALESSIA RICCIARDI

(NORTHWESTERN UNIVERSITY)

DOMIETTA TORLASCO

(NORTHWESTERN UNIVERSITY)

FULBRIGHT DISTINGUISHED LECTURER CHAIR

MARIA CRISTINA IULI

The Fulbright Distinguished Lecturer Grant I have enjoyed at Northwestern University has provided me with a wonderful academic environment in which I could pursue all the aims I was hoping for. Let me just say upfront that it has been a wonderful, unique experience for which I will be forever grateful to both the Fulbright Commission and the Weinberg College of Arts and Science of Northwestern University.

Having been a Fulbright Student who was granted the opportunity of completing her Ph.D. at Indiana University many years ago, I have long been aware of the immense value that learning, teaching, researching and operating in an academic institution in the United States carries, and when last year I applied for a different kind of Fulbright Fellowship, I was hoping for a second, sustained exposure to such a special environment, knowing it would bring new challenges, renewed energy and unparalleled rewards. And it did. After many years of working mostly with Italian students, at Northwestern I had a chance of engaging two different groups of learners whose distance from me in terms of age, cultural background, experience and expectations pressured me

to revise and reframe my teaching strategies for a new context. I brought to the classroom the critical angle of a cultural “outsider” with her own questions and provocations, but also with an insider’s knowledge of Italian culture; the students brought their own curiosity for new perspectives and unfamiliar narrative works, their commitment to do well, and their acumen and originality in addressing and discussing those works, providing the feedback loop on which I could reorient my pedagogical approach and teaching strategies. I was very happy with the students and their performance, and hope that my classes will leave them with a growing interest for Italian culture and literature.

I taught two classes: one, in the Winter quarter, focused on the emergence of a distinct and internationally recognized “Italian Style” in the years 1949-1970; the other, in the Spring quarter, explored the relations between a small selection of 20th-century Italian novels and the scientific and technological imaginaries they engaged. Both courses are rooted in two different lines of research that I have been pursuing for some time. The first is focused on the transatlantic cultural, literary, and material transfer between Italy and the United States

in the years 1946-1972; the second on the mutual contamination of the scientific and the literary imagination in the 20th-century, reframing a locus classicus of the debate about the “two cultures” in the context of the Italian discourse of the “two tensions” – as Elio Vittorini retranslated the terms of the conversations in 1967.

While the first topic is wonderful to teach but still at an incipient stage as a scholarly project, the second has been part of my ongoing research on the relation between aesthetic forms, epistemology, and the interconnections of communication and consciousness in modernist and contemporary literature. I am particularly interested in the cultural significance of works of fictive or speculative nature that engage scientific questions while remaining eminently poetic: how do they press aesthetic and epistemological questions, and how is the relation between the two theorized by thinkers and writers who engage specifically with the mass media as points of mediation between consciousness and communication, thus taking to task the transcendental or idealist philosophies of western humanism. It is because of the – larger, interdisciplinary – context of this ongoing interest that, while at Northwestern, I was invited to give two talks: the first on Niklas Luhmann in the context of a Winter Theory



Institute on "Control" organized at Florida State University; the second on the speculative writings of the Czech-Brazilian media theorist Vilem Flusser at the seminar "Thinking Media After Flusser" organized by Rice University.

I could not have prepared my invited talks in a better environment than that provided by Northwestern University, with its precious, great library system and its efficient librarians. In my semester as a visiting professor, I have been able to make ample use of the library resources and to build the bibliographic groundwork for my next book project: I know how much I will miss all this! As far as my research is concerned, beside organizing my work at Northwestern, at the end of the Spring semester I have also been able to visit Spelman College in Atlanta to do archival research for my book project.

Having been part of the Northwestern

academic community has also meant having had the privilege and the opportunity to attend the many talks, lectures and seminars that the French and Italian Department either organized or supported. Events at the Kaplan Institute or in neighbouring humanities departments exposed me to new insights in critical theory and in literary and cultural studies, and provided the context for fruitful discussions and for establishing new contacts that I hope will develop into future collaborations. On these grounds, too, I think that my semester as a Fulbrighter has been very productive and will leave a lasting impact on my future work, both as a teacher and as a scholar.

In the French and Italian Department I have felt welcomed. I have greatly enjoyed the company of colleagues who made me feel at home, and I learned a lot from the conversations with so many distinguished scholars.

I know those conversations have pushed me to think over and through some aspects of my work, and I am very grateful to all the sharp colleagues for their observations, which are taking me in directions I wouldn't have seen by myself.

Finally, I would not have survived – especially when I first arrived – without the gracious assistance of the staff: Liz Murray, in particular, who welcomed me on my first day, helped me to get settled and solved every bureaucratic issue I ran into, in the past six months, and Phil Hoskins, who helped me familiarize with the Department and gave me all the assistance I needed, anytime. I will miss this Department and its people, and I will miss Northwestern, its beautiful campus, the Midwestern architecture, and the polar vortex that gave me the thrill of a dramatic aesthetic experience.

Cristina Iuli

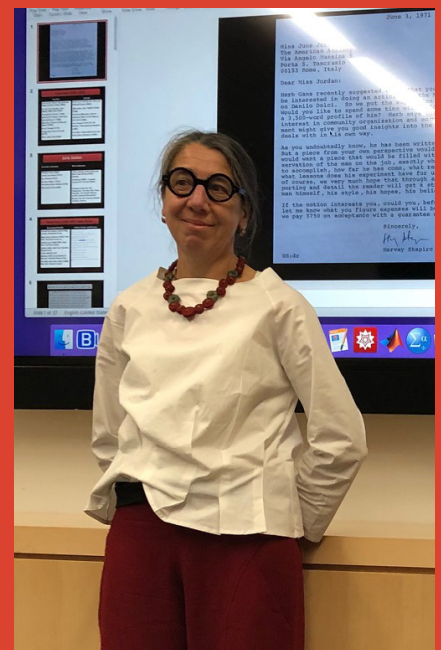
SCHOLARLY EVENTS

MARIA CRISTINA IULI

In Spring, Professor **CRISTINA IULI**, the Italian Fulbright Distinguished Chair, delivered a lecture titled, "Revolutionary Pedagogies in Transatlantic Perspective: June Jordan meets Danilo Dolci." Professor Iuli is a professor of American Literature and American Studies at Università del Piemonte Orientale (Vercelli, Italy), where she specializes in modernism, the contemporary novel, and literary theory. Among her publications are *Effetti Teorici: critica culturale e nuova storiografia letteraria Americana*, *Giusto il tempo di esplodere: il romanzo pop di Nathanael West*, and *Spell it Modern: Modernity and the Question of Literature*. She has also translated and edited Nathanael West's *Miss Lonelyhearts* and works by Edgar Allan Poe, Ralph Waldo Emerson, Angela Carter, and Steven Greenblatt, among others. Recently, she has translated and edited Cary Wolfe's *Before the Law: Humans and other Animals in a Biopolitical Frame* (*Davanti alla legge: umani e altri animali nella biopolitica*).

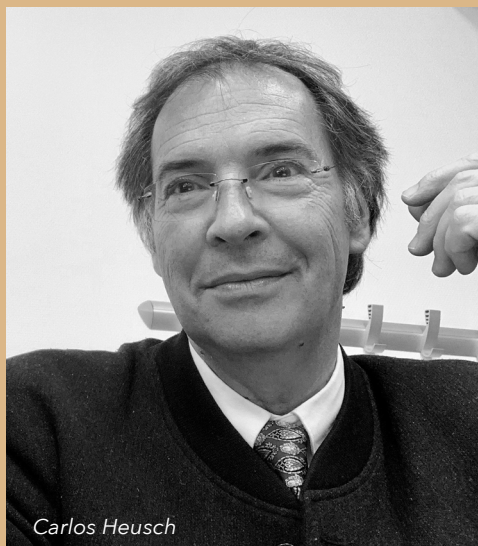
In her talk, Professor Iuli presented on her ongoing research, which takes as its point of departure the forgotten encounter between the African-American poet, activist, and educator June Jordan and the Italian sociologist, activist, and educator Danilo Dolci, to investigate the relationship between pedagogy and revolutionary practice. The encounter took place in Sicily when Jordan lived abroad as a recipient of the Prix de Rome (1970) and is documented by the two different versions of the article that Jordan wrote for *The New Yorker*.

Domietta Torlasco



SCHOLARLY EVENTS

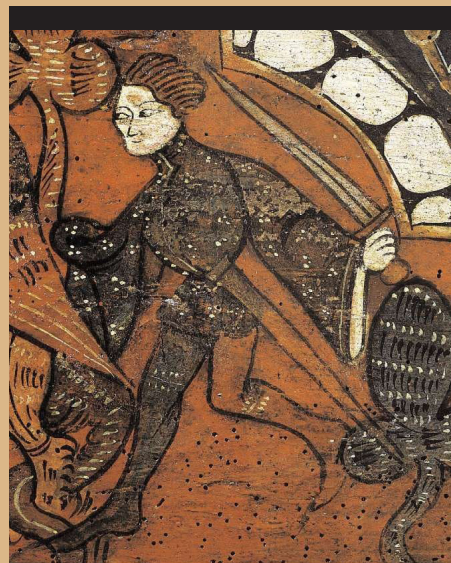
CARLOS HEUSCH



Carlos Heusch

In May, FRIT welcomed Carlos Heusch of the École Normale Supérieure de Lyon through the French Interdisciplinary Group's exchange with that institution. Professor Heusch, who is a specialist in medieval literature from Spain and France, gave several classes to undergraduates in FRIT and the Spanish Dept., as well as a FIG-sponsored lecture on "Teaching Medieval Epic in the 21st Century," which included a screening of his film version of the Old Spanish epic poem, *The Song of My Cid*, which recreates medieval music and performance practices.

Christopher Davis



BOOK JACKET: *The Poem of the Cid*
(Penguin Classics, 1985)

Parlez vous français?

...if so, come to the Table Française!



All levels are welcome! Table Française is held every Monday from noon-1pm at the ISRC section of the 1835 Hinman Dining Hall. We usually see an array of speakers, from students in first-year French, French majors and minors, Professors of French, as well as native speakers and French-speaking Professors from other disciplines. Do not be shy! Come practice your French and meet fellow Francophones and Francophiles in a casual, friendly, and fun atmosphere!

A bientôt!

SCHOLARLY EVENTS

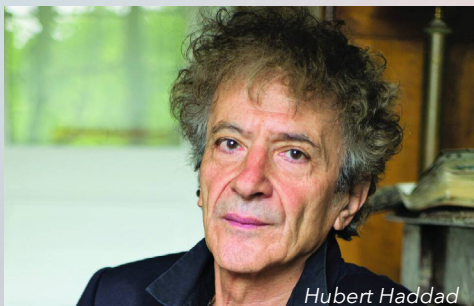
HUBERT HADDAD



CULTURAL SERVICES
FRENCH EMBASSY
IN THE UNITED STATES

Northwestern  BUFFETT INSTITUTE
FOR GLOBAL STUDIES

In October 2018, we collaborated with the Buffett Institute for Global Studies, the Program of African Studies and Cultural Services of the French Embassy in order to welcome to Northwestern for one week the renowned Franco-Tunisian writer, poet, and critic Hubert Haddad. This exciting program included conversations with the author, both formal and informal, and a final lecture. Each event was attended by graduate and undergraduate students as well as faculty from the department and the wider university community.



Hubert Haddad

Hubert Haddad was born in Tunis in 1947 and grew up in France. His debut collection of poems, *Le Charnier déductif*, appeared in 1967, and his first

novel, *Un rêve de glace*, was published in 1974. Since then he has published numerous works in a wide range of literary forms as well as collections of essays on art and literature and large volumes on writing based on the writing workshops he conducts regularly with prisoners, those in psychiatric institutions, and disadvantaged youth. His 2015 novel, *Le Corps désirable*, about a full body transplant, was released in its English translation as *Desirable Body* in August 2018 by Yale University Press. Other novels translated into English are *Palestine* (2014) and *Rochester Knockings: A Novel of the Fox Sisters* (2015). A distinctive feature of Haddad's literary corpus is his ability to move smoothly across genres of novel and poetry. Among his most acclaimed works is his 2013 novel *Le Peintre d'éventail*, the story of a fan painter in Japan. This work is accompanied by a collection of Haikus composed by Haddad, *Les Haikus du peintre d'éventail*, released the same year. His novel *L'Univers* (1999), a prolonged meditation on memory loss, takes the form of a

dictionary, while his 1986 masterpiece *Perdus dans un profond sommeil*, tells the hallucinatory tale of the founding of a circus.

Haddad is also a painter and much of his writing bears the mark of his interest in visuality. Motifs such as blindness and the relationship between words and colors are at the core of much of his aesthetic. His essays on visual art and literature testify to a profound phenomenological sense and reveal his philosophical temperament.

Prior to Haddad's arrival, students and faculty were introduced to his work in a reading group organized and conducted by Matt Brauer, who recently completed his PhD in the department, in part on Haddad's work. Since his departure, Haddad has remained in contact with students and faculty and has been very generous in pursuing conversation started at Northwestern and in assisting them in making contacts with individuals relevant to their research.

Nasrin Qader

SCHOLARLY EVENTS

THE DEPARTMENT OF FRENCH & ITALIAN ANNUAL FALL CONFERENCE

AFTER '68: Art, Thought & Cinema

The Department's annual conference, "After '68: Art, Thought and Cinema," marked the 50th anniversary of the watershed events of May '68 and after. The focus of this international and interdisciplinary conference (which was organized by Professors Scott Durham and Jane Winston) was not only on the events of 1968 themselves but also on the various ways in which political thought and the aesthetic politics of film and the visual arts in general (both in their immediate aftermath, and in the subsequent decades) may be understood as responding to, taking account of, or having been transformed by those crucial historical events. The conference was well attended, not only by faculty from across disciplinary boundaries, but also by undergraduates in French. The speakers were introduced by current and recent graduate students in French and Comparative Literary Studies, Matthew Brauer, Caitlyn Doyle, Étienne Lussier, and Maureen Winter.

The conference considered the legacy of '68 in a broadly international frame, with a particular emphasis on the relationship between French thought, political theory, film, and visual culture in France, Latin America, and the Caribbean. Benjamin Arditì of the National Autonomous University of Mexico (UNAM) --whose work in political theory is informed by analyses of post-liberal movements (such as Occupy Wall Street, the Spanish indignados, the Mexican #YoSoy132 movements) in Europe, the United States, and Latin America--kicked off the conference with a talk that revisited the events of 1968 in both France and Mexico in light of contemporary activism in Latin America. Nora Alter (Temple University), a prolific film

critic whose work has focused on the aesthetic politics of European film since the 1960s, addressed the aesthetic politics of a film by the Haitian filmmaker Raoul Peck, in a lecture entitled "'A Place That Doesn't Exist: Raoul Peck's Impolite Thoughts.'" Eleanor Kaufman (UCLA), a prominent commentator on the history of twentieth-century French thought, spoke on the legacy of structuralism before and after 1968, in a lecture entitled: "Did French Philosophy Break Before '68?" Our keynote speaker was Bruno Bosteels (Columbia University), who is known both for his work as a Latin Americanist and as interpreter of Alain Badiou (one of the major thinkers of the philosophical implications of '68). Professor Bosteels's lecture--in which he advanced a provocative

critique of the role played by the "jargon of finitude" in French thought since the 1960s--was entitled: "Theory After 1968."

The Department would like to thank the following for their co-sponsorship of the conference: Buffet Institute for Global Affairs, Program in Critical Theory, Department of English, French Interdisciplinary Group, Department of German, the Center for Global Culture & Communication, Latin American and Caribbean Studies, Radio Television and Film, Rhetoric & Public Culture, Department of Spanish & Portuguese, and the Weinberg College of Arts & Sciences.

Scott Durham and Jane Winston



In October of 2018 students and professors in the department gathered to discuss selections from Bruno Bosteels' book *Badiou and Politics*. Our exchanges were focused mainly on understanding Badiou's method of dialectical materialism and its relevance for thinking about emancipatory politics today. Bosteels' book explains Badiou's use of the dialectic and the relationship between his philosophical ideas and his political engagements throughout his long career. We sought to better understand the major philosophical principles guiding Badiou's work by drawing into the discussion those figures with which we are more familiar, namely Gilles Deleuze and Jacques Rancière. The reading group generated much discussion that indeed proved useful in understanding Bosteels' presentation at the department's May '68 colloquium a few weeks later; there he argued for the renewal of Marxian and historical approaches to the phenomena of political struggles beyond the horizons of post-structuralist theory and its discontents and for a return to an analysis of historical events themselves in order to foreground political potential rather than obscure theoretical maneuverings.

Maureen Winter

AUTHENTIC POWER AND CARE AS REPETITION

The Department of French and Italian was thrilled to open its annual lecture series on November 2, 2018 with a talk by Professor Timothy Campbell, titled "Authentic Power and Care as Repetition." Campbell is Professor in the Department of Romance Studies at Cornell University and the author of *Techne of Giving: Cinema and the Generous Form of Life* (Fordham University Press, 2017), *Improper Life: Technology and Biopolitics from Heidegger and Agamben* (University of Minnesota, 2011), and *Wireless Writing in the Age of Marconi* (University of Minnesota, 2006). He is also the translator of Roberto Esposito's *Bios: Biopolitics and Philosophy* (Minnesota, 2008) and *Communitas: The Origin and Destiny of Community* (Stanford, 2010) and, for Fordham University Press, the editor of the series "Commonalities."

At Northwestern, he introduced one of his current research projects, which builds on the work of Michel Foucault to explore the question of the care of the self in relation to gift-giving. By drawing on an impressive array of thinkers (Martin Heidegger, Mikhail Bakhtin, Gilles Deleuze, Carla Lonzi and the members of Diotima, a community of women philosophers-activists based in Italy), Campbell argued for a care of the self that paradoxically does not require a self, a mode of generosity that operates beyond relations of property, and let us glimpse forms of community that resist our current neoliberal regime.

Domietta Torlasco

OF OBJECTS AND GRIPS

Graduate students joined Professor Timothy Campbell on a Friday afternoon to discuss three fascinating texts: Lyotard's "The Grip" ("Mainmise"), Foucault's March 14th, 1979 lecture from *The Birth of Biopolitics*, and two chapters from D.W. Winnicott's *Playing and Reality*. Campbell related all three texts to one another through the concept of community defined as a group drawn together through gift-giving. In any community the *munus* is a *donum*; one must give identity or personhood to the ensemble in order for the communal to function properly. Is it possible, however, to give something away without a grip? Or, how can thinking about the concept of grip - the expression of a relation between the holder and the thing being held - help us to imagine new communal possibilities in which the anxiety of gift-giving as loss may be thwarted? Students engaged in conversation around these themes and related their own research projects to the ideas presented. Foucault's critique of neoliberalism and the entrepreneurial self - the self which takes itself in hand - were particularly important in grounding the political stakes of the conversation.

Maureen Winter

SCHOLARLY EVENTS

WINTER QUARTER DEPARTMENT LECTURE: KATHERINE IBBETT

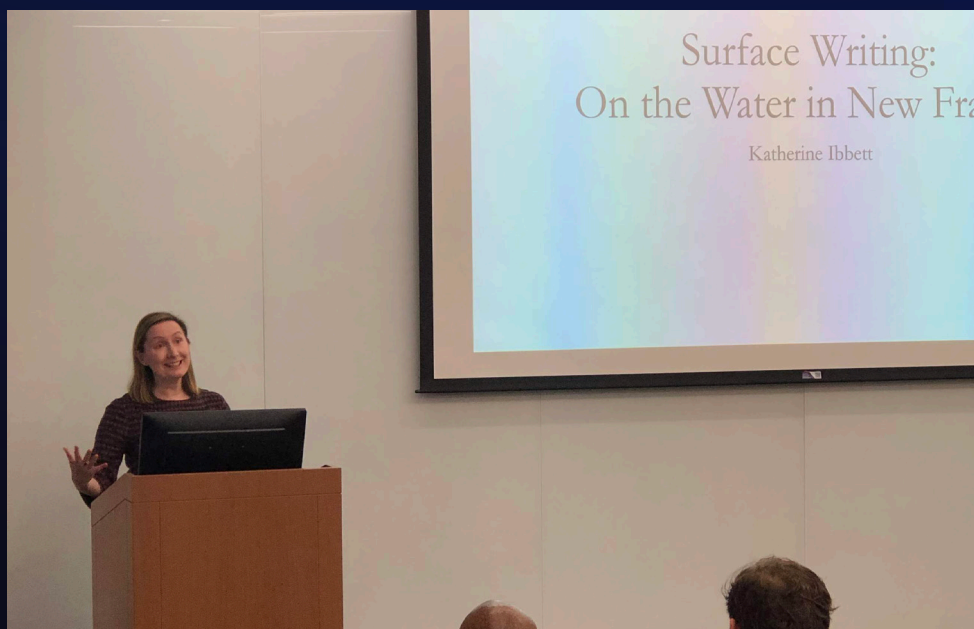
SURFACE WRITING: ON THE WATER IN NEW FRANCE

On February 22, 2019, Professor Katherine Ibbett, from Trinity College at Oxford University, gave a lecture as part of the French and Italian Department Lecture Series. Her talk, entitled *Surface Writing: On the Water in New France*, reread accounts of river navigation from sixteenth- and seventeenth-century New France and underlined the difficulties for European explorers to stay afloat in new waters, as well as their admiration for Indigenous people's ability to stay at the surface. Thus, in his account of his 1632 journey, Champlain tells in parable-like fashion the story of two indigenous men traveling with him who fall in the water after arguing about how to pass a particularly dangerous place. Some years later, the Jesuit Paul Lejeune—born a Calvinist, converted to Catholicism at sixteen—features among many other stories of surfaces

and surfacing the first-account story of his own rescuing, which he mockingly compares with the drowning of a young Huguenot. If only Lejeune comes down into the waters and then up again, and makes this movement into a fraught meditation on God's providence and predestination, the Jesuit accounts continually feature notes on who drowned and in what circumstances. Ibbett calls a literature of buoyancy this body of texts characterized by European concern about staying at the surface, which set out who is afforded the capacity to manage and navigate the elements or who will profit from that knowledge: between clueless European and skilled indigenous boatmen, between foolish men who trust in their own skills and men who trust to the waters, between a named explorer and an unnamed labourer, or between a Protestant and a Catholic. A

"deep" reading of this material would presumably address in ethical and political terms the problem of how some people stay afloat, survive, and others do not, or how the ones who are saved, more often than not, save themselves by pushing the others to the bottom. A deep reading would also mention that the problem may occur again in the coming years of rising waters. But what Ibbett proposes instead is a surface reading of that material, which thinks through the movements of the text, and imagines the recounting of those movements as a form of reading sufficient in itself—a way of thinking in water that resembles the Mi'kmaq veneration for the maps they wrote on birchbark and used later to build canoes—what Ibbett tastily calls their "textreliquary canoes."

Matthieu Dupas



SCHOLARLY EVENTS

KATHERINE IBBETT GRADUATE STUDENT WORKSHOP

KATHERINE IBBETT

UNIVERSITY OF OXFORD

A discussion of the introduction
to her most recent book,
*Compassion's Edge: Fellow-Feeling and its
Limits in Early Modern France.*

la Compassion

14



On the 22nd of February, Professor Katherine Ibbett met with graduate students to discuss her second book, *Compassion's Edge - Fellow-Feeling and Its Limits in Early Modern France*, where she outlines the development and functioning of a specific 17th-century "compassion" that arose out of the aftermath of the Wars of Religion. Through an examination of a variety of written texts, both literary and theoretical, she breaks down the affective nature of "compassion" and its technological capacity to govern social relations of the time. Although we might assume compassion to be gentle, compassion takes on a "severe" connotation for Professor Ibbett, as it served to reinforce categories of "difference" among groups rather than build bridges between them. This distancing and separating of the "other" is what she terms "compassion's edge."

Professor Ibbett's work is expansive and she makes a number of connections to contemporary political discourses like the "conservative compassion" of the 1980's in American politics and the debates on laïcité in France. Her framework for reading compassion in the 17th-century provided graduate students with insight on how the boundaries between the self and the other were determined and how the "emotional legacy" of the 16th-century wars continues to touch us today.

Graduate students were equally curious to know more about the process of writing a book. Professor Ibbett shared how *Compassion's Edge* came to be published and she explained how she started her current book project, tentatively titled *Liquid Empire*, which deals with the writing of water in early modern France.

Noran Mohamed

GRADUATE PROGRAM MESSAGE FROM THE DGS

This has been an exciting year for the graduate program in French and Francophone Studies. Among the many accomplishments of students in the program this year, Mina Costea completed her Ph.D., and Matthew Brauer has accepted a tenure-track position as Assistant Professor of French at the University of Tennessee.

Meanwhile, our students have continued to have great success in applying to the highly competitive Paris Program in Critical Theory, with Étienne Lussier, Noran Mohamed, and Maureen Winter all having been awarded a coveted fully-funded academic year working with Sam Weber and other leading figures in critical theory. This year's Graduate Student Essay Prize has been awarded to Raja Ben Hammed Dorval, for her essay "Frantz Fanon, Kateb Yacine et la Signification du Désir Erotique du Colonisé."

Among the many departmental events in which our graduate students played a prominent or leading role

were workshops with distinguished visitors (including prominent author Hubert Haddad and scholars Timothy Campbell, Carlos Heusch, and Katherine Ibbett). Current and recent students in the program also introduced and hosted speakers appearing at our annual Fall Quarter conference, "After '68: Art, Thought and Cinema" (featuring Bruno Bosteels, Eleanor Kaufman, Benjamin Ardit, and Nora Alter). In Spring Quarter, Noran Mohamed and Ibou Tall presented their dissertation projects at our Graduate Colloquium.

As we reach the end of the 2018-19 academic year, I would like to take this opportunity to thank Kiley Morgan-Myrick, Phil Hoskins, and Elizabeth Murray, as well as the graduate students and the faculty, for all of their many contributions to the graduate program and the intellectual life of the department. It has been a pleasure working with all of you.



Scott Durham
Director of Graduate Studies in French



GRADUATE PROGRAM GRADUATE COLLOQUIUM

On the 29th of May the department of French and Italian hosted a Graduate Colloquium, open to students and faculty. Noran Mohamed and Ibou Tall both presented their research projects after having successfully defended their prospectuses in the previous quarter.

Noran's presentation was entitled, "Corporeality in Maghrebi Literature" and she discussed the development of her analysis by sharing an example from her second chapter.

Ibou's dissertation questions the particular use of language by postcolonial African writers and considers the bilingualism that characterizes his or her writing as a form of translation. He proposes to look at this form of creative writing as relational to go beyond traditional colonial/postcolonial relations and to suggest ways of world making through the dynamics of circulation and movement.



This year, as part of her Searle Center graduate teaching fellowship project, **NORAN MOHAMED** worked with faculty, graduate students, and the Searle center to develop a departmental database. Starting next academic year, graduate instructors and faculty of the French and Italian department will have access to a digital folder on the departmental Northwestern Box account. This database will be a place for graduate instructors to upload and share activities, lesson plans, and documents so that they may collaborate collectively. The project is part of an ongoing effort to make resources, like teaching portfolio material, more readily available to graduate students.

GRADUATE PROGRAM

RAJA BEN HAMMED DORVAL

worked on translating the first part of *Witnesses of the Unseen: Seven Years in Guantanamo* from English to Arabic. She received the Panofsky Award to conduct archival research in North Africa. She will be the student-faculty liaison for the year 2019-2020.

NORAN MOHAMED worked on and defended her prospectus successfully in the Winter quarter. In the Fall quarter, she presented at a conference at UCLA on the representation of land in Caribbean and Maghrebi literature.

She was a Graduate Teaching Fellow at the Searle Center for Advancing Learning and Teaching and helped develop a number of activities for the new intermediate French language curriculum. Noran is looking forward to spending the 2019-2020 academic year in Paris writing her dissertation as a recipient of the Paris Program in Critical Theory fellowship.

IBOU TALL became a PhD candidate this year after successfully defending his prospectus. He also completed his teaching responsibilities and is currently writing his dissertation. In addition, Ibou has been nominated as a Graduate Representative for

the department and will serve as the TA Coordinator for the 2019-2020 academic year.

MAUREEN WINTER served as the department's Events Coordinator this year, helping to organize and facilitate a number of lectures and reading groups. She passed her qualifying exams in the Spring and is currently at work on her dissertation, a project focused on the concept of gesture in the works of Alberto Giacometti, Jean Genet, and Agnès Varda. Maureen will spend the 2019-2020 academic year on fellowship with Northwestern's Paris Program in Critical Theory.

After earning a BA in Classics and an MA in Modern Philology at the University of Padua (Italy), I arrived as a doctoral student in Comparative Literary Studies at Northwestern in 2016. For the first two years my home department was English, since I was mainly working on the reception of medieval Occitan and Italian poetry in Anglo-American modernism, with special attention to the work of Ezra Pound. While I felt welcomed by the terrific faculty and fellow graduate students of the English department, and I had the chance to engage with many aspects of my field of research during my coursework there, during the Summer of my second year I decided to move my home department to French & Italian to pursue a new direction of research I have developed in the last few years. I am currently working on the literary, philological, and theoretical implications of the writing of history and the representation of "the people" in French and Italian literature and film between the 19th and 20th centuries.

During the last three years, I have been able to take part to classes and events organized by the FRIT department, to be a Teaching Assistant in the department, and to get to know many of the graduate students and faculty, but I look forward to many more opportunities to meet the people I haven't had a chance to chat with yet!

NEW GRADUATE STUDENT **ELOISA BRESSAN**



NEW GRADUATE STUDENT **XINYI WEI**



I am a PhD student in Comparative Literary Studies with a home department in French and Italian. I finished my Master's at the University Paris-Sorbonne (IV) in Comparative Literature. My two dissertations are focused on the symbolic power of female figures in French, Chinese and British novels and short stories from later 19th to early 20th century.

Before the completion of my Master's degree, I lived and studied in France for 7 years and I also stayed for a year at the University of Exeter in the UK. As my mother tongue is Chinese and I lived in France for a very substantial part of my education, I usually have an intuition and passion to read literary works with a comparative approach. Thus I decided to study in the field of Comparative Literature, and I am more specifically interested in the representation of public and intimate space in novelistic writing, gender identity and familial relationship, and translation and reception.

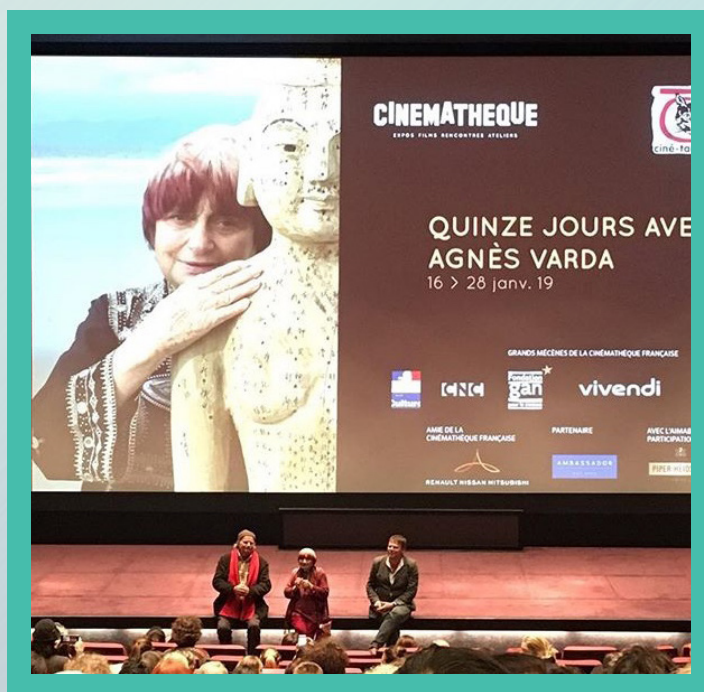
As I attempt to construct a relatively unconventional comparison between literatures of different cultural background, Northwestern attracted me with its flexible and interdisciplinary academic environment. I am glad that I moved to Evanston in 2018. Professors I studied with in CLS, French and Italian as well as Asian Studies are all encouraging my research interests and supporting me to discover new areas of knowledge.

GRADUATE PROGRAM PARIS PROGRAM

MAÏTÉ MARCIANO Maïté Marciano was a recipient of the Helen O. Piros Graduate Fellowship this year and held the position of *pensionnaire étrangère* at the École Normale Supérieure. While in Paris, she also participated in the Paris Program in Critical Theory. She presented her dissertation project at the Goethe Universität-École Normale Supérieure-Northwestern University doctoral dissertation workshop in Critical Theory; a paper on Virginie Despentes at the American Comparative Literature Association; and one on Marguerite Duras at the French and Francophone Studies International Colloquium. She participated in the graduate student workshop "Causerie Critique" at Paris Sorbonne Nouvelle where she led a session entitled "An Introduction to Affect Theory." She also worked as Research Adviser helping undergraduate students write their final papers for the Program in Art, Literature, and Contemporary European Thought (ALCET) organized by Northwestern University and Université de Paris Sorbonne Nouvelle. Earlier in the fall, Maïté reviewed Elizabeth E. Anker and Rita Felski's edited volume, *Critique and Postcritique*. Her book review was published in *Studies in 20th and 21st Century*.

While in Paris, Maïté enjoyed Paris's intellectual life and attended numerous talks and events, one of which was attending a screening of *L'une Chante, L'autre pas* (1976) at the Cinematheque in January. Agnès Varda responded to questions before the screening; her sharp wit and humor will stay long in her memory. Agnes Varda passed away a few months later on March 29th, 2019.

JESSICA PASSOS was one of the Paris Program in Critical Theory fellows this year. She has been conducting research in Paris at the Jacques Doucet library, INA (Institut National de L'Audiovisuel), and Cinémathèque Française. In the fall,



**Colóquio Poética e política da leitura:
olhares cruzados entre o
Brasil e a França**

**13 e 14 de junho
PUC-Rio**

Sala: Cleonice Berardinelli (4º andar do prédio Padre Leonel Franca)
Colóquio organizado por Patrícia Lavelle, do Departamento de Letras da PUC-Rio e Marc Crépon, do Departamento de Filosofia da ENS-Paris, no contexto de um programa de cooperação entre as duas instituições financiado por PSL/Translitterae.

Quinta-feira, 13 de junho	Sexta-feira, 14 de junho
9:30 Acolhida dos participantes e abertura: Patrícia Lavelle (PUC-Rio) e Marc Crépon (ENS-Paris)	9:00 Masé Lemos (Unirio) Documentos poéticos: de Oswald de Andrade a alguns poetas contemporâneos
10:00 Marc Crépon (ENS-Paris) L'Esprit critique	9:45 Henrique Estrada (PUC-Rio) Sobre utopia e releitura em Haroldo de Campos
10:45 Paula Glenadel (UFF) O povo, o livro, a rua: pensar político em poesia com Carilto Azevedo e Nathalie Quintane	10:15 Francisco Camêlo (PUC-Rio) A arte dos pequenos tamanhos
11:00 Adriana Frant (PUC-Rio) Uma lição de escrita selvagem	10:45 Leila Danziger (UERJ) Ler = Apagar
Almoço	
14:00 Marc de Launay (ENS-Paris) Philosophie de la lecture	
15:00 Felipe Amancio (PUC-Rio) Sobre a leitura de acontecimentos	
15:45 Pausa	
16:00 Pedro Hussak (UFRRJ) O Brasil surrealista de Benjamin Péret	
16:00 Jessica Passos (Northwestern/ENS-Paris) Do naufrágio à sereia: voz hautilógica em Corps et biens de Robert Desnos	
17:45 Clélio Toffoli (PUC-Rio) De Mário Cesariny para André Breton - uma carta prólogo	

PUC-Rio ENS PSL★

she attended Samuel Weber's seminar on Derrida's *Donner la mort* and participated in the Goethe Universität-École Normale Supérieure-Northwestern University doctoral dissertation workshop in Critical Theory, where she presented her dissertation project tentatively titled "Voices across Media." In the winter, she finished and defended her prospectus, becoming a Ph.D. candidate. After this rather enriching and intense rite of passage, she visited Naples to look at some statues and paintings and took a trip to Lisbon to bathe in some, then long-absent, sun. While in Paris, she was invited to present at the colloquium "Poétique et politique de la lecture, regards croisés entre la France et le Brésil" at École Normale Supérieure, where she delivered a paper entitled "Deux voix poétiques entre les continents : Robert Desnos et Benjamin Péret." She participated at the second meeting of the colloquium in Brazil this past June where she will present the paper titled "From Shipwreck to the Siren: Hauntological Voice in Robert Desnos' *Corps et Biens*." She also presented at the graduate student workshop "Causeries Critiques" at Paris Sorbonne Nouvelle on Jacques Derrida's text "La Différance." As part of her work as a fellow of the Paris Program, she worked as Research Advisor, helping undergraduate students write

On the 10th of April, we attended Jacques Rancière's talk "Y a-t-il un art communiste?" as part of a series of lectures organized around the exhibition "Rouge: Art et Utopie au pays des soviets". Reproducing most of the art-work from the exhibition, Rancière described the different currents of social realism that changed in order to correspond to the party's aesthetic and ideological goals. To the question posed by the title of his talk, Rancière's answer is "no," following an analysis of the ways in which Soviet art failed to attain communist art's ideal, namely, to reconcile art and work.

Maïté Marciano, Jessica Passos, and Tamara Tasevska



Jessica Passos, Maité Marciano, and Tamara Tasevska

their final papers for the Program in Art, Literature, and Contemporary European Thought (ALCET) organized by Northwestern University and Université de Paris Sorbonne Nouvelle. She took advantage of her time in Paris to attend seminars at the Collège International de Philosophie, visit exhibitions or sometimes just take a long walk at the Buttes Chaumont, her favorite park in Paris.

This summer, Jessica continued to work on her first dissertation chapter tentatively titled "From Dictation to Siren: Poetic Voice in Robert Desnos' Surrealist and Post-surrealist Poetry," as well as participate at the Summer Institute: Psychoanalysis and the Philosophy at Northwestern University and in the Summer School "Fail Better!" at the University of Ljubljana. In 2019-20, she will continue her archival research and more specifically, she will dedicate her time in Paris to write her second chapter

on Robert Desnos' and Antonin Artaud's radio works during and after the Second World War. Most of this chapter will probably be written in the basement of her favorite library in Paris, the Bibliothèque Nationale de France - François-Mitterrand. She also hopes to make official her *cotutelle de thèse* with Professor Isabelle Alfandary from Université de Paris Sorbonne Nouvelle this upcoming fall.

This year **TAMARA TASEVSKA** was a fellow in the Paris Program in Critical Theory. She has been conducting research at the BNF, La Cinémathèque Française, and l'INA and working on her dissertation chapter which examines the concept of the "color-image" in Gilles Deleuze and Jean-Luc Godard. She took advantage of being in Paris, took seminars on Godard and philosophy, and met with professors Antoine de Baecque and Martine Beugnet. She is hoping that professor Beugnet, a film scholar who specializes in Claire Denis, will be able to officially join her committee this fall. She also presented her dissertation project at the Goethe Universität-École Normale Supérieure-Northwestern University doctoral dissertation workshop in Critical Theory, and participated in the graduate student workshop *Causerie Critique*, organized by Paris 3 Sorbonne Nouvelle. She also worked as a Research Adviser helping students write their final papers for the NU exchange program in Art, Literature, and Contemporary European Thought (ALCET) with Paris Sorbonne Nouvelle.

She has also been working on an article about Godard and the comic book which will be published this fall in the journal *Etudes Francophones*. She spent the summer and fall in Paris, working on her dissertation and taking breaks in one of the many lovely Parisian cafés.



Noran Mohamed, Maureen Winter, and Étienne Lussier will be in Paris in 2019-2020 with fellowships with Northwestern's Paris Program in Critical Theory.

UNDERGRADUATE NEWS

FROM THE DUS IN FRENCH

It has been a pleasure to serve this year as interim Director of Undergraduate Studies in French, which enabled me to work closely with many of our 29 graduating majors and minors. It was a stimulating and successful year for all. Our faculty and students participated actively in a rich range of events, including visiting lectures, our film series, trips to museums and cultural events, and the production of our student's own original writing, poetry and art, which culminated in this year's gorgeous edition of our annual collaborative French-Italian literary, poetic, and art magazine, *Rosa la Rose*.

This was our first full year working with our newly revised curriculum, which has enabled increasing numbers of students to enrich and expand their studies by pursuing a major or minor in French. The Department was impressed by the high quality of work produced by our students, and it recognized many of them at the annual Undergraduate Awards Ceremony--Robbie Fraser (2nd year language),

Xinyang Zhou (3rd year language), Margaret Kates (3rd-year literature), Alanna Ramquist and Stephanie Mbida (4th year language), Aine Dougherty (4th year literature), and Julia Liu (French for the Professions). Two seniors, Leslie Liu and Miranda Heaner, spent the year defining, developing, and completing a formal research project on a topic of particular interest to each one. We are pleased that both students earned departmental honors for the high quality of the senior theses they produced. Liu's thesis was further awarded the Outstanding Essay written in French this academic year, and Liu herself received the highest undergraduate honor discerned by the department, the American Association of Teachers of French (AATF) Outstanding Senior Prize. Also this year, Michelle Guo was inducted into the national honor society, Phi Beta Kappa, the nation's oldest academic honors society, which elects students who demonstrate exceptional academic excellence, breadth of intellectual perspective, cultivation of capacities of deliberation and ethical reflection, and love of learning. Michelle joins Leslie Liu and Thomas Ritz, who were elected into PBK last year.

Numerous faculty members and students gave freely of their time to ensure the exceptional quality of our undergraduate program in French: the members of the Undergraduate Committee (Nasrin Qader and Katia Viot-Southard) and of the Essay Prize Committee (Cynthia Nazarian, chair, Matthieu Dupas, and Katia Viot-Southard), as well as our Student Advisory Board representatives, Leslie Liu and Yasmine Diara. Our work-study and volunteer tutors worked with their peers throughout the year to ensure their command of the French language. Our staff members, Liz Murray, Phil Hoskins, and Kiley Morgan-Myrick gave their indispensable and unwavering administrative support to all undergraduate affairs and events, as did our interim chair, Chris Bush. Our deepest thanks to you all. We look forward to the upcoming fall, when Cynthia Nazarian will bring her energy and imagination to the position of Director of Undergraduate Studies, and we wish everyone a safe, peaceful, and productive summer.

Sincerely,



Jane Winston
Director of Undergraduate Studies in French;
Associate Professor of French and Gender Studies



Spring Commencement Celebration, June 2019

FROM THE DUS IN ITALIAN

In this past year, the Italian Program was excited to open the departmental lecture series by welcoming Professor Timothy Campbell (Cornell University), who delivered a lecture on Foucault and Italian Feminism. During Winter and Spring, we had the pleasure of hosting Professor Cristina Iuli (Università del Piemonte Orientale) as our Fulbright Distinguished Chair.

A specialist of Italian and American literature, Professor Iuli became an active participant of Northwestern's intellectual life, teaching two undergraduate courses and delivering a lecture on transnational pedagogy and revolutionary theory and practice. In addition, throughout the year, students and faculty alike were involved in a series of film screenings, informal conversations (*Tavola Italiana*),

and field trips to museums and film festivals. Last but not least, the Italian Program was absolutely thrilled to welcome our new colleague, Professor Paola Nasti, a specialist of Dante and Medieval culture, who relocated from the UK to join our cohort.

Sincerely,



Domietta Torlasco
Director of Undergraduate Studies in Italian;
Associate Professor of Italian and Comparative Literature

Undergraduate Award Winners

2018-2019

OUTSTANDING ACHIEVEMENT IN FRENCH

PHI BETA KAPPA: **Michelle Guo**
AATF OUTSTANDING SENIOR AWARD: **Leslie Liu**

Keaton McNamara

DISTINGUISHED ESSAY IN ENGLISH ON A FRENCH SUBJECT; PROFESSOR DURHAM

Leslie Liu

DISTINGUISHED ESSAY IN FRENCH; PROFESSOR WINSTON

Robbie Fraser

SECOND YEAR LANGUAGE; PROFESSOR RAYMOND

Xinyang Zhou

THIRD YEAR LANGUAGE; PROFESSOR PENT

Margaret Kates

THIRD YEAR LITERATURE; PROFESSOR BRAUER

Stephanie Mbida

FOURTH YEAR LANGUAGE; PROFESSOR REY

Alanna Ramquist

FOURTH YEAR LANGUAGE; PROFESSOR REY

Aine Dougherty

FOURTH YEAR LITERATURE; PROFESSOR DUPAS

Julia Liu

FRENCH FOR PROFESSIONS; PROFESSOR RAYMOND

OUTSTANDING ACHIEVEMENT IN ITALIAN

ITALIAN ALUMNI STUDY ABROAD SCHOLARSHIP: **Julia Loverde**

Cassidy Cottle

ITALIAN 101; PROFESSOR POZZI PAVAN

Amirah Ford

ITALIAN 133/134; PROFESSOR VISCONTI

Sarah Kulaga

ITALIAN 102; PROFESSOR MORGAVI

Molly McCarthy

ITALIAN 200-LEVEL; PROFESSOR MORGAVI

Lucy Yang

ITALIAN 200-LEVEL; PROFESSOR NASTI

Peter Carroll

THIRD-YEAR ITALIAN; PROFESSOR NASTI

Lydia Weir

THIRD YEAR LANGUAGE; PROFESSOR RICCIARDI

OUTSTANDING UNDERGRADUATE LEADERSHIP

STUDENT ADVISORY BOARD REPRESENTATIVES

Leslie Liu (FRENCH) and **Yasmine Diara (FRENCH)**

FRENCH LANGUAGE INSTRUCTIONAL CENTER

Carla Bertrand, Nigel Chew, Yasmine Diara, Aine Dougherty,
Connor Echols, Daren Gopaulen, Jade Hostein,
Annie Lee, Julie Malewicz, Gautier Merit,
Thomas Ritz, Lily Smith, Cristabella Wolff

ITALIAN LANGUAGE INSTRUCTIONAL CENTER

Melanie De Vincentiis and **Rachel Fimbianti**

DEPARTMENT WORK-STUDY STUDENTS

Emma Evans and **Emily Landreth**

UNDERGRADUATE NEWS

LANGUAGE FAIRS



Professors Lam-Thao Nguyen, Margaret Dempster, Christiane Rey, Katia Viot-Southard, Paola Morgavi, and Daniela Pozzi Pavan at the Academic Directions Fair, September 24, 2018



Grace Beste, Vincent D'Avanzo, Professor Daniela Pozzi Pavan, Liz Murray, and Professor Marie-Thé Pent at the Spring Language Fair

LANGUAGES AND CULTURES ROCKIN' TOGETHER AT THE ROCK!

On May 15th, all of the language departments and programs at Northwestern celebrated the Second Annual Language Fair at the Rock. The Professors of Language Instruction, alongside student majors and minors, set up decorative tables and offered country-specific goodies, played festive music, advertised upcoming events, and discussed courses, as well as study abroad and language-learning opportunities with students. Each language table offered unique swag from the department or from the country to all students and passers-by who stopped to inquire about course offerings or to chat in the language.

At the French and Italian Department table, the French distributed French and Italian Department sunglasses and offered *madeleines* and *petits ecoliers* to anyone who played our multiple-choice game and tried to correctly identify several French images displayed on iPads.

This year marks another fun and successful event for Teaching-Track faculty from all language departments! What a valuable opportunity to collaborate our efforts and keep the community aware of languages and cultural events at Northwestern!

We all look forward to gathering together again to *Rock at the Rock!*

Margaret Dempster



**"A DIFFERENT LANGUAGE
IS A DIFFERENT VISION OF LIFE."**

FEDERICO FELLINI

May 15 saw the return of the interdepartmental Language Fair, once again held outside in the piazza by the Rock. This year we were well rewarded with much nicer weather—plenty of sun and very little of the wind we battled last year—and just in time after the cold and rain of the days leading up to the fair.

The spring fair was actually the second university-wide event of departmental promotion this year, the first being the Majors/Minors Fair held in the fall. At this earlier fair, students wandered through the tables, asking for information and exploring the options of what they could study during their years at NU. Many students stopped by the Italian table to talk about trips they've taken to Italy, a testament to the power of Italian culture, which never fails to draw interest the world over.

At the Language Fair in the spring, the tables for NU's different language departments ringed the piazza, presenting information on upcoming courses being offered in the fall and offering a new array of culture-specific attractions to intrigue those passing by. The Italian language program was represented in full force this year as well with all faculty members involved, each contributing to the fun and information on offer and each present at different times throughout the afternoon.

If you liked the delicious, fruit-flavored *caramelle* of last year's fair, a stop at the Italian table brought you the

same candies, and the chance for an extra helping: correctly answering an Italy-themed trivia question written by current students won you a *caramella in più*. Those more interested in a hands-on challenge could test their knowledge of Italy's geography by helping to complete a jigsaw puzzle of a map of Italy. Thanks to the collaborative effort of all who stopped by throughout the afternoon—including many current students who were also on hand to help the curious with trivia or the puzzle, to answer any questions, and to show their enthusiasm for studying Italian—the puzzle was completed and the afternoon of the fair saw *l'Italia* on full cultural, linguistic, and cartographical display.

Other visual attractions included the beautiful poster designed by Phil making its encore, and an updated version of the video playlist now presenting two of Andrea Bocelli's latest songs—one a duet with his son Matteo (watching father and son sing together is sure to tug at your heartstrings), the other a duet with Ed Sheeran (who sings in Italian!)—a cartoon spoof on Masterchef Italia, and the most recent song by Lorenzo Baglioni, which delivers the invaluable message that "*Secchione is the new figo*" (Nerd is the New Cool).

A message like that deserves the last word on another successful fair, so we'll add only this: See you next time! *Alla prossima!*

Lindsay Eufusia



Professors Paola Morgavi, Lindsay Eufusia, and Alessandra Visconti at the Spring Language Fair



Lily delivering a tour on the biodiversity of Paris

UNDERGRADUATE NEWS

LILY HIMMELMAN

When I received confirmation that I would be spending a year abroad in Paris, my imagination set to work conjuring up romantic and idealistic visions of what my time would be like. However, these dreams dissipated quickly as soon as I landed at Charles de Gaulle Airport.

Before I arrived, I had pictured myself bantering with my local boulangère while I bought my morning croissant, but in reality, it took me weeks before I felt secure enough in my French to

even go into a boulangerie, let alone chat with anyone working there. I had imagined making friends with French locals within days of arriving, but the language and cultural barriers proved to be much greater challenges than I had initially expected. It took months for me to trust my own linguistic abilities, to let go of my fear of embarrassment, and to take real initiative in my work and relationships. But whether they were big or small, the difficulties I faced were always surprising and rewarding. Every day provided an opportunity for me to learn, to grow, and to improve upon myself, and that is what made my time here so exciting.

Throughout my year I faced my fear of

public speaking (and did so in French!) when I delivered a tour I had created on the biodiversity of Paris; I challenged myself to take courses at Sciences Po with less people in order to engage in dialogues with French students and professors; and I learned an entirely new set of skills when I spent a month gardening at the Potager du Roi in Versailles.

Each new experience was difficult and frustrating at times, but the reward of new relationships, abilities, and personal accomplishments made every moment of doubt worth it. And most importantly, now I can go into any boulangerie in Paris and order a baguette with ease!



JAKE HOLLAND

Taking classes at the Sorbonne Nouvelle (Paris III) as an exchange student wasn't easy – all but one of my six classes were in French and I was really thrown into the fray from day one. But immersing myself in the French postsecondary education system and challenging myself with French-language coursework gave me perspectives I wouldn't have gained from an American study abroad program. I met students from all over Europe who were also on exchange and formed relationships with Italians, Spaniards, and Norwegians who taught me about their respective cultures. I lived in an apartment with two other Northwestern students doing the Art, Literature and Contemporary Thought program. The biggest advantage was that we could invite other study abroad students to hang out without having to worry about a host family and that social dynamic. Overall, I highly recommend Paris III (but come prepared to work!) and getting your own apartment – if you can deal with landlords in French and navigate the mess that is short-term leases.



Rosa la Rose • The French & Italian literary magazine featuring student-submitted writing, poetry, artwork, and photography. Contact the Department for a copy!

Lacrime

Sorella cara mia, perché tante lacrime?
I tuoi occhi
Sono una memoria dei cieli grigi
E vento freddo

Ascolto un dolore segreto
Protetto nel tuo cuore
Non devi da sola ma ancora capisco
Ti piacerebbe cadere a pezzi

Ma quando siamo insieme di nuovo
La primavera verrà
E so che il dolore cambierà
Come fiori da pioggia

Fidati di me
Per favore

Steele Kowalczyk/ Paola Morgavi

dessin par Kimani Emmanuel



Réel

Assise à Starbucks je regarde à travers une vitre
Aller et venir la mascarade des passants
Je ne peux qu'imaginer des vies, des films dont le titre
Porte le nom de ces inconnus si familiers

L'homme aux cheveux bruns répond au téléphone
Le temps s'arrête et il se fige dès qu'il sonne
Ses yeux bavardent mais sa bouche est scellée
Peut-être c'est sa copine qui ne cesse d'hurler
Viens, j'écouterai doucement tes yeux tant
Mes téléphones n'arrêteront pas le temps
C'est dangereux pour la gravité de la Terre, tu sais
Je veux qu'elle tourne pour que tu puisses exister

Je regarde encore ta musique à travers la vitre
Ton silence nostalgique écrit un long chapitre
Les pages ont l'odeur des madeleines de ma grand-mère
Les dimanches matin, je te les ferai, même hier

Je te connais, je te comprends, mon humain déplacé
Elle hurle encore ? J'ai goûté ton air angoissé
Tu te tournes vers moi... non ! Bon ciel !
Ne me regarde pas, humain !
Quand tu me regardes,
Ça devient
Réel.

Belkis Anane / Caitlyn Doyle



photo par Salomé Coq

UNDERGRADUATE NEWS
CINÉ CLUB



— LE —
**CINÉ
CLUB**

FALL Quarter 2018

October 18th

Les Glaneurs et la Glaneuse (2000)
directed by Agnès Varda

November 1st

Les Diaboliques (1955)
directed by Henri-Georges Clouzot

November 15th

Un air de famille (1996)
directed by Cédric Klapisch

December 6th

Les parapluies de Cherbourg (1964)
directed by Jacques Demy

WINTER Quarter 2019

January 24th

Ernest et Célestine (2012)
directed by Stéphane Aubier, Vincent Patar, and Benjamin Renner

February 7th

Les Enfants du paradis : 1er époque : Le Boulevard du crime (1945)
directed by Marcel Carné

February 21st

Les Enfants du paradis : 2e époque : L'Homme blanc (1945)
directed by Marcel Carné

March 14th

Souvenir (2016)
directed by Bavo Defurne

SPRING Quarter 2019

April 18th

Hippocrate (2014)
directed by Thomas Lilti

May 2nd

Jusqu'à la garde (2017)
directed by Xavier Legrand

May 23rd

Cléo de 5 à 7 (1962)
directed by Agnès Varda

June 6th

Jour de fête (1949)
directed by Jacques Tati



CLÉO FROM 5 TO 7

On Thursday, May 23, I went to see *Cleo From 5 To 7* by Agnès Varda with the ciné-club in the Forum Room. Time and time again Agnès Varda has demonstrated her endless imagination and creativity in terms of her complex story lines and in her ingenious camera work. In this film Varda takes the role of a famous

singer, who happens to be a hypochondriac, and puts her in a situation where she truly fears that she may lose her life due to a potential cancer. In the beginning of the film mirrors play a significant role, symbolizing the vanity and the egotism of the singer as she concerns herself more with her outward appearance than with her own happiness. As the story unfolds mirrors make fewer and fewer appearances as the singer goes through a phase of development, discovering her own happiness in the world around her. When she meets a young soldier from Algeria who discusses love and relationships with her, he raises the point that women seem to be afraid to give themselves fully to men. It is at this moment toward the end of the film that the singer personally relates to what the soldier is saying. She sheds her worries of death and cancer and decides to begin living her life with a new sense of fulfillment and happiness to be alive. I greatly appreciated this film because it does an amazing job of making the viewers take an inventory of their own lives and their own happiness. I find that it is all too easy to become trapped in the sadness and despair of life which seems to be everywhere you look. But true happiness does not just happen, it is made and found - in the ordinary moments of daily life, in appreciating where you are and realizing the optimistic possibilities still to come. For these reasons I feel that this film is incredibly important for everyone because it shows further that having excessive celebrity and high income do not necessarily make a person happy, instead you have to search out happiness for yourself.

Jordan Kaluza, Fench 303 / Professor Pent

FROM A STUDENT WHO ATTENDED 4 YEARS OF CINÉ CLUB

There is something quite unlike anything else in the first few instants of a movie screening. The lights get dimmer, gradually until suddenly there is no one but you and the wide screen. I have come to eagerly await Thursday evenings for that reason, and would make sure I would only rarely have to miss an evening with the Ciné-Club.

There, I would get to spend time with some of the people I needed most during those years of stumbling around an unfamiliar and often hostile institution - Truffaut, Melville, Demy, Varda. Many of whom I formally met for the first time there, but would come to feel as if I had known them all my life. I believe this not only stems from the uniquely distinctive feel of the movies chosen—honest and intimate, yet masterful in their execution—but also from the humbling benevolence of the space. There is a central figure to thank for the latter, who, through all of her work, her inspired movie choices, thoughtful discussions and delightful pastries, opened this small window into the richness of the French cinematic landscape: Marie-Thé Pent. From my very first day attending the Ciné-Club, she fostered this welcoming and inspiring space, accompanied by first Céline, then Lauranne, and then Salomé. That first day, we watched Truffaut's *Les quatre cents coups*. As I near the end of my time at Northwestern, I am leaving with a fond memory of those evenings, of no one but me and the wide screen.

Julie Malewicz



UNDERGRADUATE NEWS

SHAUNMEI LIM

When I was little, my father signed me up for Chinese school so I could learn a third language and “read the special deals” on menus in Chinese restaurants. After two years of my father’s efforts to make me do my Chinese homework and dragging me to my classes, I only learned how to say “我爱你爸爸”, which means “I love you, daddy”. My father wanted me to speak Mandarin so he could communicate with me; I was already speaking Thai with my mom’s side of the family (because I learned it when I was four), and my dad wanted me to build that cultural connection with him so I could communicate with both sides of the family. After realizing that I wasn’t going to pick up Chinese anytime soon, he decided that I could learn it in middle school when the classes offered were free.

At the end of sixth grade, I was allowed to sign up for electives, and I had always wanted to speak Chinese so I could make my dad proud. Because some of the more popular classes had the tendency to run out of room, I had to also choose back-up classes. I randomly put down French and an art class, turned the form in, and forgot about it until the next school year. Starting seventh grade, I saw that I had been put into French instead of my planned Chinese which I think made my father a little more disappointed in the school system. My first two years of learning French were extremely difficult and tedious to study, but I had fallen in love with the language from the first day of class when my teacher showed Zaz’s iconic song, “Je Veux.” In my twelve year old mind, I decided that from there on out I was going to continue French until I became fluent and could effectively order a croissant in Paris.

My passion for French culture and language still continues to this day, and after 7.5 years of learning it I do not plan on stopping my French education. My classes at Northwestern have been great, and I’ve enjoyed all of them. I met my first college French professor, Madame Rosner, my fall quarter of freshman year and she was one of the best French teachers I have had. In fact, it was because of her class that I decided to minor in French. I especially love the range of classes offered; I am taking a French acting class with Professor Katia Viot-Southard, and I am genuinely excited to go to class. Another aspect of the French courses that I enjoy are the ciné-clubs; some of my favorite movies have come from watching them on Thursday nights, and from time to time I bring my French roommate so we can discuss it in French after.

My French education has been extremely useful for my academic and athletic career; there are multiple athletes and friends I know who can speak French, and my roommate—who is a golfer—is also from Paris. She’s been very helpful with teaching me slang and correcting my mistakes. I also have an internship in Southeast Asia this summer, so I am surrounded by Francophone countries: Laos, Cambodia, and Vietnam. In the future I plan on working at companies internationally, and with my background in languages, I believe that French will take me far.



Shaunmei and her sisters at a Thai temple.



Shaunmei and Professor Rosner at the Annual Athletic Faculty Appreciation Dinner

FEATURED ALUMNA MADISON LEONARD



Alessandra Visconti received a note from soprano Madison Leonard, who attended last year’s Intensive Italian class. Her roles so far have included Susanna in *Le Nozze di Figaro* and Gilda in *Rigoletto*. She won first prize at the Met National Auditions singing *Caro Nome* where New York Times critic Anthony Tommasini noted “she was especially at home”. This year she makes her company debut as Gilda at the Seattle Opera. “My study of Italian has been incredibly helpful in learning these roles!” she explained.

UNDERGRADUATE NEWS

LESLIE LIU

WRITING ON LINDA LÊ

One of the main reasons I wanted to write a senior thesis on Linda Lê is perhaps a surprising one. I had read a portion of *Les Trois Parques*, her most celebrated work, a year before, and had found Lê's language intriguing yet highly challenging. It was like reading *Lolita*, but in an agitated French version devoid of punctuation. I knew that if I didn't write a thesis on Lê's work, I would most likely never read her other novels, losing the chance to interact with the tantalizing magnificence of her world. Fortunately, Professor Jane Winston was also an avid admirer of the young writer, and we quickly decided on a game plan at the end of spring quarter of junior year: I would start reading Lê over the summer together with literary criticisms of her work, and before fall quarter I would select a few promising candidates to work on.

After immersing myself in Lê's novels the large part of the summer, I spent most of fall quarter reading critical and theoretical work to determine the aspects I most wanted to write about. By the beginning of fall, I had already pinpointed a book that I wanted to work on, a two-hundred-page novel that I simply could not put down: *Les Dits d'un Idiot*. On the surface, the book seemed like an outlier to the rest of Lê's works that focused on Vietnam, the country of her childhood, but there was also so much more waiting to be discovered. I could feel an almost magnetic force pulling me towards the narrative of le Paralytique and his mother, Ariane, but I was at a loss as to how to interpret the novel in a way that was more than superficial. After a few weeks of careful deliberation, we decided that Gerard Genette's *Discours du récit*, an influential work on theories of narratology, would be my best guide.

In winter quarter, I began to write the thesis in earnest. I made use of Genette's theory to dissect *Les Dits d'un Idiot* into two parts of analysis: one focusing on narrative roles, the other on temporality. I read through Lê's novel and Genette's analysis side by side, making notes, drawing diagrams, and exalting in singular phrases. By the end of winter quarter, I had an initial draft: still unorganized, to be sure, but much of the work had been done. In the first weeks of spring quarter, Professor Winston and I focused on improving the structure, the language, and the persuasiveness of the thesis.

As the end of May approached, I repeatedly thought back to the year before, when I had only just decided to write a French thesis, and the piles of books I had stacked up on the windowsill, each and every one a literary marvel. I could never have completed the thesis without Professor Winston and the entire French department, and I am infinitely grateful to their support and encouragement. I still remember taking the language placement test my first week of freshman year, how I was stammering nervously about Milan Kundera's *La fête de l'insignifiance* and struggling to write a few simple paragraphs. I've loved all of my French classes at Northwestern, and every single one has offered me a new perspective on literature and even the world. French is now an integral part of my life, and I truly feel that the luxury of immersing myself in francophone culture, whether through movies, books, or ordinary conversation, has become an indispensable part of my identity.



UNDERGRADUATE NEWS

SOPHIE RODOSKY

LA BELLE VIE A NANTES

This past fall, I had the amazing opportunity to study abroad through IES Abroad in Nantes, a city in the Loire-Atlantique region of northwestern France. I arrived at the train station in Nantes knowing no one and speaking slightly rusty French, but by the time I left I had made close friends, had become part of a French family, and had begun to speak fluently. The whole semester was a blur of incredible food and wine, sightseeing adventures, beautiful city streets, and gratifying moments of cultural exchange.

One of the most enriching experiences of my time abroad was living with a host family. My host parents were in their mid-thirties and had four young children. Every week, I came home from class in the early evening and spent hours playing with my host siblings (who even at their young age never hesitated to correct my grammar and were instrumental in helping me become fluent!). My absolute favorite moments from my semester were the times when I curled up with my host siblings, reading a book or playing their favorite board game, everyone talking and laughing as if I were just another member of the family. I also loved our nightly dinners together, which were always filled with laughter and interesting conversations. I would sometimes stay at the table for an hour after dinner to talk with my host parents about politics, religion, and American and French culture, each of us sharing our own perspectives. I learned so much from my host family, and I feel so lucky to have been welcomed into their home.

But a reflection on my time in France would not be complete without a brief nod to the amazing, buttery goodness that is French food. I am a huge foodie and tried to taste as many new foods as possible while I was abroad. I took a French cooking and gastronomy class that was probably the most amazing course I'll ever take – we spent each class discussing the history and sociology of French culinary traditions and then visited local shops and purveyors to taste everything from caramels au beurre salé to rillettes de canard. I also visited a French bakery with my French language class and got to bake and eat a warm baguette and a buttery, crispy, golden pain au chocolat (the best I've ever eaten). In between, I spent plenty of evenings with friends at classic crêperies Nantaises to eat mouthwatering, savory galettes and sweet, caramel-filled dessert crêpes, with cidre Breton to top it all off. Along the way, I learned to value long, leisurely meals as much as the French do. After all, there's nothing better than sitting around a table with friends or family, sharing stories and breaking (the world's best) bread together. For me, that's truly the essence of living *la belle vie*.

Congratulations **2019** *graduates!*

Alexandra Adamis
Megan Angell
Madison Bierman
Kelley Czajka
Yasmine Diara
Aine Dougherty
Amelia Emery
Emma Evans
Samantha Friske
Michelle Galliani
Laura Gomez
Daniela Grava
Miranda Heaner
Danielle Hojnicky
Hyowon Joo
Annie Lee
Chieh Liu
Yunhao Liu
Areesha Majeed
Morgan McFall-Johnsen
Keaton McNamara
Montgomery Nelson
Anastasia Petrik
Thomas Ritz
Olivia Rosendahl
James Skala
Lily Smith
Ryan Tate
Sidney Thomas
Charles Valdes
Matthew Wysocki

French & Italian
majors + minors
NORTHWESTERN UNIVERSITY

THANK YOU TO OUR DONORS!

YOUR GENEROUS SUPPORT AND CONTRIBUTIONS
HELP MAKE POSSIBLE ALL THAT WE DO.
THANK YOU.

DEPARTMENT ADMINISTRATION 2018-2019

Christopher Bush
Department Chair

Scott Durham
Director of French Graduate Study

Jane Winston
Director of French Undergraduate Study

Dominique Licops
Director of French Language Program

Paola Morgavi
Director of Italian Language Program

DEPARTMENT STAFF

Liz Murray
Department Assistant

Phil Hoskins
Program Assistant

Kiley Morgan-Myrick
Graduate Program Assistant

Northwestern | Department of
French and Italian
WEINBERG COLLEGE OF ARTS & SCIENCES



WWW.FRENCHANDITALIAN.NORTHWESTERN.EDU
FRENCH-ITALIAN@NORTHWESTERN.EDU 847.491.5490
1860 CAMPUS DRIVE, CROWE HALL 2-107, EVANSTON, IL, 60208
NORTHWESTERN UNIVERSITY

THE DEPARTMENT OF FRENCH & ITALIAN