

# 2015-16 NEWSLETTER

the department of  
french & italian

northwestern university

**SCHEDULE**  
12:30 to 2: LUNCH  
2 to 4:30: PANELS  
4:30 to 5: BREAK  
6 to 6:30: KEYNOTE  
6:30: RECEPTION

**THE SPECTACLE IS EVERYWHERE: 1968 AS A GLOBAL EVENT**  
with Emanuel Reza,  
Assistant Professor of French and Italian, History, and LAS Global Studies  
University of Illinois

**POSTCOLONIAL STUDIES IN FRANCE TODAY**  
BY DOMINIQUE COMBE  
ÉCOLE NORMALE SUPÉRIEURE - PARIS  
Thursday, May 5, 4:30PM  
McCormick Foundation Center #3-127  
Free and open to everyone. Reception to follow.

**ART, PHOTOGRAPHY, and MEDIA in the Italian 1960s**  
Monday, May 9, 2016 4:00 PM  
Northwestern University - Harris-108

**ART IN THE JUNGLE: ENVISIONING REFUGEES IN THE CALAIS CAMP**  
BY DEBARATI SANJAL, PROFESSOR OF FRENCH, UNIVERSITY OF CALIFORNIA, BERKELEY  
FRIDAY, FEB. 19, 2016 4PM  
HAGSTRUM ROOM

**Un Café Français avec Nicolas Delafont!**  
Date: Friday, April 8th from 4:00-5:00pm  
Location: Evans Center, 1800 Sheridan Road  
Come join the Center for French and Italian Studies for a relaxing morning coffee and conversation with Nicolas Delafont, a visiting lecturer, scholar, and translator from École Normale Supérieure in Paris!

**ART, PHOTOGRAPHY, and MEDIA in the Italian 1960s**  
The lecture focuses on the relationship between art and the phenomenon of student social movements in post-war Italy, highlighting and contextualizing the Italian 1960s. Reception to follow.

**LYON, UNE CAPITALE DU LIVRE À LA RENAISSANCE**  
Une Causerie avec Michel Jourde  
Professeur de Littérature Française, École Normale Supérieure de Lyon  
Date: 29 October 2015  
12:00 - 1:00 pm  
Evans Center 3-127

**LITERATURE & POLITICS IN HAITI TODAY**  
Monday, April 11, 2016 4:00 pm  
John Evans Alumni Center  
1800 Sheridan Rd., Evanston  
Ketty Mars was born in 1978 in Port-au-Prince, Haiti, where she studied after attending the 19th Jacques Stéphen Hébert Prize for short story, her first major collection of poetry and short stories, *Les Années de la vie*, was published in 2010. She has also written novels, including *Chère Afrique-Mercure d'ailleurs* (2005), *Années de la vie* (Mercure de France, 2010), and *Un autre monde* (Mercure de France, 2012). *Simple Histoire* (L'Éditions du Seuil) was published by Les Éditions du Seuil and published by University of Minnesota Press in 2015. *Marie Made*, English-language debut.

**Haitian Novelist and Poet KETTY MARS**  
LITERATURE & POLITICS IN HAITI TODAY  
Monday, April 11, 2016 4:00 pm  
John Evans Alumni Center  
1800 Sheridan Rd., Evanston

**HAND/MACHINE/Writing/Politics in 1960s ITALY**  
BY KAREN PINKUS  
PROFESSOR OF ITALIAN AND COMPARATIVE LITERATURE  
CORNELL UNIVERSITY  
FRIDAY, APRIL 29, 2016 4PM  
HARRIS-108  
Reception will follow. This event is free and open to everyone  
frenchanditalian.northwestern.edu

**ITALY STUDY ABROAD**  
Mon., January 11, 6-7PM  
Tues., January 12, 4-5PM  
frenchanditalian.northwestern.edu

**Le Ciné-Club**  
The department's club club screens  
frenchanditalian.northwestern.edu

**Incontri**  
TUESDAY, MAY 17, 2016  
4:00-5:00 P.M.  
ALISON DINING HALL

## LETTER FROM THE CHAIR

Dear Friends of French and Italian at Northwestern,

As I complete my first year as chair, I am happy to present you with this tapestry of lively activity in the department. As a first time chair, I had not anticipated how demanding and exciting this job could be. Fortunately, I found myself working closely with a team of supportive, energetic, and innovative faculty who made learning the intricacies of this position not only easier but also pleasant. I quickly understood that a chair's ability to lead a department depends almost entirely on the good will and imagination of its faculty and students as well as the dedication of its staff. It also depends on the culture she inherits from her predecessors. I was lucky indeed to have stepped into this office within a context where a culture of collaboration and dedication to the intellectual and pedagogical missions of the department had been fostered by my predecessors.

This solid ground allowed us to make 2015-2016 a year of new initiatives and intense collaboration within the Department and with other units of the University. Our collective aim remained the continued enhancement of our intellectual and cultural environment where diversity of ideas, positions, and cultural expressions are encouraged and debated rigorously and imaginatively. As you will read in these pages, our commitment to fostering cultural literacy and global engagement through linguistic and cultural diversity remains unwavering. We believe that challenging and resisting the dominant trend of monolingual globalization is a cornerstone of our intellectual responsibility. To this end, we inaugurated this year an annual Department Colloquium, a Department Lecture Series, and an Undergraduate Lecture Series in Italian, in addition to our already established Fulbright Visiting Scholar Program in Italian, our Causeries in French (in collaboration with the [French Interdisciplinary Group](#)), our film series, and language tables. Thanks to two successful grants our faculty garnered from the [Buffett Institute](#), we were able to co-sponsor the visit of the Moroccan writer and journalist, Driss Ksikes, in collaboration with [Middle East and North Africa \(MENA\)](#), and a film series on migration in collaboration with the [Center for Forced Migration Studies](#) and the [Block Cinema](#). These grants promise to further enrich our 2016-2017 academic year as well. Plans are already under way.

2015-2016 was also a bittersweet year as we said goodbye to two of our senior colleagues, Michal Ginsburg and Sylvie Romanowski, who retired after distinguished careers of over four decades. We will greatly miss their vibrant intellectual presence and their leadership, which have helped over the years shape not only the Department of French and Italian but also various other units in the University, such as the [Program in Comparative Literary Studies](#), the French Interdisciplinary Group (FIG), and [Gender and Sexuality Studies Program](#). However, we do not despair since we envision many ways of keeping them close to us so that we continue to be enriched by their vision and experience.

This year, the Department also went through Program Review. While the process was quite demanding of us, we moved smoothly and successfully through it. We approached this challenge as an opportunity to think productively and critically together about the various aspects of our department such as its research agenda and strengths, language pedagogy, and graduate and undergraduate curricula. Our self-evaluation allowed us to perceive clearly how the Department has developed in the past decade, with particular strengths emerging in Francophone Literature, Visual Culture, and Literary and Critical Theory. We also drew the contours of where we would like to go from here. So please, stay tuned.

Last but certainly not least, we are quite impatient for the completion of [Kresge Hall](#) by fall of 2016. Naturally, we are curious about the shape and promise of our new surroundings. We are also looking forward to the return of our friends and colleagues in other departments who were temporarily displaced to other buildings on campus during the construction period. Their return will once again enliven our environment and we hope to celebrate this reunion together.



[Nasrin Qader](#)

Chair, Department of French and Italian  
Associate Professor of French

# Faculty News

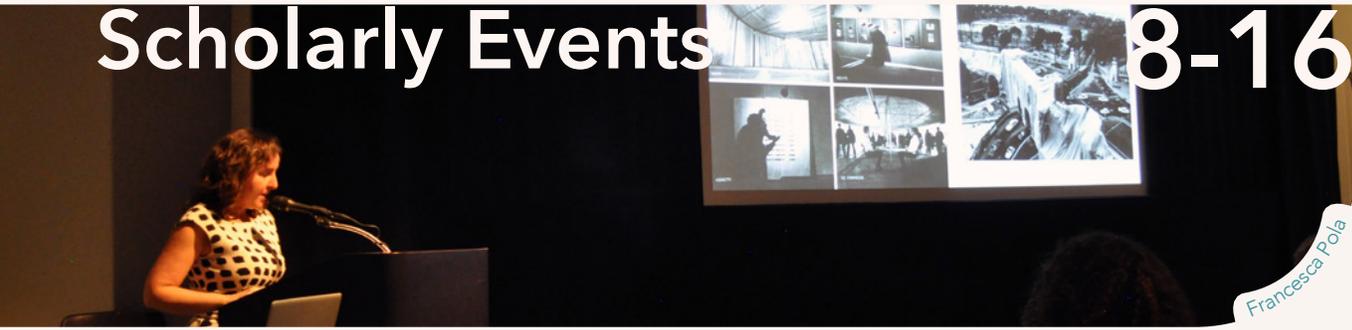
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Doris L. Garraway

# Scholarly Events

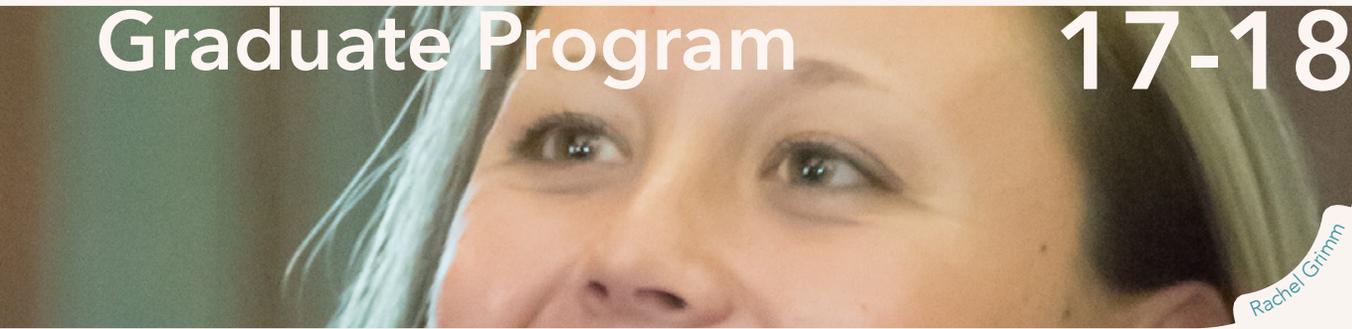
8-16



Francesca Pola

# Graduate Program

17-18



Rachel Grimm

# Undergraduate News

19-25



Rohan Prakash

# Featured Alumna

26-30



Jennifer Chato

IN THIS ISSUE

**BRETT BREHM** presented a paper entitled “Champfleury and new optical contamination” at the annual Nineteenth-Century French Studies Association conference in November at Princeton. At the American Comparative Literature Association’s annual conference in March at Harvard, he presented a paper entitled “Voices heard in contention: Poe’s orangutan.” His article, “Soundscapes of Nineteenth-Century Paris: the Cries of Kastner and Mallarmé” is forthcoming in the journal *Nineteenth-Century Contexts*. Brehm has garnered a postdoctoral fellowship at the Center for Humanistic Inquiry at Amherst College for the 2016-17 academic year.

**CHRISTOPHER BUSH**

gave talks and presentations at the Buffet Institute for Global Studies, the Modernism Studies Association (in Boston, this year), the American Comparative Literature Association (in Cambridge, MA, this year), and a conference on “Text and Course” at the University of Chicago, sponsored by the European Research Council. He published “Intellectual Currents in East Asia” in the edited volume of *The Modernist World* (Routledge); participated in “Cathay at 100: A Conversation” in *Chinese Literature: Essays Articles Reviews*; and edited “Linking: Critical Connections Between East Asia and Latin America,” a special forum for *Verge* (forthcoming). Starting in fall 2016 he will be one of the editors of the journal *Modernism/Modernity* (published by Johns Hopkins University Press).

**SCOTT DURHAM** has recently completed work on a collection of essays (co-edited with Dilip Gaonkar), *Distributions of the Sensible: Rancière, Between Aesthetics and Politics*, which will shortly be submitted for editorial review. His current scholarly focus is a book project with the working title *Eurydice’s Gaze: The Aesthetics and Politics of Untimeliness in Postwar Film*. He has recently presented both of these projects at the University of Toronto, where he

conducted a workshop with faculty and graduate students, “From Rancière to Deleuze: Sensation, Temporality, and the Politics of Cinema”, in which he elaborated on his contributions to *Distributions of the Sensible*, as well as delivering a lecture, “Histories of the Present: Godard After *Histoire(s) du cinéma*”.

**DORIS L. GARRAWAY** was invited to deliver the Dr. Lawrence Frank Lecture at Northeastern Illinois University (NEIU), an endowed lecture designed to strengthen the relationship between Africana scholars at Northwestern University and NEIU. The lecture took place on April 19 on the topic of the

Enseigner Césaire et Shakespeare au 21<sup>è</sup> siècle” co-authored with Paul Breslin in *Communautés de lecture: Pour une approche dialogique des œuvres classiques et contemporaines* (Ed. Oana Painaité) with Cambridge Scholars. The second is a chapter in a textbook, “Des tempêtes à tout casser chez William Shakespeare et Aimé Césaire,” also co-authored with Paul Breslin, in *Entre-Textes: Dialogues littéraires et culturels* (Ed. Oana Panaité) with Routledge. She also received a fellowship from the French government as well as funds from the CLI, WCAS, and the Department to participate in the month-long Summer Institute, “Université-BELC, les métiers du français dans le monde” in Nantes in July.



Students attend the opening night of the Chicago International Film Festival with Professors [Morgavi](#), [Pent](#), and [Pozzi-Pavan](#)

**CYNTHIA NAZARIAN**

’s article “Sympathy Wounds, Rivers of Blood: The Politics of Fellow-feeling in Spenser’s *Faerie Queene* and *A View of the State of Ireland*” appeared in *Modern Philology*, and her commissioned article “On Violence” appeared in *The Oxford Handbook of Montaigne* last winter quarter. Her article “The Outlaw Knight: Law’s Violence in the *Faerie Queene*, *The Man Who Shot Liberty Valance* and *The Dark Knight Rises*” was recently accepted by *Cultural*

*Critique* and her book *Love’s Wounds: Violence and the Politics of Poetry in Early Modern Europe* will be published later this year by Cornell University Press. She was happy to return to teaching last spring quarter after welcoming the birth of her first child, Leo, last fall.

**NASRIN QADER** organized and chaired a seminar at the American Comparative Literature Association (ACLA) conference, which took place in March 2016 at Harvard University. The three day seminar, titled “Maurice Blanchot: Thought of Absence,” brought together senior and young scholars interested in the work of the French thinker and writer Maurice Blanchot. The panel also included advanced graduate students. Qader’s paper was entitled “Blanchot-Khatibi, an Infinite Conversation?” Qader

coronation of Henry Christophe. She spoke at a roundtable on “Haiti Beyond Commemorations” at the conference by the same name at the University of Chicago on May 13. Her article, “Print, Publics, and the Scene of Universal Equality in the Kingdom of Henry Christophe” was published in *Esprit Créateur* in spring 2016, and one of her recent articles was translated into Spanish and published in Cuba as “‘Légitime défense’: Universalismo y nacionalismo en el discurso de la Revolución Haitiana” in *Toussant Lovuverture: repensar un icon*, edited by Mariana Past and Natalie M. Léger (Santiago de Cuba: Casa del Caribe, 2015), 172-206.

**DOMINIQUE LICOPS** has two chapters coming out soon. The first is a scholarly article, “Des tempêtes à tout casser?”

also published two articles this year. The first, "Entre Kaboul et l'Algérie: Un cas de don littéraire?" in *Littérature en langue française: Histoire, mythes et création* (Presses Universitaires de Rennes, 2015), reflects on the dynamic of the gift in *Les Hirondelles de Kaboul* (2002) [*The Swallows of Kabul* (2005)] by the Algerian writer, Yasmina Khadra. The second article, "The Ghosts of Atiq Rahimi's *Earth and Ashes*" (*Modern Philology* 2015) reflects on the photographic dynamic in *Earth and Ashes* (1999/2000), a novel by the Afghan writer and filmmaker, Atiq Rahimi.

**FAY ROSNER**, Lecturer in French, was invited last December to present at "The Introductory Course" conference at University of Chicago's Center

on Teaching. She spoke with Ph.D. candidates in the humanities about the first-year seminar on Proust and the arts that she teaches at Northwestern, including syllabus design and creating assignments linked to course objectives.

**TOM SIMPSON** received the 2016 CLI Award for Excellence in Foreign Language Teaching. In October, he took part in bilingual performances of Marco Martinelli's play "Rumore di acque/Noise in the Waters" at Milwaukee's Theatre Gigante. In April his translation of Saverio La Ruina's "Polvere" (Dust) received a staged reading at Chicago's International Voices Project. He delivered a paper on the Xylella fastidiosa epidemic in Puglia at the national Italian Studies conference. In May, Tom and Fulbright Visiting

Scholar Francesca Pola discussed Studs Terkel's 1962 interviews with Italian artists at the Italian Cultural Institute in Chicago.

In March 2016, **ELIANA VAGALAU** presented a paper titled "The City as Blank Page: Memory in Jean-Claude Charles' *Manhattan Blues*" at the Northeastern Modern Languages Association Convention in Hartford, Connecticut. This spring, she accepted a tenure-line position as Assistant Professor of French at Loyola University Chicago, beginning in fall 2016. While saddened to leave the wonderful community of the FRIT Department, she looks forward to embarking on this new journey.



### FLIPPED FRENCH

*Christiane Rey, Aude Raymond, and Patricia Scarampi*

**Aude Raymond, Christiane Rey, and Patricia Scarampi** are currently developing a Flipped French courseware for second year French. The main goal of this courseware is to allow students to efficiently learn grammar and do exercises, as well as access videos and texts online, reserving most of the classroom time for communicative activities. The aim of this courseware is to provide students with a highly immersive environment in order to enhance both their cultural literacy and linguistic fluency at the intermediate level.

The three authors first obtained Hewlett funding last summer to develop a model. After receiving encouraging feedback they are now moving forward with their project. Most recently they received a Provost grant that will allow them to develop the grammar component of the courseware as an adaptive tool. One of the innovative strengths of this digital tool is that it creates a pathway so that students progress through the online material

only once they have mastered the previous section. In case of insufficient results on a set of exercises, they will be directed back to simpler and more basic exercises, possibly accompanied by grammar explanations usually given at a lower level (first year). Another innovative aspect pertains to the exercises themselves. Their goal is to have a cognitive tutor tool, whereby greatly improved feedback is provided to students so that, through a set of questions and prompts, they are gradually guided to a better understanding of the material and therefore the correct answers.

This courseware will also include a listening comprehension component, a writing component, literary and cultural texts and medias, a pronunciation tool, and a vocabulary tool.

The project is expected to be completed in two years, and used by students in fall 2018.

*Christiane Rey*

# OUR NEW EMERITAE COLLEAGUES

THANK YOU AND ALL THE BEST WISHES!

[Michal Ginsburg](#) has been a faculty member at NU since 1977 and in this capacity she has been a leading figure in shaping the intellectual direction of both French and Italian and Comparative Literary Studies, where she has served as chair and director for several years. Under her innovative vision and leadership, these units developed to national recognition. She co-founded the French Interdisciplinary Group (FIG) with Michael Loriaux; a unit that has emerged as one of Northwestern's most active agents of internationalization. She has also served as co-director of a number of study abroad programs both at the graduate and undergraduate levels.

Ginsburg is the author of five books of literary criticism and theory; the editor of one volume, *Approaches to Teaching Balzac's Père Goriot* (2000); and current co-editor of *Approaches to Teaching Victor Hugo's Les Misérables* (submitted for review). Her scholarship in narratology and nineteenth and twentieth century literary studies has been recognized by scholars as field shaping and crucial to the emerging debates within these fields. Her first book, *Writing Flaubert* (1986), hailed as the "best book on Flaubert," has been followed over the years by groundbreaking theoretical interventions, not only in the French and European literary traditions but also in Israeli literary tradition as exemplified by her acclaimed study of David Shahar in *Shattered Vessels* (2004). Her most recent book, *Portrait Stories* (2014), a truly comparative

project that brings together literary works on portraits from English, French, and German traditions, has been praised for opening new perspectives on the reading and analysis of these literatures.

As a teacher and mentor, Michal Ginsburg has shepherded multiple generation of graduate students toward successful academic careers. She has been exceptionally generous over the years with her time and energy as she successfully mentored numerous junior faculty members at Northwestern through the tenure process, first books, and first leadership roles in the University. As an undergraduate teacher, Ginsburg's famous rigor has always been accompanied

by her great passion for innovative and exciting classes and profound dedication to her students and to the mission of a successful and meaningful liberal arts education. She continues to remain an indefatigable advocate for the Department, the University, and for literary studies. Her stellar reputation as a scholar and teacher draw graduate students to our program and gives definition to our standing in the field of French literary studies both in the US and in France.

While we regret the retirement of such a visionary colleague, we hope and expect that Ginsburg will remain an active member of our intellectual community in her status as Emerita.



Photographs from the June 10<sup>th</sup> retirement celebration in honor of Michal Ginsburg and Sylvie Romanowski

[Sylvie Romanowski](#) arrived at Northwestern in 1971 as an Assistant Professor of French. While her early work, exemplified by her first book, *L'illusion chez Descartes: La structure du discours cartésien* (1974) centered on French literature and thought of the seventeenth century, in particular the seminal work of René Descartes, her later work expanded her interest by opening up toward the eighteenth century and setting them in productive and provocative dialogue with contemporary philosophy and theory. Her second book, *Through Strangers' Eyes: Fictional Foreigners in Old Régime France* (2005), focused primarily on the thinker and writer Montesquieu, where among other things, she militates for the urgency of an enlightened feminist stance through innovative interpretative moves, hailed by critics for attuned analyses of narrative and discourse.

In addition to the French philosophical tradition, covering mutli-century expanses of time, Romanowski has made significant contributions to the field of French literary studies, in particular theater, through her meticulous and suggestive studies of French theater of the seventeenth century, as well as the work of contemporary writers such as Annie Ernaux and Marys Condé. She has also published on the later medieval poet Villon. Romanowski is a renowned translator as evidenced by her important translation of Alexander von Humboldt's 1807 *Essai sur la géographie des plantes*.



This unusual and impressive breadth of knowledge and flexibility of thought and scholarship have made Sylvie Romanowski a popular teacher and adviser among graduate and undergraduate students in our department. She is recognized by all students for both her enthusiasm and her rigor. The significance of Romanowski's contributions to the Department's mission to provide students at all levels with an expansive and diverse training cannot be overstated. She has directed a large number of dissertations over the years and has mentored innumerable students besides.

Romanowski has also been an exemplary colleague, always available and willing to mentor junior faculty in both teaching and research as well as constructively work and guide the teaching track faculty through processes of promotion. In addition to her contributions to the Department as an adviser and leader and to the University in terms of leadership of various committees, she has also served as the Program Director of Gender Studies, then Women's Studies, and therefore counts among the architects of that program.

We look forward to her continued involvement in the life of our department as she transitions to Emerita status.



**OUR NEW EMERITAE COLLEAGUES  
THANK YOU AND ALL THE BEST WISHES!**



**PROF. FRANCESCA POLA** was at Northwestern University for the winter and spring quarters 2016 as Fulbright Distinguished Lecturer Chair in Italian Studies. She taught two interdisciplinary courses about Italian culture in an international context, through visual arts, from World War II to the present: “Postwar Italian Culture Through Art: From World War II to the ‘miracolo economico’ and the 1960s” (in English) and “Contemporary Italian Culture Through Art: Crucial Topics of Identity from the 1970s to the Present: the Body and the City” (in Italian). With Prof. Paola Morgavi, she organized the film documentary series “Cities of Italy – Portrait Through Art and Language” at Northwestern Library, featuring Piero Manzoni, *Artista*, Emilio Isgrò, *L’ora italiana* and *Swinging Roma*. Her open lecture to the Northwestern community “Art, Photography and Media in the Italian 1960s” focused on the relationship between

visual arts: cinema, tv, printed media, advertising, branding, and consumerism. During her stay, she was able to make productive connections with faculty and students at Northwestern and beyond on topics related to her current research.

In April, Prof. Pola participated in the symposium “Performed in the Present Tense” at the Mary and Leigh Block Museum of Art at Northwestern, with her lecture “Roles, Scores, Spaces in the European Context of the 1960s and 1970s”. She was actively involved in the academic and cultural life of the area and beyond, presenting lectures and talks about Italian art and culture in various institutions: University of Chicago (“Cesare Zavattini: A Portrait Through Painting, Literature, and Cinema”), DePaul University (“Piero Manzoni’s ‘Eggs Sculpture’ and ‘Consumption of Art 1960’”), The Art Institute (“Postwar Italian Artists in Context: Alberto Burri and Carol Rama”), the Italian Cultural Institute (“Umberto Boccioni and His Legacy in Italian Postwar Art”), the Goethe Institute (“The Artist as Curator: Zero, Azimut/h, and Beyond, Collaborative Initiatives in the International ZERO Movement, 1957-67”), IES Abroad (“Art History and the Challenge of Innovation, an Italian Case Study:

the Gallerie d’Italia Multimedia Projects from 2012 to the Present”). She also participated in the public conversation “An Audio Journey to the Italy of La Dolce Vita with Studs Terkel” at the Italian Cultural Institute, with Tony Macaluso, curator of the Studs Terkel Archive, and Prof. Thomas Simpson.

Through the OLF Fulbright program, Prof. Pola has been visiting and lecturing at Florida International University in Miami and at University of Tampa. In Seattle she participated in the Fulbright Visiting Scholar Enrichment Seminar Seattle (“Where International Efforts to Combat Climate Change Converge”). She was invited to lecture at the Italian Cultural Institute in San Francisco about cultural heritage and contemporary creativity, presenting her project “Arte contemporanea a Villa Pisani”, which develops on-site commissions to contemporary international artists to carry out works conceived specifically for Villa Pisani in Bagnolo di Lonigo (Vicenza, Italy), a juvenile architectural masterpiece by Andrea Palladio.

In June, Prof. Pola returned to Italy, where she teaches at Università Cattolica (Milan and Brescia) and IES Abroad (Milan).



Prof. Pola lecturing at the Block Museum during the Symposium “Performed in the Present Tense”



May 9, 2016  
 Art, Photography, and Media  
 in the Italian 1960s

**FRANCESCA POLA**  
 Institute for the History of Art of the Università Cattolica

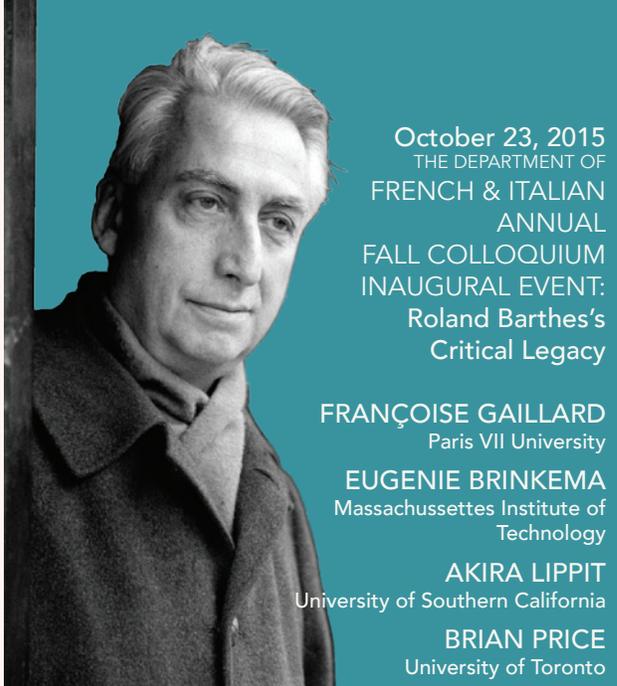
This year the Department of French and Italian at Northwestern has had the great pleasure of hosting Fullbright scholar Francesca Pola. As an Italian-born art curator, critic, and historian, she is esteemed both in Italy and abroad for her countless works published internationally in multiple languages. Her most recent lecture focused on the inseparability of artistic and visual culture in 1960s Italy, which was truly interdisciplinary in its integration of the unique languages and codes of various mediums.

The artists of the “Piazza del Popolo” school, in particular, explored the intersection of painting, photography, and multimedia art. This approach is exemplified in the work of Mario Schifano, specifically “Futurismo Rivisitato”, in which he projected a photo of futurists in the intellectual capital of Paris onto canvas and proceeded to sketch its outline before filling in the rest with multicolored Plexiglas. The combination of photography and painting is seamlessly married to the simple material imagery and

language of ideology. Another member of this school, Franco Angeli, also tackled this multifaceted approach through his depictions of symbols of authority overlaid with a thin mesh veil. His choice to portray the papal crest and the wolf of Rome emphasizes a language of power and intimidation. Additionally, the use of the screen represents a material erasure of status which distances the spectator from the image, objectifies the subject, and in doing so, generates a new approach to interpreting these symbols of power.

Unlike the Pop Art movement that gained increasing popularity in the United States, the Avant-Garde movement in Italy looked at the history of art. In an Italy saturated with images, artists such as Tano Festa sought to remove objects from a given context and reintroduce them into new, isolated dimensions. The reproduced artificial images of recognizable historic masterpieces such as the “Birth of Venus” and “The Creation of Man” could interact with original masterpieces belonging to the same reality. This juxtaposition evokes a sense of motion both visually on a canvas and temporally as if the artwork were to be filmed through time. This concept of the image and its perception having an active role in everyday art was central to the Avant-Garde movement in Italy, and to this day remains a fixture of the intermediality of the 1960s.

*Lindsey Mehl*



October 23, 2015  
THE DEPARTMENT OF  
FRENCH & ITALIAN  
ANNUAL  
FALL COLLOQUIUM  
INAUGURAL EVENT:  
Roland Barthes's  
Critical Legacy

FRANÇOISE GAILLARD  
Paris VII University

EUGENIE BRINKEMA  
Massachusetts Institute of  
Technology

AKIRA LIPPIT  
University of Southern California

BRIAN PRICE  
University of Toronto

The Department inaugurated its annual fall colloquium with a one day symposium on the centenary of Roland Barthes' birth, bringing together renowned European and American scholars.

Roland Barthes stands out as one of last century's leading European essayists and critics. Whether writing on popular phenomena like soap-ads and wrestling, Balzac's work, or the most private of photographs, Barthes has indelibly influenced the way we think of the relationship between words, images, objects, and affects. The symposium aimed at interrogating Barthes' complex legacy in the fields of literary and visual studies while also questioning the notion of critical legacy itself.

The panel brought together University of Southern California's Professor of Film and Literature Akira Lippit, Massachusetts Institute of Technology's Professor of Contemporary Literature and Media Eugenie Brinkema, and University of Toronto's Professor of Cinema and Visual Studies Brian Price.

Professor Akira Lippit's talk entitled "Like a sleeping cat" played with words and identities. Lippit addressed Barthes's writings on his trip to Japan, arguing that there, Barthes was truly himself, meaning "lost." Lippit developed a reflection on the impossibility of legacy of an author who dreamed of subjectivity without a subject.



Professors Brinkema, Price, and Lippit



Professor Gaillard

Professor Eugenie Brinkema presented a provocative paper entitled "Why I Don't Love Barthes" (note a counterpoint to Robbe-Grillet's "Pourquoi j'aime Barthes"). Brinkema asked what it means to "like" versus to "love" in specific encounters with forms, underlining the semantic indetermination of the French verb "aimer" and arguing that Barthes's binarism was in fact an opposition of intensities. If Lippit had taken up Barthes's famous phrase "One always fails in speaking of what one loves," Brinkema transformed it into "One always succeeds in speaking of what one likes."

Professor Price evoked the ghost of structuralism in his paper "Who is Still a Structuralist?"; a question Barthes himself had asked in *Roland Barthes par Roland Barthes* and that, once again, did not receive an answer. Price went on to explain Rancière's engagement with Barthes.

Last but not least, the conference featured a keynote address in French by Paris VII University's Professor Françoise Gaillard. In her compelling talk entitled "Roland Barthes: La passion du sens", Professor Gaillard defended a political reading of Barthes. Gaillard called Barthes' structuralism a humanism based on his vision of human being as *homo significans*.

The conference was organized by Professors Scott Durham, Michal Ginsburg, and Domietta Torlasco. Prior to the event, Emilie Cappella organized a reading group for faculty and graduate students, whose last session hosted Professor Gaillard's riveting presentation of *Camera Lucida*.

The organizers would like to express their deep gratitude for the tireless efforts of the Department staff, Claire Tuft, Phil Hoskins, and Kiley Morgan, in helping to organize a successful conference.

The event was generously sponsored by the Department of French and Italian, the Weinberg College of Arts and Sciences, the French Interdisciplinary Group, the Department of English, the Department of Art History, the Department of Radio/Television/Film, the Screen Cultures Program, and the Center for Global Culture and Communication.

Emilie Cappella

## A SPECIAL EVENT WITH KETTLY MARS

The renowned Haitian writer, Kettly Mars was hosted by the Department on Monday, April 11th, when she gave a provocative talk entitled, “Literature and Politics in Haiti Today,” as part of her Midwest Tour organized by the Embassy and Consulate General of France.

Mars began by claiming that while she does not like politics, she finds herself caught in its web through her writing and her life in Port-au-Prince. Addressing the state of politics in Haiti, Mars emphasized the role of writers in denouncing what she describes as the “sick” politics of the country, such as the Duvalier dictatorship. Relating to other Haitian authors such as Miriam Chancy, Jean-Claude Charles, Evelyne Trouillot, and Frankétienne, she recognizes within their political critique a gesture of love. She continued with a reflection on her novel, *Saisons Sauvages* (2010), which was recently translated into English. Calling *Saisons Sauvages* a “roman

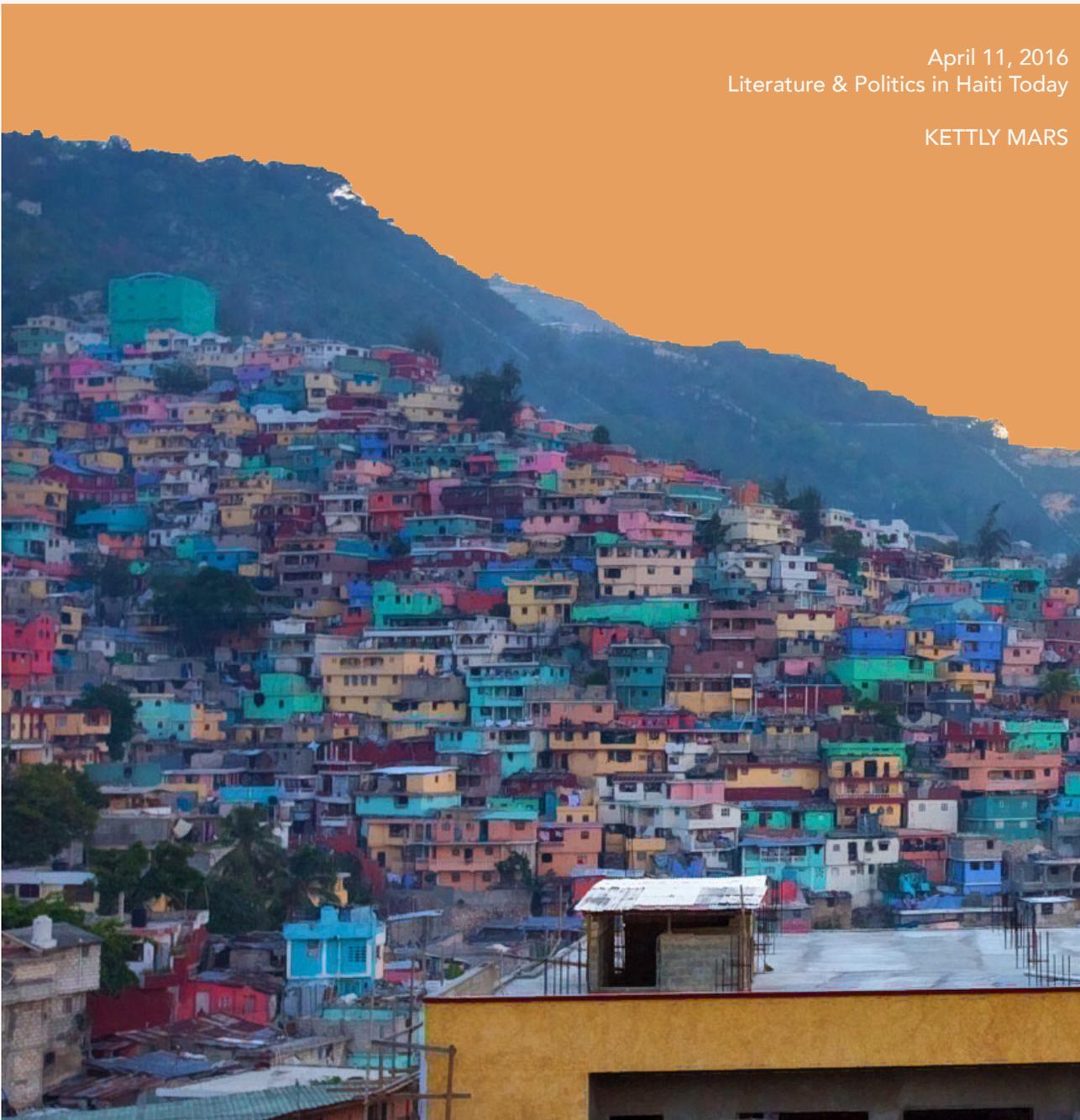
de la dictature,” she revealed her own connection to the Duvalier family and the ways in which every Haitian simultaneously benefitted from and was abused by the dictatorship. This was followed by spirited discussions with the author on poetry, women writers, and life after dictatorship.

*Ara Chi Jung*



April 11, 2016  
Literature & Politics in Haiti Today

KETTLY MARS



Manuel Rota's lecture "The Spectacle Is Everywhere" kicked off the Undergraduate Lecture Series offered through the Department of French and Italian on Friday November 6th at 4pm in the McCormick Foundation Center.

It was wonderful to see such a large student turnout for the first event in a series geared toward undergraduates. Manuel Rota's joviality was infectious and his slideshow entertaining and clear, which made for an enjoyable event even though the subject of the presentation was not exactly jolly.

Beginning with an overview of images from the two World Wars, Professor Rota wound us through liberation and reconstruction, aiming for that explosive year of 1968. The issue on the table was that year's violence and its perché - not the violence of war, but the violence that arose out of what appeared to be privilege and prosperity. Professor Rota used a personal anecdote to describe the opinion of the older generation in the face of the younger's rebellion: as a child, when he refused to eat some food he didn't like, his mother, who knew life in the 30s and 40s and the scarcity that had been, would tell him, "You need a little taste of war." In other words, as we say today, "check your privilege."

When Professor Rota followed up the war images with a shot of smiling twenty-somethings in bright mod dresses bouncing out of a shop in Paris, it was hard not to share his mother's point of view: what right did these kids have to complain? But the title of Professor Rota's lecture explained the impetus for revolt in the late 60s. The spectacle is everywhere - even in the fashion and purchasing habits of these young people. So what is this spectacle that dominates and invades so entirely? As Guy Debord wrote in 1967 in *The Society of the Spectacle*, "The spectacle is the inverted image of society in which relations between commodities have supplanted relations



between people, in which passive identification with the spectacle supplants genuine activity. The spectacle is not a collection of images, rather, it is a social relationship between people that is mediated by images." Professor Rota helped us see that the violence of 1968 was a reaction to a system in which identity is inextricably defined by possessions, labor is exploited and hidden from view, and images take the place of human interaction.

As one might imagine, the lecture did not fit comfortably into a 45-minute time slot and after an hour we had not arrived at a climactic thesis. The material covered in that hour was both intriguing and troubling, so I can't help but wonder what conclusion Professor Rota would have reached had he spoken for another hour. But perhaps that open-ended-ness is best as it encourages us undergraduates to bring our questions back to the classroom and thereby incorporate these events into our regular coursework. I for one am very thankful for having had the opportunity to listen to Professor Rota's presentation, and I thank the Department of French and Italian for their own ongoing efforts to engage their students in and out of the classroom.

*Maria Massucco*



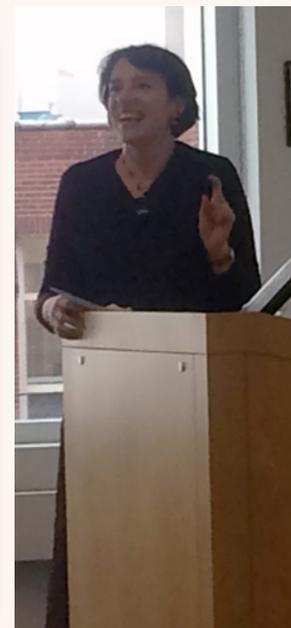


March 3, 2016  
 Fairytale Animals

**ELEONORA STOPPINO**  
 University of Illinois-Champaign

Eleonora Stoppino, Associate Professor of Italian Medieval Studies at University of Illinois at Urbana-Champaign, visited as part of the Undergraduate Lecture Series in Italian. Her talk, entitled “Fairytale Animals”, explored the magical world of Giambattista Basile’s *Cunto de li cunti* (1634-36), focusing in particular on the relations between humans and non humans in the text. Cats, mice, fleas, and many others coexist with monsters, devils, and strange humans, pushing the boundaries that could separate them. Her presentation was punctuated with a rich and provocative visual archive. This talk was part of a larger book project on animals, education, and contagion in medieval and early modern literature. The fascinating topic gave rise to a lively discussion with students and faculty on the ways borders and contagions were figured and imagined in this period.

Professor Stoppino works comparatively across different geographic areas of the Mediterranean, including Italy, Provence, France, Spain, and Catalonia. She has published articles on Boccaccio, Dante, Ariosto, Tasso, the Italian epic tradition, and medieval conduct literature. She is the author of *Genealogies of Fiction: Women Warriors and the Dynastic Imagination in the Orlando furioso* (2011).



For a list of all upcoming events check out Plant Purple, ArtsCircle, and the Department website

February 19, 2016  
Art in the Jungle: Envisioning Refugees in the Calais Camp

DEBORATI SANYAL  
University of California, Berkeley



## SCHOLARLY EVENTS NEW DEPARTMENT LECTURE SERIES

On February 19, 2016, Debarati Sanyal gave a lecture entitled “Art in the Jungle: Envisioning Refugees in the Calais Camp,” which was well attended by faculty, graduate students, and undergraduates from our own department and across campus. Professor Sanyal’s talk explored the treatment of migrants and refugees in the container camp at Calais, as well as artistic and filmic representations of the living conditions. She began with Banksy’s “Jungle” mural, painted on a wall opposite the French Embassy in London, which criticizes the use of teargas on the refugees. She then showed excerpts from Sylvain George’s documentary, “Qu’ils reposent en révolte,” and spoke about the drastic actions taken by the refugees at Calais to become unidentifiable and, thus, harder to deport. The talk concluded with the struggles of the securitized and questioned their right not to be seen and documented and how this relates to survival. Professor Sanyal engaged the attendees in a lively discussion and in the reception that followed the lecture she continued to answer questions.

Prior to the lecture, Professor Sanyal hosted a luncheon and workshop with graduate students, which was based in part on her most recent book *Memory and Complicity: Migrations of Holocaust Remembrance* published by Fordham University Press in 2015. She presented scenes from two films, Alain Resnais’ *Nuit et Brouillard*

and Ousmane Sembene’s *Camp de Thiaroye*, to situate her exploration of complicity and memory in the representation of trauma. Professor Sanyal invited the graduate students to ask questions throughout and to discuss various issues: Baudelaire’s concept of the past, the memory of atrocity, recently released films like *Son of Saul*, and the work of Thomas Trezise. The talk was well-received by the graduate students who represented several departments and various disciplines.

Debarati Sanyal is a Professor in the French Department at the University of California, Berkeley. She received her doctorate from Princeton University. Her first book, *The Violence of Modernity: Reading Baudelaire’s Legacy* was published in 2006 from Johns Hopkins University Press. In 2010 Professor Sanyal was a special editor of a 2-volume issue of *Yale French Studies*, *Nœuds de mémoire: Multidirectional Memory in French and Francophone Culture*, in which she also published the article, “Crabwalk History: Torture, Allegory and Memory in Sartre.” She is also the author of several articles and book chapters on topics such as Jonathan Littell’s *Les Bienveillantes*, Renais’ *Night and Fog*, the work of Albert Camus, and Holocaust memory.

Ashlee Cummings



April 29, 2016  
Terranes of Climate Change:  
Subsurface, Surface, Atmosphere

Hand / Machine / Writing / Politics  
In 1960s Italy

KAREN PINKUS  
Cornell University



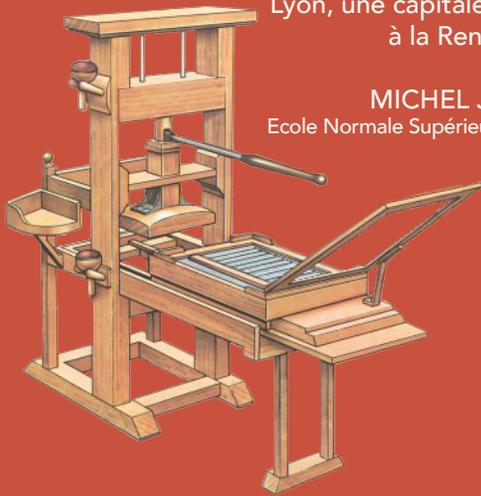
Karen Pinkus, Professor of Italian and Comparative Literature at Cornell University, visited Northwestern on Friday, April 29th, for the spring edition of the Department's lecture series. She led a workshop with the graduate students on her most recent work on climate change. Her paper, titled "Terranes of Climate Change: Subsurface, Surface, Atmosphere" focused on a piece of experimental writing from a larger project that brings together literary texts with land art/earthworks and critical theory with the aim of undoing a discourse of mastery or certainty governing the separation of subsurface, surface, and atmosphere in the time of climate change. Students found this discussion provocative as it managed to bring together disciplines not always in conversation with each other around issues related to environmental concerns.

Later that day, Professor Pinkus delivered a rich and thought provoking lecture to a large audience consisting of Northwestern faculty, graduate and undergraduate students as well as broader community members. Her talk entitled "Hand / Machine / Writing / Politics in 1960s Italy" traced the vision, promise, and ambiguities of 1960s Italy. She began with the premise that "Italy of the 60s-- can we say 'the last days of analogue?'-- was a fruitful laboratory for thinking (political) autonomy and (factory) automation. Italian theorists 'discovered' the young Marx and worked through a relation between labor and machines while cyberart flourished and intellectuals celebrated machinic writing. The optimism of this period may seem naive today if inserted into a genealogy that moves through the digital, postfordist labor, globalization, accelerationism, and so on. We might well critique the Italian situation as a kind of benevolent or soft capitalism that has now evolved into (the perhaps oxymoronic) 'sustainable development'; or as 'good design' that has evolved into the 'design thinking' of engineers." She then went on to explore what we can learn from 60s Italy-- beyond nostalgia--that could be productive today.

Karen Pinkus has published widely in Italian culture, literary theory, cinema, visual theory, and environmental theory. In addition to Italian, she also works with French, Latin, German, Spanish, and is learning Swedish. She is the author of five books, the latest of which is *Fuel* (2016). She is also a member of the Advisory Board of the Atkinson Center for a Sustainable Future and a member of the Climate Change Focus Group. Karen Pinkus is on the editorial boards of *Diacritics* and *World Picture Journal*. For *Diacritics*, she edited a special issue on climate change criticism (43.1), thirty years on from the influential issue on nuclear criticism.

October 29, 2015  
Lyon, une capitale du livre  
à la Renaissance

MICHEL JOURDE  
Ecole Normale Supérieure of Lyon



On October 29th, Michel Jourde, Associate Professor of French literature at the Ecole Normale Supérieure of Lyon, presented six documentary films he and his team of students created at ENS to share their research on the life and history of the printing industry in sixteenth century Lyon. Supplemented with detailed bibliographies, the films feature museums and historic neighborhoods as well as interviews with notable historians of the history of the printing industry, among them American scholar Natalie Zemon Davis.

Professor Jourde was visiting Northwestern through the French Interdisciplinary Group (FIG)'s faculty exchange program with select institutions in France, among them ENS Lyon.

*Emilie Cappella*

FILM 1  
L'empreinte des livres. Durée : 54'29"

FILM 2  
Fabriquer un livre. Durée : 16'14"

FILM 3  
Les gens du livre. Durée : 12'24"

FILM 4  
Ce qu'on voit dans les livres :  
Épisode 1. L'espace visuel des livres. Durée : 37'18"  
Épisode 2. L'illustration et le savoir. Durée : 18'02"  
Épisode 3. Quelques illustrateurs lyonnais. Durée : 10'13"  
Épisode 4. La circulation des images. Durée : 17'49"

FILM 5  
Les livres voyagent. Durée : 11'35"

FILM 6  
Entretien avec Natalie Zemon Davis  
Épisode 1. Écrire l'histoire des compagnons imprimeurs lyonnais. Durée : 24'55"  
Épisode 2. De l'histoire des imprimeurs à l'histoire culturelle. Durée : 15'01"  
Épisode 3. Histoire des livres et façonnement de soi. Durée : 12'56"  
Épisode 4. Histoire des livres et histoire des femmes. Durée : 07'24"  
Épisode 5. L'histoire du livre à l'échelle du monde. Durée : 24'32"

Dominique Combe, professor of literature and theory at Ecole Normale Supérieure-rue d'Ulm, Paris, was in residence at Northwestern from April 11-May 6 as part of French Interdisciplinary Group (FIG)'s ongoing faculty exchange program with ENS-Paris. In this context, the visit aimed to enhance NU-ENS collaborations around nodes of shared research interest among faculty and to foster further our double PhD program for graduate students.

During his stay, Professor Combe attended Nasrin Qader's graduate seminar "Theories of Colonial/ Postcolonial Legacies" where they discussed with an interdisciplinary group of students the works of Aimé Césaire, Franz Fanon, and Edouard Glissant. He also gave a Causerie (in French) to a broad audience of faculty, graduate and undergraduate students, and members of the broader Evanston community on biligulism and a lecture entitled "Postcolonial Studies in France Today" in which he traced the vicissitudes of postcolonial studies in France and the shifts in attitude and reception occurring in recent years.

Dominique Combe is a specialist of literary theory, French literature and poetics, and postcolonial literatures and theories. He directs the joint ENS-EHESS-Sorbonne Masters program on Literary Theory and is also the current Director of International Programs at ENS-Paris.



*These films are available online to be freely used in class at <http://lyon-une-capitale-du-livre-a-la-renaissance.ens-lyon.fr>*

On April 22nd, Dominique Combe gave a talk in French entitled “Langues et écritures postcoloniales” a topic of broad interest to faculty, graduate and undergraduate students. With great knowledge and clarity, professor Combe had his large audience navigate through the different periods of time and the numerous countries involved in the vexed question of languages in a postcolonial literary context. He began by pointing out France’s own original linguistic diversity that has marked its literature through the ages. As Edouard Glissant stated in his *Introduction à une poétique du divers*, writers today write « en présence de toutes les langues du monde; » they can no longer write « de manière monolingue. » According to Combe, although there are very few true bilingual literary works like Beckett’s, most bilingual writers born and educated in former colonies have to tackle the issue of the writing tongue as a political issue. Bilingualism is also often addressed as a linguistic complex, following the “portrait of the colonized” by Albert Memmi in his eponymous work. From the Malagasy poet Jean-Joseph Rabearivelo to the Algerian novelist Rachid Boudjedra, going through the Haitian writer Franketienne and the Malinké Ahmadou Kourouma, Combe pointed to the diversities of diglossic writing in French. Most recently, the “authors of the Créolité” Raphaël Confiant and Patrick Chamoiseau have offered a new practice of plurilinguism in literature by incorporating Creole linguistic habits in their French writing. Even if the outcome is a body of novels written for a francophone public, Combe maintained that the Martinican authors “creolized” French enough to cast light on Creole as a literary resource and to bring attention to the distinct cultural identity of the Antilles. After this inspiring talk, the audience engaged in a lively discussion of the aesthetic and political entanglements at play in the issue of postcolonial languages and writings.

The event was sponsored by the Department of French and Italian, the French Interdisciplinary Group, the Buffett Institute for Global Studies, and the Cultural Services of the French Embassy in the United States.

*Emilie Cappella*

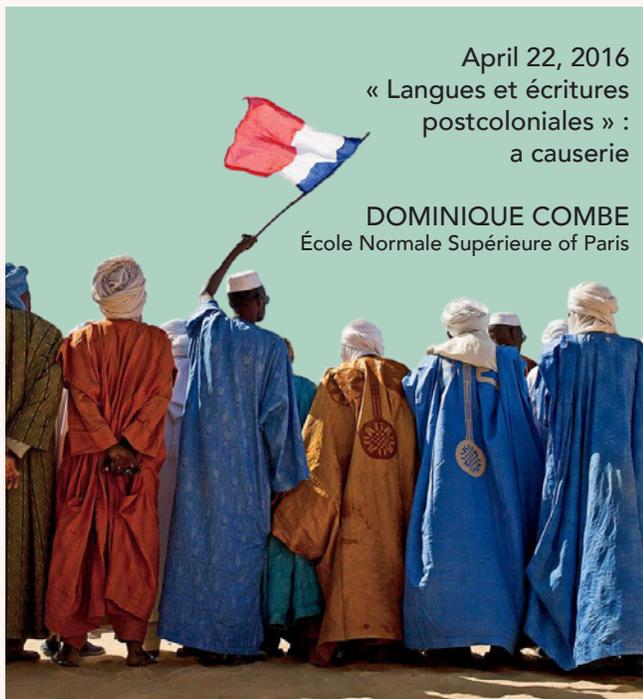


May 5, 2016  
Theories of Colonial/Postcolonial Legacies

**DOMINIQUE COMBE**  
École Normale Supérieure of Paris



*Department Chair Nasrin Qader and Dominique Combe*



April 22, 2016  
« Langues et écritures postcoloniales » :  
a causerie

**DOMINIQUE COMBE**  
École Normale Supérieure of Paris

## Message from the Director of Graduate Studies

The 2015-16 year has been an eventful one for our Graduate Program in French and Francophone Studies. In addition to participating in multiple lectures, conferences, and events sponsored by the Department (including our recently inaugurated Graduate Student/Faculty Forum), graduate students in French have benefited from workshops with distinguished visiting faculty from both sides of the Atlantic whose work at the intersection of literature, visual art, philosophy, and critical theory has engaged the interdisciplinary interests of both faculty and graduate students. Among the distinguished guests who conducted workshops and other events aimed specifically at our graduate students were Françoise Gaillard (Université de Paris VII), who conducted a seminar with our graduate students on Roland Barthes in fall quarter in coordination with the Department's annual Fall Colloquium (which this year commemorated the Barthes's centenary); Debarati Sanyal (UC Berkeley), who presented her recent work on art engaging the refugee experience in the camps of Calais as part of our Graduate Colloquium; and Karen Pinkus (Cornell), who explored the possibilities of "undoing a discourse of mastery" in rethinking the implications of climate change through literary texts, land art/earthworks, and critical theory. The last meeting of the Graduate Colloquium for the year featured our own graduate student Emilie Capella, who presented her innovative work on the aesthetic politics of polyvocality in a talk on the work of Patrick Chamoiseau, "Solibo, une poétique du lien social (ou comment s'entendre avec la police)".

This has also been a successful year for our recent graduates, who, after completing their doctoral work, are going on to their first jobs in academic positions beyond Northwestern, as well as post-doctoral fellowships. The Department extends its congratulations to newly minted Ph.Ds Maya Sidhu, who will begin teaching as a continuing Lecturer in French at UC Berkeley this fall, and to Eliana Vagalau, who has been appointed to a tenure-line position as Assistant Professor at Loyola University beginning in the fall of 2016. It is also a great pleasure to congratulate two of our recent graduates who have been awarded post-doctoral fellowships: Katia Gottin, who is the recipient of a postdoctoral fellowship at the University of the Witwatersrand in Johannesburg, and Brett Brehm (Comparative Literary Studies [CLS], home department French), who will be in residence next year at the Center for Humanistic Inquiry at Amherst College for 2016-17. On behalf of the Program in French and Francophone Studies, it is a pleasure to congratulate all of our recent graduates on their accomplishments, and to wish them continuing success as they enter this new phase in their academic careers.



Scott Durham  
Director of Graduate Studies  
French & Francophone Studies

MATTHEW BRAUER is spending the 2015-2016 academic year in Paris, France on a Paris Program in Critical Theory fellowship. He is developing a dissertation on francophone North African novels in relation to ethnographic and historical texts and working with the collections at the Bibliothèque nationale de France.

ÉMILIE CAPPELLA's article "Loin de Médine. Donner lieu de parler" was published in the spring 2015 issue of *Expressions Maghrébines*, dossier « Ecrivains d'Algérie ». She also welcomed her third child, Julia Eloise Cappella-Pimor, in July 2015.

JOSEPH DEROSIER successfully defended his dissertation in August. His thesis, "Imagining a New Britain: The Politics of Perlesvaus" reframes the role of prose romance in narratives of nationhood and politics. His committee consisted of Barbara Newman, Alessia Ricciardi, Cynthia Nazarian, and William Paden as chair.

BRITTANY MURRAY defended her dissertation, titled "Uncertain Time: Historicity and French Culture in the Nineteen-Seventies". The project is a period study of the decade following May 1968 bringing together phenomena as disparate as science fiction, self-managed factories, écriture féminine, and lesbian utopia.

MAYA SIDHU successfully defended her dissertation, "Beyond the Auteur Engage: Women Filmmakers in Popular Front France." Her committee consisted of Christopher Bush, Lynn B. Spigel, and Scott Durham as chair.

## NEW GRADUATE STUDENTS

### NORAN MOHAMED

I was born in New York City but grew up primarily in Maryland and completed my undergraduate degree in South Carolina. My mom was born in Colombia, my dad was born in Egypt, and I have one younger sister that is often mistaken for my twin. I have always had an eclectic assortment of interests and hobbies ranging from practicing the viola to playing soccer to learning languages. I studied biological sciences and French for my bachelor's degree with the intent of studying medicine but had a change of heart in my final year of undergraduate studies. That was when I decided to take a year off from school and participate in the TAPIF program, through which I was able to live in the beautiful city of Montpellier



in the south of France. After this year of working abroad, I decided to start my PhD at Northwestern, with the long term goal of becoming a university professor that researches the relationship between French and Arabic within the realm of Postcolonial Studies. Thus far, I have had many wonderful experiences at Northwestern, in Evanston, and in Chicago. This is a great place to be if you like exploring different cultures and meeting people from many different states and countries. Academically, I really appreciate the supportive community found at Northwestern and the ability to approach my interests through an interdisciplinary lens as I hope to find a way to connect all of my interests within my degree.



#### GILBERT NDAHAYO

I was born in Astrida in Zivu's village in the Southern Province of Rwanda. In elementary school, I wrote my first play, "A Cow For Breakfast", about a father's absence, a beggar, and the Passover celebrations.

In my undergraduate studies, I went for Economics at Kigali Institute of Education but moved to English Literature in the same university. In 2008, I moved to New York City through Vivian G. Prins Fellowship for Artists at Risk and attended Columbia University's MFA program in directing. My films *The Rwandan Night* (2013, 115 minutes) and *Rwanda: Beyond The Deadly Pit* (2010, 104 minutes) have become subject of scholarly scrutiny in the domain of African and Holocaust Cinema.

My coming to Northwestern University is a result of a shift in my academic interests from fine arts to arts. The Department of French and Italian has been efficient in offering mentorship to navigate through my interest into French Literature. Northwestern is magical. I can sit by the waters of Lake Michigan, think, and write. My fellow students hosted a surprise birthday party for me in downtown Evanston. I always love writing, thinking, and cooking. Following interdisciplinary seminars including the Program of African Studies, I post-faced *Un Millione di Vite (Terre di Mezo)*, fall 2015) and published my first non-fiction books, *Rwanda: Coming to the Memory* and *Slyers & the Bird (Rwanda, the Movie)*, spring 2016). Northwestern University provides an environment for creative and intellectual growth.

On January 7th, 2016, I presented a table reading of a long monologue entitled "Coming to the Memory" at the AfriSem's NU Program of African Studies. I discussed

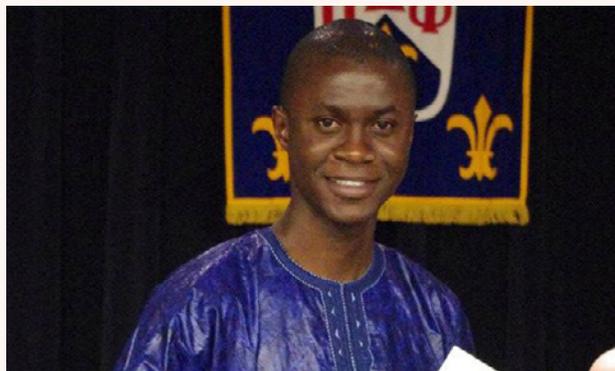
questions about authorship and memory in the 1994 genocide of Tutsis in Rwanda from seven vantage points of survival. This March, I launched my first non-fiction ebook, *Rwanda: Coming to the Memory*, based on the monologue and the documentary feature film *The Rwandan Night* (2013, 115 minutes) which I produced, wrote, and directed.

**JESSICA PASSOS** received her B.A. in Communication from the Federal University of Bahia (Brazil) in 2010. Before beginning her studies at Northwestern she conducted graduate work at the universities of Heidelberg (Germany) and Massachusetts (Amherst) where she focused on the intersection between cultural studies, philosophy, and literature. Her interests include critical theory, continental philosophy, the 19th century French novel, poetics, and speculative literary criticism.

#### GORGUI IBRAHIMA TALL (IBOU TALL)

As an international student, I have been living overseas for over five years now. I left home (Senegal) after my undergraduate studies in 2010 and joined the University of Reims Champagne Ardenne for my Masters degree in African American literature. After my graduation, I had the chance to be hired as a TA at Texas Tech University. So from France I moved to Lubbock, Texas. While there, I enrolled in the graduate program of their French Department. Two years later, I got my second Masters degree, this time in French and Francophone studies, and then was offered a position of French instructor in undergraduate studies. While I took a semester off to teach, I applied to different PhD programs.

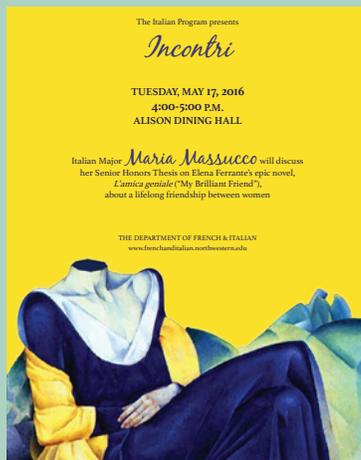
Joining Northwestern University was not a hard choice for me to make. NU was highly recommended by my professors and my American friends because of its international reputation, its academic excellence, and the funding opportunities it offers. I have never doubted that NU was the right place for me to thrive and achieve my goal of becoming a great scholar and an expert in African literature. Plus, I find NU's location very convenient. For someone like myself who does not like big cities, Evanston is a perfect place to live; it is not a very busy city, everything is within a walkable distance, it is not far from Chicago, and public transportation is reliable. Eight months is certainly not enough time to explore all the aspects of the area, but I have been enjoying going to downtown Chicago, the diversity of cultures and foods, visiting museums, and exercising outside.



## Message from the Director of Undergraduate Studies in Italian

It's been a productive year for the Italian program as we launched two new initiatives designed to foster dialogue between students and faculty outside the classroom environment. First, we inaugurated the Italian Undergraduate Lecture Series, consisting of a quarterly lecture and aimed at introducing students to historical and political events (1968 was the topic of our inaugural session) as well as presenting them with the opportunity to learn about books and films that have just been released (for instance, Matteo Garrone's new film, *Tale of Tales*, which is the adaptation of a famous 17th century text). Second, we initiated a series of informal presentations called "Incontri" ("Encounters"), where

students present their own research in a workshop-like setting. In the spring, we were lucky to have our distinguished graduating senior, Maria Massucco (BA/MA in Italian and Music) discussing her honors thesis on literary sensation Elena Ferrante.



We look forward to continuing both initiatives and opening

the new academic year with a lecture on the soundtrack in Italian cinema by Professor Thomas Bauman (Bienen School of Music). In the spring, as part of our Department Lecture Series, we welcomed Karen Pinkus, Professor of Italian and Comparative Literature at Cornell University, who delivered a lecture titled "Hand/Machine/Writing/Politics in 1960s Italy" and hosted a graduate workshop on the humanities and climate change. Finally, our Fulbright Distinguished Chair Francesca Pola presented on art and photography in 1960s Italy and, in collaboration with Paola Morgavi, organized the screening of new documentaries on contemporary Italian art and its relationship to mass-media.

*Domietta Torlasco*

## MEET THE FORUM FOR LANGUAGES & CULTURES

The Forum for Languages and Cultures is a Buffett Institute working group born in fall 2015 of the Buffett's "Big Idea" call for proposals. It was created by a group of faculty who believe firmly that foreign languages should be central to the education of global citizens Northwestern aspires to deliver. The Forum proposes language- and culture-based initiatives that make use of the cultural and linguistic diversity on campus and beyond.

In the few months since its inception, the Forum has been very active and started collaborations with various units across campus. Among them, the Office of Residential Academic Initiatives and the Forum have teamed up to organize Language Tables in PARC, in the Alison

cafeteria. Almost 300 students, representing 8 languages, participated in the winter quarter and tables have expanded this quarter to include 13 languages taught at Northwestern. These efforts are in addition to our department's own French and Italian language tables, which continue to be held regularly. In winter and spring quarter

film series titled "Contemporary Migrations: Destination Europe," organized with the Center for Forced Migration Studies. The series ended on May 11th with the French movie *Welcome*, followed by a panel discussion.

Keep an eye open for other Forum initiatives coming soon!

*Christiane Rey*  
Associate Professor of Instruction  
in French

the Forum also collaborated with Block Cinema on 3 foreign language documentaries for a

For language table dates and details, or for more information, please contact Christiane Rey c-rey@northwestern.edu, or the Department of French & Italian French-Italian@northwestern.edu

Selected submissions from  
THE DEPARTMENT OF FRENCH & ITALIAN'S  
STUDENT-WORK MAGAZINE

# ROSA LA Rose 2015-16

"In our magazine, we present the photographs,  
drawings, paintings, poems, and short essays from our students and faculty.  
With the passing of each academic year, we strive to preserve and celebrate creativity!"

-Prof. Marie-Thérèse Pent



photo par Beliz Bolukbasi



by Brooke Yalof

## 2015-16 DEPARTMENTAL AWARDS & PRIZES Annual prizes for Outstanding Achievements

### FRENCH

Xiao Borui  
Distinguished Essay in French

Xiao Borui  
American Association of Teachers of French  
Award for Outstanding Senior in French

Natalie Kochanov  
Outstanding Achievement in French,  
4th Year Literature

Nicole Louise Kempis  
Outstanding Achievement in French,  
4th Year Language

Talia Waxman  
Outstanding Achievement in French,  
3rd Year Literature

Walker Zupan  
Outstanding Achievement in French,  
3rd Year Language

Maria Massucco  
Outstanding Achievement in French,  
2nd Year Language

Rachel Grimm  
Graduate Essay Prize



Nasrin Qader



Doris L. Garraway and Xiao Borui



Domietta Torlasco and Maria Massucco



Paul Salamanca and Doris L. Garraway

### ITALIAN

Tasha Petrik  
Outstanding Achievement, Italian 101

Caroline Gaglio  
Outstanding Achievement, Italian 101

Gabriella Green  
Outstanding Achievement, Italian 102

Samantha Casesa  
Outstanding Achievement, Italian 133

Maria Massucco  
Distinguished Essay in Italian

Daniel Winkler  
Outstanding Achievement, Italian  
200-level

Lucia Giulia Brunel  
Outstanding Achievement, Italian  
300-level

Oliver Ben Goodman  
Outstanding Achievement, Italian  
300-level (in Eng., It. subj.)

Emelyn Cosette Barrientos  
Outstanding Achievement, Italian  
300-level (in Eng., It. subj.)

View Rosa la Rose online! [https://issuu.com/french-italian/docs/rosa\\_la\\_rose\\_issuu.com/1](https://issuu.com/french-italian/docs/rosa_la_rose_issuu.com/1)  
Learn more: [www.frenchanditalian.northwestern.edu/undergraduate](http://www.frenchanditalian.northwestern.edu/undergraduate)

# UNDERGRADUATE NEWS

## Un Café Français avec Nicolas Delaffon!

Date: Friday, April 8th from 4:00-5:30pm  
 Location: Evans Center, 1800 Sheridan Road

Come join le Cercle Francophone in welcoming Nicolas Delaffon, a visiting lecturer, scholar, and musician from l'Ecole Normale Supérieure in Paris! Nicolas will be performing original French music and will be available for a Q&A session afterwards. Food and drinks will be provided by le Cercle Francophone and the French Department. A bientôt!



## On the Café Francophone of April 8, Featuring Nicolas Delaffon

On Friday April 8th, the Department of French and Italian hosted a Café francophone featuring a musical performance by Nicolas Delaffon, visiting scholar and talented musician from l'Ecole Normales Supérieure-rue d'Ulm, Paris. Organized by students Matt Hacker Teper, Paul Salamanca, and Kristen Campbell and the Cercle francophone, the intimate concert took place in the parlor of the John Evans Alumni Center. A crowd of students and faculty from the French and Italian Department gathered to watch excitedly, at times clapping and singing enthusiastically, as Nicolas played on his guitar his energetic mix of original compositions, classic French folk music (including a few well known songs by Jacques Brel), and even a few covers of popular American songs. Nicolas is a charismatic and engaging performer who has performed several shows in the Chicago area since arriving in the fall of 2015 to teach in the Department of French and Italian for the academic year. Combined with the spread of cheeses and meats provided by the Department, as well as an interesting Q&A session after Nicolas' performance, this event was a wonderful celebration of French music and culture.



The Cercle francophone, with support from the Department, organizes events like these every quarter—always with food and with great discussion. These events cultivate among students an appreciation for the value of language and cultural studies outside of the classroom and offer a great opportunity to converse in French with other students and faculty members (as well as visiting scholars such as Nicolas) in the Department. In the fall, the Cercle francophone organized a well attended trip via Metra to the French Market at Ogilvie Station in downtown Chicago. There, students had the opportunity to sample the tastes of authentic French bread, cheeses, pastries, and other treats. Keep an eye out for le Cercle's next event!

*Paul Salamanca, member of the Cercle francophone*





ENS STUDENT PROFILE:  
NICOLAS DELAFFON

My name is Nicolas Delaffon, I'm 22 and a student at the ENS of Paris, and I have been a French teacher at Northwestern this year (I taught Intermediate French, 121, and Intro to French Studies, 201).

One might think that you just need to know how to speak a language to be able to teach it, but I learned this year that I had to relearn my own language: teaching is about knowing what you know, re-learning what you thought you knew, and then learning how to teach them. This is quite difficult work, but very interesting.

I enjoyed this year learning more about my language as I was teaching it. To be a good teacher, I too had to get better at English because I had to understand what was going on in my students' minds in order to understand the relation between the two languages (and make it clear). These challenges were thrilling. I learned a lot about myself too: that speaking in front of a crowd or a class is not a problem at all for me. I was really surprised by my self-confidence while teaching, especially because I wasn't really older than my students.

I quickly found my teaching style: I tried to create a comfortable atmosphere, where mistakes were allowed, jokes and laughs too, but at the same time I was very exigent.

I think that my students enjoyed this double dimension. The last day with them was beautiful: I had them perform improvised pieces in the Alice Millar Chapel, which was a lot of fun, and some of them hugged me at the end of the class.

Being a part of the French and Italian Department faculty was a really nice experience too. I was evolving among very interesting colleagues in a nice and dynamic department. Being part of this university was really enjoyable for me: I took part in a lot of projects and classes ... I acted in a short film, was involved in WNUR (NU's radio), and met a lot of knowledgeable and talented students as well as a lot of musicians with whom I learned a lot about music – I even recorded a little album with a Northwestern alum.



I like to notice things about cultural differences (I'm studying sociology in France), and the parallels and differences between the US and France are very interesting. There really is an American spirit, a way to see things and say things that is quite different. It was all the more interesting for me because I was part of this new society and speaking its language: sometimes I really had the feeling of being someone else.

I did a lot of traveling too, Nashville, I fell in love with New Orleans in December, traveled in California and Mexico. Each time, it was nice to travel on my own and meet a lot of very enjoyable people.

Spending Christmas in the swamps of Louisiana, being totally lucky in the Casino in NOLA, living in a lighthouse by the ocean in California and in a hippie community, playing a music show in LA, discovering beautiful little towns in Mexico ...

Moreover, I think the thing I enjoyed the most was to have this nice routine this year, to be able to live on my own, totally independent. I am thankful to the university and my department for allowing me to take on some side jobs, like tutoring a local high school student and translating for a food company (which was sometimes really funny, you just have to imagine me trying to translate in French an advertisement for tacos stands).

Some people will say: and what about the winter? Yes, winter is something here, but I think I was lucky this year, it wasn't that bad. I almost froze one time waiting for the Metra after a party in the middle of the night though. And at the beginning of the year I was still trying to bike with an umbrella and a hat while it was raining... a very bad idea with Chicago's winds! But Chicago is full of cultural events, nice neighborhoods, and the lake is a local pearl.

To summarize, I had a wonderful and meaningful experience there, and I learned a lot from it. I'm now more self-confident, I know that I enjoy teaching, I know that I have to play more music, I enjoyed working free-lance and speaking another language all the time. I'll be back!





## STUDY ABROAD IN BRUSSELS by Erin Dunbar

The very first day I arrived in Brussels (in mid January), it was raining. The rain seemed fitting at the time; the perfect compliment to my jetlag and general disorientation. What I eventually realized, however, is that it never doesn't rain in Brussels, weather being just one of the many quirks of this strange city. Other quirks include never expecting public transportation to run on time (you just have to accept that sometimes your bus will never come), traffic jams for no apparent reason, highly flexible business hours, and a very wry, self-deprecating sense of nationalism.

Belgium itself is an exercise in the art of compromise. A relatively young country (1830), Belgium has finally completed a project of federalization that separates the Flemish (Dutch speaking) and Walloon (French speaking) populations from each other. The only exception to this rule is Brussels, a city where you are as likely to hear French as you are Dutch or English. My few attempts to learn Dutch were (naturally) disastrous. For an entire month, the only Dutch word I could repeat when asked was "wortelen", the word for carrots, which is useful in very few contexts. Minor improvements in Dutch aside, the

linguistic variation in Brussels is one of many facets of its identity.

Belgium, if known at all abroad, is known abroad for its culinary offerings. When in Brussels, frites are sold at nearly every corner (with various sauces available, including Samurai, the somewhat oxymoronic spicy mayonnaise that I would recommend), and waffle stands pop up magically during the day in all areas of the city. Beer is taken very seriously, and your waiter will clearly indicate approval or disapproval of your ordering choice (and no, that's not part of the job).

Brussels, much more than Paris, still feels like a medieval city. It's much smaller, much more manageable, but the streets are all narrow, meandering lanes that usually lead you up such a serpentine path that you end up far away from your initial destination. Cobblestones covered in rain are a dangerous and ever-present obstacle. Walking around Brussels, however, is an interesting experience. Famous for its art nouveau homes, as well as for its comic strips and certain famous surrealists (René Magritte), you're as likely to see a grand (although narrow and very tall, to avoid those pesky taxes that charge more for width and not for height) house covered in twisty iron and 1920's style tiled artwork as you are to see a Hergé mural or an homage

to Brussels's favorite surrealist and painter of "Ceci n'est pas une pipe". From the steps of the Palais Royal, you can see through to the top of the Grande Place, the architectural mainstay of the city that is near enough to the famous Galeries and Mannekin Pis to attract troves of tourists.

When I think of things about the city that I have come to love, I think of the quirks that took some adjustment on my part. The translated stop announcements on the bus, tram, or metro in three languages usually take more time than it does for travellers to disembark. The grocery store hours (closing very early on Sunday and too early on the weekdays if you have a late class) have created a culture of night shops that only open very late but have a selection that any American gas station would envy. My accent, difficult to place sometimes, has prompted many people to address me in Dutch after a few sentences in French, which is never not going to be a frightening experience. And in general, I hope that I've adopted a bit of the Belgian humor, the good-natured pessimism that true Belgians handle so well. I'll be sad to leave Brussels, which I've come to know so well. I would recommend visiting since my descriptions can impart pieces of the city but fail to fully encapsulate its strange energy.

## STUDY ABROAD IN PARIS

Home, Sweet Home  
by Jessica Peng

Last fall I studied at Sciences Po in Paris as part of the IPD exchange program. Before my arrival, I thought that Paris would be like NYC -- full of busy people and skyscrapers. I was right about the busy people, but there were not really any skyscrapers. Instead, it was mostly friendly, light-colored, classic European-style architecture, and it instantly felt like home.

Just like everyone else, I was more of a happy tourist than a diligent student during the first month in Paris. Everything was so new to me: the €0.90 croissants, the pâtisseries at every corner, the métro, the museums, the art exhibitions, the narrow sidewalks, the incredibly well-dressed Parisian men and women, etc.. Even the sunshine felt brighter and clearer.

Naturally, my French improved quickly, and I started performing at different open mics in the city.

Overall I truly enjoyed playing at those eccentric and “romantic” bars and venues; I sang in English, French, and Spanish, and I met some very cool musicians. I also took an Afro-Cuban percussion class through Sciences Po; it was two hours of playing fun rhythms on djembes every week, and we had a successful final concert with accompaniment from a children’s choir.

As time went on, the stress of living in a busy city started to get to me. People were always walking so fast at metro stations; the narrow streets seemed a bit suffocating, as I was craving for more open space. Even though I was stressed, I was still able to appreciate the beauty of Paris. I was walking by the Seine on a beautiful Friday afternoon, and I thought to myself: how lucky am I to be able to call this amazing city home? That same night I finished class at 9:30 P.M., hung out with some friends at a bar near Sciences Po, and I took the metro and went home. I sat down and started working a new song called “Smothered” on the piano in my room. Around 10 P.M.

my best friend texted me and told me there was a shooting in the 10th arrondissement, which was where I lived. I got off the piano and started reading the news online. When I saw what was happening at Le Bataclan, I bursted into tears.

My voice got very sick the second day; I couldn’t talk or sing. I thought maybe that was my body’s way of mourning. In the following week, everyone cried a lot: my classmates, professors, bartenders, etc. Everyone was mourning. Nevertheless, Paris is resilient and the city resumed normal life not long after the attacks. My voice came back after a week, and I finished writing the song “Smothered.” I performed the song during the final showcase of my voice class at Sciences Po, and the chorus of the song goes like this: “I am smothered by the world/It’s eating me alive/Eroding my flesh and bones/But please, don’t take my heart.” The world is very confusing at times, but my heart is guarded and comforted by this resilient and beautiful city I proudly call home, sweet home.



## STUDY ABROAD IN BELGIUM

By Rohan Prakash

*La Belgique : Pays de Tintin, de contradiction, mais surtout un endroit spécial pour moi*

Chaque rue a deux noms-- J'ai habité dans la Rue de Trône ou « Troonstraat ». Chaque station de métro et chaque gare a deux noms—J'ai pris le train de la gare de Bruxelles-Luxembourg ou « het station Brussel-Luxemburg ». Chaque ville même a deux noms. Est-ce que je suis allé à Bruxelles ou « ik ben gegaan naar Brussel ? »

La contradiction linguistique de la Belgique m'intéresse beaucoup. C'est un tout petit pays de la même taille que le Maryland et pourtant, on y parle officiellement trois langues, et l'administration est si complexe à cause de ces différences linguistiques. J'étais un étudiant américain d'origine indienne, qui parlais français, mais qui faisait un stage à Anvers, en Flandre, la partie néerlandophone de la Belgique, dans une école française.

Avec le programme « IFE Bruxelles » (Internships in Francophone Europe), j'ai fait un stage au Lycée Français International d'Anvers, et les six autres étudiants dans le même programme faisaient

d'autres stages dans leur domaine d'intérêt. Nous avons eu des cours ensemble où nous avons appris à propos de l'histoire, de la littérature et l'urbanisation belge et européenne et pendant nos voyages ensemble, j'ai vécu beaucoup d'expériences intéressantes. J'ai vu les lustres faits de scarabées préservés dans le Palais Royal grâce à l'ancienne reine. J'ai mangé des boulettes liégeoises et des gaufres quand nous sommes allés à Liège. J'ai même appris un peu de néerlandais—du moins j'en ai appris assez pour pouvoir commander chaque jour mon déjeuner (ou comme les Belges disent, le dîner). J'ai aussi appris beaucoup de belgicisms et j'ai surtout apprécié l'usage de septante et nonante au lieu de soixante-dix et quatre-vingt-dix.

Mais honnêtement, ma motivation principale en choisissant la Belgique comme lieu pour mes études à l'étranger était mon amour pour Tintin et d'autres bande-dessinés belges quand j'étais petit. C'est même la raison pour laquelle j'ai commencé à apprendre le français, pour les lire dans leur langue originale.

Mon introduction à la société belge venait de mes propriétaires. Même s'ils n'étaient pas vraiment une famille d'accueil, ils m'ont invité

à plusieurs événements et donc j'ai eu l'opportunité de faire des choses inattendues. Un de mes premiers weekends à Bruxelles, mon propriétaire m'a demandé si je voulais aller chercher des chauves-souris. J'ai pensé que je l'avais mal compris, mais non, c'était vraiment la nuit des chauve-souris. Nous sommes allés dans une forêt juste en dehors de la ville et nous avons suivi des chauve-souris. Un autre weekend, nous avons fait une promenade dans le quartier pour voir les arbres et les oiseaux qui y habitent. Et justement pour satisfaire mon esprit enfantin qui voulait absolument faire quelque chose lié à Tintin, nous avons regardé un opéra spécial en plein air de Tintin et les Bijoux de la Castafiore présenté devant un château qui ressemblait à celui de Moulinsart.

Malheureusement, j'ai aussi eu l'opportunité de connaître le système de santé belge puisque pendant mon stage, j'ai déplacé les disques de mon genou, et j'ai dû utiliser des béquilles pour le reste de mon séjour.

Même s'il y a eu quelques mauvaises expériences surtout après le « lockdown », Bruxelles aura toujours une place spéciale dans mon cœur et j'aimerais y retourner un jour.



## INTERNSHIP IN FRANCE

by Maria Beltran

B.A., Political Science, French Literature  
WCAS '15

Sommaire - la e-santé en France et aux États-Unis: une comparaison entre le dossier médical personnel en France et aux États-Unis

L'année dernière, j'ai eu la chance d'effectuer un stage au sein du ministère de la santé à l'ASIP Santé, (Agence des Systèmes d'Information Partagés de Santé), une agence créée en 2009 pour renforcer la maîtrise d'ouvrage publique des systèmes d'information dans le secteur de la santé.

Au début du stage à l'ASIP, je me suis intéressée au projet de dossier médical personnel (DMP), qui permet de rendre plus facilement et plus rapidement l'information nécessaire à la prise en charge d'un patient et à faciliter la communication entre les professionnels de santé et leurs patients. Mon intérêt pour la santé numérique grâce à l'ASIP santé et à l'implémentation d'Obama Care aux États-Unis m'ont inspirée à écrire un mémoire comparatif entre la e-santé en France et aux États-Unis. Une question très complexe grâce à des bilans juridiques et gouvernementaux, j'ai précisé le thème sur des questions du développement, des clarifications juridiques, et la politique d'opposition aux projets de dossiers médicaux personnels : Comment deux pays aux systèmes de santé très différents ont-ils fait face à la nécessité, aux défis du dossier médical personnel, et à l'opposition à celui-ci?

En France et aux États-Unis, les législateurs ont identifié la e-santé comme étant de première importance. Les avantages sont similaires pour les deux pays: La e-santé facilite l'accès à l'information quand et où il est nécessaire et simplifie la médecine personnalisée pour identifier le meilleur traitement pour le patient.



Les structures de santé des pays changent la façon dont les projets doivent être mis en œuvre. Le système de santé aux États-Unis est privé, ce qui signifie que chacun cotise auprès d'un plan d'assurance. En France, parce qu'il y a des soins de santé universels, presque tous les citoyens peuvent ouvrir un DMP gratuitement. Aux États-Unis, ce dossier s'appelle le EHR (electronic health record). Les distinctions des systèmes de santé veulent dire que les pays auront des manières différentes d'implémenter le DMP. Aux États-Unis la question de l'implémentation devient plus complexe puisque les hôpitaux et les médecins doivent payer pour la standardisation dans leurs hôpitaux, ce qui est très coûteux.

Le contenu des deux projets est différent. Le DMP en France englobe plusieurs composantes en une seule, c'est un dossier des renseignements personnels à partager avec les fournisseurs et les patients. Aux États-Unis, il existe plusieurs types de logiciels EHR que les différents fournisseurs utilisent. Donc, même si deux médecins utilisent un EHR, ils pourraient être complètement différents et il se peut qu'ils soient incapables d'accéder facilement à l'autre.

Enfin, l'opposition montre également les différences dans les systèmes de santé. En France, il existe principalement des critiques sur le coût, le nombre de DMPs ouverts, et la faible utilisation des patients. Aux États-Unis, les citoyens s'inquiètent de la liberté de choix, de la diminution de la qualité des médecins, et du coût pour les fournisseurs. Aux États-Unis, le fournisseur ou l'hôpital prend la décision de mettre en œuvre le EHR, ce qui signifie que le principal bénéficiaire, le patient, se trouve entre le médecin et les décisions politiques. Les pays présentent des similitudes dans l'opposition face aux coûts: En France payé par le gouvernement, aux États-Unis par le fournisseur. Les deux ont également des critiques sur les paramètres de confidentialité. Il y a une inquiétude importante sur le piratage et ce qui se passerait si les renseignements sont divulgués, même s'il est tout à fait illégal.

Certainement, il reste beaucoup de questions à poursuivre concernant le dossier médical personnel. Il est nécessaire de continuer les discussions et les recherches pour soutenir ces développements et assurer le progrès dans les deux pays.

ABROAD IN ITALY

by Claire Dillon  
*B.A., Art History, Minor in Italian,  
 WCAS '14*

Upon earning an Italian minor when graduating in 2014, I wasn't sure where these language skills would take me next. After spending a semester in Bologna and working with Kaplan Artist-in-Residence Marco Nereo Rotelli as an undergraduate, Spanish became my dominant foreign language once again: in my position as Director of Education and Outreach for the nonprofit ART WORKS Projects, using art to raise awareness for diverse human rights issues, I was working with materials from Mexico and Colombia. However, Italian returned to the fore through a lucky coincidence, when our photography exhibition about food access among Chicago's youth traveled to Italy in 2015 with the World Expo, and will continue to tour this year.



*Philip Reeker, U.S. Consul General in Milan, welcomes guests to the Museo della Scienza e della Tecnologia Leonardo da Vinci*

The exhibition, entitled "Sustenance: Chicago and the Food Chain," was created by photographer Amanda Rivkin, ART WORKS Executive Director Leslie Thomas, and myself, along with support from Loyola University interns Giovanna Giuriolo and Isabelle Shively. The project uses documentary photography to examine food production and distribution in the Chicago area, from Illinois agriculture and urban gardens to CPS cafeterias. Though the local focus of the photographs seemed to lend itself to local



*A view of the exhibition in a cloister of the museum*

exhibitions, the US Consulate Milan noticed it would be a perfect fit for Expo Milano 2015: "Nutrire il pianeta, energia per la vita." With that, our exhibit became part of the "Expo in città" event listings and displayed for just over three weeks at the Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci. I quickly brushed up on my Italian grammar and drafted translated captions and descriptions for this new tour.

I was fortunate enough to attend the Consulate's opening reception at the museum in August of 2015. The event allowed us to share Chicago's innovative gardening and food programs with an international audience, while we learned more about the exciting food initiatives taking place across Italy – and of course, there was much celebration of Italian cuisine. In addition to the lessons provided by the exhibit and related programming, I learned more broadly about the productive connections that exist between the

United States and Italy, and that I should always maintain my Italian skills for future opportunities. Though I had always deeply valued my Italian minor and the guidance I received from the Department's faculty, this professional experience made me appreciate my coursework even more.

After this first exhibit in Milan, the project then traveled to the American Corner Trieste, who hosted a range of fascinating panel discussions highlighting Chicago and Triestino nonprofits to facilitate connections among Americans and Italians living in the city. This summer, the exhibit traveled to Rome with Loyola University, slated to open this autumn with the arrival of their newest study abroad students. The continuation of this Italian tour further underscores the value of such exchanges between the U.S. and Italy, and also serves as evidence that food is indeed a universal language.



*Leslie Thomas, ART WORKS Projects Executive Director, and Claire Dillon at the exhibition opening*

Learn more about ART WORKS Projects and the exhibition:  
[www.artworksprojects.org/sustenance-chicago-and-the-food-chain](http://www.artworksprojects.org/sustenance-chicago-and-the-food-chain)

## ABROAD IN FRANCE

### My Journey

#### from Student to Professional

by Jennifer Chato

B.A., Sociology & International Studies,  
Minor in French, WCAS '09

Every time that I reflect on my undergraduate career, my fondest memories tend to stem from my junior year abroad in France. In researching different programs, I remember being most curious about those offering learning opportunities that extended beyond the classroom. As a Sociology and International Studies double major and French minor, I was especially interested in applying my research skills and testing my proficiency in French outside of academia. With these goals in mind, I decided to study and intern in Paris through Northwestern's French Field Studies Program.

To prepare for working in a new cultural environment, I spent the first five weeks of the program taking various courses about French history and society and participating in workshops and arranged site visits. During this intensive portion of the program, I also learned about French standards for conducting formal research. Shortly thereafter, I began a twelve-week internship as a research assistant at the Institut de Relations Internationales et Stratégiques. While there, I progressively developed ideas for a research paper drawing inspiration from the program's curriculum, previous courses in my majors, as well as my experiences on the job. Given my supervisor's specialization in Asian affairs, I decided to focus my research on relations between Southeast Asia and France. After presenting a defense of my research, receiving feedback from advisors, and refining my ideas, I composed a 30-page research paper in French chronicling the migratory trajectory of Southeast Asians in France during the latter half of the 20th century. Although challenging at times, I was glad to have completed the project, because I knew it would



serve as good preparation for my senior thesis the following year.

After finishing the first semester of my year abroad, I interned at the Centre d'Etudes et de Recherches Internationales, a research center affiliated with the Institut d'études politiques (Sciences Po). In this role, I edited and translated various texts and worked as a research assistant to Catherine Wihtol de Wenden, a noted author and expert in global migration trends. Ultimately, I was credited for contributing research to the January 2009 publication of her book, *Atlas mondial des migrations: réguler ou réprimer...gouverner*. After completing the internship, I enrolled as an exchange student at Sciences Po where I took courses that further examined immigration, culture, and identity. Shortly before the semester concluded, I secured a summer internship offer with the Institut Français des Relations Internationales where I proofread and translated texts for research professionals. In the end, one of my translations was published in the first English edition of the quarterly journal *Politique étrangère* (Vol. 73, Autumn 2008, pp. 79-91). Collectively, the opportunities I had as both a student and an intern in Paris were the most eye-opening experiences of my life.

My time in France made such a huge impression on me that, upon returning to Northwestern, I began brainstorming ideas for my senior thesis that focused on modern French society. Using the knowledge that I had gained through my coursework and the professional contacts that I had made abroad, I decided to analyze recent evolutions in French anti-discrimination

policy. After consultations with my thesis advisor, I applied for university funding to support my research. Ultimately, I received an Undergraduate Research Grant (URG) through the Office of the Provost as well as funds from the International Studies Department and the Study Abroad Office. With their support I was able to return to France in January 2009 to conduct on-site interviews with various institutional actors in the fight against discrimination. Because of my in-depth research and analysis, I earned the William Henry Exum Award from the Sociology Department, which included a \$400 prize and recognition as the best paper concerning race and ethnicity out of a record number of entries from students across many disciplines.

Looking back on my entire experience in France, I am so grateful that it enabled me to fulfill so many academic goals and reach several career milestones earlier than I could have ever imagined. Since my time abroad and following graduation, I have continued to pursue professional opportunities with an international focus. In the last few years, I have relocated to Washington, DC, and found meaningful work as a consultant at the World Bank where my French skills provide me with a significant competitive advantage. All in all, learning French has turned out to be one of the best investments in myself that I have ever made. Now several years into my journey from student to professional, I continue to be inspired to challenge myself, explore unique opportunities, and welcome immersive cultural experiences.

ABROAD IN CAMEROON

By Ross Caton  
*B.A., French, WCAS '09*

This May I began a dual-degree program at the Wharton School of Business and University of Pennsylvania, where I will receive an MBA and a MA in International Studies, focused on Africa. The program also has an intensive language component, which brought me to Yaoundé, Cameroon, for five weeks this summer to study at Middlebury College's Language Immersion Program. Normally designed for undergraduates studying abroad, Middlebury's program welcomed Wharton and Lauder students here for the first time in June.

As an undergraduate French major at Northwestern, I thought the only time I would encounter Yaoundé was in Professor Pavlovich's Phonetics course. And, outside of the film *Chocolat*, before coming here, I had had very little exposure to the country or Francophone Africa. Cameroon is, indeed, a sleepy country that rarely makes the news (in part due to the relative peace and stability the country enjoys compared to other countries in the region) and has virtually no tourism.

Colonized originally by the Germans and split as a protectorate between the French (who were awarded four-fifths of the territory) and English (who received just one-fifth of the country's territory after the First World War), today the country is bilingual. In the country's capital city of Yaoundé, however, the atmosphere remains

decidedly French. The boulevards are lined with boulangeries baking French baguettes (my plan to lose weight during my time there was unfortunately foiled); stores where basic necessities are unavailable have full stocks of French wine; football (soccer) is the national pastime; and the attitudes and behaviors of many Cameroonians reflect those of the French. What perhaps is most interesting about the country's history under these three European powers is the legacies each left here: much of the country's infrastructure including railways, bridges, and roads were originally created by the Germans; in the West, the country's legal system, predominantly protestant religion, business practices, and universities pay homage to its Anglo-Saxon past; and more than anything else, the French left a lasting cultural and linguistic impact throughout the country.

The country truly is "Africa in miniature," from the north to the south and the east to the west you will find everything from sandy beaches to volcanoes, mountains (Mount Cameroon is the highest peak in Africa after Kilimanjaro), savannahs, deserts, dense rainforests, and more. Despite its diversity of landscapes, languages, and cultures, Cameroon's reputation of late has been tarnished by the threat of Boko Haram and a government with an uncertain future. Even so, as the bridge between West and Central Africa, Cameroon has remained a country of significant importance. Indeed, it is the Central African hub for many important multinationals like Nestle and Ferrero Rocher who

make coffee, Nutella, and candies, among other products destined for the West and Central African markets. Additionally, its miles of coastline and important ports of Douala and soon Kribi, which will be one of the most important deep-water ports on the west coast of the continent (currently being developed in large part thanks to a French businessman, Vincent Bolloré), make it a significant partner with neighboring landlocked Chad and the Central African Republic.

What's great about Cameroon is that you can learn a lot more than just French here. You never know what to expect in Cameroon and even accomplishing simple tasks can prove difficult as the country is still on its path to development—making plans can be challenging as traffic is unpredictable; electricity and cellular reception are sometimes unreliable, and when you prepare to shower in the morning you never know whether water will come out of the faucet. Those visiting the country for a long period of time must learn, like the Cameroonians, to adapt whether to a neighbor's language, an ineffective business and political system, or simply just an aspect of everyday life that for one reason or another will simply not work. For the student of French, Cameroon is a terrific country in which to improve your language skills, whether bartering with fish salesman in a coastal village like Londji, explaining to a machete-wielding farmer how your hike up Mount Cameroon ended up bringing you through his fields, playing sports with children in the neighborhood of Biyem-Assi, or sitting in a literature class exploring one of the many books written by Cameroonian authors (which I'd recommend you purchase before you come to Cameroon). There are numerous opportunities here to improve your French and get a unique experience that cannot be replicated anywhere else in the world.



From left: Middlebury Program Director Ariane Ngabeu with Ross Caton and fellow students at Mount Cameroon overlooking the city of Buea



## **THANK YOU TO OUR DONORS!**

Your support and generous contributions help make possible all that we do. Thank you.

## **DEPARTMENT ADMINISTRATION**

Nasrin Qader  
Department Chair

Doris L. Garraway  
Director of French Undergraduate Study

Domietta Torlasco  
Director of Italian Undergraduate Study

Dominique Licops  
Director of French Language Program

Paola Morgavi  
Director of Italian Language Program

Scott Durham  
Director of French Graduate Study

## **DEPARTMENT STAFF**

Liz Murray  
Department Assistant

Phil Hoskins  
Program Assistant

Kiley Morgan  
Graduate Program Assistant

[www.frenchanditalian.northwestern.edu](http://www.frenchanditalian.northwestern.edu)

The Department of French & Italian  
Northwestern University  
1860 Campus Drive  
Crowe Hall, Room 2-107  
Evanston, IL, 60208  
p: 847.491.5490  
f: 847.491.3877



## FRENCH LANGUAGE COURSES

<b>FRENCH 111-E: ELEMENTARY FRENCH</b>	<b>FRENCH 115-E: INTENSIVE ELEMENTARY FRENCH</b>	<b>FRENCH 121-E: INTERMEDIATE FRENCH</b>	<b>FRENCH 125-Z: INTENSIVE INTERMEDIATE FRENCH</b>
MWTh 9-9:50a 10-10:50a 11-11:50a 12-12:50p 2-2:50p 3-3:50p	MWTh 10-10:50a 11-11:50a	MWTh 9-9:50a 10-10:50a 11-11:50a 12-12:50p 2-2:50p 3-3:50p	MWTh 9-9:50a 10-10:20a 11:50p 2-2:50p 3-3:50p

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 105-6: FIRST YEAR SEMINAR: THE TRIAL AND THE QUEST

Professor Cynthia Nazarian TTh 2-3:20p

Knights, battles, princesses and quests: these are the building blocks of tales of adventure. This French seminar explores heroes and the trials they face, the journey they pursue, and the ways in which adversity and accident shape their. What is a hero? Why is a hero over hero, and what makes him or her a hero of failure and self-criticism that the quest for hero? Beginning with the Song of Roland, we will examine epic, Arthurian romance and comic parodies of knightly epics in the Middle Ages and Renaissance, and then look at contemporary films to trace the ways in which modern fantasy and superhero adventures raise old questions and provide new answers to the dilemmas and myths of the hero's self-defining journey. Weekly readings will include: Chretien de Troyes' *Lancelot*, or the Knight of the Cart; Marguerite de Navarre's *Heptameron*; Francis Bacon's *Essays*; and the films *The Thin Red Line*, *The Hobbit*, *The Dark Knight*, *Indiana Jones*, and *Christopher Nolan's The Dark Knight* films.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 201: INTRODUCTOR TO FRENCH STUDIES

Professor Marie-Thérèse Peut MW 11:50p  
Professor Margaret Dempster MW 2-2:50p

FRENCH 201 is a one-quarter introductory third-year course offered only in the fall. This course is designed to develop the student's mastery of French by giving them the opportunity to practice the language in a variety of cultural contexts while developing and expanding their insights into contemporary French culture. French 201 will introduce students to a sampling of social and cultural topics central to an understanding of France and French-speaking peoples. Classes meet three times a week and are conducted in French. Students are expected to attend class regularly and prepare outside of class. A grade of C- or above in French 201 fulfills the WCS foreign language requirement. This course does not count towards the major or minor.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 202: WRITING WORKSHOP

Prof. Kristina Viet-Southard MW 11-11:50p  
Prof. Catherine Viole MW 2-3:50p

This course is designed to develop and improve writing skills through a variety of classroom activities: discussion, writing, editing. Students learn how to write a college-level analytical paper. Selected grammar points will be discussed in class, and course material will be presented in a book and two films. Homework will include short writing exercises, compositions as well as the preparation of grammar exercises for the writing objectives. This course serves as prerequisite for most 200 and 300-level French classes.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 203: ORAL WORKSHOP

Professor Marie-Thérèse Peut MW 1-1:50p  
MW 2-3:50p

This course is designed to build fluency in speaking and understanding French. Classes will concentrate on increasing listening comprehension through viewing of videos and films, building vocabulary and idiom use, and enhancing oral communication skills. One group project based on a play.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 210: READING LITERATURES IN FRENCH: MAKING LOVE IN THE PLEASURE AGES AND RENAISSANCE

Professor Christopher Davis TTh 11-12:20p

From the medieval literary tradition to the present day, many genres have been used to philosophize about love. Love is a recurrent theme, but in the French tradition it has a somewhat unique character: through depicting its joys, pains and the realities of separation, love is used to explore the most intimate aspects of human existence, and the ways in which it might be transcended or even transformed. This course will explore the history of love in French literature from the Middle Ages to the present. We will read the poetry of French Renaissance and the French Baroque, the novel *Madame Bovary* by Gustave Flaubert, and the film *Amélie* by Jean-Pierre Jeunet. Discussion and writing work in French.

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### FRENCH 211: READING CULTURES IN FRENCH: CHANGING FRANCE

Professor Dominique Licops MW 2-2:50p

An introduction to French culture through study and analysis of major literary, literary, and cultural texts that characterize or preoccupy contemporary French thought and society. This course will help students understand French society and culture in today's world. Central to French culture is the concept of *laïcité*, or the separation of church and state. This course will explore the challenges posed by the traditional republican notion of French national identity by immigration, feminism, gay activism, the integration into the European Union, and globalization through the study of a wide range of documentary, text, and film.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 273: INTRODUCING POETRY IN FRENCH

Professor Cynthia Nazarian TTh 11-12:20p

This course will introduce students to the close reading and analysis of French poetry from the Middle Ages to the present. We will discuss the evolution of various forms, genres, themes and strategies within their historical contexts, including Laus, Sonnets, Epic, Romance, dramatic monologue, prose poetry and contemporary hip-hop. This course will incorporate elements of creative as well as analytical writing. The seminar format will emphasize student participation in class discussion.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 277: LITERATURE OF EXISTENCE

Professor Scott Durham Lec. MW 10-10:50p  
Dis. F 9-9:50a  
Dis. F 9-9:50p

This course, taught in English, will serve as an introduction to existentialism, which defined the literary, philosophical and political culture for French intellectuals of a period. For this reason, it is particularly important for a student's understanding of French literature and culture. We shall begin by discussing the philosophical and literary roots of existentialism. We will then examine the moral, social and political questions raised by existentialism, as worked out in the fiction, drama, and essays of such authors as Sartre, de Beauvoir, and James Frayd. We will consider the extent to which post-existentialist culture may be seen as a continuation of or a reaction against existentialism.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 301: ADVANCED GRAMMAR: GRAMMAR THROUGH THEATRE, FILM AND TV

Professor Thao Nguyen MW 11-11:50a

Students will review and master the difficulties of French grammar through the study of French and francophone plays, films, TV programs. Review of the difficulties of French grammar through the study of French and francophone plays, films, and TV programs.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 333: TOPICS IN RENAISSANCE LITERATURE: MONTAIGNE AND MODERNITY

Professor Cynthia Nazarian TTh 9:30-10:50a

Michel de Montaigne was one of the most important writers and philosophers of the early modern period. His *Essays* explore the nature of the self, the limits of human knowledge, and the relationship between the individual and society. This course will explore the challenges posed by the traditional republican notion of French national identity by immigration, feminism, gay activism, the integration into the European Union, and globalization through the study of a wide range of documentary, text, and film.

FRENCH & ITALIAN DEPARTMENT – FALL 2016

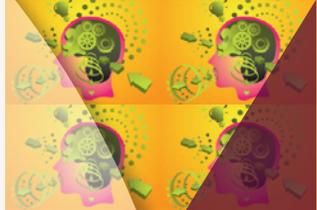


### FRENCH 365: A THOUSAND AND ONE NIGHTS

Professor Nasrin Qador MW 10-10:50a

This course will explore the challenges posed by the traditional republican notion of French national identity by immigration, feminism, gay activism, the integration into the European Union, and globalization through the study of a wide range of documentary, text, and film.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 393/403: FOREIGN LANGUAGE TEACHING: THEORY AND PRACTICE

Professor Patricia Scarump Tuesdays 5-5:20p

This course provides a foundation in approaches, methods, and materials for the teaching of French from the perspectives of second language acquisition research. The theoretical background will be applied in the teaching of the four skills such as speaking, listening, reading and writing and the teaching of culture to help students develop their own philosophy of foreign language teaching. Students will acquire the pedagogical tools and methodological awareness that they need to become successful language instructors.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### FRENCH 396: CONTEMPORARY THROUGH IN THE FRENCH: FROM SARTRE TO FOUCAULT, SUBJECTS, POLITICS, AND

Professor Scott Durham MW 1-1:50p

This course will serve as an introduction to some of the major French thinkers since the Second World War, highlighting the shifts in modes of subjectivity, politics, ideology and power in this period. It emerged in response to the political and social transformation of the 1960s period. Particular emphasis will be placed on the philosopher Jean-Paul Sartre and Michel Foucault, as well as other thinkers, and filmmakers, such as Roland Barthes, Simone de Beauvoir, Françoise Dolan, Jean-Luc Godard, Chris Marker and Jacques Rivette.

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### FRENCH 410: THE TROUBADOURS AND THE OCCITAN TRADITION: LYRICS IN A ROMANIC CONTEXT

Professor Christopher Davis Thursdays 3:30-5:00p

This seminar will provide a comprehensive introduction to the poetry of the Occitan troubadours, their language, and their influence on literary traditions. The troubadours flourished in the south of France during the twelfth and thirteenth centuries, producing a dazzlingly innovative corpus of lyric poetry, which exerted a profound influence on the emergence of literature in other European vernaculars. In addition to studying troubadour lyrics in their original language, we will also think critically about theories related to gender, sexuality and the role of literary "traditions" in the construction of cultural and national identities. This course will include study of the Occitan language and close work with medieval manuscripts.

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### FRENCH 460/GAI'S 46G: THE HISTORICAL AVANT GARDES

Professor Christopher Bush Wednesdays 3:30-5:00p

This seminar offers an introduction to the avant-garde of the early twentieth century. Our survey includes various European avant-garde and their international circulation, but also a range of non-European movements: Futurism in Italy and Russia, Berlin Dada, Surrealism in Mexico, Surrealism in France, Japan and Egypt, Brazilian Anthropophagy, and Négritude. Our focus will be on manifestos, literary works and critical theories of the avant-garde, but we will also consider the visual arts with a planned group trip to the Art Institute of Chicago.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



## ITALIAN LANGUAGE COURSES

<b>ITALIAN 101-E: ELEMENTARY ITALIAN</b>	<b>ITALIAN 102-E: INTERMEDIATE ITALIAN</b>	<b>ITALIAN 133-1/134-E: INTENSIVE INTERMEDIATE ITALIAN</b>
Yvesoli MW 10-10:50p Simpson MW 12-12:50p Simpson MW 11:50p Simpson MW 2-2:50p	Buzzi-Pavan MW 11-11:50p Buzzi-Pavan MW 12-12:50p TBA MW 3-3:50p	Viasoli Tu 10:30-12:50p Mangini Tu 2:00p-3:50p

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### ITALIAN 265: BODY AND SOUL

Professor Thomas Simpson MW 10-10:50p

The idea that each of us has a body and a soul, and that the two are somehow separate entities, goes back to the origins of Western culture. This course studies the comprehension of the human body in Italy from Augustan Rome to the early Renaissance. We will read body and soul in Rome by focusing on Ovid's *Metamorphoses*, then on Christianity's radical reconfiguration of the body and soul in the Middle Ages and the Renaissance. We will also read the *Divine Comedy* of Dante Alighieri and the *Divine Comedy* of John Milton. We will also read the *Divine Comedy* of John Milton. We will also read the *Divine Comedy* of John Milton.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



## French and Italian Department

# FALL COURSES 2016



### ITALIAN 349: TOPICS IN ITALIAN CULTURE AND LITERATURE: ITALIAN CITIES

Professor Donietta Torlasco TTh 2-3:20p

This course will explore how Italian cities have been portrayed and imagined in literature and cinema. From films such as *Il Gattopardo* to the contemporary novel, this course will focus on films and novels that depict the various faces of Italian cities: Rome, Milan, Naples and Venice. We will also explore the history of Italian cities from the Middle Ages to the present. We will read the *Divine Comedy* of Dante Alighieri and the *Divine Comedy* of John Milton. We will also read the *Divine Comedy* of John Milton.

FRENCH & ITALIAN DEPARTMENT – FALL 2016



### ITALIAN 350: ADVANCED THEMES IN ITALIAN CULTURE AND LITERATURE: THE DETECTIVE AND THE WITNESS

Professor Donietta Torlasco TTh 2-3:20p

This course has identified the detective story as the genre in which modernity's visual regimes are best exposed and de-familiarized. This course will explore the detective novel in Italy, from the early days of the genre to the contemporary period. We will read the *Divine Comedy* of Dante Alighieri and the *Divine Comedy* of John Milton. We will also read the *Divine Comedy* of John Milton.

FRENCH & ITALIAN DEPARTMENT – FALL 2016