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THE ROMAN FORUM. PHOTO BY DAVID SMITH.

Embarking on a new adventure

It is with great pleasure that in 2011 I began my second adventure as chair of the department.

I call it an “adventure” as this implies new experiences both in pedagogical and administrative strategies, as well as a learning journey together with colleagues and students. I served as chair 1999 to 2007, so I can tell you that chairing a department such as ours is hard work, but at the same time, it is a pleasant and rewarding job, as it involves helping and supporting the study of French and Italian languages and cultures, whose importance I believe in strongly. The accomplishments achieved by colleagues and students in the last year are many, and I do not wish to single them out, as so many are deserving of attention and admiration (see pages 4 and 7).

Like other units in the College, our department is renewing its curriculum and, in the coming years, will offer more interdisciplinary

classes on cultural topics and issues related to French/ Francophone and Italian culture, in addition to the traditional core-courses on language, linguistics and literature that form the backbone of our disciplines. Courses such as “**From Page to Screen: Interpretation, Adaptation, Betrayal?**” and “**Journeys and Migrations: From Italy to the Rest of the World**” focus on aspects of the intellectual wealth that from the Middle Ages to the Renaissance, from the Baroque to the French Revolution, from the avant-garde to contemporary cinema shaped a great deal of western culture. Such classes, besides their intrinsic cultural interest, will also allow us to serve students in the College from different disciplines (art history, philosophy, communication and culture, history, etc.), confirming to the rest of the intellectual community at IU the fundamental strength and importance of French/Franco-

phone and Italian culture for the true realization of a comprehensive humanistic experience and education.

I am pleased to welcome Assistant Professor Alison Calhoun, a specialist of French theater and opera, as a new member of our faculty. Dr. Calhoun brings a broad scholarly and pedagogical expertise on all aspects of French drama: from the literary production to the actual staging of the works. She is a great addition to our department and to our French and Francophone program (see page 5).

Finally, a humble but sincere word to thank all our donors. It is due to your generosity that our programs become stronger and that many students can achieve their dream of pursuing studies in our beloved disciplines. Please visit our website, www.indiana.edu/~frithome to continue your support.

ANDREA CICCARELLI, CHAIR

The sights and tastes of Paris

ISABEL PIEDMONT-SMITH

Guiding tourists as they sample the most delectable chocolates in Paris sounds like a dream job, and in many ways Iris Amice (BA French '94) does feel like she is living her dream as a tour guide in the City of Lights. Ms. Amice (née Grossman) has been giving tours in Paris for twelve years. A 1987 participant in the IU High School Honors Program in St. Brieuc, Bretagne, Amice developed an early love of French culture that has only grown with each passing year of her residence in the French capital.

While at IU, Amice took French literature courses with relish and remembers Professor Emeritus Russell Pfohl with particular fondness. "Literature made me dream," says the 41-year old, and it gave her a solid cultural competency on which she built a career first as a teacher, then interpreter, then tour guide. After graduation, she taught French to children in Indianapolis at the elementary level. Then she received a scholarship to study translation at the Monterrey Institute of International Studies in California. From there she received a scholarship to pursue course work at the Institut Supérieure d'Interpretation et de Traduction in Paris, and she never turned back.

Within a few years of arriving in Paris, Amice started translating screenplays and interpreting for visitors from the United States, but she missed the human contact of teaching and thus turned to guiding tourists, especially families, through the historical and cultural sites of the capital. She has a professional guide's badge from the French Ministry of Culture, and she works with various tourist agencies such as Paris Walks and Rick Steves' Europe Through the Backdoor. She also maintains a Hoosier connection by arranging tours for clients of the Travel Authority branch in Carmel, IN. She keeps busy all year round even through the recent *crise économique*.

Seeing the faces of children and adults light up when first confronted by world-famous landmarks is one of Amice's favorite aspects of being a tour guide. "It reminds me of my own childhood," she says, "when a kid gets really excited the first time they see the Eiffel Tower." In addition to the major sights, Amice enjoys showing off neighborhoods that are a bit off the beaten path, such as Montparnasse -- the artistic center of *Les Années Folles* (the 1920s) -- and the peaceful garden behind the Palais Royal.

In all her tours, Amice puts the sights in historical context. She often starts with a brief history of Paris from Roman times, relaying how the stubborn Gauls under Vercingetorix resisted Roman rule, and how Chris-



tianity inspired the soaring medieval architecture of Notre Dame and Sainte-Chapelle. One of her favorite art works in the expansive Louvre is Jaques-Louis David's *Coronation of Napoleon*, a neoclassical masterpiece in which David cunningly included Napoleon's mother to show that all the family was behind him, although she had actually refused to attend the historic event.

A few years ago, Amice started offering Chocolate Tours which are both educational and a wonderful way to sample the best chocolates Paris has to offer. Before starting the tours, she studied the history of chocolate in France and how it is made, as well as the backgrounds of local chocolatiers. Through these tours she hopes to develop new chocolate connoisseurs who can distinguish subtle differences in this valued confection.

Asked whether she had any advice for IU graduates just starting their careers, Amice encouraged them to follow their dreams. Through hard work and determination, she was able to make her own dream of living in Paris and sharing her love of French culture a reality. One of her favorite quotations is from Thomas Jefferson: "I'm a great believer in luck, and I find the harder I work the more luck I seem to have." She has been lucky indeed.

If you are planning a trip to Paris, we encourage you to contact Iris Amice at dayinsummer@yahoo.com or by phone at 011 33 6 31 56 85 53.

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Remembering Charlotte Gerrard

ISABEL PIEDMONT-SMITH

"I see no possible way that anyone could fall asleep in Madame Gerrard's class," wrote a student in a Spring 1978 course evaluation of Professor Charlotte Frankel Gerrard. Other students agreed, writing "She taught the class with such enthusiasm and energy that even the most boring essays became interesting" and she "makes novels more interesting than the author does."

Lively, engaged, and friendly, Gerrard taught in the Department of French and Italian for 35 years, 1965 to 2000, and developed lasting friendships with colleagues and students alike. Her passion was 20th-century theater, and in addition to her courses she organized extracurricular play readings regularly, introducing a broad IU audience to masterpieces of modern French theater

such as *La Guerre de Troie n'aura pas lieu* (Jean Giraudoux) and *La Cantatrice Chauve* (Eugène Ionesco). She was an actress during her years at Ohio State University, where she earned a BA (1948) and an MA (1949) in French.

After teaching at the secondary and college levels for several years in Ohio, Gerrard spent a formative year as a Fulbright exchange teacher in Japan, where she made lifelong friends. She resumed her graduate studies at the University of Pittsburgh, where she earned the PhD in January 1966 with a thesis on heretical plays of the early 1950s by Sartre, Cocteau, Montherlant, and Thierry Maulnier.

Gerrard came to IU in Fall 1965 as a lecturer in French, and upon completion of her PhD became an Assistant Professor. In those
"Gerrard" continued on page 7

The mysterious menhirs of Brittany

MAGGIE PETERS

French Senior Maggie Peters sent this report from her trip to Bretagne in June.

I am engaged in a research project regarding the co-existence of Christian and pre-Christian traditions and legends that are visible and present in menhir (a Breton word that means “long stone”) folklore. I became interested in the subject when I visited Brittany three years ago, during a year-long Rotary International Youth Exchange. My host family took me on a tour of Brittany and showed me various megalithic structures, including the famous stone alignment in Carnac, France.

I think that Breton menhirs are such visual indicators of ancient traditions, legends, and beliefs that have never been unintegrated from modern culture. Many

menhirs were adorned with crosses -- one menhir (le menhir de Saint Uzec) even has engravings representing the Passion of the Christ -- during the the 16th and 17th centuries so as to integrate them into the Catholic tradition and convert the “infidèles.” In spite of the Catholic church’s efforts, many menhirs continued to be linked to Pagan traditions (fertility rituals, marriage rituals, etc.). Although I am only focusing on the menhirs that have a Christian tradition, I have also enjoyed reading the Celtic legends about giants and fairies that are linked to the stones.

I am fortunate to have been able to come to Brittany this summer to visit the menhirs thanks to the support of my mentor, Professor Jacques Merceron, and the Hutton Honors College, which gave me a research grant.



Conference explores pop music as poetry

ROXANA CAZAN

On March 31, 2012, Italian graduate students from our department hosted a conference entitled “Italian Pop Music as Poetry,” which attracted a large number of submissions from scholars of Italian studies around the world. The featured presentations were organized in four panels discussing a range of issues, from aspects of language and culture reflected in pop music and literature, to the role of music in political protests and the work of rebel poet-singer Fabrizio de André. The diversity of the themes highlighted the ongoing affinity between literary and cultural endeavors and political commitments as reflected in the contemporary pop music scene in Italy. This conference not only presented some excellent academic research, but it also gave students the opportunity to practice their presentation skills and to make connections with others in their field.

The keynote speaker was Profes-

sor Alessandro Carrera, the Director of Italian Studies and Graduate Director of World Cultures & Literatures at the University of Houston, Texas. Professor Carrera’s own graduate work at the Università degli Studi di Milan, Italy, culminated with his dissertation on the Austrian composer Arnold Schönberg and the aesthetics of music. Since then, Carrera’s research has ranged from modern Italian literature to European philosophy and music. Addressing specifically the phenomenon of pop music, Carrera has published several studies including *Musica e pubblico giovanile* (Feltrinelli, 1980), *La voce di Bob Dylan. Una spiegazione dell’America* (Feltrinelli, 2001; second re-vised edition, 2011), and *Canzoni d’amore e misantropia* (Feltrinelli, 2008). Carrera is also an established translator, author of fiction, poetry, and essays, and the recipient of many academic prizes, such as the Eugenio Montale Poetry

“Pop Music” continued on page 4



From the left: Professor Paolo Somigli (Libera Univ. Bolzano), Marianna Orsi, Professor Simone Marchesi (Princeton Univ.), Eleonora Lima (Univ. Wisconsin), Mary Migliozi, Professor Alessandro Carrera (Univ. Houston), Professor Janos Simon (Chicago), Professor Cathy Ann Elias (DePaul Univ.), and Dr. Stefano Graziano. Photograph courtesy of Cathy Ann Elias.

Best new films



- ▶ *Le gosse au vélo* by Belgian brothers Luc and Jean-Pierre Dardenne focuses on angry twelve-year-old Cyril, who longs to find the father who left him temporarily in a children’s home. By chance he meets hairdresser Samantha, who agrees to let him stay with her on weekends, but can he learn to trust her?
- ▶ *L’exercice de l’Etat* by Pierre Schöller chronicles a frenetic day in the life of fictional Minister of Transportation Bertrand Saint-Jean after he is awakened in the middle of the night to manage the public-relations crisis and political fallout sparked by a horrific bus crash.
- ▶ *Les intouchables* by Olivier Nakache and Eric Toledano examines issues of race and class in France today through the relationship forged between wealthy Parisian bourgeois Philippe, who becomes a quadriplegic in a car accident, and Driss, a young black man from the projects, whom he hires to be his caregiver.
- ▶ *Le Havre* by Aki Kaurismaki was shot on location in the Normandy port city and tells of two socially marginalized people who come together by chance: a young African boy who arrives illegally by cargo ship and an aging French shoe shiner who adopts him.
- ▶ *The Artist* by Michel Hazanavicius won the Oscar for Best Picture and Best Actor (Jean Dujardin) by representing the self-doubt and depression that afflicts fictional silent film star George Valentin at the outset of the talking picture era.

-- Brett Bowles

This past academic year, **Guillaume Ansart** published a critical edition of Condorcet's *Écrits sur les États-Unis* with Classiques Garnier and an English translation of the same texts with Penn State University Press.

After conducting research on Picard for over 15 years, **Julie Auger** finally had a chance to teach a very successful graduate course on the structure of this little-known relative of the French language. Her most recent publications include the co-edited chapter "L'épenthèse vocalique en picard et en français," printed in *Approches en linguistique gallo-romane* (Presses universitaires de Vincennes, 2012) and "Issues of authenticity, purity, and autonomy in minority languages: What is 'real' Picard, and who is an 'authentic' speaker?" in *BLS 29: Minority and Diasporic Languages of Europe* (Berkeley, CA, 2011).



Brett Bowles (left) joined the faculty at IU in August 2011. This spring he published *Marcel Pagnol* (Manchester University Press), the first comprehensive study in English of Pagnol, France's most popular film writer and director in the 1930s and 1940s.

Hall Bjornstad has been teaching several new classes, sharing his ongoing research at Haverford, Stanford and in Berlin, and organizing workshops in Paris, Oslo and Bloomington. He treasures the engaging discussions about "the weight of existence" in his F305 class, and the "Dialogue across the disciplines" at the occasion of the 350th anniversary of Blaise Pascal's death in April, which brought together seven faculty members from five different departments and a diverse audience.

Emanuel Mickel was the keynote speaker at the Southeast Languages and Literatures Conference and a reviewer for ACLS Fellowships this past year. He lectured at Wabash College and the University of Oxford. His most recent publication is "Fictional History and Historical Fiction" in *Romance Philology*, 66 (2012). Last September, Mickel received the distinguished title of Officier de l'Ordre des Palmes Académiques from the French government.

In March 2012, **Oana Panaité** was invited by the Alliance Française de Chicago to participate in the roundtable "Citoyens du Monde." She recently received a CAHI Travel and Research Grant to study the "Effects and Counter-Effects of the French Educational and Cultural Policies in South Africa" at the University of Witwatersrand (Johannesburg), and a 2012-2013 fellowship from the IU Center for the Study of History and Memory to develop a research project



Associate Professor Kevin Rottet with Julia Davis-Coombs (PhD'00) in Swansea, Wales.

entitled "From Memory Wars to Anger Consensus: Memorial Writing About French Algeria."

Kevin Rottet will be teaching a new course next year entitled "Structure of a Regional Language of France." In keeping with his interest in Breton (and its sister language, Welsh), Rottet

hosted the annual conference of the North American Association for Celtic Language Teachers on the IU campus, May 30-June 2, 2012, and he served as president of NAACLT this past year.

In addition to her duties as Director of Italian Language Instruction, **Colleen Ryan** will teach "Manhood and Masculinities in Modern Italy" and the Italian Theater Workshop this coming year. She completed a co-authored textbook program for Intermediate Italian entitled *Caleidoscopio*, forthcoming from Pearson, and presented papers at several meetings of the American Association of Teachers of Italian. Ryan was selected to participate in a national workshop on Multiple Literacies in the Foreign Language Curriculum and in the College Board's National Standards Setting Team for AP World Languages and Cultures this summer.

Massimo Scalabrini is serving as director of the Renaissance Studies program and undergraduate advisor for Italian. He has contributed to a collection of essays devoted to Teofilo Folengo and the macaronic tradition titled *Folengo in America*, forthcoming with Longo Editore. Two other contributors are Stefano Gulizia (PhD'09) and Francesco Marco Aresu (MA'09).

Thanks to a grant from the College Arts and Humanities Institute, **Wayne Storey** continues his year-long project of writing an interactive diplomatic-interpretative edition of Petrarch's *Rerum vulgarium fragmenta*. This year, he became co-editor of the journal *Italianistica* and of the Petrarch studies journal, *Petrarchesca*. Meanwhile, Storey continues his work as editor-in-chief of *Textual Cultures* and editor of *Medioevo letterario d'Italia*.

In the past academic year **Nicolas Valazza** has published three articles, respectively in *Romantisme*, *Textual Cultures* and *Marcel Proust Aujourd'hui*, and he presented papers at a conference on 19th-century literary and art criticism in Caen, France, in October 2011, and at the 5th Convention of the Société des Études Romantiques et Dix-neuviémiste, of which he is the US correspondent, in Paris in January 2012.

"Pop Music" continued from page 3

Prize, the Arturo Loria Prize for Short Fiction, and the Attilio Bertolucci prize for Literary Criticism.

The event was primarily organized by doctoral students Mary Migliozi (MA'10) and Marianna Orsi, and funding came from the Olga Ragusa Fund for the Study of Modern Italian Literature and Culture (Department of French and Italian), and from the Department of Folklore and Ethnomusicology. Professor Andrea Ciccarelli, department chair and Director of the College Arts & Humanities Institute, led off the conference, and panels were chaired by Professor Marco Arnaudo as well as Orsi, Migliozi, and doctoral candidate Emanuela Pecchioli. We thank everyone who participated and, like the organizers, hope this will develop into an annual or biennial series of conferences on modern Italian culture.

Best new books

- ▶ *Savage* by Nina Bouraoui. The French-Algerian author offers a poignant story of the would-be writer Alya as she takes us further into her fictional universe inhabited by wistful teenagers caught between conflicting duties and beliefs, dreams and expectations.
- ▶ *Limonov* by Emmanuel Carrère. A novelistic biography of the controversial Russian writer Edward Limonov, sworn enemy first of his fellow émigré Soljenitzin and later of Gorbachev, the book provides a powerful portrayal of the fall of communism.
- ▶ *L'Art français de la guerre* by Alexis Jenni. This epic novel revisits the colonial wars and offers a satirical, multifaceted, and ambitious literary fresco of colonization itself. Winner of

the Prix Goncourt 2011.

- ▶ *L'Équation africaine* by Yasmina Khadra. The writer takes on the contemporary phenomenon of pirate attacks against cruise ships by relaying the adventures of Dr. Kurt Krausman and introducing readers to the extremes and contradictions of today's Africa.
- ▶ *Une année studieuse* by Anne Wiazemsky. The author, granddaughter of François Mauriac and daughter of a Russian prince, recounts the drama of her love affair, at age nineteen, with New Wave film director Jean-Luc Godard in this somewhat fictionalized memoir.

-- Oana Panaité and Margaret Gray



From page to stage in early modern France

ROXANA CAZAN

On April 21-22, the Early Music Institute, the Jacobs School Ballet Department, and the Pro Arte Singers of Indiana University joined forces for the production "Lully: Glory Without Love?" featuring scenes from operas by Jean-Baptiste de Lully. For this project, the Early Music Institute brought in two outside professionals, one of whom was Assistant Professor of French Alison Calhoun. Dr. Calhoun has just finished her second year in our department as an American Council of Learned Societies fellow and visiting professor, and she will start a tenure-track position in August. I recently met Dr. Calhoun for an interview at the Indiana Memorial Union on a beautiful May morning.

From our conversation, I learned that Calhoun's journey toward a PhD in French began with an interest in opera and opera performance, in particular the intersection between opera and literature. Works from France always attracted her the most, and she is particularly drawn to the works of Lully (1632-1687), an Italian-born French composer known as the father of French opera and the master of the French Baroque style. Calhoun summarized his unique biography: Lully was born into a modest family in Florence, Italy, but he later joined the court of Louis XIV and became a French subject at the age of 29. Lully was selected as court composer for the French king and produced several operas and lyric tragedies including *Alceste* (1674), *Atys* (1676), and *Armide* (1686).

Not only did Calhoun study opera academically at Johns Hopkins University and abroad, but she was also actively involved in producing shows, an activity she enjoys still

today. As a graduate student, she was given the opportunity to direct an opera at the Peabody Institute after completing a course on stage direction. Other similar projects in the Baltimore area followed, while Calhoun continued her graduate studies in French and Early Modern musical theatre. One production which she remembers fondly is Marc-Antoine Charpentier's *Actéon*, a pastorale (or musical tragedy) written in 1684, which she staged and choreographed. More recently, Calhoun became part of a Swedish network of academics in Early Modern Studies and visited Stockholm, a city well known for the world's only completely preserved 18th century theatre and a rich archive of theatre drawings and related documents.

A few months ago, Calhoun gave a lecture in the department's Student-Faculty Forum Series entitled "French Classical Tragedy in the Face of Italian Stagecraft: The Case of Corneille's *Andromède*." She discussed the ways in which "Corneille appropriated Italian stagecraft in the composition of *Andromède*." In order to appeal to French audiences, he adapted Italian methods "without ignoring the rules of verisimilitude and decorum, by textually guiding his spectator to accept greater forms of marvel and spectacle." Calhoun pointed out that in the process, "Corneille extended the strict limits of classical tragedy and, in a larger context, broadened the boundaries of Early Modern fiction."

When asked why she chose to focus on Pierre Corneille (1606-1684), Calhoun explained that he wrote his work during a major shift in the French classical theatre aesthetic. Corneille also played a significant role in the development of opera from musical theatre in France, despite the fact



that he himself did not write opera. Thus Calhoun's early interest in opera nourished her appreciation for Corneille's dramas.

Having already published a co-edited book, *Rethinking the Medieval Senses* (The Johns Hopkins University Press, 2008), Calhoun is currently working on her second book project, tentatively entitled "Motion and Emotion in Early Modern French Theatre." For this project, she will investigate the ways in which the stage craft in dramatic productions from the 16th to the 18th centuries, including costumes, stage direction, props, and choreography, is attenuated by the written texts. The early modern dramatists used narration to tone down the marvelous -- flying, monsters, sea battles, appearances of gods, and switching the place of action -- incited the public's imagination, but if the emphasis rested too much on spectacle, the intensity of the tragedy itself diminished. The attempt to mitigate the fabulous also reflected a "softening" of the dominant Italian stage craft of the time, and turned it into something acceptable to the French public.

Calhoun is also involved in a collaborative baroque orchestra in Bloomington, and it is this collaboration which resulted in the Lully performance on April 21-22. The performance included a series of opera scenes from the composer's arsenal of works, and in particular from the Comédie-ballet of Molière and Lully, *Le Bourgeois gentilhomme*. Calhoun was very excited to be part of this project, which followed a one-day conference she organized entitled "Languages of the Baroque," involving scholars from French, Italian, musicology, music history, and history. She hopes for similar future collaborations that would involve the French language and culture.

Calhoun considers IU-Bloomington an excellent place for her to pursue research and teaching, as there are very few universities in the world that have similar resources in terms of library materials, faculty members, interested students, facilities and networks available on campus. Outside of academia, the young professor has also enjoyed life in Bloomington so far, including long walks with her dog in Bryan Park. All in all, IU-Bloomington seems a great fit for this scholar as she launches her professional career.

Best new books

- ▶ *Inseparabili. Il fuoco amico dei ricordi* by Alessandro Piperno. This sequel to *Persecuzione* (2010) traces the lives of two brothers after the death of their father, who is accused of an atrocious crime, focusing on the media assault that the family undergoes and its effects.
- ▶ *Il silenzio dell'onda* by Gianrico Carofiglio. Well known for his detective series about the lawyer Guerrieri, in this book Carofiglio tells the tale of Roberto Marias, a former secret agent who is trying to rebuild his inner world after a hair-raising career and encounters a young boy who needs his help.
- ▶ *Il trono vuoto* by Roberto Andò. This debut novel is a magnificent Shakespearean political drama centered on the lack of strength of the opposition party in a democratic system. Andò, through irony and light-

ness, stresses the subtle relationship between insanity and power.

- ▶ *Una lama di luce* by Andrea Camilleri. In this latest novel of the popular series featuring Sicilian Chief Inspector Salvo Montalbano, the aging policeman faces the usual political and criminal hoodlums and must also deal with a deep personal crisis involving the love of his life and a painful aspect of his professional past.
- ▶ *Più alto del mare* by Francesca Melandri. This highly refined novel tells of the shattered lives of two people who visit their relatives in a secluded prison on a Mediterranean island, and of one of the prison guards. Set in the 1970s era of Italian domestic terrorism.



-- Andrea Ciccarelli

Before 1960

Mary Alford Failey, BA'45, is the author (as Majie Alford Failey) of *We Never Danced Cheek to Cheek: The Young Kurt Vonnegut in Indianapolis and Beyond*, published by Hawthorne Publishing. The book is an account of her 75-year friendship with novelist Kurt Vonnegut Jr., LHD'73, and contains stories and unseen photos from scrapbooks, issues of Shortridge High School's newspaper where Vonnegut was an editor, childhood art and writing pieces, journals from his road trips, and insights into his family. Failey knew Vonnegut from when he was 10 until his death at the age of 84 in 2007. She lives in Indianapolis.

1960s

Lawrence A. Baldassar, MA'69, PhD'72, is the author of *Beyond DiMaggio: Italian Americans in Baseball*, published by the University of Nebraska Press. Baldassar is Professor Emeritus of Italian at the University of Wisconsin-Milwaukee and has written numerous articles on baseball, was coeditor of *The American Game: Baseball and Ethnicity*, and editor of *Ted Williams: Reflections on a Splendid Life*. In addition to writing about baseball, Baldassar has published essays on Italian literature, film, and politics in American and Italian journals and served on the Executive Council of the Dante Society of America.

1970s

Madeline M. Garvin, BS'73 (French education), is a freelance writer who lives in Fort Wayne, Ind. She writes that she was appointed to the National Council of Teachers of English standing committee against censorship for a three-year period and had a proposal accepted to be a facilitator at the 100th anniversary NCTE convention in November. Garvin has served as an IU Bloomington recruiter since 2000 and also volunteers for the Neal-Marshall Alumni Club. She taught grades 9-12 English in an urban public school for 30 years and taught French for five years in an urban school. Garvin has also tutored French and English at IU-Bloomington's Neal Marshall Black Culture Center.

In April, the former director of the Florida De-

partment of Environmental Protection Southwest Office, **Deborah A. Getzoff**, BA'74, joined the law firm Lewis, Longman & Walker as Of Counsel in their Bradenton, Fla. office. The firm specializes in government and environmental issues. As a result of her eleven years as district director for the Florida Department of Environmental Protection, Getzoff has extensive experience with permitting, compliance, enforcement, and outreach management. She served as head of a 12-county regulatory DEP office based in Tampa, where she was responsible for permitting some of the most complicated and innovative environmental projects in Florida.

1980s

Linda Maire Fitzgerald, BS'80 (French education), MS'88, teaches middle and high school French at Forest Hills Eastern High School in Ada, Mich. She is former president and current secretary of the Alliance Française of Grand Rapids, Mich., and enjoys traveling with her husband. Fitzgerald likes to spend time in Strasbourg, France, at the Lycée Jean Monnet, where she, along with her French counterpart Anouck Bonin, founded an exchange program between the two high schools. She also enjoys cheering on the Hoosiers in the Wolverine state. Fitzgerald lives in Grand Rapids.

Elizabeth Caulfield Felt, BA'88, is currently teaching English part-time at the University of Wisconsin-Stevens Point. Her historical novel, *Syncope: a Memoir of Adele Hugo*, was published this spring by Cornerstone Press. For more information about the novel, visit Cornerstone's website: www.uwsp.edu/cornerstone. For more information about Felt, visit her blog at <http://elizabethcaulfieldfelt.wordpress.com>.

2000s

Nicholas F. Legan, Cert/BA'01, has joined *VeloNews*, a competitive cycling publication, as technical editor for the magazine and website. Legan had been a mechanic for several years on professional tours, including the Tour de France. He was head mechanic for the U.S. Olympic team in 2008 and for national teams competing in world championship competitions. At IU, he was a mechanic for the Little 500. Legan has a weekly column, "Ask Nick," on *VeloNews.com*.

Sarah C. Jenkins, Cert/BAJ'03 (Outside area: French), JD'06, who works in the Indianapolis office of the law firm Baker & Daniels, has been named a recipient of the 2011 Pro Bono Award for Attorney Aiding Individuals by the Indianapolis Bar Association. Jenkins, a business litigation associate, and her colleague Kathy Osborn were recognized for providing access to justice to underserved individuals at the IBA's annual recognition luncheon on Nov. 29, 2011. Jenkins lives in Indianapolis.

Lori A. Snow, BAJ'07 (Outside area: Italian), is an account manager at the advertising firm Hirons & Co. in Indianapolis, where she lives.

Ben F. Trotter III, MA'07, spent two years as a reader in English at the University of Strasbourg from 2009-11. Since fall 2011, he has been assistant professor of French at the Defense Language Institute in Monterey, Calif. Located on the Presidio of Monterey, the Defense Language Institute serves all four branches of the armed forces with instruction in more than 20 different languages and is regarded as one of the best schools for foreign language teaching in the nation.

Hallie L. Jaeger, BA'08, is a senior sales executive with Marcus Evans, one of the world's leading providers and promoters of global summits, strategic conferences, professional training, business-to-business congresses, sports hospitality and on-line information. The company also owns an English soccer club, represents Hollywood stars, and produces films and entertainment. Jaeger writes, "I am happily living and working in Chicago yet constantly dreaming about my days in B-town."

Rachel T. LeSage, BAJ'10 (Outside area: French), is an account specialist in the Chicago office of iProspect, a digital marketing company. She lives in Chicago.

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Best new films

- ▶ *Corpo celeste* by Alice Rohrwacher. 13-year old Marta moves back to Italy (Calabria) after 10 years abroad and struggles to fit in as she prepares for her Catholic confirmation.
- ▶ *Cesare deve morire* (Caesar Must Die) by Paolo and Vittorio Taviani. The true story of inmates at a high-security prison who are preparing a production of Shakespeare's *Julius Caesar*.
- ▶ *Habemus Papam* (We Have a Pope) by Nanni Moretti. Cardinal Melville (Michel Piccoli) is selected to be the new Pope, but his anxiety leads him to flee the Vatican before the official announcement is made. During the search for Melville, the other cardinals pass the

time playing cards and volleyball.

- ▶ *Diaz* (English subtitle: *Don't Clean Up this Blood*) by Daniele Vicari. This retelling of the brutal police crack-down on protesters at the G-8 summit in Genoa in 2001 focuses on the beating of demonstrators who were sleeping at the Diaz school.
- ▶ *Romanzo di una strage* (Story of a Massacre) by Marco Tullio Giordano. A film about the bombing of a bank in Piazza Fontana, Milan, in 1969 -- a pivotal event in modern Italian history.



-- Antonio Vitti

“Gerrard,” continued from page 2

early years, Professor Gerrard, like many others before and since, was puzzled by the references in the *Indiana Daily Student* to the Jordan River. She could find no river in Bloomington! “One day,” she recalled with a laugh, “a friend pointed out to me that what I thought was a little rivulet was actually the Jordan River.” Indeed “river” is an overstatement.

Former colleagues of Gerrard recall her collegiality and genuine concern for others. “For Charlotte,” remembers Professor Margaret Gray, “whether one was a colleague or student, we were all friends. I remember her mentioning that a student had dropped by her office—and stayed for four hours. Her interest and devotion to us were boundless.” This attitude reflected Gerrard’s belief that “in the humanities especially, one must be human.” She wrote in her 1965-66 faculty annual report: “For me that means sincerely caring for people, especially those students far from their own countries, who are sometimes starved for kindness and understanding, and more importantly genuine friendship in a large university.” She undoubtedly related to foreign students at IU in a special way, given her experience as a young teacher in Japan.

Her research continued along the same vein as her PhD dissertation, and she took a particular interest in the French essayist and playwright Henry de Montherlant, who authored important plays such as *La Reine morte* (1934) and *Le Cardinal d’Espagne* (1960) and also explored philosophical topics such as suicide in his essays. Gerrard’s monograph *Montherlant and Suicide* was published in 1977, shortly after she was promoted to Associate Professor with tenure, and 5 years after Montherlant implemented his ideas by taking his own life.

But more than research, Gerrard’s passion was teaching. Her signature course was officially titled “The Writer and Public Issues in 20th-Century France,” but she called it the “ism” course. “It was a course that dealt with the isms,” she recalled in a 1996 interview, “including colonialism, anti-semitism, feminism, militarism, [and] pacifism.” As a course taught in English, it had broad appeal and often included several students majoring in political science. Outside the classroom Gerrard also enriched students’ experiences with the aforementioned play readings in addition to an annual “declamation contest” in which students read French literature (poetry, short essays, scenes) and the best

presenter earned a book prize.

Professor Gerrard retired in the summer of 2000 but remained in Bloomington close to friends, colleagues, and her dear sister, Dr. Gilda Epstein. She fell ill in the fall of 2003 and passed away on December 14 of that year. The Department hosted a memorial service in March 2004 attended by many former students and friends, and that same month we created the Charlotte F. Gerrard memorial prize for undergraduate students in French, supported by gifts from a wide range of donors. Dr. Epstein generously established the Charlotte F. Gerrard Fellowship Fund with the IU Foundation in 2005, and the fund has since supported three graduate students in French literature with full fellowships. The fourth Gerrard Fellow, Noelle Brown, will begin her studies in the Department this fall. In this way, we are pleased to commemorate a beloved teacher and colleague whose enthusiasm for literature spread like a happy contagion among generations of students.



Annual departmental awards

Grace P. Young Graduate Awards

Georgy Khabarovskiy (MA'12)
David K. Wagner (MA'12)
Michael Dow

Grace P. Young Undergraduate Awards

Olivia Stidham (BA'12)
Jessica Johnson
Andrew C. Johns (BA'12)

Mario & Katrina Vangeli Award

Rena Kingery (BA'12)

John K. Hyde Award

Kevin Gardner (BA'12)

Peter Cannings Memorial Prize

Jennifer Betters (MA'10)

Lander MacClintock Memorial Award

Emanuela Pecchioli (MA'08)

Carol Ann Brush Hofstadter Memorial Scholarships

Margaret Uland
Kelsey Pepmeier
Brandon-Lee Dayton

Albert and Agnes Kuersteiner Memorial Prize

David B. Bloom

Mary V. Lèbano Memorial Award

Jessica Wehr (BA'12)

Quentin M. Hope Memorial Award

Miranda Hoegberg

Charlotte F. Gerrard Memorial Prize

Elizabeth (Ellie) Shariat Panahi

Associate Instructor Awards

David Winkler - Italian
Loïc Lerme - French
Kelly Biers (MA'11) - French

Gamma Kappa Alpha Italian Honor Society

Joseph Barnes
Mary Gazdziak
Nathan O'Connor
Rachel Schrage
Mary Vaughn

Trustees Teaching Award

Professor Julie Auger

Thank you to our donors, who make these awards possible!



Undergraduate award winners (L to R): Margaret Uland, Kimberly Long (Phi Beta Kappa), Olivia Stidham, Kevin Gardner, Ellie Panahi, Miranda Hoegberg, Andrew C. Johns, Jessica Johnson, and Jessica Wehr.

Meilleurs vœux d'Aix-en-Provence

A report from IU's overseas study program

KELLY SAX

When we arrived in Aix-en-Provence, the students were exhausted, panicked, and overwhelmed. Due to last August's hurricanes on the east coast, their plane had been rerouted through Barcelona, and their familiar belongings from home had been lost with their luggage. On top of it all, everyone in Aix spoke FRENCH. It was almost too much for a few of the twenty students from IU, Wisconsin, and Michigan whom I served as director of the Aix-en-Provence program in 2011-12.

Desperate to reassure them, I bought the students *pains au chocolat*, invoked the chic of French fashion and *gastronomie*, and invited them to a café on the sunny terraces of Aix's main thoroughfare, the Cours Mirabeau. I showed them pictures of the stunningly beautiful sparkling turquoise waters of the Mediterranean close by and tried to seal the deal by reminding them of the average 300 days of sunshine per year enjoyed in Aix. Luckily I succeeded in talking them out of leaving immediately, and the year was looking better already.

And what a year it was! I decided early to allow myself to become Facebook friends with many of the students (who numbered 50 by the second semester). While I might not see every student every day, Facebook allowed me an intimate view into students' daily experiences. I could read their immediate reaction to a frustrating experience at *la fac*; track issues with their lodging and/or host families; follow them in their discoveries of Aix and beyond through photos and status updates. In short, I could actually

observe on a daily basis the fluctuating curve of their culture shock and cultural acclimatization through its highs and its lows. And what I learned was that this group was smart, witty, brave, insightful and adventurous.

One student's sense of humor is illustrated by her reaction to the endless string of Catholic religious holidays in a country that prides itself on its devotion to *laïcité*:

France is mostly shut down today because it's the Monday after Pentecost. So because yesterday the holy spirit descended to Jesus' disciples, people should drop everything today. But don't worry, that Muslim girl can't wear her hijab to school. That would be ridiculous.

The students did struggle with the relative lack of structure of the French university system and the vastly different approach to higher education. Many class grades were based solely on one final exam at the end of the semester, and some French professors read each student's exam score out loud followed by negative or positive qualitative comments. The French bureaucracy also took some getting used to: even the smallest transaction seemed frustratingly inefficient.

By Christmas time, one of the students

who suffered the greatest initial trepidation was well integrated into the local culture, so much so that in a group picture of him with the newly arrived spring students, he was the only one to have replaced the big wide American smile with a knowing French smirk.

Anyone who has experienced studying abroad knows it is a life-changing experience, and for this cadre of undergraduates it was no different. One departing student wrote the following farewell:

Chère France, Thank you for all the stories with which I can frighten my parents, entertain my friends, and (someday) embarrass my children. It's been quite the romp, and I know our adventure will continue on a later page, with old characters and new, with food stains on the words, and with commentary scribbled throughout.

Learning inside the classroom and out was a challenge and a wonderful adventure for our students in Aix, and I had a very fulfilling year guiding, reassuring, and encouraging them. Au revoir, Aix! Tu me manqueras.

Below: Aix program students reenact the tableau "Un dimanche après-midi à l'île de la Grande Jatte" by Georges Seurat (1884). Photo with "impressionist" finish (purposely pixilated).

