

frit



QUEBEC CITY. PHOTO BY MARTIN ST-AMANT.

A Year of Conferences and Promotions

ANDREA CICCARELLI, CHAIR

We have enjoyed an exciting year in the Department of French and Italian in 2013-14, marked by faculty and student accomplishments and successful scholarly and cultural events. I am delighted to announce that **Marco Arnaudo** (Italian) was promoted from Associate to Full Professor. He was the youngest Full Professor promoted this year in the College of Arts and Sciences –an accomplishment that stresses his remarkable scholarly achievements in a few short years. **Brett Bowles** (French) and **Hall Bjørnstad** (French) successfully completed tenure review, and they were both promoted to the rank of Associate Professor with tenure.

Our faculty will be enriched this fall by the addition of **Vincent Bouchard** as a new Assistant Professor in French media studies. Bouchard has a PhD both from the Université de Paris *La Sorbonne* and the Université de Montréal, and he will teach courses related to French/Franco-phone media, especially in regards to TV, the press, and investigative documentaries.

We had several successful dissertation defenses this year as well. **Jason Siegel** and **Krista Williams** earned their PhDs in French Linguistics, **Florin Beschea** in French Literature,

and **Mary Migliozi** in Italian. In addition, opera singer **Chris Lysack** returned in April to defend his dissertation in French Literature, and he will graduate this fall. Our heartfelt congratulations and best wishes to these students!

Our ongoing fundraising for departmental programs continued effectively this year, and I would like to thank all our donors most heartily. It is through your generosity that we are able to fund awards for undergraduate and graduate students and invite special visitors to our campus. Humanistic disciplines such as ours depend more than ever on the generosity of donors who value their own liberal arts education and wish to help the next generations to have the same opportunities.

We had a particularly high number of conferences and symposia this year. In the fall, we hosted the workshop “Assembling the Global: Universal History, Past and Present,” co-organized by Professor **Hall Bjørnstad** along with colleagues from the University of Oslo. In November, Professor **Margot Gray** orchestrated the symposium “Swann’s Way at 100: Reading Proust, 1913-2013,” for the centenary of one of the most important literary publications in modern times. In March, we had a very success-

ful Symposium on Contemporary Italian Culture, featuring Italian musician and composer Cosimo Colazzo, Italian poet Ernesto Livorni, and Mafia specialist Antonio Nicaso. A few days later, an international conference on “Italian Pop Music and Lyrics” took place. Organized by PhD students **Mary Migliozi** (PhD’14) and **Marianna Orsi** (MA’13), this was a successful sequel to the 2012 conference on the same subject. Our 5th annual Italian film symposium in April, mainly organized once again by Professor **Antonio Vitti**, featured internationally acclaimed director and actor Carlo Verdone. It included four evening screenings of Verdone’s movies, and the IU cinema was filled to capacity each night.

I would like to finish with a personal note to announce that I have been appointed to be the new Dean of the Hutton Honors College here at IU effective July 1. This will therefore be (for now!) my last year as Chair, a task that has been and is much more a pleasure than a duty to perform. To promote and increase the importance of French and Italian at IU and in the academic world has been a passion and a privilege that I cherish and that will guide me for the rest of my academic life, no matter what administrative role I may have.



ROMAN COLOSSEUM. PHOTO BY DAVID ILIFF.

FRIT branches out with new courses

ROXANA CAZAN

You won't get in trouble for reading a comic book in Marco Arnaudo's class. At least not in his freshman course "Heroes, Superheroes and Antiheroes," which is one of several recent courses taught by FRIT faculty in English to a wider audience. Open to non-majors, these classes appeal to students across the College of Arts and Sciences, exposing them to a fascinating array of cultural artifacts, from film and literature to comic books and historical documents. Proposing compelling themes, the courses insist on the goals of a liberal arts curriculum: developing and strengthening analytical reading skills, critical thinking, and academic writing.

Whether taught with a FRIT course number, in the Hutton Honors College, or in the

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College of Arts and Sciences directly, these outreach courses engage students in discovering aspects of world culture, making comparisons with the American experience, and understanding the historical context in which books and films were created. Professor Massimo Scalabrini, who teaches "The Pen and the Sword" for Honors, highlights that literary and cultural artifacts provide a cultural and historical content from which one can understand why societies are constituted in a certain way. Students in Professor Emanuel Mickel's "A Question of Love" course, part of the College's *critical approaches* curriculum, gain skills in reading critically and writing analytically that will help them regardless of the field of study they pursue as a major.

Professor Andrea Ciccarelli teaches "Rome: The City and the Myth," in which he uses historical novels that take place in ancient Rome and have as the protagonist a fictional character, while other secondary characters are indeed historical persons. The accuracy of the context depicted in the novels render them useful in providing a sense of the period between 90 and 60 BC, and are more exciting to students than a history textbook. In addition, films like *Spartacus* by Stanley Kubrick reveal cultural and historical elements of Roman life, including the brutality of slavery and the cleverness of politics, in a direct, visual manner that compliments literary descriptions.

In a similar vein, Professor Brett Bowles feels that requiring students to address both literary and non-literary artifacts helps them

to synthesize information using different modes of inquiry. His course on "French and European Cinema," which is joint-listed in FRIT and the Department of Communication and Culture, requires students to engage in a detailed analysis of how the narrative techniques used in film validate or discredit key social and political discourses. In order to do this, students must combine close analysis of what they see and hear on screen with knowledge gained from background readings about the historical context of the films.

As with any course, the syllabus for outreach courses is developed with a particular theme or learning goal in mind. The films Bowles chose for his course illustrate how cinema has been used to promote both conformity and resistance to prevailing political and social trends. He clarifies that, for instance, the cinema of the 1920s in the Soviet Union, Germany, and France responds to the trauma of the First World War in radically different ways according to the circumstances of each country. Professor Mickel selected his texts in an effort to help students distinguish between different types of literary and novelistic genres. For him, the novel is a purveyor of reality, and in demonstrating this, he focuses on the unique nature of the epistolary novel, which allows the action to be directed by the various personas contributing their letters.

The content of these courses generally expands on various aspects of the professors' research interests. Bowles noted that, "In recent years I have been doing increasingly more research comparing French and Ger-

"...students who claim to have little or no interest in literature end up finding reading and analyzing literary texts a rewarding and worthwhile experience."

man cinema. I especially enjoy this course because it allows me to broaden the field even farther beyond the national frame of France to the Soviet Union, Italy, Spain, and Poland. . . . and gives a much more accurate, wholistic view of cinema compared to teaching one country's output in isolation." Scalabrini's research on Renaissance literature is also not limited to one country, and his Honors course deals with literature and power in early modern Europe, featuring authors ranging from Machiavelli to Francis Bacon to La Bruyère.

"What continues to surprise me," says Scalabrini, "is how students who claim to have little or no interest in literature end up finding reading and analyzing literary texts a rewarding and worthwhile experience." May the Department of French and Italian continue to prosthetize in this way!



Top new films

French

- ▶ **Deux jours, une nuit**, by the Belgian brothers Jean-Pierre and Luc Dardenne, tells the story of a professional woman (Marillon Cotillard) who is threatened by the "downsizing" of her company. She has one weekend to convince her colleagues to sacrifice their bonuses so that she can keep her job. A film about the conflict between self and collective interest, it was nominated for the Palme d'Or at Cannes this year.
- ▶ **La Vie d'Adèle, chapitre 1 & 2** by Abdellatif Kéchiche is a well-crafted coming-of-age and coming-out story. Known by the title *Blue Is the Warmest Color* in English, it shows how the life of teenaged Adèle changes radically after she encounters Emma. As she discovers desire, love, sexuality, but also self-reliance and responsibility, the character evolves before the audience's eyes. Winner of the Palme d'Or at Cannes in 2013.
- ▶ **Camille Claudel 1915** by Bruno Dumont is a psychologically intense portrait of Auguste Rodin's lover, a sculptor and graphic artist who was involuntarily interned in a psychiatric hospital by her brother, the poet/diplomat Paul Claudel. The film stars Juliette Binoche in a typically masterful performance as we see life through Camille's eyes over three days in the asylum, where she would remain until her death in 1943.
- ▶ **Jeune et jolie** by François Ozon tells the story of Isabelle, a 17-year old from a well-to-do family who makes the decision to become a call girl. The crisp tone of the movie enhances the mystery of her choice, as she herself appears strangely detached from all the material and emotional aspects of her new secret life.
- ▶ **Le Passé** by the Iranian director Asghar Farhadi takes place in Paris where a French-Iranian couple is faced with momentous decisions and shocking discoveries about their family and themselves. Yet the mood is melancholy, almost dream-like. Unconventional in the best sense of the word, *Le Passé* questions love, identity, and moral values in a chaotic world. Bérénice Bejo won Best Actress at Cannes in 2013 for her performance.

-- Brett Bowles & Oana Panaïté

Italian

- ▶ **Miele** by Valeria Golino is a thought-provoking debut film about a young woman who devotes her life to helping terminally ill people who see no other way out than by committing suicide. When a new, physically healthy but deeply depressed 'client' asks for Miele's help, she is confronted with a moral dilemma.
- ▶ **Viva la libertà** by Roberto Ando is a comedy in the classic "trading places" vein. The story concerns a worn-out politician, Enrico Olivieri (Tony Servillo), who disappears into thin air from one day to the next. On an impulse, Olivieri's assistant hires his identical twin brother, who has just been released from a psychiatric hospital, to replace him. A lighthearted political satire.
- ▶ **Il futuro** by Alicia Scherson is based on Roberto Bolaño's novel *Una novelita lumpen* and explores the fates of Bianca and Tomas, teenagers who have just become orphans after their parents died in a car crash. Each sibling copes in his own way, but trouble brews when Tomas brings home two hoodlums he meets at work and they plot to rob an old, blind washed-up actor (Rutger Hauer) who lives alone in an isolated villa. Bianca gets increasingly attached to the old man and is eventually unwilling to follow through with the heist.
- ▶ **La grande bellezza** by Paolo Sorrentino won the Oscar for best foreign language film of 2013 with good reason. This deeply melancholy picture is about a once great writer, contemplating his past life and 'beauty' in the broadest sense of the word. The film is a Felliniesque visual trip through modern day Rome focusing on its decadence and hypocrisy, and filled with beautifully composed scenes, tracking shots and impressive long takes. It is truly beautiful.
- ▶ **La migliore offerta** (*The Best Offer*), is the first film in English by acclaimed director Giuseppe Tornatore. This thrilling romantic drama revolves around an eccentric art collector and auctioneer, Virgil Goodman (Geoffrey Rush), who falls in love with a young woman after she hires him to auction her deceased parents' art collection. She doesn't dare to show herself however, as she is suffering from a severe form of agoraphobia, and communicates exclusively behind a wall in her luxurious villa. Is a relationship possible?

-- Antonio Vitti

In June 2013, **Julie Auger** presented the results of two studies on Picard that were carried out in collaboration with Anne-José Villeneuve (PhD'11) and Jake Wycoff (BA'14) at the 7th International Conference on Variation in Europe (ICLaVE) in Trondheim, Norway.

During the past year, **Hall Bjørnstad's** 2011 book on Blaise Pascal, *Créature sans créateur*, was republished by Éditions Hermann in Paris, and a special issue he co-edited with Katherine Ibbett on Walter Benjamin's groundbreaking interpretation of the French seventeenth century came out with *Yale French Studies*. He also co-organized two workshops on universal history, first in Bloomington in September 2013 and then in Oslo, Norway in June 2014 (see right).

Distinguished Professor Emeritus **Peter Bondanella** has published *The Italian Cinema Book*, a collection of essays on the historical and aesthetic development of Italian films, sponsored by the British Film Institute and published by Palgrave Macmillan in 2014. He continues to work on a second and enlarged edition of *A History of Italian Cinema* (Bloomsbury Academic), a book that has long been the standard English-language treatment of the subject in the field.

In Spring 2014, **Brett Bowles** subtitled two rare French films shown at the IU Cinema and preserved in our library's collections. The first was the silent feature *La souriante Madame Beudet* (1924), directed by Germaine Dulac. Its insight into the subjectivity of an unhappy bourgeois wife was exceptional for the time period. The second was a short documentary titled *Henri Matisse, un grand peintre français* (1946), directed by François Campaux. Shown to complement the ongoing Matisse exhibition at the IU Art Museum, the film celebrated Matisse as the founder of modern art and implicitly helped France reclaim some cultural prestige after the devastation of the Second World War.

Alison Calhoun was delighted to give a talk to the IU Theatre Circle about Molière's *Imaginary Invalid* just before the Department of Theatre and Drama's production of the play in translation last September. In April, she traveled to Stanford University where she was invited to give a talk to their Renaissance reading group about her forthcoming book on Montaigne and the lives of the philosophers.

Margaret Gray reports that the year 2013 was filled with festivities over the centennial of the publication of Proust's *Du côté de chez Swann*. She had a book chapter reprinted in the Norton Critical Edition of *Swann's Way*, alongside translations from the French by Peg Flynn (PhD'97), and she organized a colloquium on November 14th, the centennial day itself, featuring a guest speaker and roundtable presentations, including one by departmental colleague Nicolas Valazza, here at IUB. Gray also participated in an international Proust conference in Exeter, England, where William C. Carter (PhD'71) was a keynote speaker. In addition, Gray published chapters in a Cambridge UP collection on Proust and in a volume on recent women's writing in French, and co-authored an article in *La revue des Deux Mondes*.



Above are participants from FRIT at the second workshop on "Assembling the Global: Universal History, Past and Present" in Oslo (Norway), June 2014. From left to right: Associate Professor Guillaume Ansart, Professor Eric MacPhail, Adjunct Assistant Professor Aiko Okamoto-MacPhail, and workshop co-organizer Associate Professor Hall Bjørnstad. The four are joined at right by Assistant Professor Johannes Türk from the IU Department of Germanic Studies. The FRIT faculty members presented research on topics ranging from Montaigne and Bossuet to democracy and Tocqueville and the influence of the *encyclopedistes* in Japan.

In late summer 2013, **Eileen Julien** was named Director of Indiana University's Institute for Advanced Study. In November, Julien participated in a workshop on the outskirts of Rome as macro-regional coordinator for Africa on the international project *Literature: A World History (LAWH)*. This spring she attended the annual meeting of the African Literature Association held in Johannesburg, where she gave two papers, one on *LAWH* and the other on a collaborative project with colleagues in South African universities. Julien also has several publications on African literature appearing in 2014, with topics including interpretations of Chinua Achebe's *Things Fall Apart*, differing views of Boubacar Boris Diop, and "Birago Diop Through the Prism of the Local."

During Fall 2013, **Oana Panaïté** held the *Chaire des Amériques* as a Visiting Professor at Université de Haute Bretagne-Rennes 2, where she conducted research on her current book project on the colonial fortune of contemporary French fiction. While in Rennes, she delivered a series of lectures on topics ranging from the contemporary French and Francophone novel to the idea of "Americanness" in postcolonial thought.

This past spring, **Kevin Rottet** taught a graduate seminar on the structure of the Breton language, one of the first iterations of our course on Structure of a Regional or Minority Language of France (F581).

Teaching the Foreign Language Teaching Methods course for Italian and French graduate students was a highlight of the year for **Colleen Ryan**, who enjoyed the "absolutely vibrant and engaged group" in her class. She also co-taught (with Associate Instructor Sandro Puiatti) our fifth-semester Italian M300 courses with a multimedia and multiliteracies approach. Her intermediate-level Italian language and culture program *Caleidoscopio* (co-authored with Daniela Bartalesi-Graf) will be published in August.

Nicolas Valazza received the Larry Schehr Memorial Award for the best junior faculty essay presented at the 39th Nineteenth-Century French Studies Colloquium in October 2013, in Richmond, Virginia. The essay he presented, "Seuils livresques et horizons textuels, entre Parnasse et Zutisme," is part of his new book project, provisionally entitled *La Poésie délivrée: le livre en question du Parnasse au Symbolisme*.



Associate Professor Julie Auger (right) and her research collaborator Anne-José Villeneuve (PhD'11) met over the winter holidays for a meal in Montréal.



Hope remembered as gifted teacher, chair

ISABEL PIEDMONT-SMITH

“We have been asking our students to memorize a series of weak and labored jokes about drunkards, schoolboys, doctors, pickpockets, salesladies, and tramps,” wrote Quentin Manning Hope in his faculty annual report of 1958-59. He went on to describe how he had improved the materials used for the F202 course by substituting passages from modern French literature that are “worth remembering in themselves” and not just good examples of language usage.

Teacher, scholar, and administrator, Professor Quentin Hope began his career at Indiana University in 1956, the same year he received his PhD in French from Columbia University. He finished his BA from Harvard in 1942 and had served in the American Field Service during WWII, driving supply trucks in the Middle East and ambulances in Italy, France, and Germany. He married Nathalie Weaver in 1944 and returned to Harvard to complete an MA in French in 1946. After teaching a few years at the Elizabeth Irvin School in New York City, Hope enrolled in the PhD program at Columbia and eventually completed his dissertation on the 17th-century libertine essayist Charles de Saint-Évremond.

Less than 10 years after his arrival in the Department of French and Italian, Hope was selected to serve as department chair, a role he filled from 1965 to 1977. This was a period of rapid growth in the French program, with new faculty hired each year and the number of graduate students swelling to 100. Professor Emanuel Mickel recalls that Hope established greater faculty participation in departmental governance, which meant a lot of meetings. “Smoking was allowed in those days, and by the end of a faculty meeting one could hardly see across the table, the smoke was so thick,” says Mickel. Hope joined in, of course, puffing on a cigar.

“Quentin Hope was a gentleman,” says Professor Emeritus Edoardo Lèbano, who was hired by Hope in 1971. He describes Hope as understanding, democratic, and fair; someone who listened to faculty input and took it into serious consideration. Hope also had a jovial

side and a good sense of humor, recalls Mickel. As chair he held the annual fall party in the garden of his house, and in 1974 wrote that “A benign providence has refused to allow the rain to fall on these occasions for the last nine years, but if its vigilance slackens we will postpone until Sunday.”

In the early 1970s, Quentin and Nathalie Hope made the local newspaper, the Herald-Telephone, due to the theft and anonymous return of their large steel dog yard decoration. Apparently the dog was well known and liked in the neighborhood, and a certain nagging guilt led the thief to arrange for an anonymous transfer of the item back to the Hope family’s possession, with an H-T reporter as intermediary.

Samuel Rosenberg, who took over from Hope as chair in 1977, remembers him as an excellent departmental administrator and an *honnête homme* (a reference to his book on Evremond, see below). “I remember,” reflects Rosenberg, “a man of bluff

graciousness and generosity, enjoying lively, intelligent conversation... neither easily intimidated nor eager

to impress—a man of balance, as evidently comfortable with himself as with the many friends and acquaintances whose society he clearly relished.”

While a professor at IU, Hope spent two years abroad: first, in 1962-63, as a Fulbright scholar in Paris and second, in 1975-76, as director of the overseas study program in Strasbourg. His Fulbright year in Paris corresponded with IU Professor Henry H. H. Remak’s Fulbright year in Lille, and they met in Paris. Together, they sent a postcard of the Eiffel Tower to the Department on which Hope remarked “The place is top heavy with French professors of English and American professors of French.” Good thing it’s made of iron.

Hope continued his scholarship on 17th-century French literature, particularly Evremond and the libertines, throughout his career. He published *Saint-Evremond: The honnête homme as critic* in 1962 (IU Press) and *Saint-Evremond and his Friends* in 1999 (Paris: Droz). In addition, Hope was very engaged in teaching and published several textbooks including *Spoken French in Review: Based on Modern Authors* (MacMillan,

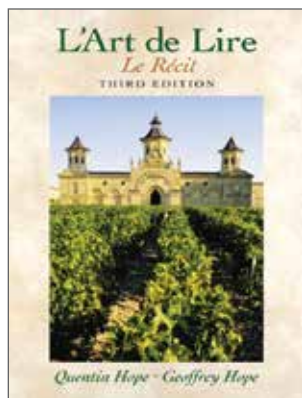


Quentin M. Hope, circa 1956, from the IU Archives (P0042018)

1963) and *L’Art de Lire* (MacMillan, 1987), whose second and third editions were co-authored with Hope’s son, Geoffrey R. Hope, a professor of French at the University of Iowa.

Quentin Hope passed away at the Meadowood Convalescent Center in Bloomington in February 2005, at the age of 82. Shortly after his death, his family worked with the Department to establish a memorial prize in his honor to reward undergraduate students who have excelled in their study of French at IUB. Hope’s good friend Professor Michael Berkvam was proud to present the first award to Erin Aakhus (BA’06) in 2006, and the most recent recipient is Jane Reagan.

We are also keeping the memory of Quentin Hope alive through the continued use of *L’Art de Lire* in our F491 course, “Elementary French for Graduate Students.” This tome, designed to improve reading skills in French, features many interesting tales by authors from Guy de Maupassant to Colette, with vocabulary, questions, and exercises to stimulate students’ brains. We believe none of them features jokes about drunkards and pickpockets. Legacy intact.



Family Connections

Quentin Hope’s older brother Henry Radford Hope was the long-time chair of the Department of Fine Arts at Indiana University-Bloomington and the namesake of the Henry Radford Hope School of Fine Arts.

1960s

After serving 18 years as president of Central Methodist University in Fayette, Mo., **Marianne P. Inman**, MA'67, retired in June. During her tenure, the university was transformed through new construction and extensive renovations and by adding several new graduate programs and online learning courses. Inman lives in Georgetown, Texas.

Phyllis Jacobson, MAT'68, was awarded the 2013 Hal Wingard Lifetime Achievement Award by the California Language Teachers Association for her "lifelong enthusiasm, dedication, and commitment to language learning." She also serves on the Advisory Board of the California World Language Subject Matter Project, which provides professional development to language teachers throughout the state. Her present position is Administrator of Examinations and Research for the California Commission on Teacher Credentialing, which is the state educator licensing agency.

1980s

In May, the not-for-profit organization Parent Encouragement Program of Kensington, Md., named **Kathleen Karavitis Hedge**, BA'87, as its new executive director. She is a not-for-profit executive with 25 years of experience in fundraising, board development, planning and administration. Hedge is the author of the book *Engaging Your Board in Fundraising: A Staff's Guide*, published by BoardSource. Previously, she was an independent consultant, deputy director for the Center for a New American Dream, and chief fundraising officer at BoardSource. She

also worked for the American Red Cross, American Youth Hostels, and Hariri Foundation. Parent Encouragement Program currently provides parenting classes to 5,000 parents. Hedge lives in Garrett Park, Md.

1990s

Erika J. Dowell, BA'90, BFA'92, MLS'00, MA'13, is associate director and head of public services at the IU Lilly Library. She has worked at the library since 2000, focusing primarily on digitization and Web development activities. Dowell, who lives in Bloomington, Ind., is past-chair of the rare books and manuscripts section of the Association of College and Research Libraries. As an adjunct faculty member, she has taught courses in the history of the book and art librarianship.

Third-generation IU grad **Dylan J. Wissing**, BA'93, won a Grammy Award last year for his drumming on the Alicia Keys album *Girl on Fire*. He was also recently recognized in a *Modern Drummer* magazine reader's poll as one of the country's best studio drummers. In the 1990s, Wissing played in the Bloomington band Johnny Socko, a favorite of the IU student crowd.

Kristine Markovich Alpi, BA'95, MLS'96, director of the William R. Kenan Jr. Library of Veterinary Medicine and adjunct assistant professor of population health and pathobiology at North Carolina State University, was inducted as an honorary member of Phi Zeta in April. A veterinary honor society, Phi Zeta awards honorary membership to "persons not in possession of a veterinary medical degree, who have rendered distinguished service in the advancement of the science related to the animal industry and

particularly of animal diseases." Alpi lives and works in Raleigh, N.C.

Marcel Townsend Spahr, BA'96, is a French teacher at Maconaquah High School in Bunker Hill, Ind. Previously, she taught French at Logansport (Ind.) High School. Spahr is a member of the American Association of Teachers of French and the Indiana Foreign Language Teachers Association. She lives in Peru, Ind.

Rachel A. Chrastil, BA'99, is the author of *The Siege of Strasbourg*, published in April by Harvard University Press. In August 1870, Prussian forces bombarded the border city of Strasbourg, killing hundreds of citizens, wounding thousands more, and destroying many historic buildings and landmarks. For six terror-filled weeks, "the city at the crossroads" became the epicenter of a new kind of warfare whose indiscriminate violence shocked contemporaries and led to debates over the wartime protection of civilians. Chrastil's book recounts the forgotten history of the Strasbourg crisis and the experiences of the civilians who survived it, showing that many of the defining features of "total war"—usually thought to be a twentieth-century phenomenon—characterized the siege. Chrastil is associate professor of history at Xavier University.

2000s

Kelly Farmer (MA'10) received the award for best student presentation at the Association for French Language Studies conference in the United Kingdom in June 2014. Farmer is a PhD candidate in French Linguistics and a Visiting Lecturer in the Department of French and Italian at IUB.

Top new books in French

- ▶ *Au revoir là-haut* by Pierre Lemaître is a detective story set in the aftermath of World War I. The novel focuses on two veterans ("poilus") whose difficult return to postwar civilian life leaves them with few options. Their choice to set up a scam is a satirical yet profound reflection on history and the value of patriotism. Winner of the Prix Goncourt.
- ▶ *Moment d'un couple* by Nelly Alard confronts head-on the seemingly banal yet enduring question "How can a couple survive betrayal?" through the story of Juliette and Olivier. Neither moralizing nor cynical, Alard's candid and at times humorous writing brings the issues of love, trust and the contemporary values of feminism and gender-roles into a thought-provoking focus. Winner of the Prix Interallié.
- ▶ *La Saison de l'ombre* by the Cameroonian writer Léonora Miano engages with the

difficult issue of the colonial slave trade ("la traite négrière") from the perspective of the survivors. Told by Mulongo women left behind, the tragic stories of captivity, death and separation experienced by millions of Africans before their enslavement in the New World take on a personal, intimate and all the more tragic tone. At the core of this beautifully written novel lies the feeling of incomprehension experienced by the victims faced with the horror of slavery. Winner of the Prix Femina.

- ▶ In *Il faut beaucoup aimer les hommes*, Marie Darrieussecq surprises her readers with the story of Solange, a white actress and the heroine of her previous novel, *Clèves*, and her relationship with the intriguing Kouhouesso, a black Canadian originally from Cameroon seeking to make a film of *Heart of Darkness* in Africa. The writing

moves swiftly and unpredictably between star-studded Hollywood parties and the Cameroonian forest, Joseph Conrad and George Clooney, Greek tragedy and texting. Winner of the Prix Médicis.

- ▶ *Flaubert* by historian Michel Winock embarks on an original exploration of Gustave Flaubert's life and work, bringing out a fundamental paradox in the writer's life: his professed love for exotic travels (Egypt, Corsica) and lost civilizations (Carthage), on the one side, and his provincial isolation in Croisset, his Normand "hole in the ground", on the other. Perhaps this is a key to the duality of his imagination, constantly oscillating between the great historical novel and the microscopic attention to the everyday life of his century.

-- Oana Panaïté & Margaret Gray

Annual Departmental Awards

We are pleased to announce this year's departmental award recipients: Students and faculty who have shown excellence in their study and teaching of French or Italian. This year marked the first appearance of the Eneria Ruggeri Memorial Award, established by Professor Andrea Ciccarelli in honor of his mother and given to two outstanding undergraduate students who have shown a passion for the study of Italian language and culture.

Eneria Ruggeri Memorial Award

Adriana Giuliani (BA & BS'14)
Frank Granger (BA & BS'14)

Quentin M. Hope Memorial Award

Jane Reagan

Charlotte F. Gerrard Memorial Prize

Alisa Klepach



Above: Prof. Massimo Scalabrini presents Emily Ellis with the Hofstadter Memorial Scholarship, which comes with a signed book by Prof. Douglas Hofstadter. Above right: Anemarie Calin (left) is presented the Grace P. Young Graduate Award by Prof. Margaret Gray.

Peter Cannings Memorial Prize

B. Devan Steiner (MA'08)

Olga Ragusa Graduate Award

Edward Bowen

Lander MacClintock Memorial Award

Isabella Magni (MA'13)

Albert and Agnes Kuersteiner Memorial Prize

Erik Troske

Grace P. Young Graduate Awards

Anemarie Calin (MA'13)
Krista Williams (PhD'14)

Grace P. Young

Undergraduate Awards

Thomas Bebekoski
Anjona Ghosh
Miranda Hoegberg (BA'14)
Alyssa Lindley (BA'14)

John K. Hyde Award

Arthur Masyuk

Carol Ann Brush Hofstadter Memorial Scholarships

Emily Ellis
Rebecca Nash

Gamma Kappa Alpha Italian Honor Society

Erika Fisher
Meaghan Rigali
Alexandra Utter (BA'14)
Daniel Watts



Italian Associate Instructor Award

Carlotta Paltrinieri (MA'14)

French Associate Instructor Awards

Sarah Kay Hurst (MA'14)
Jill Owen

Trustees Teaching Award

Massimo Scalabrini

Palmer-Brandon Prize of the College of Arts & Sciences

Vianna Newman

Phi Beta Kappa Initiates

Thomas Bebekoski
Hayley Cannizzo (BA'14)
Victoria Eder (BA'14)
Adriana Giuliani (BA & BS'14)
Timothy Hoffelder (BA'14)
Sara Swan (BA'14)

Many thanks to our generous donors, who make these awards possible!

Top new books in Italian

- ▶ *La voce degli uomini freddi (The Voice of the Cold Human)* by Mauro Corona tells the story of a forgotten people who live according to natural rules, in synchrony with the seasons, until they discover that their way of life is incompatible with modernity and the supposed conveniences and financial richness it brings.
- ▶ In *La gemella H*, Giorgio Falco narrates the story of three generations of a German family that has gone from Hitler's totalitarianism to the present times. H stands for Hilde, a twin sister who has always rebelled against any constrictive system, but who also discovers that the damages of despotism die hard. Winner of the Mondello prize.
- ▶ *La morte di un uomo felice* by Giorgio Fontana is set in 1981 and tells the story of a magistrate who investigates within

the turbid waters that connect terroristic groups and political factions in Italy, with a clear-cut style and a crystalline precision. Excellent historical fiction about the end of the terrorism years in modern Italy.

- ▶ *Le vite di Monsù Desiderio* by Fausta Garavini is a fascinating reconstruction of the life of an obscure Baroque French painter, François de Nomé, an artist whose life has often been confused with that of another less known French painter, Barre. In this novel Garavini draws from her deep knowledge of French culture and history, as well as her love for the artistic world and the rough but intense lives of the artists.
- ▶ Michele Mari's *Roderick Duddle* tells the story of an orphan's adventures related to his being, unbeknownst to himself, the heir of a rich inheritance. His potentially wealthy state leads several individuals

to pursue him and sets the novel in action. Mari's narrative strongly relies on both humor and adventure, not unlike traditional English models such as Defoe and Dickens.

-- Andrea Ciccarelli

We want to hear from you!

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Bologna internship a perfect fit for pre-med student

ISABEL PIEDMONT-SMITH

In her white lab coat, extracting DNA from patient samples at the Hospital Bellaria in Bologna, Adriana Giuliani didn't look like a typical American exchange student. By engaging in research into cancer genes in an Italian lab, Giuliani was completing her requirements for an IU microbiology degree while also immersing herself in Italian culture through the Bologna Consortial Studies Program. By the time she left Italy, she had decided to add an Italian major to her course of studies.

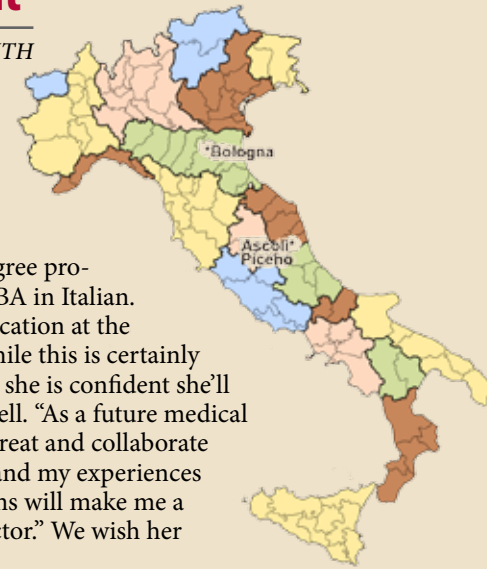
Giuliani was a Cox Research Scholar at IU who first became interested in studying Italian by taking a Hutton Honors College course called "The Pen and the Sword" with Professor Massimo Scalabrini her freshman year. She completed accelerated language classes and had solid Italian skills by the time she was accepted into the Bologna Consortial Studies Program for Spring 2013.

The BCSP, founded at IU 50 years ago and now including seven other US universities, encourages students to pursue internships alongside their studies at the Università di Bologna. By networking through IU professors and researchers, family friends, and program directors, Giuliani was able to set up an internship with a professional investigator at Bellaria before departing the US. "While the prospect of research abroad was initially intimidating," she reports, "my fears were soon placated by my friendly co-workers and familiar atmosphere." Indeed, the language of the scientific protocols she worked with was English, and the equipment was familiar to her from the States. Her interactions with Italian peers and supervisors, however, were in Italian and increased her confidence in speaking the Italian language.

After the Spring 2013 semester at the Università di Bologna, Giuliani remained in Italy for most of the summer, working as an au pair. While in Italy, she visited family in Ascoli Piceno, in the Marche region south of San Marino. She was pleased to be able to apply her newly honed Ital-

ian language skills to reading poems and stories written by her grandfather, which she set about to translate.

Giuliani graduated in May 2014 with Highest Distinction in two degree programs: a BS in microbiology and a BA in Italian. In the fall she will continue her education at the Ohio State College of Medicine. While this is certainly in line with her interests in biology, she is confident she'll make use of her Italian studies as well. "As a future medical practitioner," she says, "I will both treat and collaborate with a great variety of individuals, and my experiences in learning and working with Italians will make me a better and more compassionate doctor." We wish her buona fortuna!



Participating in the Bologna Consortial Studies Program allowed Adriana Giuliani to reconnect with her Italian *nonna* in Ascoli Piceno.



We all know that our pedagogical and academic efforts would go nowhere without the support of our wonderful staff. Some of them have been with us for a long time, others have joined the department more recently, and others will soon leave us to pursue academic careers of their own, and we wish them well. As a Chair, I cannot reiterate too much how grateful we are for the work they do, every day, throughout the year. – Andrea Ciccarelli