



FONTAINE STRAVINSKY, PARIS, BY NIKI DE SAINT PHALLE AND JEAN TINGUELEY, 1983. PHOTO BY SONYA STEPHENS

## A FRIT welcome

SONYA STEPHENS, CHAIR

**W**elcome to your new-look newsletter.

Whatever your interest in the department, we hope you will find news and features that will keep you in touch both with friends and developments in FRIT and the disciplines it represents.

As professors **Patrick Bray** and **Rebecca Wilkin** leave to take up positions at the University of Illinois and at Pacific Lutheran University, respectively, the department is benefiting from the new perspectives of **Marco Arnaudo** and **Colleen Ryan-Scheutz**, who joined the faculty in recent years and are both featured in this issue. In addition, we will welcome three visiting professors in French this coming year, as well as two new faculty members in Italian.

Our continually changing, diverse faculty will take students to new places in the coming year, whether here on campus or through one of IU's many study abroad programs. **Margaret Gray** has come to an end of her stint in Aix-en-Provence, and in this issue, we hear her stories of the year just gone. As French and Italian majors return to campus, others prepare for yearlong adventures immersed in foreign cultures. We also wanted to share with you, then, news of IU's Bologna and Florence programs, as well as of our High School Honors Program in Foreign Languages, now in its 46th year, with two centers in Brittany.

Fourteen bright new graduate students will join our programs this fall, some of whom will

receive fellowships made possible by funding from the College and from alumni and friends. The Department of French and Italian continues to be a stimulating place through the mix of ideas, the sense of tradition and of exciting future possibilities, and the many opportunities we have to enjoy and share the rich cultures of Italy and the French-speaking world with the campus and wider community.

As I come to end of my first year as chair, I am immensely grateful for these opportunities, for those who make it all possible through generous gifts to our programs, and to my faculty colleagues, the staff, and the students of FRIT, who make it all happen.

*Membership Matters. This publication is paid for in part by dues-paying members of the IU Alumni Association.*



FRANÇOIS NADEAU

# FRIT creates fund in honor of professor

JULIE AUGER

*One cannot talk of French linguistics at Indiana University without mentioning the founder and, for almost 50 years now, the soul of this program: **Albert Valdman**.*

While his many achievements could fill several pages, I would like to focus on two aspects of my colleague that best summarize the career path he has chosen and the impact he has had on the field: his willingness to challenge received wisdom and his profound commitment to his students.

There are many ways in which Valdman

has challenged established dogmas in the fields of French linguistics and language pedagogy. Rather than study “good” French like most of his colleagues, he specialized in the study of colloquial French, and he aimed to better prepare learners to interact with real native speakers. Going against the prevalent view that only the French of France is worth studying, he turned his attention to varieties of French spoken in other francophone countries and published the first comprehensive book on this topic. Finally, at the urging of his future wife Hilde, Valdman has devoted an important part of his research and teaching programs to the language spoken in Haiti, developing teaching materials for Haitian Creole and publishing a dictionary of this language, which had never been done before.

Throughout his IU career, Valdman has been a mentor to countless graduate students. In addition to directing 45 dissertations and serving on numerous dissertation committees, he has contributed to developing the research, teaching, and editorial skills of many more students. Former students testify to the impact that he has had on their lives. **Joel C. Waltz**, MA’71, PhD’75, professor emeritus of French at the University of Georgia, writes,

“Without Dr. Albert Valdman, I would never have had a career in academics.”

**Sally Magnan**, PhD’81, professor of French at the University of Wisconsin, remembers the first paper she published in the *Modern Language Journal*. “Later as editor of that journal for 14 years, I thought of that article often,” Magnan wrote, “and how [Albert Valdman’s] tutorship to writing it had framed thinking I later used in editing that journal as well as my future writing for other venues.”

His commitment to graduate students continues into retirement, as he still directs dissertations and serves on doctoral committees. Thanks to a Mellon Emeritus Fellowship grant from the National Science Foundation; his commitment to the teaching of Haitian Creole; and his ongoing work as editor of *Studies in Second Language Acquisition*, Valdman provides financial support to four graduate students in French linguistics in 2008–09.

In light of his contributions to the Department of French and Italian and his uniquely patient, thoughtful, and nurturing approach to research, the department created the Albert Valdman Graduate Student Research and Travel Fund in French linguistics. This endowed prize has been initiated by contributions from several friends and colleagues as our small gesture of thanks.

Visit [www.indiana.edu/~frithome](http://www.indiana.edu/~frithome) to learn how you can show your appreciation for Professor Valdman by making a contribution to the Valdman Graduate Student Research and Travel Fund.

Best recent  
works from  
France

## Films

• **Indigènes (Days of Glory)**, by Rachid Bouchareb, re-creates the journey of four North African soldiers who join the French army to help liberate France from Nazi occupation during World War II.

• **Les amitiés maléfiques (Poison Friends)**, by Emmanuel Bourdieu, tells the story of a group of literature graduate students at the Sorbonne dominated by André, a fascinating anti-hero.

• **Molière**, by Laurent Tirard, depicts Molière’s life as an aspiring young artist at odds with political authority and social rules of his time, while mirroring some of the situations and plot-twists from his plays.

• **Lady Chatterley**, by Pascale Ferran, is an adaptation of the second version of D.H. Lawrence’s *Lady Chatterley’s Lover*. This film has won several César awards.

• **Le Scaphandre et le papillon (The Diving Bell and the Butterfly)**, by Julian Schnabel, was inspired by the real-life experience of *Elle* magazine editor Jean-Dominique Bauby, who is left mute and paralyzed after a stroke and dictates his autobiography by blinking.

— Oana Panaïté

## Books

• **La stratégie des antilopes**, by Jean Hatzfeld (Prix Médicis 2007), is the last installment in a gripping fictional trilogy about the 1994 Rwanda genocide and its long-lasting consequences.

• **Baisers de cinéma**, by Eric Fottorino (Prix Femina 2007), follows a man seeking answers about his past. He knows little more than that this photographer father claimed his birth was the result of a “baiser de cinéma,” a phrase that can have multiple meanings.

• **Alabama Song**, by Gilles Leroy (Prix Goncourt 2007), presents a reimagining of the relationship between American literary “enfants terribles” F. Scott and Zelda Fitzgerald through Zelda’s eyes.

• **Dans le café de la jeunesse perdue**, by Patrick Modiano, is a deeply melancholy and fascinating portrayal of 1960s Paris through its cafés, streets, and stories of love and loss.

• **No et moi**, by Delphine De Vigan, tells the tale of a brilliant young adolescent from a dysfunctional family who befriends a homeless girl named No.

— Oana Panaïté and Margaret Gray

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### Department of French and Italian [www.indiana.edu/~frithome](http://www.indiana.edu/~frithome)

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# The pieces of the puzzle

SONYA STEPHENS

Assistant Professor **Marco Arnaudo** spends a lot of time looking at puzzles. Apart from having a stunning visual collection of them all around his office, his work in Italian literature examines interconnections and ways of looking at the world that help us make sense of how the pieces of any puzzle — visual or literary — fit together.

The book he has recently completed examines optical illusions in literature in the period 1580 to 1680, helping us to better understand cultural references in the texts in question. He is particularly interested in references to visual perspective, since these references disclose contemporary understanding of concepts of visibility and thus reveal something about the history of art. His work focuses particularly on anamorphosis, or deformed images that appear in their true shape or form when viewed in what might be deemed an unconventional way.

His attraction to the puzzle as object explains his passion. First, he is attracted to the aesthetics of the object — text or puzzle; secondly, to its inherent logic. The moves the creator anticipated are embedded in the object's construction, including a counteraction of the logical and predictable.

For Arnaudo, studying the puzzles in literature is similar to making music. It's about rhythm, proportions, and the correspondence between the moves that have to be made.

It's about ambiguity and negotiation, too.

"In our work of literary criticism and interpretation, there are almost no right solutions," he explains as his hands manipulate the soft blocks of a wooden cube. "Like complex puzzles, literary texts are constructed in ways that are very ingenious and intellectually refined — and to these there are multiple solutions, all of which are absolutely right." The puzzle, then, is a metaphor for a utopian version of literary and artistic criticism.

This theory also informs his interest in 20th-century detective fiction and comic books. In the former, he explains, "the plot is a puzzle, only here there's only one solution and the text provides all the clues you need. You have to work at that meaning very actively, engaging with the ludic text." His interest in comics is related to the idea of sources. Getting back to his own childhood passion for this form, Arnaudo explains that comic books speak to teenagers about the issues they struggle with — responsibility, the handling of power, questions of what one can and shouldn't do — at a time when the teenager is doubting the value of formal education.

He sees all forms of art, low and high, as springing from the same creative impulse, susceptible to interpretation by the same range of critical tools. And the more advanced a student of literature he became, the more this "low" art form of the comic book appealed to his literary senses, appearing clearly to him as a modern version of the Italian epic, even if, he says with a wry smile, "the idea of a superhero in Milan is impossible."

For Arnaudo, the superhero is a particularly inviting figure because of his epic proportions; an archetype that is larger than life, yet one that is also intimately connected with myth and legend, of-

*"Like complex puzzles, literary texts are constructed in ways that are very ingenious and intellectually refined."*



SONYA STEPHENS

Marco Arnaudo draws parallels between physical and literary puzzles.

ten through direct or ludic reference. Wonder Woman is called Diana. And Captain Marvel's magic word is "SHAZAM," an acronym for the wisdom of Solomon, the strength of Hercules, the stamina of Atlas, the power of Zeus, the courage of Achilles, and the speed of Mercury. With great powers come great respon-

sibility, so what also interests Arnaudo is the way in which heroic decisions are checked in these comic tales. How far can

such superheroes go for the common good? What are the political ramifications of these epics, and the revisionist versions of them in the contemporary moment?

Through both his research and his teaching of the above subjects, and through his new project on emblems and books of emblems in baroque theater, Marco Arnaudo is always looking for and exposing the source (often an unconventional one). He unpacks layers of cultural production, which are not always immediately visible, but are always, somehow, logically connected.



# Bologna program continues to enrich students' lives

ANDREA RICCI AND ISABEL PIEDMONT

*As the month of June drew to a close, the seven IU students and fellow American students in the 2007–08 Bologna Consortial Studies Program had mixed feelings about returning home.*

"Students are reluctant to let go of this period of their lives," Resident Director **Andrea Ricci**, PhD'02, said. "They have forged new friendships, successfully met unexpected challenges, and discovered a new purpose in studying Italian."

For nearly three decades, the Bologna Program has enriched the lives of countless students, many of whom develop a lifelong fondness for the city. The BCSP is an intense study-abroad program offered for a full academic year or for the spring semester. It requires participants to integrate themselves fully into the academic and cultural life of Italy, sharing apartments with Italian students and enrolling directly in the University of Bologna, where they take the same exams as their Italian peers. They also take courses that are taught by Bologna University professors but follow a more "American" format.

Bologna is an ideal place for studying abroad. Not a center of tourism like Florence or Rome, it is a city of approximately 373,000 people, the capital of the Emilia-Romagna region, and home to the oldest university in the western world. Students have the opportunity to explore much of northern Italy through excursions organized by the program, to destinations such as Ravenna, Urbino, Padova, and a two-day trip to Tuscany (Val d'Orcia).

Each year, one or more IU students receive financial support to participate in the program through the Carol Ann Brush Hofstadter Memorial Scholarship. Carol Hofstadter traveled as an exchange student to Bologna in 1977, and after her untimely death in 1993, her family created a scholarship fund to enable others to fall in love with the city as she did.

In 2007–08, the Hofstadter scholarship went to **Juliana Dumas** and **Anna Hesser**, and in 2008–09 **Gabriela Cepeda** and Carol's own son **Daniel Hofstadter** will benefit from her family's generosity. For more information on the IU BCSP, visit [www.bcsp.unibo.it](http://www.bcsp.unibo.it).



ANDREA RICCI

Two students on the IU Bologna program enjoy an excursion to Pienza, Tuscany: Haley Leder (Mt. Holyoke College), left, and Anna Hesser (IU), right.

## Best recent works from Italy

### Films

- **Gomorra**, by Matteo Garrone, earned the Cannes Festival 2008 Grand Prize. Based on the book by Roberto Saviano, the film describes the struggle, violence, and corruption of the Neapolitan mob.
- **Il Divo**, by Paolo Sorrentino, tells the story of former Italian Prime Minister and life senator Giulio Andreotti, who has been elected to Parliament seven times since 1946. The film won the Jury Prize at the Cannes Festival 2008.
- **Io non ho paura (I Am Not Scared)**, by Gabriele Salvatores, won the David di Donatello Award (Italian National Film Award). Inspired by the novel by Ammaniti, this film tells the story of a child's loss of innocence.
- **La meglio gioventù (The Best of Youth)**, by Marco Tullio Giordana, spans four decades, from the 1960s to the present, following two Italian brothers through some of the most tumultuous events of recent Italian history.
- **Buongiorno notte (Goodmorning, Night)**, by Marco Bellocchio, won the Grand Jury Award at the 2003 Venice Film Festival. This movie revisits the tragic drama of the kidnapping and killing of Italian politician Aldo Moro (1978) by the terrorist group the Red Brigade.

— Andrea Ciccarelli and Vito Zagarrò

### Books

- **La casta (The Caste)**, non-fiction, by Sergio Rizzo and Gianantonio Stella, describes how Italian politicians are the best-paid in Europe, have lavish perks and privileges, and quickly become untouchable.
- **Mille anni che sto qui**, by Mariolina Venezia, winner of the 2007 "Premio Campiello," is an historical novel that takes place in provincial southern Italy and relates the history of the Falcone family from the Italian unification (1861) to the present time.
- **Gomorra**, by Roberto Saviano, winner of the Premio Viareggio, non-fiction, is a best-selling exposé describing the clandestine workings of the Camorra business, the Neapolitan mafia.
- **Caos calmo**, by Sandro Veronesi, won the Premio Strega. After his wife's death, the main character in this fascinating novel is able to recover his existential bearings only after re-examining life from its metaphorical underbelly.
- **Io non ho paura (I Am Not Scared)**, by Niccolò Ammaniti, won the Viareggio-Repaci Prize for Fiction. This international best-seller tells the story of the strong friendship between two children and the loss of a child's innocence.

— Andrea Ciccarelli

### LOVE IT OR HATE IT?

Send feedback on our new newsletter to [fritdept@indiana.edu](mailto:fritdept@indiana.edu).

# Brittany welcomes high school honors students

SONYA STEPHENS

*They say it always rains in Brittany, but the 78 students studying in Brest and in Saint Brieuc last summer enjoyed many days of cloudless skies and warm sunshine for this year's IU High School Honors Program in French.*

Inaugurated in 1962, the program sends students abroad for an exceptional immersion experience in the language and culture of France, Germany, Spain, or Mexico. There is intense competition to participate: from hundreds of applicants, only about 30 students are selected for each of the seven-week programs.

The students live with a French family, selected by local coordinators based on willingness to support a young American student and to introduce them to as much French culture and cooking as possible during their brief stay. Many participants maintain a warm friendship with their host families for many years, and many families

cherish the continuing contact they have with their American "sons," "daughters," "sisters," and "brothers."

The program in France is well established, and the communities of Brest and Saint Brieuc look forward each year to the arrival of the *stagiaires* from Indiana. While in the two cities, students follow a program of intensive study conducted entirely in French. Qualified teachers — often advanced graduate students from our department — teach them in small groups. The emphasis is on improving speaking, listening, reading, and writing skills.

There are classes every day until about 2 p.m., followed by additional activities such as singing, acting, sports, or even time on the beach or on field trips to surrounding regions. Students also take part in learning support groups, which provide a forum for sharing experiences and feelings about their intercultural adaptation. Some students also take the opportunity to engage with local culture, with opportunities to try Breton dancing in Brest and the *groupe folklorique* in Saint Brieuc.

Side excursions take the students as far afield as the Mont St. Michel and the Normandy beaches, to Saint Malo and Dinan, Quimper, and the Pointe du Raz. The six-week *stage* ends with a glorious three-day visit to Versailles and Paris. The students are well prepared for these visits, having taken a culture course that introduces them to the history and significance of these sites, and linguistic preparation that they can apply when out and about.

What keeps these young Americans from lapsing into English? Each student signs an honor pledge that he or she won't speak English during the program and will continue the study of the language after returning to the U.S. They take this pledge extremely seriously, committing to the honor code with vehemence. The results are a testimony to their efforts. They return with more confidence in the language and themselves, and with the inimitable experience of living in France.

For more information about the program, see the Web site [www.indiana.edu/~iuhpfl](http://www.indiana.edu/~iuhpfl).

SONYA STEPHENS



Participating in a theater class in St. Brieuc are, from left, Lizzy Stone, Ashley Norris, Tobi Haslett, instructor Bénédicte Sohier, MA'08, and Aubrey Merrell.



Statue of the Virgin Mary in a procession as part of *la Grande Tromeie de Locronan*, a 12-kilometer pilgrimage in Brittany that takes place every six years.

JACQUES MERCERON

## Returning to the source

SONYA STEPHENS

When he's not in the library reading accounts of miracles in *Latin or Middle French*, Professor **Jacques Merceron** pores over topographic maps, especially in and around French towns and villages whose place names are suggestive. "Toponymy," he says excitedly, "is very revealing; it's a repository of memory." He tracks those sources around the French countryside.

What's he looking for? Legends and miracles concerning the Virgin Mary, from the Middle Ages to the present. Ask him, for example, why dozens of "ceintures" — said to have belonged to the Holy Virgin and to promote fertility — exist. "She had quite an extensive wardrobe," Merceron quips.

The first of Merceron's new research projects builds on his internationally successful *Dictionnaire des Saints imaginaires et facétieux* (Seuil 2002). The book is a rigorous and hilarious journey into the world of para-religious folklore; it concerns the collation and classification of legends about the Virgin, stories that often explain the founding of a sanctuary in a particular place ("on ne les met pas n'importe où," says Merceron).

Often the tale concerns a simple peasant — a shepherd or woodcutter, for example

— who notices something strange about the behavior of an animal. The oxen or sheep begin to scratch the earth in a particular place, then kneel at the site. The peasant also falls to his knees, before digging to discover a statue of the Holy Virgin. The local priest takes possession of the statue and carries it safely to the village church. During the night, however, the Virgin returns to her original location. She is brought back to the church but, for three nights in a row, the same thing happens. The priest then pronounces that it is the "volonté de la Vierge" [the Virgin's will], and orders that a church be built at the site of the miracle.

Evidence suggests that such pagan sites (whether a spring or a hallowed tree) are often at the origin of sacred foundations. Merceron's second new project explores these legends and examines the relationship of popular religion in the Middle Ages to official religion — a relationship that often involves parody, tension, and irony as a spirited form of resistance to clerical power.



Jacques Merceron

BETSY MERCERON

## Department receives funds for graduate student support

ISABEL PIEDMONT

Through the generosity of benefactors, several new fellowships have been established to support students in the Department of French and Italian. Gilda Epstein endowed the Charlotte F. Gerrard Fellowship in honor of her late sister, **Charlotte Gerrard**, who was professor of French in the department for more than three decades. The fund is part of Indiana University's Matching the Promise program. Through Epstein's generosity and Gerrard's bequest, the department was able to fund French literature students **Diana Cervone** (2006–07) and **Erin Sipe** (2007–08 and 2008–09) as Gerrard Fellows.

We have also been fortunate to gain fellowship support for our French linguistics graduate program. **Marvin Moody**, PhD'72 French linguistics, endowed the Marvin D. Moody Fellowship Fund, also part of the Matching the Promise program, which enabled the recruitment of excellent graduate students to our department, including **Jason Siegel** (2006–07), **Kayleigh Lebak** (2007–08), and **Lina Parrado** (2008–09). Moody is also giving generously of his time, contributing computing expertise to Professor Emeritus **Albert Valdman's** Louisiana French-English dictionary project.

Professor Emeritus **William Trapnell** and his wife, Maryse, established the William and Maryse Trapnell Scholarship/Fellowship Fund, which supports undergraduate scholarships and

graduate fellowships for students who show both need and merit. The graduate award is specifically for the study of literature in the period prior to 1789. Since its inception in 2001, the Trapnells' kind gifts have made possible three graduate fellowships, one graduate travel award, and two undergraduate scholarships.

For our Italian program, **Olga Ragusa**, the Lorenzo Da Ponte Professor Emeritus of Italian at Columbia University, endowed a fund to support the study of modern Italian culture. This substantial donation of Ragusa, one of the most highly regarded scholars of 19th- and 20th-century Italian culture, will fund fellowships or grants for graduate students who work in the relevant field, as well as scholarly and cultural events related to post-1600s Italian studies. Recent guest speakers financed by the Ragusa Fund include award-winning Italian writer Claudio Magris, Commedia dell'Arte actor and teacher Mace Perlman, and Professor Arnaldo Di Benedetto (University of Turin).

Our most recently endowed fund for student support is the Marjorie and Francis Gravit Scholarship/Fellowship. This award was created through the estate of **Marjorie Gravit**, widow of **Francis West Gravit**, who was professor of French in our department 1948–1975. This generous bequest of funds will support one or more scholarships per year for excellent undergraduate or graduate students to pursue the study of French on campus or abroad.

We are tremendously grateful to all our donors for their generosity and thoughtfulness.



Marvin Moody

KELLY SAX

# A tumultuous year in Provence

MARGARET GRAY

*When I first signed on to be director of the Aix-en-Provence academic year abroad program, I looked forward to it with pleasure. A year under the sunshine of Provence, in the shadow of Cézanne's craggy Sainte-Victoire mountain, walking the beautiful Cours Mirabeau shaded by majestic plane trees, enjoying the Roman spa settlement turned lively university town. Who wouldn't jump at the chance? I did, as did 60 undergraduates, and none of us predicted the adventure to come.*

When I arrived in France in August 2007, the new French president, Nicolas Sarkozy, had begun imposing promised reforms — among them, a new law essentially granting French university presidents far more authority and autonomy than they had enjoyed in the past in France's centralized university system. This autonomy included the right to raise tuition fees. By late October, French university students had organized and begun to agitate. Campus after campus began to shut down, blocked by great tangles of piled-up desks and chairs, cleared by the administration only to go up again the next day.

Our students, after the initial "snow-day" euphoria, began to wonder when things might return to normal. We couldn't answer.

Why weren't the police simply called in? This is only the most extreme measure in France, where university autonomy is absolute; the university manages its own affairs, and doesn't descend to the vulgarity of police intervention. May 1968, of course, brought a significant exception, as student protests triggered massive social revolt. And last fall, as the strikes dragged on, several universities — including our own Faculté de Lettres — ultimately resorted to having the premises evacuated by "les forces de l'ordre."



RACHEL POOR

Students on strike

Our response to the shutdown, which lasted from Nov. 1 to Dec. 14, was to contact all faculty members with program students in their classes. We asked for suggestions in view of the circumstances and offered to help secure alternative venues if they should choose to continue holding their classes.

We resorted to marshaling a small army of tutors, from graduate students to retired faculty, to help our students continue to make progress in their courses: progress they were asked to document in an academic journal submitted weekly. The journal was not popular, but I was hedging my bets — hoping that in a worst-case scenario, if the Faculté de Lettres ended up canceling

the entire first semester, the academic journals could be used to negotiate some sort of credit at each consortium institution.

Fortunately, the semester was salvaged, thanks to delayed final exams to allow for make-up classes. The spring semester proceeded more smoothly, bringing only the more predictable stream of mini-crises involved in overseeing a lively, eager group of American students living in a foreign culture. Yet, writing these lines on the eve of my return to the U.S., I realize that just as the challenges faced over the course of my year in Provence were more extreme than expected, so also were the rewards. Coping with all the ups and downs obliged the students and myself to develop extra reserves of resilience, self-confidence, independence, and assertiveness. Moreover, the unexpected difficulties only served to intensify the pleasures of living in Provence.

The 2007–08 Aix-en-Provence Study Abroad students gather for a farewell dinner. Front row, from left: Julie Rawe, Syndey Stegall, Rachel Poor, and Professor Margaret Gray. Middle row: Rosie Shestak, Eliot Benman, Daniel Violet, Sarah El-Hattab, Paula Diaz, and Philip Haskew. Back row: Christopher Donaldson, Elizabeth Hathaway, Elizabeth Hadley, Adam Hesse (IUPUI), Seth Bowers, and David Pavkovitch.



PHIL GROSS

frit fall 2008 ~ 7

## Faculty updates

**Guillaume Ansart** has continued his work on the political culture of the late 18th century, particularly Raynal and Diderot's *Histoire des deux Indes*, and Condorcet.

Last summer, **Julie Auger** directed the study-abroad program in Québec City for the final time. She co-edited a volume on language and gender and presented her latest research at a conference in Germany. Along with colleagues in linguistics, she helped organize SociolingFest, a weeklong event held in June 2008 that featured lectures on sociolinguistics by world-renowned researchers.

**Laurent Dekydtspotter** is pursuing his research on sentence processing and semantics of second-language French. He is investigating learners' representation of *ne ... que*, which expresses the meaning of only.

**Margaret Gray** spent 2007–08 directing the Aix-en-Provence overseas study program, with a brief escape to a conference in London. She also visited Italy, including trips to Rome, the Cinque Terre villages, and Tuscany.

**Eileen Julien** has just completed a co-edited volume, *The Locations of African Literature: A Dialogue Between Humanists and Social Scientists*. A brief memoir on



Guillaume Ansart



Julie Auger



L. Dekydtspotter



Margaret Gray



Emanuel Mickel



Oana Panaïté



Kevin Rottet



Kelly Sax



Massimo Scalabrini



Sonya Stephens



Wayne Storey



Barbara Vance

## Vito Zagarrio visiting professor in spring '08

The department was honored to host accomplished film director and film scholar **Vito Zagarrio** as a visiting professor in spring 2008. A professor at the Third University of Rome, he has published several books on both Italian and American cinema and directed three feature films as well as several documentaries and TV shorts.

Zagarrio's recent publications include *"Prima-to,"* in *Arte, cultura, cinema del fascismo attraverso una rivista esemplare* (2007); *Overlooking Kubrick* (2006); and *John Waters* (2005). His work as a film director includes *Tre giorni d'anarchia – Three Days of Anarchy* (2006), which was shown to a full house on the IU Bloomington campus on April 18. Zagarrio is very active in the cinematic community in Italy, where he founded film festivals in Rome and Ragusa (Sicily), and is one of the main organizers of the Pesaro film festival.

— Isabel Piedmont

Vito Zagarrio at IUB's Sample Gates



SILVIA GEMINIANI

New Orleans is in press, and she is working to rebuild the city, both literally (her family home) and culturally (through an African film festival). She is also collaborating with friends in Dakar, Senegal, to prepare an exhibit of works of her late husband, Kalidou Sy.

In March 2008, **Emanuel Mickel** gave a lecture on Marie de France's *Lais* at the Sorbonne, and in May he attended the annual medieval conference at Kalamazoo, Mich., where he had the pleasure of spending time with several former IU students, including Janina Planer Trachsler, Lisa Bansen Harp, Molly Lynde Recchia, and Lynn Tarte Ramey.

**Oana Panaïté** has recently written articles on the portrayal of characters in French and Francophone novels and the political use of formalism in contemporary fiction. She received a College Arts and Humanities Institute Faculty Fellowship for spring 2009, and she is planning to dedicate the next academic year to the completion of her book on geo-political and artistic borders in contemporary French-language fiction.

**Kevin Rottet**, PhD'95, is the associate editor of the *Dictionary of Louisiana French*, which is nearing completion and should be in print later this year. Other recent projects have included the feminization of names of occupations in Welsh and lexical borrowing

from Welsh and French into Breton.

In March, **Kelly Sax**, PhD'03, was thrilled to travel to the Democratic Republic of Congo for 10 days. While there, she worked as a translator and consultant for an NGO service-learning project with the Université Protestante au Congo.

**Massimo Scalabrini** continues to serve as Italian undergraduate adviser. In 2007–08, he attended conferences including "I Folengo e il mondo benedettino," the 16th-Century Society and Conference, and the Renaissance Society of America. His recently completed articles are on Folengo, Renaissance comedy, and the pastoral tradition in literature and the visual arts.

**Sonya Stephens** continued as editor of *XIX Journal of the Society of Dix-Neuviemistes*, whose national conference she attended in Manchester, England, in March 2008. She presented papers in Mobile, Paris, and Cambridge and published an article on poetry and cultural studies and on Rodin as a national institution. Stephens continues her work on Baudelaire, illustrated editions of *Les Fleurs du Mal*, and Jules Claretie.

Along with Teodolinda Barolini (Columbia), **H. Wayne Storey** published *Petrarch and the Textual Origins of Interpretation*

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## Faculty updates

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as well as an essay on Petrarchism titled "Canzoniere e Petrarchismo: un paradigma di orientamento formale e materiale" in the volume *Il Petrarchismo. Un modello di poesia per l'Europa*. He was appointed series editor of *Textual Cultures: Theory and Praxis* at the IU Press and continues his work as editor-in-chief of the journal *Textual Cultures*.

**Barbara Vance** was on research leave during spring 2008, working on word-order issues in Medieval Occitan. In March she traveled to the beautiful medieval lakeside city of Konstanz, Germany, to participate in a workshop with other scholars of Romance language morphosyntax.

## New and visiting faculty

### Italian

In January 2009, **Antonio Vitti** (PhD, University of Michigan) will join the Italian faculty as full professor in Italian cinema. Vitti comes to us from Wake Forest University and fills a niche left vacant by the retirement of Peter Bondanella in 2007. Vitti's publications include *Giuseppe De Santis and Postwar Italian Cinema* (Toronto 1996), *Amerigo Esercizi* (Editions Soleil 2000), and *The Films of Gianni Amelio* (2008). Vitti directs the Middlebury College summer Italian program and has wide-ranging teaching experience in the language, literature, and culture of Italy.

We are fortunate to also welcome **Alicia Vitti** as a permanent lecturer in Italian. She holds a PhD from Middlebury College and has diverse teaching experience at high school and college levels. She will join 2008–09 Visiting Lecturer **Giuseppina De Masi** (UCLA) in the Italian language program.

### French

The French literature program will host two distinguished visiting professors in 2008–09. In the fall, Professor **Colin Davis** of the University of London–Royal Holloway will teach two courses on French cinema and society. Davis's research centers on 20th-century literature and culture. His particular focus is on ethical criticism and the links between philosophy, literature, and film. In the spring, Professor **Eric Méchoulan** from the Université de Montréal, a specialist in 17th-century French literature and philosophy, will teach a graduate seminar on the *Ancien Régime* and an undergraduate civilization course.

Our students will also benefit from the fresh perspective of **Devin Bryson**, who is moving to Bloomington from the University of Pennsylvania to take up a one-year visiting assistant professorship and will teach third-year literature, language, and cinema classes.

— Isabel Piedmont

## Alumna Ryan-Scheutz joins FRIT faculty

ISABEL PIEDMONT

Sometimes it's good to come back home. That's the experience of **Colleen Ryan-Scheutz**, PhD'97, who returned to IU Bloomington as associate professor of Italian and director of the Italian Language Program in August 2007. Her return to IU is her second academic homecoming, having returned to the University of Notre Dame, her undergraduate alma mater, as a professor from 1999 to 2007.

Ryan-Scheutz is the rare scholar whose expertise in foreign-language pedagogy is complemented by a strong research portfolio in another field, namely that of women and gender representations in contemporary Italian literature and film. She has published two books with distinguished university presses, one in each of her areas of specialization: *Sex, the Self, and the Sacred: Women in the Cinema of Pier Paolo Pasolini* (Toronto, 2007) and *Set the Stage! Italian Language, Literature, and Culture Through Theater* (Yale, 2008).

The department hired Ryan-Scheutz primarily to direct the Italian language program. She has undertaken that task with gusto since moving back to Bloomington with her husband, Cognitive Science Professor

Matthias Scheutz, and two children in summer 2007. She has created a new teaching practicum for Italian associate instructors, with whom she meets twice weekly to develop tests and class materials

and to discuss pedagogical issues. The course *Methods of Italian Language Teaching*, which the department had not been able to offer in many years due to faculty teaching constraints, has been dusted off and revamped. In 2008–09, she will offer a new accelerated intermediate Italian course as well as her signature Italian theater workshop.

"I'm excited to be back at Indiana University," Ryan-Scheutz says, "This past year I've enjoyed working with such diverse students and engaging graduate student teacher-scholars. I welcome the opportunity to take curricular and co-curricular initiatives that will help Italian continue to flourish and grow at IU."



MATTHIAS SCHEUTZ

## Associate instructors honored for performance

This year the department was pleased to once again celebrate our exceptionally talented, dedicated, and generous team of teachers who work together to create pedagogically sound yet creative and engaging language lessons. Each spring, we recognize the outstanding classroom performance of three French and Italian associate instructors, and this year awards went to **Anthony Nussmeier** (Italian), **Marie-Line Brunet** (French), and **Diana Cervone** (French). These awards are made possible by generous donations from alumni and friends of the department.

**Colleen Ryan-Scheutz**, director of Italian language instruction, describes Nussmeier's classroom style as engaged, experimental, and effective, noting that "he manages to use native-style speech and maintain an all-Italian environment, even at 9 a.m." With both his students and his colleagues, he consistently demonstrates his wit, kindness, and *disponibile* spirit. As a teacher, Nussmeier finds the opportunity to integrate his passion for Italian language, history and culture particularly rewarding.

Director of French Language Instruction Kelly Sax highlights Brunet's strengths with technology in the classroom and student engagement. Brunet introduced cultural ele-

ments, such as songs and videos excerpted from French news, into her classroom. She found that the news-based activities encouraged her students to build confidence in their French skills, especially as they were able to understand current events in France.

"Whether or not Brunet's students were in the mood for drills, games, or role-playing," Sax said, "it was clear that every one of them was happy to be there learning in her class."

Sax describes Cervone as "professional, perfectly balanced, and personable." She says that Cervone exemplifies a positive and encouraging classroom demeanor, resulting in strong student participation, even from reluctant students. Cervone describes her students as "the best part of teaching at our university." Each day she looks forward to watching the growing interaction and sense of community developing in her classroom.

All of our award winners, in various ways, have benefited from strong departmental support and leadership and an emphasis on pedagogical development. Cervone summarized this philosophy, stating, "One of the strongest features of our department is the wide net of activities and lesson plans that we keep improving and adding to in order to enhance our program."

— Dana Whippo

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## Before 1960

**Bill D. Romey**, BA'52, is editor of Ash Lad Press and professor emeritus at St. Lawrence University in Canton, N.Y. In 2007 he published a new e-book, *The Norman Conquest: How Normandy Conquered Us*, available at [www.libri-terrarium.com](http://www.libri-terrarium.com). Romey lives in East Orleans, Mass., with his wife, **Lucretia (Leonard)**, BA'55.

**Sue Tankersley Sweterlitsch**, BA'59, MFA'64, MA'71, PhD'74, and her husband, Richard, PhD'76, write that they are "superficially" retired and live near Asheville, N.C. In 2007 they lived in Rome for three months and pursued leisurely research on the city as well as the artist Caravaggio.

## 1960s

**Stephen H. Petersen**, BA'67, MS'69, EdD'77, is assistant vice chancellor and director of alumni relations at Washington University in St. Louis. He previously served for 24 years as vice president for student and alumni affairs at the University of Central

Missouri. Most recently he was associate vice president for alumni relations at Saint Louis University. Petersen and his wife, Joann, live in Wildwood, Mo., and have four grown children — Robert, Melisa, Kristin, and David. He can be contacted at [shp@charter.net](mailto:shp@charter.net).

**Jane Stuart**, MA'67, MA'69, PhD'71, lives in Greenup, Ky. In 2007 her son, Erik Juergensmeyer, received a PhD in rhetoric, composition, and the teaching of English from the University of Arizona.

## 1970s

**Sarah Roach Lahey**, BA'72, is editorial director and co-author of the Frommer's *Born to Shop* travel guides. When not on an airplane, she lives in Tiburon, Calif., with her husband, Tom, BS'68.

**Faye E. Tippy**, BA'75, MBA'77, is president of The Braintrust, a management-consulting company in Schererville, Ind. Her company serves clients in Chicago and northwest Indiana. A former member of the IUAA's Executive Council, Tippy lives in Schererville.

**Jacquelyn Wall Finney**, BA'76, is office

manager at Maregatti Interiors. She lives and works in Indianapolis.

**Prudence Twigg**, BA'77, MSN'94, is a visiting lecturer at the IU School of Nursing at IUPUI. She is co-author of *A Personal Guide to Living with Progressive Memory Loss*, published by Jessica Kingsley Publishers in 2007. Twigg lives in Carmel, Ind.

## 1980s

**Diana L. Mercer**, BA'85, JD'88, is the founder of Peace Talks Mediation Services in Los Angeles. The company mediates personal disputes ranging from divorces and prenuptial agreements to estate planning and family business conflicts. Mercer is the author of *Your Divorce Advisor: A Lawyer and a Psychologist Guide You Through the Legal and Emotional Landscape of Divorce*, printed by Simon & Schuster. She lives in Playa del Rey, Calif.

**Guy P. Raffa**, MA'86, PhD'91, is an associate professor of Italian at the University of Texas in Austin. In May 2007, the University of Chicago Press published his book, *Dante-worlds: A Reader's Guide to the Inferno*. Raffa lives in Austin.

# Departmental annual awards and honors 2008

### Grace P. Young Awards

Diana Cervone, MA'08  
Kathleen Gifford  
Karen (Kemmie) Mitzell

### Mario and Katrina Vangeli Award

Arwen Myers

### Lander MacClintock Memorial Award

Andrea Scapolo, MA'07

### John K. Hyde Award

Laura Birkenbeul

### Quentin M. Hope Memorial Award

Elizabeth Hathaway

### Mary V. Lèbano Memorial Award

Samantha Schinder, BA'08

### Albert and Agnes Kuersteiner Memorial Prize

Anna M. Cox

### Peter Cannings Memorial Prize

Francisco (Paco) Montaña, MA'06

### Charlotte F. Gerrard Memorial Prize

Erica Satterthwaite, BA'08

### Associate Instructor Awards

Marie-Line Brunet  
Diana Cervone, MA'08  
Anthony Nussmeier, MA'08

### Trustees Teaching Award

Professor Marco Arnaudo

### Carol Ann Hofstadter Memorial

#### Scholarships

Gabriela Cepeda  
Daniel Hofstadter

### Gamma Kappa Alpha Italian Honor Society

Teresa Bellono  
Lauren Claps  
Trevor Reinholt  
Samantha Schinder, BA'08  
Nicholas Spagnolo, BA'08



KELLY SAX



At far left — Professor of Cognitive Science Douglas Hofstadter, left, presented his son Daniel with the Carol Ann Hofstadter Memorial Scholarship, an award named for Daniel's late mother. The funds will help support his studies in Bologna in 2008–09.

At left — Professor Emanuel Mickel, left, with Charlotte Gerrard Memorial Prize winner Erica Satterthwaite.

**Don Deaton**, MA'89, is a CNC machinist with D&H Machine and Tool in Wichita, Kan., a subcontractor for the aircraft industry. In his spare time, he enjoys permaculture gardening and hand-tool woodworking, with a focus on Japanese Tansu cabinetmaking. Deaton lives in Augusta, Kan.

## 1990s

**Nancy S. Labiner**, BA'91, is vice president for human resources in the investment-research division of Goldman Sachs in New York City. In March 2008, she married Robin Gray, an electrical engineer for Consolidated Edison Inc. in New York City. They live in Brooklyn, N.Y.

**Saralyn Harrell Desmet**, MA'93, is an assistant professor of French and Spanish and the Modern Language Department chairwoman for Wesleyan College in Macon, Ga. On April 19, 2007, she received the college's 2007 Vulcan Materials Co. Teaching Excellence Award. Desmet lives in Macon.

**Laura L. Dennis-Bay**, MA'95, PhD'00, is an associate professor of French and Spanish at the University of the Cumberland in Williamsburg, Ky. She writes that she partici-

pates in academic conferences each year and recently published several articles on French cinema and Marie Cardinal. In December 2007, Dennis-Bay traveled to the University of Vienna in Austria and participated in a workshop on African literature, where she also shared some of her work on Cardinal. She has three children — two girls and a boy — all of whom were adopted from India. Dennis-Bay lives in Williamsburg.

In July 2007, **Tisha K. Stima**, BA'96, wrote that she was planning a reunion for IU students who spent a year abroad in Strasbourg, France, from 1995 to 1996. She was planning the reunion for August 2008. Stima lives in Arlington, Mass., and can be contacted at tishastima@hotmail.com.

**Lisanne Carothers Jensen**, BAJ'97, of Stuyvesant, N.Y., freelances feature stories and graphic-design work for the *Hudson River Sampler* in Columbia County, N.Y. She also copyedits for Alpha Books in Indianapolis. She and her husband, **Jeffery**, BA'98, MPA'00, had a daughter, Meredith Elise, on Oct. 31, 2006. The Jensens can be reached at lvjensen@nycap.rr.com.

**Boris Umansky**, Cert/BA'97, JD'00, is

an associate for the law firm Leydig Voit & Mayer in Chicago. Previously, he was an associate at the law firm Davis McGrath. Umansky lives in Chicago.

**Rebecca A. Boostrom**, Cert'99, BA'04, writes that she is a student in the Tulane University School of Law in New Orleans, where she is studying admiralty law.

## 2000s

**Alyssa Marcus Klein**, BA'01, teaches French and Spanish for Northern York County (Pa.) School District. She and her husband, Gary Klein, a dentist, whom she married on Nov. 24, 2007, live in Harrisburg, Pa.

**Kristina D. Rohrer**, BS/BA'05, married Stephen D. Law, BS'05, on Aug. 12, 2006. The Laws live in Folsom, Calif.

**Jean M. Candido**, MA'06, is a French text writer/editor for *TV Guide* in Radnor, Pa. She writes, translates, and edits movie descriptions and other texts that appear online and on television stations in Quebec. Candido also teaches night classes at the Philadelphia Chapter of the Alliance Française. She lives in Wallingford, Pa.



## What's new with you?

The IU Alumni Association is charged with maintaining records for all IU alumni. Please print as much of the following information as you wish. Its purpose, in addition to providing us with your class note, is to keep IU's alumni records accurate and up to date. To verify and update your information online, visit our online alumni directory at [www.alumni.indiana.edu/directory](http://www.alumni.indiana.edu/directory).

Publication carrying this form: *FRIT: French and Italian Alumni Newsletter* Date \_\_\_\_\_

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Univ. ID # (PeopleSoft) or last four digits of SS # \_\_\_\_\_

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Company address \_\_\_\_\_ Phone \_\_\_\_\_

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Spouse name \_\_\_\_\_ Last name while at IU \_\_\_\_\_

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Please mail to IUAA, 1000 E. 17th St., Bloomington, IN 47408-1521, or fax to (812) 855-8266.

## Destination: FIRENZE

SONYA STEPHENS

*If you see a group of students gathered around a fresco* in the Basilica of Santa Croce, a professor talking about perspective in hushed tones at their center, or another group sketching in the streets or in visually perfect cloisters, you've probably stumbled upon Indiana University's summer program in Florence, Italy. This program, often considered a jewel among IU study-abroad offerings, took 36 students to the heart of Renaissance Italy for six weeks of intensive study this summer.

Led by professors **Andrea Ciccarelli** (Italian) and **Martha MacLeish** (fine arts); associate instructors of Italian **Andrea Polegato**, MA'07, and **Valerio Cappozzo**, MA'07; and **Michael Liery** and **Michael McCaffrey** of fine arts, students took courses in Renaissance Italian culture, drawing, and Italian language. Participants come from many different academic disciplines and majors, and many do not speak Italian. Yet, all of the 2007–08 students were deeply committed to their summer studies in Florence and beyond and were inspired by the teaching and by the environment abroad.

And what an environment! Housed in a small, family-run hotel, the students all agreed that the location is unbeatable: right in the heart of Florence and just a short walk from the classrooms and many museums they visited. The students all spoke freely and openly with their hosts at the hotel, practicing Italian whenever possible, and they enjoyed the home-cooked Italian meals prepared for them.

Through these experiences, the students acquired significant intercultural awareness and cross-cultural capability in a very short time. They adapted well to the host culture and were well equipped to analyze cultural differences. There is no doubt that they were helped in this by a strong sense of community and support from their instructors, by an awareness of the role of the self in interaction, and by the opportunities and ability to learn from such interaction. In this way, IU's Florence program fosters students' personal, as well as academic, development.



Clockwise, from top — view of the Duomo from the Hotel Villani; Andrea Ciccarelli with Florence program students, summer 2008; Florence: espresso; Ponte Vecchio, Florence; and ice cream cones at a Florence gelateria.



PHOTOGRAPHY BY SONYA STEPHENS