

New Directions in Romance Languages

Certainly a lot has changed in romance languages since Paul Fooks taught the first Spanish course in English-speaking America at Pennsylvania in 1766. And the pace of these changes has accelerated in the past few years.

Professors today go to class armed with slide carousels and videotapes. They are broadening the scope of their courses to include business letters as well as *belles lettres*, the architecture of Paris as well as the structure of the eighteenth century novel. And they are encouraging their students to leave Williams Hall for the History Department or the University Museum to pursue courses ranging from archaeology to economics to illuminate the lands of their languages.

In spite of these changes, the department's twenty-five faculty members still focus on a problem that undoubtedly plagued Professor Fooks—how to teach a foreign language most effectively.

Strengthening the Introductory Courses

Today a language is required for FAS students, and the thirty-five introductory sections are taught by teaching fellows. Recent efforts to improve these elementary courses first came from Dr. Paul M. Lloyd, now graduate chairman of Spanish, who took over responsibility for the Spanish teaching fellows in the early 60s.

"I think the teaching fellows need to feel that what they are doing is important," he explained, "because it's very easy

to feel in most universities that this is just a way of earning money to go to graduate school."

Lloyd undoubtedly surprised his teaching fellows one fall in the late 60s when he took over an introductory course for the first few weeks of class and had the fellows come to observe him teaching this new material. While graduate students knew the language, they had never taught.

"Teaching the language to someone else is a separate problem altogether because you are not aware usually when you speak a language of what it is that a beginner has to know, what are the most fundamental things he has to work out," Professor Lloyd said.

In 1970 Paul Lloyd intensified their training by bringing his teaching fellows to campus for orientation and practice the week before classes began. He also wrote a series of booklets for each course level which are still used today, outlining the role of the instructor and offering practical suggestions ranging from when to give quizzes to teaching the use of the verb to be. He visited each teaching fellow's class twice a semester and required that they observe each other.

"You learn the most about teaching by doing it yourself and watching others do it when you are not on the firing line," he contended.

The importance of training for teaching fellows was also recognized in the early 1970s by the Advisory Committee on Language Learning which recommended an orientation program for all language teaching fellows.

Dr. Barbara Freed, assistant dean for language instruction in FAS, has now developed the program into a week-long orientation with lectures and practice teaching before classes and a seminar program on language learning and language teaching throughout the year. In each section of the Romance languages department, an adviser supervises and observes the teaching fellows throughout the semester.

"If we believe that learning a language is important enough to require it of all students, then it is incumbent upon us to offer students the best teachers that we can," asserted Professor Freed.

Next year the training program for new language teaching fellows will be made more rigorous, and the French section of the department will be the first to offer this as a credit course.

"Teaching fellows have many competing responsibilities," explained Professor Freed. "And if we expect them to treat this seriously, then I think we have to award credit for it."

In another move toward strengthening the introductory courses, the Department of Romance Languages is beginning to set proficiency standards. These standards will define "competence in a foreign language," which students must achieve to meet the current language requirement. Next year the French section will have proficiency exams as the final course requirement at Level 4. However, students who think they can pass will be able to take the proficiency exam earlier. The Italian section is expected to follow soon after, and the Spanish unit is also moving in this direction. Students will thus satisfy the language requirement by meeting measurable proficiency standards, rather than by merely completing four semesters of language study.

French students will be expected to attain a minimum level on an oral interview based on the Foreign Service Institute oral exams. They will also be tested on practical aspects of listening comprehension, reading comprehension, writing and knowledge of French cultures. The Italian and Spanish sections of the department are now investigating appropriate standards for their students.

Groups ranging from the Modern Language Association—American Council of Learned Societies Language Task Force and the President's Commission on Foreign Language and International Studies have called for "realistic proficiency goals by stages of achievement." In addition, studies at Penn have shown that the pass/fail option has permitted students to complete the current language requirement without reaching a minimal level of performance. Thirty-five percent of the students in introductory language courses are enrolled pass/fail.

"We're saying that we have a language requirement and we believe that to make that requirement meaningful students should attain a minimal level of functional usage in any number of language skills. This should ultimately make the requirement more appealing to faculty and students alike," said Professor Freed. "In the past there has been a large group that completes four semesters of study and has nothing to show for it. It's a waste of their time and money to permit this."

With proficiency goals, all students, regardless of their instructor, will have to meet the same standards. Students will continue to be able to take language courses pass/fail.

In another plan to improve introductory language teaching, the French department is adopting the Capretz *Methode de Francais*, a two-semester elementary French program that incorporates slides, tapes, written texts and a great deal of oral

practice. The program by Pierre Capretz at Yale begins each week with an hour's audiovisual presentation by a faculty member, who presents the week's new vocabulary and grammar in the context of a story of an American in Paris. In the next class sessions, teaching fellows drill the students on the material and by the end of the week can encourage them to improvise with the new material. To prepare for class students must use drills in the language lab, where they are tested each week on their oral comprehension. According to Kathryn McMahon, assistant professor of Romance languages, who introduced the course, it is the first time the department has been able to test oral skills effectively.

As to the students' response, she noted, "They have found it challenging, time-consuming, and demanding, but the results are there." Capretz-trained students understand a great deal more French because of such intensive exposure to the spoken language. Since this method is more effective than previous approaches, it will be used in all elementary French courses next year.

Reviving the Portuguese Tradition

The Department of Romance Languages is also reviving a Pennsylvania tradition in Portuguese that dates back to the 1930s and the work of Edwin B. Williams, former dean and provost for whom Williams Hall is named. This Portuguese and Spanish scholar became a leader in the field with publication of an historical grammar of Portuguese. He also developed texts to introduce the language to undergraduates. In so doing he gave other American universities the tools to develop their own Portuguese programs.

After his retirement in the 60s, Portuguese was offered sporadically until Assistant Professor Candace Slater joined the faculty. In the year since she arrived, Professor Slater has watched enrollment in the introductory Portuguese courses jump from five to forty-three students and has developed a joint Spanish and Portuguese major with the help of her Spanish colleagues. Next year she will teach advanced Portuguese and a new Portuguese course for graduate students.

"I always ask my classes in the beginning of the course, 'How many people do you think there are in Brazil?' And they often say about eight million. They are surprised to find out it's about sixteen times that!" said Professor Slater. "It makes sense to study Portuguese, particularly if you are an undergraduate who wants a career in Latin American affairs. For students with another Romance language, Portuguese is not difficult to learn. In a time when jobs are hard to come by, Ph.D. candidates have a better chance of getting a job if they can also teach elementary Portuguese."

A New Emphasis on Culture

Today's romance language students are as likely to be pondering paintings of the Italian Renaissance or the politics of El Salvador as they are the life of El Cid, the verse of the *Divine Comedy*, or the works of Marcel Proust.

This winter FAS approved an Italian studies major in which students will couple their Italian language study with courses in Italian literature and history, and a choice of art history, music, economics, sociology and a number of other courses.

The year-old Committee on Latin American and Iberian Studies has developed a proposal for a Latin American studies major for FAS undergraduates which is currently before the

FAS Committee on Instruction. Not only would it include Spanish and Portuguese faculty in the Department of Romance Languages, but also the twenty or more faculty members in other departments who are actively involved in Latin American Studies.

The French and Italian sections have broadened their programs from within by offering a language and culture major as an alternative to the traditional language and literature program. The Italian language and civilization major draws on other disciplines for many of these culture or civilization courses, while the French department is developing a number of its own.

The French culture major grew out of both intellectual trends in France and interests of the students and faculty at Pennsylvania.

"The 60s in France saw an outpouring of analyses and theoretical works by such authors as Foucault, Levi-Strauss and Barthes," explained Michele Richman, associate professor of Romance languages. "The French were focusing on linguistics, anthropology, psychoanalysis, semiotics and other disciplines, and this led people to reevaluate the place of literature in French culture and to avoid drawing a sharp line between literature and other cultural systems. The activity involved in understanding literary texts, for example, has a resemblance to analyzing a film, or the culture as a whole."

In the past few years at Penn, more and more students who were not majoring in French were taking such courses as French history, ideology and film. The faculty also felt that the students' good language ability should be complemented with stronger analytical skills whether they came from literature or culture courses. In the fall of 1980, the language and culture major was added and now enrolls about half of the University's undergraduate French majors.

"I would emphasize that we could only develop this program because of the diversity of approaches on our faculty," said Professor Richman.

The program includes such courses as Professor Richman's French 7, an intermediate to advanced level course on France today. The course draws on materials from newspapers, articles on topics ranging from feminism to nuclear energy, and slides of various aspects of French life. These teaching aids were acquired with funds from the Exxon Foundation.

Another course in the program is Business French. "The course gives students practical training with technical materials from business," explained Betty Slowinski, lecturer in Romance languages and a research specialist in Wharton's Industrial Research Unit. Students consider the French economy, politics and business conditions. They follow such events as the French elections and analyze systems like the French corporation. Such practical information as writing a French business letter is also included. Student interest was so great that the course was offered an extra semester.

A number of new courses will bridge the literature and culture majors. In courses on such French thinkers as Rousseau, Sartre, or Foucault, faculty will consider not only their literary strength, but also their role in the political and philosophical climate of their times.

"It's important to note that the culture and the literature majors are not airtight one from another," said Professor Lucienne Frappier-Mazur, one of the founders of the language and culture major.

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This semester Professor Frank Bowman, another founder of the major, taught the first new course specifically designed for the program. Professor Bowman, who began his academic career as a history major, counts among his wide scholarly interests the relationship between religious, literary and political discourse in the period between the revolutions of 1789 and 1848. His course is entitled, "France from 1789 to 1944." He and his students consider the history of the period, along with politics, philosophies, architecture, art and music. They read and discuss both primary and secondary sources.

"They enjoy the cultural history," he observed. "Last week they had a wonderful set of slides about art nouveau architecture and ocean-side vacations at the turn of the century and how people amused themselves and how people ate. And they said it was so pleasant to get through a whole week without any wars or strikes or revolutions."

With money from the Exxon Foundation, Professor Bowman has developed an hour-long videotape for each week of the course. Native speakers narrate the program, which incorporates about 120 slides a week ranging from historically significant art to maps and battle photographs. While this audiovisual approach has been used before, this is probably the first time it has been used in a history course.

Visual Approaches

Professor Bowman's use of visual materials is part of a growing trend in the department. From a purely practical point of view, he noted, "The students are very boob tube oriented, and they pick up language that way much better than they do by reading."

From another perspective Michele Richman explained, "We are trying to get away from mediating an entire culture through written texts."

In preparation for her course on Ideology and Culture, Professor Richman attended an NEH Summer Institute on French Culture and Civilization and returned with a great many materials ranging from slides to videotapes to documents. These materials have been supplemented with others created from Exxon grant funds to form a departmental resource center.

In keeping with this emphasis on the visual, film courses are now a part of both the Italian and French department rosters. Luigi Sera, a lecturer in the Italian section, offers a course with film critic Tony Liehm on such great Italian films as *Open City* by Rossellini and *The Leopard* by Visconti. Through the medium of film, they are looking at such Italian cultural issues as the gap between the north and south, the role of the church in Italy, and political influences on literature and art. Assistant Professor Dalia Judovitz offers two film courses: a survey of filmmakers from surrealism to Goddard and a course that takes up one topic such as surrealism in cinema and literature, the New Wave, or the representation of women in film.

"With literature you have to tell students what's there. For example, I might have to explain what life was like in France in the 1950s. A visual medium gives a much more profound sense of life and times because they can see it all," she explained.

Noting all of the new teaching approaches and a long and distinguished history in research and scholarship, department chairman Clifton C. Cherpack observed, "I think what's interesting is precisely the multifarious activities of the department."

Professor Cherpack has also developed his own contribution through yet another medium: a departmental song, a waltz entitled "Take a Chance on Romance."

Brazil's Changing Poetry of the People

Is the powerful Mysterious Peacock in the mountains of Brazil any less likely to exist than the men who walk on the moon?

Not if you ask an old Brazilian farmer in the open air market in Recife, according to Candace Slater, assistant professor of Romance languages. As far as the farmer is concerned, both of these tales come from chapbooks, which are pamphlets sold in Brazil (and many other countries) to amuse, teach and guide the farmers, villagers and others interested in this popular literature. Stories range from inventions like the mysterious peacock to journalistically-based themes like the moon walk or John F. Kennedy's assassination. New stories emerge continually from the fertile imaginations of Brazil's hundreds of chapbook poets.

Professor Slater's research on chapbooks has taken her well beyond the markets of Recife and Rio de Janeiro. She has passed days at a time in the homes of chapbook authors and their families. She complemented this information with interviews with Brazil's educated artists and intellectuals. Her goals were to find out how the chapbook tradition has changed over time and what especially characterizes the Brazilian chapbook. She also wanted to know how the pamphlets affect people's daily lives. Is chapbook literature escapist, an "opiate of the people," as some critics contend, or is it, as others would insist, the voice of the people?

In order to answer these questions, Professor Slater set off with her tape recorder to Rio's São Cristóvão and Largo do Machado markets to hear the poets sing the first part of a chapbook and then entice their listeners to buy the pamphlets to find out how the story ends. At the edge of the crowd, she would talk to the listeners to find out their views on the books. Farther north in Recife where the chapbook tradition has been entrenched for almost a century, she tended the stall of a chapbook poet who sold his own books plus those of other artists.

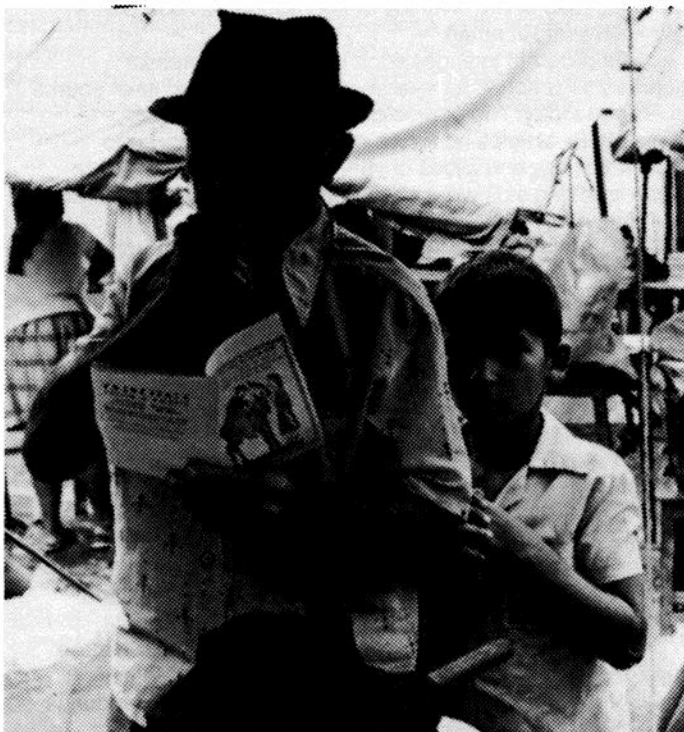
"I didn't sell very much, but I had invaluable conversations with people who came by," said Professor Slater.

The tradition, she has discovered, is changing as society moves from the farms to the cities and mass media becomes more prevalent. Once the only source of information and entertainment for country people, the chapbooks have lost some prestige now that they must compete with radio and television. Brazil's markets, too, have changed, taking place in a major town on Saturday and Sunday rather than moving to a different

village each day. Thus the poets have fewer outlets for their merchandise, and this has cut into their profits.

At the same time the chapbooks have found new readers among the middle class. Today's Brazilian artists and intellectuals are using chapbook themes like the mysterious peacock in their paintings, and one internationally-known author, Jorge Amado, divided at least one novel into pamphlets instead of chapters.

Candace Slater has concluded that the Brazilian chapbook is more internally consistent and more limited in time and space than its counterparts in other parts of the world. She also notes that while the chapbooks do have a relationship to people's individual experience, "that relationship is indirect and contradictory." Her observations are explained more fully in *Stories on a String: the Brazilian Literatura de Cordel*, forthcoming from the University of California Press.



A chapbook poet sings from his book to entice listeners to buy it.

Recording the Vanishing Ballad

In Israeli nursing homes, in Moroccan villages, and in tract houses on the outskirts of Los Angeles, Samuel G. Armistead and his colleagues have recorded Sephardic Jews as they sing the ballads of their ancestors.

When Professor Armistead began this work in 1957 with Joseph H. Silverman of the University of California at Santa Cruz, the two scholars saw that it was something of a race against time. Sephardic Jews were then speaking Hebrew, Arabic, Spanish or English, and their musical preferences were shifting from the songs of their ancestors to the popular tunes on the radio.

"It's a tradition in crisis. This ancient tradition is at the point of extinction," explained Dr. Armistead. "What we are trying to do is to record a massive sampling to save it from oblivion."

Dr. Armistead, professor of Romance languages at Pennsylvania and a medievalist whose special interest is epic poetry, first became interested in the ballad because he wanted to see how it had evolved out of the Spanish epic of the Middle Ages. In his 24-year quest, he and his colleagues have now recorded singers from North Africa to Louisiana to form a collection of 1,500 to 1,600 versions of Sephardic ballads plus 800 ballads from the Spanish and Portuguese of the Iberian Peninsula. They have broadened their study to include a vast sampling of modern Spanish and Portuguese ballads as a control on the Sephardic material. Many of the ballads can be traced back to the fifteenth and sixteenth centuries.

Professor Armistead and his colleagues have enlisted the aid of everyone, from their students in Los Angeles to parish priests in Portugal and mayors of Moroccan cities to help them locate the Jewish and Hispanic ballad singers, most of whom are now in their 70s and 80s. Generally the old singers are delighted to help.

"Here's someone from the new culture which normally pays no attention to them and even puts them down," explained Professor Armistead. "Here's someone who is saying 'Look, what you know is good, it's important.'"

"Some scholars have thought that oral tradition was simply the folk repeating what had been passed down to them from more learned and socially acceptable traditions," said Professor Armistead. "When you study traditional poetry, I think you can only arrive at the conclusion that this is in no sense a passive reproduction or parroting. It is a creative, dynamic, positive process in which little by little the singers reshape and remodel the material that they are passing down."

For the first time Armistead and his colleagues are now connecting Sephardic ballad themes to their counterparts in Spain and all of Europe. The Sephardic texts which they have collected from communities in Los Angeles, Morocco, Israel, Spain, and Portugal, differ from their counterparts from the Iberian Peninsula and the rest of Europe in several ways. As one might expect from a minority group that has been persecuted, the Sephardic ballads frequently play down violence. If a hero gets killed in the Spanish version, he may be banished in the Sephardic version. When the Sephardic Jews sing, they are likely to omit an unhappy ending, and they love to complete a ballad by noting that "the next day they got married," no matter how irrelevant this ending might be.



Sephardic ballad protagonists are usually dukes and counts and kings, reflecting this people's self-image as a Jewish aristocracy. And often the heroes still go to mass or participate in other Christian rituals, revealing the Spanish origin of the ballads. Professor Armistead has also discovered that while the Sephardic Jews were in southeastern Europe, they adopted eight or nine modern Greek ballads and translated them as Judeo-Spanish songs.

Samuel Armistead and his colleagues have already published eight books pertaining to their project and have laid the groundwork for a massively-documented series of publications that will include presentations of the folkloric motifs, the relationship of each ballad to its Spanish and European counterparts and an extensive bibliography.

Drs. Armistead and Silverman have been joined in their work by ethnomusicologist Israel Katz of CUNY. Other scholars who were once their graduate students have also taken on aspects of the project; their work is a source of great satisfaction to Professor Armistead. In spite of the strength of their numbers, however, research in the field is getting increasingly difficult.

"Sometimes I end up singing for the people I'm questioning," said Samuel Armistead. "And they end up weeping with nostalgia because they say 'well, that's what my grandmother sang, but we don't sing it anymore.' It's a sad thing when the investigator knows more than the people he's investigating. Then you know you are working with a tradition that's in grave crisis."

Language Learning Outside the Classroom

At Pennsylvania today language learning is as likely to take place in Florence or Madrid, in the Class of 1925 House or the Dining Commons, as it is in the classrooms of Williams Hall.

When asked how this came about, Professor of Romance Languages Frank P. Bowman replied, "I'm almost tempted to say fear! Back in 1972 there was considerable pressure against the language requirement and language study. It seemed to me and other people that the University simply had to pursue a more active and effective kind of language program. At that time we pushed hard for two things: one, to shift the University's attitude toward study abroad, an attitude which traditionally had been very negative. The other was to set up a language house to change the image of language study and also to make it more effective than it had been."

Today University-affiliated study-abroad programs exist for Spanish, French and Italian students. Students can spend the year at Reid Hall, a program run by Columbia University in Paris; at the Universities of Madrid and Seville in Spain; or at the newly-formed program at the University of Bologna in Italy. Pennsylvania graduate students in French are invited to the Universities of Nanterre, Dijon, Bordeaux, or Lyon to teach English to French students. In exchange their French counterparts come to Pennsylvania as teaching assistants. Summer study-abroad programs, another popular alternative, take place in Florence, Santander (in Spain), and at the University-owned chateau at La Napoule on the French Riviera.

When asked why he decided to join the program at La Napoule, sophomore Eric Rosenbloom said, "I did it because it was a good way to get the requirement out of the way and have some fun. I got a lot more out of it than that though. I really developed an enthusiastic attitude toward learning French and about the French culture."

Rosenbloom now goes regularly to the French coffee hours in the Maison Francaise in the Language House to keep up with his French and hopes to go back to France as soon as possible.

"These reactions are not unique," said Barbara Freed, who is responsible for the French program at La Napoule. "One of the most rewarding aspects of the program is to watch students like Eric integrate their intensive classroom experience with their daily contact with the community. Many students who are not language majors come away with a life-long investment that they would probably not have had otherwise."

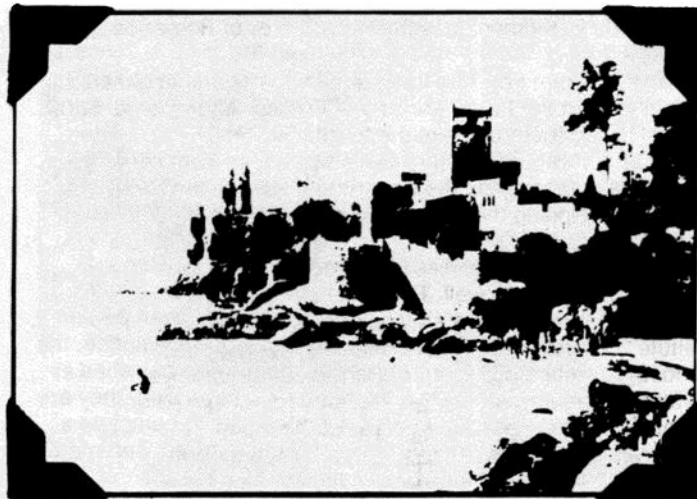
Another setting for language learning is Language House in the Class of 1925 House in Superblock. Here ninety-eight students of French, Spanish, German, Italian, and Russian live together and are expected to speak the language they are studying in the common rooms of the house and to join each other for dinner in the Class of 1920 Commons. The program, which is less formal than language houses at other universities, also includes activities ranging from speakers to this year's French gourmet dinner, which the students organize and pay for.

"This year's group seems to be somewhat more hedonistic and less culturally-oriented," said Frank Bowman, master of Language House. "But gastronomy has always been a part of French culture so that doesn't matter."

Bowman pronounces the Language House project a success, noting that even after ten years, there are always more applicants than there are rooms. He is also pleased to see that alumni come back to visit the house and seem to have considerable loyalty to it.

Department programs also present opportunities for students interested in language and culture. One new program is the Tinker Lectures in Continuity of Latin America, a three-year program under the direction of Candace Slater, assistant professor of Romance languages. With a grant from the Tinker Foundation, speakers and performers have come to campus for presentations ranging from poetry readings to lectures on Oil and Democracy in Venezuela and Drug Use in the Altiplano. These programs attract groups ranging from thirty to over one hundred students, as well as diplomats from the Delaware Valley.

La Napoule



Hispanic Review: A Departmental Tradition

One of the four or five leading journals of Hispanic literatures and languages in the world comes out of the fifth floor of Williams Hall four times a year. This journal called *Hispanic Review* presents articles that span all periods of literature from both the Iberian Peninsula and South America. Scholars and critics discuss literature from poetry to drama to the novel in the publication. The journal's 1,700 subscribers come from all countries of the world; fifty percent are libraries and educational institutions.

The journal was established at the University of Pennsylvania in 1933 at the urging of the Modern Language Association to fill a gap created when a similar publication in Paris folded. The Spanish faculty has made it a team project ever since, according to Russell P. Sebold, general editor. Ten Pennsylvania faculty members comprise the editorial board and share responsibility for the publication. *Hispanic Review's* international advisory board includes scholars from many countries the world and the major U.S. universities. Two of its members belong to the Royal Spanish Academy.

"This wide range of international connections has helped the department," asserted Professor Sebold. "Through the publication we stay in touch with the most recent trends in our field, and in fact we set many of them."



Penn's Growing Italian Presence

Last September the Italian section's first Ph.D. candidate arrived on campus. Student enrollment in Italian courses was up over forty-seven percent. And the section's first students had set off for Pennsylvania's newest year-abroad program at the University of Bologna.

All this activity causes lecturer Luigi Sera to exclaim: "This is the Italian moment!"

Indeed the growth in this section of the Department of Romance Languages is quite remarkable.

"When I came to Penn nine years ago, I was the only person teaching Italian. There was no Italian presence at all," said Victoria E. Kirkham, associate professor of Romance languages.

The program now has three faculty members, and thanks to funding from the Italian Ministry of Foreign Affairs, Luigi Sera has just joined them to make the fourth. Two Ph.D. candidates and six undergraduate majors can now choose from over twenty-five courses. And the department has led the Delaware Valley in developing the area's first master's and Ph.D. programs in Italian.

Numerous opportunities have been created for study outside the classroom as well. The Italian section now co-sponsors with Bryn Mawr College a six-week Italian Studies Summer Institute in Florence, which is under the direction of Maria R. Menocal, assistant professor of Romance languages at Pennsylvania. This summer fifty-five students from Penn, Bryn Mawr and other universities from all parts of the country are registered for courses on language, art, architecture, and literature of Italy and its premiere cultural city.

For students who want a more intensive experience abroad, the department has just joined with the Universities of Indiana and Wisconsin and Queens College to offer a program at the University of Bologna in Italy. Penn students go to Bologna in the fall for an intensive six-week program in the language and then enroll in the oldest institution of higher learning in Europe when the Italian term begins in November. Before this program was developed, Pennsylvania students could not use their Penn financial aid to study in Italy since there was no University-affiliated program. This year two students went to Bologna, and five have applied for next year.

On campus students have two informal centers for Italian studies.

"When I came to Penn, I started a weekly conversation hour," said Professor Kirkham. "This then led students to push for an Italian House. And about four years ago, they were successful." Today eight or nine students live in Casa Italiana at the Language House.

Another important program is the Italian Studies Center established in FAS in 1978 to coordinate the Italian activities on campus and throughout the Delaware Valley. The Center helped create the undergraduate Italian studies major. It sponsors lectures and other programs on Italian subjects. The Center also has a faculty and graduate student exchange administered through the University of L'Aquila and supported by a grant from the Italian government. Funds for scholarships, fellowships and short-term faculty appointments are also available through the Center.

"The Italian Studies Center has been important because it helps raise the profile of Italian on campus. It complements very beautifully the things we're trying to do here," said Professor Kirkham. "People are aware of the Center and therefore are more aware of Italian studies."

Jean Alter, professor of French and co-chairman of the theatre arts major for undergraduates, is concerned with the sociology of literature as well as the semiotics of theatre. While his main interest is in twentieth century literature, he also does work in seventeenth and eighteenth century literature.

Samuel Armistead, professor of Spanish, does work in Medieval Spanish language and literature and Hispanic folk literature.

Frank Bowman, professor of French, works in the areas of French literature and intellectual history of the Romantic period; autobiography; Utopianism; and pre-Marxist socialism.

Clifton Cherpak, professor of French and chairman of the department of romance languages, focuses on the areas of French literature and thought of the seventeenth and eighteenth centuries; he also does work in practical criticism.

Lance K. Donaldson-Evans, associate professor of French, specializes in sixteenth century French literature, focusing especially on love poetry and religious poetry and the relationship of the fine arts of the period to the literature. He is also interested in contemporary French popular fiction.

Peter Earle, professor of Spanish, is concerned with Spanish American literature and thought of the nineteenth and twentieth centuries. He has also studied and written about the novels of Perez Galdos as well as the Generation of 1898 in Spain.

Augusta Foley, professor of Spanish, focuses on the Spanish Renaissance and the classical tradition; she also does work in comparative literature.

Lucienne Frappier-Mazur, professor of French, is concerned with problems of representation, mostly in the eighteenth and nineteenth century novel. She has been studying such textual manifestations and strategies as epigraphs, descriptions, metaphors, and ideological and literary codes.

German Gullon, associate professor of Spanish, is interested in literary theory and its application to nineteenth and twentieth century Spanish and Latin American literature. He also studies the literature written by Spanish exiles of the Civil War.

Dalia Judovitz, assistant professor of French, concentrates primarily on seventeenth century literature and philosophy, the eighteenth century novel and the French cinema. She is also interested in psychoanalytical approaches to literature.

Victoria Kirkham, associate professor of Italian, teaches all periods of Italian literature from the Middle Ages through the twentieth century. Her research has been devoted to Boccaccio's vernacular fiction, although recently she has begun work on the women in the *Divine Comedy* and on the contemporary Italian novelist Elsa Morante.

Paul M. Lloyd, professor of Spanish, works in the areas of Romance philology and historical linguistics as well as those of general linguistics, the Spanish language and Hispanic literature.

Kathryn McMahon, assistant professor of French, is interested in Medieval French literature and language; the history of the French language; French linguistics; and foreign language pedagogy.

Maria Menocal, assistant professor of Italian, is concerned with the development of linguistic thought in the Middle Ages and the Renaissance and in the origins of lyric poetry in the Romance vernaculars. She has special interests in two Italian authors, Silvio Pellico and Luigi Pirandello.

Gerald Prince, professor of French, is interested in modern French literature, the theory of literature and narratology.

Jose M. Regueiro, associate professor of Spanish, teaches Golden Age Spanish literature and Latin American literature. His research interests focus on dramatic theory, the development of the early theater and Spanish American literature in the colonial period. He has also worked on the printing history of plays and manuscript transcription in sixteenth and seventeenth century Spain.

Michele Richman, associate professor of French, teaches courses on French social history and the post-World War II period. Her research focuses on modernization; post-modernization; critical theory; and anthropology and literature.

Russel P. Sebold, professor of Spanish and former chairman of the department, is a pioneering scholar in the modern historiography of Spanish literature of the eighteenth century and the Romantic period. He also serves as General Editor of the *Hispanic Review*.

Candace Slater, assistant professor of Portuguese, is interested in the Portuguese language, modern Latin American literature and Hispanic folk traditions.

Gonzalo Sobejano, professor of Spanish, works in a number of areas: Spanish literature from 1880 to the present focusing in particular on the novel, poetry and the history of ideas; Spanish literature of the seventeenth century, particularly poetry and prose fiction; and formalistic and sociological critical approaches to the study of literature.

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