Dear Friends of Romance Languages,

It’s been inspiring to experience the hum of activity in the Department of Romance Languages this year, and it is my great pleasure to share with you a few of the achievements, projects, and adventures that have engaged our students and faculty members.

We welcomed two new research faculty members in academic year 2012–13: Mayra Bottaro (nineteenth-century Latin American literature and culture) and Sergio Rigoletto (French and Italian cinema, in a joint appointment with the Cinema Studies Program). We’ve been fortunate, too, to have visiting assistant professors Lanie Millar, Marc Schachter, and Valerie Wilhite in the department; read on for a taste of their diverse research interests and the exciting courses they’ve developed. Following a national search for a Caribbean specialist, Millar was hired as a tenure-track assistant professor; she’ll take on that role in September 2013.

In its first year back in the Romance languages department after a twenty-year absence, Portuguese is off to a terrific start. Instructors Simone Da Silva and Maria “Bené” Santos joined the RL faculty and have been tireless in the establishment of first- and second-year Portuguese classes and the development of new courses at the third-year level (with support of an Undergraduate International Studies and Foreign Language Program grant in Latin American studies). We’ve seen plenty of hard work, but plenty of fun, too—including a samba lesson at Carnival time. None of this would have been possible without many years of planning and cooperation—beginning with self-study in Portuguese at the Yamada Language Center way back in 1997.

Our department hosted two major conferences this year. The fall graduate conference, “Occupation and Resistance,” was an opportunity for graduate students from the UO and elsewhere to share their work and forge intellectual community—and it was an opportunity for faculty members to learn from a new generation of scholars. In April, the American Association for Italian Studies held its annual conference in Eugene, bringing a breathtaking array of scholarly presentations, special events, and plain good conversation to the UO campus and the Valley River Inn.

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Our program in Spanish for Heritage Learners continues to be a focus of our efforts, under the able leadership of Claudia Holguín Mendoza, assistant professor of Spanish. In spring, instructor of Spanish Amy Costales became the SHL program advisor, taking on important advising and placement duties within the program. Maybe the student testimonials say it best—writes Dennis Tanner, “These classes make me feel like my history and experiences are relevant, as a learner and speaker of the language.”

Our students have traveled far and wide, to study and to work; you can read about a few of their destinations and discoveries in the pages that follow. Faculty members have traveled as well (Associate Professor David Wacks taught in Oviedo, Spain, this winter). Collaborations have resulted in new seminars and performance opportunities, as in Professor Gina Psaki’s seminar on Medieval Literature and Music with Visiting Professor Anne Azéma. Recent faculty publications include Professor Evlyn Gould’s Dreyfus and the Literature of the Third Republic and Instructor Jesús Sepúlveda’s philosophical poem, “Antiegiótico”—to give just a hint of the range of interests and genres colleagues have engaged.

This spring quarter, I’m fortunate to be teaching RL 623: Literary Translation, A Workshop in Theory and Practice with Karen McPherson, associate professor of French. As I write this, we’re preparing to welcome our first special guests, distinguished writers Nicole Brossard and Susanne de Lothinière-Harwood. Team-teaching is a rare treat, the more so when the course is so generously enriched by the contributions of colleagues and thinkers from across campus and beyond.

The skill, professionalism, and good humor of our administrative staff...
New Faculty Profile: Sergio Rigoletto

I am very excited to join the Department of Romance Languages at the University of Oregon as the new assistant professor of Italian and cinema studies. I’ve just moved from the United Kingdom, where I completed my graduate studies at the University of Reading. Being here at the University of Oregon is, for me, a privilege, and I would like to thank all my new colleagues for their very warm welcome. Their friendship and support have helped me a great deal in settling down in Eugene and feeling part of the RL family.

I bring here my expertise in film studies and I look forward to creating new opportunities for colleagues and students to get excited about cinema and to experience film culture as an increasingly important part of our curriculum and our extracurricular activities. The enthusiasm that I’ve encountered within the department since my arrival leaves me in no doubt that this will be the case.

I teach Italian and French cinema, and this year I’m offering to our students three courses: Making Men in Italian Film; Auteurs and Authorship; Cinematic Forms and Contexts: The Postwar. As part of the Cinema Studies Program, I teach courses in the area of European cinema. My publications and research activities reflect my broad interest in the intersections between Italian cinema and popular culture, cultural history, and questions around gender, sexuality, and national identity. I just published a coedited book entitled Popular Italian Cinema, which looks at the place that Italy has had at the forefront of the development of cinema as a mass phenomenon. I also published a number of essays on television, contemporary cinema, and film comedy, and I’m currently completing a book entitled Masculinity and Italian Cinema (to be published in 2014).

Thanks to the support of some of my new colleagues and a number of graduate students, this year we have successfully launched the Cinematheque, a film club that brings to our campus some of the most famous classics of world cinema and some of the best recently made films internationally. The Cinematheque has been, so far, a true success: the first screening at the end of January was extremely well-attended and many people look forward to the next film. I hope next term this event will be open to undergraduate students as well, and that it will become one of the key events of our academic calendar.

Sergio Rigoletto, PhD,
Italian Studies 2010
University of Reading (U.K.)

2012 Spring Awards Ceremony

The 2012 Spring Awards Ceremony in May was a well-attended, wonderful celebration of our outstanding students. Congratulations to our many scholarship recipients this last year. In all, twelve graduate students and nine undergraduate students received scholarships. We would like to express our sincere thanks to all of you who have contributed to these scholarships. Merci beaucoup, grazie mille, muchas gracias! Scholarships remain an essential funding source for many of our strongest students, especially those who wish to study and conduct research abroad, as one of our scholarship recipients, Alando Ballantyne, relates in his article for this newsletter. If you are interested in making a scholarship donation, please refer to the last page of this newsletter.

Sixteen of our twenty-one 2012 scholarship recipients
As I sit down to write this, I’m having a difficult time believing it’s already the fifth week of the winter quarter—and thus nearly halfway through my first year at the UO. I’m not entirely sure who’s to blame for my temporal disorientation. That time has flown by so swiftly must be due to some combination of the warm welcome proffered by the established faculty in Romance languages and beyond, the camaraderie offered by an incredibly collegial posse of fellow new arrivals (in Romance languages and beyond), the not-exactly-warm-but-nonlinears-not-nearly-as-onerous-as-I-feared Eugene winter (easily moderated by hikes up Spencer Butte and Mount Pisgah), really fun classes (with most grading yet to come), the ever-helpful RL staff, and lots of Oregon pinot noir.

I’ve had the opportunity to teach a nearly ideal combination of courses this year. They are divided between Renaissance (my area of research specialization) and modern (increasingly a teaching interest), undergrad and grad, wide coverage and focused inquiry. In the fall, I taught the modern French survey. This quarter, it’s Joan of Arc in historical, literary, and filmic texts and a survey of French Renaissance prose. Next quarter, I’ll be teaching French 301 and a French film and literature seminar on collaboration and resistance in World War II and colonial and postcolonial contexts. I just wish I could also teach advanced grammar! Maybe next year?

Speaking of collaboration, there’s been lots of the good kind. Thanks to an astute question by a student during a class visit to Knight Library Special Collections, I am working on a project with Valerie Wilhite, Barbara Altman, and Roger Grant (a newly arrived professor of music theory) to make sense of what turned out to be musical notation in one of the UO’s prize manuscripts. I’ve also had the opportunity to join in the ongoing work of the Italian section to put on the upcoming 2013 American Association for Italian Studies (AAIS) conference. On the Italian front, I’m also looking forward to offering a one-day seminar under the aegis of the Insight Seminar series entitled Playing through the Black Death that will look at Boccaccio’s Decameron and its influence in Renaissance France. I’ll close with a few words about my research. I currently have two book projects under way, one tracking the ideological work performed by French, Italian, and neo-Latin translations of classical friendship texts and the other exploring through a disparate array of literary and paraliterary texts the complex relationship between desire and utility in early modern Italy and France. At this year’s Modern Language Association convention, I spoke on a French translation of the Lysis that adapted the Platonic dialogue as well as earlier Christian interpretations of it to Marguerite de Navarre’s evangelical humanism. At the upcoming Renaissance Society of America conference, I will be speaking about transformations in “knowledge” about sex between women in fifteenth-century neo-Latin Martial andJuvenal commentaries. And finally, at the AAIS conference, I will be discussing historiographic implications of Benedetto Varchi’s decision to conclude his Storia fiorentina with an anecdote about the rape of the Bishop of Fanò by the pope’s illegitimate son Pier Luigi Farnese.

If any of the above sounds interesting, or even if it doesn’t, and we haven’t met yet, please say hi!

Marc Schachter, PhD, Literature (Pre-Early Modern Studies) 2000, University of California at Santa Cruz

Andiamo! Allons-y! ¡Vámonos!

How many of our majors and minors study abroad? Beaucoup! ¡Muchos! Molti!

The percentage of students who graduated in the last four years who studied abroad:

**MAJORS:**
- Spanish 65.4%
- Italian 80.8%
- French 72.1%
- Romance languages 56.4%

**MINORS**
- Spanish 51.9%
- Italian 86.5%
- French 59.7%

Non-RL minors 17.8%

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**Dear Friends of Romance Languages,**

Continued from page 1

members keep the department running smoothly: budget manager Linda León, undergraduate coordinator Zach Lazar, and graduate coordinator Kerry Schlicht. Kerry joined the department in the fall and has been a wonderful addition to the team.

It’s an exciting time in RL, as established programs continue to thrive and new initiatives blossom. We are fortunate to have you in our circle. If you are an alum, I hope you will consider making a contribution, in any amount, to help support excellent instruction and continued innovation in programming. And if your languages have taken you to unexpected places, we’d love to hear from you—do drop us a note!

Sincerely,

Amalia Gladhart
Department Head
Professor of Spanish

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So how did a Tennessee girl born to a Colombian mother and an Appalachian father end up in Eugene, Oregon, in the Pacific Northwest of the United States? It’s simple: my life is the product of studying Romance languages and literatures. My father was the first person in his family to go to high school. When he happened into a Spanish high school class, he suddenly became aware of how grand the world was. There were places where people communicated using different sounds, ate different foods, held different beliefs. There was a place where people lived a life not at all like the one his family had. He wanted to explore that and made the startling choice to go to college and study Spanish despite his family’s inability to understand. A Spanish class took a boy out of Appalachia to put him on a college campus and then in a remote town in Colombia. He eventually met my mother, wrote a thesis on the influence of French Enlightenment thinking on the revolutionaries of Nueva Granada, and became a professor of Spanish.

Given this background, I had no choice but to foment my own revolution by, at the age of four, declaring that I would live in Paris when I grew up, then deciding on a career as a French literature professor and immersing myself enthusiastically in all things French in high school. But in college I couldn’t turn my back on Spanish. In fact, things were about to become even more complicated thanks to the survey courses Romance language students are required so often to take. While taking the French and Spanish surveys, we hit upon the kharjas in my Spanish class at the same time. The kharjas blew my mind: love poetry sweet enough to appeal to a teenage girl, written in Arabic or Hebrew script but with the sounds of Spanish when pronounced aloud at the end of a more serious poem in formal Arabic or Hebrew. The final refrain in Spanish appeals to a mother or to girlfriends, while the main body of the poem was in a different, formal language—bilingual poetry that, like me, chose one language for la mamita and female friends and family. It spoke my language. At the same time its theme, a special type of loving, was being spoken in yet another language across the hall in my French class that was studying the troubadour love songs.

Just like our program and campus here at the University of Oregon, my language department was mapped not so differently than the world I was studying. I felt, in some ways, in the midst of the mystery. I had to tease out these strands that seemed to be knotting together all these spaces, Semitic and Romantic, along the Mediterranean while weaving me, my life and experience of language in the world, into the tangle.

After going to graduate school in comparative literature, studying Occitan at the Sorbonne in France, and teaching university in Barcelona, I am now in an equally exciting new world: Eugene, Oregon. The community of faculty members and students has already pushed my thinking beyond boundaries that needed trespassing. The insistence on a collaboration between literary scholars and musicologists demonstrated by the course offered by Gina Psaki of Romance languages and the word-renowned performer Anne Azéma in spring 2012 is a lesson I hope to bring to my own course on troubadour studies. To ensure a sound musicological dimension is incorporated into the course, I have the privilege of collaborating with Roger Grant from the School of Music and Dance for a discussion of manuscript transmission and performance. With the patient students of my medieval love and troubadour courses constantly inspiring me, I am presently toying with the idea that if we pull back the lens to view the linguistic and literary evolution of kharja to troubadour tradition so as to see the full landscape of the Romance Mediterranean, we might better understand many of the mysteries of the birth of Romance lyric and its first two centuries of migration and strange transmogrification. I will be presenting preliminary findings for colleagues at the University of British Columbia in March and at a conference on medieval Francophone literary culture, to be held in London in June.

My book project, Ars Amatoria Ars Grammatica: The Linguistic, Literary and Amatory Theories of Raimon Vidal, will certainly benefit from my discussion with students who will be among few American students introduced to this important writer’s work. At present, Raimon Vidal has been taught in a course at Princeton by Sarah Kay and in another taught by Elizabeth Wilson Poe many years ago at Tulane. Raimon Vidal de Besalú, who is at once a troubadour, teacher, and the first literary and linguistic theoretician of a Romance language, will certainly generate lively discussion in my classes when we read his take on how to resolve a love triangle, how to teach decent manners, and the best way to acquire good language skills.

I look forward to inviting students to seek their fortune and their future beyond their imagined boundaries even as they push me to do the same. I am very grateful to my department colleagues and students for reaffirming my conviction that going abroad or ensconcing one’s self in the library stacks dedicated to the serious study of “foreign” literatures is the best way to make one’s self a home. It seems now completely reasonable that I would feel at home and among family and true friends in a Romance languages department in Eugene, Oregon.

Valerie Michelle White, PhD, Comparative Literature 2010
University of Illinois at Urbana-Champaign

4 Spring 2013
I am thrilled to be joining the faculty of the Department of Romance Languages at the University of Oregon as assistant professor of nineteenth century Latin American literature and culture. I am truly impressed by my colleagues’ warmth and care in their welcome, and I am eager to meet our majors and all of the graduate students to exchange ideas and begin planning exciting courses and projects.

I would like to take the opportunity to share a little about my own research interests. In my work I examine the links between new media, temporality, subjectivity, and form in transatlantic print cultures during the eighteenth and nineteenth centuries. My first set of interests consists of relocating the production and consumption of periodical literature within the framework of a governmental administration of an economic and cultural transatlantic space. By setting out to explore periodicals from the perspective of material practices in new readership sensibilities, I aim at reconceptualizing colonial circuits of communication. By opening new lines of critical inquiry of the current period divisions in Hispanic studies, the ultimate goal of my research is to rethink the traditional role of the late colonial period not as a transition between the colony and modernity, but rather taking colonial modernity as a defining moment for the constitution of transatlantic epistemologies and subjectivities. I believe it is imperative that we remain attentive to the ways in which inherited categories from our colonial pasts—both in terms of narratives and circulation and accumulation of capital—are not only still shaping the readings we produce but also the disciplinary structures of academia and the world we inhabit. I am interested in looking specifically at the transition between the eighteenth and nineteenth centuries and at the centrality of print culture as a privileged tool for the explanation and integration of the so-called peripheries into universal history and science. My aim is to restructure Eurocentric models that articulate a dubious understanding of peripheral modernities in order to hint to the invisibility of eighteenth-century literature in the Hispanic literary canon and in Enlightenment studies in general. In addition, transatlantic, trans-American dimensions help traverse the disciplinary and national boundaries that have traditionally shaped the study of eighteenth-century Spanish and postindependence Latin American texts. Unpacking the intercultural complexity of the late colonial print culture will also serve to destabilize conventional perspectives fixated on the book as the center for print culture and bring into play the active participation of multiple reading and anonymous writing publics. My research has a Hispanic focus, but it is comparative in nature, and while it reflects many of the concerns of contemporary literary theory, I am also committed to the project of reclaiming the centrality of the archive in literary studies, and to building bridges between archival sources and textual analysis and literary sources.

In addition, I am working on two very exciting research projects. For the first one, I am drawing from the chapter in my dissertation research that deals with the exploration between temporality and periodicity. I mainly rethink the link between agency and a sense of futurity and the ways in which thinking time differently opens up different possibilities of action and future visions. I am particularly interested in the ways in which technology changes our ways of conceptualizing and experiencing time, and in challenging the hegemony of “progress” as a justification for action while offering a critique of exclusions or inclusions produced through said conceptualizations and also through periodization. The second research project, “Epistemic Archives,” is an excavation of the constitution of Latin American national archives in the nineteenth century, where I take the archive as an epistemological experiment that starts with the Archivo de Indias. The driving question ponders an apparent paradox: if all archival effort is, in essence, colonial by nature, how can the project of a national archive become truly possible? In the end I will eventually turn to the question of the ways in which digital archives will change our understanding of archival research and the archive.

I am looking forward to becoming acquainted with the university community and to become a part of its thriving intellectual life.

Mayra Bottaro, PhD,
Hispanic Languages and Literatures 2013
University of California at Berkeley

Fun Facts

Fun facts
As of winter term 2013, our department housed

MAJORS:
112 French majors
28 Italian majors
112 Romance languages majors
412 Spanish majors

356 MINORS
(French, Italian, Spanish combined)
My Experience at la Universidad Nacional Autónoma Nacional

Mexico City: quick, what images come to mind? Positive or negative ones? No preconceived notions? Despite being only an hour’s flight or so from the border, “El DF” (Distrito Federal), as locals know it, remains a mystery to many.

After a semester abroad in Mexico City, at la Universidad Nacional Autónoma Nacional, or la UNAM for short, I can only begin to explain the amazing opportunity future UO students will have. As the national flagship university of the country, it draws around 100,000 students to its main campus, which takes up miles upon miles in the south of Mexico City. I attended classes with normally enrolled UNAM students. I took courses with subjects ranging from Mexican political ideology in the twentieth century to international relations between Mexico and Asia Pacific. As the only University of Oregon student at la UNAM, all of my friends came from different parts of the world. In addition to my Mexican friends, I had friends from all over: Korea, France, Italy, Germany, Spain, England, Colombia, Argentina, Russia, Canada, Chile, and Brazil.

The sheer independence of the program forced me to take ownership of my time abroad. I had to find my own housing, figure out how to get around the behemoth of a city that is El DF, where to buy groceries, what was safe to eat, how to transfer money from the States to my Mexican account, how to make phone calls: the myriad of details that form negotiating everyday life. None of these challenges was incredibly difficult but, added up together, they made me realize that I controlled my experience in Mexico.

I could travel as much as I wanted to. Puebla, Querétaro, Cancun, Puerto Escondido: the possibilities were endless, the time limited. Did I want to explore the city? Second biggest in the world in terms of population, it offered a million possibilities. Did I want to immerse myself academically? As the school bragged, it was either the most prestigious Latin American university or tied with the University of Sao Paulo for that honor. Mexico’s national archives finds its home in la UNAM’s campus. The answer to all these questions was “yes” to everything. I wanted to travel everywhere, eat everything, see every museum, go to every class, go out with friends and soak up every moment. Of course, one cannot do anything but la UNAM makes you try.

My semester was a mélange of experiences that reflect this diversity. Sometimes spontaneous, sometimes planned, these opportunities never ceased to amaze. One day, a friend called me and offered to take me to the Mexico-USA soccer match. A few days later, I found myself in Estadio Azteca, one of the most fearsome places for opposing teams. Mexico had only lost there once in World Cup qualifiers, to Costa Rica, a defeat that was quickly avenged. While this game was only a “friendly” match, I could see why Mexico was able to defend its home territory so successfully. The altitude that wraps the entire city steals your breath away and doesn’t give it back for weeks. Then there are the fans. Multitudes of passionate fans shake, scream, holler, and pour all their human passion into el tri. The United States had no business winning that game, but in a poorly played match for both sides, the Americans managed to sneak a goal in. Bliss. Doubt. Did that really just happen? Excitement. How to describe the quiet of Azteca in the moments after? Other experiences merit inclusion too: spending hours at the national archives with fellow students marveling at primary source materials; traveling on a whim to a small village in the state of San Luis Potosí to see surrealistic statues; celebrating Mexican Independence in El Zocalo, the main plaza with thousands of other revelers. When I say that the UO students to follow will have the world at their fingertips, I mean it. I hope they study hard, travel, get to know El DF, meet friends from all over the world. Aprovechar, in short. Being in Mexico is an extremely relevant experience. Though Europe’s financial crisis garners more of the headlines, the U.S.-Mexico trade relationship continues being very important. The Mexican economy is booming. Immigration between the two countries continues. There is an established Mexican-American community in the United States. Being in Mexico City at la UNAM will allow UO students to get to know another country better than few other programs.

Sam Wilton ’14
Spanish and History
University of Oregon
Student Profile: **Nikkole Mampe**

Last summer, I went to Segovia, Spain, through the AHA International study-abroad program. As clichéd as it may sound, it was by far the most rewarding experience of my life to date. Having started Spanish at the 101 level at the UO, my level of Spanish was rudimentary at best. When I left for Segovia I had just completed 203, and was fairly confident reading and writing in Spanish, but totally lost speaking. The program duration was six weeks, and by the end of it I felt that I could carry on a conversation and that my listening skills had improved drastically. As a direct result of the excellent instruction I received and the wonderful experience of immersion learning, I was finally able to actually use the language I had spent the last two years learning. Upon coming back to the UO, I’ve continued taking Spanish courses and I feel that my time in Segovia enhanced my ability to take part in and enjoy my classes now.

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**Student Profile: Christopher C. Fuglestad**

*Jamm ak Jamm* from Senegal

When I first told my friends and family that I was going to study abroad for an entire academic year in Senegal, the reaction that I received was a skeptical one. The biggest question I was asked was, “Why for so long?” and, perhaps even more frequently, “Why Africa?” The answer I gave was simple. I wanted to delve into a culture that I had never experienced before while living in an area of the world that has an incredibly bright future and, most specifically, to immerse myself in the French language while doing so.

An aspect of the Language and Culture Program that the Council on International Education Exchange (CIEE) takes pride in is the cultural excursions that we take as members of the program. In fact, it is these very excursions that have made my time in Senegal an experience of a lifetime. In a given semester, students have the opportunity to visit nearly every corner of the country. I have had the opportunity to live with a Senegalese family in the capital of Dakar, an aspect that allows you to grow as a person and enrich your linguistic abilities in both French and Wolof. I have lived the life of the traditional Senegalese in a rural village just north of the Gambia, the fascinating country bordered by Senegal’s Casamance region. I have spent time in Saint-Louis, dubbed the “New Orleans of Senegal” for its infamous jazz music festivals. I have ridden camels in the desert. I swam in the waterfall of Dindefelo in the southeastern Kedegou region near Mali’s border. These experiences, coupled with the intriguing dialect of the French language, are what have made my time in Senegal unforgettable. The schoolwork is essential, but the people of Senegal, the sophistication of intermixing languages, and the culture of Africa that Senegal embodies are what make CIEE’s Language and Culture Program the perfect opportunity to broaden your horizons and live the experience of a lifetime.

* Peace and peace

Christopher C. Fuglestad

International studies and French majors. Study-abroad experience: Chris is spending the academic year, 2012–13, in Senegal
With a speaker and film series as well as a Latin American studies course on modern Brazil scheduled for this coming spring 2013, Portuguese is starting to reclaim its space at the University of Oregon.

One may argue that the current curiosity and interest in Portuguese courses at the University of Oregon may have been ignited by Brazil’s continuous economic growth and global visibility. However, the presence of Portuguese language courses in the UO language community is no novelty. As a matter of fact, Portuguese language and literature courses have been taught at the UO since the early 1910s. In the academic year 2012–13, we are celebrating the centenary of the first appearance of a Portuguese course in the UO catalog.¹

Professors Timothy Cloran² and Ray P. Bowen are two of the names that appear repeatedly in the UO catalogs from the early 1910s to the 1930s in connection with Portuguese courses. They were forerunners in teaching courses such as Branner’s Portuguese Grammar, later renamed Elementary Portuguese and described as “Reading of prose and poetry and open to students who have had two years of Spanish,” as well as a combined Spanish and Portuguese literature course focusing on “lectures, reports, and explanations of texts.” They were the ones who most likely shaped the path for future offerings and the interest in studying Portuguese at the UO.

First and second-year Portuguese courses focusing on the language and literature of Portugal and Brazil were also offered on many occasions as upper-division courses during the 1940s by Professors R. P. Bowen³ and J. F. Weir.⁴ After an extensive absence of Portuguese offerings during the 1950s, a Portuguese and Brazilian Literature course reappeared in the UO catalogs in the 1960s, but carrying imprecise and very general descriptions, such as a “comparative structure of Portuguese” with its prerequisite described as “facility in Spanish, Italian, French or Latin.” It wasn’t until the 1970s and 1980s that different offerings of Portuguese courses started to appear more frequently in catalogs with upper-division courses taught by Professor Thomas R. Hart. Courses like Brazilian Novel and Advanced Portuguese Language⁵ were representatives of a new understanding of Brazil.

Unfortunately, those were also crucial years for Brazilian society and economy, on what may have reflected poorly on the short-lived presence of Portuguese in Romance languages, sealed in 1986 by the last Portuguese and Brazilian Literature course taught by Professor Hart. For more than twenty years, Portuguese would be absent from the UO language offerings.

1998 was the starting point for a new era for Portuguese at the UO. The key person of that enterprise was Jeff Magoto, current director of the Yamada Language Center (YLC) and the World Languages Academy (WLA). The YLC is a service and technology center for language teaching and learning created in 1991. Magoto decided to expand opportunities for the study of less commonly taught languages at the UO and started offering the Self-Study Language Program in 1997. As stated by Magoto, the Portuguese self-study program started in 1998 with an International Cultural Service Program student, Erica Pereira, as the tutor. The first GTF, Alberto Albuquerque, was hired the following year, and things continued like that (with GTFs or second-language acquisition and teaching–oriented native speakers) until the WLA started in 2006. Since then, more than twenty languages have been offered and Portuguese has always been one of the most popular.⁶

Stephen Durrant, professor of East Asian languages and literatures, also played an important role in the establishment of this new institute, which ultimately led to the return of Portuguese to the Department of Romance Languages. Professor Durrant, who in 2005–6 served as associate dean of the College of Arts and Sciences (CAS), stated that CAS started to express concern that the number of languages taught at the University of Oregon was relatively small compared to many other universities of comparable size. This finding made them start the discussion about a new institutional and financial model for introducing several less commonly taught languages. They came up with the idea of an institute where new languages could be “incubated” for several years to determine whether they could sustain sufficiently high enrollments to one day be shifted into regular departments.⁷ Portuguese made the cut along with Swahili, Korean, and Arabic. Professor Durrant commented that despite his opinion of Portuguese being an important world language that could attract many students, especially within Spanish, Romance language heads from several other universities were not always encouraging, warning him that not as many Spanish language students would wish to add a second fairly closely related Romance language.⁸

Despite general uncertainties, in fall 2006, Portuguese started to be offered as a regular course through the WLA. Within three years, it became a small but solid program with seventy-seven students registered in fall 2009, offering first-, second-, and third-year Portuguese classes. Much of the success of the WLA,
and ultimately Portuguese, is due to Jeff Magoto’s diligence and determination. In Professor Durrant’s own words, “Much of the credit for the success of these programs in the World Languages Academy results from Jeff Magoto’s sterling efforts; he has not only worked hard as an administrator but also skillfully supervised instruction in each of these languages on almost a daily basis.”9

In 2006, Maria “Bené” Santos arrived at the WLA after working as a Portuguese self-study tutor and in 2007, Simone DaSilva was hired as the first regular instructor of Portuguese. Between 2007 and 2012, they worked hard planning a new curriculum, developing material and promoting extracurricular activities. The idea of these activities was to connect students—advertise the Portuguese courses to, ultimately, increase enrollments. Enrollments are still an important indicator to justify maintenance and future investment in language programs. Some of the activities that were offered to students and community were conversation circles (known as bate-papo), feijoada luncheons, intramural soccer teams, movie sessions, weekly review sessions, a Brazil Day Celebration event (2009), and a Brazilian Immersion Day (2010) with capoeira and dance workshops all presented in the target language. Portuguese was more alive than ever on the UO campus and the time for it to move forward and regain its place alongside its fellow languages was getting closer. There is no question that Brazil’s economy and current visibility is helping the Portuguese language to become increasingly important on an international scale, especially in business and government.10

The current question to be considered is how to bridge the gap between global visibility and linguistic ability, making Portuguese language instruction more accessible and diverse in language departments throughout the United States.

Learning and promoting Portuguese and Brazilian Studies in United States colleges and universities is currently on the rise.11 As Margo Milleret presented in her article, “Pointers on Portuguese,”12 “between 1998 and 2002, the number of undergraduates studying Portuguese increased 21 percent.” According to a 2010 survey report by the MLA, the overall number of enrollments for Portuguese grew 10.8 percent between 2006 and 2009.

While the decision to add a new language to a department can be seen as a burden to chairs and faculty members as well as to the teaching of the other existing languages, it will undoubtedly bring more visibility and eventually enhance the image of the department for an increase in the number of courses and languages offered in general. Milleret reminds us that “department chairs and deans are the most important individuals for building and maintaining support for Portuguese classes. Without their leadership, the funding and staffing for Portuguese classes is not possible” (Milleret 65).

The expectation that Portuguese would at some point migrate to the Department of Romance Languages was always contemplated and discussed by members of the WLA. However, enrollments would have to prove satisfactory and a significant connection with the department had to be initiated. During the years Portuguese was housed in the WLA, many were the Romance languages faculty members who noticed our timid presence. Robert Davis, Pedro Garcia-Caro, and Cecilia Enjuto Rangel are some of the great supporters who have always been excited by the idea of seeing Portuguese back within the department. Despite the fact that languages with few students can be seen as luxuries that should not be afforded during a time of so many budget cuts, Romance languages went ahead and officially reintroduced Portuguese into the department in academic year 2012–13. Maria Santos and Simone DaSilva are the core instructors now and support from the Latin American Studies Program–Center for Latino and Latin American Studies grant provides more collaboration and dialog across disciplines. Study-abroad opportunities, which since the WLA years have been one important part in the establishment and visibility of Portuguese, are also expanding by offering a possible new collaboration with institutions in the south region of Brazil.

So far, enrollments are still very modest when compared to languages such as Spanish or French. However, with new courses such as the proposed Portuguese for Romance Languages Speakers and the newly approved PORT 150, Lusifonia: The Portuguese-Speaking World, we expect a substantial increase in numbers for the next academic year, 2013–14. As stated by Department Head Amalia Gladhart, “Now that Portuguese is part of Romance languages, it is important to begin the development of that piece into a vibrant sector of RL and to integrate it, if gradually, into department programs and curriculum at all levels.”15 Commenting on the necessity of a new tenure-track hire for Portuguese and Brazilian culture, Professor Gladhart acknowledges the profound impact that a this new hire will have not only for the department but for the entire Latin American studies community: “Hiring a Brazilianist is also crucial in order to enhance the LAS major and minor. Our students cannot continue to graduate with degrees in Latin American studies without a deep knowledge about Brazilian history and cultures.” As we say in Portuguese: Desta vez chegamos pra ficar!

Simone da Silva, MA in Luso-Brazilian Literature, Instructor of Portuguese Language and Culture

Continued on page 16
It has been a productive academic year thus far for the Spanish Heritage Language (SHL) Program in the Department of Romance Languages! As you know, the program is designed specifically for Spanish heritage language learners, students who have a personal, familial, or community connection to Spanish. We are excited to report that, after two busy terms of our new second-year SHL courses, our student base has begun to grow, inspiring the design of new courses and programs for SHL learners at the University of Oregon.

**Highlights**

To kick off academic year 2012–13, Assistant Professor Claudia Holguín Mendoza led an inspiring three-day training session on SHL pedagogy in September for Romance languages faculty members and GTFs. Attendees enjoyed a series of workshops to further train and develop our skills as heritage language educators, as well as discussions and elaborations on the most relevant topics in the development of the SHL Program.

This fall, SHL faculty members collaborated to create a cohesive mission statement for the program, which you can view on the new SHL website linked from the Romance languages departmental website. While the program mission has always been clear to the SHL faculty, its deliberate articulation was a rewarding endeavor for those involved. With our goals and values clearly described, we eagerly move forward with the success and development of this important program.

We were thrilled to begin our second-year course sequence this fall: Latino Heritage I and II (SPAN 218, 228). Latino Heritage I: *Nuestras voces,* is now in its second iteration being taught by Heather Quarles. Those students who started the sequence last term, as well as some new students to the program, are enjoying Latino Heritage II: *Voces en contexto with Liliana Darwin Lopez.* In Latino Heritage I and II, we explore the concept of social justice in the Spanish-speaking Americas through music, film, *testimonios,* and the visual arts. As the title implies, in this course we focus on the identities and voices of our community; the students in the course and their families. A key component to the course is a term-long digital storytelling project. In Latino Heritage II, we take as a base the identities and voices explored in the first course and work to put them in their socio-economic and political contexts. At the heart of the course is service-learning work involving mentoring in the High School Equivalency Program (HEP)—a local and national education program for migrant workers—in addition to volunteering in HEP classrooms.

Meanwhile, our Spanish 308 course, *Cultura y lengua: comunidades bilingües*—developed and taught by Amy Costales, Liliana Darwin López, Claudia Holguín Mendoza, Mónica Lara, Kelley León Howarth, and Alex Zunterstein—has grown quite popular among students and has proven to be a wonderful *puente* class that serves as an introduction to many social sciences fields due to its interdisciplinary nature. In addition, Holguín Mendoza’s Spanish 428/528, *Spanish in the United States,* continues to draw and inspire many students interested in borderlands studies.

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**Mensaje from the coordinadora**

¡Saludos a todos!

Me siento muy orgullosa de cómo nuestro programa de Herencia en Español en la Universidad de Oregon ha crecido y evolucionado en este año y medio que tengo de coordinadora. Esto ha sido posible gracias al gran equipo con quien tengo el gusto de colaborar. Quiero agradecer a todos los instructores, profesores, estudiantes voluntarios, y administrativos que han participado con ideas, y sobre todo con una gran dedicación y calor humano en la creación y desarrollo de nuevas clases y de iniciativas para nuestros estudiantes. También quiero agradecer el trabajo en el verano de 2012 de Trevor Whitbread y la labor actual de Sonja Burrows como asistentes del programa de Herencia,¡ustedes han hecho la diferencia! Actualmente, estoy trabajando no sólo en el desarrollo del programa pero en algunos proyectos de investigación que tienen que ver con la nueva pedagogía que estamos creando en este programa de Herencia en UO. Aquí el objetivo es el de crear estructuras y vínculos en los que sea posible llevar nuestra reflexión teórica y crítica a la práctica, para de este modo llegar a tener un efecto positivo real en las comunidades que estudiamos y de nuestros estudiantes. Estoy muy emocionada por el futuro de nuestro programa y de mi propia investigación, espero que muy pronto podamos seguir compartiéndonos más noticias motivadoras e interesantes.

Claudia Holguín Mendoza
Assistant Professor of Spanish
Coordinator of the Spanish Heritage Language Program
Changes this year
As our program grows and more heritage learners at the UO take advantage of our course offerings, it has undergone some exciting changes. Here are a few of the developments we have experienced so far this year:

As mentioned above, the program has recently developed a new website which is accessible from the Romance languages departmental website. From this site, viewers will be able to access an introduction to our program, the program mission statement, a complete description of the SHL courses, a list of FAQs, and a contact sheet for all SHL faculty members. We look forward to launching this site soon!

The SHL Program is pleased to announce the creation of a new course! A proposal was recently approved for Spanish 312, Spanish in the Media, which may be offered for the next academic year. This course, equivalent to Spanish 311, is an advanced writing seminar for heritage learners of Spanish, and will allow heritage students to develop their writing skills through the analysis and production of Spanish in print and visual media, while deepening their understanding of the role the media plays in shaping our views on topics such as language usage, race, and class.

What we are working on
SHL faculty members have been developing a proposal for a new undergraduate certificate program leading to a certificate in United States-Spanish heritage. This program will provide students with focused interdisciplinary study and training in the languages, literatures, and cultures of Spanish-speakers in the United States. Students completing the certificate will have undergone course work in literature, linguistics, ethnic studies, anthropology, and history. Upon completion of the certificate program, students will be able to outline historical trends in the demography of Spanish speakers in North America, describe processes of identity formation, describe processes of racial formation in Latin America and the U.S., articulate the basic principles and patterns of human migration in general and movements of Spanish speakers in particular, articulate the relationship between language and power, describe the historical origins of linguistic variation across Spanish-speaking communities in the U.S., and cite specific examples of cultural production in multilingual communities in the United States. The certificate program is expected to launch in the fall of 2014.

In addition, the SHL Program is looking forward to our second annual training session in September 2013, which will consist of a series of workshops to train and further develop faculty members in Spanish heritage language pedagogy. This training session will be led by Claudia Holguín Mendoza, supported by Robert Davis and Sonja Burrows, and will feature a guest speaker from the SHL field. We hope to welcome many participants from the Romance languages faculty.

Looking ahead
As we move forward with the development of the Spanish Heritage Language Program, our teaching faculty looks forward to welcoming more heritage learners at the University of Oregon into our courses. Thank you for supporting our efforts by making sure heritage students who could benefit from our course offerings are aware of our program. Best wishes to all for an enjoyable summer!

By Sonja Burrows, Liliana Darwin López, and Heather Quarles

Student Testimonials: Latino Heritage I and II

“The heritage learner classes, as a whole, are an excellent opportunity for individuals who already have experience with Spanish to expand on their fluency, confidence, and their cultural understanding of the language. This is especially exciting for me, as I have a deep familial connection to the language. We all deserve resources that reflect our needs so that we may each grow to our fullest potential.”

—Melina Zamalloa, SPAN 228

“I love the focus and direction of this course. It’s helping me become closer to my culture, and bettering my Spanish.”

—Ismael Magana, SPAN 218

“Esta clase es muy diferente de otras clases que he tomado, porque en las otras clases me decían que mi español no es español, que no era correcto. Es importante que la universidad ofrezca esta clase porque ayudará a los hablantes del español sentirse más orgullosos de quienes son.”

—Anónimo, SPAN 228

“I have really enjoyed this course because we control what information we spend the most time discussing, based on what we find most interesting. We get the opportunity to learn from our classmates’ experiences, and not just what a book has to say.”

—Cecilia Hernandez, SPAN 218

“The heritage learner classes at the University of Oregon are exactly what students who come from a Latino background are looking for. These classes make me feel like my history and experiences are relevant, as a learner and speaker of the language.”

—Dennis Tanner, SPAN 228
In spring 2012, some forty students from the Department of Romance Languages and the School of Music and Dance arrived for the first class of Medieval Literature and Music (RL 407/507, multilisted as MUS 407/507). The course was interdisciplinary from its conception, and co-taught by Visiting Professor Anne Azéma and our own Gina Psaki, the Giustina Family Professor of Italian Language and Literature. Students had the option of taking the course for French, Spanish, or Italian language credit, which further expanded the interdisciplinarity of the seminar. We met the troubadours during the first weeks of class, and for many of us it was our first exposure to medieval lyric poetry. Beyond the more traditional class readings and discussions, however, this course was designed to culminate with an open-to-the-public performance of A Night’s Tale: A Tournament of Love.

The program for the performance was conceived and directed by Azéma, who transitioned seamlessly each class day from directing vocal and instrumental rehearsals to engaging in textual analyses and discussions with the students. Psaki, too, wore many hats throughout the term, acting as a facilitator of class discussions, sending weekly reading guides and assignments, and overseeing the logistical preparations for our performance.

During the third week, the tutti singers—both from Romance languages and music—began to rehearse several short songs that would be included in the performance. Although many RL students initially expressed anxiety over the thought of singing publicly, the music quickly became a highlight of each class period, and we often found ourselves singing aloud long after we’d left the classroom. Three RL students—Sarah Nagel, Caitlin Bradley, and myself—auditioned to sing with the female vocalists from the music school. We had the unique opportunity of attending the music rehearsals and sight-reading additional songs in Old French, in preparation for the performance.

By the fifth week, we had begun to read and discuss Le Tournoi de Chauvency, from which A Night’s Tale was inspired. The original Tournoi recounts the festivities undertaken in the small village of Chauvency-le-Château in 1285. Over six days, more than 500 knights, many women, and other bystanders participated in or served as witnesses to a jousting tournament and celebration. Jacques Bretel, in turn, offers us a kind of tableau vivant of the courtly life, values, and social activities at the end of the thirteenth century, through his narration in the form of a poem composed of some 4,500 verses. The considerably shorter program of A Night’s Tale was transcribed both in Old French and in the English translations, yet sung entirely in Old French. Over the following weeks, those who speak French read the Tournoi in its entirety, while other students began work on translations of the text into English. At the same time, students not directly involved in the performance took on other tasks no less important to the success of the project: hall managers oversaw the positioning of lighting, chairs, posters, music equipment, and performers; several students designed color posters to publicize the event; two students created a PowerPoint presentation to greet the public as they arrived; narrators playing the role of Bretel rehearsed their lines; and many RL students learned a dance for the performance, choreographed by MA student Amel Tafsiout.

Our performance took place in the University of Oregon’s Willamette Hall, in the atrium of the physics department. The breadth and height of the atrium produced the illusion of a public outdoor arena within the confines of an enclosed space. Azéma incorporated the staging not only into the open floor of the atrium but also into the staircases, the varied lighting structures, the many balconies, and the moveable column lamps that called to mind outdoor street lighting. When the singers, instrumentalists, and narrators took their places for the opening scene during the first dress rehearsal, our collective energy was instantly transformed as we witnessed, for the first time, the innovative spatial and visual dimensions of the piece.

On the night of the performance, the hall managers quickly realized they had underestimated the popularity of the event. Every available seat was taken—even those originally reserved for tutti singers—and the attendance brought new meaning to the expression “standing room only.” An hour and a half later, it was obvious that our hard work and enthusiasm for this project had paid off. Many attendees stayed long after the performance had ended to talk with performers about their positive experience at the event. And the interdisciplinarity of the event did not end with the performance, as Romance languages and music students joined one another at McMenamin’s to reflect and celebrate what was easily one of the most creative and inspiring projects of our academic careers.

Erin Moberg, PhD ABD, Graduate Teaching Fellow, Spanish
Every two years, the Department of Romance Languages Graduate Student Conference continues to advance its mission of fostering intercultural dialogue by providing graduate scholars a unique chance for academic and professional growth. These conferences not only offer national and international graduate students opportunities for scholarly exchange but they also support interdisciplinary cohesion within our university community.

The 2012 conference theme materialized from a series of conversations between students and faculty in the department as well as from recent global events that have brought questions of resistance and occupation to the forefront of academic and popular discourse alike. The graduate students eventually voted a unanimous “yes” to the suggested theme of “Resistance and Occupation,” and we spent the 2011–12 academic year raising funds, developing and circulating the call-for-papers, reviewing abstracts, inviting keynote speakers, designing the program of events, and publicizing the event both on campus and in the greater Eugene community.

The conference explored the theme through a two-day event that featured keynote speakers Professor Roland Greene from Stanford University and Professor Cynthia Steele from the University of Washington. They spoke on “Early Modern Resistance: From Cartone to Act” and “A New Millenium in the Jaguar’s House: Literature from Chiapas,” respectively. Beyond the keynote addresses, participants and community members had the chance to hear an intellectually inspiring series of panels addressing the conference theme from the vantage points of postcolonial studies, post–civil war Spain, audiovisual approaches, formal considerations, and identity formation.

The realization of this event was truly a collective effort, and we were honored to host such a diverse and intellectually accomplished group of graduate student participants from an international community of scholars. We were also grateful for the generous support we have received from many UO departments and institutions, as well as from several local businesses.

Erin Moberg
Conference Cochair

Massimo Lollini is the recipient of the prestigious 2012–13 American Council of Learned Societies Digital Innovation Fellowship for the collaborative project “Petrarch’s Early Manuscripts and Incunabula in the Oregon Petrarch Open Book,” an open-source, open-access initiative designed for students, scholars, teachers, and translators to read and investigate selected manuscripts and early printed editions of Petrarch’s Canzoniere. He has been invited to give a reading of his paper, “Petrarch and His Legacies,” at the symposium on Francesco Petrarca in Madison, Wisconsin (April 5–6, 2013). He published an article titled “The Daimon, the Wisdom, and the Pietas: Vico’s Paths to a More-than-Human Humanism in Rivista di Studi Italiani” (June 2013). He is one of the organizers of the 2013 American Association of Italian Studies meeting in Eugene, Oregon, where he presented a paper, “L’umanesimo più che umano di Giambattista Vico,” and participated in a roundtable titled “New Directions in Digital Humanities.”

Gina Herrmann has been granted an Oregon Humanities Center Fellowship for fall 2013. Her new book in progress, Routes beyond the Holocaust: Collected Essays on Jorge Semprun, will be forthcoming with Palgrave MacMillan. She will be presenting on the subject of torture and Spanish Republican women prisoners at the American Comparative Literature Association Conference this spring in Toronto—a panel organized by Associate Professor Cecilia Enjuto Rangel. She continues to work on a book-length project, Trotsky’s Assassin: Ramón Mercader and the Deadly Seductions of Stalinism, a portion of which she presented at the 2013 Modern Language Association Convention in Boston.

Amalia Gladhart presented papers at the annual meeting of the American Literary Translators Association in October 2012 and at the Modern Language Association Convention in January 2013. Her publications: Detours, winner of the 2011 Burnside Review Fiction Chapbook Contest, was published by Burnside Review Press in 2012. She gave readings from Detours at Cornell University (October 2012) and Winter’s Hill Vineyard (February 2013). In addition: Trafalgar, translation of the novel by the same title by Argentine writer Angélica Gorodischer, published February 2013 by Small Beer Press.

Amanda Powell spoke about translating Spanish Baroque poetry, “Flames That Bridge the Stream, or Sound and Sense in Baroque Lyric Transport,” for the Twelfth Annual Conference of Grupo de Estudios sobre la Mujer en España y las Américas (Pre-1800), an organization studying premodern Spanish and Latin American women’s cultural production. The conference was held in September 2012 at the University of Portland and Portland State University. She developed this talk for the book chapter “Traveling in Place: Baroque Lyric Transports in Translation,” forthcoming in the collection Poetry in Motion (Tamesis Press), edited by Isabel Torres.

Karen McPherson was awarded Ernest G. Moll Research Fellowship in Literary Studies from the Oregon Humanities Center for fall term 2013 for her project, “Growing Old and Realizing Life in Marie-Claire Blais’s Soifs Cycle.” Her poetry manuscript, Trick of Light, was selected by Airlie Press for publication in 2014, and she was invited to join the Airlie Press publishing collective. Recent and forthcoming readings of her poetry and translations include a poetry reading at DIVA (Downtown Initiative for the Visual Arts) in Eugene on February 2, 2013, and a reading of poems and translations at the Wine and Words Celebration at Winter’s Hill Vineyard, Dundee, Oregon, on February 16, 2013.

She presented a paper, “The Voyage North in Nicole Brossard’s La capture du somber,” at the November 2013 conference of the American Council for Quebec Studies in Tampa, Florida. She is giving a lecture titled “Writing in Francophone Canada: Écrire L’Amérique” at the Academy
for Lifelong Learning at Oregon State University on May 14, 2013. She was awarded a Quebec Faculty Research Grant for 2012–13 from the Ministère des relations internationales du Québec for “The Writing of Accompaniment: A Preface to Louise Warren’s Archives Trilogy.” Her translations of Louise Warren’s Delft Blue: Archives of the World: Archives of the Living will be published in one volume by Guernica Editions in fall 2013.

With Amalia Gladhart, McPherson will be coteaching the spring term Romance Languages Colloquium (RL 623), Literary Translation: A Workshop in Theory and Practice, and will be bringing to campus three distinguished visitors: Quebec writer Nicole Brossard, one of her translators, Susanne de Lotbinière-Harwood, and Professor Gregary Racz, president of the American Literary Translators Association.

Students in Fabienne Moore’s Vive la France! College Connections course enjoyed a performance of God of Carnage by French playwright Yasmina Reza mounted by the Lord Leebrick Theatre Company. On the research front, Moore published a chapter in a collective volume that seeks to revise the place of Germaine de Staël’s writings in relationship to other arts: “Germaine de Staël Defines Romanticism, or the Analogy of the Glass Harmonica,” in Sensibility, Society, and the Sister Arts: Germaine de Staël’s Historical Revisionism (Bucknell University Press, 2013). Explains Moore, “Though I am not a musicologist, I ventured into researching the glass harmonica, Franklin Benjamin’s invention, after noticing the recurrent symbolism of its high-pitched, angelic sound in early Romantic authors such as de Staël.” In November 2012, Moore participated in a roundtable, “Dumont de Montigny and French Louisiana,” organized by Gordon Sayre (Department of English) with guest speaker Paul Mapp (Lyon G. Tyler Department of History, College of William and Mary). In October 2012, she gave a paper at Wesleyan University on Nicolas de Bonneville’s periodical La Bouche de fer, published between the Revolution and the Terror (1790–91). Knight Library owns a facsimile of all volumes—a great find.

The third edition (Spanish and English) of Jesús Sepúlveda’s collection of poetry Hotel Marconi was published in September 2012, and his long philosophical poem Antiegótico appeared in December 2012 in Chile. His poetry has also been selected by the prestigious Mexican magazine La otra to be published in its spring issue.


He is currently writing the column “Textos intoxicados” for the Latin American online journal Sur y Sur.

Jesús Sepúlveda delivered the paper “Intoxication as a Profane Illumination” on January 2013 at the International Conference on Arts and Humanities in Honolulu, Hawaii. In March 2013, he will be the keynote speaker at the International Conference “Temas Transversais” at the Universidade Federal de Paraíba in João Pessoa, Brazil. He has also been invited this spring to read his poetry and discuss the role of Latin American poetry in the twenty-first century at the University of Colorado at Colorado Springs.

Alexandra Slave, graduate student, works in Romanian and French, focusing on fin-de-siècle literature and translation. She has published a joint translation, from French into Romanian, of the novel Réflexions sur la violence, written in 1908 by French philosopher and revolutionary syndicalist Georges Sorel. The Romanian title is Reflectii asupra violentei, and the publishing house is Humanitas.

She will present a paper on the subject of Japonisme and its manifestations in the novel Germinie Lacerteux by Edmond and Jules de Goncourt at the 2013 Northeast Modern Language Association Convention in Boston.
Dreyfus and the Literature of the Third Republic

Secularism and Tolerance in Zola, Barrès, Lazare and Proust

Evlyn Gould

Captain Alfred Dreyfus, a French Jewish army officer, spent twelve years from 1894 to 1906, in solitary confinement for a crime he did not commit. Amidst the dramatic and shifting revelations of what would come to be known throughout the world as the Dreyfus Affair, four influential authors reassessed their moral convictions on the civic questions posed by this abuse. Emile Zola, Maurice Barrès, Bernard Lazare, and Marcel Proust offered fictive articulations of response to these questions. Among them, national citizenship and the roles of secularism and public education, as well as tolerance of Jews and other immigrants to France, loom largest. The four authors considered dilemmas still unresolved in the modern democratic cultures of Europe today. Since the Dreyfus Affair coincided with Europe’s first efforts to design legislation that would separate religions and states, moreover, the writers in effect were teaching readers to negotiate individual desire and social purpose and to assess their own values as they and we all weather the winds of change blowing from Dreyfus.

Evlyn Gould is College of Arts and Science Distinguished Professor of French at the University of Oregon in Eugene.

Continued from page 9:

4 University of Oregon. 1948–1949 Catalog. 121. Print.
6 Jeff Magoto. E-mail Communication. February 3, 2013, and March 17, 2013.
7 Stephen Durrant. E-mail Communication. February 14, 2013.
8 Ibid.
9 Ibid.
10 Helen Joyce, Brazilian Portuguese is the Best Language, http://moreintelligentlife.com/content/ideas/helen-joyce/brazilian-portuguese-best-language. (March 17, 2013)
11 Furman, Nelly, David Goldberg, and Natalia Lusin.

15 Amalia Gladhart. E-mail communication. March 5, 2013.
16 Ibid.

Where do UO Ducks study abroad? The Office of International Affairs provided statistics to show which countries are the most popular for all UO students. Of the top ten countries, six are in countries where Romance languages are spoken, certainly due in large part to the participation of our majors and minors on these programs.*

*Study abroad is expensive for many students. Please help enable students to study abroad by contributing to the Romance Languages Scholarship Fund. See the last page of this newsletter for more details.

16 Spring 2013
I hung around after the show for a few hours. I was silent, seated at a small table tucked away in the corner far below the high ceiling of this colonial-style building. Since the music had already ended, the only sounds apart from scattered conversations were the snapping shut of the clasps on the musician’s cases and the sound of wooden chairs sliding along the floor as people stood up to leave.

An acquaintance of mine had invited me to his show. He was one of the four artists who performed—each in separate corner of the room—the audience seated at tables in the middle. It was an experimental electronic show. Instead of making sound, one of the artists controlled the video that was projected onto one of the walls.

It ended up being amazing. The fact that my language abilities were limited seemed to enhance our jam. Rather than discussing plans or revisions to parts, we simply continued to play, communicating solely through the music.

During the three and a half months I spent in Argentina, I was fortunate to have excellent teachers, friends, and a great host family. My favorite course was my history course. Learning about the political, cultural, and economic history of Argentina helped me better understand some of the complexities of modern Argentinian culture and politics.

As I am studying French and Spanish for my degree in Romance languages, I was lucky enough to have the opportunity to follow my term in Argentina with a term in Poitiers, France. In most respects, the program here is completely different to the program in South America. Whereas in Argentina my classes were exclusively with other Americans but taught by Argentinian professors, in France I am usually the only American, or one of two or three Americans in my courses. Some of my classes are through the language institute—a University of Poitiers program that helps foreign students learn French, and some other classes place me directly into university courses with other French students.

There are pros and cons to both types of experiences—the Argentinian program was more sheltered in some ways, and the French program more or less gives you complete freedom to do whatever you want, but in my opinion, they are both awesome experiences. The most important thing is to get somewhere new. The less you know about the country, the more opportunities you will have to learn and broaden your horizons. Here in France, I spend most of my free time at a climbing gym. A few weeks ago when I was sport climbing, I realized that I didn’t know how to say, “I am going to fall!” in French to my belayer. I tried shouting a couple of things down to him, but he thought that I was asking for more slack and kept on giving out more rope! Suffice to say, I will never forget how to say, “Je tombe!”

In Rosario, where the climbing options were very limited, I was instead lucky enough to make some great musician friends.

When I was applying and arranging everything for this year, I agonized over which programs I should do or which countries I should go to. While these things are important to consider, they are secondary. The most important thing is to be somewhere where you can meet new people, learn new things, and—above all—seek out adventure.

Alando Ballantyne
Romance languages major, recipient of the 2012 Helen Fe Jones Scholarship
Please Consider Making a Gift to Romance Languages!

Contributions of any size make a real difference. In this past year, among many other examples, we have used gifts to bring in guest speakers, support visiting faculty members, award prizes to undergraduates, provide refreshments at professional workshops, and support cultural events. Our programs are much richer, thanks to the generosity of our donors!

Checks can be made out to the UO Foundation, Department of Romance Languages, and mailed to the

UO Foundation
PO Box 3346
Eugene OR
97403-0346

Another option is to make a pledge to Romance languages when you receive a phone call or letter from the UO Annual Giving Program asking you to make a gift to the university.

We invite you to browse the website for the College of Arts and Sciences (cas.uoregon.edu) and the Romance language website (rl.uoregon.edu).

Look for updates on current events at rl.uoregon.edu/news

If you have questions or would like more information about any of our programs, feel free to contact Amalia Gladhart at 541-346-4021 (gladhart@uoregon.edu) or Denise Sorom, associate development officer for humanities, at 541-346-3903 (dsorom@cas.uoregon.edu).