As I write these words in November, 2011, the Department of Spanish and Portuguese is in the middle of its eight-year review, a periodic examination of all aspects of the Department’s operations mandated by UCLA’s Academic Senate. Perhaps it would be more accurate to say that we find ourselves in a pause within the eight-year review, as the Department completed its self-review report in June of this year and is now waiting for the next stage in the process: the visit to the Department of both external and internal review teams, which will take place in March 2012. So now is a good moment to take stock of where we stand and what conclusions can be drawn thus far from the review exercise.

The good news is that our programs are doing extremely well. Enrollments in our undergraduate classes are very healthy. In Spring 2011 we counted 181 students in our five majors and 225 students in our four majors. Both figures represent an increase of approximately 10% compared to the totals at the time of the Department’s last eight-year review. Courses offered as part of our lower-division language programs have enrolled an average of approximately 2,000 students per year over the last eight years. It is also worth mentioning that the Department’s graduate students have regularly succeeded in winning the University’s highly competitive Distinguished Teaching Assistant Award, including Catherine Fountain (2005), Brent James (2006), Carolina Sitnisky (2007), Argelia Andrade (2009) and Eli Carter (2010). In 2010-2011, the Department introduced new requirements for all its majors, and succeeded in having the largest program—Spanish—approved as a capstone major, which requires that all students complete their studies with a small research-oriented seminar taught by a ladder-faculty member.

At the graduate level, applications for admission to our programs in Fall 2011 were up by about 30% compared to the average over the previous five-year period, which is obviously an excellent sign. We hope to maintain this momentum through effective outreach and continued fine-tuning of our programs. Our self-review also identified areas in need of improvement. The Department has already taken a number of measures to respond to concerns expressed by graduate students in their responses to the survey that was conducted in Spring 2011 by Professor Jesús Torrecilla, the Department’s Vice Chair for Graduate Studies. We look forward to receiving additional in-put following the site visit by the review teams scheduled for the upcoming quarter. In the meantime, our graduates continue to do well in a difficult job market, with Spanish and Portuguese Ph.D.’s securing appointments this year at the University of West Virginia, the University of Southern California, the University of San Diego, Santa Clara University and Southern Oregon University.

As you read this many of you are probably wondering where things stand with regard to the consolidation proposal that was being discussed during academic year 2010-2011. So let me provide a quick update on developments in this area. Over the summer, Dean Tim Stowell submitted a proposal to the Academic Senate for consolidating several foreign language departments, including Spanish and Portuguese, into a single unit. Around the same time, however, Stowell submitted his resignation as Dean of Humanities, in effect throwing the push for consolidation into question. In early September, Professor David Schaberg of the Department of Asian Languages and Cultures was appointed Interim Dean of Humanities for 2011-2012. Schaberg has requested that the proposal for consolidation be placed on hold by the Academic Senate while he takes a new look at the issues surrounding the foreign language departments at UCLA. At this point, I am hopeful that Interim Dean Schaberg will devise a plan for the future of the foreign languages that will allow Spanish of Portuguese to maintain its status as an autonomous department. I would like to thank all of those—faculty, students, friends and alumni of the department—who have expressed support for our Department. No doubt, the positive turn the discussion has recently taken can be attributed at least in part to the opposition voiced by many of the Department’s stakeholders to the administration’s consolidation plan. I will keep everyone posted as new developments occur.

In closing, I would like to take the opportunity to welcome two new staff members who have joined the Department since the last newsletter was issued about a year ago. Claudia Salguero joined us in March 2011 as the Department’s Chief Administrative Officer and Adriana Rosalez was appointed as Office Coordinator in September of this year. We are delighted to have them as part of our team.
On the trail of light
– a conversation with
PATRICIO GUZMÁN
By Verónica Cortínez
“Guzmán’s lecture at UCLA was as exciting as his filmmaking, full of useful insights about the meaning of documentary-making and filmmaking in general.”

— Shannon Kelley, Head of Public Programs, UCLA Film & Television Archive
As a guest of the Film & Television Archive, the Latin American Institute, and the Department of Spanish and Portuguese, Patricio Guzmán, the Chilean documentary filmmaker of worldwide renown, came from Harvard to UCLA in order to participate in a large retrospective of his work at the Billy Wilder Theater (“Patricio Guzmán: The Watchful Eye,” April-May 2011). Without hesitation, he agreed to have a conversation with the Department’s cinephiles at the Lydeen Library (April 29).

At first, Guzmán seemed almost shy and – perhaps as compensation – a bit categorical in his responses to my questions. He didn’t seem to like to be confronted with words he himself wrote in 1994: “He who only accumulates facts will never be able to show the ‘invisible’ reality which Cervantes and Kafka saw and which is as real as a tree. One has to go further: reveal what we do not know, show what we do not see” (translated from Jorge Ruffinelli, Patricio Guzmán, Cátedra, 2001, 405). And he liked even less the question that followed: “Could you relate this statement to your work and, in particular, to your experience with La batalla de Chile (1975-1979)?” His laconic answer was: “There is no aesthetics in La batalla!” Later on, much more at ease, he recognized the importance – “unsurpassed in Chile” – of the films by Sergio Bravo (Mimbre, 1957; Día de organillos, 1958; Láminas de Almahue, 1960), and he explained his “boutade” by means of a reference to direct cinema and “the unique opportunity to be able to capture history in the making”: “The principal events took place in the streets, in the factories, in the union assemblies. The most important thing was to be quick to move and to be at the right place at the right time. Together with the cameraman Jorge Müller (murdered during the Pinochet dictatorship) and a few fellow team members we were well informed. So then the most important things were a camera on your shoulder, a synchronic sound recorder on your back, and an intimate connection with Jorge. Together we knew what we were doing.” In fact, they used up to the last foot of the 18 hours of 16mm film given to them by the great French filmmaker Chris Marker, and Guzmán is certain that “nothing important” was left out of his trilogy. Because of this particular experience, where dreams of social change and political reality seem to merge at times, Guzmán made only very small changes – terms difficult to understand for a spectator of today – when he revised the film in 1995.

Today, Guzmán admits a problem he has with La batalla de Chile. Due to the tension coming from the events and the dense images, “it lacks air, it doesn’t let you breathe.” He compared the cutting of a sequence from the third part of
La batalla to the cutting of the same event in Chile: la memoria obstinada (1997) and showed how the repetition of a transition shot at the beginning and the end changes the rhythm and gives the spectator time to be at ease and to think about the sequence. And that brings us to one of Guzmán’s credos: to build trust, first between the filmmaker/interviewer and the interviewee; then trust in the images, which come from a subjective vision, but still want to convince us of their truth. In short: make sure that the interviewee doesn’t feel pressure and that the film doesn’t overwhelm the spectator.

The most recent work by Guzmán displays all the delicacy and cinematographic refinement that the filmmaker has acquired in the course of his career. Nostalgia de la luz (2010) is an essay on understanding the human beings who lived the disaster of the military coup and its traumatic consequences. The film is a documentary with autobiographical, historical, and philosophical facets. The obstinate search of two already elderly women who seek to find traces of the assassination of their loved ones in the vast Atacama Desert is paralleled by the meticulous research of the astronomers working in several observatories located in the same desert: “In fact, these observatories are windows to the past of our world, and this search for the past makes the survivors of the coup resemble the scientists.” In his own search, Guzmán relates his early fascination with the starry sky in a tranquil Chile to these apparently disparate experiences and transforms, so to speak, the objectives of the observatories into instruments for explaining the past.

At the end of the film, the two old ladies discover the pleasures of astronomy. Guzmán recalled that the most difficult challenge was to convince a young researcher whose parents were murdered during the dictatorship to reveal her experiences on camera. Guzmán films the young woman in a space open and closed at the same time. Valentina is sitting with her back to a large window, and we listen to her explain how her work as an astronomer gives her tranquility: matter never gets lost in the immensity of the universe, and even if her parents disappeared, she knows that in some way they are present. Nostalgia de la luz turns out to be nothing less than a consolatio philosophiae that, thanks to an obstinate memory, renews our will to live.
In the week of April 25, 2011 the Department hosted Dr. Patrick Frank as its Regents’ Lecturer. Frank is a distinguished art historian and critic based in Los Angeles, who has made significant contributions in the field of Latin American art, and who is currently writing a book on the art of Argentina. At UCLA he offered a seminar on the Argentine Avant-Garde of the 1920s, and another seminar on the Brazilian Avant-Garde of the 1920s. In each case Dr. Frank engaged his vast knowledge of art with literary issues and the seminars covered a range of major topics and addressed the work of leading artistic and literary figures. It was a special opportunity to explore the connections between the visual arts and literature, and both in connection to other arts (music, architecture, political events) and literary movements. The contrast between Argentina and Brazil was particularly instructive. Frank also offered a fascinating public lecture with the title: "Chaos and Cosmopolitanism in Argentina, early 1960s." The lecture focused on the Argentine artistic movement known as "Nueva Figuración," which brought a certain kind of figurative art with a political dimension in the aftermath of abstract expressionism and other artistic practices such as installations. Frank's impressive audiovisual presentation included discussion of this artistic movement in the context of Argentine culture, drawing examples from films, novels, narrative fiction and current events, to trace the trajectory, and significance of an important moment in the history of Argentine visual arts, but also in the individual trajectory of four individual artists associated with the group.
Frank's précis of the lecture is worth quoting in full:

Argentines in 1960-65 lived through a period of strong political ferment and even disorder, with military coups and threats, democracy manqué because of the prohibition of Peronism, and a context of rapid economic modernization. The leader of the Nueva Figuración movement in painting, Luis Felipe Noé, developed the theory of Chaos as a Structure for art during these years, and the movement embodied this idea in memorable art works. Yet, the dominance of Pop Art and Minimalism has overshadowed the movement in North America. The lecture will examine Nueva Figuración in its literary and artistic context. Examples of works by the four artists (Noé, Rómulo Macció, Ernesto Deira, Jorge de la Vega) will be discussed along with related cultural phenomena in literature (Julio Cortázar, Beatriz Guido, Germán Rozenmacher, Ernesto Sábato, and others) and cinema (Fernando Ayala, Leopoldo Torre Nilsson). The overall thrust of the lecture is to encourage a more cosmopolitan view of artistic innovation that allows a broader acceptance of Latin American creativity.
On November 12th, 2010, a group of writers and scholars from Mexico and the United States gathered at UCLA to explore some of the ways in which the Mexican Revolution has been depicted in film and literature. The symposium, which was sponsored by UCLA’s Center for Mexican Studies and the Department of Spanish and Portuguese, featured several superb talks, and was marked by lively discussion throughout the day. With interest in the Mexican Revolution running high in the year of its centenary, the meeting at UCLA offered an excellent opportunity to examine the cultural repercussions of this key event in Mexican history.

Because of a last-minute cancellation by UCSD Professor Max Parra, Maarten van Delden, the symposium’s organizer, had to step in to present the first paper of the day. His presentation, titled “Double Itinerary: Narratives of the Revolution in Octavio Paz,” explored the contradiction between Paz’s lifelong celebration of the Mexican Revolution as a grand and lyrical act of self-discovery, on the one hand, and his condemnation of the other major twentieth-century revolutions, such as the Russian, Chinese and Cuban Revolutions, on the other. Van Delden’s talk was followed by a well-researched paper by UC Davis Professor Linda Egan titled “Matados en caliente: el fusilamiento del honor revolucionario mexicano,” which documented—in sometimes harrowing detail—the widespread practice of “extrajudicial executions” carried out by generals on the several sides of what some historians have described as a civil war rather than a revolution. UCLA’s Claudia Parodi presented a fascinating paper on “La Revolución: frutos y efectos entre mexicanos y norteamericanos en Estados
Unidos,” focusing on John Steinbeck’s posthumously-published Zapata, in which the Nobel-prize-winning author delineates his vision of Emiliano Zapata as a larger-than-life historical figure on a par with Joan of Arc or Jesus Christ. After a break for lunch, the symposium continued with an engaging talk titled “Legionarios de la luz: fotógrafos, revolucionarios y filibusteros en la Batalla de Juárez de 1911” by Willivaldo Delgadillo, a novelist and critic from Ciudad Juárez. Delgadillo showed how depictions of the Battle of Juárez in the works of foreign observers such as Timothy Turner and Giuseppe Garibaldi relied on a construction of the Mexican revolutionaries as barbarous “others.” Horacio Legrás, Chair of the Department of Spanish and Portuguese at the University of California, Irvine, followed Delgadillo’s presentation with an insightful paper titled “Mechanical Reproduction,” in which he explored the role of film in forging a new national consciousness in the wake of the Mexican Revolution. The symposium concluded with a keynote lecture on “Zapata y el zapatismo: repercusiones en la literatura, en especial en la novelística y sus manifestaciones culturales en México,” by distinguished Mexican author Guillermo Samperio. Even though Mexican author José Emilio Pacheco once stated that “Pancho Villa perdió la guerra pero ganó la literatura,” it was clear from Samperio’s talk that there exists as well a rich tradition of literary representations in Mexico of Zapata’s revolutionary struggle, including a children’s book by Samperio himself.

The Mexican Revolution didn’t just overturn a political system; it also transformed the way in which Mexico was represented in literature and film, both inside and outside the nation. The symposium on “Literatura y cine de la revolución mexicana: visiones y revisiones” succeeded in carrying forward the conversation about these far-reaching transformations.
MUSHUK NINA
A 5018 años del Achik Pachakutik, calendario indígena de los Andes.
By Luz María De la Torre
En el marco del desarrollo del curso de Quechua 2010-2011, al finalizar un recorrido de un año académico de desarrollo lingüístico y cultural, el grupo de estudiantes, y ex estudiantes de Quechua, guiados por la profesora Luz María De la Torre Amaguaña, han desplegado la celebración indo-andina denominada “MUSHUK NINA UCLA-2011”, celebrado el 23 de Mayo de 2011, a cuyo acto asistieron estudiantes de UCLA, así como invitados de honor desde fuera del campus. Este evento se llevó a cabo con el patrocinio de los diferentes departamentos e institutos de UCLA: Departamento de Español y Portugués, el Instituto de Estudios Latinoamericanos, El Instituto COTSEN de Arqueología de UCLA; así como también el valioso apoyo del Consulado del Ecuador en Los Ángeles, representado por el Honorable Cónsul ecuatoriano Eddie Bedón.

SIGNIFICADO DE LA CELEBRACIÓN:
La llegada del nuevo año andino, el 21 de marzo de cada año trae consigo el aparecimiento de las flores en el campo, la cosecha de los primeros frutos tiernos que la madre naturaleza-PACHAMAMA tiene preparados para proveer a sus hijas/os. Ese intenso contacto entre el ser humano andino (RUNA ANDINO) y la PACHAMAMA, más que una tradición es una vivencia cotidiana, y en este espacio académico se logró incorporar una celebración andina denominada MUSHUK NINA (FUEGO NUEVO). La vasta zona andina del Abya-Yala, en donde aún se guarda celosamente la sabiduría y tradiciones, una de ellas constituye el fuego sagrado, cuyo cuidado cauteloso está a cargo de la FAMILIA-AYLLU. Durante todo el año se cuida el fuego de los hogares, sin dejarlo apagar. Sin embargo es la única fecha del año, la víspera del equinoccio de marzo, el día 20 donde el YACHAK- sabio de la comunidad ordena extinguir todos los fuegos de los hogares indígenas, prácticamente las comunidades se quedan en tinieblas ya que al día siguiente, el 21 de marzo, el YACHAK, al fulgor del sol radiante de equinoccio del medio día, utilizando lana de oveja, de llama o de alpaca enciende el FUEGO NUEVO-MUSHUK NINA, el mismo que es entregado a cada una de las familias para que lo conserven durante el nuevo año. Y la mejor ofrenda que la comunidad humana entrega a la madre naturaleza en este día como práctica de la reciprocidad es a través de un elemento muy preciado y sagrado en el mundo andino, el cabello. Las mujeres u hombres que cumplen años en este ciclo o que respetuosamente agradecen a la Pachamama ofrendan mediante el AKCHA RUTUCHI (corte de cabello). La madrina/padrino que corta el cabello toma la responsabilidad sagrada de cuidar no solamente el cabello, sino asume el papel de guía moral, espiritual y material de su ahijada/o porque ese es el valor y el respeto que se mantiene en la comunidad andina. Este símbolo hemos querido replicar desde un espacio académico, estableciendo los códigos agrícolas y sagrados del mundo andino como estrategia de reproducción de la cultura en espacios como esta Universidad que ha jugado el papel de la chakra (sitio de cultivo), en donde se ha replicado el reparto del FUEGO NUEVO.
In May, 2011, Christopher Johnson (Comparative Literature, Harvard University) gave a seminar as part of Prof. Anna More’s course on Sor Juana Inés de la Cruz. Johnson recently published *Hyperboles: The Rhetoric of Excess in Early Modern Literature and Thought* (Harvard, 2010). Grounded in classical treatises on rhetoric and style, the book traces the use of hyperbole in seventeenth-century poetry, theater and philosophy in French, Italian, English and Spanish. Prof. Johnson’s seminar in the Department focused on the Mexican nun’s enigmatic masterpiece, *Primero sueño*. Johnson, who dedicates two chapters of his book to the Gongoresque influences and divergences in the poem, defended his argument that hyperbole is central to Sor Juana’s exploration of the human desire for understanding. In contrast to approaches such as the Cartesian method, he argued, the poem is a narrative that explores material and corporal aspects of knowledge, the desire for and limitations of which are signaled by the poem’s constant use of hyperbole. Prof. Johnson also gave a lecture titled “N+2: A Renaissance Poetics of Enumeration” as part of the 2010-2011 Mellon Lecture Series “Early Modern Cosmopolitanisms,” co-organized by Profs. Barbara Fuchs and Anna More.
Jorge Volpi is one of Mexico’s most successful younger writers. He is the author of numerous novels, including *En busca de Klingsor* (1999), winner of the Premio Biblioteca Breve Seix Barral, as well as important works of non-fiction such as *La imaginación y el poder: Una historia intelectual de 1968* (1998). Volpi has occupied important positions in the Mexican cultural world: he served as Director of the Mexican Cultural Center in Paris from 2001 to 2003 and as Director of Canal 22, Mexico’s cultural television channel, from 2007 to 2011. For two days in the Winter 2011 quarter, Volpi visited the UCLA campus, presenting a lecture on “The New Latin American Literature” on January 20th and participating in a public dialogue with fellow Mexican novelist Eloy Urroz on January 21st.

Volpi’s lecture, which was sponsored by the Cátedra Cortázar of the Universidad de Guadalajara in Mexico, centered on his provocative contention that Latin American literature does not exist anymore. By this, the Mexican author, who is famed for his skill in writing novels without Mexican—or Latin American—content, means that the idea of a national (or regional) literature, consisting of a recognizable body of work with unique characteristics, is no longer sustainable. In the seminar with Urroz, which was co-hosted by the Department of Spanish and
Portuguese and UCLA’s Department of Comparative Literature, Volpi elaborated on the ideas he had presented in his lecture the previous day, as well as engaging Eloy Urroz in a fascinating discussion on the significance of Mexico’s *Crack* generation, a literary movement Volpi and Urroz helped to launch. Both authors emphasized that the *Crack* writers were a very loose group of authors who in the early 1990s wished to revive the literary experimentation of Latin America’s *Boom* authors, even though they did not share the *Boom*’s preoccupation with the theme of Latin American identity.
Borges en sus contextos históricos y políticos

By Efraín Kristal
The Department had a privileged opportunity to host two major literary critics who converge in their interest in the Argentine writer Jorge Luis Borges. Each had come to UCLA to deliver a lecture on their most current research, but since they are both world renowned Borges specialists, the Department of Spanish and Portuguese organized a symposium, held on March 2, 2011, to engage these two scholars in a dialogue on an area they have treated from different perspectives: Borges' engagements with politics.

Edwin Williamson, professor at Oxford University, delivered a distinguished lecture sponsored by the Center for Medieval and Renaissance Studies on a new reading of Cervantes' *Don Quixote* focusing on Sancho Panza's moral deterioration; and Annick Louis, Professor at the University of Reims and at Centre de Recherches pour les Arts et le Langage (CNRS-EHESS) in Paris, offered a lecture on a fascinating development in contemporary Argentine literature: a body of work, which has aimed to blur the lines between the expectations of fictional and non-fictional practices in the context of narrative fiction.

In the symposium on Borges and politics, Williamson offered a searching window into Borges' engagements with politics as an individual, and demonstrated that his political engagements permeate through to his literary works. Annick Louis explored the political implications of Borges' literary strategies at a formal and philosophical level, and his texts' ability to de-center literary expectations, and to undermine naive assumptions with respect to the construction of meaning in a work of literature. The two scholars converged in underscoring the significance of history and politics in Borges' oeuvre including Borges' admirable response to Fascism. The event generated a lively discussion among the two participants, UCLA's faculty experts, and our graduate students.
On March 3rd, 2011, the Department of Spanish and Portuguese and the Centro Español de Recursos de Los Ángeles hosted a showing of “Hollywood contra Franco,” a feature-length documentary about the impact of the Spanish Civil War on Hollywood movies. The director of the documentary, Catalan film-maker and producer Oriol Porta, was on hand to introduce the movie and answer questions from the audience after the showing. “Hollywood contra Franco” (titled “A War in Hollywood” in English) includes excerpts from some of the more than fifty Hollywood films that contain references to the conflict in Spain. Using the life of American novelist, journalist and screenwriter Alvah Bessie, a member of the International Brigades during the Spanish Civil War, as a guiding thread, and weaving interviews with Hollywood producer Walter Bernstein, actress Susan Sarandon, and film historian Román Gubern, among others, into the narrative, Porta’s documentary explores the various ways in which Hollywood responded to the Spanish Civil War.
With the help of clips from movies ranging from *Casablanca* (1942) to *The Way We Were* (1973), Porta shows the fierce opposition in many quarters of Hollywood to the rise of General Francisco Franco in Spain. On the other hand, “Hollywood contra Franco” also reminded its viewers that the widespread fear of Communism in post-war America resulted in a countervailing trend of more sympathetic cinematic portrayals of the Franco regime. The documentary took nine years to produce and contains materials from more than thirty archives, most of them in the United States. The film was awarded the prize for Best International Documentary at the 2009 New York Independent Film and Video Festival as well as the second prize in the section “Tiempo de Historia” at the 2008 Semana Internacional de Cine de Valladolid. In the question-and-answer period after the showing, Oriol Porta offered intriguing reflections on some of the challenges he faced in making “Hollywood contra Franco,” in particular his search for a coherent and engaging way of presenting the story he wanted to tell.
Che Guevara is no stranger to the Latin American novel. Even Brazilians have mulled over what might have happened if Che had joined forces with our leftist groups in the mid-1960s. The novelist Antonio Callado, for instance, famously depicted an imagined encounter between
Spanish- and Portuguese-speaking guerrillas.

*A Practical Guide to Guerrilla Warfare* by Marcelo Ferroni offers a thought-provoking version of Che’s last days in Bolivia. It also depicts the supposed participation of Paulo Neumann, a.k.a. João Batista, a Brazilian who joined Che’s South American group.

The novel is based on a number of reports, memoirs, diaries, and biographies written about Che’s last moments. Ferroni’s Che is laconic and given to repeated, unconvincing speeches. His health is deteriorating quickly. His body fails to live up to his ideals. A quest for his asthma medicine, for instance, will lead the group into a spiral of mistakes that will eventually bring about their own demise. Che’s impatience with some of his unreliable followers triggers moments of utter despair and self-irony. Disillusionment in Ferroni’s novel is taken at close range, through a magnifying glass. The interpersonal relations between Che and his “compañeros” are set against the background of isolation and an endemic communication breakdown involving voices taken from any number of sources in different periods.

And perhaps here one can find the contribution of Ferroni’s novel to the genre of faux biographies, mock political thrillers, and the historical novel proper. In the end, Che is not defeated by a much larger army of men or a more sophisticated military strategist. El Comandante Che is defeated by the unruly passions of his followers, by Che’s own fast-paced drive for perfection, and ultimately by the over bureaucratization of their behavior, networks, and goals. Danton, a French collaborator in Bolivia, at one point sums up: “A burocracia nos venceu”. Pages later, when asked why and how the Brazilian João Batista decided to join Che’s guerrilla group, he responds, lightly, for lack of a better reason: “Uma coisa levou a outra”.

The novel is divided into two parts, roughly corresponding to the preparation for and the unfolding of the Bolivian guerrilla campaign, spreading over 220 pages and almost 30 different characters. The quoted reports contradict one another. Ferroni’s crystal-clear sentences underscore the ironical distancing of a third-person implied author who seems to be aiming at the unreliability of these sources—real and mocked ones. A deep sense of unstable irony sets the mood for the staging of Che’s inability to follow his own guerilla method. And all of a sudden, the revolution becomes a bad dream, anticlimactic and circular, mediated by rumors and chaos.

For readers who enjoy historical fiction and who are not afraid of picturing their towering figures against the grain, *A Practical Guide to Guerrilla Warfare* also offers an interesting meditation on solitude and loss amidst a supposedly collective dream. This is a dystopic country—not for the faint-hearted.

Marcelo Ferroni was born in São Paulo and lives in Rio de Janeiro, where he is a senior editor at Editora Objetiva. In 2004, Editora Globo published *Dia dos mortos*, a collection of short stories. *A Practical Guide to Guerrilla Warfare*, his first novel, was published last year by the top literary press in Brazil, Companhia das Letras, and has already received the attention of important critics and newspapers. This summer Marcelo Ferroni’s novel was awarded the prestigious Prêmio São Paulo de Literatura for best first book published in 2010.
Since Spring 2007, Jorge Marturano and Robin Derby (History) have been co-organizing various working groups on Cuba and the Caribbean at the Latin American Institute and thanks to the joint support of LAI and the Department of Spanish and Portuguese many talks have been held at the Lydeen Library over the past several years. In 2010-11 the Department of Spanish and Portuguese and the LAI Cuba and the Caribbean working group co-sponsored the visits of Elzbieta Sklodowska, Francisco Morán, and Roberto Ignacio Díaz in a series of well-attended events. Elzbieta Sklodowska, Randolph Family Professor of Spanish in the Department of Romance Languages and Literatures at Washington University, St. Louis, conducted a seminar (“Economía de guerra en tiempos de paz: los cubanos y el arte de inventar”) and gave a talk (“Across the Windward Passage: Haiti in the Cuban Imaginary”) on November 15, 2010. Professor Sklodowska, who has published several books on nineteenth- and twentieth-century Caribbean narrative, politics of memory, and testimonial literature, discussed in her seminar material of the book-length study she is presently working on, exploring how the situation of extreme economic crisis has produced a new material culture in Cuba that has been used by Cuban artists in their work. In her talk she revisited the topic of her recently published book, addressing how the presence of Haiti has been fundamental in the work of contemporary Cuban writers such as Antonio Benítez Rojo. On April 15, 2011, Francisco Morán, poet, essayist, and professor of Latin American Literature at Southern Methodist University who is the editor and director of La Habana Elegante (a peer-reviewed electronic journal with a strong focus on Cuban literature and culture), gave a talk on José Martí (“Olvidar a Martí” [Forgetting Martí]). Professor Morán, an expert on Julián del Casal, presented material from the new book-length study he is currently completing, in which he confronts the way José Martí’s work and life have been manipulated over the years, stressing the need to go back to forgotten critical works on Martí and to the reading of Martí himself in order to rediscover him again. For Morán forgetting Martí means to bring him back under a new light rather than leaving him behind. On May 5, 2011, Roberto Ignacio Díaz, professor of Spanish and Portuguese and Comparative literature and chair of the Department of Spanish and Portuguese at the University of Southern California in Los Angeles, gave a talk titled “A Slave’s Transports: Caribbean Testimonio and European Opera”, in which he addressed the adaptation of Miguel Barnet’s Biografía de un cimarrón to the opera. Professor Díaz, whose research focuses on transatlantic relations in the nineteenth and twentieth centuries and who is presently working on a book-length study of opera in Latin America, took advantage of the performance of Hans Werner Henze’s El Cimarrón (a “recital for four musicians” with words by Hans Magnus Enzensberger) at the Royal Danish Theatre in 2009 to reflect on the afterlife of slavery and the kind of tale told when the slave’s transports are viewed under the sign of opera.
El 12 de mayo la excelente lingüista de la Universidad de Texas Marta Luján dictó la 2011 Lois E. Matthews Lecture: Significado y cultura: Las lenguas en la Nueva España. El evento, que fue ampliamente concurrido y generó una animada discusión, se realizó en la Hacienda Room del Faculty Center a las cuatro de la tarde. La lingüista se refirió a las adaptaciones semánticas de las palabras que ocurren en el encuentro de culturas opuestas o en conflicto, tales como las creaciones de signos biculturales y sus efectos en la creación de lo que llamamos “español americano”. También aludió a la diglosia o la separación de la función comunicativa de las lenguas, que se produjo durante el contacto. Sobre esto, usó como ejemplo la convivencia del español con el náhuatl y el latín durante la colonia en la Nueva España. Aclaró que los cambios capturados por los términos biculturales conciernen al valor semántico de los significantes. En cambio, las significaciones que surgen de la situación diglósica se remiten al valor pragmático de los mismos, pues agregan y son cruciales para captar el sentido o intento de lo que dicen e interpretan los participantes del diálogo humano.

Sebastiaan Faber, Professor of Hispanic Studies at Oberlin College, is the author of *Exile and Cultural Hegemony: Spanish Intellectuals in Mexico (1939-1975)* (2002) and * Anglo-American Hispanists and the Spanish Civil War: Hispanophilia, Commitment, and Discipline* (2008). He is also an acknowledged expert on the history of Hispanism as an academic discipline. In an engaging lecture delivered in the Department of Spanish and Portuguese at UCLA on March 8th, 2011, Faber asked some hard questions about the current state of the discipline. Who do we write for? Who reads our work? Are our scholarly publications aimed at only a small group of colleagues? Has academic specialization gone too far? Faber argued that the institutional structures through which our work is channeled—in particular the academic department—work in a constraining and limiting fashion, forcing us into competition rather than collaboration with other academic units, narrowing the range of our intellectual interests, and drawing professors in foreign language departments into the struggle for cultural prestige promoted by the world’s nation-states. Although not everyone in the audience agreed with Faber’s suggestion that Hispanists would be better off in a larger academic unit, rather than in a department of Spanish or Hispanic Studies, Faber’s analysis of the current dilemmas and future prospects of our field was refreshing and thought-provoking throughout.
The 2011 UCLA Spanish & Portuguese Graduate Conference took place April 21st-22nd. This year’s conference, “Luso-Hispanic Immigration in the U.S,” welcomed panelists who contributed to this theme from linguistic, literary and cultural perspectives. Together with the work of the Conference Organizing Committee and funding from the Campus Programs Committee of the Program Activities Board, the Spanish & Portuguese Department at UCLA along with their Graduate Student Association, the Graduate Student Conference was a great success.

Keynote speakers included the department’s own alumni, Maria Herrera Sobek (Professor at UC Santa Barbara) and Graciela Limón (Professor Emerita of Loyola Marymount University), along with Otto Santa Ana (Professor at UCLA). Herrera Sobek spoke on aesthetic activism and immigration as seen in the borderlands of three recent Chicana novels by Ana Castillo, Lucha Corpi and Graciela Limón. As a fitting accompaniment to this, Graciela Limón accompanied Herrera Sobek and gave a Reading from The River Flows North. On the second afternoon of the conference, keynote speaker Santa Ana gave a critical narrative analysis of network news stories about immigrants titled, ‘Can humanists and social scientists converse productively about narrative.’ Additionally, this year’s conference was fortunate to have several paintings by Rafael Sanhueza-Leni throughout the conference room of Royce Hall 306.

Both days of the conference were complemented by a plethora of Graduate Student presentations which brought together graduate students from various parts of California as well as all the way from New York City. Panels on the first day of the conference included topics on (Dis)locating Exile, Travel and Diaspora, Sephardic Identity in the U.S, Historical, Physical and Emotional Migration in Chicano/a Literatures and The Border in Literature, Film and Corridos. The second day of the conference featured panels on Immigrant Writers in the U.S, Translation as Poetry/ Poetry as Translation and Spanish in California. Professor A. Carlos Quicoli (UCLA Spanish & Portuguese Department) gave closing remarks after the last keynote address which adequately reviewed the 2011 conference.

Attendees of the conference were made up of undergraduate and graduate students, professors, as well as members of greater Los Angeles. Receptions followed both days of the conference and provided hours of opportunity for continuation of questions, further discussion and great conversation between panelists and attendees.
USPA: RECAP

By Carina Padilla
Photo by Kirstie Jeffries
The Undergraduate Spanish and Portuguese Association (USPA) is a student led group interested in promoting the languages and cultures of Spanish and Portuguese speaking communities through educational and cultural activities. This year, our club hosted various activities with the intention of connecting the UCLA community with Latin culture.

Throughout the academic year, USPA met for weekly conversations in Spanish and/or Portuguese to help students with their conversational skills in a different context, outside of the classroom setting. This “mesa de conversación” has been very successful as students find it helpful and enjoyable since it also offers a way of making friends and learning from students of different backgrounds.

We also had various cultural events, bringing students closer to the community and fostering interest in USPA. Dia de los Reyes Mexican dinner, Night of Poetry, and Samba and Flamenco workshops were fun and tangible ways of interacting with the different Latin cultures. These are not only a form of displaying a heritage and learning about it; it also invites others to participate and feel part of the culture.

USPA’s end of the year event was an exceptional one, a lecture by renowned Mexican journalist, Ruben Luengas. For several years, Luengas has been part of the Latino community’s daily life, reporting on current events with a critical eye and inviting his audience to participate in his program. The lecture entitled “Latinos in Television: A Conversation with Ruben Luengas” was an eye-opening experience, for students, professors, and members of the community. He informed us not only about the positives and negatives of journalism and Hispanics in television; his main purpose was to provoke students’ thought about current events and take action to improve our society. At the end followed a session of questions and answers, which turned more into a stimulating dialogue. Luengas’ friendly and candid wit captivated each and every one of us. Having him at our campus was truly an honor and an inspiring experience.

USPA’s events during this past academic year, whether cultural, academic, or recreational, served to draw the UCLA community not only to two important world languages, but to experience a culture and people and build long-lasting relations.
MICHELLE CLAYTON

Professor Clayton’s book *Poetry in Pieces: César Vallejo and Lyric Modernity* was published by the University of California Press in early 2011. Her translation of Juan Carlos Onetti’s novella *La muerte y la niña* appeared in the September 2010 issue of *The Dirty Goat*; she also translated and introduced Julio Cortázar’s 1967 “Open Letter to Roberto Fernández Retamar” for the *Journal of Latin American Cultural Studies* (19:3, 2010). In April 2011 she presented work from her new book project at the University of Chicago Poetry and Poetics Workshop.

VERÓNICA CORTÍNEZ

Prof. Cortínez’s article “¿Se habla español?: The Challenge of the Hispanic Wor(l)d” was published in *Hispanorama. Zeitschrift des Deutschen Spanischlehrerverbandes* 130 (Nov. 2010): 79-90, and her book review, “Imaginación novelesca: Bernal Díaz entre géneros y épocas” by Oswaldo Estrada,” appeared in *Hispanic Review* 79.2 (Spring 2011): 330-32. She spoke on “Las raíces de Ruiz” at the Instituto de la Comunicación e Imagen, Universidad de Chile, Santiago, Chile (Dec. 7, 2010) and gave the keynote speech, “El cine chileno de los sesenta: clave para una cultura moderna,” in a Symposium on Twentieth-Century Chilean Culture held at the Universitát des Saarlandes, Saarbrücken, Germany (July 6, 2011). She had a public conversation with Patricio Guzmán in the Department (April 29, 2011) and conducted the Q&As with Guzmán during the retrospective of his work, “Patricio Guzmán: The Watchful Eye,” organized by the UCLA Film & Television Archive at the Billy Wilder Theater (April 29-30, 2011). Her book on Raúl Ruiz, co-authored with Prof. Manfred Engelbert, will be published later this year.

BARBARA FUCHS

Barbara Fuchs has just been named director of the UCLA Center for 17th- and 18th-Century Studies and the William A. Clark Memorial Library. She will also serve as the Clark Professor for 2011-12, directing a program entitled "Rivalry and Rhetoric in the Early Modern Mediterranean." A paperback edition of her *Exotic Nation* is forthcoming this fall, as well as a translation into Spanish (*Una nación exótica*, Polifemo). Professor Fuchs has recently completed her work on the *Norton Anthology of World Literature*, which will be published in early 2012. In 2010-11, she co-organized with Anna More an ongoing lecture series on "Early Modern Cosmopolitanisms" Also with Anna More, she launched the UCLA Early Modern Research Group, and developed a website on Early Modern Studies at UCLA (http://earlymodern.humanities.ucla.edu/).

EFRÁIN KRISTAL

In the last academic year Efraín Kristal held the Julio Cortázar chair at the University of Guadalajara in September 2010, (he gave a seminar on Jorge Luis Borges and translation and lectured on Borges’ last short stories). He also gave lectures in Paris, Lima, Münster, Bern, Princeton University, Temple University, UCSB, and participated in several symposia including one held at UCLA on Dante in the Americas. Kristal edited Jorge Luis Borges’ *Poems of the Night* published by Penguin books in 2010. He was an associate editor of *The Blackwell Encyclopedia of the Novel* (2011) for which he also wrote the essay on "Fiction." His volume *The Cambridge Companion to Mario Vargas Llosa* (co-edited with John King) is now in the final stages of production and scheduled to appear in January 2012. Kristal was interviewed by several media outlets in response to Mario Vargas Llosa’s 2010 Nobel Prize in literature. The following are internet accounts of some of his responses, the last of which documents his participation in the literary event sponsored by the Peruvian Ministry to Culture, which includes the first public appearance by Vargas Llosa on his return from the Nobel ceremonies in Stockholm:
Jorge Marturano

Professor Jorge Marturano has recently published an article, “Nuestro hombre en Buenos Aires: una lectura cubana del peronismo a través de Virgilio Piñero,” in *MLN* 126.2 (March 2011) and a review on the Argentine edition of two books by Cuban writer Antonio José Ponte in *Katatay* 6.8 (November 2010). He has in press a long entry on testimonial literature for *Cuba: People, Culture, History* (Edited by Alan West-Durán, New York: Charles Scribners’ Sons, 2011). His article “El insularismo de cara al mar” has been accepted for a volume in preparation edited by Teresa Basile (U Nacional de La Plata) and Nancy Calomarde (U Nacional de Córdoba). Jorge is also coediting a volume on José Lezama Lima with Juan Pablo Lupi (UCSB) and Marta Hernández Salván (UCR), to be published in April 2012 by Editorial Verbum in Spain. He has participated in a couple of international conferences presenting on José Lezama Lima (Congreso Internacional: El Caribe en sus literaturas y culturas [Universidad Nacional de Córdoba, Argentina], September 2010) and on Cuban prison writing while also doing the book presentation for *Repúblicas de aire. Utopía y desencanto en la revolución de Hispanoamérica* by Rafael Rojas (Cuba Futures: Past and Present International Symposium at the Bildner Center of Hemisphere Studies [CUNY, New York], April 2011). He made a presentation on Cuban film *Suite Habana* (dir. Fernando Pérez) at the Latin American Film Festival at CSU-Dominguez Hills, and was the faculty respondent for the panel “Crisis of Labor and Racial Belongings” at the *Cuba: The State of UC Research*, a UC-Cuba Graduate Student Conference at UC-Irvine, April 2011. In Summer 2011 Jorge participated in “Representations of African Descendants in Latin America,” a 10-day-long workshop for K-12 educators sponsored by the UCLA Latin American Institute and the African Studies Center, making two presentations on “African Cultural Heritage in the River Plate Region” and “Poetry of Afrocubanismo and Afroantelleanism.” In 2010-11 he co-organized and co-sponsored several talks for the “Cuba and the Caribbean” working group with Robin Derby (History), including Peter Hulme (U of Essex, UK), Cuban film maker Miguel Coyula, Antonio M. López (GWU), Elzbieta Sklodowska (Washington U-St Louis), Francisco Morán (SMU), and Roberto Ignacio Díaz (USC) visited us. As is usual for the Caribbeanist events co-organized by Robin and Jorge, several of these talks were held at the Lydeen Library of the Dept. of Spanish and Portuguese (see article in this newsletter). For the academic year 2010-11 Professor Marturano was also awarded an Academic Senate’s Faculty Research Grant for his project “Narrating the Experience of Incarceration in Cuba” that has helped him finalize the research for his book project.
ANNA MORE

Anna More gave papers at the Iberian Kingdoms conference in Notre Dame, the MLA in Los Angeles and as an invited speaker at Washington University. She was the recipient of two year-long grants. Together with Ivonne del Valle (UC Berkeley), she co-directed the multi-campus research group “Early Modern Globalization.” Composed of historians, art historians and literary scholars and supported by the UC Consortium for the Humanities, the group met twice in 2010-2011. For more information, see http://earlymodernglobalization.humanities.ucla.edu/. She also received a grant from the UCLA Office of Instructional Development (OID) for a new course: “Hypermedia Mexico City.” Built by Román Luján, the course webpage uses geo-referenced historical maps to teach students about spatial and artistic representations of Mexico City. It can be found under “Mexico City” at the Hypercities site: hypercities.com. In 2011-2012 she will be on maternity leave and sabbatical in Brazil.

PROFESSOR C. BRIAN MORRIS


JOSÉ LUIZ PASSOS

José Luiz Passos has presented his work at Georgetown University and Osaka University, Japan. He published reviews in the latest issues of Iberoamericana and The Latin American Literary Review. He also wrote an entry on the Brazilian novel for the Encyclopedia of the Novel, published by Wiley-Blackwell (2011). This spring he ended his three-year term as Director of the UCLA Center for Brazilian Studies, and in the summer he directed the Summer Study Abroad Program in Salvador, Brazil a second time. In June, an excerpt of his new novel was published in the inaugural issue of Silva, in São Paulo, and a related short story is forthcoming in GRANTA.

JUAN JESÚS PAYÁN

In April 2011, Juan Jesús Payán presented “Heteronimia y desarraigo en ‘Morir en Isla Vista’ de Floreal Hernández”, at the 8th annual UCLA Graduate Conference and “Aproximación al significado de la música clásica en la producción poética de Gerardo Diego” at the 5th annual UC Riverside Graduate Student Conference: “Dialogando con la literatura: Convergencia mediática y su expresión escrita.” In May, he published “La identidad problemática del exiliado en ‘Morir en Isla Vista’ de Víctor Fuentes,” in Aurora Boreal, issue 9. As a new member of the Instituto Internacional de Literatura Iberoamericana (IILI), he participated as an advisor of the Committee for the upcoming 39th Annual Convention “Diálogos Culturales” to be held in Cádiz (Spain), July 2012. During the academic year 2010-2011, he was a Contributing Editor of Mester. For this literary journal, he also reviewed the anthology To the Winds our Sails. Irish Writers translate Galician Poetry (Cliffs of Moher: Salmon Poetry, 2010). He wrote
the prologue “Antonio Adame o la poética de la supervivencia” for the book *Los Andamios del Olvido* by Antonio Adame (in press). He will be participating in the 5th AIP (“Asociación Internacional de Peruanistas”), to be held at Tufts University, October 2011.

**SUSAN PLANN**

With the support of a Faculty Research Grant from the Academic Senate, Susan Plann traveled to Madrid in Jan. – Feb. 2011 to interview Moroccan youth who emigrated to Spain as unaccompanied minors. She is working on a book of oral histories of these migrants.

**MAARTEN VAN DELDEN**

In October 2010, Maarten van Delden gave a plenary lecture titled “Double Itinerary: Octavio Paz and the Revolutions of the Twentieth Century” at the Tierra Tinta conference at the University of Oklahoma. In January 2011, he spoke at the MLA convention in Los Angeles on a panel titled “Toward the Aesthetic Re-Education of Latin Americanists” chaired by Gustavo Pérez Firmat. The title of Van Delden’s paper was “Invisible Cities: Literature and Politics on the Mexico-US Border.” In the same month, Van Delden presented “Mirando hacia París: La presencia del debate intelectual francés en la revista *Plural de Octavio Paz*” at a colloquium on “Revistas y redes intelectuales” in Mexico City. In March, he participated in the Cuban Futures Symposium at the CUNY Graduate Center in New York with a paper titled “José Martí’s Pedestal.” In April, Van Delden presented “Aborrecer lo típico: México y Estados Unidos en *Days of Obligation* de Richard Rodriguez” at the annual conference of Mexicanists held at the University of California, Irvine. Finally, in May he participated in a panel honoring the work of three writers from the state of Jalisco in Mexico—Juan Rulfo, José Arreola and Agustín Yáñez—at the LéaLA Book Fair held at the Los Angeles Convention Center.
BETHANY BEYER
Bethany Beyer presented a paper entitled "Zorro, El Charro Negro, and Joaquín Murrieta: Constructing a Chicano Bandit/Hero" at the UCLA Spanish & Portuguese Dept. Graduate Student Conference, Apr. 21-22, 2011. She also served as a respondent for the 2011 UC-Cuba Conference, held at UC Irvine, Apr. 28-29, 2011.

AUDREY HARRIS
Audrey Harris presented a paper on Américo Paredes at UCLA's Department of Spanish and Portuguese Graduate Student Conference in May. She also received a Graduate Summer Research Mentorship this year to study the works of Miguel de Unamuno.

COVADONGA LAMAR
Covadonga Lamar had four articles accepted for publication: “El glosario de californianismos Bancroft”, Parodi, Claudia y Carrera de la Red, Micaela (eds.), RILI-Iberoamericana; “Hernán Cortés, el apóstol Santiago y una mujer de la color dellos, artífices de la conquista de la Nueva España”; Cantú, Roberto (ed.), Cambridge Scholars Publishing – California State University Los Angeles; “From Native Language to Foreign Language: Spanish in the XIX Schools”, Voices n. 1, UCPress; and “Two recounts of a XVI execution in New Spain: the death of the Avilas according to Juan Suárez de Peralta and to Luis de Sandoval Zapata”, Drouet, Pascal (ed.) Shakespeare en devenir. Université de Poitiers. She has presented two papers at conferences: “De lo que sucede al transformarse en “el Otro” o de cómo El Clamor Público refleja la situación lingüística de los californios hacia 1855”, VIII Graduate Conference of the Department of Spanish and Portuguese, UCLA, 04/20/2011 and “La permeabilidad de las células semánticas: contacto con el inglés y arcaísmos léxicos en el español de California del XIX”, Spanish in the US, UC Davis, 2011. The first three of the articles listed as accepted for publication were also presented at different conferences.

She served as Mester n. 40 and Voices n. 1 Editor in Chief, and Parrafo n. 8 Co-Editor in Chief and was a committee member for the Conference “Why Spanish Matters?” organized by the Centro de Estudios del Español de los Estados Unidos (CEEEUS) on February, 2011. Covadonga Lamar Prieto was also awarded a Bancroft Library Study Award for the summer 2011 by The Bancroft Library.

CHASE WESLEY RAYMOND
This year Chase Wesley Raymond presented at the following conferences:

“Constructing Space in an Emergency: Modality, Entitlement and Presentation of Self in Emergency Service Translation” at Constructing Spaces in Literature, Linguistics and Culture, University of California, Santa Barbara. May 6-7, 2011.


“Grammar Meets Identity: Pronoun Usage in Los Angeles-Salvadoran Spanish” at the 2011 Kentucky Foreign Language Conference, University of Kentucky. April 15, 2011

“The Place and Status of Spanish in the U.S. Public Sphere” at Why Spanish Matters: el español en EE.UU, UCLA. February 16, 2011.

WANDERLEY REIS

Wanderley Reis presented a paper titled “Traços do Ceticismo Pirrônico nos Personagens Strether, na obra The Ambassadors, e em Conselheiro Aires, na obra Esaú e Jacó” at the Bodies and Oddities Graduate Student Conference Hosted by the Department of Spanish and Portuguese at Vanderbilt University, October 1-2, 2010. He also presented a paper titled “Sincretismo religioso em Grande Sertão Veredas e Macunaíma” at the 19th Colloquium on Hispanic and Luso-Brazilian Literatures and Linguistics hosted by the Department of Spanish and Portuguese at The University of Texas at Austin, February 25-26, 2011.

IAN JAMES ROMAIN

To date, Ian James Romain presented at the following conferences this year:


Ian has also recently created a professional website. Please visit him there!: http://redian.bol.ucla.edu/

Finally, if you have not already done so, please take a few minutes to respond to the following survey Ian created for his research. It is about language attitudes toward Spanish in the United States. Feel free to pass it on to anyone who you think might be interested. Here is the link:

https://docs.google.com/spreadsheet/viewform?pli=1&hl=en_US&formkey=dDBtc2szSU9ITXpFdkc4OXpSEc1YXc6MA

SANDRA RUIZ

Sandra Ruiz presented on “Nuestra herencia: Language Politics, Spanish and Teaching Chicana/os-Latina/os” at the XXIII Congreso del español en Estados Unidos, UC Language Consortium at the University of California, Davis in Sacramento, CA., March 17-19, 2011. Based on her dissertation research, she presented her second paper, "Variaciones sobre una identidad": Lucha Corpi’s Literary Mexicana-Chicana Identities” at the UCLA Department of Spanish and Portuguese Graduate Student Conference, April 21-22, 2011. Her third conference paper, “Transhistorical and Transnational Legal Storytelling in Lucha Corpi’s Crime Novels" was given at the Mujeres Activas en Letras y Cambio Social (MALCS) Summer Institute Conference at CSULA, August 3-6, 2011.
**JHON AKERS**

This is his nineteenth year at Wofford College in Spartanburg, SC, teaching Spanish; as a classical guitarist, as well, whose niche is a program on the American poet of the people, Carl Sandburg, he performed Memorial Day at Carl Sandburg Home, National Historic Site in Flat Rock, NC. At Wofford College, he will host the South Carolina premiere of the new Paul Bonesteel documentary, "The Day Carl Sandburg Died." Finally, he will present his work, "Sandburg and Andrés Segovia," at Davidson College, NC, for their Interlude Music series this September.

**SUSANA HERNÁNDEZ ARAICO**


**TOM LATHROP**

Tom Lathrop (Ph.D. 1970) published a new complete translation of *Don Quixote* in Putnam’s Signet Classics series, 2011. It replaces Walter Starkie’s 1964 translation. Starkie was his professor at UCLA when he published his version. His translation lasted 46 years. Tom Lathrop's editor at Putnam says his translation will last 50 years. Almost 100 years of UCLA *Don Quixotes* in Signet classics! He also published a similar version of the translation in England in the OneWorld Classics series in 2010. This is a personal best for him. lathrop@udel.edu (I am now on Skype at tomlathrop1)

**GONZALO NAVAJAS**


He was the general editor of the special volume of *La tabla redonda* entitled *Configuraciones de la historia en Gonzalo Torrente Ballester* that was dedicated to the 100th anniversary of Gonzalo Torrente Ballester. He published essays in the following collective volumes: *Contornos de la narrativa española actual (2000-2009): un diálogo entre creadores y críticos*. Berlín: Vervuert, 2011 and *New Spain, New Literatures*, Nashville: Vanderbilt UP, 2010. He published articles in *Galdós y la gran novela del siglo XIX*. Las Palmas de Gran Canaria: Ediciones del Cabildo de Gran Canaria, 2011 and *Anales de la literatura española contemporánea*. He lectured at various institutions in the US and Europe.

**JUAN CARLOS RAMIREZ-PIMIENTA**


ANDREA REYES

Andrea Reyes (Ph.D. 2003) participated in the “Homenaje a Rosario Castellanos y la Generación de Mascarones”, from the IV Encuentro Internacional de Investigadores Literarios in Chiapas, México, 19th – 21st of May 2011. She presented two lectures: “El ‘arriesgarse a ser contrabandista’: Castellanos, ensayista y mujer”, and “Ensayos contundentes de Rosario Castellanos: la obra que los editores excluyeron”.

NORI SOGOMONIAN MEJÍA

Nori Sogomonian Mejía successfully defended her dissertation: Academic Self-efficacy and Persistence in the Context of High Stakes Testing thus completing all requirements for the Ed.D. program in Education Leadership from California State University, San Bernardino. She presented her research and findings at two conferences in May this year: The 25th Annual CSU Student Research Competition in Fresno, and The College of Education Research Symposium at CSU, San Bernardino. She continues to teach Spanish full time and has been selected on her campus as part of a team to administer a $100,000 grant awarded to SBVC. SBVC is the only 2-year college in the nation to receive grant funding offered by Walmart. In addition, it is provided through a consortium of minority serving institutions (MSI) in the Strategies for Success Project including HACU (The Hispanic Association of Colleges and Universities), AIHEC (the American Indian Higher Education Consortium), and NAFEO (the National Association for Equal Opportunity in Higher Education Consortium). Grant projects will address retention and graduation rates of Hispanic students. This will include participation in an important event designed to encourage students in the Inland Empire region to attend college—La Feria Educativa hosted by Cal State San Bernardino, Saturday, October 1, 2011. The event provides parents, prospective students, current students, and interested community members an opportunity to learn more about college options. This will be a bilingual event in Spanish and English.

MARTIN C. TAYLOR

Following is a list of Martin C. Taylor’s recent publications:


BEATRICE TSENG

In 2010, Beatrice Tseng published the Instructor’s Resource Kit that accompanies the Spanish textbook Dos mundos, seventh edition. In summer of 2010, she presented a workshop on the implementation of Dos mundos and the Online Cuaderno de actividades in Centro at the Cheng Kung University in Taiwan. In May of 2011, she was the recipient of the “Most Inspiring Professor” award at Irvine Valley College where she has been teaching Spanish since 1991.