

# Lingua Franca

## News from School of Languages and Cultures

GSC Newsletter Purdue University Vol. 6 Fall 2013



### NEW SLC GRADUATE STUDENT COMMITTEE OFFICERS

We would like to extend our gratitude to the previous SLC Graduate Student Committee. Thank you for all your hard work and for setting up an example that has inspired us all.

Please join us in congratulating the new members of the SLC Graduate Student Committee!

**President:** Shannon Becker

**Vice President:** Shinji Shimoura

**Secretary/Treasurer:** Joseph Rockelmann

**Webmaster:** Cezar Medeiros

**PGSG Senator:** Robert Vest

### MESSAGE FROM THE NEW PRESIDENT

The Graduate Student Committee is very excited this year to continue providing informative workshops about surviving grad school and getting a head start on professional development. We started the year off with two talks from our new SLC head, Dr. Madeleine Henry, who graciously agreed to introduce herself and address some of your questions and concerns. In the coming weeks and months you can expect to see workshops on presenting at conferences, publishing papers, finding a job, and transitioning from grad student to faculty member. Information will be coming very soon about our Milestones of a Graduate Student presentation, now featuring Joni Hipsher, which is full of helpful information about navigating the administrative side of your graduate program. If you have a suggestion for a workshop you'd like to see, please let us know, and we will do our best to make it happen. New grad students (and probably some returning ones as well!) will benefit from (name of article?) in this issue of Lingua Franca which provides tips and tricks we've picked up along the way, designed to make your life easier. Remember, the goal of the GSC is to help YOU, so please don't hesitate to contact us with your questions or concerns.

Have a great year!

# STUDY ABROAD PROGRAM

## SPAIN SUMMER 2013

By Tatevik Gyulamiryan

The summer 2013 Study Abroad Program in Spain was an exciting opportunity for the students, the director of the program and me. It offered an indispensable cultural experience to those who were truly interested in the Spanish language, literature and culture. Recruiting students was a long process. It required visiting 60 sections of Spanish classes, advertising the program and contacting and encouraging my students of previous semesters to travel abroad. As a result, we went to Spain with a wonderful group of 37 young individuals, some of whom experienced flying over the ocean for the first time in their life. Students lived with host families in Madrid, and most of them shared rooms with each other.



A number of students felt frustrated at the beginning, since they were not used to the Spanish accent, the use of vosotros, and their habit of speaking very fast. But very quickly, they became an integrated part of the diverse community in Madrid. The majority of students loved 100 Montaditos, a small cafe-restaurant that offered sandwiches and drinks for 1 euro every Wednesday and Sunday (one just opened in New York as well). A number of students enjoyed dancing in La capital, which is Madrid's biggest discotheque, while there were others who enjoyed walking around the beautiful parks, and visiting the museums. The classes they took were very thought provoking and educational. Students were thankful for the opportunity to learn about art, and to visit el Prado to experience art in real life, to learn about Spanish culture through immersion, and to explore the Spanish grammar and apply it to their every-day speech. Most of us left Spain with tears in our eyes. Those were tears of joy for coming back home after an unforgettable summer, tears of sadness for having to leave Madrid, and tears of gratefulness for this once in a life time opportunity.

I really enjoyed my time in Madrid; it is a very unique place. The vast cultural richness of the city surprised me the most. I was expecting it to be very European, which it was. But what I wasn't expecting was to meet so many people from different cultural backgrounds. I made it a personal goal of mine to meet and spend time with the locals. I found and attended a wonderful Christian church called Amistad Cristiana. Every Sunday a bar (yes a bar - they are surprisingly very important to the daily culture and life of Madrileños) was turned into a church. Chairs were set up and a stage was used for the worship band and pastor. There I met people from all over the world, Ecuador, Colombia, Peru, Mexico, China, Korea, just to name a few. These people were all so loving and caring. There also was a young group meeting every Tuesday evening. I made so many fantastic friends from this church and if I ever return to Madrid, I will be sure to head there right away.



I would definitely recommend participating in a study abroad program! Not only did I get to take interesting classes for credit towards my Spanish minor, but I also got to experience Spanish culture firsthand. I discovered during my time in Madrid that the best way to learn a language is to completely submerge yourself in it and make the most of your time abroad, even if you have to step outside of your comfort zone! One of my favorite parts of studying abroad was living and interacting with my host family. They helped me with my Spanish, made me feel at home in Madrid, and even taught me how to cook a few typical madrileño meals! I was nervous about living in a different country at first, but my host family helped make my stay in Madrid one of the best experiences of my life!

Stefanie Tassaro

Collin Hanson



## Interview with Dr. Madeleine Henry

By Yasmina Vallejos



### Where are you originally from?

Originally, I'm from the Twin Cities, Minneapolis, Minnesota. I grew up there.

### Where did you get your degree from?

I did things you are not supposed to do. I stayed to get my PhD at the same university that I gotten my undergraduate degree from and that happened because of a couple of circumstances. One was, when I was a senior in college my father died and my mother became very sick and there was no money, and I needed to make sure my mother was cared for. And so I got into other graduate schools but I got a fellowship to stay at Minnesota and it seemed like a good idea. Looking back I'm really glad that I stayed at Minnesota, I wasn't always sure that I should have done that because they say you shouldn't do that but it all worked out, for me. So, I got my doctorate in Classical Studies from the University of Minnesota.

### How many people in your family? Any pets?

I didn't have any brothers and sisters growing up and I didn't have any children myself but thanks to my husband, I have two step-daughters and son-in-laws, three grandchildren, and I'm really happy. I have a large, extended family, and we do have pets. At one time we had seven cats but now we only have three. Yeah, they are getting old and sick and we love them very much. It's like having old family members in the house.

### What did you know about Purdue prior becoming the new head?

Purdue and Iowa State University are very much alike in the same ways that the University of Iowa and Indiana University are alike, they are very analogous schools. Two big state schools with graduate programs but slightly different focus. Purdue some days feels like just a really much bigger version of Iowa State. I came from a combined languages department but in so many ways, the Humanities are so much better off than the Humanities at Iowa State. So what I knew about Purdue was that it was a better place for me to be because of personal knowledge of the work of several of the scholars who are in the school. For example,

one of my former colleagues having gotten her doctorate at Purdue, I felt very comfortable about it but I didn't know a whole lot about it. I hadn't made a study of Purdue. As a person who came out of a Big Ten School, there are a lot of things that remind me of Minnesota. It's a different kind of energy level and so it feels really comfortable.

### What are your research interests now? Have your research interests changed since you started your career?

Well, yes and no. I wrote my dissertation on female characters in ancient Greek comedy and because I was interested in Ancient history. That led me to a book that I wrote about a woman who was made fun of in Ancient Greek comedy but who is also said to been a teacher of philosophy and political theory. I wanted to find out what the real story was, so I've always been interested in women's history in Greek comedy, literature, and in language teaching but what you get to do with that over time, changes. There wasn't any women studies in the curriculum when I was a graduate student. Not to mention undergraduate and I kind of taught myself feminist theory cause that's how you did it for people in my particular age or group. So I've made quite a few contributions in feminist classical studies. I've gotten interested in pornography in the ancient world, prostitution, and trafficking so in a way my research interests haven't changed dramatically. You like to build on things that you know and you keep seeing things from new angles. As a classicist, I'm that kind of classicist because I'm interested in literature, I'm interested in how have later people interpreted, received, transformed their understanding and our understanding of ancient literature.

I've been very involved for quite a while with a subfield called classical reception that used to be called the classical tradition but now is reception. The most interesting and different thing that I've been interested in lately is Afro-Hispanic receptions of Greek and Roman literature. And with a former colleague, I've co-organized a panel at an upcoming Classics meeting and we have scholars coming from Brazil and a number of American scholars looking at topics related to that. That's going to be a long, involved research project, my colleague and I are going to publish some annotated translations of things and then we want to have an edited book on the topic. I'm going to give a paper in London this summer on a play by Manuel Zapata Olivella, whose central character is Caronte, the mythical man who takes you across the river of the dead in the ferry boat. I'm interested in that and I never would have thought I would have learned to read Spanish as a research language as a graduate student back when I was in grad school. The research languages for Classical Studies would be French, German, Italian, and Modern Greek and so Spanish wasn't really thought of. I'm really happy that we've got it coming together of people from those two, Peninsular and Latin American tradition, and all the Northern European tradition.

**What will your priorities be in your new post? Where do you see the School of Languages and Cultures in five years?**

I want to keep the graduate programs at a high level of competitiveness and that means getting better financial support for graduate students. I think we need more fellowships and other kinds of financial help for graduate students that isn't competitive across the whole university or our college or rather just for us. So that involves fundraising, working with donors. Also to make sure our curricula are all twenty-first century and we are preparing students for the jobs that are out there, especially, obviously for people who want to be teachers. Those are kind of the main priorities, it would also be nice to get some majors in some of the language areas, the undergraduate areas we don't have majors in, working on that. Also building stronger ties with

colleges that don't require language now but who really would benefit from having a language presence. Working with CLA administrators and making stronger ties especially with engineering but also business and health sciences, I think we have some areas.

**What kind of graduate students does the department expect to attract?**

I want to work with the graduate faculty and the Director of Graduate Studies to make sure we are recruiting and bringing here the best students. I know that a lot of students come, about half of them in the graduate programs are international and I think that's really exciting. Again on that note, I want to make sure that students that come here, we can offer them the kind of support that they need so they can finish their program here, and have a good financial support, not only international students but domestic students. That's one thing that I would say, is the area that I feel the least comfortable about that you guys are not well supported. I also know that it's better than a lot of other universities. It's not to say that this is awful but I think if we want to keep getting the best students we are going to have to do better because you won't come if you have a better offer, why should you?.

**Any advices/suggestions for us as graduate students?**

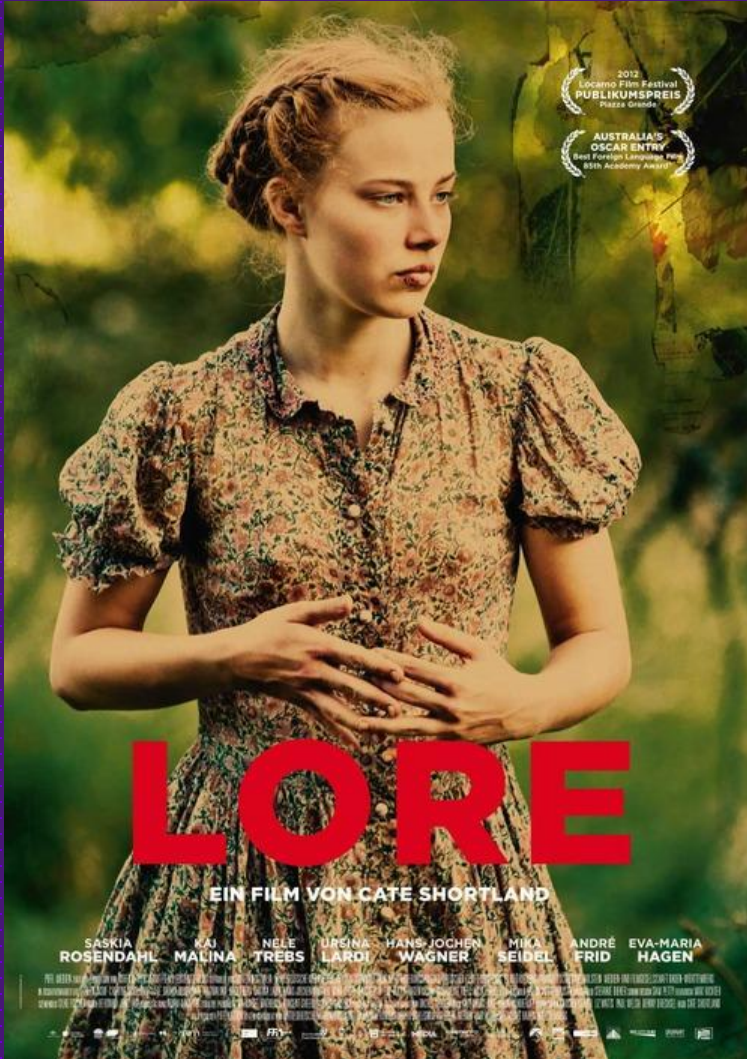
Use your time well and that means relaxing and making friends too. Because I think you do make lifetime friends in graduate school, it isn't all just about work and getting out of here. Hopefully, you can have fun and also if you have a problem, seek help in solving it because chances are other people have had your problem too.

**What do you like best about Purdue?**

The energy and the enthusiasm, really, and I think the SLC..., I really just... I'm so happy that I got to come here.



## MOVIE: *LORE* (2012)



**Director:** Cate Shortland

**Writers:** Cate Shortland, Robin Mukherjee, Rachel Seiffert

Review by Liana Hakobyan

*Lore* is a journey of a young girl who is forced to travel through allied-occupied Germany with her four younger siblings after the arrest of their high-level Nazi parents at the end of World War II. This 2012 German-Australian co-production directed by Cate Shortland achieves a spellbinding, poetic drama infused with fear, hate, desire, and distrust. All of these are heightened by Lore's slow-building rejection of her parents' beliefs as she is awakened to the reality of the devastated Germany. Haunted by the photographs of the Holocaust, Lore (Saskia Rosendahl) finds herself trapped between desire and distrust when Thomas, a mysterious Jewish man (Kai-Peter Malina), steps in to take care of her and her starving siblings throughout the difficult journey. *Lore* is about an uneasy confrontation with truth, a silent encounter with desire, an oppressed struggle between acceptance and rejection of who you are.

Although the film stands a chance of being easily labeled as just another film making a revisiting statement on WWII, the cinematic lyricism of the film is nothing to be overlooked. Everything in *Lore* seems to be slowed down, frozen in time like a photograph, and activated by the fondling touch of the camera. Objects, gestures and stares are one moment lost into the obscure background, and then, sought and subtly brought back into a tight close-up. *Lore* will leave you with poetic images that will float in your mind for a good while; the solemn gaze of a lonely black sheep in the woods, the drip of a black paint coming off of wet sweaters hanging on a clothesline, or a tender camera movement over the sunlit spikes in a field; these might not be the images you are looking for in a post-WWII movie, but they might well be the ones that speak to you louder than the images of distress, fear, and hunger heard and seen in the film.



## **FACULTY COLLOQUIA:**

### **A good way to know our professors**

**By Alejandra Vela**

Every semester, there are three presentations from professors in our department or outside guests, in which they talk about their research and projects. Why is it important to attend these talks? For us, as graduate students, it is important to know our professors' research interests in order to form our committees and to be informed about the research that is going on in our department in general. It is always good to know where to go if you are interested in a specific area of study!

This semester, we had presentations from Dr. Clotilde Landais, Dr. Michael Handelsman (guest speaker), and Dr. Lori Czerwionka. Here is a short summary of their talks.

Dr. Landais' presentation was an exciting revealing of the translation process. As readers, we do not think about how translators deal with expressing in another language a feeling or a thought that is closely related to a cultural context. Dr. Landais explained how translators of horror fiction literature succeed or fail in transmitting reality as a strategy to provoke fear in the reader and characters when that reality is anchored to specific cultural cues.

The presentation of Dr. Handelsman from the University of Tennessee dealt with a new form of thinking about Latin America born from the indigenous and Afro communities and their political participation. He explained the idea of "el buen vivir" ("living well" and not "living better") as a political philosophy that challenges the aggressive processes of globalization that reproduce traditional colonial power relationships. "El buen vivir" is related more to the welfare of the community rather than that of the individual, and is not associated with excessive economic growth. One of his main contributions is to rescue thinking forms that are arising from places considered by the mainstream as periphery.

Finally, our new linguistics professor Dr. Czerwionka presented on the importance of taking into account participants' perspective in qualitative research. She talked about an experiment on mitigation where video was used to record role plays. Participants were allowed to comment on their own videos, and to explain why they chose the ways and words to transmit unpleasant messages to their partners. This information was useful to understand how mitigation works in a more general sense.

All three talks were enriching in different ways and I hope all graduate students in our department can take some time to go and listen to our faculty because it is a chance to see how to give a professional talk, learn about their research, and (why not) get free coffee!

## Interview with Dr. Marcos Wasem

By Miguel Rincón

### What are your current research interests?

At this moment, I'm doing research on the relationship between the anarchist movement and the literary realm in Latin America during the late nineteenth century and the first half of the twentieth century because I believe that the interaction between especially anarchist publishers and writers was very important in shaping the literature at the beginning of the twentieth century. I'm focusing mostly on the modernist period but I'm also writing a little about the early avant-garde. I have in the past also worked on the baroque poetry and was researching the work of Néstor Perlongher, an Argentinian writer. My current research derives from that earlier research on Perlongher because I focus on the appearance of the poetry that was related to the creation of the Argentine Liberation Front in the seventies. Perlongher came from the Trotsky's movement but eventually he became an anarchist himself when he went to live in Brazil. I started by tracing the historical antecedents of his discourse on sexuality. And the late nineteenth century the early feminist movement was mostly comprised by anarchist activists, many women but also many men who gave voice to the utopia of free love, about how to open up the affective relationships to communitarian ways.

### Who are the anarchist publishers?

A very good example is Ernesto Giraldo in Argentina, he was one of the directors of the newspaper *La Protesta* in the late nineteenth century. Usually when we think about central figures in the modernist period, we think of authors like José Martí, José Enrique Rodó or Rubén Darío. Rubén Darío was a central figure in the conceptualization and political thinking within modernism. And it is interesting to know that Rubén Darío worked closely with publishers like Giraldo. The first unions created by anarchists were at the same time unions created by graphic artists who owned their presses. This in turn, allowed an alternative circulation of texts, not only in their own newspapers but also in certain projects such as *Las Bibliotecas Populares* (popular libraries).



Another important publisher was Francisco Sempere, who was very influential in Latin America although he was based in Spain. Also local publishers such as Fortunato San Antonio or Giraldo in Argentina, and Ricardo Flores Magón in México during the Mexican Revolution.

### What are you teaching next term?

I will be teaching a course in poetry and theater and I plan to give a panoramic view, including Ricardo Flores Magón. I also will be teaching a graduate seminar on poetry which I want to start from the period of modernism, its impact on the avant-garde period and afterwards such as neobaroque and social poetry.

### How did you become interested in poetry?

When I was seven years old my parents were pretty close to a group of poets during the Uruguayan dictatorship in the late eighties. This group was known as *El Grupo Uno* and some of its members were Luis Bravo and Gustavo Jankosky. They also had an independent publishing project that survived thanks to private subscriptions (instead of selling their books in bookstores, which was quite complicated during the dictatorship), they offered subscriptions to loyal subscribers who were willing to support the project. They also have a very political agenda, intermingled with the political realm in the end of the dictatorship. When I was fifteen I met Marco Julio, a mechanical engineer who loved poetry very much and became one of my best friends.



---

He used to organize biweekly poetry *tertulias* at his house and thanks to that, I pretty much met everyone who was involved with Uruguayan poetry at that time. Later on, I became acquainted with Roberto Chavarra, who was a professor of Latin American poetry and literary critic at New York University, and was one of the publishers of the Anthology *Medusario*, which is a major neo-baroque poetry anthology. Through him I got ideas regarding the neo-baroque movement and became acquainted with most of the Latin American poetry which was being written in the nineties. I would say those three were my major influences in poetry before I left Uruguay.

**If you could teach a class around a contemporary author who would that be?**

I have in mind quite a few names of contemporary authors. For instance, I plan to include Roberto Bolaño's work in my course next semester, although his work in poetry is not as well-known as his books. However, I have to say that one of the problems of working with contemporary authors is that you always may offend someone.

**How would you incorporate poetry in a language class?**

Sometimes I do incorporate poetry in a language class. However, it is hard to find poems that are suitable for the level of students of Spanish or any language. Poetry tends to be a more difficult language. For instance, a poet that I have used a lot in language classes is Mario Benedetti because he attempted to keep his own language as simple as possible. Usually his poems work quite well. If we take, for instance, *Los versos sencillos* by José Martí, is a book that can also work well with students of Spanish. But in general it's hard to find poetic language that can be approached by someone who does not possess a proficient command of the language. As Néstor Perlongher says "poetry in many cases deal with the intimacies of the language" and for someone who is still in the novice levels of language learning can be very difficult (but not impossible). In sum, I resort to using poetry with a type of more formal language.

**What is your favorite poem?**

One of my favorite poems is *Galaxias* by the Brazilian author Haroldo de Campos. It's about a lot of things. It's a poem about creation itself and the way language can deal with something that starts to exist at the moment of the creation. Because we use language to refer to things to we know but when we create something new we need to create a new language for new thing. I think *Galaxias* wants to answer this question.



# Call for Papers/Conferences (Spring/Fall 2014)

By Sandra Úsuga

## SLC- Symposium

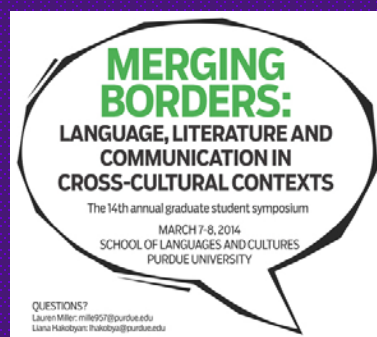
### Keynote Speakers:

Dr. Dov-Ber Kerler, Indiana University  
Dr. Karen Thornber, Harvard University

### Invited Speakers:

Dr. Rafael Climent-Espino, Baylor University  
Dr. Muriel Gallego, Ohio University

Send abstracts to Lauren Miller at [mille957@purdue.edu](mailto:mille957@purdue.edu)  
by Dec. 10th. 2013.



## Other Conferences

### 15th Annual Texas Foreign Language Education Conference

Date: 14-15 Feb 2014  
Location: Austin, USA  
Contact: TexFLEC Committee  
Contact Email: [texfleccommittee@gmail.com](mailto:texfleccommittee@gmail.com)

Linguistic Field(s): Applied Linguistics; Psycholinguistics; Sociolinguistics

Meeting Description: Shaping the Future of Foreign/Second Language Education to Cross Cultural Boundaries: Integrating Theory and Practice

Keynote Speakers:  
Dr. Dwight Atkinson, Associate Professor- Purdue University

### 11th Annual Graduate Student Conference- Diálogos 11- Department of Spanish and Portuguese at Indiana University

Saturday, February 22, 2014. Seeking original research in both Spanish and Portuguese linguistics and literature to be presented at one of the Midwest's premier graduate student research conferences.

Keynote Speaker: Gareth Williams, Professor of Hispanic Literature at the University of Michigan and author of *The Mexican Exception: Sovereignty, Police, and Democracy* (2011).

Guest Speaker: Dr. Chad Howe, Professor of Hispanic Linguistics at the University of Georgia.

### KFLC: The Languages, Literatures and Cultures

April 10-12, 2014  
KFLC: The Languages, Literatures and Cultures Conference is one of the nation's longest-running and most prestigious literary, cultural and linguistics conferences, drawing over 750 participants annually to the University of Kentucky.

Further Information:  
<http://kflc.as.uky.edu/call-for-papers>

\*\*\*\*\*  
**LASA 2014 / Democracy & Memory  
XXXII International Congress of the  
Latin American Studies Association**

May 21 – 24, 2014, Chicago, IL  
Palmer House Hilton  
<http://lasa.international.pitt.edu/eng/congress/index.asp>

Find more Conference and Calls for Papers Information at:

### The Linguistic Society of America:

<http://www.linguisticsociety.org/resource/conferences-calls>

The Linguistic List: <http://linguistlist.org/callconf/browse-current.cfm?type=Conf>

### Literature Conferences:

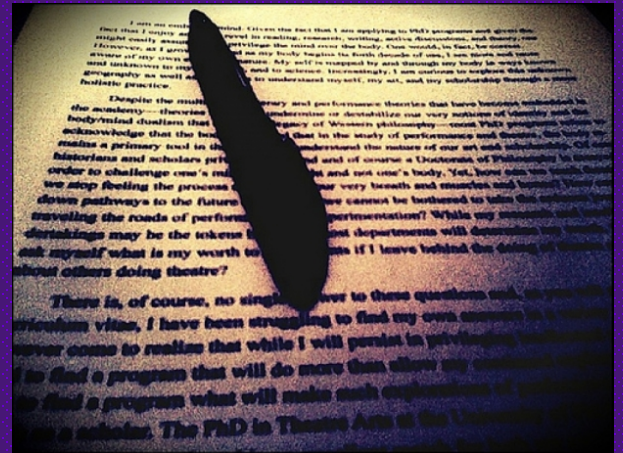
<http://www.conferencealerts.com/topic-listing?topic=Literature>

<http://lasa.international.pitt.edu/members/conferences/>

# Advice for new graduate students

By Lauren Miller

- Participate in any and all research opportunities offered to you even if they seem like menial tasks, but make sure you get compensated either with pay or authorship.
- Behave professionally at all times. Your professors are deciding who they want to work with and will take all of your behavior into consideration.
- Grad school is a lot of work at first, but if you do a lot of reading and hard work in the beginning, it will be easier and more gratifying later on.
- Start a CV and add at least a line every semester.
- If you don't have any ideas, start reading papers. Inspiration does not fall from the sky.
- Use your class projects as a chance to advance research that you can publish or present.
- Save every document from every class, every research project and every exam. Just get organized. Use drop box or some system to organize your life and ensure your files will never be lost.
- Everyone is overworked and doubting their abilities. Don't doubt yourself. Just take it one day at a time, put your head down and WORK.
- Pick a topic and stick with it, people lose a lot of time trying to find a topic they LOVE. Nobody loves hard work, there'll be days with any topic that you just want to quit. It's better to pick something that a professor is knowledgeable in so that they can help you, and something that will help you get a job. Once you have that job, you can explore new topics.
- Imagine you are an apprentice to your advisor. Try to copy everything that person does. However, no advisor is perfect, but cut them some slack. They are just as busy if not busier than you. Expect frustration. If you cut them some slack and respect them, they will be an invaluable resource and friend throughout grad school.
- Learn how to apply for grants and make it rain all over your research projects. Participants respond well to cash.
- Take a STATS class. If not, use the STATS consultants, they're free.



---

# CREDITS

**Newsletter Chair:** Yasmina Vallejos  
**Design:** Yasmina Vallejos  
**Writers:** Tato Gyulamyrian, Liana Hakobyan, Alejandra Vela,  
Sandra Úsuga, Miguel Ángel Rincón, Lauren Miller, and  
Yasmina Vallejos  
**Proofreading:** Robert Vest