O Centenário também nos convida a refletir sobre o papel da associação e, mais especificamente, sobre o papel de Português nos dias atuais e no futuro, repensando nossa participação como atores sociais e acadêmicos ativos. O que queremos, o que seremos, será a grande aventura para todos os que hoje fazem parte da história da AATSP.

Parabéns, AATSP, pelo Centenário, celebrado durante 2017-2018 e que culminará com a 100ª Conferência em Salamanca!

O Centenário é motivo de grande orgulho e alegria e a Português Newsletter se junta a esse coro. A nossa gratidão, em especial, àqueles pioneiros que, liderados por Lawrence A. Wilkins, criaram a associação em 1917.

FROM THE EDITOR

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Nesta edição, a Portuguese Newsletter entrevista Earl Fitz, como Destaque—imperdível!—que nos fala, com muito otimismo, sobre português nos Estados Unidos, além de relembrar sua vida acadêmica tendo como mentor o saudoso Gregory Rabassa. Leia, também, o Ponto de Vista de Irene de Amaral e muitas outras informações. Agradecemos a colaboração dos colegas!
Luci Moreira - Could you please tell the Portuguese Newsletter readers a little a bit about your career?

Earl Fitz - My career in Portuguese and Luso-Brazilian Studies began in the fall of 1968, when I began the newly minted Spanish and Portuguese MA program at the University of Iowa. Under the tutelage of Professor Mary Lou Daniel, who had just arrived at Iowa from the University of Wisconsin, Madison, and who was charged with building a Portuguese program at Iowa (one that is still flourishing, I am proud to say!), and Professor Oscar Fernández, the head of the department (and an advocate of studying both Spanish and Portuguese), I was either the first to complete (in the spring of 1970) this combined graduate program or one of the first.

At the urging of Mary Lou and Oscar, I then decamped to New York City to pursue a Ph.D. with Professor Gregory Rabassa and his colleagues at the City University of New York. Although it was at Iowa that I had first glimpsed the vast potential in comparative approaches to the Spanish and Portuguese-speaking worlds and in their relationships with the rest of the global community, it was at CUNY that I began to actually pursue this kind of study.

At first, I thought I was going to concentrate on Portuguese literature. Professor Ernesto Guerra da Cal taught a course on the modern European novel, which showed me how Portuguese contributions to this genre could be engaged with its other, better known exemplars from places like France, England, and Germany. While at Iowa, I had taken a survey course of Portuguese literature with Mary Lou and had become quite enamored of the antigas de esário e mal-dizer, and of such other greats as Eça and Pessoa. I later took additional courses on them with da Cal and Professor Raymond Sayers. I was particularly taken by Pessoa, whom I felt I could pursue as the last and the least heralded of the great European modernists.

A good translation...comes into being when the translated text becomes what the writer would have written if she or he had written the original text in the translated language.

But then, with courses taught by Greg Rabassa, I discovered Machado, Clarice, and Guimarães Rosa and that did it. This is an example of what, in his book, If This Be Treason: Translation and Its Discontents: A Mémoir (2005), Greg would later call “serendipity” because, in going with Brazil, I laid the cornerstone of what would become my vision of inter-American literature. Although I have never lost my love for the wonderful literature of Portugal, I became a Braziliandom. The thought of going through life not working on great writers like Clarice, Machado, and Rosa was just unacceptable. And I’ve never regretted that decision. But I must admit that every time I give my class on Pessoa, I wonder about the road not taken. We have such an abundance of great writers in our vast Portuguese-speaking world! And, as professionals, it is our delightful duty to bring them to the attention of the rest of the world!

I finished my dissertation while teaching Spanish and Portuguese language at the University of Michigan, Ann Arbor, where I had been hired as an instructor. From there I would go on to Dickinson College and then to Penn State, where I would remain for twenty wonderful years before moving to Vanderbilt University. In the fall of 2018, I will, in the parlance of futebol, kick off my twenty-first year. More serendipity, as Greg would say.

LM - You received a Ph.D. in Comparative Literature working with Portuguese, Spanish, German, French, and English. Did you work with translations or use the original literary works? How do you see the importance of reading a work in its original language, and what do you think of translations? Also, how do you judge the worthiness of a translation?
EF – My feeling, which was encouraged by all my professors, at Iowa and later, at CUNY, was that, whenever possible, one should always read texts (and especially literary texts) in their original languages. I often would follow this initial reading up with a second reading in translation, just to make sure I had not missed anything. This tactic worked quite well as it allowed me to hone my linguistic skills while also reading and then re-reading a lot of rich and engaging books.

My long-standing interest in interdisciplinary American literature, and the comparative methodologies it entails, allowed me to cultivate my interest in French. As for German, I simply like it, though I could also say that the German presence in the Americas has always been something that interested me. A useful inter-American course could, in fact, be organized around this very topic. I have always enjoyed language study and, to this day, I like to peruse grammar books and dictionaries while sitting at home in my recliner.

The thought of going through life not working on great writers like Clarice, Machado, and Rosa was just unacceptable. And I’ve never regretted that decision.

Most all of what I know (or think I know) about translation I learned from Greg Rabassa, truly one of the great translators of all time. For a student of literature, translations are absolutely necessary. I think it was Pushkin who said translators were the true couriers of culture. It is always best to know a work in its original language, of course, but knowing it via translation is better than not knowing it at all. Ignorance is never a good position to defend. So, translation has an indisputable value, though one should never make the mistake of thinking that the original and the translation are the same thing or that they yield the same experience. They are not and they do not, and we must always bear this in mind.

no single nation is as important to the serious study of inter-American literature as Brazil is.

Greg liked to say that a translation should stem from the best possible reading a text can have and from the translator’s skill as a creative writer. When these two qualities are working in sync, the chances that a good translation will result go up significantly. Being a brilliant linguist does not mean a brilliant translation will be produced, but being a great writer who is not on intimate terms with the language in question will not likely produce a great translation, either. In some ways, oddly enough, being a translator is more difficult than being the original author; all of the same issues that define good writing are involved, but they must also be reproduced, and be reproduced in an interpretable fashion, in another language system.

As for judging the worthiness of any given translation, I would say (again, following the master, Greg) that the same two issues come into play. If the translator has (after many re-readings!) decided upon the specific and endless translation choices that have to be made, and if, as a creative writer himself/herself, he/she can replicate them in the “into” language, then the translation in question will almost certainly be well done and therefore worthy of praise. A slip, now and then, is not considered by professional translators to be as serious an error as is an incomplete, careless, or tone-deaf reading of the original text and, as a consequence, the creation of another, quite different text that, also bearing the name of the author, fails to demonstrate those qualities that made the original work worthy of publication in the first place. Quite seductive in nature, these things are more often pontificated about in theory (which Greg had little use for), but rarely achieved in practice. And this is why good translation is easy to talk about but maddeningly hard to do.

L.M – What was your motivation to study Portuguese and continue your career in Portuguese, and more specifically, in Brazilian literature?

EF – I suppose my earliest encounter with Brazil and its beautiful language came in the early 1960s, when one of my favorite songs was “A Garota de Ipanema.” While at Iowa, as an undergraduate in Spanish and then as a student in its combined Spanish/Portuguese MA program, I had come, thanks to having the great good fortune to work with both Oscar Fernández and Mary Lou Dan-
iel, to see the brilliance of both Portuguese and Brazilian literature. And when I realized that the rest of the literary world did not seem to know much about either one, I thought to myself, “Well, you could make a career out of this. And enjoy yourself while doing so!” What, for a budding language and literature student, could be better than spending a lifetime reading and writing about great books and bringing them to the attention of people outside the Luso-Brazilian ken?

As I have said, this realization coincided with, also at Iowa, my discovery of the value of the comparative method and, most especially to the literatures of the Spanish and Portuguese languages, how so-called minor or marginal literatures could gain their rightful places at the global literary table. More serendipity.

LM – The late Gregory Rabassa, described by Gabriel García Márquez as “the best Latin American writer in the English language” was your mentor. What impact did he have on your career?

EF – A good translation (the kind that Greg did, and with astonishing consistency) comes into being when the translated text becomes what the writer would have written if she or he had written the original text in the translated language. This is what Gabo was referring to in this famous quote.

Except for those of us who toil in the gardens of Spanish American and Brazilian literature, it could be said, in fact, that the study of inter-American literature was made possible by Greg’s inspired translations of so many great novels from Spanish America and Brazil.

Greg’s impact on my career was immense. I learned translation from him, but I also learned a host of other things as well. Ever leery of what is called literary “theory,” Greg inculcated in me the value of close readings, of studying how texts actually operated, how they worked. He also believed in clear, concise criticism. He had no patience for vapid academic jargon, and neither do I.

We had similar senses of humor and outlook, and became close friends. We spoke by phone nearly every day for years. Jokes, puns (especially of the inter-lingual variety), limericks, literature, politics, and old stories about regional characters, accents, and dogs kept us laughing. Along with his family, Julita (aka Julianne) and I were with Greg close to the end. We told all the old stories one, final time, and he smiled broadly. I miss him dearly. We shall not see his like again.

LM – You have extensively published in comparative approaches to the study of Latin America and its literature. The comparative method offers us the best way to get our authors and texts onto the world stage and to bring them to the attention of the global audience. It’s a mechanism that works. It allows our works to shine, and especially so as they are compared and contrasted to better known works.

As far as my contribution to this effort is concerned, I would say that, if it exists at all, it is two-fold: I have long advocated for comparative approaches to the study of the literatures of Spanish America and Brazil, and, as a consequence of this, I have also sought to cultivate the field known as inter-American literature, a field the foundation of which I believe is a coherent, comparatively engaged Latin America. And, as I have written in a number of places, no single nation is as important to the serious study of inter-American literature as Brazil is. For reasons of history and cultural development, Latin America (meaning both Spanish America and Brazil) is leading the way in terms of reimagining what it means to be “American” and to write and read “American” literature. Students of Portuguese and Spanish should think about taking their expertise into the growing field of comparative inter-American relations, literary and otherwise.

LM – Clarice Lispector and Machado de Assis are definitely the most studied Brazilian authors in the U.S. Do you see this continuing to be the case in graduate programs or is the field moving to intercultural studies and/or the study of non-canonical authors?
EF – Machado and Clarice will definitely continue to be studied in the United States and other places, and they will do so because they are great writers. But at the same time, I see comparative and inter-cultural studies involving Brazil coming to the fore. And this is an entirely good thing.

But an even better thing, by my lights, is that a host of young Brazilian poets, story writers, novelists, film makers, musicians, artists, athletes, and dramatists are more and more making their mark today in the United States and globally. It is no accident that Brazilian literature and culture are prime movers in the global studies movement. For once, we are living in a time when to be a non-canonical writer, musician, filmmaker, or artist from Brazil, with its long history of engagement with the world, is proving to be a good and productive thing. I see this happening on three fronts: within Latin America (and in interaction with Spanish America), in the Americas generally (and including Canada, a culturally rich nation too often given short shrift in inter-American discussions), and globally.

L M – The number of students taking foreign languages has decreased dramatically in recent years. How do you see the future of Portuguese?

EF – Statistics show that the number of college and university students taking foreign languages these days is decreasing. As distressing as it is, this is a fact with which we must all deal. My feeling, however, is that our situation in Portuguese, and especially Brazilian Portuguese, is not as bleak as it is for other languages. This is because of the importance of Brazil, to Latin America, to the Americas, and to the world. Although its economy is still struggling – largely because of China’s struggles and its ability to buy products exported from Brazil – it will recover. It will recover, however, and as it does, it will be simply too big to ignore. Political leaders, economists, and business people (at least the progressive ones) know this, and so they are staying involved with Brazil. As the Brazilian economy regains its

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former strength, it will begin to expand again and this will boost Portuguese enrollments here in the United States. What we, as teachers of Portuguese here in the States, must do is continue to revise our courses so that they attract students from such other disciplines as Economics, Sociology, Political Science, History, Anthropology, and Latin American Studies. But we would do well to contact students from such hitherto less cultivated academic units as Law, Medicine and Health, Environmental Studies, Music, Education, and Business Administration.

And, crucially, we need to remain in constant communication with our Deans and our department chairs, as these are the people who need to be kept informed as to the importance of Brazil to their colleges and universities. Brazil is important, and in a great many ways, to the United States, to our entire hemisphere, and to the world community, and we must keep making our administrators aware of this most salient fact. We could inform them, for example, that as our friend and colleague David Jackson has reported, the most robust Portuguese enrollments in the world today are in China. If we can tell our Deans that the Chinese are so keen on investing in Portuguese and Brazil, this is no time for us to stop doing so.

As Brazil recovers economically, I expect to see increases in our enrollment numbers. I see double majors – Portuguese and Business, for example – becoming more and more popular, and we need, administratively speaking, to make this easier for students to do. So, I am actually rather optimistic about the future of Portuguese language study here in the United States.

Earl E. Fitz is the author of eleven books, the most recent of which is Machado de Assis and Female Consideration: The Novels (Bucknell University Press, 2015). He’s also the author of twenty-three book chapters and sixty articles, he has edited three books, and translated four books. Three new books are forthcoming.
PONTO DE VISTA

Reflexão sobre os currículos de português e das culturas lusófonas nos Estados Unidos

Irene de Amaral, Rhode Island College

Já houve um tempo em que eu era toda certeza única sobre o ensino de português e das culturas lusófonas na América do Norte; nos Estados Unidos, para ser mais precisa. Esse foi o tempo em que, com o entusiasmo dos meus dez anos de ensino em Portugal, resolvi, por razões pessoais, regressar aos Estados Unidos, de onde tinha partido aos seis anos de idade.

Estes marcos biográficos a que tendencialmente recorro, ajudam-me a entender os momentos de reflexão que sempre fui fazendo ao longo dos quase vinte anos de ensino nos Estados Unidos. Inevitável essa necessidade de questionar e de parar para retomar, numa vocação supervisiva muito mais de cariz pessoal do que institucional, por via dos contextos de ação norte-americanos. Na verdade, se em Portugal o docente é chamado a refletir sobre o currículo, nos Estados Unidos prevalece a lógica da aplicação de um currículo decidido por outras pessoas. E, no entanto, em sala de aula, a responsabilidade de gerir criticamente os conteúdos e as abordagens, essa responsabilidade da profissão docente de que tinha sido investida, não a menosprezei em momento algum da minha prática docente nos Estados Unidos. Como o poderia? Se esse foi o fio condutor da nossa formação docente, nós que tivemos e temos a consciência de termos educado a geração melhor formada de portugueses que de há uns anos a esta parte emigraram.

Uma lição que tirei do passar do tempo e da análise in loco à distância do trabalho educativo dos vários governos portugueses, faz de Portugal um país muito interessante ao nível do diálogo formativo entre autoridades educativas, universitárias e docentes. Isso permite perceber como foi possível formar docentes reflexivos, encarregados de construir um Portugal do futuro, no seguimento dos valores educativos promovidos pela então presidência da União Europeia de Jacques Delors.

nos contextos de herança, é mesmo a imagem imaginada dessa língua dos avós e dos pais o grande desafio para ultrapassar obstáculos ou avançar rapidamente na direção da proficiência.

Gracas a uma vocação pessoal e profissional de orientação comparatista e interdisciplinar, e de volta aos Estados Unidos num momento em que estava a crescer intelectualmente por via da conclusão de um mestrado, o meu ponto de vista foi de conhecer e, inevitavelmente, comparar as realidades do ensino das diferentes línguas estrangeiras. Isso com uma apetência para observar os contextos de ensino do português e do francês, por razões que tinham a ver com o prosseguimento do trabalho realizado anteriormente, mas também porque penso que a experiência francesa nos Estados Unidos é útil ao necessário questionamento que nós, docentes de português e de

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culturas lusófonas, fazemos. Não se pode ignorar o excelente trabalho de promoção da língua por parte das instituições francesas. É-nos certamente útil o conhecimento já desenvolvido pelos especialistas franceses sobre as questões do ensino da língua, bem como a valorização que o paradigma francófono vem fazendo dos diferentes contextos da francofonia, muito além das fronteiras europeias.

A diversidade de contextos de trabalho e de abordagem ao português e às culturas lusófonas leva a reflexões. Por um lado, é pertinente estudar e perceber os vários currículos que estão a ser trabalhados em diferentes instituições que ministram cursos de língua. Aliás, um currículo uniforme aplicável a qualquer contexto de ensino e aprendizagem do português não parece estar de acordo com o que se tem investigado em educação de há algumas décadas a esta parte. Este seria, pois, um currículo estático, que se diferenciaria apenas na passagem de um manual a outro manual, a ser aplicado em todos os contextos de herança, é mesmo a segunda linha de reflexão, quando pensamos na definição de um currículo de por-

contextos de iniciação. Em tais circunstâncias, seriam ignoradas condições como a idade dos alunos, o seu nível prévio de contacto com a língua e as culturas, a ambição futura de uso da língua ou a vocação para os contextos brasileiro, europeu, africano, asiático e diaspóricos. E o desafio agudizar-se-ia.

E, quantas vezes, nas subtilezas das conversas em convívio à mesa reside a fina experiência de ensino e de aprendizagem da língua, não circunscreta a guiões

Por um lado, não nos podemos perder num emaranhado de opções curriculares sob pena de invalidarmos a medição das aprendizagens dos estudantes; por outro, como integrar a componente dos afetos nos cursos de português como língua estrangeira ou língua de herança, desde os cursos iniciais? Aliás, sabe-se que é a componente da afetividade, face à língua e às culturas veiculadas, um dos argumentos mais eficazes para os alunos quiserem fazer cursos de cultura. Nomeadamente, nos contextos de herança, é mesmo a imagem imaginada dessa língua dos avós e dos pais o grande desafio para ultrapassar obstáculos ou avançar rapidamente na direção da proficiência. É, pois, na questão dos afetos que se encontra a segunda linha de reflexão, quando pensamos na definição de um currículo de português, mas os afetos como móbil de aprendizagem continua por parte dos alunos, sem que queiramos impor, nós docentes e decisores do currículo, os nossos próprios afetos, as memórias afetivas da nossa cultura, em detrimento da consistência e da coerência curriculares.

Em jeito de conclusão, esta nota é de esperança no futuro do ensino e aprendizagem do português e das culturas lusófonas nos Estados Unidos, onde são múltiplos os contextos. Aprende-se em salas de aula, à distância, em lugares de afetos ligados a associações culturais, em casa. E, quantas vezes, nas subtilezas das conversas em convívio à mesa, reside a fina experiência de ensino e de aprendizagem da língua, não circundatra a guiões. Se o que almejamos, afinal, é ajudar os nossos formandos para que se tornem autônomos na sua aprendizagem, a pergunta que se coloca é a de como atuar para se ser maestro e maestra da proficiência equilibrada que pretendemos que os alunos e as alunos atinjam; saberes que devem ser medidos, sim, como parte integrante dos sistemas de avaliação das línguas estrangeiras nos Estados Unidos.

Irene de Amaral is a Luso-American teacher and researcher. She is a native of New Bedford, Massachusetts. She lived in the Azores where she completed a BA in Portuguese and French Studies at Universidade dos Açores. She also holds a MA in Pedagogical Supervision from Universidade de Aveiro, and a PhD in Luso-Afro-Brazilian Studies from the University of Massachusetts, Dartmouth. Since 2000 she has taught Portuguese language and Lusophone cultures in Rhode Island, Massachusetts, and Vermont.
UMass Lowell
“Lusophone Voices: Readings and Conversations”
April 4, 2018.
Rosa Alice Branco, acclaimed Portuguese poet, read her most recent poems, which were translated by Alex Levién, Distinguished Professor at CUNY.

“Immigration from the Atlantic Islands to Lowell”
Feb. 20 - March 30, 2018
This exhibit at Lowell, Massachusetts, showed the Portuguese community in Lowell in the 20th Century, and their contribution to the local society. More information with <Natalia_melo@uml.edu>.

Smith College
February 26, 2018
Screening of the documentary film “Only When I Dance”, followed by a conversation with Irlan Silva, soloist for the Boston Ballet and featured in the film.

Directed by Beadie Finzi (2009), the documentary tells the story of two youths from the favelas of Rio, Irlan Santos da Silva and Isabela Coracy, who pursue their dreams of becoming professional ballet dancers.

Indiana University
2-3 de março de 2018
O grupo de Teatro VIDA apresentou uma adaptação da peça “Os vivos, o morto e o peixe-frito” do escritor angolano Ondjaki. A peça se passa em Lisboa, durante a copa do 2006, e entrelaça os caminhos de imigrantes africanos durante o dia do jogo entre Portugal e Angola. Sob a direção das estudantes de pós-graduação Aline Xavier e Lara Vanin, o projeto contou com a participação de alunos de português de vários níveis. O projeto Teatro VIDA, da Indiana University, Bloomington, IN, organiza, a cada ano, peças em espanhol e português que são dirigidas por estudantes da pós-graduação/instrutores e encenadas por alunos das respectivas línguas. [Luciana Namorato]

MLA Panel
January 2018, New York, NY
“Verbivocovisual: Border Forms and the Legacies of Experimental Brazilian Media and Concretism”.

Organized by Adam Shellhorse (Temple University), this panel was a recognition to University of Florida Professor Emeritus Charles Perrone’s national and international contributions in his field. Perrone’s research has contributed to greater visibility of Brazilian poetry and music in the US. [Adam Shellhorse]

Florida Atlantic University
A Florida Atlantic University (FAU) e o Latin American Training Center (LATC) anunciaram no outono de 2017 a assinatura de um Memorando de Entendimento, criando uma relação estratégica de longo prazo para colaboração e desenvolvimento de uma vasta gama de ações que visam fornecer atividades acadêmicas, políticas, de recursos, sensibilização e formação para a região latino-americana. Iniciado na primavera de 2018 o projeto foi inaugurado com um ciclo de cinema, com filmes brasileiros de valor cultural, artístico e social, representando todas as regiões do Brasil. Este é um projeto da Brazil International Foundation, Rede Brasileira de Film Commissions, Divisão de Promoção do Audiovisual do Departamento Cultural do Ministério das Relações Exteriores do Brasil e do Consulado Geral do Brasil em Miami.

College of Charleston
March 15, 2018
“Roundtable Discussion on Brazil: Perspectives from the College of Charleston”, with professors Timothy Coates, History; Douglas Friedsam, International Studies; and John Rashford, Anthropology. The speakers engaged the audience in an in-

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terdisciplinary discussion on Brazil, from sacred African trees brought to Brazil during colonial times, to current political events.

UNI
The University of Northern Iowa continues active, with a partnership with the University of Brasilia and Brazilian students studying at the University of Iowa in June 2017. The next trip will be in 2019.

Brazilian theater groups in Brazil are presenting plays with scripts by Roberto Krueger (UNI) about Mahommah Garba Baquaqua and the piece "Chicotealma". Krueger continues supporting the group of capoeira do Cedar Valley (Robert Krueger).

Rhode Island College
Rhode Island Outstanding Organization Award – March 17, 2018
Rhode Island College’s Institute for Portuguese and Lusophone World Studies (IPLWS) was one of ten organizations honored at the 30th anniversary gala celebration of Radio Voz do Emigrante, a Portuguese-language radio station serving the South Coast community.

Among the IPLWS’ many contributions was to promote the establishment of a Portuguese major in RIC’s Modern Languages Department. Rhode Island College now is the only public institution of higher education in the state to offer a major in Portuguese. Currently, more than 300 RIC students enroll each year in Portuguese courses and 25 students are majoring and minoring in the language.

IPLWS has also significantly increased RIC study abroad opportunities in Portuguese-speaking countries and hosted local, national and international leaders at the college, including Rui Maria de Araújo, the prime minister of the Democratic Republic of Timor-Leste; and Kay Rala Xanana Gusmão, former prime minister and current minister of defense and security for the Democratic Republic of Timor-Leste. Both dignitaries were awarded Presidential Medals by RIC President Frank Sánchez in 2017.

University of Georgia
Recital of Poetry, 4 of April 2018
Cecília Rodrigues organized a Recital of Poetry with his students at the University of Georgia.

University of Florida
A UF registers the creation of a Certificate in Portuguese for the Professions (Certificate in Portuguese for the Professions). This initiative comes from a collaboration between the Department of Spanish and Portuguese and the Center for Latin American Studies.

Charles Perrone, who retired in 2017, after working for more than three decades as a professor of Portuguese and Brazilian culture in the UF, resides in California, 'telling the story of waters', as his colleagues said. Perrone was an integrant of the Jacaré Brazil group, which performed cavaquinho in concerts and performances, both inside and outside the university.

Above: Frank Baptista, founder/producer/director of Rádio Voz do Emigrante; and Silvia Oliveira, RIC associate professor of Portuguese Studies and director of RIC’s Institute for Portuguese and Lusophone World Studies. (Photo courtesy of O Jornal)

Above: Charles Perrone, Libby Ginway (University of Florida) during the Fulbright reception.
Kaira Cabañas (Departamento de História da Arte - UF) e Andrea Ferreira organizaram uma série de palestras sobre arte moderna no Brasil, intitulada “A Little More Blue”, com a participação de Ana Magalhães (USP), Fernanda Pitta (Pinacoteca do Estado de SP) e Sérgio Martins (PUC-Rio).

Alunos do programa de português da UF do Cardz for Kidz!, criaram cartões em português para crianças internadas em hospitais no Brasil, tornando-se, assim, a primeira universidade a providenciar cartões em língua portuguesa para a referida organização. (foto: acima).


above right, clockwise: Emily Spinelli and Paul Chandler at the 2017 AATSP Conference in Chicago; above left: Paul Chandler and Christine Campbell at the 2017 AATSP Conference in Chicago; below right: Rachel Mamiya and Paul Chandler at the 2017 AATSP Conference in Chicago; above: Heather Wiseman, David Wisemann, James Krause at the 2017 AATSP Conference in Chicago; above left: Laura Henschel, Giovanna Kubota, Andrea Ferreira, AcheiUSA (UF)
Books

Anti-Literature: The Politics and Limits of Representation in Modern Brazil and Argentina, by Adam Shellhorse, was published by University of Pittsburgh Press in 2018. The book is about the importance of experimental Brazilian literature and a reflection to contemporary political and cultural conditions.


Dicionário escolar afro-brasileiro, de Nei Lopes, 2ª edição, foi publicado pela Selo Negro Edições em 2015. A obra traz informações sobre o universo dos afrodescendentes no Brasil e aborda temas como escravidão, racismo e desigualdade social, além de biografias de personalidades negras que se destacaram no cotidiano da vida brasileira.


Letras e fonemas: jogo da memória, de Aline Bellino, foi publicado pela Matrix em 2017. O livro serve como material de apoio para estudantes (crianças e adolescentes) com dificuldades na graça de fonemas que podem ser representados por diferentes letras do alfabeto.

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The Bookstore (cont.)

Illuminations: Cultural Formations of the Americas, by John Beverley and Sara Castro-Klareen, editors, was published by University of Pittsburgh Press in 2017. The book is a recovery of the past in the context of a perilous present, with the historical sedimentation and genealogies of Latin American cultural practices and institutions.

Brazil, Lyric and the Americas, by Charles Perrone, was published by the University Press of Florida in 2017. The book depicts how recent Brazilian lyric engages with its counterparts throughout the Western Hemisphere in an increasingly globalized world.

Cinema


“Marighella”, de Wagner Moura, conta a história do guerrilheiro Carlos Marighella, considerado o inimigo nº 1 da ditadura militar. Seu Jorge atua no papel principal. Estreia dia 20 de setembro.

“Mariel, o homem de ouro”, dirigido por Mauro Lima, é a história de Mariel Mariscót de Mattos, policial dos anos 1970 conhecido por pertencer a uma espécie de esquadrão da morte, prender lendários bandidos e namorar atrizes. Estreia dia 21 de junho.

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**Festival Internacional de Cinema de Berlim 2018**

O cinema brasileiro recebeu sete prêmios no festival alemão de cinema, uma das maiores vitrines do audiovisual no mundo.


“Bixa Travesty”, de Claudia Priscilla e Kiko Goifman, levou o Teddy de Melhor Documentário.


“Aeroporto Central”, de Karim Aïnouz, ganhou o Prêmio da Anistia Internacional na Berlinale.

“O Processo”, de Maria Augusta Ramos, ficou em terceiro lugar no prêmio do público na categoria Documentário na mostra paralela do Festival de Berlim. O longa mostra os bastidores do impeachment da ex-presidente Dilma Rousseff.

“Las Herederas” (As herdeiras), de Marcelo Martinse, ganhou o Prêmio da Crítica da Berlinale, entregue pela Federação Internacional de Imprensa Cinematográfica (Fipresci). A produção é paraguaia, mas contou com aporte do Brasil na coprodução.

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**AGENDA**

**The Hebrew University of Jerusalem**

Seventh International Symposium on Brazil – Clarice Lispector: Memory and Belonging

The Symposium on Brazil will focus on the topic of memory and belonging in Lispector’s work as a starting point for discussions, moving beyond that to critically engage in debates involving other relevant issues concerning her work. Nelson Vieira, Brown University retired professor and specialist on Clarice Lispector, will provide the keynote address. Deadline for proposals in Portuguese, English, or Spanish is May 1, 2018 to claricehuji@gmail.com.

**University of Colorado, Boulder**

Terceira Conferência Internacional Portugueses de Papel
7-8 de setembro de 2018

As comunicações terão como foco a presença de personagens portugueses no romance brasileiro. O projeto Portugueses de Papel pretende descobrir e estudar os personagens do romance brasileiro que, nascidos em Portugal, transitaram temporária ou definitivamente para o território brasileiro, antes ou depois da separação do Brasil da metrópole portuguesa. Mais informações: <pp.investigadores@gmail.com>.

**UMass Lowell**

The Calouste Gulbenkian Foundation in Lisbon, Portugal, and the Saab Center for Portuguese Studies in the College of Fine Arts, Humanities, and Social Sciences are proud to announce the establishment of a three-year collaboration to sponsor a one-semester a year, open rank, Visiting Professor of Portuguese Studies at UMass Lowell. This is open to Portuguese academics in the fields of history, sociology, anthropology, political science, or art history presently teaching at a university in Portugal or abroad. Deadline for applications is April 20, 2018. More information with Prof. Frank Sousa at <frank_sousa@uml.edu>.

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UMass Lowell Summer Program in Portugal
June 2-30, 2018
The program offers classes and several weekend site visits, as well as immersion in an architectural history of Romanesque and Gothic churches, a medieval castle, and UNESCO World Heritage Site. More information: <http://studyabroad.umasscs.net/?go=StudyInternLisbon>.

NEWL®
The National Examinations in World Languages, or NEWL®, are seeking teachers to administer their AP-equivalent in Portuguese examination for students in 2019. NEWL® is a four-skill, proficiency-based online exam designed specifically to support effective school-to-college articulation. Its purpose is to encourage US students of Portuguese, including traditional and heritage language learners, to continue their study of these critical languages through the high school and college years. With the College Board’s endorsement, NEWL provides AP-style score reports and assessments of proficiency, which may be used by the student to receive university-level credit or advanced placement. More information: <https://www.americancouncils.org/services/testing-and-assessment/NEWL/exam-dates-and-fees/>.

AGENDA

AATSP Conference Schedule

AT A GLANCE:

Monday June 25
11-12am: Conference Opening
12-1pm: Conference Plenary
1-2pm: AATSP President’s Welcome Reception
4:30-5:30pm: JcyL-USAL Plenary
7:30-8:30pm: AATSP Executive Meeting

Tuesday June 26
12-1pm: JcyL-USAL Plenary
4:30-5:30pm: JcyL-USAL Plenary

Wednesday June 27
4:30-5:30pm: JcyL-USAL Plenary
8-10:30pm: Awards Banquet

Thursday June 27
12-1pm: JcyL-USAL Plenary

The office of tourism de Salamanca is offering the following excursions free of charge for conference attendees. Please note the following:

Free excursions to AATSP Participants (attendees can participate in only one excursion).
• All excursions are offered during the afternoon of Tuesday, June 26, 2018. There are no sessions scheduled during this time slot.
• The tours are conducted in Spanish.
• The “Paseo Guiado por la Ciudad” is being offered twice.
• Each excursion is limited to 50 conference attendees.

E1: Paseo guiado por la ciudad
E2: Monumenta salmanticae
E3: Paseo guiado por la ciudad
E4: Casa Lis: Museo de Art Nouveau y Art Déco

Hotel Reservation Information
Hotels with special rates for the 2018 Conference Attendance

Twelve hotels in Salamanca that have provided AATSP Conference attendees with special rates. Most of the rates include breakfast, WIFI, and other services.

The American Association of Teachers of Spanish and Portuguese is pleased to celebrate the Centennial of its inception. The conference will take place at the University of Salamanca, Spain, from June 25-28, 2018. More information: <http://www.aatsp.org/?page=2018Conference>.

Theme of the conference: Looking Forward/Forward Looking: Spanish and Portuguese on the Move!

Conference Strands and descriptions:

**Forward-looking Curriculum**
- Languages for Specific Purposes
- Strategies for integrating the study of literature, film, and culture into all courses including those for novice-intermediate level students
- New language-related majors and minors

**Teaching Culture**
- Integration of language and culture; culture as course content
- Development of cultural sensitivity through language learning
- Standards-based cultural units

**Immersion Experiences**
- Study abroad: model programs; research on language gain through study-abroad
- K-12 immersion program models
- Creating immersion experiences within a traditional language program

Theme: “Looking Forward/Forward Looking: Spanish and Portuguese on the Move!”
If you have a campus mailing address that does not match the address label below, please write your new address on the following form or send an email to Luci Moreira at <moreiral@cofc.edu>.

If you would like to have your name removed, check the appropriate choice.

NAME _________________________________________________
DEPARTMENT ____________________________________________
CAMPUS ADDRESS _________________________________________
E-MAIL ADDRESS __________________________________________
CHANGE MAILING ADDRESS (y/n) _______
NAME CHANGE (y/n) _______
PLEASE REMOVE MY NAME (y/n) _______

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