



the PORTUGUESE NEWSLETTER



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M. LUCI DE BIAJI MOREIRA, editor

DESTAQUE

Eva Paulino Bueno
St. Mary's University

by

M. Luci De Biaji Moreira

Luci Moreira – Could you tell the Portuguese Newsletter readers a little about your career?

Eva Paulino Bueno – I have studied both in Brazil (at the State University of Maringá and at the Federal University of Rio de Janeiro), and in the US (at the University of Pittsburgh). I have taught Spanish, Portuguese,

Women's Studies, Popular Culture, Latin American literature, and Brazilian literature in different institutions in Brazil, the US, and Japan. My current position is with St. Mary's University, in San Antonio, Texas, where I started in 2002 as an Assistant Professor of Spanish and Portuguese. Throughout the years, I published a few books and essays on different subjects that spoke to me, interested



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FROM THE EDITOR

Parabéns AATSP, pelos 75 anos de Português celebrados durante a Conferência em San Diego! Que Português se fortaleça cada vez mais!

A *Portuguese Newsletter* apresenta Eva P. Bueno em *Destaque*. Eva fala sobre seu papel como profes-

sora e 'Chair' do Departamento de Línguas da St. Mary's University. Em *Ponto de Vista*, André Zampaulo, da California State University, Fullerton, escreve sobre o ensino de português à distância.

A *Portuguese Newsletter* ainda traz fotos dos bons momentos vivi-

dos durante a 101ª conferência da AATSP em San Diego, informações sobre eventos passados, futuros e uma seção com livros e filmes que, com certeza, interessam ao leitor. Vale a pena conferir!

Luci Moreira



DESTAQUE

Eva Paulino Bueno

by

M. Luci De Biaji Moreira

me. I have worked with Brazilian literature, Latin American literature, American literature, film, history, cartoons, popular culture, theater, and solidarity economy of culture. Not having a narrower specialty always felt exciting as well as a way of working with different colleagues with different points of views. It has been a great journey, so far.

LM – You are Chair of the Department of Languages at St. Mary's University. Could you briefly explain how students earn the Certificate in Languages, specifically in Portuguese? And how is the Certificate in Languages different from a Minor in Portuguese? What opportunities do students have because of the Certificate in Languages?

EB – The Certificate in Languages was created in 2010, as a way to give students who do not have the time or the space in their major programs for a minor in Languages, but who

many of us must keep reminding the administrators of the university why it is that Portuguese is not just important: it is critical

would still like to develop their linguistic ability beyond the intermediate level. To obtain a Certificate in Portuguese, after fulfilling the core curriculum (general education) requirement, the students take two advanced level courses (third year level or higher), and obtain a minimum grade of B. The Certificate has proven to be a great way for students to increase their knowledge of the language and of the cultures of the countries where that language is spoken. Currently, we offer a Certificate in Spanish and Portuguese. Of course, many students who start with the Certificate become enthusiastic about the language and go on to obtain a minor and even a major.

LM – How do you, as Department Chair, and your university support Portuguese, the smallest language program in your department? What have you been doing to keep Portuguese alive and robust at your university? What are some of the unique challenges you faced as a Chair in a department heavily centered on Spanish? What most surprised you and what has brought you the most satisfaction?

EB – As many other colleagues who have Portuguese in their departments here in the United States can certify, nurturing this program requires a lot of effort. With the dwindling funds for education in general and for Languages in particular, many of us must keep reminding

many students who start with the Certificate become enthusiastic about the language and go on to obtain a minor and even a major

the administrators of the university why it is that Portuguese is not just important: it is critical. The federal government itself recognizes this fact (or at least it used to), because Portuguese IS a critical language. As the largest country of South America (and, although many don't know it but we must keep telling them: Brazil IS larger than continental US), with the highest GDP after the US in the Americas, with more population than any of the other Spanish-speaking countries, Brazil is of great strategic as well as political importance for the economic, political and ecological equilibrium of all the Americas and the world. Fortunately, in my university the administration has been very supportive of the Portuguese Program, and, under the leadership of the creator of the Program, Mark Lokensgard, we have been able to develop a study abroad program with the Catholic University of Paraná. One of the greatest satisfactions as the Chair of my department

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has been to follow the development of the Portuguese Program, and to both send our students to PUC-Curitiba and receive students from PUC-PR in our campus for semester-long exchange programs.

LM – The MLA numbers show a decline in the number of students taking foreign language in the US. Several programs have seen changes and cuts, and Portuguese has been heavily shaken. What kind of factors do you think contributed to this? How do you see the future of Portuguese in this country?

EB – I am sure there are already detailed studies specifying the reasons why the number of students taking foreign languages has declined in this country, so whatever I can say here would be just my opinion formed by my readings of books, newspapers and magazines, but not anything based on empirical research. It seems to me that the overall political climate in the country is causing the population in general to turn its back to the outside world. With so much negativity towards foreigners and the unrelenting stoking of feelings geared towards blind and racist nationalism, it is no surprise that so many Americans have come to the conclusion that whatever is different is automatically bad, and that learning a foreign language is a waste of time. Such waves of nationalism and rejection of “others” have happened before, in other countries, and the results were—as we all know—wars, destruction and genocide. We, teachers, must ensure we give our students the skills and the desire to know other languages, to speak with different people, to enjoy the contact with other cultures, to appreciate different ways

of being in the world. The future of Portuguese in this country is indelibly linked to the future of the United States as a country that—for its own survival—must exist as one among all the other countries of the world. There are not any other good options.

We, teachers, must ensure we give our students the skills and the desire to know other languages, to speak with different people, to enjoy the contact with other cultures, to appreciate different ways of being in the world

LM – In 2012 your book on Mazaropi was published. Could you tell us more about revisiting his films? In 1968, Astragésilo de Ataíde, then president of the Brazilian Academy of Letters, wrote a note saying that Mazaropi, with his cinematographic art, had reached his highest level. Mazaropi's films and language are not exactly food for the soul in the academic world; he is rather overlooked despite millions of fans, not all of whom are rural caipiras of Brazil. What was the academic reaction to your book's recognition of Mazaropi's legacy to the cinematographic world?

EB – Watching Mazaropi's films to write that book was a great joy and a return to my childhood, a time when he would release a new film almost every year. But as an adult research-

er, I had to think about Mazaropi as part of the Brazilian culture, as one filmmaker among many others who were trying to make a living, make films, and participate in the great conversation about what it means to be a Brazilian. Unlike filmmakers of the much more critically acclaimed Cinema Novo that evolved around the same time, Mazaropi never accepted money from public funds. He also never went to France, never courted favor or praise from European intellectuals and magazine editors. This was partly what caused the lack of interest in his work by the critical establishment of Brazil. It is important to remember that Mazaropi—a self-made artist and businessman—knew his audience, traveled throughout Brazil, met the people that would later appear as extras in his films, listened to them and heard their stories while also securing contracts with movie theaters for the showing of his movies. Cinema Novo filmmakers mostly did not think about the whole business side of their films, and many of them trusted that their message would carry itself. But Mazaropi worked at every aspect of the film, from the writing, to the production, the cast selection, to rehearsals, to direction, to editing, and finally commercialization of the film, which was always released in São Paulo, always at the same movie theater, with a festive opening night. From that night on, the film was released throughout Brazil.

Most of Mazaropi's first audience were people who went to the movies once or twice a year to see at least one of Mazaropi's films. No, we did not read French magazines, and we had no idea what *cinema vérité* or *Italian neorealism* meant. We went to



the movies to enjoy ourselves, laugh, and even cry. We sometimes identified with the characters who spoke so much like us, but other times we ourselves—residents of towns or the outskirts of big cities and not the rural Brazil some films depict—felt we were becoming more urban, more “sophisticated,” when compared with some of the characters we saw on the screen. In these cases, Mazzaropi’s movies provided—especially my parents’ generation—a space for nostalgia for a past that both was and was not like the one depicted in the movies.

But for the established critics, regardless of how much the audience loved the work, Mazzaropi’s films had several defects. First, they were (supposedly) comedies, and dealt with “light” subjects, whereas the other filmmakers dealt with “serious” issues. That of course is a misunderstanding, because each Mazzaropi film deals with issues that concern all of us Brazilians, and touch our sense as human beings, as members of a culture, and as citizens of a country with a complex past full of suffering, racism, class and regional discrimination. Second, Mazzaropi did not participate in the circle of “cool” filmmakers who were gathering in the big cities, reading French magazines, going to Europe to seek validation for their representation of Brazil. Mazzaropi was unknown outside, although loved inside the country. But, perhaps more egregious of all for many of these critics, Mazzaropi dared make money, while the other filmmakers could barely get one or two showings in special rooms where the intelligentsia gathered. Of course Cinema Novo produced some great movies, and some of them were suc-

cessful with the public. We just need to remember the 1969 *Macunaíma*, directed by Joaquim Pedro de Andrade. But the fact that Mazzaropi was unapologetically independent must have been extremely frustrating for so many critics. The good news is that now Brazilian academics are starting to regard Mazzaropi’s work as worthy of study. There are some doctoral dissertations already, and I trust that the interest in his work will increase.

I can imagine a future in which Amácio Mazzaropi will be recognized as one of our most original thinkers, an exceptional artist who participated in more than 30 films as actor, writer, director, producer. He was a man with little formal education, but who understood and presented in his films deeply moving aspects of the caipira culture and, in the process, also discussed the eternal human desire for justice, freedom, understanding, and love. Nowadays, when his films can be easily bought online, all anyone outside of Brazil needs is to learn Portuguese to truly enjoy the depth of the movies, as well as their fun side, their wit, and their undying Brazilianness. Mazzaropi is, by himself, one great reason to learn Portuguese!

LM – What are your plans for the future?

EB – After the Mazzaropi book I worked on different book projects with different colleagues, about subjects ranging from Brazilian theater, Latin American women writers, Latin American women characters, and the solidarity of culture and cultural citizenship in the city of São Paulo. I have also collaborated in a manuscript about Brazilian slavery,

and have been working with colleagues from different countries to produce a book about the Paraguay war (both under consideration). After these two last co-written books are published, I intend to work on a solo project, for a change. Not sure yet about the subject. There are so many wonderful possibilities!

LM – What advice would you give to the new academic generation in the market?

Mazzaropi’s movies provided—especially my parents’ generation—a space for nostalgia for a past that both was and was not like the one depicted in the movies

EB – This question reminds me of a much-quoted commencement address Kurt Vonnegut supposedly gave at MIT in 1997: “Advice is a form of nostalgia. Dispensing it is a way of fishing the past from the disposal, wiping it off, painting over the ugly parts and recycling it for more than it’s worth.” So, mindful of this warning about the past (which is valid regardless of who actually wrote it), I want to concentrate on the future: from the looks of today, it seems there are rough seas ahead of us, all of us. The best way to survive and thrive is to remain true to your vocation, and to cultivate alliances. It is difficult to be a teacher; if it was easy, anyone could do it. You need to keep in mind that, no matter how tough things may seem for you,

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it seems there are rough seas ahead of us, all of us... There is still room for great accomplishments in our profession, but we can only move forward together

there are many, many other colleagues in similar situation, in different areas of higher education and in other professions. You will

have to find common ground, shared principles, mutual interests with others. There is still room for great accomplishments in our profession, but we can only move forward together. Be generous. Be kind. Be collegial. And, once again quoting the disputed Vonnegut's commencement address, don't forget to floss.



Bibliography:

The Solidarity Economy of Culture and Cultural Citizenship in the ABC Region of São Paulo, Brazil. Translation, introduction, editing by Eva P. Bueno. With Neusa Serra and Hamilton Faria. Cambridge: Cambridge Scholars Publishers, 2018.

Brazilian Theater, 1970–2010. Essays on History, Politics and Artistic Experimentation. Co-edited with Robson Corrêa de Camargo. Translated and edited by Eva P. Bueno. London: McFarland Publishers, 2015.

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I Wouldn't Want Anybody to Know: Native English Teaching in Japan. Co-edited with Terry Caesar. Tokyo: JGPS Press, 2003.

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Imagination Beyond Nation. Latin American Popular Culture. Pittsburgh: The University of Pittsburgh Press, 1999. Co-edited with Terry Caesar.

O artista do povo: Mazzaropi no cinema brasileiro. (translated into Portuguese by Thomas Bonnici). Maringá: EDUEM, 1999.

Resisting Boundaries: The Subject of Naturalism in Brazil. New York: Garland Publishing, 1995.

Besides these books, I published thirty-one essays in refereed magazines in Brazil, United States, France and Japan, as well as seventeen book chapters. However, although this more academic writing has been important, one thing that I discovered is that essays published online reach a much wider—and opinionated—audience. My articles and essays published with the Revista Espaço Acadêmico (which comes out of the Universidade Estadual de Maringá) have earned me thousands of readers from many countries. These readers write to me and debate my ideas (for and against); some have become excellent correspondents and even good e-friends. The only difficulty (for me, at least) about publishing online is that it can be somewhat baffling to see my own writing appearing in places I hardly suspect, and even under someone else's name!



PONTO DE VISTA

“E-Portuguese”: Teaching and Learning Portuguese Online

André Zampaulo, *California State University, Fullerton*

The teaching and learning of foreign languages have changed dramatically since the turn of the century, particularly with the inclusion of more and more online tools in both course and curriculum development. Foreign language professionals at every level are witnessing a boom in online resources dedicated to aiding the improvement of students' listening, reading, speaking, and writing skills. Indeed, nearly every issue of academic journals or scholarly works in applied linguistics

tools should play in language courses and program curricula, as well as the ways to successfully implement them so as to preserve the communicative nature of foreign language teaching and learning. This Ponto de Vista aims to share the advances observed in the online Portuguese language courses at my institution, California State University, Fullerton (CSUF), focusing on our strategies to promote student interaction in an online setting. It is hoped that what follows next will provide readers and colleagues with useful strategies that could be tailored to the academic specificities and student population in their Portuguese courses, should the online setting be part of their program.

serve students' interaction with one another (i.e. one of the core objectives of the communicative method) in an online setting, particularly in the two lower-level language courses? The answer came from technology. In our two-semester Portuguese language sequence, students' progress is assessed through individual presentations, scripted dialogs, and oral interviews with the instructor, in addition to completing homework and laboratory assignments in MyPortuguese Lab.

how could we preserve students' interaction with one another... The answer came from technology

fully online language courses need not be feared or frowned upon

tics contains at least one piece related to an aspect of online teaching and learning. With tools such as e-books, e-workbooks, companion websites, software of various types, podcasts, video streaming services, among others, it is safe to assume that online tools are here to stay in the world of foreign language teaching and learning. Nevertheless, despite the benefits that such tools bring to our profession, a debate that seems to endure among educators refers to the precise role that online

Since Fall 2017, the Portuguese Minor at CSUF has been offered entirely online. After taking two semesters of Portuguese language courses—which cover the material of the Ponto de Encontro textbook—students must take four upper-division courses to earn the Portuguese Minor. Such courses focus on the linguistics, literatures, and cultures of the Portuguese-speaking world. The main goal of converting all of our Portuguese courses to online offerings was to be able to attract students from other universities in and out of state, so as to increase enrollment numbers. Pedagogically, however, an immediate question arose: how could we pre-

In their individual presentations, students get to apply the writing and speaking skills that they acquire throughout the semester. Students are provided prompts to write their essay responses, after which they record themselves giving their presentation, upload and publish their video on YouTube, and include their written transcript in the form of subtitles. Step-by-step instructions, as well as a model from the instructor and a rubric for this activity are provided in the online course management system. An example of an individual presentation on self-introduction using the structures



Ponto de Vista, continued from pg. 6

of Lição Preliminar can be found here (please select the “subtitles/closed captions” button on the bottom right-hand side of the video): <<https://www.youtube.com/watch?v=DBYy3HpcUx8>>.

Scripted dialogs, on the other hand, allow students to interact with classmates to compose and perform short conversations in Portuguese that are appropriate for their level. Students are provided prompts based on the content studied in the course and are paired up with different classmates for each dialog throughout the semester. They record themselves performing the dialog using Zoom, upload their video to YouTube, add a written transcript in the form of subtitles, publish the video, and submit the link via the course management system so the instructor is able to view and grade it utilizing a rubric that encompasses grammar, content, organization, register, and image and audio production. Because students are free to use their computers, tablets, and phones to conduct this activity, they are also free to make their dialog as “real” and authentic as possible, depending on the context of the prompt. (Examples of scripted dialogs can be found on YouTube using the search words “PORT 105” or “PORT 214”.) Finally, students’ speaking skills are also assessed during the oral interviews with instructors conducted through Zoom, for which students are provided with a list of potential questions representative of the vocabulary, grammar, and cultural content that they learn throughout the semester. They are asked a selected number of those questions and their answers are graded according to an appropriate rubric.

Student responses to our fully online Portuguese courses have been overwhelmingly positive. Aspects that appear often in student evaluations of our courses include the flexibility of schedule (assignments are due on a specific day of the week every week, which means that students can plan and do their work to fit their own personal schedule), the flexibility of learning environment (students can watch the instructor’s lectures in the comfort of their home, the library, etc., at whatever time is convenient for them), and the flexibility of tools (they can access course materials using their computers, tablets, or phones to perform and turn in assignments). Moreover, students report that the online mode of instruction, albeit structured, provides them with an improved sense of ownership over what they are able to produce in the target language.

One of the criticisms often raised toward online language classes relates to the concern that students may very well cheat at some point, particularly in written activities, with the use of automated translation tools. Our experience has been otherwise: while students do use online dictionaries to look up words and expressions they do not know, as well as tools to practice pronunciation, the vast majority actually stick to what they learn throughout the course. One of the reasons for this is precisely the nature of the student who is interested in taking online courses. For it to work, students need to be responsible, organized, disciplined, independent, and minimally savvy with technology. Indeed, the rare negative comments about our Portuguese online courses derive from students who admittedly

prefer face-to-face instruction due to a reported need to be led by the instructor every step of the way. In this sense, then, online courses need to be designed and promoted with a particular type of student in mind. Although this may be challenging from an administrative viewpoint due to the constant need to meet enrollment targets, an online course expands our possibilities to include students from outside the confines of our institutions. The fact that student interaction is possible and, indeed, emphasized in our online Portuguese classes reveals that fully online language courses need not be feared or frowned upon, but rather embraced if we are to remain relevant by accommodating our students’ academic needs and interests. It is worth keeping in mind, however, that it is not fair nor constructive to compare online with face-to-face courses because the two modes of instruction are radically different. What remains constant—and, thus, what should be focused on—is that the positive results from face-to-face settings can be successfully replicated and achieved in online courses as well, provided that these are implemented adequately and geared toward the appropriate type of student.





ETC...

JOHN HOPKINS UNIVERSITY

7 October 2019. The Portuguese program hosted Cape Verde's Ambassador to the United States Mr. Carlos Wahnon Veiga. The event can be streamed at <https://tinyurl.com/y2oq4jdd>.



16 October 2019: "Sexuality in Brazilian Media", lecture by Shirley Nigri Farber. She has a TV show, currently broadcast in 5 states in New England on Comcast on Demand.



Zink; o músico brasileiro Sidney Molina e o escritor brasileiro e imortal da Academia Brasileira de Letras, João Almino.

- "Poetic voices of post-colonial Lusophone women: Noémia de Sousa (Moçambique), Alda Lara (Angola), e Cristiane Sobral (Brasil)". 3 de agosto, por Steven Buterman (Miami University).
- "Diásporas, migrações e a história do Brasil". 22 de julho de 2019, por Darien Davis (Middlebury College).
- "Sonhando juntos, lutando juntos: a ideologia unitária do nacionalismo progressista africano nas colónias portuguesas em 1950-1960". 4 de julho de 2019, por Jean-Michel Mabeko-Tali (Howard University).

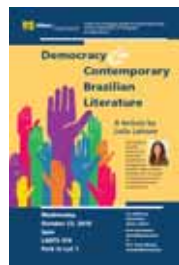


23 October 2019: "Democracy and Contemporary Brazilian Literature", lecture by Leila Lehnen (Brown University)



UMASS LOWELL

13 September 2019. Luso-American Foundation delegation visited UMASS Lowell. President Rita Faden, Administrator Elsa Henriques, and Director Miguel Vaz.



17 September 2019: "Music in the Portuguese Atlantic: Encounter and Negotiation", lecture by Rui Vieira Nery (above), professor of Musicology, Universidade Nova de Lisboa, and director of Cultural Programs, Calouste Gulbenkian Foundation. More information: www.uml.edu/international-programs/Portuguese

MIDDLEBURY COLLEGE

Dentre as palestras durante o verão de 2019 na Portuguese School (Middlebury Language Schools), destacam-se:

- IV Simpósio sobre Literatura de Língua Portuguesa. Tema: "A arte da língua portuguesa: processos criativos". 23 de julho de 2019, com o autor português Rui

SAN DIEGO STATE UNIVERSITY

Startalk Portuguese Summer Camp for youth in grades 9-12: <https://larc.sdsu.edu/startalk-multilanguage-students/portuguese/>

Startalk Multilanguage Teacher Training (Portuguese) <https://larc.sdsu.edu/startalk-multilanguage-teachers/>

Project Global Officers (GO) for Portuguese: <https://larc.sdsu.edu/project-go-portuguese/>

Exposição de arte nordestina no novo centro Behner Stiefel Center for Brazilian Studies.

9 de setembro-17 de outubro de 2019. Tema: "Bandits and Heroes,

UMASS DARTMOUTH

8 October 2019: "Portuguese Disturbed: The Contested Sovereignty of the Cape Verdean Language", lecture by Marcia Rego (Duke University).



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Poets and Saints: Popular Art of Northeast Brazil" <<https://thedailyaztec.com/95296/mundoazteca/el-centro-de-brasil-de-sdsu-celebra-el-estreno-de-la-exposicion-de-arte-tradicional/>>

UNIVERSITY OF GEORGIA

21-23 de outubro de 2019. Visita da poeta Cristiane Sobral a várias universidades americanas, iniciando pela Universidade da Geórgia.

COLLEGE OF CHARLESTON

O programa de Português continua ativo no CofC com vários eventos organizados neste semestre, incluindo a tradicional feijoada do outono. Destaque para a Noite de Poesia, quando alunos e professores leram Mário Quintana e Cecília Meireles, entre outros poetas, em um local muito especial, que é a Blacklock House, construída em 1800, em estilo arquitetônico adamesco.

INDIANA UNIVERSITY

1 October 2019: "The Emancipation of the LGBT Population in Brazil: Achievements and Challenges", lecture by Erik S. Arnesen, Public Defender, Núcleo Especializado de Defesa da Diversidade e da Igualdade Racial, Escritório de Defensoria Pública de São Paulo, Brazil.

12 September 2019: "You Are What You Eat: The 'Cannibalistic Metaphor' in Translation Studies," lecture by Dr. Gabriel Borowski, Jagiellonian University, Cracow, Poland.

UNIVERSITY OF NORTHERN IOWA

Even though the Portuguese major has been cancelled some years ago, Robert Krueger still works for Portuguese. He organizes capoeira classes and workshops on Augusto Boal

and Paulo Freire methods, among other activities. Krueger is currently working on playscripts based on the slave narratives. One, with Bruno Vêras, is on the odyssey of Mahommah Gardo Baquaque and the Grupo dos Dez theater company in Belo Horizonte. Another script is based on archival research revealing the mid-1800s struggle of the ex-slave Maria José Crioula and family to remain free on the banks of the São Francisco River.

CEI-IUL

25 de outubro de 2019: Pensar África Mesa-Redonda: "A evolução político-militar de Angola. Do pré à pós-independência"



O Centro de Estudos Internacionais do Instituto Universitário de Lisboa promoveu a mesa-redonda com os escritores-oradores: Jean-Michel Mabeko-Tali (Howard University) e Luís Brás Bernardino (CEI-ISCTE, Lisboa). Moderadora: Ana Lúcia Sá.

AATSP

A 101ª Conferência da AATSP, realizada em San Diego entre 8 a 11 de julho de 2019, celebrou os 75 anos de Português na AATSP com o tema: Juntos mais Fortes: Espanhol e Português.

Dentre os eventos, destacam-se os seguintes: (1) Sessão plenária em português (com tradução simultânea para espanhol e inglês) de Ricardo Vasconcelos, da San Diego State University, palestrante

convidado. (2) Música brasileira no banquete final da associação, a cargo de Claudia Lyra, diretora artística da BRaPa, San Diego. (3) Jantar de confraternização do Grupo de Português em um restaurante brasileiro local. (4) "Portuguese Advocacy Meeting", liderado por Rachel Mamiya Hernández, representante de Português no Board of Directors da AATSP. (5) Bolsas para duas palestrantes (Portuguese Travel Stipend) para Jessica E. Bell'Aver e Leila V J. Gemelli participarem da Conferência. (6) Várias sessões que compuseram a parte do P na Associação. Parabéns Português! Nas fotos a seguir, momentos da 101ª Conferência da AATSP.



acima: sessão plenária em português com Ricardo Vasconcelos



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nesta página: fotos da 101ª Conferência da AATSP





THE BOOKSTORE

CAROLINA MARIA DE JESUS EM PDF
 Carolina Maria de Jesus é mais conhecida por *Quarto de Despejo: Diário de uma Favelada* (1960), publicado em dezesseis idiomas. Mas vários livros escritos por ela foram publicados antes e depois de sua morte. *Casa de Alvenaria: diário de uma ex-favelada* (Editora Paulo Azevedo, 1961); *Pedaços de fome* (Editora Águila, 1963); *Provérbios* (1963); *Diário de Bibita* (Nova Fronteira, 1986) e *Antologia pessoal* (organizado por J. C. S. B. Melhy, Editora UERJ, 1986) podem ser encontrados em formato PDF em: <<https://www.dropbox.com/sh/e67jbpvtzxv3azi/AABpolBjwhfa-wXw8LbXG8Koa>>

BOOKS

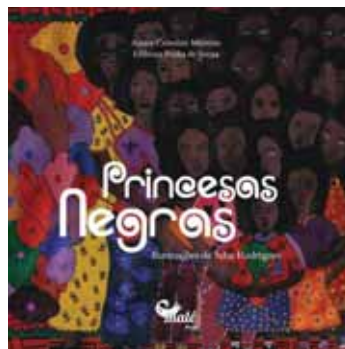
Carolina de Jesus: uma biografia, de Tom Farias, foi publicado pela Editora Malê em 2018. O jornalista Tom Farias apresenta a trajetória da escritora e detalha, não somente sua relação com os filhos e o momento de ascensão, mas também o que levou a escritora a retornar à mesma condição de pobreza de antes.



Canção para ninar menino grande, de Conceição Evaristo foi publicado pela editora Unipalmarens em 2018. Nesse romance, Evaristo dá continuidade a sua obra dedicada à negritude.



Histórias de leves enganos e parecenças, 2.ed, de Conceição Evaristo, foi publicado pela Editora Malê em 2017. O livro contém doze contos e uma novela, com figuras femininas que dão o tom da feitura do universo criado.

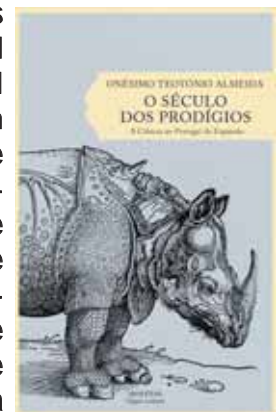


Princesas negras, de Edileuza Penna de Souza e Ariane Celestino Meireles, foi publicado pela editora Malê em 2019. As autoras mostram que as princesas estão em todos os lugares, mas nem sempre as pessoas as veem.

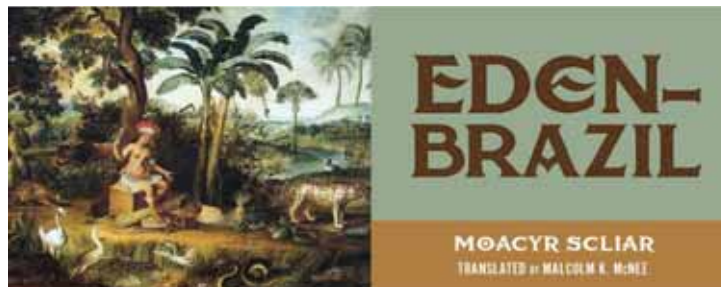
Correntes D'Escritas & Correntes Descritas, 2nd edition, by Onésimo Almeida, was published by Opera Omnia in 2019.

O Século dos Prodígios. A ciência no Portugal da Expansão, by Onésimo Almeida, was published by Quetzal Editores in 2018.

The book has received three prizes: The Gulbenkian Prize from the Academia Portuguesa de História; the Mariano Gago Prize from the Sociedade Portuguesa de Autores; and the D. Diniz Prize, from the Fundação Casa de Mateus.



A cor da demanda, de Éle Semog, foi publicado pela editora Malé em 2018. É um livro de poesia que reflete um olhar sobre raça, mulheres e a realidade brasileira de hoje.

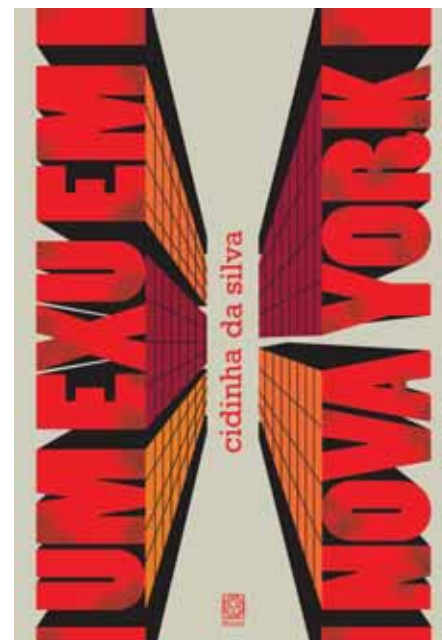


Dessa cor, por Fernanda Bastos, foi publicado pela editora Figura de Linguagem em 2018. Trata das lutas feministas e da trajetória dos corpos negros no Brasil.

Zumbi dos Ipês, de Marcos Fabrício Lopes da Silva, foi publicado por Avá Editora Artesanal em 2018. A poesia de Fabrício reflete a realidade urbana de Brasília.

Literatura e Emoções: a função hermenêutica dos afetos, by Leonor Simas-Almeida, was published by the University of Coimbra Press in 2019.

Eden-Brazil, by Moacyr Scliar, was translated by Malcolm N. McNee and published by Tagus Press in 2019. This is volume 7 of the Brazilian Literature in Translation Series, edited by Dário Borim and Cristina Mehrtens. The book has parables of environmentalist ideals clashing with the realities of local politics, global consumer culture, and competing visions of authentic nature.

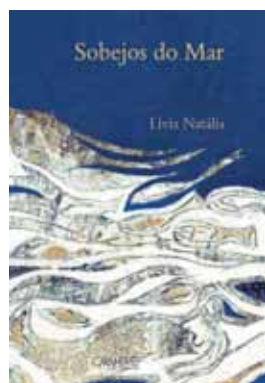


The Solidarity Economy of Culture and Cultural Citizenship in the ABC Region of Sao Paulo, Brazil, by Neusa Serra, Hamilton Faria, and Eva Bueno, was published by Cambridge Scholars Publishing in 2018. The book opens up space for artists from diverse areas to speak about their experience in real life and real time, focusing on lived experience in the ABC region of São Paulo.



Um Exu em Nova York, de Cidinha da Silva, foi publicado pela editora Pallas em 2019. A escritora recebeu o prêmio Biblioteca Nacional 2019

Sobejos do mar, de Livia Natália, foi publicado pela Caramurê Publicações em 2017. O livro mostra a crença na força do símbolo, do mergulho no íntimo do verbo e a implicação com a cena social do seu tempo.



com seu livro de contos. O livro trata de temas como política, crise ética, racismo religioso, perda de direitos, negros e grupos LGBT+.

Bookstore, continued from pg. 12



THE BOOKSTORE (CONT.)



IN HONOR OF TERRY CAESAR

Eva Bueno (featured in this edition) donated Terry Caesar's collection of 2,500 books to the University of Houston-Victoria, in honor of her late husband, San Antonio writer and professor Terry Caesar, who passed away on February 19 of 2018. Additional books of Caesar's will be added to the collection, Bueno said. She plans to buy back some of the books Caesar donated in the past to other organizations to keep them together in one location.

PODCAST – CLUBE DO LIVRO

No novo Podcast do Gshow, o ator Antonio Fagundes conta sobre sua relação com a literatura, que autores estão na sua cabeceira, biografias, literatura brasileira, livros que foram parar na TV e que obras está lendo. #clubedolivro do Fagundes20: <<https://audioglobo.globo.com/gshow/podcast/feed/714/clube-do-livro>>



FILMS

"Eduardo e Mônica". Dirigido por Renê Sampaio, 2018. O longa é uma adaptação para o cinema da famosa canção Eduardo e Mônica, composta por Renato Russo, sobre um casal que não tinha nada a ver um com o outro mas acabou se apaixonando perdidamente.

"Simonal". Dirigido por Leonardo Domingues, 2018. O filme mostra os sucessos do cantor, seus gostos extravagantes, seu temperamento explosivo e alguns aspectos políticos controversos.



"Marighella". Dirigido por Vagner Moura, 2019. O filme mostra as faces de Marighella, denunciando torturadores, cercado por guerrilheiros e a tentativa de reencontrar o filho.

"Turma da Mônica: Laços". Dirigido por Daniel Rezende, 2019. Quem não se lembra da Turma da Mônica?

"Minha Fama de Mau". Dirigido por Lui Farias, 2019. É a história de Erasmo Carlos nos anos sessenta.

"Entre irmãs". Dirigido por Breno Vieira, 2017. Trata de duas irmãs que vivem no interior de Pernambuco na década de 1930. Elas têm sonhos diferentes, mas tudo muda com a chegada do cangaceiro Carcará.





AGENDA

TULANE UNIVERSITY

Tulane University will host the Brazilian Studies Association's Secretariat for a five-year term beginning July 1, 2020. During this period Christopher Dunn will serve at the Executive Director of BRASA and Claudia de Brito, the Executive Secretary of the Department of Spanish and Portuguese, will serve as the Administrative Director of the organization. The first major event will be an interdisciplinary symposium focusing on the far-right turn in Brazilian politics and society, to be held in April 2021.

THE OHIO STATE UNIVERSITY

23rd Annual Hispanic and Lusophone Studies Symposium and OSUChill (OSU Congress on Hispanic and Lusophone Linguistics) will take place on March 20 - 21, 2020 and hosted by the OSU Department of Spanish and Portuguese. For more information contact: sposymposium@gmail.com or osuchill2020@gmail.com, or visit <https://www.facebook.com/sposymposium/> and <https://www.facebook.com/osuchill2020/>

AOTP

The American Organization of Teachers of Portuguese 2020 Portuguese National Competition: "Portuguese: My present, my future"

The competition is open to college, community college, elementary, middle, and high school students in the USA. Submissions can be in the form of posters or videos (1-3 minutes). All winners will receive medals, books, and a cash prize.

Deadline for submission: March 1, 2020. More information: <https://www.aotpsite.net/portuguese-national-competition>

MIDDLEBURY LANGUAGE SCHOOLS

The Portuguese School will run from June 19 through August 7, 2020 at Bennington College. Students earn the equivalent of 9 credits in seven weeks.

Thanks to the support of generous donors, MLS offers merit-based fellowships and scholarships. Need-based aid is limited. Aid awards (reduced cost) are offered on a "first come, first served" basis. More information: <http://www.middlebury.edu/ls/finaid> and <http://www.middlebury.edu/ls/portuguese>

The following are available for 2020:

- Davis Fellows for Peace awards cover tuition, room, and board for one summer at any level of study. Applications are due by midnight, Eastern Time, December 15, 2019.
- Portuguese Teachers Fellowship: deadline, February 1, 2019, midnight ET. The applicant must currently be a language teacher or a graduate assistant and want to further their language proficiency in Portuguese in order to teach Portuguese in the future.
- Five fellowships are offered in 2020 for graduate students in European art history or art conservation to attend the Middlebury Language Schools, including for Portuguese. The fellowship covers tuition, room, and board.

- Scholarships for Students attending Historically Black Colleges and Universities, Hispanic Serving Institutions, or Tribal Colleges.

SAMLA

The 91st meeting of the South Atlantic Modern Language Association will take place on November 15-17 in Atlanta, GA, at Westin Peachtree Plaza. Sessions:

- Narratives of Existence I: The Living (Luso-Afro-Brazilian Studies)
- Narratives of Existence II: The undead (Luso-Afro-Brazilian Studies)
- A Escritora Afro-Brasileira: Ativismo e Arte Literária
- Primeiro Encontro Nacional do Mulherio das Letras – Estados Unidos

The 2020 SAMLA Conference will take place on November 13–15, 2020 at the Hyatt Regency Jacksonville Riverfront, Jacksonville, Florida

III ENCONTRO SOBRE MORFOSSIN-TAXE DA LGP E DE OUTRAS LÍNGUAS DE SINAIS (LGPM SYNTAX-2020)

6-7 fevereiro, 2020, FLUP e ESE do Politécnico do Porto, Portugal





102ND AATSP CONFERENCE

July 9-12, 2020 at Caribe Hilton Hotel in San Juan, Puerto Rico.
 More information: <<https://www.aatsp.org/page/2020Conference>>.

Theme of the conference:

Spanish and Portuguese for a multilingual and multicultural world

CALL FOR PROPOSALS!

Deadline: 11 November 2019

Send your presentation proposal to: <<https://www.aatsp.org/page/2020CFPDscr>>

2019 Conference Strands:

THE TEACHING AND LEARNING OF SPANISH AND PORTUGUESE

- Student Engagement for Proficiency—What Works?
- Innovative Teaching and Curriculum (e.g., Language Acquisition, Technology, Gamification, Service Learning, Social Justice)
- Performance/Feedback/Assessment
- Teaching and Learning in Multilingual/Multicultural Settings
- Heritage Language Instruction and Learning 2.0

THE FUTURE OF THE PROFESSION

- Professional Development for Teachers (all levels and delivery modes; traditional/non-traditional)

- Mentorship Models for K-16+ Educators
- Languages for Careers/Professions (e.g., Translation/Interpretation, Business, STEM)
- Expanding our Footprint in K-12 (e.g., Seal of Biliteracy, Dual Language Learning)
- Languages and the Power of Advocacy

RESHAPING LITERARY AND LINGUISTIC STUDIES

- Literature, Culture and Film in the Classroom
- Literary and Cultural Studies
- Linguistic and Literary Community Engagement
- Representations of Puerto Rican Migration and Other Diasporas



2020 AATSP CONFERENCE

Theme: "Spanish and Portuguese for a multilingual and multicultural world"

San Juan, Puerto Rico

Caribe Hilton Hotel

July 9-12, 2020



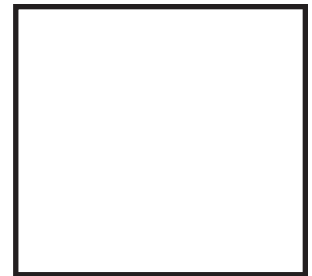
CALL FOR SUBMISSIONS

The Portuguese Newsletter accepts the submission of brief creative works and news items related to books, films, and articles; conferences, lectures, and presentations that have taken place during the previous semester; upcoming conferences and events; and activities within Phi Lambda Beta chapters. Other materials, such as interviews, are published on an invitation basis only. Click here for a more detailed description of the individual sections published in *The Portuguese Newsletter*.

All submissions and inquiries should be emailed to Editor M. Luci Moreira (moreiral@cofc.edu).

Submission Deadlines*
SPRING: February 20
FALL: September 20

*Potential contributors can submit work at any time, but to ensure consideration for the next issue of *The Portuguese Newsletter*, please submit by the dates above. Otherwise, accepted work will be saved for a latter issue.



AATSP
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