



ROMS Newsletter - Spring/Summer 2023

As another academic year draws to a close, we are happy to share a little about the work going on in Romance Studies: new courses, new professors, graduate student accomplishments, and much more. We hope you enjoy!

Recent Highlights



- In April, the Portuguese program hosted Angolan writer and filmmaker Ondjaki (pictured above, third from right, with Portuguese faculty members). Students and other community members enjoyed a screening of Ondjaki's recent film *The Kitchen/Vou Mudar a Cozinha* as well as a discussion and guest lecture.
- Prof. Paulo Rodrigues Ferreira¹ was awarded the Ferreira de Castro literary prize for his novel *Ninguém volta ao que deixou* (*Nobody Returns to What He Left*). Sponsored by the Imprensa Nacional-Casa da Moeda in collaboration with the Portuguese Ministry of Foreign Affairs, the prize recognizes the best literary work by a Portuguese expat writer.
- Prof. Pedro Lopes de Almeida² received UNC's 2023 Faculty and Postdoctoral LGBTQIA+ Advocacy Award in recognition of his new course on queer and trans art and activism in Lusophone cultures.

¹<https://romancestudies.unc.edu/faculty-member/paulo-rodrigues-ferreira/>

²<https://romancestudies.unc.edu/faculty-member/pedro-lopes-de-almeida/>

- Three new episodes of the ROMS Podcast³ have dropped! Hear about the Café Cortado⁴ literary salon, ROMS's Collaborative Online International Learning⁵ courses, and French alumna Abhigya Chennamsetty's experience in the Teaching Assistant Program in France⁶.
- Sixty-seven undergraduate majors in Romance Studies graduated this year. Congratulations to the class of '23!

Alumnus Spotlight: Markus Clark



1 - Markus Clark

Markus Clark '22 majored in Italian Studies with minors in Music and Education. He lives in Treviglio, Italy where he is a singer and English teacher.

What drew you to study Italian at Chapel Hill?

³<https://romancestudies.unc.edu/roms-podcast/>

⁴https://open.spotify.com/episode/4eqSpVGZrqF3Jif0YUVMjc?go=1&sp_cid=ea988a47ff9335ca486e5826db699b08&utm_source=embed_player_p&utm_medium=desktop

⁵https://open.spotify.com/episode/6ThLoJ1ydv08Gku3rFw6Jw?go=1&sp_cid=8f215a624131952fec4836fe7bb6aec4&nd=1

⁶https://open.spotify.com/episode/1dR4VJJFyQZ0FcYILD7L?go=1&sp_cid=697c34eaca78746883613608b65e280b&utm_source=embed_player_p&utm_medium=desktop

Honestly, I stumbled upon the Italian major by accident. I have studied music for as long as I can remember, so I began learning languages in the context of singing. When I enrolled at UNC, I began more classical vocal training, which was my initial introduction to Italian. The Italian program was far from where I ever wanted to be. Still, my roommate Freshman year wanted to take a class together the following year. He suggested Italian since he planned to study it for his language requirement. I was apprehensive because I had studied Latin in high school and had begun to study Latin at UNC. He convinced me to take Italian a few semesters later, and I was hooked. I never intended it as my major, but I continued to take more classes in the department. Eventually, I had enough credits for a minor and then, ultimately, a major.

What have you been doing since graduation?

Since graduation, I have been fortunate enough to immerse myself in living as an Italian. I applied for a position to teach English as a mother tongue teacher at a high school in the Lombardy region. I was accepted into the program and obtained several other teaching opportunities locally. The experience has been gratifying. Living in my town, I have had opportunities to become part of the community here. I have joined a local choir that I perform with locally and within Italy. I have enjoyed combining my undergraduate focuses (Italian, Education, and Music) into a lifestyle while living abroad.

This may be obvious given your path, but how did your Italian major prepare you for professional life?

The Italian major prepared me linguistically, of course, but what I learned in many of my classes exceeds language. Learning about the history and culture of Italy and the richness of diversity prepared me to appreciate every aspect of life here. Professionally, I am a teacher. Being a teacher is about developing agency among your students. To help students develop agency, you must get to know them and form a relationship grounded in mutual respect and appreciation. My love for Italian culture translates in the classroom when my students see my excitement and interest in learning and sharing in their culture.

How are you maintaining your passion for Italian literature and culture in your busy life today?

At first, this was the most challenging part of my post-undergraduate experience. However, I have made some friends locally who make many recommendations for books to read and films to watch. I also travel as much as I can. One of the most incredible things about Italy is how well it is connected by train. When I have a free weekend, I rarely spend it at home. I visit well-known cities, but the most culturally exciting and enriching experiences have been seeing the small towns and villages near me. In these places, the history is so rich, and the people are so proud that it makes maintaining cultural passion easier. I will also pursue a Master's Degree in Italian in the coming year in Florence, Italy.

Do you have any advice for current UNC undergraduate students?

My advice for current UNC undergraduate students is to do what makes you happy now. Live in the moment and take advantage of every opportunity you can. Throughout my time at UNC, my majors included Chemistry, Economics, Music, and Italian. I studied what I thought my family and friends expected of me and what would make me successful after college instead of what made me happy. Once I decided to choose to do something that would make me happy, I began to succeed. Although my idea

of success may differ from the next person's, I am happy and healthy, and I get to make a difference in someone's life every day. So, in my opinion, I have been successful.

Exploring Afro-diasporic Cultures in the Lusophone World



2 - Prof. Vieira and the students in her Spring 2023 Portuguese, Brazilian, and African Identity in Film class

Profiled in the Fall/Winter issue, Prof. Nilzimar Vieira⁷ has been teaching courses on Afro-diasporic Lusophone cultures. She teaches PORT 388, "Portuguese, Brazilian, and African Identity in Film." In her Languages Across the Curriculum course last Fall, "Brazil and Beyond: Resistance through Art, Music and Virtual Activism," students examined the importance of Black identity in the modern African diaspora, focusing on Brazil, Portugal, and Germany through pop culture, including music, dance, cinema, and virtual activism. Here, her students discuss these courses' impact.

[This] was one of the most wonderful and eye-opening courses I took at UNC. We learned about Black identity and the modern African diaspora, and it was a course that I looked forward to every week. Although racism can be a complex and emotional theme to discuss, Professor Vieira's curriculum was professional and showed all the beauty and diversity of Afro-diasporic cultures. After that class, I grew up as a person, citizen, and human. I left that class every week excited to share what I had learned with my friends and family. This course is a must for every citizen. -- Nathalia Lima Freitas, Psychology and Romance languages (Portuguese), Class of 2023

Professora Vieira offered a brave and unique space where students felt empowered to speak about topics related to Brazil and the African Diaspora in Lusophone countries that I had never experienced before in my undergraduate and graduate studies. I really loved how Professora Vieira used different mediums such as music, activism, or film to illustrate these topics and understand how the Black experience is being expressed and lived in Lusophone countries. By creating more spaces like these we can elevate the stories that are often ignored or forgotten and be able to address racism and colorism globally. -- Michelle Carreño, MSPH Candidate, Class of 2023, UNC Gillings School of Global Public Health

⁷<https://romancestudies.unc.edu/faculty-member/nilzimar-vieira/>

The landscape of my knowledge about Afro-Brazilian culture was vastly expanded by this course. I came away from the class, not just better informed, but changed in a way that makes me, if not a better person, at least a more thoughtful student of life. -- Sara Angela Conti, Romance Languages (Portuguese)

Tracking Languages in the Francophone Caribbean

In her course on Francophone Caribbean Literature, Prof. Erika Serrato⁸ engages her students in a semester-long research project to track their encounters with terms specific to this cultural context. For the "Lexicon Project," each student builds an individual digital database of words and phrases (in French, English, Spanish, or Creole) encountered in varying contexts, from North America in the 17th century, to the Haitian countryside in the 1940s, to carnival time in bustling Fort-de-France. Students then arrange their lexicons thematically, historically, or in another way to analyze the rich, hybrid culture and language practices of the Caribbean. Through the project, students exercise agency, creativity, and curiosity while also learning good research and citational practices. Prof. Serrato explains: "The Lexicon Project empowered students to become interlocutors of the texts before them. It was my hope that in addition to testing their understanding and sharpening their close-reading skills, this use of digital humanities would reset student interaction with technology, especially after pandemic-era courses may have desensitized their engagement with digital-based learning."

When I reflect on my time as a student [in this course], I think of color and culture. I learned so much about the resilience and art that Francophone Caribbean writers created to define themselves and their land. The Lexicon Project allowed me to further reflect on what I learned, and I enjoyed tying all of the literature together by defining keywords from each reading. We also got to include some of our words which allowed us to showcase what stood out to us from the course. -- Eric Robert Groves, Human Development and Family Studies, class of 2022

The lexicon project was a very exciting assignment to have. To be able to not only have a course that explores the Antilles but have the opportunity to learn new words in a language and culture I grew up with made my French studies that much more enthralling. I truly enjoyed discovering similarities amongst different cultures by analyzing creole and French vocabulary. As a first-gen Haitian-American, it was cool to read books in French/English to challenge my French skills and feel represented wonderfully in a course at UNC. Prof. Erika Serrato does a fantastic job facilitating discussion around the importance of dialects in understanding francophone culture around the world. It would be transformative to have such a project put into language studies more often as it is very beneficial to the immersive component of learning a language. I highly recommend this course to anyone interested in exploring the history and unique anecdotes about Haiti, Guadeloupe, and Martinique! -- Sacha Orcel, Communications Major, French & Advertising/Public Relations Minors, class of 2023

⁸<https://romancestudies.unc.edu/faculty-member/erika-serrato/>

Building Community and Confidence in Spanish for Heritage Learners

ROMS has recently introduced fourth- and fifth- semester Spanish courses for heritage learners-- students who interact with Spanish speakers in their families or communities. Students who took these courses with Prof. Victoria Martin⁹ and Prof. Paola Cadena Pardo¹⁰ share their experiences:



3 - Students in SPAN 267 in Spring 2023

As a heritage Spanish speaker, I had struggled to find a Spanish course that was well-rounded and where I could interact with people that share a similar cultural community as me. Although I'm a heritage speaker, I know there is a lot of improvement to achieve, which will later benefit me in a professional setting. Spanish 205 and 267 have given me the opportunity to not only improve my grammar, but to learn about the lifestyles of my classmates from different countries. Spanish 205 and 267 for heritage speakers have been an enhancing experience. I genuinely love how the language can bring people together and create a warm and safe environment in the classroom. The emotion that this language bears allows people to fully express themselves and see their life from a different perspective. The Spanish language is so diverse, and getting to listen to different regional accents and the experiences that classmates have lived through make these classes completely worth the time and dedication put into presentations and discussions. I have noticed that these classes tend to create strong bonds between the professors and the students. This is not simply because the classes tend to be small but because they feel so nonjudgmental, allowing students to freely express themselves and ask questions without hesitation. It makes me so proud that I'm continuing to learn Spanish. After all, I don't want to forget my first language because I do not want to break the bond that I have with my family and community. Although it can be hard sometimes, the journey is never a dull one. -- Itzayana Perez-Gutierrez

⁹<https://romancestudies.unc.edu/faculty-member/victoria-martin/>

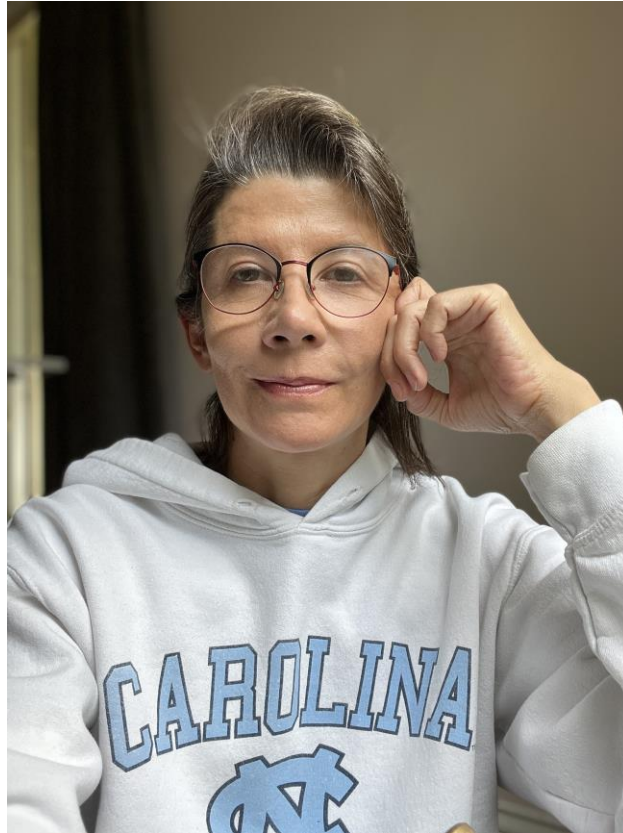
¹⁰<https://romancestudies.unc.edu/faculty-member/paola-cadena-pardo/>

Choosing the version of the Advanced Spanish in Context class that is for heritage learners has allowed me to make friendships and connect with people who have a similar background to my own. This has been quite valuable to me as an out-of-state student who is far from his home and community. Professor Cadena Pardo is a great professor who helps us overcome the particular linguistic challenges we have as students that navigate their lives between the English-speaking and Spanish-speaking worlds. I believe it is important that UNC continues to offer language courses that are geared towards heritage learners. -- Joshua James Vazquez

En esta clase, uno tiene la oportunidad de fortalecer su español de una forma académica y formal. Aunque el curso está diseñado para aprender el español profesionalmente, la clase para hispanohablantes conecta a los estudiantes con su cultura. Los estudiantes pueden platicar y colaborar ideas sobre cómo es la vida en los EE.UU. siendo hispano. También la clase entiende sobre el uso del spanglish, y los estudiantes sienten que está bien usar sus dos idiomas para comunicarse. La clase de español 205 se enfoca en la gramática. También está diseñada para que los estudiantes mejoren en su literatura y escritura. Esta clase se disfruta porque combina las experiencias de los estudiantes con el aprendizaje." -- Alanni Aguilar

Taking SPAN 205 and SPAN 267, both courses catered toward heritage learners, has been incredibly beneficial to me as a student. I identify as a heritage speaker, as I grew up in a Spanish-speaking household. This is the case for many students who take these courses – prior experience speaking/exposure to the language is something we generally have in common. Sometimes, Spanish courses do not benefit us, as we often find that taking regular Spanish courses does not challenge us enough, nor do these courses really focus our needs as heritage learners. For instance, many of us, including myself, know how to speak the language but applying grammar can be tricky. This is why SPAN 205 and SPAN 267 are designed with heritage learners in mind. In addition to refining grammatical and conversational skills, 205 and 267 have allowed me to meet peers who relate to my experience as a hispanic/Latinx student and others whose experiences differ, including peers whose Spanish is different from mine. These similarities and differences are extremely valuable, especially during class discussions. In both SPAN 205 and SPAN 267, we engage in discussions centered around topics important to our identity as hispanic/Latinx students: cultural differences and similarities among Latin American countries, the concept of Spanglish, stereotypes, etc. I believe these discussions are part of what makes the heritage Spanish courses so valuable; these courses truly cater to our needs as students and our experiences as hispanic/Latinx identifying people. The instructors for these courses are also incredibly wonderful and helpful – they truly want students to succeed! I definitely believe that these courses have been worthwhile and also challenging, but in a positive way. I hope to enter a field in healthcare, and utilizing my skills in Spanish is a goal of mine. I am more confident in my skills as a Spanish speaker now, and I feel more prepared to further refine these skills through courses within the Spanish minor for the professions. I've had an overall positive experience, so I highly recommend taking SPAN 205 and SPAN 267! -- Alix Paola Vazquez-Valenzuela

Research to Improve Heritage Learners' Experiences



4 - Mónica López-Vázquez

Mónica López-Vázquez¹¹ is a PhD student in Hispanic Linguistics. Using her training in qualitative and quantitative research methods, she has been leading a research project to gain insight on the needs of heritage learners at UNC.

In the quest to better understand and serve the needs of heritage speakers at UNC, a survey completed by 750 students was undertaken in the Fall 2021. With the support of the Department of Romance Languages and the Office of Institutional Research and Assessment (OIRA), I conducted a qualitative and quantitative analysis of the survey responses. This analysis revealed areas of improvement in the survey design and methodology that would enable us to obtain more accurate information about the heritage language learner population. By gaining a deeper understanding of their perceptions, we can better serve their needs and enhance their learning experience at UNC. Valuing these findings, I designed a new improved survey incorporating the insight gained from the analysis, and the feedback from other Language Departments at UNC that have also experienced an increase in the heritage language learner populations they serve. With this interdepartmental collaboration, we ensure that the survey addresses the diverse needs and experiences of these students across different language backgrounds. Designed to be completed in no more than 10 minutes, the new survey will provide a broad spectrum of information, such as languages spoken, the distribution of language use at different stages in life,

¹¹<https://romancestudies.unc.edu/grad-student/monica-lopez-vazquez/>

reasons, and motivations to pursue language learning and students' needs and expectations. It will be distributed at the beginning of the Fall 2023 semester. The insights gained from this new survey will inform the development of tailored courses and resources to cater specifically to heritage language learners, ultimately enhancing their academic experience and fostering a more inclusive environment.

My personal experience as a parent of a child who arrived in the United States at the age of five provided me with firsthand insight into the experience of heritage speakers. However, I recognize that each immigrant experience is unique, and a more comprehensive understanding of the perspectives and needs of heritage speakers is required to benefit their learning.

New Faculty Profiles

Dr. Pedro Lopes de Almeida¹² joined the department in Fall 2022 after earning his Ph.D. from Brown University.



5 - Dr. Pedro Lopes de Almeida

How would you describe your area(s) of expertise?

My work is primarily concerned with cultures and literatures in what has been called "the Luso-Afro-Brazilian triangle" from the early 20th century through today. I am particularly interested in how coloniality and ecology are entangled in processes of world making across Portugal, Brazil, and Angola, and how literature (but also cinema, performance, painting, installations, and other forms) invites us to think about these entanglements of site and power in layered, complex, and often unexpected ways. More recently, I have been thinking about these intersections through the figure and materiality of fiber, a highly connective substance. Be it ropes, vines, hair, nails, or optic fiber cables, fibrous entities can help us reframe the stories of the Luso-Afro-Brazilian triangle. They also return our attention to

¹²<https://romancestudies.unc.edu/faculty-member/pedro-lopes-de-almeida/>

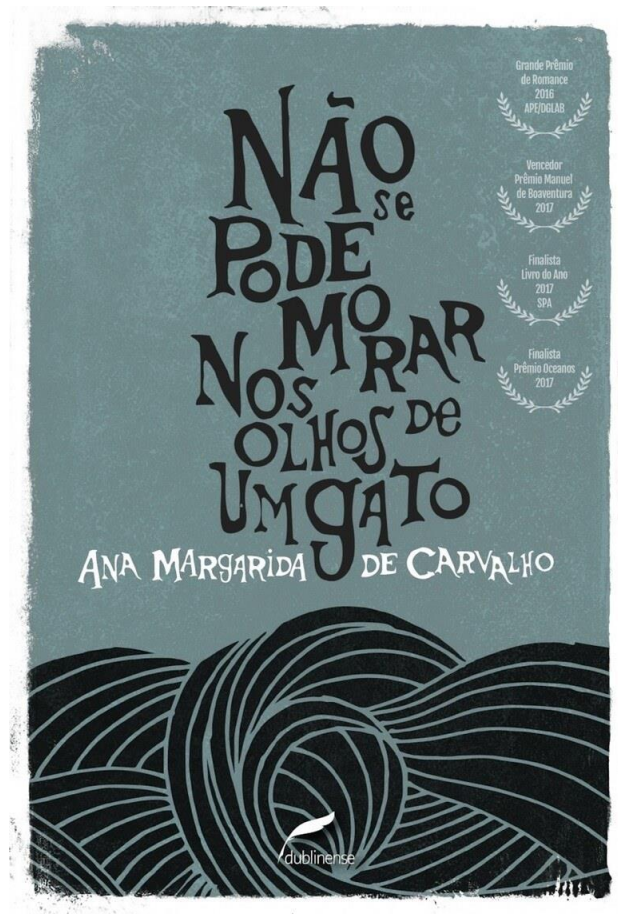
embodiment in the realities and lived experiences of people, nonhumans, and even 'things,' which I personally find essential to my own understandings of and movement through the world.

What drew you to your research project?

While I have been developing the groundwork for this project for quite a long time now, it actually took shape in the early days of lockdown when the COVID-19 pandemic started to spread across Europe and the Americas. At that time, I was finishing my PhD dissertation on the topic of railroads, trains, and speed, and I realized that I wanted my next project to turn further toward the organic. In March of 2020, several news outlets in Angola announced that the lagging speed of internet connections all over the country was due to malfunctioning in the optic fiber submarine cable SAT-3/WASC. This fiber connects all of Europe, from the small Portuguese fishing village of Sesimbra, to nine African coastal countries through the Angolan city of Cacau. A few days later, transatlantic data cables were back in the news: Brazilian and Angolan authorities had agreed to allocate bandwidth within the cable connecting the Brazilian city of Fortaleza to the Angolan capital Luanda to create AngoNix, a network dedicated to scientific and academic research. Around the same time, the completion of EllaLink, the submarine fiber cable connecting Portugal and Brazil, was anticipated to be completed in 2021. Sometime later, Google announced another major Atlantic submarine cable, running from Portugal to South Africa, and named it the Equiano Cable. For obvious reasons, all these projects were highly charged, both historically and symbolically. ... I then started to ask myself if we could rewrite the histories and stories of the Luso-Afro-Brazilian triangle through the perspective of the lives and afterlives of fibers, and it's been quite a fascinating journey so far.

Is there a book or film from your research that you would particularly recommend to others, and why?

One of the books I have been writing about has become one of the best novels I have read in a long time. It's called *Não se Pode Morar nos Olhos de um Gato*, by Ana Margarida de Carvalho, and it was published in 2016. It tells the story of the wreck of a slave ship somewhere along the Brazilian coastline, in the final years of the 19th century (well beyond the formal abolition of slavery in Portugal and in Brazil), and how the castaways survived on a beach isolated from land by insurmountable stone cliffs. Along with an overabundant presence of fibers (nails, hair, shells, ropes galore), the narrative engages with each of the characters in a deeply intimate and sometimes disturbing way, creating a vivid and sensorially overwhelming portrait of the tensions and conflicts structuring life at that brutal and complex junction.



6 - Book cover (*Não se Pode Morar nos Olhos de um Gato*, by Ana Margarida de Carvalho)

You've been teaching a capstone research course for students in Romance Studies and other literature and culture programs. What are the students working on and how have they been working together in this class?

Teaching "Research, Creativity, and Innovation in the Humanities" (ROML 295/CMPL 395/GSSL 295) has been not only a tremendously rewarding experience, but also a learning opportunity for me. The students come from wildly diverse academic backgrounds, from majors in English and Comparative Literature to Computer Science. Each week we focus on a different approach or subject (from postcolonial critique to storytelling, from trans studies to ecology, or from aesthetics to film studies). Each student makes a different use of these tools, in alignment with their particular research interests and prospects. One student is developing a project on how sleepwalking crimes in Gothic novels not only reflected but affected the legal framework for trials of actual murders committed by sleepwalkers; another is working on seemingly untranslatable expressions in Spanish-language TV shows; yet another one is looking at Thai director Apichatpong Weerasethakul's most recent feature, *Memoria* (2021) and reflecting on how to capture banality in cinema. It is also fascinating to see how the students engage with each other's work in truly collaborative ways, and we have dedicated several classes to topics such as "providing constructive feedback," or "the art of the Q&A," which as we all know are fundamental skills in academia (and beyond).

What has it been like so far teaching at UNC?

I feel immensely grateful to be part of such a fantastic ecosystem. I have been most struck by how welcoming Carolina is to creativity, either by encouraging us to develop new projects, teach innovatively, or to push the boundaries of knowledge and investigate things from different perspectives. UNC encourages what is, for me, the best way of doing public service: to share innovation with and invite the creativity of many, not just the elite few. I am constantly challenged by my students to go beyond our current horizons, to be disruptive, and to question my own assumptions, and I don't think that would be possible without the diversity that characterizes this place. As I have learned, UNC is as diverse as our state (and I simply love the promise of the Carolina Covenant!). The resourcefulness of our students is always an inspiration for me, as well as the way in which our university plays a pivotal role in addressing structural inequalities by preparing the next generation to be better. And I can feel that desire to change our shared world every day in the classroom.

Dr. Sharrah Lane¹³ joined the department in Fall 2022 after earning her Ph.D. from the University of Kentucky. Dr. Lane has enjoyed teaching courses in translation and interpretation and looks forward to her fall course on childhood(s) in Latin America.



7 - Dr. Sharrah Lane

How would you describe your area(s) of expertise?

My research lies at the intersections of capitalism, childhood studies, and film studies. Specifically, I consider the desire for national and international belonging and citizenship as registered in the figure of the child intersectionally marked by race, class, and gender in contemporary Latin American film. The child is often-times represented in a dysfunctional on-screen family and is faced with fixing intergenerational structural power and violence, with happy conclusions remaining out of reach. This representation points to a universal constant under neoliberal capitalism, which is a loss of affective connection as a trade-off for material gain.

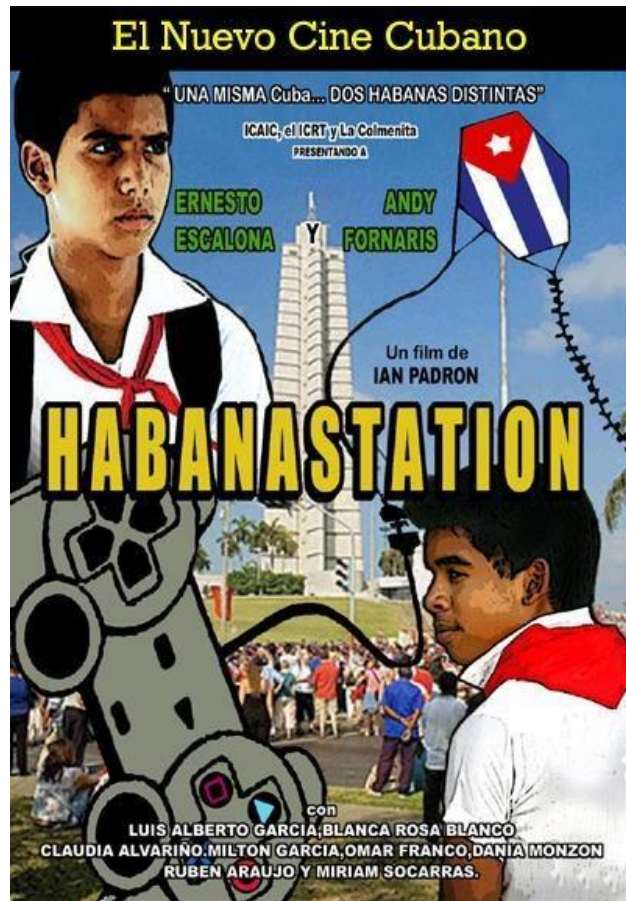
¹³<https://romancestudies.unc.edu/faculty-member/sharrah-lane/>

What drew you to your research project?

I recall seeing news regarding child migrants crossing the U.S. – Mexican border back in 2014. I was immediately drawn to how simply changing the person represented in the border crossing experience from an adult male to a child completely changed how news reportage covered the issue. There were conflicting narratives amongst different news sources, but I found that the representation of children in news media was not as negative as news coverage regarding immigrants to which I had previously been exposed. The fact that the number of children crossing the U.S. southern border was suddenly considered a humanitarian crisis when so many children had previously crossed the desert, alongside adults, made me consider more deeply why the narrative changed when children became the center point. Initially, I wanted to further research child migrants, unaccompanied children, and media coverage but in delving into the representational apparatus of the child throughout media produced in Latin America, and produced in many cases for global audiences, it became clear that there was a larger story that was being told, and this desire to get to the bottom of this representation is what fueled my interest in my research.

Is there a film from your research that you would particularly recommend to others, and why?

There are so many films that have made a lasting impact on me throughout my research, so it's difficult to choose just one! However, a film that I really enjoyed watching was *Habanastation*, a 2011 film by Ian Padrón that takes place in Cuba. The film is uplifting as the two main characters, Mayito and Carlos, who represent different social classes living in La Habana, come together around their love of video games and work together to figure out how to fix a Playstation. One of the reasons I think this is a standout film is due to the conclusions, which disrupt the narrative of destitution and loss that permeate the films I study. This film ends on a positive note and represents an alternative to the many narratives in films with child protagonists, as it focuses on coming together around problems and finding innovative solutions.



8 - Film poster: *Habanastation*, directed by Ian Padrón

You've been teaching courses in the Translation & Interpreting program. For you, what is interesting or important about translation?

Translation and interpretation are both time intensive tasks, especially for beginners in the field. To be the best interpreter and/or translator possible requires staying on top of current events, reading a lot, having an extensive vocabulary, and having an in-depth knowledge of the cultures between which one is communicating in an interaction. I enjoy the creativity involved in the process of interpretation and translation, working through more difficult expressions and phrases, finding equivalents in the target language, and creating a "new" product in the target language. It's neat to work with harder expressions as they are puzzles which one must figure out how to solve. Since literal translation doesn't often work – you know this if you've ever used Google Translate! – it's affirming to find an equivalent expression.

What has it been like so far teaching at UNC?

I have thoroughly enjoyed teaching in the Romance Studies Department here at UNC. I love sharing my passion and joy for learning with my students. I have especially enjoyed applying some of my real-world experience with interpretation and translation to the courses I've been teaching.

Graduate Student Awards

Armida Marconi Falvo Award for Excellence in Italian: Emanuele Stefanori ¹⁴

Isabella Payne Cooper Graduate Travel & Research Fellowship: Claudia Lombardo ¹⁵

Florence T. McCulloch Travel Fellowship for French: David Gill

Dana B. Drake Travel Fellowship: Trey Anthony ¹⁶

Buchan Summer Award for Spanish: Ellyn Loftus ¹⁷

Guthrie Summer Fellowship: Jeonghwan Kim ¹⁸

Jacques Hardré Summer Awards for French: Azza Ben Youssef¹⁹ and Irina Randriamiadana ²⁰

Kimberly Kyser Awards for Excellence in Italian Studies: Pina Gemboni²¹ and Matteo Meloni ²²

VanderWolk Summer Grant for French: Alex Goldych²³

Stephens Family Fund Award: H. Parker Brookie²⁴

ROMS Diversity, Equity, and Inclusion Research Awards: Meaghan Coogan²⁵ and Pina Gemboni²⁶

Dana B. Drake Award for Excellence in Teaching (Spanish): Elena Peña Argüeso²⁷

Dana B. Drake Award for Excellence in Teaching (Italian): Toni Veneri²⁸

Jacques Hardré Award for Excellence in Teaching (French): Azza Ben Youssef²⁹

Graduate School Summer Research Fellowship: Sarah Blanton³⁰

Graduate School Dissertation Completion Fellowships: H. Parker Brookie³¹ and Elena Peña Argüeso³²

UNC Tanner Award for Excellence in Undergraduate Teaching: Rafael Núñez Rodríguez³³

¹⁴<https://romancestudies.unc.edu/grad-student/emanuele-stefanori/>

¹⁵<https://romancestudies.unc.edu/grad-student/claudia-lombardo/>

¹⁶<https://romancestudies.unc.edu/grad-student/trey-anthony/>

¹⁷<https://romancestudies.unc.edu/grad-student/ellynn-loftus/>

¹⁸<https://romancestudies.unc.edu/grad-student/jeonghwan-javier-ludovico-kim/>

¹⁹<https://romancestudies.unc.edu/grad-student/azza-ben-youssef/>

²⁰<https://romancestudies.unc.edu/grad-student/irina-randriamiadana/>

²¹<https://romancestudies.unc.edu/grad-student/giuseppina-gemboni/>

²²<https://romancestudies.unc.edu/grad-student/matteo-meloni/>

²³<https://romancestudies.unc.edu/grad-student/alexandra-goldych/>

²⁴<https://romancestudies.unc.edu/grad-student/parker-brookie/>

²⁵<https://romancestudies.unc.edu/grad-student/meaghan-coogan/>

²⁶<https://romancestudies.unc.edu/grad-student/giuseppina-gemboni/>

²⁷<https://romancestudies.unc.edu/grad-student/elena-pena-argueso/>

²⁸<https://romancestudies.unc.edu/grad-student/toni-veneri/>

²⁹<https://romancestudies.unc.edu/grad-student/azza-ben-youssef/>

³⁰<https://romancestudies.unc.edu/grad-student/sarah-blanton/>

³¹<https://romancestudies.unc.edu/grad-student/parker-brookie/>

³²<https://romancestudies.unc.edu/grad-student/elena-pena-argueso/>

Graduate Student Publications, 2022-2023

Blanton, Sarah³⁴. Review of *Drug Lords, Cowboys, and Desperadoes: Violent Myths of the U.S.-Mexico Frontier* by Rafael Acosta Morales. *Mexican Studies/Estudios Mexicanos*, vol. 39, no. 1, Spring 2023, pp. 173-175.

García Gutiérrez, Sandra³⁵. "La (in) subordinación femenina en *Cuentos malvados* (2003) de Espido Freire." *Romance Notes*, vol. 62, no.2, 2022, pp. 199-210.

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