

# Patricia Saldarriaga

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## EDUCATION

- 1996 - 1999 University of Washington, Seattle WA.  
Dissertation: "Poética del cuerpo femenino en el *Primero sueño* de sor Juana Inés de la Cruz." Director: Prof. Edgar O'Hara.  
Areas of Specialization: Spanish (Main Field: Golden Age Literature; Secondary Field: Neobaroque) and Literary Theory.  
Joint Doctoral Program in Spanish and Literary Theory offered by the Comparative Literature Program. PhD.
- 1994 – Spring 1996 Ludwig Maximilians Universität, Munich. PhD Studies in Spanish Literature. Director: Prof. Bernhard Teuber.
- 1989 - 1994 Ludwig Maximilians Universität, Munich. Major: Spanish Literature; Minors: Science of Drama and Linguistics, M.A.  
Thesis: "Mythologie und Rhetorik in dem *Primero Sueño* von Sor Juana Inés de la Cruz." Director: Prof. Michael Rössner.
- University of Illinois at Chicago Circle. Major: English, B.A.
- University of Lima. Major: Business Administration, B.A.

## WORK EXPERIENCE

- 2015-2016 Academic leave.
- 2012- January 2015 Chair, Department of Spanish and Portuguese, Middlebury College. (Chair of four tenure track searches, curricular innovations)  
Special teaching arrangement for 2012-2015: Fall (undergraduate program), Summer (graduate program).
- Summer 2012-16 Coordinator for multiple sections of "Literary Analysis" (SPAN 06560), a graduate course for the Middlebury Spanish Language School, Vermont. Curricular Innovations achieved in 2016.
- Summers 2011-16 Teaching at graduate level during the summer including the Masters Degree Program, and the Doctor for Modern Languages Program. Middlebury Spanish Language School. Invited for 2017.

2007- 2009	Chair, Department of Spanish and Portuguese, Middlebury College (Chair of six tenure track searches: 4 in Spanish, 2 in Portuguese), curricular innovations).
Summers of 2009-2010	Teaching at graduate level. Middlebury College, Guadalajara, Mexico. Middlebury Spanish Language Schools.
2009-2010	On academic leave. Researcher at the <i>Universidad del Claustro de Sor Juana Inés de la Cruz</i> . Mexico City.
Since July 2006	Associate Professor, Middlebury College
1999 - 2006	Assistant Professor, Middlebury College. Middlebury, VT
1996-1999	Research, and Teaching Assistant University of Washington, Seattle WA
1994-1996	Instructor for Spanish, Eisenbahnfachschule Munich, Germany.
1993	Instructor for Spanish. Augsburg University, Germany

## HONORS AND AWARDS

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Faculty Funds for Research and Conferences (annual funds for 17 years in a row).

Competitive Presidential Funds for Conferences and Research, 2015, 2017.

“One Middlebury Grant,” 2015-2016. The scholarship allowed me to work on research and integration of Middlebury College, Schools Abroad, and Language Schools.

W. Mellon Foundation Scholarship for Teaching Development. Funding of a senior seminar entitled “What is Baroque?” taught in 2011. This seminar aimed at teaching the Baroque from a multidisciplinary perspective: Mathematics, music, architecture, painting and literature. We also included the Neo-baroque and its representation in cinema and other cultural manifestations.

Runner-Up for the Marjorie Lamberti Teaching Award, 2011. Nomination for the Marjorie Lamberti Teaching Award, 2007. Students select the nominees.

Marion and Jasper Whiting Foundation, 2009. Funding for visits to Mexico to study Baroque painting and architecture *in situ* aimed at improving a senior seminar entitled “Hispanic Religious Painting.”

Long Term Faculty Development Funds 2009-2013. Middlebury College.

Multiple funds for attending MLA Workshops for Chairs (four times).

Multiple Collaborative Research Funds (UCRF) and Faculty Research Assistant Funds (FRAF). Middlebury College, 2004, 2007.

Ada Howe Kent Fund to fund research and teaching, Middlebury College.

Nomination for the Alvord Fellowship as the best graduate student of the Spanish and Portuguese Department at the University of Washington, 1998-1999.

First Prize in Poetry Contest "Carlos Cueto Fernandini." University of Lima, 1980

## PUBLICATIONS

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### Books

Co-editor of *Han cambiado de agua tus ojos. Alfonso Cisneros Cox. Poética, Poesía, Persona. In memoriam.* With Luis Castañeda & César Lengua. Lima: Editorial Sur, 2016.

*Los espacios del 'Primero Sueño' de Sor Juana Inés de la Cruz: arquitectura y cuerpo femenino.* Madrid: Iberoamericana/ Vervuert, 2006.

*Wasserstimme - Voz de agua.* Munich: Hagen Verlag, 1991

*Espacios como cuerpos.* Lima: Ediciones Caracol, 1984

### Forthcoming Books

Co-editor of *Poetry Studies: Rocío Silva Santiesteban.* (Provisional title). With Luis Castañeda & César Lengua. Lima (expected in December 2017).

*Esferas, poder y epistemología en la cultura visual hispánica de los siglos xvi-xviii.* (expected in 2018).

Co-authorship with Emy Manini. *Cultural Representations of the Apocalypse in the Americas: From Literature to Virtual Reality* (expected in 2018).

### Articles in Edited Books and Refereed Journals

“Rueda el cielo de J. Lezama Lima”. Special contribution for a volume in Homage to the 65<sup>th</sup> Birthday of Prof. Bernhard Teuber. A surprise volume organized by his former students and staff members (By invitation, forthcoming, 2019).

“Prensas místicas y canibalismo divino en la pintura colonial”. In: *Magallánica*. Especial Dossier, Ed. Jesús Pérez-Magallón. *Tiempos turbios, tiempos de cambio* (By invitation, forthcoming, 2018).

“El engaño de la vanitas en Sor Juana Inés de la Cruz.” To be included in a volume on Sor Juana edited by Francisco Ramírez Santa Cruz. (By invitation, forthcoming, project under review by *Romance Notes*, expected in 2018).

“Del mar a la ciudad en la obra de Sor Juana.” En: *Sor Juana y la ciudad de México*. Eds. Sara Poot Herrera & Antonio Cortijo. (to be submitted in November, 2017; by invitation, forthcoming)

“Pornifying Don Quixote: A Quest for Seminal Adventures.” In: *Reimagining Don Quixote. (Film, Image and Mind)*. Eds. Antonio Cortijo & Eloi Grasset. Delaware: Juan de la Cuesta, 2017. 29-49. (By invitation, forthcoming).

“Spheres and Empire: Religious Discourse in the Hispanic Enlightenment.” Ed. Ruth Hill. *Eighteenth Century ECTI*: U. of Pennsylvania, 2017 (By invitation, submitted, forthcoming).

“La modernidad de la poesía guadalupana”. In: *Hacia la modernidad de la poesía barroca: La construcción de un nuevo orden teórico literario entre Barroco y Neoclasicismo*. Ed. Allan Bégue: Vigo, Academia del Hispanismo (Estudios del Parnaso olvidado). (Accepted, expected in 2017).

“La representación del mundo: Del *globus cruciger* a la esfera posmoderna.” In: *Baroque Projections*. Ed. Frederick Conrod & Michael Horswell. Ed. Juan de la Cuesta, Hispanic Monographs, 2016. 41-56. (Print).

“El orden de las cosas en la poesía de Cisneros Alfonso Cisneros Cox.” *Han cambiado de agua tus ojos. Alfonso Cisneros Cox. Poética, Poesía, Persona. In Memoriam*. Eds. Luis Castañeda, César Lengua & Patricia Saldarriaga. Lima: Editorial Sur, 2016. 65-73. (Print).

“El mundo en las manos: el *Quijote* y las esferas celestiales, molinos, aceñas, batanes y otros círculos.” Eds. Francisco Layna & Antonio Cortijo. *E-humanista/Cervantes*. Special Anniversary Edition, 2015. 326-338. <http://www.ehumanista.ucsb.edu/cervantes>

“Cuestiones de autoría pictórica: el pincel y la imagen de la Virgen”. *UNIdiversidad*. Volume 19. Special volume dedicated to Sor Juana Inés de la Cruz. Ed. Sara Poot-

Herrera. Mexico: Universidad de Puebla Press, 2015 (Print). [https://issuu.com/uni-diversidad/docs/uni\\_19](https://issuu.com/uni-diversidad/docs/uni_19)

“The Imagery of Jerusalem in the Colonial City.” In. *The Transatlantic Hispanic Baroque. Complex Identities in the Atlantic World*. Ed. Jesús Pérez-Magallón & Harald E. Braun. London, UK: Ashgate Publishing, 2014. 237-251. (Print).

“De la ciudad celestial a la terrestre: a representación de la ciudad ideal en la obra de Sor Juana Inés de la Cruz”. In: *Virreinos II*, 2012. Eds. Lilian von der Walde Moheno, Mariel Reinoso I. Ed. Destiempos. Ebook. [ebook-virreinos-ii-ebook/](http://ebook-virreinos-ii-ebook/)

“La resemantización del ícono guadalupano en el México post-Barroco.” In: *Del Barroco al Neobarroco: Realidades y transferencias culturales*. Ed. Ricardo de la Fuente. Valladolid: Universitas Castellae. May, 2011. 285-294. (Print)

“Hacia la búsqueda del sentido en la representación: Juan Damasceno y Jacques Derrida.” Co-authored with Emy Manini. *Lienzo* 31. 175-202. 2010. (Print)

“La monstruosa creación de las imágenes divinas” in: *La Habana elegante*. Ed. José R. Jouve-Martín. Otoño-Invierno 2010. No. 48.  
[http://www.habanaelegante.com/Fall\\_Winter\\_2010/Dossier\\_Saldarriaga.html](http://www.habanaelegante.com/Fall_Winter_2010/Dossier_Saldarriaga.html)

"El aguilucho y el *carpe diem* posmoderno: García Montero lee a Góngora." *Revista Canadiense de Estudios Hispánicos*. Vol. 31.2. Winter 2007. 359-371. (Print)

“Magia y hechicería en el *Carnero* de Rodríguez Freyle." Eds. Gerhard Penzkofer and Wolfgang Matzat. *Der Prozeß der Imagination. Magie und Empirie in der spanischen Literatur der frühen Neuzeit*. Tübingen: Max Niemeyer Verlag, 2005. 101-111. (Print)

"El *Colmenero divino*, de Tirso de Molina, como melífero emblema." *Ángulos y perspectivas. Reconsideración de la dramaturgia aurisecular*. *Revista Canadiense de Estudios Hispánicos*. Volumen 29.1 Otoño 2004. 111-127. (Print)

"Hágase en mí lo que tu dardo indica: *Punto umbrío* de Ana Rossetti y la transverberación teresiana." *RLA (Romance Languages Annual)* 2000, Vol. XII. 350-55 (2003). (Print)

"Menstruación y leche materna en el *Primero sueño* de sor Juana Inés de la Cruz." *Sexo e identidad en la literatura hispanoamericana*. Valladolid: Universitas Castellae, 2003. 137-148. (Print)

"El *Primero sueño* de sor Juana Inés de la Cruz y el cuerpo aparentemente asexuado de la poetisa." Eds. Bernhard Teuber and Horst Weich. *Iberische Körperbilder im Dialog der Medien und Kulturen*. Frankfurt: Iberoamericana/Vervuert, 2002. 129-146. (Print)

"Nueva York en el poeta: Lorca y la ciudad benjaminiana." *Cien años. Federico García Lorca/ Ángel Gavinet*. Granada: Ideal, 1999. (Print)

Also appeared in: *Ideal* [Granada] 5. June 1998, ed. Special Supplement on Lorca. Dir. Luis Muñoz: 12-13. (Print)

"Sor Juana: ¿discurso subordinado o elemento subversivo?" *Humboldt* 116 (1995): 52-53. (Print)

### **Other Work in Progress (Not Yet Submitted for Publication)**

"De eras imaginarias, contraconquistas y barrocos" (On Nietzsche, Lezama Lima, Bataille and Bolívar Echeverría).

"Die Metapher in Quevedos *Sueños*" (First part: On the Theory of Metaphors; Second part: On the allegorical, political writing in the *Sueños*; written in German, about 50 pages).

"La sátira religiosa en el soneto 'Dentro de un santo templo un hombre honrado' atribuido a Diego Hurtado de Mendoza."

"La ficcionalidad crucificada: un lectura batailleana de Cervantes."

### **Reviews in Refereed Journals**

Rev. of *Amicitia Fecunda*. Due to be published by *Revista de Estudios Hispánicos*. (to be submitted February 2017).

Rev. of *The Three Secular Plays of Sor Juana Inés de la Cruz. A Critical Study*. Guillermo Schmidhuber. Trans. Shelly G. Thacker. Kentucky UP, 1999. *Bulletin of the Comediantes* 54 (2002): 186-189.

Rev. of *El tema del reconocimiento en el teatro español del siglo XVI. La teoría de la anagnórisis*. *Iberoamericana* 4 (2001): 218-220.

Rev. of *Razón, tradición y modernidad: re-visión de la Ilustración hispánica*, ed. Francisco LaRubia Prado and Jesús Torrecilla. *Romanische Forschungen*. 112 (2000): 302-304.

Rev. of *El encanto es la hermosura y el hechizo sin hechizo. La segunda Celestina*. Salazar y Torres, Vera Tassis y Villaroel, sor Juana Inés de la Cruz. *Romanische Forschungen* 109 (1997): 577-581.

Other Articles, Reviews and Interviews Published in *Boletín*, a Local Bilingual Journal published by the Latin American Cultural Center of Munich, Germany (1992-1994)

1. "La figura femenina y la ejemplificación en Sor Juana: una entrevista con Jean Franco." *Boletín*. Oct-Dec. 1992. Nr. 31. 10-12.
2. "El mundo de los mayas: tesoros arqueológicos de tres milenios." *Boletín*. Oct-Dec. 1992. Nr. 31. 14-15.
3. "Lateinamerikanische Kunst im 20. Jahrhundert." *Boletín*. April-June 1993. Nr. 33. 12-13.
4. "Entrevista con Raúl Zurita, poeta chileno." *Boletín* April-June 1995. Nr. 41. 12.
5. "Las *Simbólicas* de José María Eguren". *Boletín*. Oct-Dec. 1993. Nr. 35. 13-14.
6. "Los sentimientos delicados" (Entrevista con Cronwell Jara). *Boletín*. April-June 1994. Nr. 37. 13-14.
7. "José Lezama Lima y los *Fragments de la noche*". *Boletín*. Oct.-Dec. 1994. Nr. 39.

## CONFERENCES

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- "De círculos, esferas y espirales en el Primero Sueño de Sor Juana." Simposio México-Francia sobre el Sueño. Universidad del Claustro de Sor Juana. Abril 2017.
- "La geometrización del poder a través del uso de la esfera en los tiempos de Sor Juana". *Hispanistentag*, Munich, Germany. March, 2017.
- "Sor Juana y Quevedo, en búsqueda del canon perdido: Del cuerpo a la cocina en la representación de la divinidad." Symposium from UC Mexicanistas-Research Group. UC Santa Barbara, November 2016.
- "Spheres of God and Knowledge: Geometrization in Hispanic Visual Culture." *Conference on Gender, Power, and Materiality*. Plymouth University, U.K., April 2016.
- "El retrato y la geometrización del poder. Europa, America, Asia." Conference coorganized by the University Pedro de Olavide and Middlebury College. Seville, April 2016.
- "El engaño de la vanitas en Sor Juana Inés de la Cruz." UC Mexicanistas. UC Santa Barbara, November 2015.
- "Don Quixote Windmills as Spheres of Fate." University of New Hampshire-Durham. April, 2015.

“Geometrización del poder en México y el Nuevo Mundo.” 7<sup>th</sup> International Conference of UC Mexicanistas. *Como México no hay dos. Como Mérida ninguna*. Mérida, Mexico. March 2015.

“Con la Virgen de Guadalupe y tan lejos de Dios.” Symposium from the UC Mexicanistas-Research Group. University of California, Santa Barbara. November, 2014.

“El uso de la esfera en la pintura religiosa.” The Hispanic Baroque Research Group. Bogotá, Colombia. October, 2014. (Funded by the Hispanic Baroque)

“The Virgin of Guadalupe in Contemporary Mexico: From Images to Stereotypes.” 2014 Annual Symposium. Comparative Literature Program. *Representing Reality*. Texas Tech University. April 2014. (Partially funded by the organizers, Invited)

“Spanish in the Liberal Arts.” Dartmouth College. December, 2013. (Partially funded by the organizers, Invited)

“La modernidad de la poesía guadalupana.” Hacia la modernidad de la poesía barroca: La construcción de un nuevo orden teórico literario entre Barroco y Neoclacisismo. Université de Poitiers, France. October, 2013. (Funded by the Hispanic Baroque).

“La geometrización del poder: del *globus cruciger* a la esfera ilustrada”, Hispanic Contesting Identities. A Symposium of the Hispanic Baroque Project. Vanderbilt University. October, 2013. (Funded by the Hispanic Baroque).

“La representación del mundo: del *globus cruciger* a la esfera posmoderna.” Baroque Projections: Images and Texts in Dialogue with the Early Modern Hispanic World.” EMIT (Early Modern Image and Text) Society. Florida Atlantic University. October, 2012.

“En los templos sí se vale reír: Diego Hurtado de Mendoza”. Middlebury Language School. Middlebury College, August 2012.

“De la ciudad celestial a la terrestre: una representación de la ciudad ideal en la obra de Sor Juana Inés de la Cruz.” Funded by the Hispanic Baroque Project. McGill University, 2012.

La representación de la Virgen de la Inmaculada en los *ejercicios devotos* de Sor Juana Inés de la Cruz”. Canadian Association of Hispanists. University of New Brunswick. May, 2011.

“La Virgen de Guadalupe: imagen y poesía”. Middlebury College, March, 2011.

“La Virgen de Guadalupe vs. Sor Juana Inés de la Cruz: ¿la historia de un desencuentro?” *I Congreso Ibero-Asiático de Hispanistas. Siglo de Oro*. New Delhi, November 2010.



“La construcción de la Guadalupana en el siglo XVII: entre la ficción poética, la pintura y los textos históricos.” *Early Modern Image and Text Society Conference*. University of South Carolina, Beaufort. October 14-16, 2010.

“El ícono guadalupano: una guerra neobarroca de las imágenes.” Presentation as representative of the Sub-Group “Conflicting Identities” for the review of the Canadian Center for the Humanities. University of Ontario. London, Ontario. October, 2010. Funded by the Hispanic Baroque.

“Resemantización del ícono guadalupano en el México post-Barroco.” *Congreso internacional: Del Barroco al neobarroco: realidades y transferencias culturales*. Valladolid, June 2010.

“Vencen las rosas al fénix’: Rivalidad de advocaciones marianas y la constitución de la guadalupana como símbolo de la nación en la poesía mexicana del siglo XVII.” *Conflicting Identities*. University of Liverpool. Liverpool, May 2010. Funded by the Hispanic Baroque.

- Also in: *Religion in the Hispanic Baroque: The First Atlantic Culture and Its Legacy*. Liverpool, May 2010. Funded by the Hispanic Baroque.

“Dos íconos de la mexicanidad, la Virgen de Guadalupe y Sor Juana Inés de la Cruz: ¿La historia de un desencuentro? Universidad del Claustro. Mexico City. April, 2010.

“La Virgen de Guadalupe: un ícono/objeto en el imaginario popular contemporáneo.” McGill University, Montreal. February 2010. Invited by McGill University.

“Vencen las rosas al fénix” iconografía guadalupana y la poesía de Sor Juana Inés de la Cruz y Luis Sandoval Zapata.” Universidad del Claustro – México D.F. – October, 2009.

“De eras imaginarias, contraconquistas y barrocos.” (On Nietzsche, Bataille, Lezama Lima, and Bolívar Echeverría). Universidad Nacional Autónoma de México (UNAM). Mexico City. Congress entitled *Barroco ilustrado: conceptos, representaciones y discursos en el ámbito hispánico trasatlántico*. October, 2009.

“Presentación de *Los espacios del ‘Primero Sueño’ de Sor Juana Inés de la Cruz. Arquitectura y cuerpo femenino*.” Keynote Speaker. Universidad del Claustro de Sor Juana. Mexico City. November, 2008.

“Que a ser se pasa Rosa Mejicana, apareciendo Rosa de Castilla”: Iconografía de la Virgen de Guadalupe en el soneto “La compuesta de flores Maravilla” de Sor Juana Inés de la Cruz. Table: Constitución del Barroco en el ámbito hispano-trasatlántico (1600-1824). *Hispanic Baroque: Complexity in the First Atlantic Culture*. Congress of the Asociación Canadiense de Hispanistas. Vancouver, May 2008.

“Arquitectura y discursividad en el *Primero Sueño* de Sor Juana Inés de la Cruz.” New England Council of Latin American Studies (NECLAS). Middlebury, VT. October 2006.

"La sátira religiosa en el soneto 'Dentro de un santo templo un hombre honrado' atribuido a Diego Hurtado de Mendoza." [Seventh Biennial Conference of the Society for Renaissance and Baroque Hispanic Poetry](#). University of Miami. November, 2005.

"La naturaleza en el cuerpo del poeta en los 'Poemas a la soledad de Vermont.'" Eleventh Annual Hispanic Forum: "[LORCA IN VERMONT](#)" 75th Anniversary. University of Vermont. October, 2004.

"Imagen y textualidad en el Nueva York de la poesía hispánica." Asociación Internacional de Hispanistas. Monterrey (July, 2004). Accepted for presentation, but unable to read it personally due to illness).

"El aguilucho y el *carpe diem* posmoderno: García Montero lee a Góngora." [Sixth Biennial Conference of the Society for Renaissance and Baroque Hispanic Poetry](#). Boston University, October 2003.

"Magia y hechicería en el *Carnero* de Rodríguez Freyle." Hispanistisches Kolloquium, Universität Würzburg, Germany. October, 2002.

Presentation of Prof. John Hunisak at the Middlebury College Museum. The presentation included an introduction to Theresa of Avila and Spanish mysticism. Activity included as part of the Scott Symposium on Women in Religion. Middlebury College, 2002.

"La melancolía en Francisco de Quevedo: un camino hacia la sátira y la parodia religiosa." Modern Language Association, New Orleans. December, 2001.

"Navegando por un flujo de sangre y leche en los textos de sor Juana Inés de la Cruz y Ana Rossetti." Fifth Biennial Conference of the Society for Renaissance and Baroque Hispanic Poetry. The Ohio State University. October, 2001.

"Entre presentación y representación: el icono en la *Loa* para el *Auto sacramental del Divino Narciso* de sor Juana Inés de la Cruz." Romanistentag, Munich. October, 2001

"La ficcionalidad crucificada: Cervantes vs. Bataille." [Kentucky Language Conferences](#). April, 2001.

"Approaching St. Valentine's Day: Love, Eroticism and Sexuality." Middlebury College. January, 2001

"Hágase en mí lo que tu dardo indica: *Punto umbrío* de Ana Rossetti y la transverberación teresiana." Purdue University. October, 2000.

"Menstruación y leche materna en el *Primero sueño* de sor Juana Inés de la Cruz." Universitas Castellae. Valladolid. July, 2000.

"Walter Benjamin y Federico García Lorca." International Colloquium at the Christian-Albrechts-Universität zu Kiel. June, 2000.

"La aparente asexualidad en el *Primero sueño* de sor Juana Inés de la Cruz." International Colloquium on Sor Juana Inés de la Cruz. University of Paris IV- Nouvelle Sorbonne, and Mexico House. Paris, 1995.

#### PRESENTATIONS AT MIDDLEBURY COLLEGE AND COMMUNITY

"Spheres of God and Knowledge: Geometrization in Hispanic Visual Culture." Carol R. Riefelj Series. January, 2017.

"Sacred Violence: The Virgin of Guadalupe in Contemporary Mexico." Carol Riefelj Faculty Series. Middlebury College. Nov. 28th, 2012.

"Vanitas Painting." Presentation for a WT-course directed by Prof. Roberto Pareja, 2012.

"Being Reviewed at Middlebury." Presentation for the New Faculty Workshop under the direction of John Elder. January 2009.

Selected by graduate students from the Guadalajara Program to deliver a talk as faculty representative during the graduation ceremony. Guadalajara, Mexico. August, 2009.

Guest Speaker. "Poetry for the Spanish Class." Annual VFLA (Vermont Foreign Language Association) Convention. Middlebury Union High School. October, 2004.

Using Technology in the Spanish Classroom. Intermediate Spanish 210. Middlebury College, 2003.

Workshop for faculty: Presentation of SEGUE and use of WEB pages in and out the classroom. Middlebury College. January, 2003.

Lecture Series. Talking about Teaching. "Using Technology in the Classroom: Painting and Poetry in the Spanish Golden Age." Middlebury College, March 2002.

#### POETRY READINGS

Gamut Room. Middlebury College, 2001.

University of Washington. "El árbol que canta." Seattle, 1997.

Instituto Cervantes of Munich. "Escritores ALAM." Munich, 1995, 1996.

4th Theater and Music Festival *Stutaculum*. Organized by the city of Munich, 1992.

Poetry Reading organized by Hagen Publishing House. Prater Insel. Munich, 1992.

University of Munich. Institute of Romance Languages, 1991.

## TEACHING - LITERATURE AND CULTURE COURSES TAUGHT AT MIDDLEBURY COLLEGE

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### UNDERGRADUATE LEVEL

#### **Span0345 Hispanic Painting from the Medieval, Renaissance, and Baroque Eras**

The main goal of this course is to analyze art. Focusing on aesthetics, we will learn to appreciate the differences between Medieval, Renaissance, and Baroque painting. Regarding formal elements, we will work on the use of lines, colors, proportions, and perspective. Artistic appreciation will be complemented with readings on historical and theoretical issues with respect to the intersection among imperial power and religion, race, and ethnicity (Casta painting), mythology, the use of the body as a metaphor, still-lives, and *Vanitas* painting. Students will compare artistic manifestations from Spain and the New World, and will be able to trace connections with contemporary art. Students will engage in at least one creative project using Photoshop. Among the artists we will study are: El Greco, Velázquez, Josefa de Óbidos, Goya (Spain), Illescas and The Quito School of Art, Villalpando, Correa, and Cabrera (México), Zapata, Master of Calamarca and many anonymous painters from the Cusco School (Peru, Ecuador and Bolivia).

#### **Span0382 Two Female Mexican Icons: The Virgin of Guadalupe and Sor Juana Inés de la Cruz**

If one wanted to choose the most representative female figures from all of Mexican history, there is no doubt that Sor Juana and the Virgin of Guadalupe would be the two who have most impacted Mexican society. In this course we will first concentrate on the Guadalupe and will trace her transformation from the 16th- through the 21st century. In spite of a number of polemics around the veracity of her apparitions, she has consolidated herself as the symbol of the Mexican nation. Even in the 21st century, the Virgin of Guadalupe continues to be the most important religious icon in Mexican society. We will read historical documents and poetry, and will give attention to the colonial and contemporary art on the topic. Sor Juana Inés de la Cruz is considered the first feminist of the New World. We will study some of her most representative pieces, and also her response to the ‘creation’ of the Guadalupe myth.

#### **Span0402/ SPAN 371/ CMLT371 Don Quixote and Its Representation in Visual Culture**

In this course we will read Cervantes’ masterpiece, *Don Quixote*. Special attention will be given to the historical, philosophical, and cultural context of the period. Emphasis will be placed on specific topics such as religion, governance, intercultural relationships, madness, parody, authorship, and love. We will also study the novel’s representation and adaption in a selection of illustrations, graphic novels, animated films, comics, children’s books, and music. Representation in contemporary global cinema, television, and advertising will also be examined. Students will study different adaptations from Europe, Latin America, Asia, and the United States.

#### **Span0403 What is Baroque?**

In this seminar we will explore the concept of the Baroque in the literature, arts, and sciences of the 17<sup>th</sup> and 18<sup>th</sup> centuries, taking special care to differentiate between aesthetic and historical definitions of the term. We will study representations of the Baroque in Hispanic poetry, drama, painting, architecture, and music. We will also focus on its connections with philosophy, astronomy, mathematics and anatomy. Students will also be encouraged to look for traces of the Baroque in contemporary culture. Other questions to be considered include: What is the difference between

Baroque and neo-Baroque? What do we mean when we use the adjective “baroque” to describe a contemporary painting, a film or a video game? Can we talk about a Baroque revival in the 20<sup>th</sup> or even the 21<sup>st</sup> century?

**Span0416 Who is Afraid of Poetry?** In this course we will read a selection of poetry by contemporary Spanish and Spanish American authors (e.g. Lorca, García Montero, Rossetti, as well as Eielson, Paz, Pizarnik). The main goal of the course is the understanding of poetry in conjunction with contemporary critical ideas. We will learn how to analyze poetic texts using the main theoretical currents of our time such as structuralism, post-structuralism, feminism, and cultural studies.

**Span/Reli0439 Hispanic Religious Painting in the Golden Age** The use of holy images can be traced back to the debate between iconoclasm and iconolatry. During its last session in 1562-1563, the Council of Trent regulated the use of holy images in Spain and its colonies. In this course we will study the reasons why religious images were predominant in European and Spanish American art of the Renaissance and Baroque. We will also concentrate on the representation of divinity, saints, heaven, modes of praying and visions. We will study the religious iconography associated with these themes, and we will also pay attention to the relationship between passion and eroticism, visual deceit, and body rhetoric for the representation of ecstasies. Among the artists considered will be El Greco, Velázquez, Alonso Cano, José Juárez, Cristóbal de Villalpando, as well as other anonymous painters from the Andean countries. Satisfies the IS advance language requirement in Spanish. ART PHL

**Span0442 Love and Eroticism in Spanish Golden Age Literature** This course will focus on the cultural changes and continuities that define the notions of love, sex, and eroticism throughout Spanish Renaissance and Baroque literature. With a selective reading of poetry, narrative, and drama, we will study examples of their Platonic, Neoplatonic, courtly, and Petrarchan manifestations. Additionally, we will analyze human-human and human-divine relationships within a framework of amorous and mystic literature. We will read texts by Garcilaso, Herrera, Aldana, Teresa de Ávila, San Juan de la Cruz, Lope de Vega, Calderón de la Barca, and Francisco de Quevedo, among others.

**Span0481 Re-Writing Golden Age Poetry** In this seminar we will focus on comparing Spanish Golden Age poetry to contemporary poetic discourse. The goals of this course are, first, to understand the cultural and literary importance of Renaissance and Baroque traditions, and second, to study how this tradition is used and transformed in contemporary poetry. The seminar will incorporate literary theory and visual culture. Among the writers included: Garcilaso, Cervantes, Teresa de Ávila, Lope de Vega, Góngora, García Lorca, Alberti, Gerardo Diego, Rossetti, L. García Montero, Castro, Carvajal, and others.

**Span0391 Latin American Cultural Studies: Texts and Concepts** In this course we will apply Cultural Studies methodology in various cultural contexts, focusing on Latin America. Among the concepts studied will be those of nation, hegemony, postcolonialism, subalternism, performance, heterogeneity, hybridity, aesthetics, race/ethnicity, and gender. Each concept will be used in an analysis of a literary, cinematic, performative, and other artistic work. We will be analyzing, among others, the literary works of Faustino Sarmiento, José Martí, Pedro Lemebel, Manuel Puig, and José María Arguedas; the cinema of Jorge Bodansky and Barbet Schroeder; as well as testimonial literature and various other forms of popular culture.

**Span0354 Cervantes' Novelas ejemplares** Miguel de Cervantes (1547-1616) is considered by many critics as the creator of the modern prose novel. This claim is based not only on

Don Quixote, but also on a collection of twelve short pieces, the *Novelas ejemplares*, published in 1613. In this course we will read and discuss these stories. We will approach them from a literary and cultural perspective by emphasizing topics such as the "guided" culture of the Baroque prevalent in the society of the Hapsburg kings, verisimilitude, exemplarity, love, as well as the nature of fiction and its connection with the Italian novella. Students will be required to work with contemporary theory and criticism.

**Span/Wags0364 Educating Women in the Spanish Golden Age** In this course we will study a number of literary works that deal with the educational discourse developed for women in the Hispanic world of the sixteenth and seventeenth centuries. Through narrative, drama, poetry, and art, we will examine the pedagogy for the positioning of women in religious, political, philosophical, and literary life. We will also concentrate on the subversive strategies used by women to respond to these discourses. Authors will include: Juan Luis Vives, Fray Luis de León, Huarte de San Juan, Teresa of Avila, María de Zayas, Calderón de la Barca, Lope de Vega, Sor Juana Inés de la Cruz.

### **Span0367 Contemporary Latin American Poetry**

In this course we will study the major currents of contemporary Latin American poetry. Beginning with Darío, we will read texts by Martí, Vallejo, Neruda, Paz, Lezama Lima, Varela, Hahn, Ollé, Belli, Pizarnik, Mazzotti, Chirinos, M.A Álvarez, and other poets from Brazil, Central, and South America. Discussions will cover, among others, the relationship between poetry and politics; country vs. city; body and nutrition; love, sexuality, and eroticism. We will also include critical and theoretical readings that will complement close readings of poems. This course satisfies the IS advance language requirement in Spanish. LIT AAL

**Span0373 Painting and Poetry in the Spanish Golden Age** In this course we will explore the relationship between painting and poetry during the Spanish Renaissance and Baroque by focusing on relevant themes of the time: the revival of interests in figures from pagan mythology (e.g. Europa, Venus, Vulcan, Laocoön); the Council of Trent and its influence on Christian painting and literature; the representation of women according to the period norms of beauty; and melancholy as sickness. Paintings of El Greco, Zurbarán, Velázquez, among others, will be analyzed in conjunction with their counterparts in literary texts by Theresa of Avila, Garcilaso de la Vega, Lope de Vega, Francisco de Quevedo, and Sor Juana Inés de la Cruz (also taught before tenure)

**Span0374 New York in Contemporary Hispanic Poetry** Since the beginning of modernity, New York has been a major point of attraction for Spanish-American and Spanish poets. It became the city of exile for many of them. The real and the imaginary about New York have provoked thoughts of fascination and rejection. In this course we will explore and compare the various reactions to and from the city in contemporary poetry through works from authors such as Darío, García Lorca, Neruda, among others. Critical theory will also be included in the readings (Benjamin, de Certeau, etc.)

**Span0300 Introduction to Hispanic Literature** A course in literature and advanced language designed to introduce students to literary analysis and critical writing. A new course design by reason of introducing a brand new textbook entitled *Prisma*. After teaching the course, I was contacted by the publisher to send comments about the new book. It is indeed one of the best books on the market, for it introduces students to contemporary literary theory and critical thinking.

### **Span0311 Hispanic Theatre**

In this course we will explore a broad selection of dramas from Spain and Spanish America. We will focus on close readings of plays, considering, where relevant, their historical and cultural contexts. Emphasis will also be placed on the development of critical vocabulary and writing skills in Spanish. Texts will be selected from various periods from the Middle Ages to present day. Authors include:

Cervantes, Lope de Vega, Calderón, sor Juana Inés de la Cruz, Tirso de Molina, Alarcón, Castellanos, Gambaro, García Lorca, Mihura, Díaz, Solórsano. Satisfies the College writing requirement.

### **Span0312 Introduction to Hispanic Poetry**

## **FIRST YEAR SEMINARS – WINTER TERM COURSES**

### **Span/Reli064 In the Name of Writing: Women's Religiosity in Spain**

This course will compare the work of Saint Teresa of Avila (151-1582) and the poetry of Ana Rossetti, a contemporary Spanish writer. During the 16th century, religiosity was linked to the Inquisition and its confessional practices. Women writers like Saint Teresa and Saint Rosa of Lima developed allegorical worlds that expressed emotional excess. Contemporary writers, on the other hand, express religiosity in terms of postmodern anxiety. Readings on mysticism will be made from an allegorical and a figurative perspective. We will read George Bataille, Michel Foucault, and Michel de Certeau, as well as the work of the authors mentioned above. The main goal will be to analyze religious discursivity in our postmodern society.

### **Span074 The Spanish Giocondas: Representation of Women in Golden Age Painting**

In this course we will study the representation of women by Spanish painters of the Golden Age period (16<sup>th</sup> and 17<sup>th</sup> centuries). Considering the differences between Renaissance and Baroque art, we will analyze works by Berruguete, El Greco, Pacheco, Ribera, Velázquez, Zurbarán, etc. Topics include the *vanitas*, the allegorical figures (Liberal Arts, Fortune, etc) as well as the varied iconography of women such as Europe, Venus, Danaë, Judith, Magdalena, Veronica, Salome and the Virgin Mary incorporated in these works. Students will be required to read, write and give oral presentations about art. This course also includes references to other European painters: Botticelli, Titian, Rubens, Vermeer, etc.

### **FYS1353 Poetry in Exile**

In this course we will read and study poetry written in Spanish and English. We will cover a selection of 20th and 21st-century Spanish American- and Spanish poets who wrote in exile, such as Vicente Huidobro, Pablo Neruda, Jorge Luis Borges, Federico García Lorca, César Vallejo, Cristina Peri Rossi, Julia Álvarez, and many others. The main purpose of the course is to do a close reading of poetic texts taking into consideration issues of voice, space and diasporas. The course will be taught in Spanish and will cover comparisons between the two languages.

### **FYS Say It With Words and Images!**

Is a picture really "worth a thousand words"? This course will address these and other questions related to iconic signs by studying different artistic manifestations such as pop art, publicity, art as propaganda, and comics. Students will learn how to write critical essays about art, while also creating their own artistic visuals using digital editing programs such as Photoshop, I-Movie, and Premier-Pro.

**Languages Courses** I have taught language courses at all levels, and almost every other semester throughout my career at Middlebury.

Span0321/0225 Spanish for Bilingual/Heritage Speakers

SPAN 0101 Spanish for Beginners

SPAN 0220 Intermediate Spanish II

SAPN 0210 Intermediate Spanish I

SPAN 101 Beginning Spanish

SPAN 106 Beginning Writing in Spanish

### **GRADUATE LEVEL**

**Literary and Critical Theory** The aim of this course is to introduce students to the various schools that set the grounds for modern literary and cultural criticism. Class discussions will concentrate on the understanding of theoretical texts, as well as, on the reading and analysis of literature and cultural products. We will engage with the main theoretical currents of our time such as structuralism, (pos)structuralism, feminism, and cultural studies. Taught in 2013 through 2016. We apply critical theory to contemporary cultural phenomena such as: Facebook, Snapchat, and Virtual Reality.

**Love and Eroticism in Spanish Golden Age Poetry** This course will focus on the cultural changes and continuities that define the notions of love, sex, and eroticism throughout Spanish Renaissance and Baroque literature. With a selective reading of poetry from Spain and the Viceroyalties, we will study examples of their Platonic, Neoplatonic, courtly, and Petrarchan manifestations. Additionally, we will analyze human-human and human-divine relationships within a framework of amorous and mystic literature. We will read texts by Garcilaso, Herrera, Aldana, Teresa de Ávila, San Juan de la Cruz, Lope de Vega, among others. (taught in 2010)

**Sor Juana Inés de la Cruz y la cultura del Barroco** This seminar will focus on the life and writings of the 17th-century Mexican nun, Sor Juana Inés de la Cruz (1649-1695), who is considered not only one of the major literary figures of Colonial times, but also the first feminist of the New World. We will study her poetry, drama, autobiographical letters, and theological writings in the context of the main cultural trends of the Baroque: the new scientific discoveries, painting vs. poetry, the debate on Holy images, theories about the women body, women educational discourse, and others (taught in 2006, 2009, 2010, and 2011).

**Painting and Poetry in the Spanish Colonial Culture of the Golden Age** In this course we will explore the relationship between painting and poetry during the Spanish Renaissance and Baroque by focusing on relevant themes of the time: the revival of interests in figures from pagan mythology (e.g. Europa, Venus, Vulcan, Laocoön); the Council of Trent and its influence on Christian painting and literature from Spain and its American colonies; the representation of women according to the period's norms of beauty; melancholy as sickness; satire and the *vanitas topus*; cultural hybridity and Casta Painting. Paintings of El Greco, Zurbarán, Velázquez, Villalpando, among others, will be analyzed in conjunction with their counterparts in literary texts by Teresa of Avila, Garcilaso de la Vega, Lope de Vega, Francisco de Quevedo, Sor Juana Inés de la Cruz, etc. Contemporary art will also be considered. The course will include homework in some of the local museums. No previous knowledge of art is required. (taught in 2009, 2012)

**Literary and Cinematic Analysis** This course will introduce the graduate student to the techniques of literary and cinematic analysis, critical thinking, reading, and interpreting Hispanic literary texts. It is divided into four segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama, as well as cinema.



**Alumni College Course at Bread Loaf, Middlebury College Golden Age Art and Literature** In this course we explored the relationship between poetry and painting in Spain's Golden Age. Taking Horatio's *ut pictura poesis* a point of reference, we will focus on how Spanish renaissance and baroque poets and artists represented love, death, religion, and mythology. As a corollary, we considered the ways in which painters struggled to be considered artists. We will compare the art of El Greco, Velázquez, Palacios, and Murillo with literary texts of the time by Garcilaso, Aldana, San Juan de la Cruz, Lope de Vega, Sor Juana Inés de la Cruz and Quevedo (taught in 2006).

**Workshop on Research of Literature and Culture for DML (Doctorate of Modern Languages) Students. 2103-4.**

**Span6950 DML Research (co taught, 2015).** This is a course taught at the DML level. Section on literature and culture.

**Independent Courses (Selection):**

Mexican Visual Culture (MA level, Ryan Coates, 2017)

The Virgin of Guadalupe in contemporary art. Katherine Mulloy. Fall 2014

Mexico: Peña Nieto. Cecilia Núñez. Fall 2014.

German vs. Spanish (taught for the German Department) Spring 2004

Critical Feminism and the Poetry of Gioconda Belli. Kirsten Stoddart. Spring 2005.  
Department of Spanish.

Federico García Lorca, Luis Cernuda and Literary Theory. James Aguilar, Spring 2001.  
Department of Spanish.

Dulce María Loynaz and Literary Theory. James Aguilar, Spring 2000.

**THESIS DIRECTOR (selection)**

*Baudelaire and Lugones: The Representation of the Moon, the Moon-Poet Relationship, and Melancholia*. Maria Macaya. Fall 2013-Spring 2014. Thesis for the Comparative Literature Program.

Oral examiner for *Argentina's Dólar Blue: Evasion of Controls Through the Black Market for U.S. Dollars* by Cassidy R. Coash (Thesis for Economics).

“Mending Wall by Robert Frost.” David Elber. In conjunction with Jay Parini and Tom Moran. Interpretations of the English version, and translations in Chinese and Spanish. 2015.

Victoria Muñoz-Lepore. Final project. Middlebury Language School. 2011.

*The Poetry of Pablo Neruda*. Joel Simpson. Latin American Studies Program, 2008-2009.

*Sor Juana Inés de la Cruz*. Amaury Souza. Literary Studies Program. January-May 2007

*The Satirical Poetry of Francisco de Quevedo*. Jill Anderson. Literary Studies Program.

*La poesía urbana de Luis García Montero*. Daniel Dietz. Department of Spanish.

*La relación entre la comida y el sexo en 'Lazarillo de Tormes: ' un estudio a través del concepto del cuerpo grotesco de Mikhail Bakhtin*. John Linsky. Department of Spanish (2005-2006).

*Francisco de Goya y Los caprichos. El papel del cuerpo como alegoría en la retórica de la Ilustración*. Sarah Hartman. Department of Spanish

Second reader: *Golden Age Drama: Shakespeare vs. Calderón*. Kirsten Herzog, English Department

#### SERVICE - MIDDLEBURY COLLEGE COMMITTEE WORK

Language Schools Faculty Advisory Board (beginning in Fall 2016-Spring 2018)

Spain Advisory Board 2012-2015 (Evaluation of Middlebury programs in Madrid, Logroño, Córdoba)

Latin America Advisory Board 2012-2015 (Evaluation of Middlebury programs in Buenos Aires, Montevideo, Santiago de Chile, Viña, Temuco and Valdivia).

Committee Member for the Centennial Celebration of the Middlebury Summer Language Schools 2012-2017.

New Task Force on Comparative Literature/Language Initiative. Spring 2009.

Diversity. Subcommittee: Curriculum 2007-2008.

Subcommittee, EAC (Educational Affairs Committee): Discussing teaching resources and Curricular Issues 2006-2007

Spain Advisory Board 2005-2009; Latin America Advisory Board 2007-2009.

Fraker Prize Committee, 2004-2005.

Women and Gender Studies Steering Committee, Fall 2004.

Task Force Member for a Faculty Development Project funded by the Mellon Foundation. (Summer 2002, 2002-2003). Grant received.

Community Judicial Board, 2002-2003.

Academic Advisor of **ALAC** (Alianza Latinoamericana y Caribeña), 2002-2003.

Advisory Board for Diversity. Subcommittee for Curriculum, 2001-2002.

Language Division Subcommittee, 2001-2002.

Academic Adviser of **OLE** (Organización Latinoamericana y Española), 2001-2002.

Steering Committee for the organization of *BabelFest*, a poetry festival organized by the Foreign Language Division. 2001.

Off-Campus Study/Programs Abroad Committee, 2000-2001.

Advisory Board for the Spanish Starr-Middlebury Schools Abroad, 2000.

Contributing Member of the Latin American Studies Program. 2000-2002.

#### CONTRIBUTION TO THE SPANISH DEPARTMENT

Chair of the Spanish and Portuguese Department 2012-2015. Plans for this period included a thorough evaluation of departmental goals by program, teaching levels and individual courses. Evaluation of assessment methods, teaching materials, as well as curricular innovation in both, Spanish and Portuguese. Opening opportunities for Reading/discussion groups among faculty.

As chair of search committees, obtaining funding and approval for a total of 10 tenure-track searches, including 3 in Portuguese and 7 in Spanish. Multiple temporary hirings (10-15).

Active service in the Spanish Department: placement tests, registration, Academic Forum, Spanish House, attending departmental meetings, etc.

Chair of the Spanish and Portuguese Department 2007-2009. Among the most important achievements: transitioning the department from a receivership to a functional and efficient department, successful request of three tenure track positions in Portuguese and incorporating the Portuguese section into the department, chair of seven successful tenure track searches in Spanish, curricular innovation by opening up tenure track lines in the teaching of visual culture, intellectual history, and linguistics, and developing a successful mentoring program for junior faculty.

Curricular Planning and Advising: in charge of placement exams, course assignments, scheduling, student questions and technology issues 2006-2007

Implementation of readings and materials for SPAN 0220; Fall 2006

Participation at the MLA interviewing process in Washington D.C; December 2005; also in 2008 and 2009 (as chair)

Implementation of readings and materials for SP 0210; Fall 2005

Review of Magazine subscriptions, subcommittee, 2004-2005.

Department representative to visit the Schools in Spain, 2003-2004 and 2008-2009.

Coordinator of the conference sequence during the academic year of 2001-2002.

Coordinator of the Tutor Program, 2000-2001.

Academic Advisor for the Spanish House, 1999-2000.

Organizer of a Departmental Reading Group, 1999-2001

Organization of different conferences throughout the years

#### MEMBERSHIP: RESEARCH GROUPS

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Member of the Hispanic Baroque Research Group. Subgroup: Conflicting Identities: <http://baroque-identities.mcgill.ca/> (Expired)

Member of the EMIT (Early Modern Image and Text) Society.

Member of UC Mexicanistas

#### SERVICE TO THE PROFESSION

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External evaluator for the *Social Science and Humanities Research Council of Canada*. Evaluation of research projects by different Canadian researchers.

Oral examiner and external evaluator of a Masters Thesis by Fernando Guadarrama on Luis de Sandoval Zapata. Director: Beatriz de Alba Koch. University of Victoria, Canada. August 2015.

Executive Committee Member for the EMIT Society (Early Modern Text and Image) beginning in October, 2012-2016.

Editorial Board: Latin American Research Review (LARR) (2013-2017).

External evaluator of a PhD dissertation by Valerie Maurer. Doctoral Dissertation: *Araucanía: Aurélie-Antoine de Tounens y las representaciones de la frontera sur en el siglo XIX*. October, 2014. McGill University.

Request to evaluate colleagues for tenure reviews in different institutions: UCLA, California; Lafayette College; University of Massachusetts, Dartmouth College, Bowdoin College, University of Victoria, among many others.

Reviewer of a manuscript: translation from Spanish into German. Poetry by Raúl Zurita, Chile. Translator Karin Hanta.

External evaluator of a PhD dissertation by Katherine Austin. Doctoral Dissertation: *Rasquache* Baroque in the Chicana/o Borderlands. January 2012. McGill University. Director: Jesús Pérez Magallón.

External evaluator of a graduate student thesis (University of Victoria, Canada). On Sor Juana Inés de la Cruz.

Director of a number of final graduate projects for the Middlebury Spanish Language School, and undergraduate theses for Middlebury College, undergraduate program.

External Reviewer for a number of Spanish/Portuguese Departments at different institutions, mainly liberal art colleges. Also external evaluator (2015) for a Modern Language Department, including Classics.

Reader/ Evaluator for the *Revista Canadiense de Estudios Hispánicos* (since 2006-2015).

## LANGUAGES

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Spanish (native speaker)  
 English (near-native fluency)  
 German (advanced)  
 French (reading knowledge)  
 Latin (basic, intermediate)

## PERSONAL INFORMATION

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Citizenship: German  
 Home Address: 80 Linden Terrace  
 Burlington, VT 05401  
 Telephone (home): 802-497-0571; (private cellphone): 802-310-7472