

CURRICULUM VITAE

LEAH MIDDLEBROOK

Associate Professor of Comparative Literature
Associate Professor of Romance Languages
5242 University of Oregon
Eugene, OR 97403 – 5242 USA
(541) 346-3103
middlebr@uoregon.edu

EDUCATION

- Ph.D. Comparative Literature, University of California, Berkeley, 1998
Examination Fields: Early Modern Literature of Spain, France, England
Dissertation title: “La Delicada Estambre: Style and Self in Golden Age Lyric”
Dissertation director: Emilie L. Bergmann, Department of Spanish and Portuguese
- M.A. Comparative Literature, University of California, Berkeley, 1991
- B.A. Spanish Literature, Columbia University, New York, 1989

EMPLOYMENT

- Department Head, Comparative Literature, 2018-2021
- Interim Director, Comparative Literature Program, University of Oregon, 2009-2010
- Associate Professor, Comparative Literature, University of Oregon, 2008-present
- Associate Professor, Romance Languages, University of Oregon, 2008 – present
- Assistant Professor, Comparative Literature and Romance Languages, University of Oregon, 2002 – 2008
- Visiting Asst. Professor, Comparative Literature and Romance Languages, University of Oregon, Fall/Winter, 2001-2
- Andrew W. Mellon Postdoctoral Fellow, Comparative Literature, Stanford University, 1998-2000

PUBLICATIONS

Single-author books:

- **Imperial Lyric: New Poetry and New Subjects in Early Modern Spain**
University Park: Penn State University Press. 2009. Print.
Reviews: [Calíope: The Journal of the Society for Renaissance and Baroque Hispanic Poetry](#). 16.10 (2010): 132-134; [Hispanic Review](#). 79.3 (Summer 2011): 508-511; [Sixteenth-Century Journal](#). 42.1 (2011): 242-244; [Modern Language Review](#). 106. 3 (July 2011): 891-892
Honors: Listed in “the top 8 choices recommended for research on nobility and court culture” in the [Oxford Bibliographies Online](#)

Collaborations and Edited Volumes:

- **Poiesis and Modernity in the Old and New Worlds**. Anthony J. Cascardi and Leah Middlebrook, editors. Nashville: Hispanic Issues, Vanderbilt University Press. 2012. Print.
- **Humanist Studies & the Digital Age**. Nathalie Claire Hester, Massimo Lollini and Leah Middlebrook, editors. (1.1) 2011. Web.

Refereed Journal articles:

- **Poetry and the *Persiles*: Cervantes' Orphic Mode.** *eHumanista/Cervantes* (5). 2016. Monographic Issue. *The Persiles at 400*. Ed. María Mercedes Alcalá Galán. 2017. 370-386. Web.
http://www.ehumanista.ucsb.edu/sites/secure.lsit.ucsb.edu.span.d7_eh/files/sitefiles/cervantes/volume5/ehumancer5.finalfinal.option2.pdf
- **From Musaeus to Parnassus: Poetry, Modernity and Method in the Seventeenth Century.** *Calíope: The Journal of the Society for Renaissance and Baroque Hispanic Poetry*. 18.1 (2013). 26-42. Print.
- **¿Qué coño es el amor?** Cabello-Castellet, George, et. al., ed. *Cine-Lit. V: Essays on Hispanic Film and Fiction*. Corvallis: Cine Lit Publications. 2004. 137-144. Print.
- **Tout mon office: Body Politics and Family Dynamics in the verse *épîtres* of Marguerite de Navarre.** *Renaissance Quarterly*. 54.4 (Winter). New York. Renaissance Society of America. December 2001. 1108 – 1141. Print.
- **En Arcadia Betis –The Imperial Lyric of Gutierre de Cetina.** *Bulletin of Hispanic Studies*. LXXVIII. 3. Liverpool. Liverpool University Press. July 2001. 297 – 317. Print.

Refereed Book Chapters:

- **DoroMiconá: White Femininity and African Presence in Don Quijote, Part 1.** Chad Leahy, ed. *On the Uses and Abuses of Spanish Culture*. Routledge. (co-authored with Cornesha Tweede). *Forthcoming*.
- **Petrarquismo y la polis: La poética de Anfión.** Barragan, Raquel, ed. *La poética de Zeuxis: el eclecticismo literario en España y Nueva España en los siglos xvi-xviii*. Publicaciones UNAM. 2021. *Forthcoming*.
- **On Teaching Petrarch's *Canzoniere* to Students of Spanish.** Dini, Andrea, and Kleinhenz, Christopher, eds. *Approaches to Teaching Petrarch's Canzoniere*. New York: Publications of the MLA. 2015. 193-203. Print.
- **Poiesis and Modernity at the Turn of the Spanish Sixteenth-Century: Luís Alfonso de Carvallo and the *Cisne de Apolo* (1602).** Anthony J. Cascardi and Leah Middlebrook, editors. *Poiesis and Modernity in the Old and New Worlds*. Nashville: Hispanic Issues, Vanderbilt University Press. 2012. 3-17. Print.
- **Introduction.** *Poiesis and Modernity in the Old and New Worlds*. Nashville: Hispanic Issues, Vanderbilt University Press. 2012. ix-xv. Print.
- **Introduction: Francesco Petrarca, Manuscript to Digital Culture.** Nathalie Claire Hester, Massimo Lollini and Leah Middlebrook, editors. *Digital Humanisms and the Philology of the Earth*. (1.1) 2011. Web.
- **The Poetics of Modern Masculinity in Sixteenth-Century Spain.** Gerry Milligan and Jane Tylus, editors. *Masculinity in Early Modern Literature of Italy and Spain*. Toronto: U. Toronto Press. 2010. 143-167. Print.
- **Fernando de Herrera Invented the Internet: Technologies of Self-containment in the Early Modern Sonnet.** Castillo, David and Lollini, Massimo, eds. *Baroque Reason and Its Others*. Nashville: Hispanic Issues. 2006. 61-78. Print.
- **Comedia and Comédie.** Bass, Laura, and Greer, Margaret, eds. *Approaches to Teaching the Comedia*. New York: Publications of the MLA. 2006. 134-142. Print.
- **La mujer petrarquista: 'hollines y peces.'** Bergmann, Emilie L., and Middlebrook, Leah W. in Zavala, Iris, ed. *Breve historia feminista de la literatura española (en lengua castellana)*. Barcelona. Anthropos. 1995. 145-158. Print.

Book reviews and short pieces:

- **John Rutherford: The Spanish Golden Age Sonnet.** (Cardiff, U.K.: University of Wales Press, 2016). *Renaissance Quarterly*. *forthcoming*

- **Hilaire Kallendorf: Sins of the Fathers: Moral Economies in Early Modern Spain** (Toronto: U Toronto Press, 2013). *Hispanic Review*. 84.2 (2016). Print.
- **Gregorio Cabello Porras and Soledad Pérez-Abadín Barro, eds.: Huir procuro el encarecimiento: La Poesía de Hernando de Acuña** (Santiago de Compostela: Universidad de Compostela, 2011). *Bulletin of Spanish Studies*. 91.7 (2014). Print.
- **Raquel Chang Rodriguez: “Aquí, ninfas del sur, venid ligeras.” Voces poéticas virreinales.** (Madrid/Frankfurt: Iberoamericana/Vervuert, 2008). *Calíope: The Journal of the Society for Renaissance and Baroque Hispanic Poetry* 15.1 (2009). Print.
- **“Agudeza”.** Roland Greene, Editor, *The Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton U.P.) 3 pp. Web.

PUBLIC OUTREACH / PUBLIC HUMANITIES

- *Cancionero de abril y mayo* (co-created with Sonia Velázquez; Felipe Valencia, Managing Editor and Technical Director, sponsored by the Society for Renaissance and Baroque Hispanic Poetry /SRBHP). A virtual, international poetry reading lasting sixty-one days. Each day in April and May, a colleague in the field of sixteenth- or seventeenth-century poetry from Spain, the Spanish-American vice-realms, and the wider Iberian world reads a favorite poem and offers a few words about why they chose it, and what to listen for. The project was conceived of in solidarity with colleagues in Spain during the stay-at-home order in effect during spring of 2020. Participants joined us from eight countries and read poetry in Spanish, Portuguese, Quechua and Latin.
https://www.youtube.com/channel/UCZ3ScoNwqLS5rMsYQF9_mKw/videos
- *Cancionero de abril, segunda edición ahora nuevamente recopilada* (co-created with Sonia Velázquez; Felipe Valencia, Managing Editor and Technical Director, sponsored by the Society for Renaissance and Baroque Hispanic Poetry /SRBHP). See above. The second edition of our virtual, international poetry reading, this time held during the month of April, only.
https://www.youtube.com/channel/UCZ3ScoNwqLS5rMsYQF9_mKw/videos

IN-PROGRESS

Monograph: *The Other Lyric: Singing, Stacking, Wrecking, and Reading in Europe and the Americas (1500 to the Present)*

An account of a poetic tradition I trace to the Greek myth of Amphion, King of Thebes, *The Other Lyric* presents a conceptual framework through which to expand the concept of lyric poetry beyond the contemporary parameters that delimit and define it. If since that time “the lyric” has been treated primarily as a discourse of the self (for example, Jonathan Culler’s “inner monologue”), *The Other Lyre* reminds us that in its initial conceptualization, lyric was a *bipartite* category of poetic art. This category was established by Horace, when he marked out a domain of poetry he called *musa lyrae sollers*, or “songs of the lyric muse,” and described it in terms of two figures: Orpheus, the Thracian singer who figures the power and the tragic limitations of the human voice, and Amphion, who played his lyre so sweetly that boulders were moved to create walls for Thebes, a city that was both fearsomely splendid and ultimately doomed. In *The Other Lyric*, I observe that the lyric power of Orpheus shapes modern notions of lyric as subjective, self-oriented verbal art, while this second set of powers attributed to the lyre of Amphion, the power of making and violently dismantling cities through the activity of harnessing and unleashing the power of human collectivities, is marginalized from the lyric in the eighteenth- and nineteenth centuries. From the margins, however, it goes on to inform the poetry of, for example, certain of the Language poets, as well as modernist, avant-garde, postmodern and conceptual poetry. The key to identifying this poetry is to attend to Amphion’s particular poetics: his lyre sings by means of rhythms and sonorous patterning, in the form of consonance, assonance, and cacophony, for example, and his lyre also stacks things up: massive compilations of poems, in their material volume and substance, enact Amphionic work.

This book is anchored in close readings of poetry and poetic trends and movements in Spain, the Spanish Americas, France, and England. However, it has a substantial theoretical component, as I argue that the myth of Amphion's lyre is in fact an account of the phenomenon Rancière discusses as the "distribution of the sensible" that marks the point of conjunction between aesthetics and politics. In a manner that corresponds to Rancière's description of aesthetic activity in (for example) *Aesthetics and Its Discontents*, Amphionic lyric determines the voices and the identities that are intelligible and legible in a specific, human-created space of presentation: the "polis" (in the Greek myth), the city (for many Renaissance writers), the nascent imperial state (also for Renaissance writers). I make my case for the Amphionic tradition through readings in the poetry and theory of a long list of representative writers, including Horace, Ovid, Dante, Joaquim DuBellay, George Herbert, Miguel de Cervantes, Ben Jonson, and the writings of *criollo* and *criolla* poets in the Spanish Americas. I set these readings in dialogue with more recent poetry by Carolyn Forché, Alice Oswald, WB Yeats, and Raúl Zurita (among others). In addition to Rancière, the arguments in *The Other Lyric* draw on theories of poetry and politics devised by Jean Luc Nancy (on aesthetics, politics, and worlding), and Sianne Ngai (on "heaping" as aesthetic activity). This book also intersects with both the "New Lyric Studies" movement spearheaded by Virginia Jackson and Yopie Prins, and with theories of Postmodern poetics, in particular the work of Oren Izenberg.

The arguments I put forward in *The Other Lyric* have implications for dominant, canonical ideas about poetry (in general) and lyric (in particular). The approaches I model in this book demonstrate how to uncover a new sense of lyric tradition. Like the more familiar, quasi-Orphic tradition of subjective lyric, this "Amphionic" tradition takes shape in the sixteenth century, as Renaissance Humanist writers promoted Horace's ideas about poetry and poetics in their nascent imperial states. Amphion's lyre continues to form postmodern and avant-garde poetry of the twentieth and twenty-first centuries. Moreover, the Amphionic tradition speaks to the twenty-first century political present, as the last vestiges of the world European early moderns built with their empires, their colonial and domestic politics, and their discourses and institutions give way.

The Foreword, Introduction, and Chapters 1, 2, and 3 of The Other Lyric are complete in draft form. Remaining to be written are Chapter 4 and a Coda. I plan to send sample chapters to presses in October 2021 and expect to complete the full draft of the book in Spring 2022.

Peer-reviewed Articles, Chapters and Essays:

- **The Mediterranean as Mercurial Parnassus: The Poetics of Singing, Squeaking, and Stacking in Miguel de Cervantes's *Viaje del Parnaso*.** 12,000 words. Anticipated completion: December, 2021.

Book Reviews and Short Pieces:

- **Vincent Barletta: Rhythm.** (U Chicago Press 2021). [Caliope: the Journal for the Society of Renaissance and Baroque Hispanic Poetry](#). 1000 words. Due 11/15/2021

SELECTED INVITED LECTURES and TALKS

- **DoroMicono: Cultural Appropriation and the Derivation of Female Whiteness in Don Quijote, Part 1"** (with Cornesha Tweede, Doctoral Candidate, Romance Languages, UO), presented and discussed in a meeting of Yale University's Iberian Connections seminar dedicated to work on Cervantine Blackness by Middlebrook, Tweede, and Nicholas R. Jones. November 9, 2021. *Note that originally, the participants were invited to an in-person visit to Yale; the meeting was moved to Zoom due to Covid-19 protocols. (scheduled)*
- **"Amphionic Poetics: A Theory of Lyric for Times of Cultural Change."** Invited lecture, UNC Greensboro. November 8, 2018.
- **"Amphionic Poetics: A Theory of Lyric for Times of Cultural Change."** Invited lecture, UNC Chapel Hill. November 6, 2018.
- **"Why Read Don Quijote Today."** Invited talk on the relevance of *Don Quijote* to a 21st century readership. Renaissance and Early Modern Studies Group. UC Berkeley. February 2018.

- **“The View from Thebes –Framing Poetry for the 21st Century.”** Invited lecture as part of the series, “Poetry, the Stranger: Accessing the Genre in the 21st Century.” O.C. Tanner lecture series, Utah State University. March 2018.
- **“New Directions in the Pedagogy of Poetry and Language” – Literary response in the L2 classroom.** Four special sessions for the Master Oficial Literatura Europea y Enseñanza de Lenguas taught by María Losada Friend (Universidad de Huelva), Robert Davis (Universidad de Oregón) y Leah Middlebrook (Universidad de Oregón). Huelva, Spain. March, 2014.
- **“Lyric Knowledge in Spanish Early Modernity: Museaus to Parnassus.”** Keynote address at the Eleventh Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. University of Virginia, October 12, 2013
- **“From Museaus to Minerva: Poetic Knowledge in Seventeenth-Century Spain.”** SUNY Buffalo Comparative Literature Symposium, “Literature and the Secret of the World,” 5-6 April, 2013.
- **“Translation Pedagogy: an ethical address to the world literature curriculum.”** “The Pedagogies of Translation: Current Methods and Future Prospects.” Barnard College, 4-5 May, 2012.
- **Songs for the New Age: Orpheus and Amphion on the Threshold of Spanish Modernity** (Invited intervention). Division on Sixteenth-Century Spanish Poetry and Prose, Annual Meeting of the Modern Language Association, January, 2011.
- **“Sheep on a stony hill” – Literary response in the L2 classroom.** Three special sessions for the Master Oficial Literatura Europea y Enseñanza de Lenguas taught by María Losada Friend (Universidad de Huelva) y Leah Middlebrook (Universidad de Oregón). Huelva, Spain. March, 2010.
- **“The poetics of language production - Poetry as a springboard to language acquisition”** Three special sessions for the Master Oficial Literatura Europea y Enseñanza de Lenguas taught by María Losada Friend (Universidad de Huelva) y Leah Middlebrook (Universidad de Oregón). Huelva, Spain. March, 2010.
- **“La ideología de la forma: subjetividad y sonetización en las letras del siglo XVI.”** Special seminar delivered to members of the research groups on Golden Age and critical theory at the University of Córdoba. April, 2009.
- **“Form and content: The uses of poetry in content based instruction (CBI) of L2.”** Three special sessions for the Master Oficial Literatura Europea y Enseñanza de Lenguas taught by María Losada Friend (Universidad de Huelva) y Leah Middlebrook (Universidad de Oregón). Huelva, Spain. March, 2009.
- **“Poiesis and Modernity in Early Modern Spain.”** EMERGE: the Early Modern Research Group. University of Washington. November, 2008
- **“Dispassionate Petrarch: Juan Boscán brings the *Canzoniere* to Spain.”** Center for Medieval and Renaissance Studies. UCLA. May 2004 .
- **“Sonnet Matters.”** Meeting of the Early Modern Interdisciplinary Group. City University of New York. April 2004.

Local:

- **“Comedia and Comédie: On the Spanish Origins of Molière’s Plots.”** The Council for Theatre and Performance Studies. University of Oregon. April 2003.

SELECTED INVITED SEMINARS and APPEARANCES

- **“On Contemporary Theory and Early Modern Texts.”** Invited seminar appearance. Seminar on *Don Quijote* convened by Christina Lee. Princeton University. March 2021.

CONFERENCES & SYMPOSIA COORDINATED

- **Race, Racialization and the Early Modern – Emerging Views** (Nov. 15-16, 2019)

- 1.5 day event featuring invited guests and respondents drawn from the UO faculty; mentoring discussion in collaboration with the Graduate School (Padma Akkajuru, Director DEI); campus-wide audience and collaboration with depts. and programs including ENG, HIST, RL, EALL, REL, AFR, EUR, LAS, Black Studies, Global Studies Institute, among others. Guests include David Sterling Brown (SUNY Binghamton), Nick Jones (Bucknell), Christina Lee (Princeton), Marc Schacter (Durham U, U.K.).
- **Francesco Petrarca, From Manuscript to Digital Culture** (Coordinated with Massimo Lollini; University of Oregon, April 3, 2010)
 - **IX Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry** (Coordinated with Amanda Powell; University of Oregon, November 5-7, 2009)

PANELS COORDINATED

- **Racialization and the Category of the Human I & II** (Coordinated with Aysha Ramachandran). Two linked sessions sponsored by the MLA Forum CLCS – Renaissance and Early Modern. Evaluating “racialization” as a framework for defining the notion of “human” in the early modern period, this roundtable aims to debate challenges and future directions for studies of humanism, humanity and the humanities today. Speakers include: Carina Johnson, Katherine Vomero Santos, Marc Schacter, Jyotsna Singh. MLA 2020, Seattle, WA.
- **Poetry on the Rocks I, II & III** (Coordinated with Jenny Marie Forsythe, ABD, Comparative Literature, UCLA). Three linked round table discussions on the impact of ecocriticism, object-oriented ontology and material Feminisms on Renaissance and early modern studies. 65th Annual Meeting of the Renaissance Society of America, Toronto 2019.
- **Theories of Lyric I & II** (Coordinated with Felipe Valencia, Visiting Assistant Professor of Spanish, Swarthmore). Two linked sessions at the 61st Annual Meeting of the Renaissance Society of America, Berlin 2015. These sessions were sponsored by the Hispanic Division and by the Society for Renaissance and Baroque Hispanic Poetry

SELECTED PAPERS AND COLLOQUIA *(full list available on request)*

- **“El petrarquismo y la polis: la poética de Amphion”** Coloquio Internacional. La poética de Zeuxis: el eclecticismo literario en España y Nueva España en los siglos xvi-xviii. Universidad Autónoma de México. 3-6. December 2019.
- **How to do things with copia.** Fourteenth Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. UC Irvine. 18-20 October 2019
- **This Lyre that is Not One: Amphionic poetics.** ACLA seminar “Towards a Global Theory of the Lyric.” Los Angeles. March 2018.
- **At the Crossroads of Poetry and Lyric: Ideas de la lírica in the two Castilian Verse Translations of Le Chevalier Délibéré (1553, 1555).** Thirteenth Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. Sevilla, Spain. 18-20 October 2017
- **Amphionic Lyric – Prosody and National Identity in Sixteenth-Century Spain.** First Biennial Conference for the Study of Lyric (INSL). Boston University. June 2017.
- **“Sense variously drawn out from one Verse to another” –Milton and Spanish lyric.** 63rd Annual Meeting of the Renaissance Society of America. Chicago. April 2017.
- **“Deseando veros presto en la otra vida” : Cervantes’ Orphic mode.** Inaugural meeting of LALISA (the Latin American, Latino and Iberian Studies Association). Reed College. Portland. April 8-9 2016.
- **Orfeo Contrahecho: Sodomy and Lyric Fidelity in the Court of Charles V.** Twelfth Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. U Mass. Amherst. September 24-26 2015.

- **The Task of the Courtier: Verse Form and National Identity in Two Early Modern Versions of *El caballero determinado*.** Panel on “Translating Burgundy,” coordinated by Elizabeth Terry (ABD, History, U.C. Berkeley). 61st Annual Meeting of the Renaissance Society of America. Berlin, March 26-28 2015.
- **Beyond Lyric.** Third Annual Meeting of the Northwest Hispanists Working Group. San Francisco. May 3, 2014.
- **Lyric Knowledge in Spanish Early Modernity: Museaus to Parnassus.”** Comparative Literature Department ‘What Matters to Me’ series. November 8, 2013.
- **“Contending Knowledges in Seventeenth-Century Spanish Academies.”** American Association of Italian Studies. University of Oregon, April 11-13, 2013
- **Cervantes, Romances and Romance.** California Cervantes Conference. U.C. Berkeley, October, 2008
- **Species of identity: poetry, silver and knowledge in early *criollo* discourse.** Annual meeting of the Renaissance Society of America. Chicago, April 2008
- ***Entre rayo y guerra: eficacia retórica y discurso poético en los umbrales de la modernidad española.*** Seventh Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. Córdoba, Spain. October 2007
- **I@sonnet.** Division on Sixteenth-Century Spanish Poetry and Prose, Annual Meeting of the Modern Language Association. Washington, D.C. December, 2005
- **The Ideology of Form.** Sixth Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. Coral Gables. November, 2005
- **Through a sonnet darkly: poetry and ideology in two poems by Francisco de Aldana and Hernando de Acuña.** Eugene. Oregon Humanities Center. May, 2005
- **The Courtier’s Two Bodies – Self-Fashioning and Sonnet Form.** Annual Meeting of the Renaissance Society of America. New York. April, 2004
- **Why the Sonnet?** Fifth Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. Boston University. October, 2003

Round tables, Responses and short interventions:

- **Gloss as *poiesis*: Jorge Manrique’s *Coplas por la muerte de su padre* build the Spanish nation** (in memory of Nancy Marino). Contribution to the round table discussion "Nations of Spain: Early Modern Perspectives," convened by the Forum on Sixteenth- and Seventeenth-century Spanish Poetry and Prose. MLA. Chicago. January 2019.
- **Cadmus, Amphion, Thebes and the Poetics of Nationalism.** Contribution to the round table discussion convened by the division on the Classical Tradition, Renaissance Society of America. New Orleans. March 2018.
- **New Poetry and New Nation States: A Round Table Discussion in Honor of Richard Helgerson.** Ninth Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. University of Oregon, November, 2009.

AWARDS AND FELLOWSHIPS

- 2019: CAS Program Grant – Race, Racialization and the Early Modern – Emerging Views
- 2017: RL Completion Grant (deferred to 2018)
- 2017: CAS Program Grant \$5K – “Poetry in the Afternoon” lecture series (with Cecilia Enjuto Rangel)
- 2016: Thomas F. Herman Award for Distinguished Teaching, University of Oregon
- 2015: Active Teaching and Learning Fellow, Teaching Effectiveness Program
- 2012: Rippey Innovative Teaching Award, “Intersections of Expression” (with Jeffrey Hurwit, Art History)
- 2011: Ernst G. Moll Research Fellowship, Oregon Humanities Center
- 2010: Rippey Innovative Teaching Award, “Reading Literatures and Cultures” (with Jeffrey Hurwit, Art History - the award funds our annual overnight trip to the

- Oregon Shakespeare Festival in Ashland, Oregon with our FIG students)
- 2010: CAS Program Grant - Francesco Petrarca, From Manuscript to Digital Culture (with Massimo Lollini, Romance Languages)
- 2007: Ersted Award for Distinguished Teaching, University of Oregon
- 2005: Oregon Humanities Center Fellowship, University of Oregon
- 2004: New Faculty Research Award, University of Oregon
- 1998-99; 1999-2000: Andrew W. Mellon Postdoctoral Fellowship in the Humanities, Department of Comparative Literature, Stanford University
- 1997, 1998: The University of California Interdisciplinary Psychoanalytic Consortium, Graduate Student Fellow at Annual Meetings, Lake Arrowhead, California
- 1995 – 96: Mellon Dissertation Fellowship, U.C. Berkeley
- 1994 – 95: Fulbright Foundation (Spain), 1994-95

GUEST SPEAKERS INVITED TO CAMPUS

AY 2019-2020 – David Sterling Brown (SUNY Binghamton), Nick R. Jones (Bucknell), Christina Lee (Princeton)

AY 2018-19 - Maria Mercedes Alcalá Galán, Steven Hutchinson (U Wisconsin)

AY 2016-2017 – Isabel Gómez (U Mass, Boston); Marjorie Perloff (emerita, Stanford University)

AY 2015-2016 Felipe Valencia (Utah State)

TEACHING

- ***COLT 615: The Subject of the Subject.*** Seminar. Do modern and postmodern concepts of the subject remain relevant in our contemporary, globalized culture? This course, designed as a “theory survey,” addresses this question via three central texts: Judith Butler’s *The Psychic Life of Power*, José Rabasa on the problem of postcolonial theory’s Hegelian bent, and Caren Kaplan’s recent PMLA essay, “Globalized citizens/media states” (January, 2002). Discussion is supplemented by additional readings on globalization and the subject, with special attention to the dislocation of the subject in time and space. **note: *I updated this course in 2014, with new readings in Butler, Lugones, Fanon, N. Katherine Hayles, Stacy Alaimo, Graham Harman.* 2005; W2014
- ***COLT 613: Pedagogy - World Literature and the Teaching of Literature in Translation.*** Seminar. How does the twenty-first century comparatist mediate between the post-national, post-colonial, Post-Structuralist cultures and literatures we investigate and the needs and demands of the conventional undergraduate Humanities curriculum? How does the comparatist responsibly address the curriculum of World Literature? We address this challenge through readings in writers from Edward Said and bell hooks through Spitzer, Foucault, Derrida, Damrosch, Venuti. Intensive training in best practices for course design and preparation is a second key component of this course.
- ***COLT 612: Comparative Literature in the Marketplace.*** Seminar. A professionalization seminar for graduate students in the Comparative Literature program, with emphasis on revising seminar and conference papers into articles. Credit for the course depends on having submitted an article for publication
- ***RL 607: Racialization and the Category of the Human.*** Seminar. (new for 2019) Language of instruction is English. This course examines early modern concepts of difference and otherness as they inform the derivation of “Man,” a “referred subject” (in the words of Sylvia Wynter) anchored in negation. Building from there, we will examine ways in which discourses of religious, ethnic and cultural difference were mobilized in colonial, mercantile and capitalist practices that laid the groundwork for modern ideas of race as they parse the human. Contemporary theories of homo sacer and the subject, along with critical race theory and post- and anti-colonial theory, will be brought to bear on representative texts from England, France, Italy, Spain and the Spanish Americas. Writers examined include Bartolomé de las Casas, Miguel de Cervantes, sor Juana Inés de la Cruz, Louise Labé, Pico

della Mirandola, Michel de Montaigne, Francesco Petrarca, François Rabelais, Philip Sidney, Maria de Zayas. F2019

- **RL 623: *Theories of Lyric: Myths and Songs***. Seminar, co-taught with Cecilia Enjuto Rangel. 'Lyric' is a term that is used widely throughout the various traditions engaged in our RL Department. The European languages each have a word for it: "lyrique," "lirica" "lirica". While sources such as the *Princeton Encyclopedia of Poetry and Poetics* offer a range of definitions of the term "lyric," the modern, European-derived traditions tend to link the term to the ancient Greek and Roman myths, and in particular to the lyre (a stringed instrument played with skill by figures from the sun-god Apollo through demigods and singers such as Orpheus, Amphion and Homer, among others). For this reason, this course engages the concept of "lyric" through the portal of "myth." However, whereas the modern European and Anglophone traditions foreground the Greek and Roman myths, the phenomenon of myth informs a much wider and richer spectrum of discourse --as we will discuss in this course, it can be as challenging to define "myth" as it is to define "lyric." We will discuss poems in their original version in Portuguese, Italian, French, Spanish, Catalan, Galician, Maya, Mapuche and English. We will also look at poems translated into English. Critics considered will most likely include Theodor Adorno, Giorgio Agamben, Walter Benjamin, Anne Carson, Laurence Coupe, Hélène Cixous, Mircea Eliade, Licia Fiol Mata, Michel Foucault, Roland Greene, Martin Heidegger, Barbara Johnson, Cathy Jade, Susan Stewart, Nancy J. Vickers. Students will have the opportunity to translate some of these texts according to their linguistic specialization, and we will discuss those translations in class. This course covers material relevant to Periods 1-4 of all M.A. sectors. This course is taught in English. S2017
- **RL 623: *Humanism and Post-Humanism***. Seminar, co-taught with Massimo Lollini. Consciously and unconsciously, a book-centered view has continued to shape assumptions about the meaning of the word "human" and its derivatives. However, in the current, globalized age, in which science and technology have made pervasive inroads in human life and into the territory of letters and the book, transforming relationships between the human and the non-human, the natural and the synthetic, the word, the image and the algorithm, we need to reconsider what Humanism means. Readings from Petrarch, Pico, Erasmus and Rabelais through Fukuyama, Harroway and Wolfe. This course is taught in English.
- **RL 620: *Romance Studies Today: Theories and Methods***. Seminar. An introduction to graduate research in the Romance Languages, with emphasis on the areas covered by the UO RL faculty. Topics covered include basic research and documentation skills, as well as readings in: periodization, structuralism, Post-Structuralism, Feminism, Colonial and Postcolonial theory, nationalism, queer theory and gender studies. This course is taught in English. W 2011; W 2012
- **RL 407/507: *Women talk to Women***. A "long view" of plots that hinge on women's conversation, with key points identified in sixteenth-century and twentieth and twenty-first century discourse as it took shape in France, Italy and Spain. Readings from Marguerite de Navarre, Moderata Fonte, Maria de Zayas, Virginia Woolf, Elena Ferrante, Lydie Salvayre. This course is taught in English and English-language translations are available for all texts; students are encouraged to read in the original language of composition when possible; to receive credit in a national-language and period, readings and writing must be carried out in the target language (for example: for Period 2 Spanish credit for this course, read the Spanish-language works in Spanish, write in Spanish for the course, and focus on Period 2 texts in your written and final work). MA Periods – FR 1,4; ITAL/SPAN/RL 2,4. W 2018
- **SPAN 666: *Introduction to Early Modern Literature in Culture – Literary Discourses of the Self***. Seminar. A survey of the emergent category of "literature" in early modern Spain and the New World. We consider the ideological implications of the category of "the literary," and interrogate the relationship of that discourse with principal key modern trope: the self. Genres addressed: Petrarchism; novelistic discourse; the prologue; the confession;

the saintly “life”; the historical account (*relación*); literary criticism. This course is taught in Spanish.

- **SPAN 666: Góngora.** Seminar. An introduction to the culture and the politics of early modern Spain, focused by a close-reading of the principal works of the great Spanish poet Luis de Góngora. Works read include a selection of the sonnets; the *Polifemo*; the *Soledades*. This course is taught in Spanish. 2003; 2006.
- **SPAN 566: Body and Soul.** Seminar. Readings of a selection of Pensinsular Spanish texts. Emphasis is placed on the shifting discourses of the body, and on the agency, efficacy and location of the soul. Readings from the writings of Juan Boscán, Garcilaso de la Vega, Sta. Teresa of Ávila, Gracián, Quevedo, Lope de Vega, Cervantes. Theoretical readings from Lacan, Butler, Zizek, Foucault. This course is taught in Spanish. 2005.
- **SPAN 466/566 - La Primera Modernidad Hispana - introducciones y contextos.** Lecture/discussion. Readings from a selection of early modern Spanish writings, including the principal Spanish poets, as well as Calderón, Cervantes, Gracián, Sta. Teresa, “Amarilis,” “Clarinda,” Maria de Zayas. Contexts provided in criticism by Beverley, Cascardi, Castillo, Cruz, González Echevarría, Greer, Maravall, Powell, Weber. This course is taught in Spanish. 2006; 2007; 2010.
- **SPAN 466 – ¡Soy quien soy!** (new for 2020) Lecture/discussion. This course explores the wide range of identities embraced and elaborated by early modern Spanish writers. We also consider that the figure of the individuated self is a key aspect of modernity. Texts include Lazarillo de Tormes, selections from Cervantes, theatrical works by Lope and Calderón (*Fuenteovejuna*, *El Perro del Hortelano*, *El Alcalde de Zalamea*, *La fuerza de costumbre*), *La monja alférez*, *La Respuesta a sor Filotea* (sor Juana Inés de la Cruz). Course is taught in Spanish.
- **SPAN 466-566 – Pre-moderno/posmoderno con Don Quijote.** This course introduces students to theories of the early modern, the modern and the postmodern, via a close-reading of *Don Quijote, Part 2*. The theoretical approaches engaged derive from the possibly mad, possibly quixotic enterprise of basing an entire course on a famous...sequel! S2014; S2019
- **SPAN 460: Don Quijote.** Lecture/discussion. A course devoted to reading and discussing Part 1 of *Don Quijote*. This course is taught in Spanish. 2015; F2016; W2017.
- **SPAN 452/552: Poesía y Modernidad.** Lecture/discussion. An exploration of the concept of poetic knowledge as it is transformed in early modern Hispanic culture. Writers studied include Berceo, Manrique, Garcilaso, Acuña, Cervantes, Balbuena, sor Juana, “Clarinda” and “Amarilis.” Critical contexts in the writings of Aimé Césaire, José Antonio Maravall, Cascardi. This course is taught in Spanish. F 2010; W2012;
- **SPAN 452: Tres temas poéticos y sus raíces en la primera modernidad.** Lecture/discussion. An examination of three key tropes in Spanish lyric poetry (for example, the self, carpe diem, arms and letters, the brevity of life, the language of flowers), as those tropes have evolved from the early modern period to the present. This course is taught in Spanish. S 2005; W 2007;
- **SPAN 452: El soneto.** Lecture/discussion. A survey of the sonnet tradition in Spanish and Latin American literature, with attention to four crucial poetic thresholds: the rise of sixteenth-century Petrarchism; the “French turn” in Latin American nineteenth- and twentieth-century poetry; the poetry of the so-called “generation of 1927”; and the late twentieth-century Spanish sonnet. This course is taught in Spanish. Taught annually 2003-2007; W2009
- **COLT 303: Theories of the Novel – Sallies in the Modern and Postmodern with Don Quixote and Oscar Wao.** Lecture/discussion. Introduction to theories of the novel from Benjamin, Watt and Bakhtin through Appiah and McKeon. Our theoretical readings gain focus and support through our close-readings of two key novels in the tradition: *Don Quixote, Part 1* (Miguel de Cervantes, 1605) and *The Brief and Wondrous Life of Oscar Wao* (Junot Diaz, 2007). W2014

- **COLT 407/507: *The Sonnet and its Moments***. Seminar. An examination of one of lyric poetry's most enduring and adaptable forms, the sonnet, from its origins in the *rime sparse* of Petrarch, through its flowering in the renaissance humanist courts of sixteenth-century Europe, to the present day. Readings from Petrarch through Marilyn Hacker and Julia Álvarez; and including writers from the French and Spanish sonnet traditions. W2003
- **COLT 470/570: *How I changed the world***. Contexts for the contemporary figure of the first-person narrator in early modern poetry and prose. Emphasis on close-reading and critical theories of modernity. Readings in Montaigne; St. Paul; sor Juana Inés de la Cruz; Petrarch; Louise Labé; Gloria Anzaldúa; Junot Díaz. S2017
- **COLT 440 /540: *What is Lyric?*** Readings in theories of poetry and poetics that historicize the notion of a lyric genre as it has been promoted in the 20th and 21st centuries. The course is structured as a series of conversations covering the following topics: What is Lyric?; Poetry and the Concept of Genre; On Prosody and Scansion; Ancient Ideas of Lyric: Linus, Museaus, Orpheus, Amphion; Linus - Hymn, Ballad and Lyric; Orpheus - Petrarchism and its Legacies; Amphion - Poetry and the Polis; Amphion, Solon - Poetry and the Law. Readings include selections from: Jackson and Prins, *The Lyric Theory Reader*, Jahan Ramazani, *Poetry and its Others* and additional readings in poetry, prose and theory. Class is taught in English, and English translations of any poetry composed in languages other than English will be made available. F2017
- **COLT 399: *Topics in Feminist Criticism***. Lecture/discussion. A survey of Western feminist theory, from the American boom in feminism in the 1970s through present currents in critical race and gender studies. Writers studied include: Anzaldúa, Butler, De Beauvoir, Freidan, Lorde, Sojourner Truth, Wittig, Rich. W2008
- **COLT 350: *Wars and Rumors of Wars***. Lecture/discussion. A survey of lyric poetry from the sixteenth through the twentieth centuries, with emphasis on the representation of war. Readings include selections from the writings of Bakhtin, Coleridge, Grossman, Shelley, Sontag. W2004
- **COLT 302: *Theories of Poetry***. Lecture/discussion. An introduction to some of the major movements in the Anglophone tradition of poetry, examined through the lens of the sonnet form. Critical readings from Baudelaire, Césaire, Coleridge, Eliot, Freccero, Petrarch, Sidney, Shelley, Rich, Wordsworth. W2007
- **COLT 102: *Introduction to Comparative Literature II: Ovid's Metamorphoses – Two millennia of constant change***. Lecture. On the two-thousandth anniversary of the death of Roman poet Publius Ovidius Naso, the legacies of his astonishing, witty, sexy, violent, funny, beautiful epic poem, *The Metamorphoses* continue to shape culture throughout the globe. This course is devoted to a leisurely reading and discussion of the full text of *The Metamorphoses*, with reference to the ways in which key myths from the poem have taken on independent lives in disciplines from psychoanalysis, philosophy and literature through mathematics, engineering, sports, business and marketing. Emphasis is on reading and discussion in this class –this is one course in which it's going to be imperative that students are willing and ready to *read* (and engage with the reading). Students will also be asked to prepare substantial, researched multimedia blogs about the legacies of Ovid in culture. If you are unfamiliar with blogging, don't worry! We will provide training and support. The course will be taught in English, and I will be referring to the Dennis Feeny English translation, but students may read the work in the language of their choice (as long as the version used is prepared in verse, not prose). W 2017; W2018; W2019
- **COLT 102: *Introduction to Comparative Literature II: Don Quijote – Make It Strange*** (new for 2020). A substantial reworking of COLT 102, "Make it Strange" will be an experiment with a "gamified" format. Students will work to create their own quixotic experiences of life on the UO campus. The final project for the course entails preparing three polished episodes of an episodic narrative, modeled on the structure and the narrative and aesthetic techniques employed by Cervantes in *Don Quijote*. Episodes may be prepared in the form of literary narrative, comics, or (by permission) video or podcast. Student creative

work with the *Don Quijote* text will be scaffolded and supported by substantive lectures in class, as well as by in-class exercises in close-reading and analysis of specific paragraphs and passages. Language of instruction is English. Students may work in English, Spanish, Spanglish or (by permission) a different language of their choosing. W2020.

- **COLT 101: Introduction to Comparative Literature I.** Lecture. Introduction to the discipline of Comparative Literature. Emphasis placed on close reading; on developing a basic vocabulary for literary and critical analysis; and on learning the principal characteristics of key Western genres, including epic, lyric, novel, short story, drama and the critical essay. **NOTE** – This course fulfills the University Multicultural Requirement. Note: from 2009-2013, this course was joined with Art History 204 in the Freshman Interest Group “Intersections of Expression.” I led the *College Connections 199* course associated with the FIG. Taught annually, Fall 2005 - 2014
- **COLT 101: Introduction to Comparative Literature I: Don Quijote.** Lecture/discussion. Based on student feedback, in 2015 I am experimenting with teaching COLT 101 with a new emphasis: the group reading, discussion and analysis of *Don Quijote, Part 1*. While this course still offers training in introductory-level reading, analysis and literary criticism, I have abandoned the survey format and instead focus on the one novel. Writing assignments include weekly directed journal-style writing and the development of these personal pieces into researched posts on the course blog. *During the development of this new format for COLT 101, I received support from the Teaching Effectiveness Project in the form of inclusion in the 2015 Active Teaching and Learning workshop.* F2015

SERVICE

International and National:

- 2019-2024: Editorial Board, *Renaissance Quarterly* (elected)
- Executive Board – The Clayman Institute for Gender Research. Stanford University.
- 2018 – 2022: President, Society for Renaissance and Baroque Hispanic Poetry (elected)
- 2017-2019: Executive Council, Cervantes Society of America (elected)
- 2013 - 2018: Board Member, MLA Division for Sixteenth and Seventeenth Century Spanish Poetry and Prose (elected)
- 2004 – 2008: Executive Committee, Society for Renaissance and Baroque Hispanic Poetry (elected)

UO, University-wide:

- 2018: Faculty Personnel Committee – Expedited Tenure Review Committee
- 2016 – 2018: Faculty Personnel Committee
- 2015: Duck Preview – Catalytic Learning Sessions – “Affinity and Inspiration: Why I teach Literature” (2 sessions Nov. 13, 2015)
- 2014-15: UO Common Reading Steering Committee
- Summer-Fall 2014: Freshmen Live-in Requirement Task Force (appointed)
- W 2014: Search Committee, Director Oregon Humanities Center
- F 2013: Faculty panelist TEP pre-Week of Welcome session on fostering student engagement in large classes (9/19/13, 10-12 p.m.)
- 2012-2014: Oregon Humanities Center Advisory Board (appointed)
- 2011-2013: Dean’s Advisory Committee (elected)
- 2011 – present: Member, Williams Council (appointed)
- 2010- present: Participating Faculty, Concentration in Poetry and Poetics (ENG)
- 2010 – 2012: Intercollegiate Athletics Committee (elected)
- 2010-2011: UO Senate Executive Council (appointed)
- 2010-2011: Summer Research Awards Committee (appointed, one-year appointment)
- 2010: Selection Committee, Distinguished Teaching Awards (elected, two-year appointment)

- 2010: Accountability Metrics Sub-committee (appointed by the Provost, 2010)
- 2008 (Spring): Appointed by CAS Dean to the Ad Hoc Committee to Consider Departmentalization of Ethnic Studies and International Studies
- 2007- 2011: First Year Programs Advisory Council (appointed)
- 2007 (Fall) 2011: UO Senate (elected 2007, 2009)
- 2007 (Fall) 2008: UO Grievance Committee (elected 2007)
- 2007: Evaluator, Osher Reentry Scholarship Program (contact Jonathan Wei, Coordinator, Nontraditional Student Programs; Office of Student Life: 346-1123)
- 2006, 2005: Faculty Presentation, UO IntroDUCKtion, Faculty Perspectives series: “Reading Literature in the U.S.A. and at the U.O. – on the 2003 NEA Report, ‘Reading at Risk’” (contact Marilyn Linton, Office of First Year Programs; 346-1352)
- 2005: U.O. “Faculty Star.” Lights! Camera! Oregon! Fundraiser (January 21, 2005) (contact Development Office; 346-3016)

Departmental Service:

Comparative Literature Department:

- 2018: Department Head – Comparative Literature (three-year term)
- 2018: Chair, Third-Year Review Committee – Tze-Yin Teo
- 2017 – 2018: Chair, Diversity Action Committee
- 2017-2018; 2010-2015: Director of Pedagogy, COLT (duties include running our Fall term pedagogy workshops for new graduate students; supervision of all GTFs in COLT; class observations of all first-year GTFs and all GTFs in their first term as course instructor)
- 2015: Chair, Tenure Committee for Michael Allan
- 2014-15: Search Committee, Assistant Professor in Translation Studies
- 2011-present: Graduate Committee, Comparative Literature Dept.
- 2011-12: Search Committee, Assistant Professor in Translation Studies
- 2009-2010: Interim Director, Comparative Literature Program
- 2007-08: Search Committee, Assistant Professor in Comparative Literature
- 2007, 2009: NOMAD Mentor
- April, 2007: “*Are the leather pants half empty, or half-full?*” Some tips on thinking about Keanu Reeves’s turn in Kenneth Branagh’s 1993 film *Much Ado About Nothing*.” Short talk delivered as a part of the COLT Keanu Reeves film series. University of Oregon
- F 2004: Acting Graduate Director, Comparative Literature
- 2003-2004: Co-Coordinator: “*Comparative Literature – Subjects and Objects.*” A year-long series of talks and workshops, involving invited guests and members of the Program in Comparative Literature at the University of Oregon. Guests I brought to campus included Judith Butler and William Egginton

In conjunction with the “Subjects and Objects” project, and in collaboration with Lisa Freinkel (Assoc. Professor of English, and Head, Comparative Literature), I co-hosted “Objects of Comparison,” a Colloquium whose speakers included Christopher Braider and Comparative Literature graduate students

Romance Languages Department:

- 2018-2019: Tenure Committee, Lanie Millar
- 2017-2018: Tenure Committee, Lanie Millar (consider to consider)
- 2017-2018: Graduate Committee
- 2016, repeated 2017: Third-Year Review Committee, Cory Browning
- 2014-2016: RL Dept. Advisory Committee
- 2014-2018: Steering Committee, Spanish Heritage Learners Program
- 2014 (summer): Search committee, Visiting Assistant Professor of Spanish

- 2013 – 2014: Graduate Committee
- 2010-2013: Curriculum Committee
- 2009- 2013: RL Development Committee
- 2006 – 07: Helped develop the policies for the new large-lecture format 300-level courses to be offered by RL, starting in Fall 2007. Duties included consulting with faculty and departmental committees regarding course content and GTF management, and helping rewrite the GDRS (General Duties and Responsibilities Statement) to reflect new GTF duties and responsibilities
- 2006 – 2008: RL Graduate Committee
- 2003 – 2008: RL Library Committee
- Summer 2005: Ad Hoc Search Committee, Visiting Associate Professor, Early Modern Peninsular Spanish Literature (I searched, recruited and mentored our hire for the visiting position)

DISSERTATIONS, HONORS THESES and EXAMS:

Dissertations directed:

- Valeria del Barco (RL 2017) (Co-Directed with Amanda Powell, RL)
- Antonio Rius (RL 2015), “The Conundrums of Narrative: Cervantes in the Context of the *Crónicas de Indias*.”

Dissertation committee member:

- Bess Myers (COLT 2019)
- Julia Susana Gómez (COLT)
- Rachel Eccleston (COLT 2017)
- Anna Lesiuk Cummings (RL 2014)
- Luis Gonzalo Portugal (RL 2012)
- Thomas W. Dolack (COLT 2007)
- Kristi Wallace (COLT 2007)
- Christen Piccici (RL 2008)
- Ursula Lindqvist (COLT 2005)

Dissertation committee outside member:

Gina Filo (ENG 2019); Mitchell McCrae (ENG 2017), Jennifer Rinner (ENG 2014), Meagan Evans (ENG 2012), Corbett Upton (ENG 2010), Michael Bennet Smith (ENG 2010), George Slavich (PSY 2006), Jillane Michell (ENG 2004), Cesare Vespigiani (SPAN 2003)

Masters’ Essays Directed:

Drue Edney (2019); Laura Keyt (SPAN 2015); Michael Lukomski (RL 2012); Antonio Cuoso Lianez (SPAN 2011); Michelle Barnes (SPAN 2007); Holly Bennington (SPAN 2006); Laura Ross (SPAN 2005); Tanya Flores (SPAN 2003)

COLT Third-Year Articles supervised:

Nadège Lejeune (2018);

B.A. Honors Theses Directed:

Elmira Louie (COLT Honors College 2018-19); Tate James (COLT Honors College 2018-19); Lucas Andino (COLT 2012); Keely Muscatell (SPAN 2006); Rose Mattick (COLT 2004)

Comparative Literature NOMAD Essays Directed:

Teresa David (2020); Maddy Rowell (2019); Rachel Rasmussen (2010); Benjamin Taylor (2007)

Ph.D. Exams:

Cornesha Tweede (RL 2020); Pearl Lee (COLT 2020); Devina Sindhu (COLT 2019); Julia Susana Gómez (COLT 2014), Rachel Eccleston (COLT 2013); Valeria del Barco (SPAN

2012); Antonio Rius (SPAN 2011); Anna Lesiuk Cummings (RL 2010); Luís Gonzalo Portugal (RL 2010); Vanesa García Velasco (SPAN 2005); Rose Seifert (COLT 2004)

M.A. Exams:

Pedro Brusiloff (2020); Chad Reeves (2020); Pablo Serrano Torres (2020); Iris Soto (2020); Jailin Weaver (2020); Haley Williams (2020); Drue Edney (2019); Rafael Nuñez Rodríguez (2018); Yasmin Portales Machado (2018); Austin Van der Wel (2018); Lingesh Kakkawari (2018); Katie Tassan (2017); Maria Teresa Carmona (2015); Laura Keyt (2015); Licia Alfaro (2014); Elena Overvold (2013); Melanie Hyers (2013); Erika Rodriguez (2013); Macarena Tejada López (SPAN 2012); Rafael Arias (SPAN 2011); Antonio Couso Lianez (SPAN 2011); Roxana Martinez (SPAN 2011); Iñaki Gonzalo San Millá (SPAN 2011); Valeria Del Barco (SPAN; 2010); Anna Delgadillo (SPAN; 2010); Rebecca Halonen (SPAN; 2007); Gustavo Portugal (SPAN; 2007); Ximena Torres (SPAN; 2007); Gabriel Valenzuela (SPAN; 2007); Blanca Aranda (SPAN; 2006); Holly Bennington (SPAN; 2006); Rachel Chabu (SPAN; 2006); Cameron Lougee (SPAN; 2006); Elizabeth Mayorga-Braun (SPAN; 2006); María Olivares (SPAN; 2005, 2006); Laura Ross (SPAN; 2005); Tanya Flores (SPAN; 2003)

RL M.A. Summer reading/Fall forum projects:

Drue Edney (2019); Austin Van der Wel (2017); Lingesh Kakkaniah (2017); Elena Delgado (2015); Laura Keyt (2014); Maria Teresa Carmona (2014); Elena Overvold (2012); Melanie Hyers (2012); Andrew Sullivan (2011)

I have directed or am directing the following reading and conference/605 courses at UO:

Drue Edney and Cornesha Tweede, “Towards a Black Baroque” (W 2019); Nadege Lejeune – COLT Third-year article on world literature, multilingualism and *Pas Pleurer* (W 2018); Elena Delgado and Javier Velasco- RL Readings in Period 2 Spanish and Spanish American literature (1605 – 1800) (F 2015); Anna Lesiuk Cummings – RL Was there a Spanish Renaissance Humanism (F 2009); Rebecca Halonen, RL Early Modern Spanish Literature (Su, 2007); RL Michelle Barnes, Early Modern Spanish Prose (S 2007); RL Laura Ross: Early Modern Spanish Lyric (W 2005)

I have served as coordinator for a weekly writing group for ABD and recent PhD during the following years: AY 2016-17; AY 2017-18.

I have served as faculty mentor in the following years (more information available upon request): AY 2015-16; 2016-17; 2017-2018

PROFESSIONAL ACTIVITIES

Memberships:

MLA; The Renaissance Society of America; ACLA; The Society for Renaissance and Baroque Hispanic Poetry; University of Oregon Early Modern Studies Group (founding member)

COMMUNITY SERVICE AND ENGAGEMENT

- Executive Board Member – Clayman Institute for Gender Research, Stanford University (2018- present)
- Board of Directors – Human Access Project – (2017 – present) a 501(c)(3) non-profit organization dedicated to fostering and improving human relationships with the downtown Portland portion of Willamette river. www.humanaccessproject.com
Contributions and duties –
 - Regular participation in board meetings
 - Outreach and fundraising for Human Access Project
 - River Huggers swim team
 - Board liason with the “River Huggers” swim team
 - Public appearances on behalf of HAP and the River Huggers
 - Volunteer activities assoc. with annual Big Float
 - Organized Tillikum bridge swim to promote awareness of swimming in the Willamette River (2014)
 - Organized swim-a-thon fundraiser for the Friends of the

Columbia Gorge in the wake of the Eagle Creek and
Indian Creek fires (2017; ~2K raised)