

CURRICULUM VITAE**LEAH MIDDLEBROOK**

Director, Oregon Humanities Center
 Associate Professor of Comparative Literature
 Associate Professor of Romance Languages
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EDUCATION

- 1998 Ph.D. Comparative Literature, University of California, Berkeley
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
- 1991 M.A. Comparative Literature, University of California, Berkeley
- 1989 B.A. Spanish Literature, Columbia University, New York

EMPLOYMENT

- 2024-present Director, Oregon Humanities Center
- 2018-2021 Department Head, Comparative Literature
- 2009-2010 Interim Director, Comparative Literature Program, University of Oregon
- 2008- present Associate Professor, Comparative Literature, University of Oregon
 Associate Professor, Romance Languages, University of Oregon
- 2002-2008 Assistant Professor, Comparative Literature and Romance Languages, University of Oregon
- 2001-2002 Visiting Asst. Professor, Comparative Literature and Romance Languages, University of Oregon
- 1998-2000 Andrew W. Mellon Postdoctoral Fellow, Comparative Literature, Stanford University

AWARDS AND FELLOWSHIPS

- 2019 CAS Program Grant – Race, Racialization and the Early Modern – Emerging Views
- 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)
- 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-
 2000 Andrew W. Mellon Postdoctoral Fellowship in the Humanities, Department of Comparative Literature, Stanford University
- 1997 The University of California Interdisciplinary Psychoanalytic Consortium,

- Graduate Student Fellow at Annual Meetings, Lake Arrowhead, California
 1995 Mellon Dissertation Fellowship, U.C. Berkeley
 1994 Fulbright Foundation (Spain), 1994-95

PUBLICATIONS

Monographs:

- 2024 ***Amphion: Lyre, Poetry, Politics in Modernity.***
 (University of Chicago Press, November 2024)
 2009 ***Imperial Lyric: New Poetry and New Subjects in Early Modern Spain***
 (Penn State University Press)
 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.

Collaborations and Edited Volumes:

- 2012 ***Poiesis and Modernity in the Old and New Worlds.*** Anthony J. Cascardi and Leah
 Middlebrook, eds (Hispanic Issues, Vanderbilt University Press).
 2010 ***Humanist Studies & the Digital Age.*** Nathalie Claire Hester, Massimo Lollini and Leah
 Middlebrook, eds. (1.1) 2011 (Web).

Refereed Journal articles:

- 2023 **Amphionic Translation.** “Theories and Methodologies – New Directions in Translation
 Studies.” *PMLA* 138 (3), 775-781.
 2017 **Poetry and the Persiles: Cervantes’ Orphic Mode.** *eHumanista/Cervantes* (5).
The Persiles at 400. Ed. María Mercedes Alcalá Galán, 370-386.
 2013 **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, 26-42.
 2001 **Tout mon office: Body Politics and Family Dynamics in the verse épîtres of
 Marguerite de Navarre.** *Renaissance Quarterly*. 54.4 (Winter), 1108 – 1141.
 2001 **En Arcadia Betis –The Imperial Lyric of Gutierre de Cetina.** *Bulletin of Hispanic Studies*.
 LXXVIII. 3, 297 – 317.

Refereed Book Chapters:

- In press **DoroMicon: White Femininity and African Presence in Don Quijote, Part 1.** Co-
 authored with Cornesha Tweede. Chad Leahy, ed. *On the Uses and Abuses of Spanish Culture*
 (Routledge), 000.
 2022 **Petrarquismo y la polis: La poética de Anfión.** Raquel Barragán, ed. *La poética de Zeuxis: el
 eclecticismo literario en España y Nueva España en los siglos xvi-xviii* (Publicaciones UNAM), 357-
 371.
 2015 **On Teaching Petrarch’s Canzoniere to Students of Spanish.** Andrea Dini and
 Christopher Kleinhenz, eds. *Approaches to Teaching Petrarch’s Canzoniere* (Publications of the
 MLA), 193-203.
 2012 **Poiesis and Modernity at the Turn of the Spanish Sixteenth-Century: Luís Alfonso de
 Carvalho and the Cisne de Apolo (1602).** Anthony J. Cascardi and Leah Middlebrook,
 eds. *Poiesis and Modernity in the Old and New Worlds* (Hispanic Issues, Vanderbilt University
 Press), 3-17.
 2012 **Introduction.** Co-authored with Anthony J. Cascardi. *Poiesis and Modernity in the Old and New
 Worlds* (Hispanic Issues, Vanderbilt University Press), ix-xv.
 2011 **Introduction: Francesco Petrarca, Manuscript to Digital Culture.** Co-authored with
 Nathalie Claire Hester and Massimo Lollini. Nathalie Claire Hester, Massimo Lollini, and
 Leah Middlebrook, eds. *Digital Humanisms and the Philology of the Earth*. (1.1) (Web).
 2010 **The Poetics of Modern Masculinity in Sixteenth-Century Spain.** Gerry Milligan and

- Jane Tylus, eds. *The Poetics of Masculinity in the Early Modern Literature of Italy and Spain* (U Toronto Press), 143-167.
- 2006 **Fernando de Herrera Invented the Internet: Technologies of Self-containment in the Early Modern Sonnet.** David Castillo and Massimo Lollini, eds. *Baroque Reason and Its Others* (Hispanic Issues, Vanderbilt University Press), 61-78.
- 2006 **Comedia and Comédie.** Laura Bass and Margaret Greer, eds. *Approaches to Teaching the Comedia.* (Publications of the MLA), 134-142.
- 2004 **¿Qué coño es el amor?** Cabello-Castellet, George, et. al., ed. *Cine-Lit. V: Essays on Hispanic Film and Fiction* (Cine Lit Publications), 137-144.
- 1995 **La mujer petrarquista: ‘hollines y peces.’** Co-authored, Emilie L. Bergmann and Leah Middlebrook, Leah W. Iris Zavala, ed. *Breve historia feminista de la literatura española (en lengua castellana)* (Anthropos), 145-158.

Book reviews and Non-Peer Review

- 2022 **John Rutherford: The Spanish Golden Age Sonnet.** (Cardiff, U.K.: University of Wales Press, 2016). *Renaissance Quarterly.* 75.2, 725-727.
- 2021 **The White Bourgeois Woman as Subject Position: The Case of Dorotea.** *Iberian Connections.* Issue 8. (Web). 1500 words.
<https://iberian-connections.yale.edu/articles/doroteascase/>
- 2016 **Hilaire Kallendorf: Sins of the Fathers: Moral Economies in Early Modern Spain** (Toronto: U Toronto Press, 2013). *Hispanic Review.* 84.2, 238-241.
- 2014 **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, 1087-1088.
- 2011 **“Agudeza”.** Roland Greene, Ed., *The Princeton Encyclopedia of Poetry and Poetics.* (Princeton U.P.), 26.
- 2009 **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, 136-141.

PUBLIC OUTREACH / PUBLIC HUMANITIES

- 2023 **“New Rules” as we consider the futures of Early Modern Comparative Literature and Cultural Studies.** (I was the session convener and, as outgoing President of the MLA CLCS Executive Committee, drafted the post, coordinated with participants, and drafted Rule 6, “Receive and Reflect.”) <https://mla.hcommons.org/groups/renaissance-and-early-modern/forum/topic/new-rules-as-we-consider-the-futures-of-early-modern-clcs/>
- 2021 ***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
- 2020 ***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

IN-PROGRESS

Monographs:

Resonant Niñas: A Painting of a Girl Transits Space and Time

At a panel convened to discuss Diego Velázquez's masterpiece "Las Meninas" (1656-57), a member of the audience (in fact, it was the well-known Feminist art historian Anne Hollander) delivered an exasperated interjection. In centuries of criticism of the work, no one had discussed the fact that "Las Meninas" is a painting of a little girl. Hollander issued this call to action in the 1990s; however, to this point, no book or substantive essay sets the cultural significance of the little girl at its structuring center. *Resonant Niñas* considers the significance of gender and, more specifically, girlhood to Velázquez's painting and the world it creates. Subsequently, I examine the resonances of Las Meninas to artists from John Singer Sargent (b. Italy 1856-1925), Pablo Picasso (b. Spain 1881-1973), and Salvador Dalí (b. Spain 1904-1989), to Marisol (b. Venezuela, 1930-2016) and fellow Feminist Pop and postmodern artists in the twentieth and twenty-first centuries. I also analyze the role the painting plays in postmodern Spanish pop culture with discussions of the "Marianas" marketing campaign and the interactive venue, Velázquez Tech. Michel Foucault famously opened his essay, "The Order of Things" (1966) with a reading of "Las Meninas," although he passes lightly over the issue of gender. This study builds from mid-twentieth century readings of the painting by Foucault and Leo Steinberg, through readings of artworks that reveal a good deal about the constitutive function of gender, girlhood, and whiteness to European modernity.

Peer-reviewed Articles, Chapters and Essays:

Social Mortar, book chapter to appear in Andrea Frisch and Katherine Ibbett, eds. *Revisiting Romance Comparatism: Essays in Honour of Timothy Hampton*. 6,000 words (due September 1, 2025)

What We Talk About When We Talk About the Moor. 6,000 words

Book review: Ponce-Hegenauer, Gabrielle. *Cervantes the Poet: The Don Quijote, Poetic Practice, and the Conception of the First Modern Novel*. Cambridge U.P. 2023. (*Caliope: The Journal of the Society for Renaissance and Baroque Hispanic Poetry*. Under review.

SELECTED INVITED LECTURES and TALKS (honorarium-bearing)

- 2025 **Social Mortar**. UC Berkeley Early Modern Studies Group. March 14, 2025 (scheduled)
- 2024 **Hidden in Plain Sight: Amphion and the Dilemmas of Lyric Theory**. Modern Languages Seminar, Queen's University, Belfast. October 31, 2024 (scheduled)
- 2024 **Hidden in Plain Sight: Amphion and the Dilemmas of Lyric Theory**. Cambridge Hispanic and Lusophone Research Seminar, Clare College, Cambridge, UK. October 29, 2024 (scheduled)
- 2024 **Amphion: Lyre, Poetry, and Politics in Modernity**. Second Books: A Fall 2024 BIES Virtual Series. The Program in British, Irish, and Empire Studies. University of Texas at Austin. October 15, 2024 (scheduled).
- 2024 **How To Do Things With Copia**. Mahindra Humanities Center Renaissance Studies Seminar, Harvard University. April 30, 2024.
- 2021 **DoroMicon: Cultural Appropriation and the Derivation of Female Whiteness in *Don Quijote, Part I*** (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: originally, the participants were invited to an in-person visit to Yale; the meeting was moved to Zoom due to Covid-19 protocols.*
- 2018 **Amphionic Poetics: A Theory of Lyric for Times of Cultural Change**. Invited lecture, UNC Greensboro. November 8, 2018.
- 2018 **Amphionic Poetics: A Theory of Lyric for Times of Cultural Change**. Invited

- lecture, UNC Chapel Hill. November 6, 2018.
- 2018 **The View from Thebes—Framing Poetry for the 21st Century.** Invited lecture as part of, “Poetry, the Stranger: Accessing the Genre in the 21st Century.” O.C. Tanner lecture series, Utah State University. March 2018.
- 2018 **Why Read *Don Quijote* Today.** Invited talk. Renaissance and Early Modern Studies Group. UC Berkeley. February 2018.
- 2014 **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.
- 2013 **Lyric Knowledge in Spanish Early Modernity: Museaus to Parnassus.** Keynote address at the XI Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. University of Virginia, October 12, 2013.
- 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.
- 2011 **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.
- 2011 **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.
- 2010 **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.
- 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.
- 2009 **La ideología de la forma: subjetividad y sonetización en las letras del siglo XVI.** Special seminar delivered to members of the research group on Golden Age and critical theory at the University of Córdoba. April, 2009.
- 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.
- 2008 **Poiesis and Modernity in Early Modern Spain.** Invited lecture. EMERGE: the Early Modern Research Group. University of Washington. November, 2008
- 2004 **Dispassionate Petrarch: Juan Boscán brings the *Canzoniere* to Spain.** Invited lecture. Center for Medieval and Renaissance Studies. UCLA. May 2004 .
- 2004 **Sonnet Matters.** Invited lecture. Meeting of the Early Modern Interdisciplinary Group. City University of New York. April 2004.

SELECTED INVITED SEMINARS and GUEST TEACHING

- 2023 **On women and Iberian whiteness.** Invited visit to SPAN 3000 – Gateway to Culture, Drue Edney, instructor. Georgetown University. October 2023.
- 2021 **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

- 2019 **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.).
- 2010 **Francesco Petrarca, From Manuscript to Digital Culture** (Coordinated with Massimo Lollini). University of Oregon, April 3, 2010.
- 2009 **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

- 2024 **Unseen: Alternative Female Modernities** (Coordinated with Sonia Velázquez). A session sponsored by the Grupo de Estudios sobre la Mujer en España y Las Américas (GEMELA). 70th Annual Meeting of the Renaissance Society of America. Chicago, IL, March 21-23, 2024.
- 2023 **New Rules – A roundtable on research, mentoring, and teaching in the current paradigm shift.** Coordinated as part of my work as Chair of the MLA Comparative Literature and Cultural Studies (Early Modern) Forum. Selected for inclusion in the Presidential Theme cluster at MLA 2023, San Francisco, CA January 5-8.
- 2020 **Racialization and the Category of the Human I & II** (Coordinated with Aysha Ramachandran, Yale University). 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.
- 2019 **Poetry on the Rocks I, II & III** (Coordinated with Jenny Marie Forsythe, Comparative Literature, UCLA). Three linked round table discussions on the impact of eco-criticism, object-oriented ontology and material Feminisms on Renaissance and early modern studies. 65th Annual Meeting of the Renaissance Society of America, Toronto 2019.
- 2015 **Theories of Lyric I & II** (Coordinated with Felipe Valencia, 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)*

- 2025 **Lyric Labors Lost: on the Myth of Amphion.** 71st Annual Meeting of the Renaissance Society of America. Boston, MA . 20-22 March, 2025. *(scheduled)*.
- 2024 **Overlooking Meninas.** 70th Annual Meeting of the Renaissance Society of America. Chicago, IL, 21-23 March, 2024.
- 2023 **Metonymy, Then and Now (Góngora, sor Juana, Hincapié).** Sixteenth Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. U. Illinois, Chicago. 27-29 September, 2023.
- 2022 **En condena de cualquier que ocupe posesión ajena: living death in the Hapsburg lyric habitus.** 68th Annual Meeting of the Renaissance Society of America. Dublin, Ireland. April 2022 *(scheduled – CANCELLED due to Covid-19)*.
- 2021 **A Mercurial Parnassus: The Poetics Singing, Squeaking, Sailing, and Stacking the Viaje del Parnaso.** Fifteenth Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry. Clare College, Cambridge, UK. 20-22 March, 2021.
- 2019 **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.

- 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.
- 2018 **This Lyre that is Not One: Amphionic poetics**. ACLA seminar “Towards a Global Theory of the Lyric.” Los Angeles. March 2018.
- 2017 **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
- 2017 **Amphionic Lyric – Prosody and National Identity in Sixteenth-Century Spain**. First Biennial Conference for the Study of Lyric (INSL). Boston University. June 2017.
- 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.
- 2016 **“*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. 8-9 April, 2016.
- 2015 ***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. 24-26 September, 2015.
- 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, 26-28 March, 2015.
- 2014 **Beyond Lyric**. Third Annual Meeting of the Northwest Hispanists Working Group. San Francisco. 3 May, 2014.
- 2013 **Lyric Knowledge in Spanish Early Modernity: Museaus to Parnassus**. Comparative Literature Department ‘What Matters to Me’ series. 8 November, 2013.
- 2013 **Contending Knowledges in Seventeenth-Century Spanish Academies**. American Association of Italian Studies. University of Oregon, 11-13 April, 2013.
- 2008 **Cervantes, Romances and Romance**. California Cervantes Conference. U.C. Berkeley, October, 2008.
- 2008 **Species of identity: poetry, silver and knowledge in early *criollo* discourse**. Annual meeting of the Renaissance Society of America. Chicago, April 2008.
- Round Tables, Responses and Short Interventions:*
- 2025 **Is That All There Is? Reading and Dancing with Mary Gaylord**. Special session on the scholarly and critical legacies of Mary M. Gaylord, convened by the Society for Renaissance and Baroque Hispanic Poetry. 71st Annual Meeting of the Renaissance Society of America. Boston, MA. 20-22 March, 2025 (*scheduled*)
- 2025 **Lyric Politics**. Contribution to a special session on Poetics and Politics, 1500-1800, convened by the Forum on Sixteenth- and Seventeenth-century Spanish Poetry and Prose. MLA. New Orleans, LA. January 2025 (*scheduled*).
- 2019 **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.
- 2018 **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.
- 2009 **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.

TEACHING

Graduate

- COLT 615 **The Subject of the Subject**. Seminar. Do modern and postmodern concepts of the subject remain relevant in our contemporary, globalized culture? Readings
2005; 2014

in theories of the subject by Judith Butler, Caren Kaplan, José Rabasa and supporting theorists.

COLT 613
2009; 2011

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? Readings from the work of Derrida, David Damrosch, Michel Foucault, bell hooks, Edward Said, Laurence Venuti. Intensive training in best practices for course design and preparation is a second key component of this course.

COLT 612
2006; 2008

Comparative Literature in the Marketplace. Seminar. A professionalization seminar; emphasis on revising seminar and conference papers into articles. Credit for the course depends on having submitted an article for publication. 2006, 2008.

RL 607
2019

Racialization and the Category of the Human. Seminar. Language of instruction is English. An examination of 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. 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.

RL 623
2017

Theories of Lyric: Myths and Songs. Seminar, co-taught with Cecilia Enjuto Rangel. ‘Lyric’ is a ubiquitous term. European languages each have a word for it: “lyrique,” “lirica” “lirica.” What is lyric? We explore this question by thinking about distinctions and congruencies between two kinds of poem, the myth and the carmen or song. 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 include Theodor Adorno, Giorgio Agamben, Walter Benjamin, Laurence Coupe, Hélène Cixous, Mircea Eliade, Licia Fiol Mata, Michel Foucault, Roland Greene, Martin Heidegger, Barbara Johnson, Cathy Jrade, Susan Stewart, Nancy J. Vickers.

RL 623
2009

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, Haraway and Wolfe. This course is taught in English.

RL 620
2011, 2012

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.

SPAN 666
2006; 2015

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
2003; 2006 **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.
- SPAN 566
2005 **Body and Soul.** Seminar. Readings of a selection of Pensinsular Spanish texts. Emphasis 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.
- Mixed graduate/ undergraduate*
- COLT 407/507
2003, 2010 **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.
- COLT 470/570
2017 **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. Theories of modernity. Readings in Montaigne; St. Paul; sor Juana Inés de la Cruz; Petrarch; Louise Labé; Gloria Anzaldúa; Junot Díaz.
- COLT 440 /540
2017 **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.
- RL 407/507
2018; 2022;
2023 **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.
- SPAN 466/566
2006; 2007;
2010 **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.
- SPAN 466/566
2014; 2019 **Pre-moderno/posmoderno con Don Quijote.** Seminar. An introduction 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!
- SPAN 452/552
2010; 2012 **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.

Undergraduate

- SPAN 466
2003; 2005;
2020
¡Soy quien soy! Lecture/discussion. An exploration of 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. 2003, 2005, revised 2020.
- SPAN 460
2015-2017,
annually
SPAN 452
2005; 2007
Don Quijote. Lecture/discussion. A course devoted to reading and discussing *Don Quijote, Part 1*. This course is taught in Spanish.
- SPAN 452
2003-2007,
annually; 2009
Tres temas poéticos y sus raíces en la primera modernidad. Lecture/discussion. Focus on 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.
- SPAN 452
2003-2007,
annually; 2009
El soneto. Lecture/discussion. A survey of the sonnet tradition in Hispanic tradition 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.
- SPAN 350
2022
Canción y Letra. This intermediate-level Spanish course helps students expand their knowledge of Hispanic and Latin American culture through studies in poetry and music. Students can expect to expand their skills in Spanish-language conversation and written expression. We will also develop vocabularies relevant to poetry, from technical terms (*el poema*, *la estrofa*, *el verso*, *la metáfora*, etc.) through ways to talk about the feelings, reactions, experiences, and questions that poems stir up. Speaking of “stirring up”: Students should be aware that we will be working with powerful themes in this course: love, death, violence, gender, identity, race, ethnicity, politics, oppression, and resistance. Our job as a community will be to carry on thoughtful, productive discussion of these themes. Language of instruction is Spanish.
- COLT 399
2008
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.
- COLT 390
2023
Comparing Identities, Agencies, Differences - Poetry is Not a Luxury. In the groundbreaking essay whose name gives the title to this course, Audre Lorde argues that the “rational, prosaic world” trains us in the practice of “living in the European mode,” in which life is treated, “only as a problem to be solved.” There are other ways of thinking about what living is. In this course, we follow Lorde, Adrienne Rich, and a long tradition of poets who engage in dialogue with the “European way.” Writers studied may include Dante, Petrarch, Louise Labé, Juan Latino, sor Juana Inés de la Cruz, Sojourner Truth, Emily Dickinson, Langston Hughes, Gwendolyn Brooks, Maya Angelou, Tracy K. Smith, Layli Longsoldier. Course satisfies UO core ed USDIA.
I teach this course as HC421 in the Honors College.
- COLT 350
2004
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.
- COLT 303
2014
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*.
- COLT 302
2007 **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.
- COLT 102
2021-2023,
annually **Introduction to Comparative Literature II: Literature as Aesthesis – One Hundred Years of Solitude.** The twenty-first century introduces us to profound questions, about life and death, about health and illness, about society, America, capitalism, culture, and—very much— about how legacies of the past shape the modern present. In this course, we consider the fact that one novel *One Hundred Years of Solitude*, by the Colombian writer Gabriel García Marquez, weaves the dilemmas of Western modernity into a single, multi-layered narrative. We will approach this book as a kind of verbal tapestry, a creation whose strands and figures we can discern, analyze, grapple with, and empathize with. As we perform this kind of careful, analytic reading, we will come to grasp the significance of *aesthesis*, or the human practice of creating forms that capture nature’s great truths, rendering them artistically so they become thinkable to our fellow human beings. We will focus solely on this one, important novel this term. However, we will create some contexts for it accomplishes with readings in Ovid, Cervantes, Wallace Stevens, Pablo Neruda, and work by the twentieth-century Latin American artists Frida Kahlo, Juan O’Gorman, Diego Rivera, Remedios Varo.
Course satisfies UO core ed Global Perspectives and contributes to the Arts and Letters requirement.
- COLT 102
2017-2019,
annually;
2023 **Introduction to Comparative Literature II: Ovid’s Metamorphoses – Two millennia of constant change.** Lecture. The legacies of the 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).
Course satisfies UO core ed Global Perspectives and contributes to the Arts and Letters requirement.
- COLT 102
2020 **Introduction to Comparative Literature II: Don Quijote – Make It Strange.** A substantial reworking of COLT 101, “Don Quijote,” “Make it Strange” is 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.

Course satisfies UO core ed Global Perspectives and contributes to the Arts and Letters requirement.

COLT 101
2015 **Introduction to Comparative Literature I: Don Quijote.** Lecture/discussion. A leisurely journey through the world of Cervantes's famed novel, *Don Quijote, Part 1*. Emphasis is on structured discussion. Prepare yourself: this is not your standard lecture course! Writing assignments include weekly directed journal-style writing which students develop 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.* Course satisfies UO core ed Global Perspectives and contributes to the Arts and Letters requirement.

COLT 101
2005 – 2014,
annually **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. This course fulfills the University Multicultural Requirement. 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.

SERVICE

International and National:

2023 Program Committee, XVIth Biennial Meeting of the Society for Renaissance and Baroque Hispanic Poetry (read abstracts, help organize program, in collaboration with Meeting organizers, Rosilie Hernández Pecoraro, UIC, and Anne J. Cruz, U of Miami).

2018-2022 Executive Committee – MLA Forum on CLCS (comparative literature and cultural studies) Early Modern (elected). Chair, 2022.

2019-2022 Editorial Board, *Renaissance Quarterly* (elected)

2018 – 2022 President, Society for Renaissance and Baroque Hispanic Poetry (elected)

2017-2019 Executive Council, Cervantes Society of America (elected)

2013 – 2018 Executive Board, MLA Division for Sixteenth and Seventeenth Century Spanish Poetry and Prose (elected)

2004 – 2008 Executive Committee, Society for Renaissance and Baroque Hispanic Poetry (elected)

I review manuscripts for Routledge U.P.; *The Bulletin of Hispanic Studies*; *The Bulletin of Spanish Studies*; *Calliope*; *Comparative Literature*; *Hispanic Review*; *PMLA*; *Renaissance Quarterly*.

College of Arts and Sciences and University-wide service:

2024-2026 Research Advisory Board (RAB)

2024 Faculty mentor, Humanities Undergraduate Research Fellowship (Gideon Dean)

2023 Faculty panelist, CMAE Week of Welcome- Welcome to Incoming Students

2023 Faculty speaker, 2023 CAS Humanities Commencement

2019 Faculty mentor, Humanities Undergraduate Research Fellowship faculty mentor (Elmira Louie)

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

2014 Freshmen Live-in Requirement Task Force (appointed)

2014 Search Committee, Director Oregon Humanities Center

- 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 CAS Dean's Advisory Committee (elected)
- 2011 – 2018 Member, Williams Council (appointed)
- 2010 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)
- 2010-2011 Selection Committee, Distinguished Teaching Awards
- 2010 Accountability Metrics Sub-committee (appointed by the Provost, 2010)
- 2008 Ad Hoc Committee to Consider Departmentalization of Ethnic Studies and International Studies
- 2007- 2011 First Year Programs Advisory Council
- 2007-2011 UO Faculty Senate
- 2007-2008 UO Grievance Committee
- 2007 Evaluator, Osher Reentry Scholarship Program
- 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'"

Departmental Service:

Comparative Literature Department:

- 2023 Merit Review Committee
- 2018 - 2021 Department Head – Comparative Literature
- 2018 Chair, Third-Year Review Committee – Tze-Yin Teo
- 2017 – 2018 Chair, Diversity Action Committee
- 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
- 2011-2018 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
- 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 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:

- 2023 (W/S) RL Graduate Committee
- 2022-2024 RL Dept. Advisory Committee
- 2018-2019 Tenure Committee, Lanie Millar
- 2017-2018 Tenure Committee, Lanie Millar (consider to consider)
- 2017-2018 Graduate Committee
- 2016, 2017 Third-Year Review Committee, Cory Browning
- 2014-2016 RL Dept. Advisory Committee
- 2014-2015 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 Ad hoc committee on 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

DISSERTATIONS, HONORS THESES and EXAMS:

Dissertations directed:

Amanda Powell (COLT, in progress)
Viana Hara (RL, in progress)
Cornesha Tweede (RL, 2022), “The Significance of Black Women to Early Modern Iberian
Literature.”
Valeria del Barco (RL 2017), “Diálogos Transatlánticos Coloniales: Poética Criolla en
Negociación” (Co-Directed with Amanda Powell, RL).
Antonio Rius, “The Conundrums of Narrative: Cervantes in the Context of the *Crónicas de
Indias*.” (RL 2015)

Dissertation committee member:

Alejandro Marin (RL, in progress)
Devina Sindhu (COLT, 2024)
Jordan Clementi (RL 2024)
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 Institutional member (UO)

Laura Trujillo (Musicology 2024); 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)

Dissertation committee outside member

Simon Villegas, UMass Amherst (SPAN, in progress)

Masters' Essays & MA Projects 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 “Scholarly Articles” (formerly, Third Year Articles) supervised:

Hessam Abedini (2023); Ryan Walker (2023); Amanda Powell (2022); Nadège Lejeune (2018)

B.A. Honors Theses Directed:

Isabella Senatori (Honors College 2023; recipient, CHC “Creative Thesis” award); 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:

Annaka Lockard (2022); Carolyn Fritz (2021; Award winner, Nomad Prize); Teresa David (2020); Maddy Rowell (2019); Rachel Rasmussen (2010); Benjamin Taylor (2007)

Ph.D. Exam committees:

Hessam Abedini (COLT); Ryan Walker (COLT); Amanda Powell (COLT 2024); Viana Hara (RL 2024); Alejandro Marín (RL 2023); Pearl Lee (COLT 2021); Cornesha Tweede (RL 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. Exam committees:

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 Martínez (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:

Ryan Walker, Chutong Liu, Hessam Abedini: “Ovid Beyond Europe” (F 2023); Viana Hara, RL PhD reading list preparation (F 2023); 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:

American Comparative Literature Association (ACLA); Cervantes Society of America; MLA; The Renaissance Society of America (RSA); The Society for Renaissance and Baroque Hispanic Poetry (SRBHP).

COMMUNITY SERVICE AND ENGAGEMENT

Advisory Council Member – Clayman Institute for Gender Research, Stanford University (2018-present)