

Doctor of Philosophy

Arnaud, Cybele	FRMS	Matar, Marilyn	FRMS
Funakoshi, Kenshi	LING	Sutton, Megan Marie	LING
Kronrod, Yakov	LING	Wall, Christina Noelle	GERS

Master of Arts

Richmond, Margaret Ruth	FRTT
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Bachelor of Arts

Allende, Kim J	SPAN	Kim, Emily T	PSYC	SPAN
Bano, Benazir °	JAPN	Lemyze-Young, Gautier	COMM	CHIN
Bedke, Michelle Christine	CHIN	Mahmud, Alia	FREN	
Benford, Alexandria Evangela	JOUR	ITAL	Mait, Simon Adler	KNES GERM
Bigham, Julie Anne	FREN	Mallari, Philip Alexander	LING	SPAN
Bond, Broderick L	LING	FREN	Martin, Katherine Therese	RUSS
Brann, Olivia L	CHIN	Mellen, Zachary Spyro	GERM	
Burris, Daniel M °	JAPN	Musa, Nada	ARAB	
Chitkara, Malina Rose	SPAN	EDUC	Nunez, Brizeyda Yanira	FILM
Clark, Holly M	ARAB	O'Sullivan, John Perry	JAPN	
Clarke, Ella Marie	ENSP	SPAN	Peterson, Courtney M	JOUR FREN
Cone, Brendan Kenneth Skillman*	CHIN	JAPN	Puma, Daniel James	FILM
DeOrnellas, John William	ENGL	FILM	Rezvani, Amir R	PERS
Deza, Tomas Enrique	FILM	Rodriguez, Joshua R	FILM	
Diaz, Jack Roger	CMSC	LING	Shelton, Amin Edward	ARAB
Driver, Katherine Hope	AGNR	FREN	Smith, Girado O	JAPN
Finelli, Mario Timothy	CMSC	ITAL	Smith, Rosemary Arabella	MATH SPAN
Gallerizzo, Catherine Marie	LING	Stanfill, Jacob D	ARAB	
Greene, Terra	EDUC	SPAN	Tamburrino, Dante	JAPN
Guerrero, Amelia	JAPN	LING	Tran, Megan Thanh	JAPN
Houston, Taylor Alexandra	LING	Wetstone, Bryan Matthew	ECON	JAPN
Humeida, Danya Hamid	ARAB	Wildsmith, Joseph Caleb	JAPN	
Hwang, Hyeryun+	JAPN	Yao, Yuting	LING	FREN
Judkins, Christina Angela	LING	Zamora, John Paul	SPAN	
Khacho, Mona K	ECON	SPAN		

° Cert: East Asian Studies

* *Summa Cum Laude*

+ *Magna Cum Laude*

UNIVERSITY OF MARYLAND
COLLEGE PARK

Commencement Exercises

The School of Languages, Literatures, and Cultures

East Asian Languages and Cultures

Film Studies

French and Italian

Germanic Studies

Middle Eastern Studies

Russian

Spanish and Portuguese

and

The Department of Linguistics



Sunday, December 21, 2014

1:30 p.m.

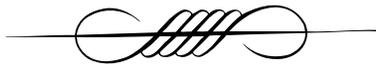
Colony Ballroom Stamp Student Union

***Reception immediately following the ceremony in
The Language House Multi-Purpose Room of St. Mary's Hall***

Dear Graduates, Parents, Relatives, and Friends,

On behalf of the School of Languages, Literatures, and Cultures, I welcome you to this milestone event. We are here today to celebrate the achievements of the young men and women who now leave us to join a global world very much in need of their energy, wisdom, and the linguistic and cultural skills they have gained. My colleagues and I look forward every semester to honoring the achievements of our graduates, and to conferring the degrees that their talents and tenacity have earned them. We have been entrusted with the intellectual care and development of these young scholars, and we feel a special bond with them – both intellectual and personal. We salute their commitment to fostering understanding of cultures other than their own and, in some cases, to deepening their understanding of their own heritage.

Graduates, we wish you all success as you move forward into the next phase of your lives. I invite you to stay in touch with your professors and mentors and especially to share with us news of your future achievements. I speak for all the faculty and staff of the School of Languages, Literatures, and Cultures in offering my congratulations to you and to those who have supported you throughout the years of your study. Do come back and bring us your stories.



Fatemeh Keshavarz, Director

School of Languages, Literatures, and Cultures

Welcome and Introduction

Dr. Mary Ellen Scullen
Associate Director, School of Languages, Literatures, & Cultures

Opening Remarks

Dr. Fatemeh Keshavarz
Director, School of Languages, Literatures, & Cultures

First Commencement Address

Mr. Brendan Cone
B.A. Chinese, Japanese
School of Languages, Literatures, & Cultures

Presentation of Graduates

East Asian Languages and Cultures

Dr. Lindsay Yotsukura (Japanese)
Dr. Minglang Zhou (Chinese)

Film Studies

Dr. Elizabeth Papazian
Dr. Valerie Orlando

French and Italian

Dr. Valerie Orlando (French)
Dr. Joseph Brami (French)
Ms. Stefania Amodeo (Italian)

Germanic Studies

Dr. Peter Beicken
Dr. Elke Frederiksen
Dr. Julie Koser

Middle Eastern Studies

Dr. Fatemeh Keshavarz (Arabic, Persian)

Russian

Dr. Elizabeth Papazian
Dr. Cynthia Martin

Spanish and Portuguese

Ms. Karen Krausen
Dr. Jose M. Naharro-Calderon

Linguistics

Dr. William Idsardi, Chair
Dr. Peggy Antonisse
Dr. Tonia Bleam

Second Commencement Address

Ms. Olivia Brann
B.A. Chinese, Japanese
School of Languages, Literatures, & Cultures

Closing Remarks

Dr. Fatemeh Keshavarz

Name: Marilyn Matar

Title of Dissertation: Les représentations littéraires de la guerre civile libanaise : Pour une poétique du lien

In this dissertation I analyze representations of the Lebanese civil war in literature, and focus mainly on the works of the Francophone writers, Wajdi Mouawad, Elie-Pierre Sabbag and Ramy Zein. I trace in these works recurring themes and motifs that allow me to bring out the singularity of the aesthetics of war writings from the Lebanese civil war context. My thesis also reflects on the ethical questions raised by these works, which undertake a basic and universal examination of evil, meditate on the horrors of war, revenge and reconciliation, and grapple with the limits of human dignity. In the introduction, I present the authors and their works in the socio-historical context of the Mashrek and, more specifically, of Lebanon and the wars it has experienced since 1975. My dissertation is comprised of five chapters: In the first chapter, I examine the literary representation of the human cost of war: the aftermath of trauma, exile, and death. I also show how war and identity become inextricable in this literature. In the second chapter, I focus on the rewriting of myths and Greek tragedies such as Oedipus and Antigone as a way to gesture towards the unspeakable tragedy of war. In the third and fourth chapter, I demonstrate the importance of narrative by analyzing the links between intimate storytelling and the public space of theater, and by reexamining the notion of catharsis. The final chapter is a detailed study of the metaphors of reconstruction and reconciliation in Lebanese Francophone literature. In this section, I show how these works are characterized by a will to transcend conflicts; they thus constitute a powerful call for a society based on humanist ethical values.

Name: Christina Wall

Title of Dissertation: American Blackness and Vergangenheitsbewältigung in Twenty-first Century German Literature and Film.

An analysis of the ways in which German-speaking authors and filmmakers from Nazi successor states engage with African American culture in order to speak about the now taboo topic of German racism, trace its origins in these nations' turbulent histories (including the Nazi past and colonial experiences), and ultimately to come to terms with these pasts and their effects on contemporary German and Austrian society.

Name: Cybele Arnaud

Title of Dissertation: Stars on stage: Astronomy in early modern French theatre.

January 5th, 1634, the news of Galileo's condemnation by the Roman Catholic Church for his heretical belief in heliocentric theories –theories that postulate that the Earth orbits the Sun– reach France. As the professors of the Sorbonne condemn Galileo, as René Descartes, ever-cautious, chooses to forgo publishing his Treatise on the World, an ever increasing number of French writers turn to fiction to prove, attack, or simply present astronomical and cosmological theories to their audience.

While much has been written about the new astronomy's relationship to poetry, proto-science fiction and vulgarization through novelization of scientific knowledge, its presence on the French stage, in comedies and ballets, has been mostly ignored by the scholarship.

This dissertation constructs a timeline of “natural philosophy theatre,” tracking the movement of the sun and the earth and the representation of the theories elaborated by Copernicus, Tycho Brahé and Descartes through plays and ballets published in the 17th century and beyond, in order to analyze the function of laughter in the context of the scientific revolution.

The project answers the following questions: How is the new astronomy presented on stage, both in comedies and ballets? What role does laughter play in the representation of science? Is it simply used to challenge the audience's beliefs? Is dance's only purpose to mimic the orbits of the planets, or does it hold a deeper meaning? What, if any, is the greater purpose of including scientific knowledge in theater?