



UNIVERSITY *of* MARYLAND
COLLEGE PARK



COMMENCEMENT EXERCISE FOR
THE SCHOOL *of* LANGUAGES,
LITERATURES, AND CULTURES

Saturday, May 20, 2017
3:30 p.m.

Kay Theatre, The Clarice Smith Performing Arts Center

MASTER OF ARTS

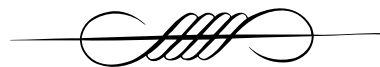
Bigham, Julie Anne	French Language and Literature	Kluber, Thomas Ryan	Germanic Studies
Cabrera, Lindsay	Second Language Acquisition	Miller, Courtney Carson	Second Language Acquisition
Chen, Yingzhao	Second Language Acquisition	Mora Quintero, Norman	Spanish & Portuguese
Helmen, Tanya Patricia	Second Language Acquisition	Ocasio, Monica B	Spanish & Portuguese
Joensen, Alex Mark	French Language and Literature	Redman, Charlee Myranda	French Language and Literature
Kiraly, Emily Katharine	Second Language Acquisition	Trozenski, Abigail Margaret	Germanic Studies

OF ARTS

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

Calcagno, Edelweiss S. M.	Italian	Santiago Quinones, Ruth Esther
Alfonso, Abel Alexander Esguerra, Gerardo Rozal Howard, Christopher Junghoon+	Japanese Hwang, Nicole Yu-Shao Krznarich, Brian•	Price, Ashley Thelma Schultz, Niko Catharine Watanabe+ Wang, Linda Weilin•
Weaver, Joshua David*	Persian Goldstein, Scott Lawrence Solis, Jair Alee	Kiani, Ashley N.
	Romance Languages Abbott, Gabrielle Kaefer	
Carroll, Devin Patrick Enokian, Samantha Rae	Russian Ferraro, Teresa Arlene Hille, Kevin Tyler Jones, Sean Michael	Leigh, Alexandra Mairead McCormick, Tess Browne
Blackwell, Winston Blythe, Shamone Roxanne Bremerman, Jacob Leo Cavanagh, Margaret Catherine Cheatham, Michaela Nora Theresa Chin, Caitlin Colchao, Jason Edward Cooper, Courtney Lynn Cooper, Juliana Elise Dorado, Stefany Ferraro, Teresa Arlene Garcia, Carolina Isabel Goetz, Sarah Elizabeth	Spanish Granados, Ana Julia Hickey, Michael David Jackson, Jorre Juarez, David Alejandro Kadiri, Jumoke Oluseyi Kim, Rachel Ji-Aeh Kouri, Cristina Kramer, Adam Daniel Krznarich, Brian• Leon, Katherine McKay, Alexandra Karin Morella, Melissa Christine Paniati, Lauren Kathleen Patterson, Brianna Ashlee	Perez-Howard, Rubi Nicolet Rebaudengo, Alessandro Giuseppe• Riveros Hidalgo, Christofer Patricio Ruano, Karla Stephany Saldana, Laura+ Schapira, Alyson Rose Sullivan, Thomas Roger• Sutherland, Marsha Denise Szczybor, Joseph Randall* Thorpe, Alexia Mai Treadwell, Miya Jenea Vanegas, Jonathan Xavier Wittick, Lianna Susan

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

DOCTOR OF PHILOSOPHY

Eldredge, Ginette Alomar	Spanish Language & Literature	Ketterl, Anja	Germanic Studies
Glynn, Douglas Michael	Spanish Language & Literature	Monsalve, Maria Cristina	Spanish Language & Literature
Gomez-Martin, Maria	Spanish Language & Literature	Mueller, Jeansue	Second Language Acquisition
Gonzalez-Contreras, Melissa	Spanish Language & Literature	Taylor, Kathryn	Spanish Language & Literature
Garcia-Avello Fernandez-Cueto, Macarena	Spanish Language & Literature		

BACHELOR

Arabic

Arumugam, Sahaana Babu
Blankenship, Brooke Kelly
Dawson, Elizabeth Helene•
Dearden, Garrett Foss
Druss, Megan Howard
Farrugia, Marina Corinne•

Hardimon, Maya Nicole*
Irving, Steven Claude
Jackson, Aamira
Jackson, Shaakira
McCarthy, Allyson June

Preisler, Shelley Carol Corak*
Savage, Hassanatu Salam
Snyder, Jacob Ellis
Swearman, Hannah Pauline
Szczybor, Joseph Randall*
Verdonk, Mireille Marguerite+

CERES

Sheppard, Bailey

Chinese

Ariguzo, Adamma Lauren
Doxzen, Hannah Michele
Gunn, Anna-Marquetta Inez
Jan, Sierra Nicole Tai

Kauffman, Lia Renee
Lerner, Regan Nichole
Lo, Teresa

McDay, Malik W.
Stefun, Ashley Nicole*
Terzi, John Anthony
Tyndall, Sade Asante Roberta

Film

Alfonso, Abel Alexander
Bugtong, Christopher Ricafort
Clarke, Geromme Franklyn
Dodson, Gannon Richard
Ensel, Lowell
Gifford, Robert Conway
Hogue, Jonathan Spencer

Kookaby, Brittany Megan
Levy, Michael Albert
Loock, Joshua Charles
Meshulam, Hannah Sophia•
Nguyen, Tam-Anh
Oletsky, David Alexander
Paredes, Jacob Sebastian

Redenbo, Alek Eugene
Ruiz, Christopher Louis
Russ, Rebecca Renee
Schnurmacher, Evan
Smith, Shelby Lynn
Teferi, Zion
Yuma, Eva Russell•

French

Bonatesta, Francesca
Busch, Alexander James
Calcagno, Edelweiss S.M.
Cochran, Patrick Michael•
da Silva, Paula Almeida
Douala, Francoise Mandengue
Einhaus, Elizabeth Ann
El Nagggar, Karmah Yasser

Glover, Victoria Luella+
Harris, Olivia Rose
Hohenberger, Kelsie Nicole
Hurlbut, Lucy
Jenkins, Christian Charles
Krznarich, Brian•
Leigh, Alexandra Mairead
Pettingill, Olivia Marjorie+

Reger, Katelin Jodi
Reid, Spencer Christian
Smith, Olivia Brittney
Turner, Erica Elliott•
Walker, Rachel Ann
Weaver, Joshua David*
Whitney, Allison France
Yoo, Grace Jin

German

Bowen, Morgan Mary
Brown, Collin Winkler

Carney, Edward Joseph
Foster, Jordan Maxwell

McNeill, Robert Harold
Wismer, Nancy Meehan

* *Summa Cum Laude*

+ *Magna Cum Laude*

• *Cum Laude*

Processional Faculty, Graduates, & Platform Party

Welcome and Introductions

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

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

SLLC Undergraduate Speakers

Ms. Ana J. Granados
BA in Spanish, Minor in Second Language Education

Ms. Niko Schultz,
BA in Japanese, BS in Mathematics, Minor in Spanish Language and Culture, Minor in Asian American Studies

SLLC Faculty Speaker

Dr. Luka Arsenjuk
Film Studies

Presentation of Graduates

Film Studies
Dr. Eric Zakim
Dr. Caroline Eades

Germanic Studies
Dr. Julie Koser
Dr. Hester Baer

Arabic
Dr. Peter Glanville

Persian
Dr. Ali Abasi

Russian/CERES
Dr. Cynthia Martin

Second Language Acquisition
Dr. Robert De Keyser

Chinese
Dr. Guiling Hu

Japanese
Dr. Lindsay Yotsukura
Ms. Makiko Inoue

Spanish
Dr. Eyda Merediz
Dr. José María Naharro-Calderón
Dr. Juan Carlos Quintero-Herencia
Dr. Carmen Benito-Vessels
Mr. Fabian Faccio
Dr. Saul Sosnowski
Dr. Hernan S.M. De Pinillos
Dr. Mehl Penrose

French
Dr. Andrea Frish
Dr. Sarah Benharrech
Dr. Valerie Orlando

Italian/Romance Languages
Ms. Stefania Amodeo

Final Words and Recessional

Dr. Fatemeh Keshavarz

After the ceremony, please remain seated until after the faculty and graduates have processed out.

Name: Ginette Alomar Eldredge

Dissertation Title: “Desire and shame: women and lovesickness in Juan de Flores’
Grisel y Mirabella”

Director: Dr. Carmen Benito-Vessels

In the studies about Medieval Spain, only men were believed to be susceptible to amorous passion or lovesickness. I propose that a more nuanced and complete understanding of women’s roles and actual behavior can be reached by analyzing the same medical and philosophical treatises that deny them the possibility of suffering from lovesickness. In fact, my readings of texts such as *Grisel y Mirabella* (ca. 1475), *Celestina* (1499) and *Tristán de León* (1501), demonstrate that women’s behavior in literary representations is guided by the same symptoms experienced by lovesick men, symptoms that women sometimes suffer even more intensely than men. The topic of women’s lovesickness and the rhetorical devices used to depict the power and influence of women in medieval Spanish literature has not been formally studied due to the misjudgment that this malady was an exclusively male condition. This study shows that women’s roles in Juan de Flores’ sentimental romance *Grisel y Mirabella* (1495) were influenced by lovesickness or amor hereos. I also discuss how linguistic and narrative theories, as well as historical rhetoric about sexuality from the time of this text, helps us to understand how lovesickness influenced the female discourse created by Juan de Flores in the late Middle Ages. In doing so, I argue that the female characters were an alterity of power to their real counterparts in society. In some narratives they are resistant within the text, in others they struggle to act upon their desire without fearing the moral and social consequences.

Name: Douglas Glynn

Dissertation Title: “‘Irishness’ in Caribbean and Latin American Literature:
The Diasporic and Liminal”

Director: Dr. Sandra Cypess

My dissertation examines representations of the diasporic Irish within the varied literary imaginaries of the Caribbean and Latin America and argues that these representations create a literary paradigm surrounding ‘Irishness’. The project begins by offering a racialized historical overview of the Irish commencing with the conquest of Ireland and following up to the modern day. I then relate observations elucidated by this overview to current conceptions of Irish identity while specifying many of the diaspora spaces to which the transatlantic Irish arrived. I utilize a transamerican approach to literature which permits cross-cultural and multilingual readings of texts that would otherwise remain in isolation to each other. Putting my study into dialogue with scholars like Robin Cohen, William Safran, Avtar Brah and Laura Zuntini de Izarra, I define the terms ‘diaspora’ and ‘diaspora space’ while seeking to underscore the corollaries between these concepts and representations of the Irish in diaspora. After establishing the ways in which I understand and use these terms, I employ the works of Victor Turner and Sandor Klapcsik, among others, to lay down my theoretical framework of the liminal and liminality. In doing so I directly interconnect theories of diaspora and liminality which provides a unique theoretical perspective, and later interject my own nascent theory of the ‘figure’ to better deconstruct the Irish characters under study. Reading a selected corpus of literature from writers such as American-Guatemalan Francisco Goldman, Cuban Zoé Valdés, Jamaican Erna Brodber, Mexican Patricia Cox, American Carl Krueger, and Argentines Rodolfo Walsh and Juan José Delaney, through the liminal process allows me to analyze literature from multiple perspectives while decentering previous literary criticism that has not recognized this multiplicity embedded in liminal readings of narratives. Over the breadth of the project I look to these and other scholars in my efforts to (re)define, dissect, work and wield the terms ‘diaspora’, ‘liminal’ and ‘liminality’ in a variety of fashions, adding to them my own ideas of perpetual liminality, while extracting and examining the representations of ‘Irishness’ found through each of my textual analyses.

Name: Macarena Garcia-Avello

Dissertation Title: “‘Cuando lleguemos’: Narrativas Latinx del siglo XXI”

Director: Dr. Ana Patricia Rodriguez

Since 2015, the use of the term “Latinx” has become widespread on the Internet and other sociocultural contexts. Referring to Latinas/os or Hispanics in the United States, the term not only problematizes national categories associated with Latinidades but also suggests a more inclusive vision of gender and sexual identities that transcends heteronormative binaries. This doctoral dissertation examines the origins, developments, and deployments of the term “Latinx” in the Internet and in a corpus of US Latinx literary texts in the 21st century. In particular, I examine the formation of transnational “Latinx” identities, discourses, and micro-resistances in *Days of Awe* (2001) by Achy Obejas, *Trace Elements of Random Tea Parties* (2004) by Felicia Luna Lemus, *Rosas de abolengo* (2011) by Sonia Rivera-Valdés, *The Cha Cha Files: A Chapina Poética* (2014) by Maya Chinchilla, *A Cup of Water Under My Bed: A Memoir* (2014) by Daisy Hernandez, and *Juliet Takes a Breath* (2015) by Gabby Rivera as well as these writers’ interventions on the Web 2.0, including their websites, blogs and social media.

Name: Maria Gomez-Martin

Dissertation Title: “Spanish Civil War Legacies: Childhoods, Exiles and Memories”

Director: Dr. José M. Naharro-Calderon

This dissertation examines Spanish Republican Exiles second generation’s literary production in Mexico after the Civil War (1936-1939): a selected group among “the children of war,” born in the homeland before 1934. Even if they diverge in literary genres or defined styles, all these authors share their own traumatic traces and violent conflict experiences. Therefore, it is essential to analyze the effects of this trauma in order to understand the lost Spanish imaginaries that these children recreated in their works. Likewise, it is fundamental to acknowledge their “nepantla” liminal condition (a náhuatl word for “in between”). Their double alienation and shared lack of Spanish and/or Mexican identities allowed them to recreate a new space where fiction and reality, memory and imagination converged. Specifically, these revised interpretations of selected works (Carlos Blanco Aguinaga, José de la Colina, Manuel Durán, Tere Medina Navascués, Nuria Parés, Luis Rius, Enrique de Rivas, Roberto Ruiz, Tomás Segovia, and Ramón Xirau) are based on exile as existential discourse transfigurations, as well as their own transient beings’ complex introspections.

Name: Melissa González-Contreras

Dissertation Title: “Spatial and Functional Transgressions: The Audience in the Chilean
Theatrical Production during Augusto Pinochet’s Dictatorial Period”

Director: Dr. Sandra M. Cypess

This dissertation focuses on the theatrical production written and staged during Augusto Pinochet’s (1915-2006) dictatorship (1973-1990) and the prevalence of the figure of the audience in the theatrical text and performance. The theatrical audience is explored as a theoretical and concrete example of the fluctuating role deemed necessary of the social audience or citizenry. The focus on the theatrical audience is informed by the expansive theatricality of the Chilean State in its sociopolitical and economic displays; by the exploration of the mechanisms by which the sociopolitical milieu and the theatrical stage and event coincide and inform each other; by the revision of the dictatorial setting through the lens of the theatrical paradigm; and by the inquiry upon the degree of participation, interaction, and influence that the sociopolitical and theatrical performances allow from their participants. This project analyzes the figure of the theatre critic of the period as a means to apprehend the experience of this particular type of audience, but most importantly it explores the spatial and functional transgressions of the theatrical audience in six plays that, in addition to portraying the shifting conception of the participants in the theatrical event, are also indicative of the formal innovations of the Chilean theater of the period. I argue that the reconceptualization of the role and participation of the audience during the theatrical event proves to be symptomatic of the necessary social and political reorganization of Chile’s social spheres during the country’s dictatorial period.

Name: Anja Ketterl

Dissertation Title: “Scandalous Narration: Panizza–Bernhard–Walser”

Director: Dr. Hester Baer

This dissertation analyzes the relationship between German-language literature and literary scandal in the twentieth century. I argue that the scandalous as a mode of representation challenges binary constellations and hierarchical imbalances that define the construction of norms and deviation from them. Taking a poetological perspective, I address the relationship between representation and the scandalous in narrative texts by Oskar Panizza, Thomas Bernhard and Robert Walser. As a key element in both German cultural history and in the Western tradition more broadly, the scandal is considered a deviation from defined norms. More precisely, scholarship in literary and cultural studies conceives of the literary scandal as literature’s deliberate transgression of received norms in order to argue for the scandal’s effectiveness as a critical tool. I suggest that this understanding reinforces the binary of normativity and non-normativity that it purports to overcome. Drawing on poststructuralist theory’s conception of the scandal as a paradoxical stumbling block, I argue that scandalous narratives, that is, narratives produced through a technique of paradoxical stumbling, reveal the precarious status of the dichotomy of the normative vs. non-normative. A close reading of Oskar Panizza’s novella *Ein skandalöser Fall* (1893) sets up a discussion of the scandalous by analyzing the poetological implications of the ‘hermaphroditic’ body within the realm of literature, religion, and sexual pathology around 1900. In my chapter on Panizza, I show how the structural undecidability of a scandalous narration destabilizes the uneven power relations between the deviant body and representatives of both clerical and medical discourses. The scandalous dimension of deviant language is further discussed in my chapter on Thomas Bernhard within the broader framework of (anti) psychiatric discourse. Here, I analyze the scandalous dimension of Bernhard’s exhausting narration with close attention to his novel *Das Kalkwerk* (1970), further considering the poetological effect of this technique in his novella *Gehen* (1971). On the basis of Robert Walser’s famous ‘Prosastück’ *Der Spaziergang* (1917), my final chapter illustrates how Walser’s use of both the zeugma as a figure of speech and a specific framing technique produces a scandalous poetics that challenges the opposition of deviant authorship and the idea of the great canonical work.

Name: Maria Cristina Monsalve Salazar

Dissertation Title: “Poetic Mineralogy: New Stones for “The Loosened Hand” by Martín Adán. Reconstruction and Interpretation”

Director: Dr. Jorge Aguilar Mora

This is an innovative research project in the field of literature and digital humanities that aims to collect, reconstruct and interpret the verses of the long and neglected poem “La mano desasida” [The Loosened Hand], by the Peruvian poet Rafael de la Fuente Benavides, better known by his pseudonym Martín Adán (1908-1985), a fundamental, yet understudied figure in Latin American literature. “La mano desasida” was written in fragments around 1950 on a variety of unusual surfaces, including napkins, cigarette papers, and notebook pages that Adán himself never put together. Collecting the verses of “La mano desasida” has been a challenge for decades and many scholars allude to the poem as a mystery or labyrinth. Portions of the extensive fragments were published in the 1960s, with a more but not entirely complete version of 200 pages produced in 1980. During my research, new fragments of the poem were photographed in the archives of the PUCP’s Library in Lima, transcribed and analyzed, comprising 150 pages with unpublished verses of “La mano desasida”. The structure of the poem relies on interruption, division, and incompleteness, which reveals a deep understanding of how fragments express totality, an idea that was crucial during the German Romanticism. The poem, set in the ruins of Machu Picchu, recreates the ancient conversation between Man and Stone, a key concept in the Andean culture.

Name: Jeansue Mueller

Dissertation Title: “An Examination of the Influence of Age on L2 Acquisition of English Sound-Symbolic Patterns”

Director: Dr. Nan Jiang

Most second language (L2) researchers agree that declines in L2 learning ability is strongly related to age, but the variables underlying maturational declines is yet unclear. The current research proposes that the older learner’s language-learning disability stems from deterioration of implicit learning abilities in favor of domain-general, explicit learning approaches. This concept has been introduced in the Sensitive Period Hypothesis, that suggests that age-related declines in L2 acquisition follow an onset, offset, and flattening Z-distribution. This study investigated how different age of onset (AO) groups fare on a L2 sound symbolic (SS) measure, as SS is known to be highly difficult to acquire through explicit problem-solving mechanisms. The language areas of magnitude SS and phonesthemic SS were tested on 60 non-native speakers (NNSs) with L1 Korean and L2 of English in addition to 20 native speaker (NS) controls. The late L2 learners were found to have significantly different SS sensitivities when compared to early L2 learners and NSs across the battery of three experiments, suggesting that the adult learner’s diminished ability to acquire inconsistent form-meaning mappings could explain age-related declines in ultimate L2 proficiency, as a large portion of all languages contain comparably probabilistic patterns. The relationship of language-learning aptitude with test scores was also examined, and only the late learner groups demonstrated a relationship between the implicit language-learning aptitude and ultimate SS sensitivity.

Name: Kathryn Taylor

Dissertation Title: “Partners in Exile: A Map of Cultural Resistance after the Spanish Civil War”

Director: Dr. José M. Naharro-Calderon

This dissertation studies the cultural production of three intellectual couples (Rafael Alberti and María Teresa León; Rafael Sánchez Ferlosio and Carmen Martín Gaité; Jomí García Ascot and María Luisa Elío) following the Spanish Civil War. Using a variety of genres, my project explores and problematizes traditional approaches to the study of literary and artistic productions in the Post-Civil War period. While previous studies of women’s texts have often been limited to describing feminine difference and noting the oblivion and exclusion of female voices from the canon, I argue that women’s voices need to be considered as part of a larger cultural discourse. By establishing a dialogue among texts created by literary couples, we see the variety and complexity of experiences and responses both during and after the war. Also, while traditional approaches have studied the texts produced in exile separately from those created in Spain, I include texts written in both territorial Spain and exile. Through an examination of responses and strategies of resistance utilized in both spaces, I challenge both the idea that Inner Spain was left with a cultural void after the exodus of 1939, and the myth that there was no communication between the interior and exterior of Spain.