**DONA M. KERCHER**

Dept. of Modern & Classical Languages & Cultures dkercher@assumption.edu

Assumption College (508) 767-7305 (office)

500 Salisbury Street (508) 985-8474 (cell)

Worcester, MA 01609

EDUCATION

Ph.D, 1980 The Johns Hopkins University, Dept. of Romance Languages, Spanish

 Dissertation: 'Strategies of Censorship: Critical Readings of Four of

 Quevedo's "Sueños"' Co-Advisors: Elias L. Rivers & Harry Sieber

M.A., 1975 The Johns Hopkins University, Dept. of Romance Languages, Spanish

B.A., 1972 University of Michigan – Ann Arbor, *Magna cum Laude*, High Honors in German, Honors in Spanish

CURRENT ACADEMIC APPOINTMENT – **Assumption College** (1990 - )

2006 - Professor of Spanish; title changed to **Professor of Spanish & Film** (2010)

2017-2018 Director, Latin American Studies Program

2012- 2016 Director, Women’s Studies Program

2005- 2008 Chair, Department of Modern & Classical Languages & Cultures

2002- 2004 Chair, Department of Foreign Languages

1992 – 2006 Associate Professor of Spanish; Tenure (1993)

1997-1999 Chair, Communications Program

1990-1992 Assistant Professor of Spanish

PREVIOUS ACADEMIC POSITIONS

1998-1990 Visiting Assistant Professor of Spanish, Williams College

1986-1987 Associate I in Spanish, Columbia University

1978-1985 Assistant Professor of Spanish, University of Maine- Orono

1976-1977 Instructor of Spanish, Western Maryland College

1972-1976 Teaching Assistant in Spanish, Johns Hopkins University

CURRENT PROJECTS

Book project, “The Transnational Stardom of Ricardo Darín”.

Article, “Dressing to be Different: Almodóvar and Martel Refashion *Vertigo*”

Article, “The Original Reception of Hitchcock’s Movies in Buenos Aires and Lima”

PUBLICATIONS

I. **Book:** *Latin Hitchcock: How Almodóvar, Amenábar, De la Iglesia, Del Toro and Campanella Became Notorious*. London & NY: Wallflower Press/ Columbia University Press, 2015.

<http://cup.columbia.edu/book/latin-hitchcock/9780231172097>

II. **Book Chapters or Articles in Books, peer reviewed:**

a.“La dama desaparece: Hitchcock, Munro y la imagen dividida de la mujer mayor

 en *Julieta* (2016) de Pedro Almodóvar,” *Representaciones artísticas y sociales del*

 *envejecimiento*. María Pilar Rodríguez and Txetxu Aguado, Eds. Madrid:

 Editorial Dykinson, 2018, 105-122.

b. “Los espacios fangosos del cine negro globalizado: desde Hitchcock y Bong Joon-Ho a *La isla mínima* (2014) de Alberto Rodríguez” in *La globalización del crimen: Literatura, cine y nuevos medios*. Javier Sánchez Zapatero and Álex Martín Esquivà, Eds. Santiago de Compostela, Spain: Andivira, 2017, 523-530.

c. “Almodóvar and Hitchcock: A Sorcerer’s Apprentice,” *A Companion to Pedro Almodóvar*,

Marvin D’Lugo and Kathleen M. Vernon, Eds. Chichester, UK & Malden, MA: Wiley-Blackwell, 2013, 59-87.

d. “Teaching Spanish Mysticism at a Catholic Undergraduate College: Issues of

 Relevance, Accessibility, and Self-Censorship,” *Approaches to Teaching Teresa of Ávila and*

 *the Spanish Mystics.* Allison Weber, Ed. NY: Modern Languages Association, 2009, 181-

 189.

e. “Violence, Timing, and the Comedy Team in *Muertos de risa*,” *Alternative Europe: Eurotrash*

 *and Exploitation Cinema since 1945*. Xavier Mendik and Ernst Mathjis, Eds. London:

 Wallflower Press, 2004, 53-63.

f. "Marketing Cervantine Magic for a New Global Image of Spain," *Refiguring Spain:*

 *Cinema/ Media/ Representation*. Marsha Kinder, Ed. Chapel Hill, NC: Duke University

 Press, 1997, 98-132.

g. "Rosa Chacel," *Dictionary of Literary Bibliography*, Vol. 134: *Twentieth-Century Spanish Poets:*

 *Second Series,* Jerry Phillips Winfield, Ed. Columbia, SC: Bruccoli Clarke Layman, 1994,

 57-72.

III. **Articles in Refereed Journals:**

a. “Hitting the Mark from Television to Film: Violence, Timing and the Comedy Team in

 Alex de la Iglesia’s *Muertos de risa* (1999), *Post Script: Essays in Film and the Humanities*,

 Special Issue on Spanish Cinema, vol. 21, n.2 (Winter/Spring 2002), 50-63.

b. “Countering Basque Terrorism: *Asesinato en febrero* (Spain, 2001),” *Cine-Lit V: Essays on*

 *Hispanic Film and Fiction* (Corvaillis, OR: Cine-Lit Publications, 2004)*,* 44-55*.*

c. “Looking for Don Quijote’s Own Shadow: An Interview with Manuel Gutiérrez

 Aragón about His Film *El caballero Don Quijote* (2002),” *Arizona Journal of Hispanic Cultural*

 *Studies*, Vol. 6, 2002, 129-140.

d. "Children of the European Union, Crossing Gendered Channels: Javier Marías's Novel,

 *Todas las almas*, and Gracia Querejeta's Film, *El último viaje de Robert Rylands*," *Cine-Lit III:*

 *Essays on Hispanic Film* *and Fiction* (Portland, OR: Portland State University, 1998), 100-

 112.

e. 'The "Magical Episodes" of the *Quijote* on Film: Gutiérrez Aragón's *Maravillas," Cine-Lit*

 *II: Essays on Hispanic Film and Fiction* (Portland, OR: Portland State University, Oregon

 State University & Reed College, 1995), 86-95.

f. "Cervantes on Film: Exemplary Tales and *La noche más hermosa*," *Cine-Lit: Essays on*

 *Peninsular Film and Fiction*, (Portland, OR: Portland State University, Oregon State

 University, & Reed College, 1992) 25-30.

g. 'Censorship and Revisions: Quevedo's Prologues to the "Sueños,"*' Revista de estudios*

 *hispánicos* (Puerto Rico) 1987-8, 67-77.

 h. "García Márquez's *Chronicle of a Death Foretold*: Notes on Parody and the Artist," *Latin*

 *American* *Literary Review*, XIII (Jan.- June 1985), 90-103.

**IV. Reviews:**

a. Review of Thomas G. Deveny, *Cain on Screen: Contemporary Spanish Cinema. Revista de*

 *Estudios* *Hispánicos* (Washington U.- St. Louis) XXIX, n.3 (Oct. 1995), 577-8.

b. Reviews of Ellen D. Lokos, *The Solitary Journey: Cervantes's “Voyage to Parnassus”* and Miguel

 de Cervantes, *Viage del Parnaso. Poesías varias. “*Critical edition by Elias L. Rivers, *Cervantes:*

 *Bulletin of the Cervantes Society of America* XIII, no. 1 (Spring 1993), 131-4.

c. Review of Karlis Racevskis, *Michel Foucault and the Subversion of the Intellect, Philosophy and*

 *Literature*, IX (Oct. 1985), 260-1.

**V. Other Published Work** (includes curatorial work)**:**

a. Exhibition Entries for 17th Century Spanish and Latin American Colonial Literature,

 "Censorship: 500 Years of Conflict," New York Public Library, May- Nov. 1984.

b. "The Economy of Misogyny in Quevedo's *Mundo por de dentro*," *Women in the Literature of*

 *Medieval and Golden Age Spain: Selected Papers from the Conversations in the Disciplines Program*.

 Syracuse: SUNY- Onondaga, 1978, 64-73.

LANGUAGES

Native language: English

Oral and written fluency: Spanish

Reading comprehension: French and German

TEACHING AND MENTORING

**Courses Taught at Assumption College (since 1990)**

New Courses Developed (in Spanish & Film):

a. CLT/ENG 293 Special Topics: Hitchcock’s Movies

b. SPA 255 Sports in the Hispanic World

c. SPA 125 Business Spanish I

d. SPA 126 Business Spanish II

e. CLT 217 Introduction to Film Studies – World Cinema Focus

f. SPA 366 Topics in Spanish Cinema (F2017)

 Rethinking Spanish History through Cinema (F2011)

 Almodóvar (F2007)

 Obsessions: Passion, Intrigue and Melodrama (F2003)

 Between City and Country: Spanish Film History (F2000)

 Spanish Cinema and the Visual Arts Tradition (F1997)

 Madrid in the Movies (F1993)

g. SPA 386 Latin American Cinema

i. SPA/THE 333 Spanish Mysticism

j. CLT 276 Women and Film

k. CLT 285 Cinematic Cities

l. CLT 190 Humor in International Cinema

m. SPA/FRE 401 Special Topics: Carmen and the Gypsies

n. SPA 336 The Picaresque

o. SPA 110 Intensive Spanish IV/V

Other Courses Taught (in English):

a. CLT/ENG/HIS/PSY/WMS 385 Women of the World

b. CLT/ENG/HIS/PSY/WMS 285 Introduction to Women’s Studies: Images

c. LAS 200 Introduction to Latin American Studies

d. HON 101 Honors Global Perspectives

e. COM 400 Communications Practicum

f. LIT 140 Introduction to Literature

Other Courses Taught (in Spanish):

a. SPA 310 Spanish Culture and Civilization I

b. SPA 311 (former SP 113) Spanish Culture and Civilization II

c. SPA 302 Medieval Literature

d. SP 142 Cervantes II: *Novelas ejemplares*

e. SP 162 Twentieth-Century Spanish Fiction

b. SPA 251 Main Currents of Spanish Literature I

c. SPA 254 Main Currents of Latin American Literature II

d. SP 102 Advanced Spanish Composition

e. SPA 140 Introduction to Literature: Spanish Language

f. SPA 120 Spanish V: Conversational Spanish & Grammar Review

g. SPA 104 Spanish IV Honors

h.-k. SPA 101, 102, 103, 104 Spanish I, II, III, IV

**Courses Taught at Williams College (1988-1990)**

1. Senior Seminar: Spanish Women Novelists
2. Senior Seminar: The Latin American Novella
3. Spanish Literature of the Middle Ages and Renaissance
4. Spanish Theater of the Middle Ages and Renaissance
5. Major Latin American Authors
6. Spanish Civilization
7. Spanish American Civilization
8. Contemporary Women Novelists of Spain and Latin America
9. Advanced Spanish Conversation and Composition
10. Intermediate Spanish
11. Elementary Spanish

Director, Undergraduate Senior Honors Thesis:

“Lo grave, lo distinto y lo importante de ser mujer” on Esther Tusquets’ Novelistic Trilogy

SELECTED PUBLIC PRESENTATIONS

**Invited Presentations:**

a. “The Women’s Studies Film Series,” Workshop on “Women and Gender,” Society of

 Cinema and Media Studies Conference, Seattle, Washington, March 2014

b. ‘Mysticism in Motion: El Greco’s “Repentant Magdalene and Bill Viola’s “Union,”’

 Invited lecture for the Docent Program, Worcester Art Museum, February 2012;

 Invited lecture for “Profs Night,” Worcester Art Museum, November 2010.

c. “Alex de la Iglesia y los displazamientos al centro,” Cine vasco y el exilio, International

 Conference, Universidad de Deusto – San Sebastián, San Sebastián, Spain, November

 2011

d. “¿Un Hitchcock femenino?: Los arcos genéricos de Bollaín y Coixet,” Gynocine

 Conference: Mujeres, dones y cine, University of Massachusetts – Amherst, Amherst,

 Massachusetts, October 2011

e. “Los *Vértigos* del cine hispánico transnacional: *Mujer sin cabeza* y *La piel que habito*,”

 Conferencia internacional “Nuevas perspectivas sobre la transnacionalidad del cine

 hispánico,” Katholieke Universiteit Leuven, Leuven, Flanders, Belgium, October 2012.

f. Respondent, “Cine latino en la diáspora II: Dinámicas de género y generación,” Latin

 American Studies Association, Toronto, Canada, October 2010

g. “Hitchcock and Spanish Film,” **Plenary Lecture**, European Film Conference,

 University of Texas – San Antonio, Texas, September 2008.

h. “Hispanic Hitchcock: The Direct Takes of Amenábar and De la Iglesia, Hispanic

 Cinemas Conference: “The Local and the Global,” The Institute for Advanced Studies,

 University of London, November 2003

i. “Teaching Hispanic Film as Film,” **Plenary Presenter** at Teaching Workshop, Cine-

 Lit V, Portland State University, Portland, Oregon, March 2003

j. “Massive Fear Between Horror and Humor: Tracing a Goyesque Tradition of Violence

 in Alex de la Iglesia’s Film *Día de la Bestia*,” “Fear: Discourses of the Unknown,”

 Conference on Hispanic Literatures and the Visual Arts, University of

 Connecticut- Storrs, Storrs, Connecticut, March 1999.

**Conference Presentations (Peer-reviewed):**

a.“Profundidades psíquicas y políticas: Ricardo Darín en recientes co-producciones

 español-argentinas,” **Paper** presented, XIV Congreso de Novela y Cine Negro:

 “Clásicos y contemporáneos,” Salamanca, Spain, April 2018.

b. “Crash Scam Breakthrough!: Ricardo Darín between Television and Film Stardom

 in *Perdido por perdido* (1993),” **Paper** presented, Society for Cinema and Media Studies

 Conference, Toronto, Canada, March 2018.

c. “La dama desparece: “La dama desaparece: Hitchcock, Munro y la imagen dividida de

 la mujer mayor en *Julieta* (2016) de Pedro Almodóvar,” **Paper** presented, Congreso de Representaciones del envejecimiento, Universidad de Deusto, San Sebastián, Spain, November 2017.

d. “The Brooding Bro Cast Drift: Ricardo Darín in Recent Spanish- Argentine Co- productions,” **Paper** presented, Society for Cinema and Media Studies Conference, Chicago, Illinois, March 2017

e. “Metafictional Co-production: Barney Elliott’s *The Deal* (2016) and Cesc Gay’s *Truman* (2015), **Paper** presented, Latin American Studies Association Conference, Lima, Peru, April 2017.

f. “Los espacios fangosos del cine negro globalizado: desde Hitchcock y Bong Joon-Ho a la *Isla mínima* (2014) de Alberto Rodríguez,” **Paper** presented, XII Congreso de novela y cine negro, Salamanca, Spain, May 2016.

g. “Manipulating Subtitles: Hitchcock’s Humor in Spanish,” **Paper** presented at panel

 “On Subtitles,” Society for Cinema and Media Studies Conference, Montréal, Canada,

 March 2015

h. “La circulación migratoria colombiana y el culebrón diaspórico en *Paraíso Travel* y *Chance:*

 *Los trapos sucios se lavan en casa*,” **Paper** presented at panel “Identidades y Fronteras en el

 Cine y la Televisión en la era de la Globalización,” Congreso Internacional de

 Americanistas, “Construyendo Diálogos en las Américas,” Vienna, Austria, July 2012

i. “Can Latin Women Thrill?: The Transnational Reinventions of Martel and Bollaín,”

 **Paper** presented at panel “Latin American Cinema After the Year 2000,” Latin

 American Studies Association Conference, San Francisco, California, 24 May 2012

j. “Caught in the Elevator with Hitchcock and Campanella: A Comparatist Approach to

 *The Secret in Their Eyes*,” **Paper** presented, Cine-Lit VII, Portland State University,

 Portland, Oregon, February 2011

k. ‘A New “Cine de Transición”?: Manuel Gutiérrez Aragón’s Spanish/Cuban Films,’

 **Paper** presented, Latin American Studies Association Conference, Rio de Janiero,

 Brazil, June 2009.

l. “El humor cortante: Cuestiones de humor y terror en *El laberinto del fauno* (2006) de

 Guillermo de Toro,” **Paper** presented, International Society of Luso-hispanic Humor

 Studies Conference, Universidad de Santiago, Santiago, Chile, November 2007.

m. “Fabián Bielinsky’s Debt to Late Hitchcock,” **Paper** presented, Society of Cinema and

 Media Studies Conference, Chicago, Illinois, March 2007.

n. “The Aura of Hitchcock in Fabián Bielinsky’s Films,” Cine-Lit VI, Portland State

 University, Portland, Oregon, February 2007

o. “Teaching Spanish Mysticism at an Undergraduate Catholic College: Issues of

 Relevance, Accessibility and Self-Censorship,” **Paper** presented, Conference of the

 Asociación de Escritoras de España y de las Américas, AEEA/AHT, Georgetown

 University, Washington, DC, October 2006.

p. “With Hitch as His Model: Guillermo del Toro,” **Paper** presented, Society of Cinema

 and Media Studies Conference, Vancouver, British Columbia, Canada, March 2006.

q. “Latin Hitchcock: Guillermo del Toro,” **Paper** presented, Latin American Studies

 Association Conference, San Juan, Puerto Rico, March 2006.

r. “El banco de imágenes resistentes: El humor pronunciado por El Pinguino y otros

 animales políticos, y visto en los cartones y las fotos de Nik,” **Paper** presented, IX

 Annual Conference of the International Luso-Hispanic Humor Studies Society, Jacó,

 Costa Rica, September 2005.

s. “Felices perdedores: *Los lunes al sol, The Full Monty*, y *800 balas*,” **Paper** presented, VIII

 Conference of the International Luso-Hispanic Humor Studies Society, UNAM

 [Autonomous National University of Mexico], Mexico City, Mexico, October 2004.

t. ‘Countering Basque Terrorism: *Asesinato en febrero* (Spain, 2001)” **Pape**r presented,

 “Hispanic Cultural Studies: The State of the Art, an Interdisciplinary Conference,” of

 the *Arizona Journal of Hispanic Cultural Studies*, Tuczon, Arizon, September 2002.

u. “Critiquing ETA through a Cinematic Politics of Silence: Ortega Santillana’s

 Documentary *Asesinato en febrero* [Assassination in February] (Spain 2001),” **Paper**

presented, Visible Exidence IX Conference, Griffith University, Brisbane, Queensland,

 Australia, December 2001.

v. “Federico Luppi: Counterfeiting Manhood in Transnational Spanish Language

 Cinema,” **Paper** presented at Session on “Transnational Stars,” Society for Cinema

 Studies Conference, Washington, DC, May 2001.

w. “Hitting the Mark from Television to Film: Violence, Timing, and the Comedy Team in

 Alex de la Iglesia’s *Muertos de risa* (1999), **Paper** presented, International Luso-Hispanic

 Humor Studies Conference, McGill University, Montréal, Canada, September 2000.

x. “Federico Luppi, Tortured But Unshaven: Tough Guy Stardom through Two Decades

 of Spanish Language Cinema,” **Paper** Presented, Point Blank Conference, University of

 Arizona-Tucson, Tucson, Arizona, May 2000.

y. “A ‘Welcome’ Façade: Racism and Economic Necessity from Berlanga’s *Bienvenido, Mr.*

 *Marshall* to Bollaín’s *Flores de otro mundo*,” **Paper** presented, Cine-Lit 2000, Portland State

 University, Portland, Oregon, Feb. 2000.

z. “Dance Move-Ease: After-images of the New Global Body,” **Paper** presented, Session

 on “Media Industries and the Global Popular: Marketing the Transnational City,”

 Society for Cinema Studies Conference, Florida Atlantic University, West Palm Beach,

 Florida, April 1999

aa. “On the Ellipse of Satanic Comedy: Tracing a Goyesque Tradition of Violence in Alex

 de la Iglesia'’ Film *Día de la Bestia* (1995), **Paper** presented, International Society of Luso-

 Hispanic Humor Studies Conference, Laurentian University, Sudbury, Ontario,

 Canada, October 1998

bb. "Film History/ Art History/ Nationalism: Domesticating Cityspace in Victor Erice's

 *Dream of Light* and Antonio López's Paintings," **Paper** presented in Session on "Screening

 Space," Society for Cinema Studies Conference, Carleton University, Ottawa, Ontario,

 Canada, May 1997

cc. "Children of the European Union, Crossing Gendered Channels: Javier Marías's Novel

 *Todas las almas* and Gracia Querejeta's Film, *El último viaje de Robert Rylands*," **Paper**

 presented, Cine-Lit III Conference, Portland State University, Portland, Oregon,

 February 1997

dd. "Film History/ Art History/ Nationalism: Performing Dalí in Bigas Luna's *Los huevos de*

 *oro*," **Paper** presented, Film Culture History Conference, University of Aberdeen,

 Aberdeen, Scotland, August 1996

ee. "Painted Ladies and Cross-cultural Karaoke: Performing Dalí in Bigas Luna's *Los huevos*

 *de* *oro*," **Paper** presented in Session on "Visual Cultures in the 90's," Society for Cinema

 Studies Conference, Dallas, Texas, March 1996

ff."The Realm of Farce in Recent Spanish Cinema," **Paper** presented, First International

 Conference on Hispanic Humor, International Society of Luso-Hispanic Humor

 Studies, West Chester University, West Chester, Pennsylvania, September 1995

gg. "Film History/ Art History/ Nationalism: The Case of Trueba's *Belle Epoque*," **Paper**

presented, Session on "Spanish Cinema: The Representation of the Nation," Society

 for Cinema Studies Conference, "One Hundred Years of Cinema: Writing the

 Histories," New York City, March 1995

hh. "Dressed in the Past for National Success: Marketing Costume Comedy in Recent

 Spanish Cinema," **Paper** presented, Twentieth Annual Conference on Literature and

 Film, Florida State University, Tallahassee, Florida, January 1995.

ii. "The Hegemonic Discourse of Decoration: Mirrors, Erotic Paintings and the Revival of

 the Imperial Vision in Uribe's *El rey pasmado*," **Paper** presented, Session on "Madrid in

 the Movies: The City Past and Present," Modern Languages Association Conference,

 San Diego, California, December 1994.

jj. 'The "Magical Episodes" of the *Quijote* on Film: Gutiérrez Aragón's *Maravillas*," **Paper**

presented, Cine-Lit II, Portland State University, Portland, Oregon and Oregon State

 University, Corvallis, Oregon, February 1994

kk. "From *La hojarasca* to *El general en su laberinto*: García Márquez's Rewriting of Sophocles'

 *Theban Plays*, **Paper** presented, Cincinnati Conference on Romance Languages and

 Literatures, May 1992

ll. "Montero and the Bolero: A Feminist Discourse?," **Paper** presented, *Confluencia*: The

 Conference, University of Northern Colorado, Greeley, Colorado, April 1988.

mm. "Marriage in the *Diana*," **Paper** presented, Session on "Desire in Formal Dress in

 Renaissance Art & Literature," Modern Languages Association Conference, New York,

 New York, December 1983

nn. "Avoiding the Censors: Quevedo's Prologues to the "Sueños,"' **Paper** presented,

 Session on "Censorship and Subversion in Golden Age Prose," Modern Languages

 Association Conference, Los Angeles, California, December 1982

PROFESSIONAL DEVELOPMENT SEMINARS AND GRANTS

Seminars and Workshops (in Spanish)

a. Congreso para profesores de español, “Nuevas tendencias en la enseñanza de Español 2016, Instituto Cervantes, New York City, New York, October 2016.

b. Spanish Faculty Development Seminar in International Business, Darla Moore School of

 Business Executive Education, University of South Carolina, Columbia, South Carolina,

 June 2011

c. Jornada de formación de profesores en la competencia oral, Sección, Dr. Kim Potowski:

 “Fundamentos de la enseñanza del español a hispanohablantes en los EEUU,” Instituto

 Cervantes, Brown University, March 2011

d. Jornada de formación de profesores en la evaluación, Instituto Cervantes, Brown

 University, October 2010

Film Research

a. Cultural Representative (with press credentials): 64th San Sebastián International Film Festival, San Sebastián, Spain, September 2017; 57th San Sebastián International Film Festival, September 2009; 52nd San Sebastián International Film, September 2004.

Fellowships, Grants and Honors:

a. Assumption CollegeFaculty Development Grant, “Sports in the Hispanic World,” for

 Curriculum Development, 2015

b. Assumption College Faculty Development Grant, “Business Spanish,” for Curriculum

 Development, 2011

c. Assumption College Faculty Development Grant, “Latin Hitchcock,” for Research in

 Spain, 2009

d. Assumption College Faculty Development Grant, “Latin Hitchcock,” for Research in

 Spain, 2007

e. Assumption College Faculty Development Grant, “Hispanic Hitchcock,” for Research in

 Spain, 2004

f. Assumption College Faculty Development Grant, “Federico Luppi: Masculinity and

 Transnational Star Discourse,” for Research in Spain, 2002

g. Assumption College Faculty Development Grant, “Women and Film,” for Curriculum

 Development, 2000

h. Assumption College Faculty Development Grant, “Latin American Cinema,” for

 Curriculum Development,1998

i. Grant from the Program for Cultural Co-operation Between Spain and US Universities,

 "Pictorial Spain," for Research in Spain, 1996-1997

j. Assumption College Faculty Development Grant, "Pictorial Spain," for Research in

 Spain, 1996-1997

k. Assumption College Faculty Development Grant, "The Spanish Gaze," for Research in

 Spain,1994.

l. Assumption College Faculty Development Grant, "Cervantes on Film," for Research in

 Madrid, 1993

m. Fellowship, **The Spanish Film Institute: “Teaching Spanish Film as Film”,**

 **led by Drs. Marsha Kinder and Marvin D’Lugo,** Clark University, Worcester,

 Massachusetts, June 1992

n. Member, National Endowment for the Humanities Fellowship, Humanities Faculty

 Development Program, Assumption College, July 1991 & June 1992

o. Williams College Faculty Research Grant to interview Rosa Chacel in Madrid, 1988

p. Fellow, Institute for Research in History, New York City, 1983-88

q. Fellow, National Endowment for the Humanities Seminar, "Images of Love in

 Renaissance Art & Literature," co-directed by Drs. Richard Hanning and David

 Rosand, Columbia University, Summer 1982

r. Johns Hopkins Gilman Fellowship, 1972-76; Johns Hopkins Teaching Assistantship,

 1972-76.

s. Internship Scholarship, University of Michigan - Ann Arbor, to serve in the Office of the

 Resident Commissioner to the US Congress from Puerto Rico, the Hon. Jorge Córdoba,

 Washington, D.C., Summer 1972

 t. American Field Service Scholarship, to study at the Colegio de la Vera Cruz and live

 with a family in Bilbao, Spain, 1967-1968

Administrative Workshops

a. American Departments of Foreign Languages, East Seminar, Yale University, New

 Haven, Connecticut, June 2003

b. American Departments of Foreign Languages, East Seminar, University of Maryland-

 College Park, Maryland, June 2002.

c. "Celebrating Our Centrality," National Communication Association Convention,

 Chicago, November 1997.

SERVICE TO ASSUMPTION COLLEGE

a. **Director, Women’s Studies Program**, 2012-2016; Member, Women’s Studies

 Committee 1995-

b. **Director, Latin American Studies Program**, 2017-2018.

c. Member, Evaluation Committee, 2017-

d. Humanities Representative, Select Committee on the General Education Core, New

 core implemented in Fall 2016, 2015-2018.

e. **President, Faculty Representative Senate**, 2013-2015; Secretary of the Faculty

 Representative Senate,1992-1993; **co-author of the *Faculty Policy Document***

 (1993); Vice-President of Faculty Senate, 1991; Departmental Representative to the

 Representative Faculty Senate, 2013-2015, 2009, 2006, 2002-2004

f. **Chair of Review and** **Author of Modern and Classical Languages and**

 **Cultural Department Program Review Report**, 2010-2012

g. Founder (2004) and Chapter Faculty Advisor to Sigma Delta Pi, 2004, (sabbatical 2004-

 2005), 2005-2014

h. Member, Curriculum Committee of the Senate, 2012-2014; 2005-2008; Chair, 2002-

 2004

i. Chair, Department of Foreign Languages, 2002-4 (sabbatical ‘04-’05); 2005-8

j. Chair, Search Committee for Assistant Professor of Spanish, 2007-8; Chair, Search

 Committee for Assistant Professor of Spanish, 2003-2004

k. Member, Provost’s Taskforce on Women, 2003- 2004

l. Chair, Communications Program Advisory Committee, 1997-1999; Foreign Languages

 Department Representativeto Communications Major Advisory Committee, 1995-96;

 Member, Ad Hoc Committee to Draft the Communications Major, 1993-5

m. Member, Academic Affairs Committee of the Board of Trustees, 1994-5

n. Member, Senate Faculty Development Committee, 1990-5

o. Member, Internship Screening Committee, 1993-5

COMMUNITY SERVICE – FILM SERIES CURATING

a. Interdisciplinary Film Series, Assumption College, “Workers”, 2017-2018.

b. **Worcester Latino Film Festival**, Executive Board (selection and film introductions),

 co-organized with Centro las Américas, Assumption College, College of the Holy Cross,

 Clark University, Worcester State University, Quinsigamond Community College, 2001-

 2016); Assumption College Lead sponsor (2001)

c. Spanish Film Series, Assumption College, 2005- 2015; Selected Topics: “Identities”

 (2014); “A Sense of Place” (2013); “Crisis Fall-out: (2012); “Risk Takers” (2011); “Cine

 Elemental” (2010)

d. **Women’s Studies Spring Film Series**, Assumption College, 2006- ; Selected

 Topics: “Education for Women and Girls” (2014), “Justice by and for Women” (2013),

 “Three Iranian Films” (2011), “Three African Films” (2009), “Three Asian Films” (2008)

e. Foreign Film Series, Assumption College, 1998-1993; Selected Topics: “Dance Movies”

 (1998), "In Love?" (1998), "Latin American Film" (1997), "Kieslowski's Tricolor

 Trilogy" (1996)

f. Foreign Film Festival, University of Maine – Orono (1985-1981); Selected Topics:

 “Twisters,” “Art Goes Political,” “Obsessions,” Grant from the Maine Humanities

 Council (1985)

PROFESSIONAL MEMBERSHIPS

SINCE 2013 American Council on Teaching of Foreign Languages

SINCE 2009 Latin American Studies Association, Film Studies Section

SINCE 1995 Society for Cinema and Media Studies, Latino/a Caucus

SINCE 1974 Modern Languages Association