



THE POLYGLOT



*A newsletter with updates, ideas, and information
from the BSC Foreign Languages Department*

Editor: Dr. Fernanda L. Ferreira

Student Editor: Melissa Lombardi

Student Contributors: Melissa Condeço, Migdalia Sepúlveda, Maria Calvo-McEnelly

Faculty Copy Editor: Dr. Atandra Mukhopadhyay

Faculty Contributors: Drs. Leora Lev, Fernanda L. Ferreira, Margaret Snook, Julia Stakhnevich

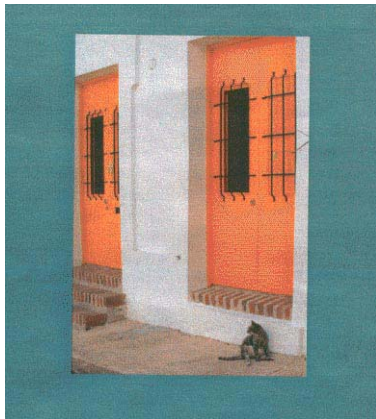
Number 9

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The Other's Eye: Constructive Encounters



Gato Sanjuanero, Ángel Amy Moreno

From October 4th to October 29th the Foreign Language Department and the Club de Español sponsored the very successful art exhibit *The Other's Eye: Constructive Encounters* featuring the works of graphic artist and painter Tino Villanueva (USA), photographers Ángel Amy Moreno (Puerto Rico) and Vicente Revilla (Perú). The exhibit was held at the Wallace Anderson Gallery Art Center, and was supported by the Dean of the College of Arts and Sciences, the Latin American and Caribbean Studies Program and the Art Department at Bridgewater State College. As stated by the organizers, "the purpose of the exhibit is to mark the anniversary of Columbus landing in America and the historic encounter between European and indigenous cultures that led to the birth

An Exhibition of Latin American Art

of mestizo culture. The exhibit celebrated these diverse cultures and captured, in beautiful and poignant images, the human dilemma and creative forces present in each of them." We are all proud and thankful for the work of professors Duilio Ayalamacedo and Margaret Snook, for planning and organizing this successful event!

In the present issue of the Polyglot, both Tino Villanueva and Ángel Amy Moreno share their insights on life, ethnicity, and art. Read on!

Fernanda L. Ferreira, *Polyglot Editor*.



From left to right: Professor Margaret Snook, Ángel Amy Moreno and Professor Duilio Ayalamacedo, at the reception following the exhibition, on October 29th.

ENTREVISTA

CON TINO VILLANUEVA

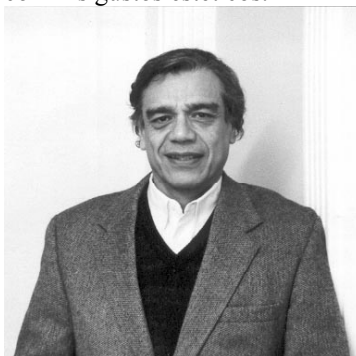
Por Dr. Fernanda L. Ferreira

FF: ¿Podría Ud. decir cómo ha llegado a este punto en su carrera artística?

TV: Me siento un poco raro diciéndome pintor, puesto que dedico más tiempo a darles forma a las palabras que al óleo. Pero llegué a ser pintor--si es eso lo que soy--de una manera insólita. En el verano de 1973--dos años después de haber llegado a Boston--empecé a notar anuncios por todas partes para una exposición de acuarelas de un tal William Blake en el Museo de Bellas Artes. Reconocí el nombre en seguida, por supuesto, figura que conocía como poeta, no como pintor. Con no poca curiosidad me acerqué a la exposición una tarde de agosto, y la sorpresa que me llevé al descubrir al inicio de las muestras de que se trataba del mismo Blake, el poeta romántico inglés decimonónico, quien, además de escribir, ilustraba sus propios poemarios con acuarelas. ¿Cómo era posible--me pregunté--que un poeta también pudiera ser pintor? Gran revelación para mí, pues jamás se me había ocurrido que un escritor de cualquier género pudiera también expresarse por otros medios, creativamente hablando. Y me dije, un tanto inocentemente: "si él puede, yo también".

Qué desilusión después al darme cuenta de que, en el campo del dibujo, hacer acuarelas es una de las tareas más difíciles. Los mamarrachos que me salieron, bueno...total que rompí todo lo que había hecho y me di por vencido. No obstante, el deseo de pintar quedó en mí, por lo cual intenté pinturas al óleo y acrílicas a lo largo de los 70, y esto, debo decirlo, me agradó mucho: el proceso de aplicar los colores

sobre el lienzo y luego poder ver los resultados -- figuras geométricas que iba yo plasmando--todo eso me dio la sensación de que había logrado algo. Lo mío era más abstracto, más figurativo, paralelo a lo que algunos de mis pintores predilectos habían hecho bajo varias consignas o movimientos llamados cubismo, futurismo, surrealismo, construccionismo. Sus obras estaban más de acuerdo con mis gustos estéticos.



En los 80, me puse a combinar el lápiz de color con acuarela, o sea, que volví a las acuarelas, pero esta vez dándole un giro. En seguida vi que este experimento, al cual añadí el uso del bolígrafo y el lápiz, me daba resultados cromáticos suficientemente vivos, pues el agua no se mezcla tan fácil con la cera. Es más, cuando el dibujo está aún mojado uno puede "mover", o empujar los colores-líquidos sobre el papel para resaltar un color más que otro. De ahí que haya hecho varias pinturas de este tipo que he incluido en esta exposición en Bridgewater State College.

Luego en los 90 hice varios dibujos al pastel y un collage, todos a color, aunque últimamente me ha dado por hacer cuadros al pastel en blanco y negro también; uno de ellos ha aparecido en las páginas de la revista *Parnassus* (2002) y figura como parte de la colección expuesta. La densidad que un

lápiz de pastel puede dejar al marcar el papel, uno puede ir matizándola, suavizando esos colores con una toallita de papel, bolita de algodón, con los dedos mismos...o con la palma de la mano. Este proceso tan táctil me sigue atrayendo.

El hecho es que no dispongo de suficiente tiempo para mi trabajo pictórico, lo cual es lamentable. Más tiempo le dedico a la poesía que también depende de los distintos registros y matices de las palabras, por supuesto. Debo decir que donde exhibo con frecuencia es en las portadas de revistas literarias y culturales, y en poemarios de amigos y los míos. Anoto aquí revistas que llevan en la cubierta un dibujo mío: *Nexos* [Ciudad de México], Número 1990 (julio); *Green Mountains Review*, Volume VI, Number 1 (Winter/Spring 1992); y *TriQuarterly*, Number 86 (Winter 1992 / 93).

FF: ¿Cómo se identifica Ud. desde una perspectiva profesional y artística?

TV: Pues, no sé...no sabría cómo auto-denominarme; y de ninguna manera soy profesional. Confieso que jamás he tomado una clase formal de dibujo; soy un autodidacta. Reconozco que lo que más me interesa es el arte abstracto, eso sí. *Transparent Dream for K.*, por ejemplo, el dibujo que apareció en *Parnassus*, es un homenaje a Kandinsky. Así que, por ese camino van mis más vivos intereses.

FF: ¿De qué forma la etnia u origen latino se destaca en su arte?

TV: Hasta ahora no creo que haya plasmado ninguna imagen identificable con mi etnia. Soy chicano, o sea, norteamericano de ascendencia mexicana -- la mayoría de mis abuelos nacieron

en México. Creo que hasta ahora lo que más me ha atraído han sido los movimientos artísticos vanguardistas del siglo XX, incluyendo el impresionismo del siglo anterior. Lo peligroso muchas veces al representar algo "étnico" es que el artista puede caer en la trampa del folklorismo. Yo no pinto cuadros folklóricos costumbristas. O sea, en mi caso serían figuras con bigotes y sombreros, tocando guitarra, con la Virgen de Guadalupe en el fondo. O bien una escena festiva donde todos bailan a todo vuelo, y entre los músicos predomina un acordeonista. Exagero un poco para hacer hincapié en que, si bien éstas pueden ser escenas típicas que se dan en la vida para un pequeñísimo sector de la población chicana, las son sólo para una cierta clase social. Eso ya bastante se ha representado (y debería seguir siendo representado). Además, no somos una comunidad homogénea, sino heterogénea. Como dije arriba, me atrae un arte más continental. Pero que conste que de ninguna manera estoy despreciando lo regional, lo autóctono de un barrio o colonia, rasgos que muy a las claras se encuentran en mi poesía, por ejemplo.

FF: ¿Qué obstáculos o experiencias podría compartir de su carrera como artista latino en los Estados Unidos?

TV: Pues, realmente ninguna porque muy pocas veces he expuesto: Berlín, Alemania en los 80 antes de la caída del muro; El Paso, TX y Jamaica Plain, MA en los 90; y ahora en Bridgewater State College. Y en todos los casos los organizadores me pidieron que participara. No tengo el tiempo para ir de galería en galería mostrando mis muestras; como decía antes, la poesía me toma la mayoría de mi tiempo libre y, por tanto, no he podido invertirme más tiempo a mi labor artística. ∞

AND NOW, THE CURATOR, ÁNGEL AMY MORENO



FF: How did you first become interested in photography?

AAM: I got interested in photography when I was seven years old by watching my father develop or process film and print the negatives through an old enlarger. During those days the entire process was very complicated and quite long. He had plenty of patience and I used to sit down and watch. Several years later, my mother gave me as a Christmas gift a small brownie camera (127 film) and it made my day. I spent my time shooting my friends and pets. From the brownie I got the "real" brownie camera from a family friend as "Three Kings" gift. That one was larger and bulkier and used 620 film. None of these films are available today.

It was in high school where I was invited to join the journalism club that I was able to convince my grandfather to use his Contaflex camera. This was a German camera that he bought on a trip to Europe and at the time was considered a better deal than a simple Kodak. I had to learn from him and my dad how to set it (f-stop/shutter speed, etc.) since it was not fixed like

the other two. I really enjoyed using this camera and I must admit that most of the photos came out great. Later, my father allowed me to use his lab and it was there where the fun began. From school I learned more through the Boy Scouts of America. By taking the Photography Merit Badge, I was exposed to more advanced techniques. A few years later I was invited to teach photography at camp. This is how it all began!!!

FF: How do you use photography in your lessons?

AAM: I use photography to illustrate my lectures. I tend to use media quite heavily in each and every course that I teach. I use my own photos (slides) as well as copies that I do from books and other sources. With digital it is even simpler and quicker. I also encourage my students to do projects using media. I use photography as a complement to my oral history interviews.

FF: Can you tell me a little about your work as a curator?

AAM: I started to work as a curator by working with close artists-friends. I learned from an artist-friend that owns a art gallery in San Juan, P.R. He taught me the basic skills needed to plan and mount a show. He invited me to do several shows with him and other artists. Later, I followed his steps and invited some of my friends to follow the same path. I have also been the curator for my own shows if I can say this! I have been the curator for two major shows, one at the Gallery, located at the Massachusetts College of Art and at the Boston Public Library at Copley Square. The first one I organized with a

painter friend from Puerto Rico. He presented his work and I my photos. The show at Copley was by Frank Espada, a very well known Puerto Rican photographer in the US. I organized the show through Roxbury Community College and other foundations.

FF: During the Art Exhibit reception you mentioned that you once had violin lessons.

AAM: The violin lessons? At one point in Roxbury Community College, a colleague of mine formed a quartet and was looking for

strings to play later that semester. I volunteered my talent but she indicated to me that she always saw me carrying my camera bag all over the place, but she had never seen me with my violin. This was true! So, she said that it would probably take a long time before I could be in form (shape) to play serious music. She was very right! I seldom play the violin and many years ago decided that, although music is also my passion, photography is more manageable and does not take away the time needed to practice an instrument. As you

know, professional musicians spend about eight hours daily practicing. I cannot do history, photography, and music at the same time and be on top. I can say that I do not repent for having adopted the camera rather than the violin. ☺

EVENTS

Prof. Leora Lev attended a symposium on **Pedro Almodóvar** at Harvard University this fall; Almodóvar engaged in a question/answer session with adoring students, faculty, and fans from all over New England, receiving several standing ovations; among his many inspiring insights was one that had been voiced by the transsexual character Agrado in the Academy-Award-winning *Todo sobre mi madre*, whose monologue about his/her shifting bodily topography ends, "Because you're more authentic the more you resemble the dream of yourself that you've always harbored." ("Porque una es más auténtica cuánto más se parece a lo que ha soñado de sí misma.").

El Club de Español -- The Spanish Club

organized a "Movie Night" at Scott Hall on November 17th, 3:00pm with the showing of



Selma Hayek's biographical film **Frida** about the Mexican artist Frida Kahlo. The movie night was a great success. Many students who had not seen the film before thoroughly enjoyed it.



Standing: Melissa Condeço, Professor Ayalamacedo (Club Advisor), Melissa Lombardi. Sitting: Rebecca Brooder, Elizabeth Connor, Stefanie Mercadante and Club President, Jackie Tabares

New Officers of the Spanish Club!!!

President: Jackie Tabares
Vice President: Melissa Condeço
Secretary: Stefanie Mercadante
Treasurer: Elizabeth Connor
Secretary of Social Activities: Melissa Lombardi
Advisor: Dr. D.O.J. Ayalamacedo

For more information contact:
Jackie Tabares: jtabares@bridgew.edu

ATTENTION ALL ALUMNI! Please send your contributions to the Polyglot's next issue. Contact Dr. Fernanda L. Ferreira at fferreira@bridgew.edu or Melissa Lombardi (Student Editor) at mlombardi@bridgew.edu to add to our Alumni News!

FACULTY ACHIEVEMENTS

Professor Leora Lev has been on sabbatical this semester, preparing her volume *Enter At Your Own Risk: The Dangerous Art of Dennis Cooper* for publication with the Fairleigh Dickinson University Press. The anthology contains essays by award-winning cultural critics, creative writers, and directors such as Michael Cunningham (author of *The Hours*), Matthew Stadler, William S. Burroughs, Robert Glück, Kevin Killian, and Dodie Bellamy. Prof. Lev has contributed an introduction to the volume, an essay entitled *Sacred Disorder of the Mind: Sublimity, Desire Police, and Dennis Cooper's Hallucination of Words*, and an interview with film director John Waters. She traveled to Waters' New York City apartment last spring for the interview. Waters, the director of such iconoclastic 70's underground films as *Pink Flamingos*, *Desperate Living*, and *Female Trouble*, has more recently directed *Hairspray*, which surprisingly, to him, became a Broadway hit, *Serial Mom*, *Cecil B. Demented*, and *A Dirty Shame*. He was a charming, gentlemanly host, brewing fresh coffee in an apartment overlooking NYC's bustling West Village and filled with oversized art books and green velvet decor. Fresh from the opening of a major art retrospective at the New Museum, and from a cameo performance as a hapless reporter in *Seed of Chucky* (yes, the horror film featuring the eponymous monstrous doll!), he offered a spectrum of witty and elegant insights into contemporary literature, the French *nouveau roman*, cinema, media vagaries, politics, gay marriage, youthful anomie, clerical scandals, Mel Gibson's *Passion* (a possible *Rocky Horror Picture Show* -like audience participation vehicle), and transgressive art. Prof. Lev also attended an international conference on Hispanic Cinema in London, where she presented a paper on globalization, trans-nationalism, and sexuality in Spanish and Latin American cinema. Last spring saw the publication of the essays *Hearts of Darkness: Dennis Cooper's My Loose Thread*, in *American Book Review*, and *Processions of Simulacra, Volatile Bodies: Theory, Spanish Studies, and the Academy*, in *Anales de Literatura Española Contemporánea*, for which she was honored at the Faculty Research Excellence Awards ceremony in the spring.



Professor Fernanda L. Ferreira has attended two international conferences this past summer, and will see the publication of two articles this coming spring. The first is titled *A Linguistic Time-Capsule: Plural /s/ Reduction in Afro-Hispanic and Afro-Portuguese Historical Texts*, which has been accepted to the Creole Language Library, a peer-reviewed publication of conference papers dealing with Creole languages. Dr. Ferreira presented a scholarly paper at the Annual Meeting of the American Association of Teachers of Spanish and Portuguese (AATSP) held in Acapulco, Mexico, this past July. Her paper titled *That's not how my grandmother says it: heritage language learners in Southeastern Massachusetts* reflects her recent research in the sociolinguistic profiles and proficiency levels of heritage learners, and was a direct result of her experience in teaching intermediate Portuguese to a group of learners from Cape Verde, Azores and Madeira. A manuscript version of this presentation will appear in the peer-reviewed *Hispania* journal in May 2005. In August she presented a scholarly paper at the Curaçao Creole Conference titled *Definiteness and Referentiality in Creole and Semi-Creole Determiner Systems*. This well-attended international conference was held in Curaçao, the Netherlands Antilles, where *Papiamentu*, an Ibero-Romance Creole is spoken.



Professor Margaret Snook will be on sabbatical leave this coming spring 2005. She looks forward to continuing her research on the work of renowned Mexican novelist and short story writer Elena Poniatowska. Dr. Snook presented a paper on Elena Poniatowska at an international conference some time ago and the paper was published this past summer. The paper, titled *El deseo y la subjetividad especulativa en 'Cine Prado,'* appears in *Actas del XIV Congreso de la Asociación Internacional de Hispanistas*, published by Juan de la Cuesta-Hispanic Monographs, July 2004. Dr. Snook has used this author's works in several of her Latin American Literature classes. Dr. Snook is also mentioned in the **Acknowledgments** for *Album: Tercera edición* for having contributed, along with others, comments and suggestions that were very valuable to the revision of this reading textbook.



FACULTY ACHIEVEMENTS (cont.)

Professor Julia Stakhnevich participated in the International Online Conference in May 2004, on Second and Foreign Language Teaching and Research and presented a scholarly paper entitled *Becoming Trilingual in the Immersion Setting*. In her paper, Dr. Stakhnevich reported the results of her research trip to Guanajuato, Mexico in summer 2003. Extending her previous research, Dr. Stakhnevich will explore the effects of trilingualism on the sociolinguistic identity in a new scholarly paper entitled *Identity Quest through Emergent Trilingualism*. This paper was accepted through blind peer review process to be read at the meeting of International Society for Language Study (ISLS) to be held in Montreal, Canada in early April of the next year. This summer, Professor Stakhnevich completed her new research project focused on the bilingual transformation of Joseph Brodsky for which she had received a Summer Grant in spring 2004. Dr. Stakhnevich will report the results of her study in a scholarly paper entitled *Joseph Brodsky: A Bilingual Journey*, which she hopes to publish in the upcoming year. In its latest issue *Discourse Studies*, an esteemed professional peer-reviewed journal has published Professor Stakhnevich's review of *Dialogism, Bakhtin and his World, 2nd edition* by Michael Holquist. With only two comprehensive accounts of Bakhtin's contributions available in the West (Bernard-Donals, 1994; Hirschkop & Shepherd, 1999), Holquist's volume provides a contextualized summary of Bakhtin's work and is of considerable interest for those seeking a unified, comprehensive understanding of Bakhtin.



Student Contributions

"A Different Point of View" By Maria Calvo-McEnelly

Death is a stage in life that in general, we are not prepared to accept and understand very easily. Many people die every day because of different reasons, whether killed in a war, a robbery, or a car accident; whether trapped in an illness, natural disaster, or perhaps for being poor,

old, drunk, or for no reason at all. At the end, it seems that the event that causes death does not matter, as the beloved one is no longer with us.

Different cultures see death in different ways. Some are afraid to talk about it, and even deny it, until they no longer can, because maybe they are facing it. Similarly, others get angry and blame whomever or whatever they can, for taking away their beloved ones. In contrast, some cultures teach their people to worship and respect it since the day they are born. To them, death is just another stage, and is expected all the time. Furthermore, in some poor countries, women have many children because they know that some of them will die of hunger or excessive labor.

In Mexico, as in many other places, people suffer with the passing away of their relatives and friends, and those who bury them, usually mourn their loss until they themselves die. In addition, Mexico is a country of many traditions, and when talking about death, it is unique in its combination of Catholic and pagan ones.

There is a special custom that is common in both big and small towns all over the country. On November 2nd, Mexico celebrates the Day of the Dead. It coincides with the Catholic holiday, "All Souls Day." On one hand, in every church, people write in small cards the names of "their" dead ones; names of family members and friends that have passed away. Throughout the month of November, masses are offered to pray for the soul of those in the cards. As it is a national holiday, everyone has the free time to go to cemeteries and clean tombstones, bring colorful flowers, and pray for their beloved ones.

Additionally, it is a day to make fun of death. People refer to it as "calaca" or "skeleton" in English. They write rhymes to the "calaca" in which they predict the way friends and family will die, usually in a funny, humorous way. Newspapers publish rhymes, usually referring to politicians and celebrities. In schools and colleges, students write them for administrators and teachers. Moreover, as with every particular date, there is special food, including pumpkin desserts and the "bread of the dead."

Finally, almost everyone in their homes and children in their schools set altars,

remembering the people who have died. It is a unique custom full of color and happiness. Schools make contests of the best altars, and vary them each year, trying to represent the traditions of different regions in the country. All of them will have different objects with important meanings. However, they should include the picture or pictures for whom the altar is set. They have to have the food that the dead used to like (it is believed that they will come back to eat and enjoy it); water, colorful paper mats, candles, incense and flowers. The altar must remain for at least one week.

In summary, death is part of our lives, but we do not like to lose our beloved family and friends. However, it is something that cannot be avoided or postponed, and it sometimes comes unexpectedly, leaving unfinished dreams and plans, as well as family and friends suffering the loss and consequences. Different cultures see death in different ways, and though it might seem hard to believe, there are some that at least for one day, will treat it with humor and delight.

Fulfilling a Dream: My Summer in Spain

By Melissa M. Condeço

It has always been a dream and goal of mine to study abroad in Spain. Since my freshman year of high school, I told myself that I would study abroad. After seven long and patient years, my dream finally came true.

This past summer I was fortunate enough to study in Salamanca, Spain through the University of Massachusetts, Amherst. I am so thankful to have had the experience to study a new way of life and culture. It is something that I will now carry for the rest of my life and will never forget. I can honestly say it was truly an amazing experience.

The program lasted the entire month of July. I took two courses in Salamanca; a Spanish culture course and an advanced grammar course. Along with the two courses that met everyday, Monday-Friday, we also had a conversation sessions on Monday's and Tuesday's. These conversation sessions were not only helpful but very fun as well. We did a lot of different things. One session we would go to an art exhibit, the next out for coffee, the next to see a Spanish film

and so on. We were able to do a variety of cultural activities while we bettered our Spanish speaking skills. The weekdays were busy. Class was from nine to two and then conversation sessions and homework...but the weekend was our time to travel.

We went on three different excursions. Our first was to Segovia, Spain, where we spent two days. We were able to visit the beautiful cathedral and aqueduct in Segovia. I had never seen such beautiful architecture in my life. It was truly breathtaking. The following weekend was our excursion to Portugal. Being Portuguese myself and having family in Portugal, this excursion was very exciting for me. We stayed in Lisbon for two nights and three days. We went sightseeing and I was able to see my family. We also spent a good portion of time at a beautiful beach called Praia de Estoril. I was able to eat amazing Portuguese cuisine and got to visit the famous city of Fátima, where I attended a spectacular outdoor mass. Our third trip was to northern Spain to a region called Galicia. On our way to Galicia, we stopped in Santiago de Compostela where we were able to see and learn about the "peregrines" (pilgrims) on their pilgrimage towards the cathedral in Santiago de Compostela. We spent three nights and four days in Galicia. We also spent some time in Vigo and went to a town called O Grove. We were able to walk around and shop, and even spent a few hours at the beach. It was great just soaking in and experiencing a new culture. The excursions on the weekends were an important part of the program. I was able to go places and see things that I would never have seen if I didn't take the opportunity to study abroad. I would do it again in a heartbeat.



We had the option to live in the dorms at the University of Salamanca or to live with a host family. I decided to live with a host family because to me, living with a host family was a better option

because I was forced to speak Spanish all the time and my speaking skills improved tremendously. If I had stayed at the University, I don't think that I would have spoken as much Spanish as I did while living with the host family. My host family was incredible! They were very kind and made me feel at home. We became very close and I am so glad that I got to live with them and see what their life was like. We still keep in touch and they will always be a part of me.

It was so interesting to adapt to a different lifestyle. I loved every minute of it. It was also interesting to see how very different life in the US is to life in Spain. I enjoyed my classes so much, the nightlife was unbelievable and the food was incredible. I went out to eat at least once a week. I had delicious paella, amazing "tapas" (snacks which are served at restaurants and bars), quality wine, and the best coffee that I have ever tasted in my life. I was able to see a "capea" (baby bullfight), something that I had never seen before and I got to meet so many people. I also was able to visit Madrid before returning back to the US. I visited el Museo del Prado y la Reina Sofia where I was able to see my favorite painting by Picasso, "Guernica." It gave me chills and it was totally mind blowing. I had seen it in so many art books and learned of it in various Spanish courses, but seeing it up close was such a rush and I am very fortunate that I was able to see it. I will never forget that day.

I have studied Spanish since middle school and have learned about the Spanish culture for almost eight years now. It was so incredible that I could finally experience everything that I had been learning all my life. Studying abroad is a very fulfilling experience. I am a Spanish major and an aspiring Spanish middle school teacher. My trip to Spain was not only a great educational experience but an experience that I can now carry with me and use when I become a teacher. I hope that I am able to one day share my study abroad experiences with my students.

Studying abroad was the experience of a lifetime and I recommend it to everyone. Even if your major is not a foreign language you will benefit from the experience and come out of it a better person. So contact the International and Exchange Programs office here and BSC and look into studying abroad. You won't regret it!

POEMA

Después de disfrutar plenamente la exposición de arte latinoamericano, expreso mi sentimiento de "añoranza" a mi terruño borincano.

Migdalia Sepúlveda

Añoranza

Las verdes montañas danzan a lo lejos
las baña de oro el sol al caer
el viento acaricia la bandera nuestra
cansada la tarde quiere oscurecer.

Oh noche armoniosa delirante me llevas!
a extrañar tu aroma y tus baños de luz
tus verdes quimeras, tu agua azulada
el inmenso cielo, vestido de tul.

Exquisito aroma a jazmín de valle
rocío mañanero, que saluda al sol
pájaros cantando criollo amorío
deleitando al día llenos de ilusión!

Después de la lluvia nace la armonía
olor a guayaba, a mangó y a mar
el coquí comienza su gran melodía
preparando a todos para descansar.

Extraño mis noches, llenas de frescura
vestido de azul, danzando está el mar
gaviotas que vuelan libres como el viento
a mi Puerto Rico he de añorar!

Y yo sueño, yo sueño. Me adormece el
cucubano.
que en el aire translúcido se enciende y se
apaga;
y me ensalza la luna en su luz, lo lejano!
Mi terruño borincano es lo que me agasaja!