

**NATIONAL ENDOWMENT
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SAMPLE APPLICATION NARRATIVE



Summer Seminars for College and University Teachers
Institution: Arizona State University



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National Endowment for the Humanities Division of Education Programs

Narrative Section of a Successful Application

This sample of the narrative portion from a grant is provided as an example of a funded proposal. It will give you a sense of how a successful application may be crafted. It is not intended to serve as a model. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants are also strongly encouraged to consult with staff members in the NEH Division of Education Programs well before a grant deadline. This sample proposal does not include a budget, letters of commitment, résumés, or evaluations.

Project Title: *Jewish Buenos Aires*

Institution: Arizona State University

Project Director: David Foster

Grant Program: Summer Seminars for College and University Teachers

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JEWISH BUENOS AIRES: A CULTURAL CASE STUDY IN ARGENTINE IMMIGRATION

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Project Narrative

Buenos Aires is a city of immigrants. An early Argentine statesman, Juan Bautista Alberdi, concerned over what he perceived to be the underpopulation of what had been a backwater of the Spanish colonial empire, asserted: "To govern is to populate." Ever since the final decades of the nineteenth century, immigrants have poured into Argentina, but principally into the port city of Buenos Aires. The interest in promoting immigration was grounded on the repudiation of what was considered to be the stagnant nature of an inherited Spanish society and the need to provide the new Argentine Republic with the dynamism of new blood, new skills, and inhabitants committed to "making it in America." The result was that in both Buenos Aires and surrounding rural areas, the traditional Hispanic base was, in little more than a generation, transformed into a society that was non-Hispanic in many ways.

In recent decades they have included Koreans, people from Southeast Asia (the former Indochina), and immigrants from other Latin American countries. But between 1880 and 1930 (the beginnings of World War II stanching the trans-Atlantic flow), millions of Europeans sought their livelihood in Buenos Aires. Italians (both Northern and Southern) and Jews (who mostly came from East European countries like Poland, Russia, Hungary, today's Czech Republic and Slovakia, the Ukraine, and Romania) constituted the two largest groups, although immigrants did arrive also from a broad array of other countries. So steady was the influx of Jews that Buenos Aires has become the largest Jewish center of Latin America (followed by São Paulo and Mexico City), as well as one of the major Jewish urban concentrations of the world. The purpose of the seminar will be to examine the enormous impact of Jewish immigrant on the social, economic, political, and, especially, the intellectual and cultural life of Argentina. This can only be done effectively by actually going to

Buenos Aires, where it will be possible, in addition to the close reading of key texts, to meet writers and intellectuals and to visit the forums of Jewish cultural production. Today, the Jewish community remains large and significant, despite the fact that many Jews have left Argentina in the last sixty years--first during the Peronista period (1946-55), then during the neofascist dictatorships (1966-73; 1976-83), and most recently because of the country's erratic economic situation. Depending on how one defines an individual to be a Jew (a perennial topic of debate), best estimates identify 150,000 Jews in the greater Buenos Aires area. Certainly, the great Jewish institutions of the city remain to serve the still strong population base, despite the consequences of exodus for reasons of politics, economics, commitment to Israel, and professional opportunities abroad.

Most Argentine Jews come out of a conservative and often an orthodox background, but a high percentage are nonpracticing, except for some lingering observance of the High Holy Days. Some individuals of Jewish heritage may opt not to call themselves Jews because they are nonpracticing, although the overwhelming majority of nonpracticing Jews are "cultural Jews." That is, they recognize the Jewish heritage, the ongoing family contacts, and their consciousness of having spheres of knowledge that derive from traditional, historic, and folkloric Judaism. (It might be noted that Argentina is nominally Catholic, but that the majority of Argentine Catholics are also nonpracticing). Reform Judaism has had little presence in Argentina, despite the contributions made by U.S. Reform Jews to human rights issues during the so-called Dirty War of neofascist military dictatorship in the 1970s and 1980s. Some temples, however, have attempted to woo younger members, and there is in many Jewish sectors the concern over the loss of Jewish identity that modern assimilation and postmodern identity relativism have promoted. Yet, synagogues and other institutions remain as eloquent if silent witnesses of this historic Jewish presence in Buenos Aires. The purpose of this seminar will be to examine, through a careful analysis of principal literary works, the role of Argentine Jews in what remains today one of the great immigrant societies of Latin America. In this sense, the focus on Jewish Buenos Aires will function as a case study of the larger question of the role immigration plays in the constitution and character of Argentina.

Jews began to make their presence felt in the cultural life of the city from the time of their initial arrival. While most Jews who reached Argentina were bitterly poor and had to labor under many harsh conditions for their survival, their children promptly began to enter the liberal professions, aided in large measure by the creation of a free and open secondary-school and university system that encouraged the studies of immigrant children as a way of assimilating them into national life and promoting their contribution as fully endowed Argentine citizens. Jews have, therefore, been long associated with Argentine cultural production, and particularly so in Buenos Aires (it is often said that "God is everywhere, but he only holds office hours in Buenos Aires"). There was, by the beginning of the twentieth century, a journalistic, literary, and theater production in Yiddish, and hundreds of books have been published in Buenos Aires in Yiddish. Yiddish-language newspapers, Yiddish theater, concert hall performances, and Yiddish poetry and narrative all prospered until well into the twentieth century.

But Jews also began early to enter the mainstream of Argentine cultural production in Spanish, and Alicia Steimberg, a noted contemporary Jewish novelist, has said that "An Argentine Jew is someone who says *shalom* in Spanish." To be sure, there was an early and abundant literary production, and Alberto Gerchunoff's sketches of rural Jewish communities in his 1910 *Los gauchos judíos* (The Jewish Gauchos) is now considered a founding work of an Argentine immigrant identity (many recently arrived Jews were settled in the fertile Mesopotamian area north of Buenos Aires, although their sons and certainly their grandsons made it back permanently to the port city where their forebears had first entered the country, and the rural communities are all but gone: Argentine Jews are predominantly urban). By the 1930s, Jews had made enormous inroads into the theatrical community, making the transition from Yiddish theater (which in its day was strong: Molly Picon performed in Buenos Aires) to Avenida Corrientes, the Argentine Broadway. To this day, many theater people--actors, directors, producers, technical people, dramatists, critics, professors of theater--are Jewish, and the recent hit production of the Buenos Aires restaging of Mel Brooks's *The Producers* was something like an implied homage to the so-called Jewishness of the Argentine stage.

Additionally, as in Hollywood, film in Argentina has seen a large involvement of Jews, similar to that of the theater. In fact, there is very much of a symbiosis between film and theater in Argentina, and the same is also true of the worlds of radio and television. Major contemporary Jewish filmmaking includes Daniel Burman, whose *El abrazo partido* (Lost Embrace; 2004) is a paean to the old Once immigrant quarter; Juan José Jusid's *Los gauchos judíos* (The Jewish Gauchos; 1975) celebrates the original Jewish agricultural settlements in Argentina; Raúl de la Torre's *Pobre mariposa* (Poor Butterfly; 1986) concerns Nazi influence in Argentina and its effect on the Jewish community, while Beda Docampo Feijóo's *Debajo del mundo* (Beneath the World; 1987) is a major Latin American Holocaust film. Burman has in particular received enthusiastic reviews for his work, and he is recognized by many to be the most important Jewish director in Argentina at the moment. Eduardo Mignogna's *Sol de otoño* (Autumn Sun; 1996) turns on the relationship between a Jewish woman and a gentile man. Notable Jewish film actors have included Cecilia Roth, Norman Briski, Cipe Lincovsky, Adriana Aizemberg, and David Hendler. A particularly interesting film, an Argentine-Yugoslavian joint venture, is Juan Bautista Stagnaro's 1988 *El camino del sur* (The Road South), which deals with the Jewish prostitution ring, the Zwi Migdal, in early twentieth-century Argentina (and Brazil), which worked by luring impoverished young women from Eastern Europe with false promises.

Argentina had one of the first commercial radio stations in the world, and it was led by Jewish interests, as much of the enormous range of cultural and journalistic radio in Buenos Aires still is. As in the United States, Jews were very important in the inauguration of Argentine television in the early 1950s. Large segments of cultural talent in the Argentine Jewish collectivity have been a part of the emigration to Israel (Argentines have contributed extensively, in person as well as monetarily, to the Return and the growth of Israel) and the United States (principally), which has affected the literary and intellectual community very much. It has also affected the plastic arts, another important Jewish cultural sector. Yet the performing arts community has by and large remained. Yet, one of Hollywood filmmaking's most acclaimed composers of musical scores and theme music is Lalo Schiffrin, who

exemplifies those who began to migrate to the United States during the Peronista period.

The Peronista period had a deep impact on the Argentine Jewish community. Perón, in the style of famed Latin American caudillos, was not above the cynical and heavy-handed use of anti-Semitism to his own political and financial ends; Perón's occasional anti-Semitism, in turn, echoed long-standing patterns of the discrimination Jews have repeatedly experienced as part of the process of their interaction with larger, non-Jewish societies. Nevertheless, Jews did very well under Perón, especially the petite bourgeoisie to whom Perón turned in his efforts to break the economic hold of the oligarchs and capitalists who opposed him. He was unquestionably very responsive to critical Jewish institutions and the media, and his wife Evita had strong ties to Jewish commercial and financial interests. Her 1951 autobiography, *La razón de mi vida* (The Reason for My Life), a piece of propaganda for the Peronista cause was brought out by a Jewish publisher, Peuser, one of the many publishing operations in the country also led by Jews.

Although Jews gained steadily in most sectors of politics, economics, and culture in the early part of the twentieth century, they did suffer reversals from the fascist-inspired military regimes of the 1930s and 1940s. There, it was a welcome relief when Perón demonstrated that he had use for their support in return for a new institutional acceptance. However, with the neofascist regimes that came to power beginning in 1967, Jews, interpreted as Christ-killers, unwholesome outsiders, and progenitors of iconoclastic threats to ordered society such as Marx, Freud, and Einstein, were routinely persecuted and often singled out for "special attention" in the torture chambers. Many Jews left Argentina during this period also, particularly those who had professional or technical skills that were marketable abroad. With the return to constitutional democracy in 1983, Jews begin to become part of the mainstream of Argentine society in a way in which they never had before, occupying many positions of authority and influence, often to the perceived detriment of Jewish communal interests. Jews played a heavy role in the government of the so-called Syrian-Lebanese president, Carlos Menem, in the 1990s, and saw worse institutional violence than during the dictatorship, with the still unsolved bombings of the Israel Embassy in 1992, with over two dozen deaths, and the

bombing of the headquarters of the AMIA, the Argentine-Israelite Mutual Aide Society, in 1994, with over a hundred deaths. (The AMIA has been rebuilt on the same location but with far greater security, while the site of the Embassy—the latter relocated to a more secure site in an outlying neighborhood of the city—is now a small memorial park.) It, therefore, remains ambiguous the extent to which these bombings were the result of internal anti-Semitism and the extent to which foreign agents were responsible. The bombings are such a part of the cultural imaginary of Jewish Argentina precisely because this ambiguity remains unresolved.

Today, Jews are well integrated into the socioeconomic structures of Argentine society and they continue to play the same influential role they have for over one hundred years in the spheres of cultural production. It is this history and this current status of Jewish Buenos Aires that this seminar will explore.

Plan

The seminar will bring together 15 college and university teachers selected on a competitive basis. We will spend three weeks together in Buenos Aires, which will serve as our research lab, so to speak. We will meet four times a week for three hours in the morning on Mondays, Wednesdays, and Fridays. On Tuesdays, the participants will meet with the Seminar Director to discuss their individual projects, which may include original research essays, curricular development, or the revision of prior research on the subject. The Director will serve to facilitate appropriate academic and intellectual contacts and access to pertinent resources. Every Thursday and Saturday we will lunch with an important intellectual or artist, which will enhance the meaning of the texts examined in the formal meetings of the seminar. These individuals will be drawn from the Director's extensive contacts in the community, many of whose writings he has published. They will include the writers Ana María Shua and Alicia Steimberg, who have published separately and together; novelist and architect Ricardo Feierstein; Eliahu Toker, scholar of Jewish culture and Argentine Yiddish traditions; Silvio Fabrykant, portrait photographer who has worked with most important Argentine politicians;

journalist-photographer and human rights activist Marcelo Brodsky, who has been involved in organizing several memory projects in the city; Diego Melamed, journalist who has written extensively about Jews in recent Argentine politics; Gabriel Valansi, known for his photography of the detritus of the Argentine night; Marianna Eppinger de Helft, who owns the second largest personal art collection in Argentina; David Maldavsky, psychiatrist and former Jewish university dean; Mabel Burin, feminist scholar of psychology; Ricardo Talesnik, dramatist and theater empresario; Beatriz Seibel, theater scholar; Oscar Steimberg, professor of mass media studies.

Formal classroom contact will involve the examination of major texts in Jewish culture in Argentine, and classroom meetings will be supplemented by afternoon visits to Jewish institutions, museums, and other sites of interest. These will include the local Museum of the Holocaust, the Argentine-Israelite Mutual Aide Society (AMIA), the memorial at the site of the bombed Israel Embassy, the Memorial Park to the Disappeared on the banks of the Rio de la Plata estuary, various synagogues, the David Wolfson Jewish Day School, the Holocaust Museum, the Idischer Folks Teater. Of course, it will also be necessary to place Buenos Aires Jewish culture in the larger social context, and we will therefore visit important institutions such as the National Library, the Museum of Modern Art, the Recoleta Arts Center, the Cervantes National Theater and the Municipal San Martín Theater complex, the Colón Opera House, the San Telmo colonial district, the Boca district of Northern Italian immigrants, the Ecological Park, the newly renovated old port area of Puerto Madero, the Eva Perón Museum, and the city zoo (the first Munich-style, “scientific” zoo in Latin America). We will arrange one weekend to visit the former Jewish agricultural communities and the Jewish Museum in the town of Moisés Ville.

The language of the seminar will be Spanish, and applicants will be expected to have an advanced level of skills in, at least, reading and understanding the spoken language, although written materials may be generated in either Spanish or English.

The seminar will focus on the close reading of major cultural texts. We will want to examine how Jewish life in Buenos Aires (and in Argentina on a larger scale) has been interpreted, eulogized,

criticized, and deconstructed by its authors, intellectuals, and artists. Rather than reading the texts as transparent “representations,” we will consider them as complex documents that are not easily reducible to facile messages of hope or despair, support or disavowal, romantic sentimentality or harsh disengagement. Such readings will seek to transmit the enormous range of Jewish experience in the city and the ways that experience has overlapped with or been significantly different from that of other immigrant groups in Argentina (notably, Italians, Arabs, Spaniards, and Germans). There will be an insistence on seeing such texts as both Jewish and Argentine, always bearing in mind that they are—or ought to be viewed as—integral to Argentine social and cultural history. Jews in Argentina are not a ghettoized minority, but a strong and vibrant community whose interests and whose writings and art are woven into the very fabric of national culture, which would be impossible to comprehend were they withdrawn from it. Thus the double dynamic of thinking and feeling Jewish, but writing and speaking Argentine will constitute the foundation of the seminar.

The specific week-by-week outline will run as follows:

Week I - Arrival in Buenos Aires and tour of the city in general, but with specific emphasis on the Jewish institutions and communities. We will begin with a classroom discussion of Ricardo Feierstein's *Historia de los judíos argentinos*, a major treatise in Spanish on the Jews of Argentina, with emphasis on their cultural production in literature, academic studies, art, film, theater, and music. We will then turn to Gerchuoff's aforementioned *Los gauchos judíos*, which is a founding—while yet highly sentimentalized and ideologically slanted—text concerning Jewish farming communities in the Entre Ríos area of the country. Built on what is virtually an oxymoron—the Jewish Gauchos—Gerchunoff's text inaugurates the dispute over assimilation vs. Jewish autonomous identity, which becomes problematical both for nationalist causes (in turn, from both the right and the left) and for Jews themselves. **The guiding theme of this week will be the character and extent of Jewish communities in Argentina and Buenos Aires.**

Week II - Jose Rabinovich's *Tercera clase* (Third Class; 1944), while mostly forgotten, is nevertheless a classic narrative of the pain, drudgery, and travails of Jewish immigrants in Buenos Aires, whose experiences of poverty were also compounded by an anti-Semitic racism that extends from the circumstances of their arrival, in third-class steerage, to their treatment in Argentine society as third-class citizens. We will continue with Germán Rozenmacher's monumental play of the struggle between identity and assimilation, *Réquiem para un sábado a la noche* (1964), which is perhaps one of the most wrenching plays of Jewish life in Argentina. Although we may not be lucky enough to coincide with a revival of the play, we will certainly complement the study of the play with a theater excursion that involves Jewish culture, such as perhaps recent revivals of the Yiddish theater in the city. The week will be rounded out by an examination of the writing of Jorge Luis Borges that deals with Jewish themes. Although not formally a Jew, Borges claimed Jewish ancestry and evinced in his fiction and essays a deep interest in various strains of Jewish culture. **The guiding theme of this week will be the issues of difference and assimilation between Jewish communities and often antagonistic hegemonic social, political, and religious stances.**

Week III – The closing sessions of the seminar will be devoted to reading important contemporary Jewish works: Ana María Shua's *El libro de los recuerdos* (The Book of Memories; 1994) on the all-important topic of individual and collective memory of the immigrant experience; Alicia Steimberg's *Músicos y relojeros* (Musicians and Watchmakers; 1971), a hilarious portrayal of Jewish family life; and Ricardo Feierstein's *Mestizo* (1988), which explores the overwhelming and often tragic dimensions of Jewish life during recent difficult political times. Buenos Aires is, like New York, a major theater venue, and we will also have the opportunity to attend as a group an important Jewish play along the lines of the hit of the current season, Eduardo Rovner's *Volvió una noche* (She Returned One Night). We will subsequently meet to discuss the ways in which the play interprets Jewish experience, and we will invite the author and/or the director to be a part of this discussion. **The guiding theme of this week will be Jewish nostalgia, its historical roots, its function as a**

defining feature of Argentine Jewish life, and the ways in which some Jewish writers are addressing it and deconstructing it.

Part of the academic work of the seminar will be to attend sessions of the international meeting of the Latin American Jewish Studies Association, which will be held in Buenos Aires during July 2007. The exact locale and dates have yet to be set, but the meetings will fall within the period of the seminar. This will allow participants to meet and interact with major scholars from Europe and the Americas and to participate in the cultural events that will be a part of the meeting. The applicant currently serves as President of the Latin American Jewish Studies Association.

Project Faculty and Staff

The seminar will be directed by David William Foster, former Chair of the Department of Languages and Literatures and Regents' Professor of Spanish and Women's Studies at Arizona State University, where he is also an affiliate faculty member of Jewish Studies. His research interests focus on urban culture in Latin America, and he has held Fulbright teaching appointments in Argentina on three occasions and also in Brazil and Uruguay. Foster has recently completed a monograph on contemporary urban photography in Argentina. With forty years of research and teaching experience in Buenos Aires, Foster has extensive personal contacts in the intellectual and artistic communities in the city, especially among individuals pertinent to this project. Many of these individuals have been academic guests at Arizona State University and other U.S. institutions for lectures and symposia and are, therefore, quite familiar with the American academic study of Jewish culture and the horizons of knowledge the participants are likely to share.

Foster is a veteran NEH seminar director. He held seminars for high-school teachers on Mexican literature in the 1980s and, most recently, he will conduct a seminar in 2006 for college and university teachers on Urban Brazilian fiction. One of the first weeks of this seminar will be devoted

to urban Jewish immigrant life in Brazil. He has also conducted several Jewish studies tours to Argentina and Mexico. Foster is a member of the Advisory Board of the Jewish Studies Program at Arizona State University. He organized a visiting author series of Latin American Jewish writers from Argentina and Mexico, and he has taught Latin American Jewish culture.

The fifteen participants will be selected by a committee of consisting of

The opportunity of the seminar will be announced through appropriate list servers and by a mailing to the Spanish American literature members of the Modern Language Association and the American Association of Teachers of Spanish and Portuguese, as well as other appropriate venues such as the Association of Jewish Studies.

The seminar will be open to fifteen participants who are college or university faculty members in the area of Latin American Studies, which includes, but is not limited exclusively to, fields such as Anthropology, Art History, History, Language, Literature, Musicology, Political Science, Religious Studies, and Sociology. Selection criteria will include applicant's commitment to an inclusive concept of Latin American studies, demonstrated interest in the area of cultural studies, previous study of the Spanish language and Argentine literature, or the intention to include such study in a program of professional growth. Although the seminar is open primarily to faculty in literature and culture, outstanding participants from other appropriate academic disciplines will be given full consideration.

Institutional Context

The program will be held in Buenos Aires, one of the great cultural centers of Latin America. We will use space in the hotel in which we will be staying, which is a comfortable family-style hotel in the old Jewish quarter, the Once, of Buenos Aires, within easy walking distance of many of the

most important cultural institutions. By basing the program in this family-style hotel and using its conference room, we will be able to create more of a tight-knit cultural and intellectual community than would be possible in the typical rundown and unkempt facilities of an Argentine public university, unused to the notion of providing space (were it available) for outside programs. Moreover, we would have the oldest Jewish quarter of the city, the vibrant area known as the Once, quite literally outside our hotel door. This will enable us to engage in many interesting walking tours of notable Jewish sites in the immediate environs of the hotel. The Once, a few kilometers west of the Casa Rosada, Government House, and immediately next to the National Congress, was where the majority of Jews arriving in Buenos Aires congregated for a hundred years beginning with the first massive waves of arrivals in the 1880s. Although Jews, as demographic patterns have changed with economic, social, and political developments, are now located throughout the city, the Once (along with Villa Crespo, Almagro, and Flores, neighborhoods more to the west of the downtown) remains traditionally identified with the Jewish immigrants, and it is in this area where many of the famous institutions are located, such as the Argentine-Israelite Mutual Aide Society (AMIA), the Hebrew-Argentine Society (SHA) and its theater, and the Idischer Folks Theater (IFT), and many of the city's oldest synagogues. Although, as Jews have relocated their residences elsewhere in the city, newer immigrant groups, such as Koreans and undocumented laborers from surrounding Latin American have moved in, the area is still noted for its places of social assembly, its thrift shops, its wholesale outlets, and the sweat shops that occupy the upper floors of usually rundown apartment buildings. Thus, participants will have a direct and daily contact with the most historical aspects of Jewish society and culture in Argentina.

Participants will have the opportunity to share a double room or have a private room if they so choose, and the hotel includes breakfast. Biweekly group lunches will be featured; and we will likely do some dinners together (all such meals will be paid for by the participants themselves; at least one dinner will be hosted by the Director). Otherwise, participants are on their own for remaining meals.

Buenos Aires is a particularly propitious locale for such a program, especially by contrast to other major Jewish centers like Mexico City and São Paulo. Where Mexico City is beset by problems of pollution, Buenos Aires is relatively pollution free, and where São Paulo presents major security issues, Buenos Aires remains, with proper precautions, one of the safest large urban centers in the world; to be sure, Mexico City also has problems of security, and São Paulo also suffers from serious air pollution. Because Buenos Aires is on a major river estuary and is essentially flat, with few heavy industries, there is little occasion for pollution concentrations. Moreover, as an essentially flat city it is easy to walk, and public transportation (both buses and the continent's first subway system) is first-rate and cabs are cheap. The city is noted for its broad avenues and its many green spaces, including several lovely parks. Café culture is a national institution in Buenos Aires, and restaurants are abundant and quite inexpensive. But perhaps the city is most famous for its legendary bookstores. Moreover, as one of the great theater capitals of Latin America, a vibrant film production, and a virtual craze over any form of music, the city offers extensive opportunities for attendance at cultural programs. Many lectures are offered each evening, and art galleries abound. There are also many important museums, such as the MALBA (Buenos Aires Museum of Latin American Art), now reputed to be one of the finest in all of Latin America). We will spend much time walking the city and seeking out these establishments and cultural venues, many of which are an integral part of the Jewish presence in the city: for example, the owners of the fabled El Ateneo bookstore (whose most visited branch is located on the premises of a former plush art-deco movie house) are Jewish (the Grunenstein group), while the Librerías Santa Fe chain of bookstore is also Jewish (Rubén Aisemberg). The Jewish presence is also felt in daily cultural phenomena such as the widely read morning paper *Página 12* (whose founding owner is Fernando Sokolowicz), while one of the major cultural institutions, Fundación Kónex, is endowed by a Jewish industrialist, Luis Orsejevich. Adrián Suar is one of the city's most important film and television producers, continuing the very visible historic involvement of Jews in the entertainment industry.

Finally, because Buenos Aires is such a user-friendly city, it will enable participants to

explore the city on their own and make appropriate contacts for their research/curricular projects. Because most Buenos Aires intellectuals and artists are well aware of the vast geographic distance that separates them from their urban models of New York, London, and Paris, they are usually quite receptive to approaches from foreign scholars!

Dissemination and Evaluation

The seminar director will meet weekly, on Tuesday, with each of the seminar participants to discuss individual research projects; this will also be an opportunity to discuss the participation of each individual in the four weekly group meetings. At the end of the seminar, the director, along with two members of the selection committee, will evaluate the final research projects of each participant and prepare a written evaluation. Participants will evaluate the seminar in writing at three points: after one week, after the scheduled three weeks, and after six months.

Submission will be encouraged of research work resulting from the seminar that meet the standards for research publication to *Chasqui; revista de literatura latinoamericana* or other similar publications. One of the mentoring goals of the seminar will be to work individually with participants on their professional research, which may involve specifically Jewish topics or—in the spirit of the seminar as a cultural case study—apply the work of the seminar to other immigrant groups in Argentina or to Jewish groups elsewhere in Latin America. Individual projects might involve revising already written work, such a dissertation, seminar papers, or drafts of new work; for others it may mean assisting them in beginning to put together a research project. For those who already have a background in Argentine studies, Jewish culture, and/or Latin American literature, this will mean working with them on their already established research interests. In the case of participants who come from other areas of Latin American studies such as anthropology, history, sociology, art history, and the like, it will mean exploring a dimension of Argentine culture that could be incorporated into their work. In every case, the Jewish emphasis of the seminar will predominate.

As a courtesy to those participants who choose to submit completed research after the close

of the seminar, a professional evaluation will be provided of their essays.

Finally, we will create an e-mail list serve and a web site to encourage subsequent communication among members of the seminar and to provide a forum for a wider-audience discussion of Jewish pedagogical and research approaches to urban cultural issues (it may be possible to attach this function to the regular website of LAJSA, the Latin American Jewish Studies Association). Participants will be provided information through these two forums toward participation in appropriate scholarly meetings such as LAJSA, the American Association of Teachers of Spanish and Portuguese, the Modern Language Association, the Latin American Studies Association, and various regional affiliates (e.g., in the geographical region of Arizona, the Rocky Mountain Modern Language Association). Moreover, a web site will be created prior to the seminar that will contain essential cultural information about Argentina, Buenos Aires, and Jewish culture.

Full information will be provided for participants about travel to and arrival in Buenos Aires, as well as transportation to our hotel base. Additionally, information will also be provided about various details relating to day-to-day personal needs and getting around the city. This will include, certainly, information that will enable participants to take full advantage of the vast culture Buenos Aires has to offer, while yet maintaining a high level of personal security and physical and psychological comfort.