



WINTER 2022

- 1 **Director's Message**
- 2 **EU Film Fest**
- 3 **Faculty Spotlight**
- 5 **Pause-Café**
- 7 **Student Spotlight**
- 8 **Student Spotlight**
- 8 **Medieval Byzantium**
- 9 **Pitt ESC in Athens!**
- 10 **Supporting Educators**
- 11 **ESC Celebrations**



University of
Pittsburgh

European Studies Center
University Center for
International Studies

4200 Wesley W. Posvar Hall
Pittsburgh, PA 15260

412-648-7405
esc@pitt.edu
www.ucis.pitt.edu/esc

A Jean Monnet European Union Centre of Excellence
A US Dept. of Education National Resource Center
with funding from
International and Foreign Language Education

With the support of the
Erasmus+ Programme
of the European Union



DIRECTOR'S MESSAGE

Dear ESC colleagues, students, and friends,

This will be my last message as Director of the ESC. I have been elected as the new Chair of the Political Science Department and have stepped down as ESC Director. This move is bittersweet. While I am excited to embark on this new journey, I am sad to leave behind the Center and all that we have accomplished during my 4.5 years as Director. Importantly, I am leaving behind a well-funded Center that is well-respected and well-known both inside and outside of Pitt, an organization run by excellent staff, and one that has an exciting agenda of programs and initiatives.

Speaking of which, we hope to see you at our upcoming events this spring, including a series of virtual roundtables on reckoning with the past as part of our Year of Recovery, our EU Film Festival (see [pg. 2](#)), visits by scholars as part of our "Creating Europe" series, and several academic conferences on comparative perspectives on industrial decline in the US and Europe, populism and technocracy, and energy transitions. You can learn more about these and other events on our [website](#) and on social media.

Thank you for your support over the years. I will be in touch, as Political Science is just down the hall and I intend to stay an active affiliated faculty member.

All the best in the new year,

Jae-Jae Spoon
Former ESC Director

Editor's Note: For Spring 2022, correspondence for the ESC Director should be sent to Interim Director, [Allyson Delnore](#).

Pittsburgh EU Film Festival

Our 2022 Pittsburgh EU Film Festival begins this Friday, January 21! Read about the featured films and buy tickets [here](#)! There will be in-person screenings at the Pittsburgh Cultural Trust's Harris Theater, as well as virtual options.

In addition to excellent films like *Diamantino* and *Grenzland*, short films from the 2021-22 Short Film Competition will be available to stream and you can vote for your favorite.

Make sure to use the hashtag **#PghEUFilmFest** to let your friends know which films you'll be watching, and what you thought of them!



Films made in the EU by EU filmmakers, with workshops, filmmakers panels, highlights from the 2021-22 Short Film Competition, and more! Featuring the 2021-22 MEET EU Emerging EU Filmmaker, Simon Elväs.

HARRIS THEATER FILMS *(in person)*

Friday, JANUARY 28

5:30 pm | *Diamantino* | 2018: Portugal, France, Brazil | DIR. Schmidt Abrantes

8:00 pm | *Les Parfums* | 2019: France | DIR. Grégory Magne

Saturday, JANUARY 29

3:00 pm | *Šarlatán (Charlatan)* | 2020: Czech | DIR. Agnieszka Holland

5:30 pm | *Hammamet* | 2020: Italy | DIR. Gianni Amelio

8:00 pm | *Bad Luck Banging or Looney Porn*

Sunday, JANUARY 30

5:30 pm | *Les Parfums* | 2019: France | DIR. Grégory Magne

8:00 pm | *Diamantino* | 2018: Portugal, France, Brazil | DIR. Schmidt Abrant

Monday, JANUARY 31

8:00 pm | *Grenzland* | 2020 : Austria | DIR. Andreas Voigt

Tuesday, FEBRUARY 1

8:00 pm | *Corpus Christi* | 2019: Poland | DIR. Komasa

Wednesday, FEBRUARY 2

8:00 pm | *Hammamet* | 2020: Italy | DIR. Gianni Amelio

Thursday, FEBRUARY 3

8:00 pm | *Šarlatán (Charlatan)* | 2020: Czech | DIR. Agnieszka Holland

STREAMING FILMS *(all days)*

My Brother Chases Dinosaurs — 2019: Italy, France | DIR. Stephano Cipani

Hammamet — 2020: Italy | DIR. Gianni Amelio

Šarlatán (Charlatan) — 2020: Czech | DIR. Agnieszka Holland

Grenzland — 2020 : Austria | DIR. Andreas Voigt

Corpus Christi — 2019: Poland | DIR. Komasa

Diamantino — 2018: Portugal, France, Brazil | DIR. Schmidt Abrant

A Swedish Defense and Short Film — 2021 | DIR. Simon Elvas

REGISTER
ucis.pitt.edu/esc/film-festival



MEET EU

Faculty Spotlight: Jennifer Keating

by Jennifer Keating



Rita Duffy's *Guantanamo Amas Amat*, winner of the Royal Hibernian Academy De Vere's Painting Prize, was recently acquired for the Crawford Art Gallery's National Collection.

Standing, camera in hand, I faced Rita Duffy's *Guantanamo Amas Amat*. Alongside other new acquisitions at The Crawford Gallery in Cork, Ireland, Duffy's painting depicts her studio jumpsuit: "My perception of the garment changed after watching images of prisoners in Guantanamo Bay," she explains in the description that accompanies the work. The "painting's title was a result of a conversation the artist had with poet Paul Muldoon. It is a conscious play on the Latin conjugation of the verb 'to love' – *amo* (I love), *amas* (you love), *amat* (he or she loves) – but made sinister through the association with [a U.S. military detention centre] at Guantanamo Bay, Cuba."

Viewing this painting, in the city where I was born, I leaned into haunted notions of circularity. Echoes of time and place swirled as I fell into the curves, shades and bunching of the vibrant but sinister rendering of orange fabric. The jumpsuit hangs, mundane, innocuous, at the ready. It will protect her clothes from stains in the studio. But it is also a costume connoting a version of security, incarceration, possibly torture.

In Ireland, 'Hooded Men' are not just captives in Guantanamo Bay or Abu Ghraib. "Interrogation in depth" is not particular to 2009. It is 1971. It is the focus of *Ireland vs. United Kingdom* before the European Court (see Aoife Duffy's *Torture and Human Rights in*

Northern Ireland, 2019). Duffy's coming of age in Northern Ireland was peppered with close encounters with military force, paramilitary violence, systemic violence in policing, internment without trial. For Duffy, the folds of the jumpsuit are only protective in the layered private-public space of the studio. Outside of this context the orange fabric becomes an object of fascination, of concern, of mixed meaning. It is a symbol that is appropriated and re-appropriated depending on where your politics fall in regard to human rights, state-sponsored violence, terror and perhaps, your national affiliation.

As we emerged from the March 2020 lockdowns, imprisoned by fear of a pathogen, I had limited hope and perhaps even less generative creative energy. In these unlikely circumstances I began to focus on a book idea that had slowly been sliding through my mind for at least two years. A portrait of four key artists in Ireland whose ability to knit the local with the national, the national with the international, the embodied with the visionary, came into being with *Portraits of Irish Art in Practice* (forthcoming Palgrave Macmillan 2023). Standing in Cork at the Crawford, viewing one of several newly acquired works by Rita Duffy for the National Collection confirmed my intuition. I was on to something.

Guantanamo Amas Amat embodies the dual consciousness of the observer and the maker. The poetic rendering of the jumpsuit captures the driving ethical concerns of incarceration alongside drives for retribution for past violence. As I explore Rita Duffy's work, alongside three other artists, Ursula Burke, Mairéad McClean and Paula McFetridge, I tease out their attention to human rights. They criticize systemic violence in policing, incarceration, military occupation and misogyny in their respective and wide-ranging work. As they respectively attend to the tensions that we see in the world; pandemic, societal strife, public protest, gendered violence; they render the difficult beautiful, poetic, ethereal.

Keating cont.

With support from the European Studies Center, I landed in Dublin in early August. I visited with curators at the Royal Hibernian Academy, the galleries at the Irish Museum of Modern Art and the National Gallery. I wanted to revisit cultural institutions that are slowly acquiring work by Duffy, Burke and McClean, places like the Irish Museum of Modern Art that holds Mairéad McClean's prizewinning film, *No More*.

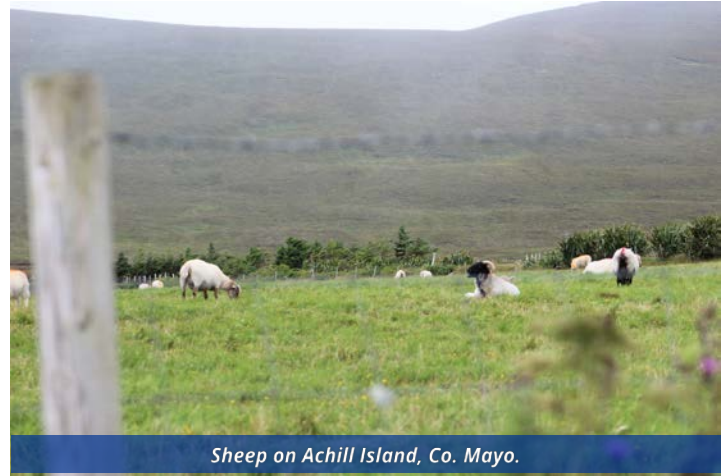
In Belfast I visited curators at the Ulster Museum, interviewed Paula McFetridge at Kabosh Theatre Co., and gathered scripts, past production notes, photographs, and filmed performance footage. I visited the Belfast Synagogue where

Kabosh performed *This is What We Sang*, a production based on an oral archive that documents the Belfast Jewish community. I visited the Belfast Linen Library to secure a copy of *Convictions*, a play performed in the decommissioned Crumlin Road Courthouse that interrogated concepts of justice and criminality only a short few years after the 1998 Good Friday Peace Agreement. I drove to Achill Island to visit Rita Duffy's studio and home. We went sheep peeping and took in breathtaking views of the seaside as we discussed recent acquisitions of her work by the Crawford Gallery, as well as viewing new sketchings that are deeply chilling in their scathing critique of societal violence and deeply funny in their relentless satire. I drove to rural Tipperary to see Ursula Burke's tapestry weaving, in perfect keeping with medieval techniques, and her new bust of a sphynx that will greet visitors to upcoming exhibitions. We discussed her recent abridged exhibition, *A False Dawn*, closed due to Covid-19 restrictions in March 2020. She shared mock-ups for her coming exhibition and she introduced me to the loom where she perfects her weaving techniques.

As I drove into Cork the night before I found myself standing with camera in hand at the Crawford, I was satisfyingly exhausted. I knew I still had to journey back to Dublin to fly back to Pittsburgh to start an academic term like no other. My children would return to school. I would finally move into my new office in the Cathedral, 15 months after signing a contract to move to the University of Pittsburgh's Department of English.

With a suitcase full of material, digital documentation in hundreds of photos on my iPhone and on my DSLR, I knew I had a book. A contract was one thing but the fodder for writing the book and a plan for a return to photograph Duffy, Burke, McClean and McFetridge in their respective workspaces, felt solid. I had driven much of the country over my 12-day journey. And I had returned to the city of my birth after two and a half years of separation in what is usually an annual homecoming. But thanks to the ESC Faculty Grant, I was also starting anew. The book feels possible and substantial now, even in the face of uncertainty that we continue to see with the ongoing pandemic. Come December 2022 that manuscript will be due. But that deadline now feels feasible.

Jennifer Keating is a Senior Lecturer and the Writing in the Disciplines Specialist in the William S. Dietrich II Institute for Writing Excellence. Read about her latest work and interests [here](#).



Sheep on Achill Island, Co. Mayo.



Keating (right) and Rita Duffy in her home studio on Achill Island, Co. Mayo



Pause-Café with Attila Kenyeres



This is part of a series of features in which the ESC Newsletter Editor (NE) sits down with an international visitor or student from Europe to discuss life in Pittsburgh and at Pitt. This issue, we sat down with Attila Kenyeres (AK), Fulbright Visiting Professor in Hungarian Studies for Fall 2021. Kenyeres is an Assistant Lecturer in the Department of Cultural Management at the University of Debrecen. While at Pitt this semester, he taught undergraduate students in a Fulbright Seminar on East-Central European and Hungarian fake news.

Coffee Preference: In Hungary, a “sweet tooth” is called a “sweet mouth” – Kenyeres has a “sweet mouth” and prefers a little bit sweeter of drinks like a latte, iced coffee, or even a cappuccino with a little sugar in it.

NE: Thank you for joining me here at the Café Carnegie! I understand that because of the pandemic, you haven't had much opportunity to visit many of the coffee shops here in Pittsburgh, but how are you liking Pittsburgh so far?

AK: I live [near Oakland] and it's only about a 25-minute walk to the university. I have to move, get some sports activity in. It's really useful because I have this sweet tooth! I don't really like driving, not because of me, but because of the other drivers! They are really impatient and everybody wants to move quickly and I don't have time to consider things – I'm an analytical person, I can't handle it!

NE: Driving in Pittsburgh can be really difficult! I've lived here almost five years and I'm still not quite used to it.

AK: Where are you from?

NE: I lived in Washington and then moved to North Dakota before this, driving is a lot more laidback there. When I was considering Pitt for grad school, I saw the Cathedral and it instantly won me over. Whenever I

travel, I fall in love with a place, and Pittsburgh has a lot of charm. Where are you from, and how does it compare?

AK: I'm from Debrecen, it's the biggest city in Hungary after Budapest, which is the capital, but it's really interesting because it has a population of 2 million and Debrecen, the second-largest city, has a population of 250,000 people, quite a difference. We have 10 million people in Hungary, and 2 million live in Budapest. This Fulbright was planned originally from January to April this year but because of the COVID situation we had to delay, and it was booked for the end of August, so I started teaching here at the University of Pittsburgh at the end of August and it ends in December. I've got two classes per week with a little group of seven students and wow, they are really interested! The title of my class is Fake News and Media in Hungary and East-Central Europe, but we don't talk about just Eastern Europe and Hungary or about only the present moment, because media manipulation as a global phenomenon has a really long history. So in this course we discuss this fake news topic from the ancient times until nowadays.

NE: That sounds fascinating! In addition to the class, you also gave a public lecture in the Hungarian Nationality Room for Halloween, right?

AK: Yes, it was called Vampires and Belief in 18th Century Central Europe, because it was a dis-belief; it's an interesting topic because [fake news is] not just in journalism and [contemporary] media. In one of the most exciting parts of the course, for example, we analyzed media reports about Dracula because Count Dracula was based off a historical ruler in Walachia in the 15th century.

Kenyeres cont.

I analyzed with my students Hungarian, German, Serbian, Turkish, and Romanian media reports about Vlad Tepes, the ruler of Wallachia (a.k.a. Count Dracula). Then we looked at the Hungarian and Romanian reports on the same person and we can see a huge difference.

NE: It seems like a class that your students can really get excited about. Have you experienced differences in teaching here versus teaching in Debrecen?

AK: It's hard to say because I've just got one little piece of experience with my seven students, but maybe I can see some differences because according to my own experience, American students are more talkative than Hungarians so we can discuss topics during our classes. It is easier for me to see their opinions on topics than from my Hungarian students. I've had such a positive experience, but that is just a small group of people and I don't know what would be the case if I had a larger group of students or more different points of view, or you know, different political views, so I don't know for sure.

NE: It is so interesting that in the 21st century we are so fascinated with this idea of, oh, this is the "time" of fake news, as if it's this thing that has just started. Why do you think people see media manipulation as a new thing – why are people so fascinated with it right now?

AK: It's renewed, I think, because of the emergence of social media. Social media created an environment in which this fake news can be spread extremely quickly, and in a huge amount, and it can reach many, many people in no time at all. I think this is a special moment in the history of humankind because we haven't had an opportunity like this before. Globalization is really the new thing, and so social media created an environment in which fake news can be spread really quickly and I think that is why many people think that it is a new phenomenon. But it's not, it could spread slowly and in other ways in an area, but social media was the final step. A deep fake is going to be the next level and I don't know how we [will manage it]. It will create a really, really dangerous situation. I don't know how people are going to believe anything anymore and that can cause panic.

NE: My own research considers the intersections of authenticity and accessibility in medieval studies and medievalism. For example, Notre Dame is this weird space, it's considered this truly authentic medieval building, but the things that we consider most medieval—the gargoyles, or grotesques—are actually 19th century creations. I bring this up because I wonder how we can grapple with misinformation when belief is such a deep part of the spread of fake news?

AK: I made a road show called "Media Detective Road Show" in 2019 in the rural areas of Hungary funded by the U.S. Embassy in Budapest. I reached out to about 40 settlements and held presentations about how to recognize fake news on social media. I tried to show them what are the common signs of fake news, for example, when you see a post on Facebook what are the signs on this post from which you can detect that



continues on page 10

Student Spotlight: Sharon Zhang

by Sharon Zhang

With gratitude to the financial support of the European Studies Center's Klinzing Pre-Dissertation Grant, I took a ten-week immersive Latin online workshop offered by the University of California, Berkeley in the summer of 2021 to acquire an intermediate reading knowledge of Latin. My study focuses on cross-cultural exchanges and contacts in Pre-modern Eurasia. Currently, my proposed dissertation research investigates the process of thriving interactions between the Mongol court and medieval papacy, with an emphasis on the transcontinental journeys of European missionaries to Mongol-ruled China and Chinese reaction to the individual experiences of different generations of Catholic travelers from the 1240s to the 1340s. By integrating both Chinese and European documentary traditions, this research reconceptualizes the nature and condition of Sino-European communications in the context of premodern global exchanges. With research objectives of viewing the encounters from both sides on a global scale, my study mainly focuses on the question that how these dynamic contacts occurred among the multicultural Mongol court, individual missionary travelers, and the unstable papacy with internal complexity in different periods of the Mongol-Yuan era (1206-1368).



My pre-dissertation study aspires to explore the dynamic process of how missionary travelers, with different travel purposes, established the changing spatial perceptions of the world beyond Latin Christendom through their path to the land under Mongol control. Research on Catholic missionary travelers to the Mongol realm provides a unique perspective for rethinking the political and religious interactions across Mongol Eurasia. With a special analysis on the missionary travel account in Latin from a microhistorical perspective, this dissertation part investigates how their travel motivations changed before and after the division of the Mongol Empire. Their agency and personal interests greatly affected the narrative structure of their travelogues, and further affected papal court's impression of the Mongol Yuan power. Throughout, I emphasize understanding the role of the Mongol Empire as a signal for the formation of new power relation and the prehistory of globalization.

Given that most of the missionary travelogues and letters that I will analyze were written in Latin, the capability of reading at least specific words in the sentence would be a fundamental language skill to understand European primary sources. Therefore, with the grant support from the ESC, I took UC Berkeley's Latin workshop from June to August 2021. Although offered remotely because of the COVID-19 restrictions, this intensive language program is ideal for students without prior experience and will be covering the equivalent of nearly three semesters of traditional Latin training.

This workshop is divided into two learning sessions. From June 7th to July 16th, my daily study included synchronous and asynchronous learnings. I first read the required chapter of the textbook and finished corresponding drills from the workbook and watched pre-recorded lectures. I also attended a 1.5-hour synchronous Zoom class per day to discuss reading materials and practice translating. By the end of the first session, I read the whole textbook *Learn to Read Latin* (Keller and Russell, 2015) and completed the required assignments. In the second part, I kept practicing my reading and translating skills based on two Latin texts. During the remaining 4 weeks, I continued to attend the

continues on page 9

Student Spotlight: Liam Horan

by Liam Horan



The European Studies Center has an unlimited number of opportunities for students such as myself who are really interested in European political affairs, as well as international politics and security policy. One of the best experiences from my first semester has been an event hosted by the European Studies Center with Executive Vice President of the European Commission, Valdis Dombrovskis. Being able to ask questions about the EU's response to Russian aggression towards Eastern Europe and human rights abuses in Belarus to such a high-ranking official was an incredible opportunity that I wouldn't have experienced without the European Studies Center. I've also been able to use knowledge that I've gained from listening to EVP Dombrovskis and directly apply it to other extracurricular activities here at Pitt. For instance, I was able to have a deep understanding of the EU's position towards Russia's nefarious activities before I led a policy discussion and debate on the dangers of Nordstream 2 at a meeting of the National Security Students Organization. The NSSO is a professional networking organization focused on providing opportunities for Pitt

students to get involved in careers focused on national security. We also host policy discussions and debates, give updates on threats facing the United States, and participate in service events that focus on giving back to the Pittsburgh community.

Liam Horan is a first-year undergraduate beginning a certificate in European Union Studies. Horan recently published an article for the November issue of Pitt Political Review, which can be found [here](#). We encourage students, whether early or late in their degree, to consider whether an ESC certificate could benefit their program of study, personal interests, and/or professional futures. Students can learn more about our undergraduate and graduate student certificates on our [website](#).

Creating Europe with The Byzantine Empire

by Emilee Ruhland

This November, the European Studies Center hosted Holger A. Klein, Lisa and Bernard Selz Professor of Medieval Art History at Columbia University as part of our Creating Europe Speaker Series. The series explores ideas of Europe from Late Antiquity to the contemporary period and considers the ways in which processes of "integration" and "disintegration" have been at work in Europe for much of its history. As one of our few in-person events this fall, the event allowed Klein to not only join Pitt Professors Shirin Fozi (History of Art and Architecture) and James Pickett (History) for a discussion of his work and how it informs our understanding of Europe in the Medieval period but also meet with undergrad and graduate students and guest lecture an art history course.

Klein, a scholar of Byzantine art history, described the impact of Byzantium's fall to the Ottoman Empire as one that created a narrative of the Byzantine Empire as a "decadent, debauched empire that needed to fall" and the Greek Hellenistic tradition as classical and dignified (words which act as literal synonyms of Hellenism). Byzantium is a particularly poignant place to begin our Creating Europe Speaker Series due to its ability to evade singular categorization: "The question of where Byzantium fits, whether it's Western, European, Eastern, Oriental, is something that has a deep impact on the scholarship, especially in cross-cultural, in the twentieth century." Klein's work finds the Byzantine Empire in a space that defies categories, and thus creates opportunities to challenge our ideas of what it means to be European.

Opportunities Abound at Athens Model EU

by Barrie Weiner

As part of the Model European Union team here at Pitt, I was given the amazing opportunity to travel to Athens, Greece during Thanksgiving break to participate in BETA Greece's Model EU Athens conference. I represented the European People's Party, or EPP, on behalf of the state of Hungary. Within this role as EPP Hungary, I served as the leader of my political faction, and participated in discussion on the topics of data governance and battery usage. This conference was a life changing experience, and I was able to make new friends from all over Europe, as well as gain insightful knowledge into the inner-workings of the European Parliament. Outside of the conference, I was able to tour the Acropolis and other ancient sights in Athens, as well as experience the city life. It was an incredible trip, and I loved the opportunity to explore the world with my fellow Pitt students!

Model European Union is a club that offers students the chance to learn about the workings of the European Union through simulations of the EU legislative process. Students prepare and take on the roles of delegates, presidents, journalists and more depending on the simulation. Model EU team members who traveled to Athens included Barrie, Danielle Obisie-Orlu, Vivian Zauhar, and Kate Honan. ESC Associate Director Allyson Delnore and Model EU coach and graduate student Anthony Ocepek. Check out the [Instagram page](#) that chronicled the event, run by MEU journalists including Pitt team member Zauhar. To get involved in Model EU, please contact [Vivian Zauhar](#) or [Regis Curtis](#).



Barrie represented Hungary at the conference. | Photo credit: @meuathensdaily



The Pitt MEU team with North Carolina and Florida International's MEU team members | Photo credit Danielle Obisie-Orlu

Zhang cont.

continued from page 7

daily synchronous Zoom classes in preparation for reading and discussing pieces of literature like Virgil's *Aeneid* and Sallust's *Bellum Catilinae*. Along with the first and second sessions of the workshop, I also passed daily quizzes and biweekly examinations.

Intensively but fruitfully, I acquired a mastery of Classical Latin morphology and syntax through this ten-week language study. My accomplishment of this program provides a strong language skill for me to study the Sino-European contacts during the Mongol-Yuan era. Last but not least, I am grateful for the generous funding support from the ESC for my pre-dissertation summer language study.

Sharon Zhang is a second-year PhD student from the Department of History at Pitt. She received the Klinzing Pre-Dissertation Grant to cover tuition for the UC Berkeley Latin workshop (online) in Summer 2021.

Supporting Pittsburgh K-12 Educators

by Samantha Moik

As a U.S. Department of Education Title VI-designated National Resource Center, the ESC offers grants to K-12 world language educators each summer, to offset the costs of furthering their language skills through immersive study of a language relevant to Europe. Typically, each grant covers up to \$6,000 of tuition, travel, and other related expenses. Because Summer 2020 grants were not awarded due to COVID-19 restrictions, we were able to select 6 educators to receive a grant for an immersive summer language program in 2021. Of these, 3 ultimately participated in a language program and received funding.

Two recipients chose to participate in online programs, which offered flexibility and relief from following the ever-changing COVID restrictions. Jennifer McGonagle, a French and Spanish teacher at Pittsburgh Allderdice High School, studied Spanish through an online program at the Rassias Center at Dartmouth College. Jennifer Felton, a Spanish teacher and World Languages department chair at Pittsburgh Allderdice High School studied Spanish through an online program at Spanish Studies Abroad.

Perhaps most exciting, Pamela Barentine, a French teacher with Fox Chapel Area School District, was able to travel to Montpellier, France, to study French at LSF Montpellier. Pamela was prepared to participate in an online program with LSF, but travel restrictions dropped with just enough time for us to pivot and send her to France! Pamela's 16 days in Montpellier were spent focusing on incorporating technology and media into the classroom. Her trip was featured in a local Fox Chapel article, which you can read [here](#).

Kenyeres cont.

continued from page 6

it's fake news. The most interested community was the [elderly] population, since they're maybe the most vulnerable for fake news and where sharing fake news is really common on a daily basis. So I think showing people how to think critically regarding media manipulation is so important. It can be hard to find a difference between factual reports and an opinion report and it is also a kind of manipulation technique when you mix facts and opinion together and it looks like a regular news report but its not because it contains opinions and suggestions. But regarding fake news there are repeating signs and so when I see a post to Facebook sharing an article I can tell you in the first blink or so whether it is fake or not in more than 90% certainty!

In Hungary they've been trying to teach people about this critical thinking regarding media content, even in elementary school, so I think education is the most important part [of combatting fake news]. You have to start [educating people] as young as possible and then after that, maybe some governmental rules, and you have to regulate huge tech companies. Maybe that will be the solution!

Resources

Check out these resources for recognizing fake news!

- [Fake News Worksheet](#)
- [How to Spot Real and Fake News](#)
- [Factcheck.org](#)
- [The News Literacy Project](#)
- [TedXYouth: How to Spot Fake News](#)

Winter Luncheon and Celebration



Gathering together one last time during the Fall semester, European Studies Center staff and graduate assistants participated in a holiday tradition celebrated by Associate Director Allyson Delnore's family. Every New Year's Eve, they make raclette, a cheese that originates from traditional Swiss herders in the mountains.. The herders would melt cheese by the fire and scrape it over potatoes to eat. Raclette is also popular in France, and the term raclette originates from the French Swiss dialect and the verb "racler," meaning "to scrape."

This luncheon also celebrated Jae-Jae Spoon's last semester as ESC Director. We will miss her, but are also excited about all the great work we have accomplished together over the last few years.

Congrats Graduates!

Gianna Donati (GSPIA/KATZ), Mediterranean Studies Certificate

Rachel Martin, Transatlantic Studies Certificate

Max Nowalk, Transatlantic Studies Certificate and the West European Studies Certificate

Noah Rhodes, Related Concentration in European and Eurasian Studies

Abigail Romano, Transatlantic Studies Certificate and the West European Studies Certificate

Sophie Tayade, Related Concentration in European and Eurasian Studies

ESC NEWSLETTER

Interim Director

Allyson Delnore, Ph.D.

Newsletter Editor

Emilee Ruhland

For newsletter announcements, comments, or submissions, please email eucedata@pitt.edu.

The ESC receives funding from the European Union (through the Erasmus + Programme of the European Commission) and the International and Foreign Language Education (IFLE) office of the U.S. Department of Education. The contents are the sole responsibility of the ESC and can in no way be taken to reflect the views of the EU or the U.S. Government.

