<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Time</th>
<th>Days</th>
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<tbody>
<tr>
<td>SPAN 755</td>
<td>19th Century Spanish Novel</td>
<td>Versteeg</td>
<td>11:00 – 12:15</td>
<td>MW</td>
<td>2600 Wescoe</td>
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<tr>
<td>SPAN 785</td>
<td>Bandits: The outlaw in the American continent</td>
<td>Acosta</td>
<td>4:00 – 7:00</td>
<td>W</td>
<td>2600 Wescoe</td>
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<tr>
<td>SPAN 801</td>
<td>Teaching College Spanish</td>
<td>Rossomondo</td>
<td>4:00 – 7:00</td>
<td>T</td>
<td>1001 Wescoe</td>
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<tr>
<td>SPAN 961</td>
<td>Text/Image in Early Printed Books: From <em>Y storya de la linda Melosyna</em> (Toulouse, 1489) to <em>Historia de la doncella Teodor</em> (Zaragoza, 1540)</td>
<td>Rivera</td>
<td>1:00 – 2:15</td>
<td>TR</td>
<td>2600 Wescoe</td>
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<tr>
<td>SPAN 985</td>
<td>After the Avant-Gardes: Experimental Poetries – Postmodern and Beyond</td>
<td>Kuhnheim</td>
<td>4:00 – 7:00</td>
<td>M</td>
<td>2600 Wescoe</td>
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<tr>
<td>PORT 612</td>
<td>Accelerated Basic Portuguese for Spanish Speakers II</td>
<td>Tosta</td>
<td>12:30 – 1:45</td>
<td>MW</td>
<td>2600 Wescoe</td>
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<tr>
<td>PORT 785</td>
<td>Special Topics in Brazilian Culture and Literature Studies</td>
<td>Tosta</td>
<td>3:00 – 4:15</td>
<td>MW</td>
<td>4034 Wescoe</td>
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This course will explore Spanish Realism as part of the cultural realignment that accompanies the political and social transformation of nineteenth-century Spain. We will read a series of novels written by Spanish authors against the backdrop of the important changes peninsular Spain underwent in the second half of the nineteenth century. In this context we will focus on how literary texts reflect and participate in larger cultural processes and how they reveal the concerns of a society that has moved from war and dictatorship, through rebellion and reaction, to a difficult modernization and the growth of a middle class. Of particular interest to us will be the ways in which the discourse of Realism engages in questions of history, gender, class, nation and empire. We will be concerned with the continuity and overlap of Romanticism and Realism/Naturalism and the mixture of ‘high’ and ‘low’ literature during the second half of the nineteenth century, paying attention to the forms of mass culture from which the realist novel tried to distinguish itself. In addition to their main readings, students will read a selection of critical texts. We will also watch movies based on the discussed novels.

At the same time, this course has been set-up as a pro-seminar or literary/cultural methodology course for incoming graduate students (master or doctorate). We will combine the reading and analysis of texts with mini-workshops in order to develop both the skills that the ideal graduate student should possess and the strategies that are necessary to plan his/her professional future beyond graduate school. Students will be evaluated based on their participation in class, several short essays, a term paper, a written exam, and at least one oral presentation.
Through this course, the student will reflect on how the figure of the outlaw has arisen as a national archetype in several American countries. Cangaceiros, Narcos, Gauchos, Cowboys and Charros, amongst others, became cornerstones of their respective national stories of exceptionalism. This course will discuss the commonalities amongst these characters as well as other characters of the several frontiers of the Americas.

Amongst others, we will ask questions such as What do figures like McCarthy’s Judge Holden, Hernandez’s Martin Fierro, Glauber Rocha’s Antonio das Mortes or Franco’s Rosario Tijeras have in common? What happens when we move the American cowboy out of the narrative of American Exceptionalism and regeneration through violence? What happens to the Argentine gaucho when we take him out of the narrative of civilization and barbarism? What else can we learn about these figures from discourses that are not canonical in their analysis, such as gender issues? What current figures might be their functional or ideological descendants in the modern day Americas?
We require incoming Spanish instructors to take SPAN 801 so that they will not only understand how we teach here at KU, but also why we teach this way. The course is intended as a general overview of communicative, task-based language instruction. This overview will consist of exploring proven teaching methods and practices as well as the theory and research that inform these practices. The purpose of this course is not to require you to become experts in the fields of second language acquisition or foreign language pedagogy, but rather to enable you to understand, explain and successfully contribute to the mission of the Spanish Language program here at KU. Additionally, the concepts that we will explore are equally effective when applied to teaching languages and cultures at more advanced levels and will prepare you for future teaching endeavors.

SPAN 801 is also an opportunity for you to work closely with your fellow instructors and with me. The approach, assignments and projects for the seminar are designed to foster collaboration and reflection, both hallmarks of effective teaching and scholarship. We explore the application of technology to the foreign language classroom and utilize Web 2.0 applications and the tools available in Blackboard to facilitate collaboration so that you gain hands-on experience with available technology; after this experience you should feel comfortable employing these tools in your own classes.
FALL 2015

Spanish 961: Text / Image in Early Printed Books: From Ystorya de la linda Melosyna (Toulouse, 1489) to Historia de la doncella Teodor (Zaragoza, 1540)

Prof. I. J. Rivera
Tuesdays & Thursdays, 1:00 -2:15 pm
Wescoe 2600

This seminar will focus on the complementarity of image and text in printed books with special attention to mouvance, book history, and cultural reception.

The seminar will utilize Mitchell’s What Do Pictures Want?: The Lives and Loves of Images (Chicago, 2006) as basis for the critical exploration of practices associated with images and their accompanying texts.

The readings for the seminar will include:

- D’Arras, Ystorya de la linda Melosyna (Toulouse, 1489)
- Historia de la doncella Teodor (Toledo, 1500)
- Li, Tesoro de la passion (Zaragoza 1494)
- Padilla, Retablo de la vida de Christo (Sevilla, 1505)
- San Pedro, Cárcel de amor (Sevilla, 1492)
- Rojas, Comedia de Calisto y Melibea (Burgos, 1499)

The course will follow a seminar format in which students will take an active role in structuring and planning essential aspects of the class. Each student will write one, long analytical/research paper on an original topic related to the course and will be responsible for oral reports on secondary materials and for directing one or two class sessions. The research paper should reflect theoretical and research interests of the individual members of the seminar.

For more information, contact Prof. Rivera at jirivera@ku.edu

2015-3-23
What happens to experimentation in Spanish American poetry after the historical avant-gardes? What is the relationship of contemporary poetry to the postmodern and the ensuing loss of ideological and aesthetic “certainties”? Is poetry today part of “a pluralistic heterotopia” (Vattimo) that represents the end of models, a possible democracy of forms? These are a few of the “big questions” that will subtend this seminar in which we will read a variety of contemporary Spanish American poets in dialogue with a range of art forms and theoretical pieces.

We will start by looking at some of the vanguard poets of the first half of this century (broadening the vision created by the MA reading list) and then follow some technical or thematic lines that come out of their work in more recent poetry: the textualization of history and memory; urban poetry; the relation between visual, sonoral, and linguistic representations or inter-artistic dialogues; the effects of new technologies and media on poetry’s production and reception; desire and alternative subjectivities as constructed in the lyric. Much of the reading will be available on Blackboard as none of this material is collected in one place.
PORT 612
MW  12:30 -01:45 PM
WES 2600
Dr. Luciano Tosta

PORT 612 is designed as the continuation of PORT 611 (or in special cases PORT 108 and PORT 110), offering an intensive practice of Brazilian Portuguese in speaking, listening, reading, and writing through classroom interaction, texts, music, film, and video components. The course offers students the opportunity to improve language proficiency while increasing their cultural awareness of various regions of Brazil, Portugal, and Portuguese-speaking Africa.
PORT 785:

MW 03:00 -04:15 PM
WES 4034
Dr. Luciano Tosta

PORT 785: "The Pen, the Camera, and the Whip: Fiction and History in Dictatorial Brazil"
This course will discuss novels, movies, and songs that have revisited two moments of oppression in Brazilian national history: Getúlio Vargas’ dictatorial “Estado Novo” (1937-1945) and the military dictatorship (1964-1985). By analyzing these works and the historical contexts which they discuss, students are expected to achieve an understanding of these two important political moments in Brazil, and of how artists reacted to these times of despotism and repression. Students will also discuss the paradoxical but complementary relationship between fiction and history in the light of works by historians and literary scholars. Moreover, they will study the differences between "historical novels," "new historical novels," and "historiographic metafictions," and distinguish the various sub-genres that compose historical fiction in Brazil, such as the journalistic, and the memorial. Themes will include power and gender relations, the role of the artist, art as a resistance tool, the politics of voice, and individual versus national identity. Theoretical texts will include works by Silviano Santiago, Roberto Schwartz, Antonio Candido, David Foster, Malcolm Silverman, Sartre, Italo Calvino, Gayatri Spivak, Linda Hutcheon, Seymour Menton, Hayden White, Gyorgy Lukács, and Dominick LaCapra, among others.