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SPAN 722: Echoes of the Inquisition in the Early Modern Spanish Empire
Prof. Patricia Manning
Spring 2015
Mondays and Wednesdays 11-12:15
Wescoc 4034

Spanish 722 will grapple with one of the fundamental issues in the study of early modern Spanish and Hispanic culture: the impact of the Inquisition.

The course will contextualize the role of the Inquisition in early modern Spain through historical (Henry Kamen’s *The Spanish Inquisition* and Anthony Close’s articles) and theoretical (Foucault’s theories on vigilance and Derrida’s concept of trace) approaches. Students will also examine primary source documents – microfilms and/or transcriptions of the Inquisition’s documents in the Archivo Histórico Nacional, published collections of Inquisitorial cases and materials in the Spencer Research Library.

After a general consideration of the role of the Inquisition on Spanish society and the Inquisition’s early prosecutions of the visionary nun Magdalena de la Cruz and biblical scholar Luis de León, the course will focus on the impact of censorship on Spanish cultural production. We will consider the various factors - such as politics, personal influence, and gender – that affected the Inquisition’s investigations of individuals and texts. We will also consider the differing implementations of the Inquisition in various colonies in the Americas.

Historical, literary and artistic works to be studied include:

Inquisitorial cases against Magdalena de la Cruz and Luis de León
*El Lazarillo castigado*
Francisco de Quevedo’s poetry and official prose
Vicuña’s prohibited edition of Luis de Góngora’s poetry
Teresa de Jesús’s *El libro de la vida*
María de Jesús de Ágreda’s *Mística ciudad de Dios*
Goya’s *Caprichos* engraving series

Evaluation will be based on class participation, written assignments and a final exam for M.A. students. Ph.D. students will have the option to write a research paper.
SPAN 785
Travel, Histories, and Myths of the Early Modern Iberian World
Monday 4:00-7:00 p.m.
2600 Wescoe
Professor Arias

This course will focus on the cultural invention of the Americas through an examination of historical and travel accounts, and other cultural products of the European expansion (sixteenth and eighteenth centuries). It will examine the cultural construction of “new lands,” and its people and nature in texts of the “early modern Iberian experience.” As implied by my preference for the use of Iberian (instead of Spanish or Spanish America), this course will take into account and invite research on the Portuguese and Pacific exploration often ignored in Spanish American colonial studies. I sustain that to fully understand the conflictive nature of the conquest and colonization, students and scholars need to consider how early modern travel made possible the circulation of people, artifacts, products of consumptions, ideas, and mythical narratives. Because movement and mobility defines the experience of early modern coloniality, the course will emphasize a comparative perspective in order to fully understand the complex nature of the ideologies and representations produced out of this so-called “encounters.” The course will include the study of key chroniclers (Columbus, Las Casas, Guaman Poma de Ayala, Inca Garcilaso de la Vega, Raleigh, Hans Staden, Carvajal, Gilij, Fray Marcos de Niza, and Mesoamerican post/conquest indigenous codices), which have inspired centuries of artistic representations of myths featured prominently in the colonial archive. The class will introduce students to theoretical paradigms to help in the critical close reading of these texts, and related films and images that focus on their accounts of the Americas and their myths, such as: El Dorado, Amazons, Patagonia’s giants, “wild men,” indigenous myths of origins, the Rapa Nui “Bird-Man,” and imaginary places, such as South America’s Lake Parime and the American Southwest’s seven caves of Quivira. This course will count with the weekly presence and participation of Professor Vanina Teglia, a Fulbright postdoctoral fellow and faculty member of colonial studies at the Universidad de Buenos Aires (Instituto de Literatura Hispanoamericana).
Jonathan Mayhew

Spring 2015

Spanish 922: Federico García Lorca and his Afterlife

(Wednesday, 4-7 p.m.)

This Graduate Seminar will explore the poems, plays, and lectures of Federico García Lorca, the most canonical Spanish author after Cervantes. The first segment of every class meeting will be devoted to “Lorca himself,” in the context of the cultural milieu of Spain during the Primo de Rivera dictatorship and the Second Republic—with side trips to New York, Santiago de Cuba, and Buenos Aires.

After a five- or ten-minute break, the second segment of each meeting will be devoted to some corresponding aspect of Lorca’s rich and varied legacy in poetry, theater, music, and the visual arts, both in Spain and elsewhere. For example, an analysis of Don Perlimplín in the first half of the class might be paired with an account of a production of this play in the second. Although many aspects of Lorca’s work have been studied exhaustively, there are still ample opportunities to do highly original research on the varied facets of his “afterlife”: production histories of his plays; translations, adaptations, and performances of his work; novels, poems, and plays written in homage to him; his status as a cultural and political symbol in twenty-first century Spain.

Lorca’s hyper-canonical status means that his work has circulated widely, representing and misrepresenting Spanish culture in sometimes unpredictable ways. This variety also allows for multiple avenues of approach, from translation and performance studies to queer theory. This plurality of approaches might lead us to question the excessive sacralization of the Lorca myth while encouraging a renewed respect for his enduring legacy.
Span 985: Latin American Testimonio: a Contemporary Reexamination of a Classic Genre

Prof. Verónica Garibotto
garibotto@ku.edu
T 4-7 pm
2600 Wescoe

Course Description

En el 2005, Beatriz Sarlo publicó Tiempo pasado, un libro que muchos críticos han considerado un certificado de defunción del género testimonial en América Latina. Según Sarlo, al sostenerse sobre la experiencia subjetiva, el testimonio fomenta la empatía, impide el distanciamiento crítico y se pierde en detalles cotidianos que pierden una dimensión histórica más amplia. Es por eso que en lugar de a este tipo de narraciones —cuya validez principal radica para Sarlo en su función jurídica— es necesario en cambio atender a la literatura no autobiográfica y a la “buena historia académica”(16); prácticas que permiten indagar en el pasado por fuera de las limitaciones que impone la experiencia. Las afirmaciones de Sarlo disiparon una polémica que continúa hasta el día de hoy. Mientras que algunos intelectuales concordaron con sus críticas (por ejemplo, Cecilia Vallina y Hugo Vezzetti), muchos otros (por ejemplo, John Beverley, Alicia Partnoy y Alejandro Kaufman) reafirmaron el valor del género apoyándose en dos argumentos tradicionales: el testimonio es el único modelo narrativo capaz de representar la experiencia de un sujeto subalterno y es el único modelo narrativo capaz de llevar a cabo un trabajo de duelo después de una experiencia traumática.

Partiendo de esta polémica, este curso propone una reexaminación contemporánea de este género clásico para la cultura latinoamericana al menos desde 1960. Algunas de las preguntas que intentaremos responder son: ¿Cómo se define “testimonio”? ¿Cuáles son las ventajas y los límites de la experiencia subjetiva? ¿Cómo ha impactado el paso del tiempo en la evolución del género? ¿Qué rol tiene este tipo de narración hoy en día en América Latina? ¿Cuál es el marco teórico más adecuado a la hora de dar cuenta de estos textos? Vamos a considerar estas preguntas a partir de la lectura de textos primarios (narraciones y películas testimoniales) y de la discusión de textos teóricos sobre el género. Vamos a hacer una lectura cronológica que incluya testimonios latinoamericanos típicos (por ejemplo, los de Miguel Barnet, Rigoberta Menchú, Rodolfo Walsh, Domitila Barrios, el Nunca más) y testimonios latinoamericanos más recientes (por ejemplo, las películas de David Blaustein, Andrés Di Tella y María Inés Roqué). Algunos ejemplos de textos teóricos que nos ayuden a enmarcar la discusión son los de John Beverley, Kimberly Nance, Shoshana Felman & Dori Laub, Ileana Rodríguez, Beatriz Sarlo, Dominick La Capra, Hugo Vezzetti y Cecilia Vallina.
PORTUGUENBE 611 – Accelerated Portuguese for Spanish Speakers
TR 1:00-2:15 PM
WES 1001
Professor Tosta

This is an accelerated basic Portuguese language course tailored for Spanish speakers. It covers the foundations of Portuguese language, focusing on oral and written comprehension and production. There is an emphasis on the similarities and contrasts between Spanish and Portuguese. Students will develop strategies that will facilitate their reading and writing skills during the course, and will be able to communicate satisfactorily in Portuguese in daily contexts upon completion. Emphasis on cultural aspects of the Lusophone world throughout the course.
PORT 785
TR 02:30-03:45 PM WES 1001
Topic: Afro-Brazilian Heritage

Professor Tosta

This interdisciplinary course examines the African experience in Brazil, its legacy, and aftermath. From slavery to the current state of affairs of Afro-descendants, we will analyze how Afro-Brazilians have represented themselves and been represented in literature, cinema, and music. We will also discuss how they have used art as a form of self— and political— expression. Students will acquire a solid view of the history of race relations in Brazil, and see how Afro-Brazilian identity has played a major role in the formation of Brazilian culture in general. Special attention will be given to the African contribution to the so-called religious syncretism, the relationship between race, class, and gender, the notion of *mestiçagem* (roughly “racial mixing”), and the myth of racial democracy. Topics will also include the whitening ideal, *Quilombos* then and now, racial identity and social mobilization, Affirmative Action in Brazil, and the Afro-Brazilian music and *Capoeira* in this moment of globalization. Often times there will be comparisons between Brazil and the United States. Besides reading some novels and viewing a few movies, students will read selected texts from fields such as history, anthropology, sociology, religion, education, and cultural studies in order to acquire a comprehensive and thorough picture of the Afro-Brazilian heritage and condition.