

## **Spanish 722**

### **The Usual Suspects: Gender and Sexuality in 20<sup>th</sup> Century Spanish Novel and Film**

**Spring 2016**

**Prof. Jorge Pérez**

**Mondays 4:00-7 pm**

En este curso abordaremos las principales tendencias estéticas de la novela española (y en menor medida el cine) desde 1939 hasta la actualidad. Aunque el curso ofrecerá una visión panorámica de tales tendencias, habrá un enfoque específico en una lectura de tales novelas y películas desde la perspectiva de género y sexualidad. Por ello, el curso tendrá una carga de lectura teórica bastante pronunciada, con textos obligatorios de lectura y otros opcionales para aquellos estudiantes que no estén familiarizados con estas perspectivas teóricas.

Los textos primarios incluyen novelas incluidas en la lista de lectura del MA (entre 6-7 novelas, incluyendo *Nada*, *La colmena*, *Tiempo de silencio*, *Una mala noche la tiene cualquiera*, *El cuarto de atrás*, *El silencio de las sirenas*). Las lecturas secundarias incluyen una variedad de artículos y fragmentos sobre teoría y crítica que entregaré el primer día de clase en un paquete de fotocopias. También habrá varias películas como parte de la materia del curso.

La evaluación del curso se basará en la participación en clase, un trabajo final de investigación, un examen escrito y al menos una presentación oral.

**SPAN 785: The Lettered City and its Undergrounds**

In his posthumously published, groundbreaking 1983 work, Uruguayan critic Ángel Rama introduced the concept of the “lettered city” to describe the role of written discourse and urban development in the formation of Latin American societies and the consolidation of colonial and state power. In this course, we will take Rama’s text as the starting point for our analysis of the ways that the lettered city is, as he says, “revolutionized” beginning in the twentieth century. We will examine the “undergrounds” that challenge and confront the hierarchies of knowledge and power that are the foundations of the lettered city. This course will take a transmedia approach, and provide an introduction to the heterogeneous field of Latin American Cultural Studies, paying particular attention to debates and concepts from subaltern and postcolonial studies. In addition to *La ciudad letrada*, this course will include other texts from the MA Reading List, including: Rigoberta Menchú, Domitila Barrios de Chungara, Gloria Anzaldúa, EZLN, John Beverley, and Jean Franco.

Spring 2016:

Jonathan Mayhew

Spanish 795: Literary Theory and Criticism

An introduction to literary theory based on the “primary texts,” not introductory guidebooks or “applications.” The course will begin with an introduction to hermeneutics, or the nature of interpretation itself. We will continue with theories of language, questions of “validity,” feminism, Marxism, and translation theory. On two days students will choose the readings in order to allow for discussions that are relevant to student interest, or to expand the horizons of interpretation.

A typical day in the course will consist of a student presentation, a discussion of two or three theoretical readings, a “mini-lecture” by the professor, and occasionally a group activity. We will have a short break (10 minutes) at 17:15 or at a convenient stopping point. We will speak in English, Spanish, or a mixture of the two languages whenever it is convenient.

This material is the most important you will read in your graduate career. The point is not just to become a good scholar, but to be an intellectual. In order to do so, you must master a certain number of foundational ideas about interpretation, the nature of language, and literature itself. At the conclusion of the course, you will not only know how to use theory in your own work, but also how various theories relate to one another. Thus you will be able to understand any new theoretical concepts you encounter with the greatest of ease.

## Span 985 (Seminar)

### From Theater to Theory (and Back):

The seminar is divided into two equal sections, each of which will result in a culminating project and grade (grades from each section will be combined and divided by two in order to determine the course grade). The first section of the course provides a background in theater and theater theory. In addition to “classic” theater theory and Latin American / Latin@ plays, we will read numerous works by authors (Ionesco, Beckett, Lorca, Shakespeare, Albee, Sophocles, Pirandello, etc.) that have influenced the playwrights we study and / or provide students with crucial background knowledge for the second eight weeks. One of the focuses of this section will be the way women playwrights rework plays by (among others) the abovementioned male authors.

In the second section of the course we will focus on plays and performances from the Americas, as well as performance and cultural studies “theories”—the latter to determine the different approaches to literary, cultural, and / or performance studies that students find most productive for their own intellectual explorations. In addition to writing papers and guiding conversations, students will write a “theory manifesto” that expresses and exemplifies their integrations of primary and secondary works in fruitful ways in order to accomplish their goals as intellectuals.



## University of Kansas

### Spring 2016 – Portuguese 611 – Accel. Basic Brazilian Portuguese for Spanish speakers

**Instructor:** Antônio R.M. Simões  
**Class Place:** Wescoe 1001  
**Class Time:** TuTh 1:00PM - 2:15PM

**Office:** WES 2638, 864-0285  
**Off. hrs:** TBA, or by appt  
**Line number:** 62230

**Bio with e-mail:** <http://spanport.ku.edu/ant%C3%B4nio-r-m-sim%C3%B5es>

**E-books in Portuguese, for free:** <http://kuscholarworks.ku.edu/handle/1808/10531>;

**Required textbook:** Simões, A.R.M. 2008. *Pois não. Brazilian Portuguese for Speakers of Spanish, with Basic Reference Grammar*. Austin, TX: University of Texas Press. (ISBN-10: 0292717814 | ISBN-13: 978-0292717817)  
<http://www.amazon.com/Pois-n%C3%A3o-Brazilian-Portuguese-Reference/dp/0292717814>

### Course Description

PORT 611 is a basic, first year **additional** language course taught in one semester, twice a week. In order to accomplish this ambitious goal, students are expected to (1) know and to have acquired an **Advanced Mid level** of language proficiency in Spanish or higher, according to the ACTFL scale; (2) participate in speaking sessions with native speakers of Portuguese on the internet (this component of the course is in the process of being activated, through the use of the Blackboard link called Collaborate); (3) speak in Portuguese during classes; (4) do all the assignments in the course, and (5) have regular attendance and engaged/active participation. Normally, we will skip discussions of features that are the same in both languages, unless there is a need to discuss them. That is why students must know well Spanish to save us time. Students can always see me outside in my office to clarify their doubts, though.

The textbook *Pois não!* is an offspring of *Com licença!* There are many differences between both textbooks, but there are also coincidences as well, because both deal with the same topic and audience. The expression “Pois não,” which means “yes,” is in a “dialogue” with the expression “Com licença,” which means “excuse me.” In class, we will not follow strictly the program in the textbook. *Pois não!* will be used **as reference** for consultation, when needed. We have only two classes a week and we need to explore the use of the language as much as possible in the classroom and outside the classroom.

### Grading Scheme

Event	Weight	Grading Scale	
1. Four examinations (the last exam is comprehensive and it weighs 35/50%)	50%	100.00-93.50 A	76.49-73.50 C
2. Collaborative Poster Project, no research paper	10%	93.49-90.00 A <sup>-</sup>	73.49-70.00 C <sup>-</sup>
3. Collaborative Poster Project and Essay of c. 5 pages	15%	89.99-86.50 B <sup>+</sup>	69.99-66.50 D <sup>+</sup>
4. Five Internet conversation sessions	10%	86.49-83.50 B	66.49-63.50 D
5. Instructor Grade – The last exam weighs heavily in the Instructor Grade. For example, an 85/100 in the last exam will result in a similar Instructor Grade, i.e. 82/100, 85/100, 88/100, etc. depending on participation, 3-5 minute presentations, <b>attendance</b> , and other assignments.	15%	83.49-80.00 B <sup>-</sup>	63.49-60.00 D <sup>-</sup>
		79.99-76.50 C <sup>+</sup>	59.99-0 F
<b>Total</b>	<b>100%</b>		

Port 785: Brazilian Women in Literature and Film  
2:30-3:45, TR  
Tosta

This course will focus on contemporary writings by Brazilian female authors and on the representation of women in Brazilian cinema. There will be an emphasis on issues of gender, race and class, as they pertain to the reality of Brazilian women. Students will apply close readings to a variety of literary texts and genres, including autobiography, poetry, short story, novels, and *crônicas*. Topics will include gender conflicts, motherhood, love, homosexuality, power, domesticity, agency, stereotypes, and how they are represented through a female voice. We will discuss what it means to “write as a woman” in Brazil and analyze the aspects of its current multi-culturally-specific feminist discourse, one that offers a unique critique of the inversion of elements of gender, class and race in what is known as the “realidade brasileira” (Brazilian reality). Moreover, students will also watch and discuss a number of Brazilian films and analyze the representation of women in them.