University of Nebraska-Lincoln

Department of Modern Languages and Literatures

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<http://modlang.unl.edu/content/directory/professors/Pereira.shtml>

**Education**

* UNIVERSITY OF MINNESOTA (Graduate School 1986-1993)
* Ph.D. 1993 (Hispanic and Luso-Brazilian Literatures). Thesis: “Del cortesano al actor: literatura y representación pública en la primera modernidad española”
* M. A. 1988 (Spanish Literature). Thesis: “La filosofía del amor en la Edad Media”
* UNIVERSIDAD AUTONOMA DE MADRID (SPAIN) (1979-1984)
* Licenciatura 1984 (Degree in Philosophy—M.A. equivalent)

**Teaching**

* Full Professor (2011-Present): Medieval and Early Modern Spanish Literature, Spanish and Latin-American Cinema (University of Nebraska-Lincoln)
* Associate Professor (1999-2011): Medieval and Early Modern Spanish Literature, Spanish Cinema (University of Nebraska-Lincoln)
* Assistant Professor (1993-1999): Medieval and Early Modern Spanish Literature, Spanish Cinema (University of Nebraska-Lincoln)
* Instructor (1992-1993): Spanish and Latin-American Literatures and Cultures (University of Minnesota)
* Teaching Assistant (1986-1991): Beginning and Intermediate Spanish, Advanced Writing and Composition (University of Minnesota)

**Courses Taught and Curricular Innovation**

I have taught all levels of the Spanish Basic Language Program, as well as the Intermediate and Advanced levels of the Undergraduate Program. I have also taught all levels of the Graduate Program, including cross-listed courses (Undergraduate / Graduate) and graduate seminars.

* COURSES (UNL)
* Spanish 201 *Second Year Spanish* - First Semester
* Spanish 202 *Second Year Spanish* - Second Semester
* Spanish 203 *Conversation*
* Spanish 204 *Intensive Writing*
* Spanish 303 *Advanced Reading for Comprehension*
* Spanish 304 *Advanced Writing*
* Spanish 305 *Literary Analysis in Spanish*
* Spanish 314 *Representative Authors of Spain (Middle Age and Golden Age Literature)*
* Spanish 315 *Representative Authors of Spain (Enlightenment, Romanticism, Realism, Modernism, and 20th-century Literature)*
* Spanish 321 *Spanish Civilization*
* Spanish 497 Senior Seminar *Spanish Cinema (1945-1999)*
* Spanish 497 Senior Seminar *Spanish Cinema: The Spanish Thriller*
* Spanish 497 Senior Seminar *Almodóvar and the Spanish Melodrama*
* Spanish 497 Senior Seminar *Spanish Films For a Global Market*
* Spanish 497 Senior Seminar *Portraits of Family and Gender in Spanish Cinema*
* Spanish 497 Senior Seminar *A History of the Spanish Essay: From the 15th century to the 21st*
* Spanish 497 Senior Seminar *Iberian and Iberian-American Culture and Society in 25 Films*
* Spanish 497 Senior Seminar *Contemporary Iberian and Iberian-American Popular Culture and Human Rights*
* Spanish 421/821 *Spanish Medieval Literature*
* Spanish 441/841 *Spanish Golden Age Poetry*
* Spanish 442/842 *Spanish Golden Age Prose*
* Spanish 445/845 *Spanish Golden Age Drama*
* Spanish 473/873 *Cervantes*
* Spanish 498/898 Special Topics *Spanish Cinema: The Spanish Comedy*
* Spanish 498/898 Special Topics *Contemporary Iberian & Ibero-American Film*
* Spanish 498/898 Special Topics *Contemporary Iberian-American Popular Culture and Human Rights*
* Spanish 942 Golden Age Seminar *Honor and Related Topics in Golden Age Spanish Drama*
* Spanish 942 Golden Age Seminar *The Evolution of Spanish and Latin American Picaresque Novel (From the 16th to the 20th Century)*
* Spanish 942 Golden Age Seminar *The Enchanters of Don Quixote: The Place of Cervantes and Avellaneda in Spain’s Early-Modern Literary Field*
* Spanish 942 Golden Age Seminar *Introduction to the Reflexive Sociology of Literature*
* Spanish 943 Latin-American Literature Seminar *The Colonial Period*
* Spanish 948 20th Century Seminar *Spanish Cinema After the Civil War*
* Spanish 948 20th Century Seminar *Spanish Cinema of the 90's*
* Spanish 948 20th Century Seminar *Almodóvar and the Spanish Film Tradition*
* Spanish 961 Spanish Medieval Literature Seminar *Love Discourses in the Transition from Medieval to Absolutist Feudalism (15th and 16th Centuries)*

**Thesis and Dissertations (Director)**

* Shannon Brennan: Undergraduate Honor Thesis, Spring 2000, “A Systematic Comparison of the First Person in the *Libro de buen amor* and the *Lazarillo de Tormes*”
* Horacio Perez Henao: MA Thesis, Spring 2001, “The Body in Cultural Studies”
* Nagore Beltran (PhD Dissertation, Summer 2004, “Analysis of Andreu Martín’s Criminal Novels”
* Fermin Garcia: PhD Dissertation, Fall 2006, “Narrative Violence in 16th and 17h Century Spanish Picaresque Novel”
* Steve Torres: PhD Dissertation, Spring 2006, “Originis of the Meta-Cultural Discourse in Spain: From the Enlightment to Unamuno and Juan Ramón Jiménez”
* Ana Lopez Aguilera: MA Thesis, Summer 2010, “Immigrants in Spanish Films”
* Rose Sevillano: PhD Dissertation, Fall 2011, “Critical Edition of Luís Vaz de Camões—c. 1524-1580—Spanish Sonnets”
* Wilfrido Suarez Meza: PhD Dissertation, Spring 2012, “Modelización social en dos novelas novohispanas: *Vida y hechos del famoso caballero don Catrín de la Fachenda* y el *Periquillo Sarniento*”
* Joseba Moreno: MA Thesis, Fall 2012, “Contextos y prácticas en las humanidades digitales”
* Alejandro Barrios: PhD Dissertation, Spring 2013, “Postmodernidad, memoria y utopía en *Respiración artificial* y *La ciudad ausente* de Ricardo Piglia”
* Ana Lopez Aguilera: PhD Dissertation, Spring 2014, “Novela comprometida en el siglo XXI: El caso de la novelística de Belén Gopegui”
* Sylvain Okitotete: PhD Dissertation, Spanish and French Early Modern Literature(In Progress)
* Armando Galicia Silva: PhD Dissertation, Representations of the Colonial in Mexican Literature (In Progress)
* Dayana Soto: Graduate, PhD Dissertation, 19th-Century Spanish Literature (Co-Chair) (In Progress)
* Alexis Jimenez-Candia: PhD Dissertation, 20th/21st-Century Spanish and Latin-American Comic Strips (Co-Chair) (In Progress)
* Veronica German-Lopez: PhD Dissertation, 20th/21st-Century Spanish Literature (In Progress)
* Oscar Sendon-Blanco: PhD Dissertation, 16th/17th-Century Spanish Literature (In Progress)
* Maria Antonia Garcia-DeLaTorre: PhD Dissertation, 20th-Century Spanish and Latin-American Literature (In Progress)
* José Luis Moreno: PhD Dissertation, 20th/21st-Century Spanish Literature (In Progress)
* Jennifer Isasi, PhD Dissertation, 19th-Century Spanish Literature (In Progress)

**Service**

* ADMINISTRATIVE DUTIES AND COMMITTEES
* **2014** Organizer, Visit to UNL of Spanish graphic artist Miguel Brieva
* **2014** Big 10 Committee on Institutional Cooperation (Romance Language Chairs and Section Heads)
* **2008-2014** Section Head (Spanish - Department of Modern Languages and Literatures)
* **2013** Organizer, Visit to UNL of Spanish filmmaker Oscar Clemente
* **2013** Big 10 Committee on Institutional Cooperation (Romance Language Chairs and Section Heads)
* **2010-2013** Member of the Curriculum Committee (College of Arts and Sciences, University of Nebraska-Lincoln)
* **2012** Organizer, Visit to UNL of Spanish writer Belen Gopegui
* **2011-2012** Conference Organizer, MACHL 2012 (Mid-American Conference on Hispanic Literature), October 12-14, 2012, DMLL, UNL
* **2012** Big 10 Committee on Institutional Cooperation (Romance Language Chairs and Section Heads)
* **2011** Big 10 Committee on Institutional Cooperation (Romance Language Chairs and Section Heads)
* **2001-2011** Appeals Committee (DMLL)
* **2002-2010** Graduate Adviser for Spanish and member of the Graduate Committee (Department of Modern Languages and Literatures)
* **1997-2007** Member of the *ad hoc* Colloquium Committee (DMLL)
* **2003-2006** Member of the Academic Standards Committee (University of Nebraska-Lincoln)
* **1998-2001** Graduate Adviser for Spanish and member of the Graduate Committee (DMLL)
* **2001** Salary Committee (DMLL)
* **1994-1998** Member of the Curriculum Committee (DMLL)
* FOR THE PROFESSION (Referee/Reviewer)
* **2014** Review of manuscript (article) for *Scholarly Editing. The Annual of the Association for Documentary Editing*
* **2013** Review of manuscript (book) for University of Toronto Press
* **2013** Review of manuscript (article) for *Revista de ALCES XXI*
* **2008** Review of Professor Juan Caamaño’s scholarly work (Tenure Review), Department of Hispanic Languages and Literatures, Queens College, CUNY
* FOR THE PROFESSION (Editorial Duties)
* *Revista de ALCES XXI —* Member of the Scientific Advisory Committee
* MEMBERSHIPS
* Member of the Board of Directors of ALCES XXI (Asociación Internacional de Literatura y Cine Españoles Siglo XXI)

<http://www.alcesxxi.org/home/>

* Modern Language Association
* CINE CLUB EN ESPAÑOL (Spanish Film Club—DMLL)
* 1996-2010 Director of the Spanish Film Club, which I founded in the Fall of 1996. The Film Club provides cultural activities (viewing, listening, speaking, reading, and writing) open to all students of the Spanish section (undergraduates and graduates alike). The intended goal is to associate the learning of the language with the culture of Latin America and Spain

**Honors, Awards and Fellowships**

* 2015 College of Arts & Sciences International Travel for Scholarly Presentations (UNL)
* 2011 Spencer / Alexis Fellowship for Faculty Development (DMLL)
* 2009 Development Leave (UNL)
* 2008 Spencer / Alexis Fellowship for Faculty Development (DMLL)
* 2007 Spencer / Alexis Fellowship for Faculty Development (DMLL)
* 2005 Invited by the University of Almería (Spain) to participate in the seminar *Cervantes, Don Quixote and the Literature of the Golden Age* directed by Prof. Malcolm K. Read (New York University) and Prof. Juan Carlos Rodríguez (University of Granada). All expenses covered by the University of Almería, including round-trip airplane tickets, food, lodging, and a modest award
* 2002 Nominated for the Distinguished Award in the Humanities (The Annis Chaikin Sorensen Award) (UNL)
* 2002 Development Leave (UNL)
* 1998 Mortar Board "People Who Inspire" Award (UNL)
* 1998 Certificate of Recognition for Contributions to Students. UNL Parents Association and UNL Teaching Council
* 1996 Faculty Summer Research Fellowship (University of Nebraska-Lincoln)
* 1994 Doctoral dissertation was chosen one of the three finalists in the Essay Contest of the *Letras de Oro Prizes* for Literature Written in Spanish in the United States (Organized by the Iberian Studies Institute under the sponsorship of Spain’s Secretaría de Estado para la Cooperación Internacional and the North South Center of the University of Miami)
* 1991-1992 Doctoral Dissertation Fellowship (Graduate School, University of Minnesota-Minneapolis)

**Research — Publications**

* DIGITAL HUMANITIES
* *Digital Archive: Vocabulary of Politics in Spanish during the Age of Absolutism*—Pilot (2013-2015)

Project team: Oscar Pereira-Zazo (Co-editor, Professor, UNL), José Antonio Valero (Co-editor, Professor, University of Wisconsin-Eau Claire), Katherine Walter (Co-director of CDRH),[[1]](#footnote-1) Laura Weakly (CDRH), Karin Dalziel (CDRH), Keith Nickum (CDRH), Jennifer Isasi (GTA), Joseba Moreno (GTA).

Jennifer Isasi, Joseba Moreno and Oscar Pereira-Zazo are now working on a pilot with the intent of raising funds to advance the larger project. Our goal is to develop what we consider to be the most important textual node at the beginning of the period under consideration, the one associated with the Revolt of the Comuneros (Guerra de las comunidades de Castilla, 1520-21).[[2]](#footnote-2)

Our long-term goal is to develop a virtual archive of primary sources documenting the vocabulary of politics in Spanish during the Age of Absolutism, which in chronological terms corresponds roughly to the times of the Catholic Monarchy (Monarquía Hispánica or Monarquía Católica), that is, from the 15th century to the independence of most of Latin America in the first third of the 19th century. We want this archive to become a tool that integrates the tradition of discourse analyses of the Cambridge School of political thought (i.e., Quentin Skinner, J. G. A. Pocock) and the social history of political theory (i.e., Ellen Meiksins, Neal Wood). The implication is that primary sources will be organized around major political or social conflicts and occurrences.

Once developed, the basic configuration of the archive will be a net of textual nodes, each one linked to a specific historical event or political cause. It is important to underline that the archive will not be a mere accumulation of documents intended to exhaust all existent information. First of all, it would be impractical. Under the conditions of the Old Regime, culture —in the narrow sense of fine arts and belles lettres— is difficult to separate from politics, which means that most of the surviving written material of the period could possibly be incorporated into the archive. Secondly, we are specially interested in discovering the political vocabularies and discourses that were available to and were reworked by individuals and social agents in specific historical conjunctures. In short, we want to combine the general purpose of the archive, which is to collect records, with the potential of databases to assemble information in a structured way. In this sense, the archive will grow from the nodes according to relevance. To begin with, we will obtain basic vocabularies from the primary sources located in the nodes. Then, we will use these vocabularies to incorporate new sources. The criterion for inclusion will be the exemplary connection of the proposed source to the basic vocabularies. The vocabulary will evolve with each textual addition.

* BOOKS
* *El Análisis de la Comunicación en Español.* Dubuque, IA: Kendall Hunt, 2014.
* *De cómo el Libro de buen amor llegó a serlo: La canonización del Libro del Arcipreste de Hita (1754-1913).* Madrid: Ediciones del Orto and University of Minnesota-Minneapolis, 2006
* *Itinerario del Libro del Arcipreste: Glosas Críticas al Libro de buen amor.* Madison: The Hispanic Seminary of Medieval Studies, 1990. (Co-authored with Anthony N. Zahareas, 50%)
* CRITICAL EDITIONS OF LITERARY TEXTS
* *Libro del Arcipreste (Libro de buen amor) de Juan Ruiz, Arcipreste de Hita.* Madrid: Akal, 2009.(Co-authored with Anthony N. Zahareas, 50%)
* *Libro del Arcipreste o de Buen Amor* de Juan Ruiz, Arcipreste de Hita. Madrid: Espasa-Calpe, 1994. (Co-authored with Anthony N. Zahareas, 50%)
* BOOKS AND JOURNALS EDITED
* *Edition and introduction. Subjectivity in Early Modern Spain.* Special issue of the Journal of Interdisciplinary Literary Studies 6-2, 1994
* CHAPTERS IN BOOKS OR MONOGRAPHS
* “La vida de Lazarillo de Tormes: Publicity and Fictionality,” in *The Lazarillo Phenomenon: Essays on the Adventures of a Classic Text,* edited by Reyes Coll-Tellechea and Sean McDaniel. Lewisburg, PA: Bucknell University Press, 2010. 21-47
* “Cuestión de puntos de vista: La mirada infantil en *El espíritu de la colmena* y *Secretos del corazón,*”in *La cultura mediàtica: Modes de representació i estratègies discursives,* edited by Josep V. Gavalda Roca, Carmen Gregori Signes and Ramon X. Rosselló Ivars (Quaderns de Filologia. Estudis de Comunicació, Volume 1). València: Universitat de València, 2002. 227-238
* “Pastiche and Deformation of History in José Luis Garci's *Asignatura pendiente,*”Chapter 8 of *Modes of Representation in Spanish Cinema,* edited by Jenaro Talens and Santos Zunzunegui (Hispanic Issues, Volume 16). Minneapolis: University of Minnesota Press, 1998. 155-170
* “Gracián and the Scopic Regimes of Modernity,” Chapter 9 of *Rhetoric and Politics: Baltasar Gracián and the New World Order,* edited by Nicholas Spadaccini and Jenaro Talens (Hispanic Issues, Volume 14). Minneapolis: University of Minnesota Press, 1997. 230-254
* “Súbdito y comunidad cortesana: Sobre el papel de la literatura vernácula en la Castilla del siglo XV,” in *Subjectivity in Early Modern Spain,* ed. by Oscar Pereira Zazo. *Journal of Interdisciplinary Literary Studies* 6-2 (1994): 245-277
* ARTICLES (Invited/Refereed)
* “Sobre intervenir culturalmente en el siglo XXI,” *Revista de ALCESXXI. Journal of Contemporary Literature and Film* 1 (2013): 147-203

<http://alcesxxi.org/revista1/revista1/pdfs/PereiraZazo.pdf>

* “Cultura y política en la tradición liberal española. Tres momentos—Ortega (1929), Aranguren (1953), la Transición (1975)—y un epílogo (15-M),” *Revista de ALCESXXI. Journal of Contemporary Literature and Film* 0 (2012): 181-228

<http://www.alcesxxi.org/revista/pdf/07-Pereira.pdf>

* “La composición temporal del *Libro de buen amor*,” *Con-Textos: Revista de semiótica literaria* 34 (2005): 88-100
* “Visiones del desencanto: Nostalgia y melancolía en el cine de Fernando Fernán-Gómez y José Luis Garci,” *Espéculo* (Noviembre 2004): 1-13

<http://digitalcommons.unl.edu/modlangspanish/8/>

* “Homologías: La primera persona en el paso del Medioevo a la Modernidad,” *Con-Textos: Revista de semiótica literaria* 30 (2003): 13-26
* “La perspectiva del *Lazarillo de Tormes,”* *Torre de papel* V.2 (1995): 55-79
* “La demolición del héroe: *El Cortesano, La Celestina* y el *Lazarillo de Tormes* en los orígenes de la subjetividad moderna,” *Paradoxa* 1-1 (1994): 10-25
* “Teatrum Mundi: Cervantes y Calderón,” *Anales Cervantinos* XXVII (1989), 187-202
* “Desintegración social y sensibilidad pastoril bajo el régimen fascista chileno,” in *Poética de la población marginal. Sensibilidades determinantes,* edited by James V. Romano (Minneapolis: The Prisma Institute, 1987), 137-167. (Co-authored with José A. Valero, 50%)
* REVIEWS (Invited)
* “Yaw Agawu-Kakraba’s *Postmodernity in Spanish Fiction and Culture,” Bulletin of Spanish Studies* 89:2 (2012): 322-323
* “Julian Weiss’s *The Mester de Clerecía. Intellectuals and Ideologies in Thirteenth-Century Castile,” La Corónica* 36.1 (2007): 301-308
* “Yvonne Yarbro-Bejarano’s *Feminism and the Honor Plays of Lope de Vega,” Rocky Mountain Review* 49-2 (1995): 214-215
* JOURNALISM (Invited)
* “Alexander Cockburn (1941-2012): El periodista en su atalaya.” *Rebelión* 03-08-2012

<http://www.rebelion.org/noticia.php?id=154000>

* FILM REVIEWS

DigitalCommons@University of Nebraska - Lincoln

Total Readership: 17,212 (11-02-2014)

* Reseña de *¿Qué he hecho yo para merecer esto!!* (Pedro Almodóvar, 1984): Una sórdida comedia neosurrealista, pero menos. DIGITAL COMMONS UNL, 2007. <http://digitalcommons.unl.edu/modlangspanish/12/>
* Reseña de *Los amantes del círculo polar* (Julio Medem, 1998): Destellos narcisistas en la simetría de las superficies. DIGITAL COMMONS UNL, 2007. <http://digitalcommons.unl.edu/modlangspanish/13/>
* Reseña de *Calle Mayor* (J. A. Bardem, 1956): España, o la ciudad asediada por la cobardía y el aburrimiento. DIGITAL COMMONS UNL, 2007. <http://digitalcommons.unl.edu/modlangspanish/14/>
* Reseña de *La flor de mi secreto* (Pedro Almodóvar, 1995): Relevancia de la feminidad en la identidad masculina. DIGITAL COMMONS UNL, 2007. <http://digitalcommons.unl.edu/modlangspanish/15/>
* Reseña de *Jamón, jamón* (Bigas Luna, 1992): La telenovela de España en el año de gracia de 1992. DIGITAL COMMONS UNL, 2007. <http://digitalcommons.unl.edu/modlangspanish/16/>
* Reseña de *Nadie hablará de nosotras cuando hayamos muerto:* El thriller como comentario social. (Co-authored with Lola Lorenzo). DIGITAL COMMONS UNL, 2008. <http://digitalcommons.unl.edu/modlangspanish/17/>
* Reseña de *Barrio*: Realidad e incongruencia social en un melodrama moral. DIGITAL COMMONS UNL, 2008. <http://digitalcommons.unl.edu/modlangspanish/18/>
* Reseña de *Intacto*: Irrational Exuberance (Co-authored with Lola Lorenzo). DIGITAL COMMONS UNL, 2008. <http://digitalcommons.unl.edu/modlangspanish/19/>
* Reseña de *Belle Époque:* La cultura del silencio y la nueva imagen de España en el año de gracia de 1992. (Co-authored with Lola Lorenzo). DIGITAL COMMONS UNL, 2008. <http://digitalcommons.unl.edu/modlangspanish/20/>
* Reseña de *Abre los ojos:* Life is a dream. DIGITAL COMMONS UNL, 2008. <http://digitalcommons.unl.edu/modlangspanish/21/>
* Reseña de *Murió hace quince años:* Los comunistas y la madre patria. DIGITAL COMMONS UNL, 2008. <http://digitalcommons.unl.edu/modlangspanish/22/>
* Reseña de *El cochecito:* Comedia negra de una familia feliz. DIGITAL COMMONS UNL, 2008. <http://digitalcommons.unl.edu/modlangspanish/23/>
* Reseña de *El espíritu de la colmena:* Restauración política y reconstrucción familiar. DIGITAL COMMONS UNL, 2008. <http://digitalcommons.unl.edu/modlangspanish/24/>
* Reseña de *Torremolinos 73:* Consumo, Sexo y Súper 8. DIGITAL COMMONS UNL, 2008. (Co-authored with Lola Lorenzo). <http://digitalcommons.unl.edu/modlangspanish/25/>
* Reseña de *Familia:* El gran teatro del hogar. DIGITAL COMMONS UNL, 2008. (Co-authored with Lola Lorenzo). <http://digitalcommons.unl.edu/modlangspanish/26/>
* Reseña de *Esa pareja feliz:* Toma de conciencia. DIGITAL COMMONS UNL, 2008. (Co-authored with Lola Lorenzo). <http://digitalcommons.unl.edu/modlangspanish/29/>
* Reseña de *El verdugo:* Acerca de la felicidad y de la inercia de las cosas. DIGITAL COMMONS UNL, 2008. <http://digitalcommons.unl.edu/modlangspanish/27/>
* IN PROGRESS
* *Súbdito y campo literario en la primera modernidad española (siglos XIV-XVII).* This book is a guide to the analysis of literature’s role in the emergence of modern subjectivity. Given that I understand ‘subjectivity’ in terms of the notion of *habitus* developed by Norbert Elias and Pierre Bourdieu, I consider psychological structures and behavioral patterns to be the outcome of social interactions. This means that changes in subjectivity are causally dependent on changes in the structures of society. Another important premise of this book derives from the notion of *homology* as developed in the works of Erwin Panofsky and Pierre Bourdieu. This notion proposes the existence in a particular historical period of structural or formal similarities between different fields of activities (literature, art, the absolutist court, etc.) and between them and the psychological structures of the individuals engaged in those activities. My analysis of subjectivity is, for these very reasons, a recovery of the sociological unconscious as expressed in a variety of fields, which explains the division of the book in four main parts: a) an inquiry into the subject (súbdito) as seen from the philosophical field; b) an examination of the crisis of medieval feudalism and its import in the configuration of the political structures of the emergent absolutist state; c) an investigation of the centrality of perspective in the formation of the scopic regimes of modernity; and d) an exploration of the role of the king’s court in the constitution of Spain’s early-modern literary field. As you can observe, the book is an interdisciplinary effort that tries to bring to the analysis of literature those theoretical and historical findings that may illuminate our understanding of the workings of literature in the transition from medieval times to absolutism. Parts (a), (b), and (c) are basically finished. Right now, I am working on the last part, which is dedicated to the analysis of the subject (*súbdito*) from the point of view of what we will eventually call literature

CONFERENCES

* “Tercera cultura y cosmovisión humanista.” 66th Kentucky Foreign Language Conference, University of Kentucky-Lexington. April 10-12, 2014
* “La intervención cultural en el siglo XXI,” Segundas Jornadas Internacionales de ALCES XXI,” Centro Sefarad-Israel (Madrid, Spain). July 8-12, 2013
* Panel Chair, “El estado de la imaginación (1),” Segundas Jornadas Internacionales de ALCES XXI,” Centro Sefarad-Israel (Madrid, Spain). July 8-12, 2013
* “Ideología y epistemología en los *Quijotes* de J. A. Maravall,” Mid-American Conference on Hispanic Literature, University of Nebraska-Lincoln, October 12-14, 2012
* “Espacio cultural y liberalismo: un recorrido desde Ortega hasta el presente,” Primera Jornadas Internacionales de ALCES XXI,” University of Valladolid (Spain). June 4-8, 2011
* “The Possibility of Passing: Lope de Vega and Cervantes on Acting,” Mid-America Conference on Hispanic Literature, University of Kansas-Lawrence. November 5-7, 2009
* “*La vida de Lazarillo de Tormes:* Publicidad y ficcionalidad.” 62nd Kentucky Foreign Language Conference, University of Kentucky-Lexington. April 16-18, 2009
* “Portraits of Family in Spanish Cinema: The Place of *¿Qué he hecho yo para merecer esto¡¡* by Almodóvar.” First Hispanic Film Festival, Fort Hays State University. October 24, 2008
* “Publicity and Fictionality in *La vida de Lazarillo de Tormes*”. 33rd European Studies Conference, University of Nebraska-Omaha. October 2-4, 2008
* “*Te doy mis ojos* (Icíar Bollaín, 2003) in the context of Spanish and European Film”. Wesleyan University at Lincoln, NE. International Film Festival. February 17, 2008
* “Panorama del cine español actual (1973-2005): Tendencias e influencias”. Florida International University (sponsored by Centro Español de Recursos de FIU). February 1, 2008
* “Propuestas didácticas para el uso del cine en las clases de español” followed by ¨Cómo organizar y gestionar un club de cine español en el ámbito universitario¨. Florida International University (sponsored by Centro Español de Recursos de FIU). February 1, 2008
* “Panorama del cine español actual (1973-2005): Tendencias e influencias”. Louisiana State University-Baton Rouge (co-sponsored by the Consulado General de España in New Orleans). January 30, 2008
* “Propuestas didácticas para el uso del cine en las clases de español” followed by ¨Cómo organizar y gestionar un club de cine español en el ámbito universitario¨. Louisiana State University-Baton Rouge (co-sponsored by the Consulado General de España in New Orleans). January 30, 2008
* “Panorama del cine español actual (1973-2005): Tendencias e influencias”. University of Houston (co-sponsored by the Consulado General de España in Houston). January 28, 2008
* “Propuestas didácticas para el uso del cine en las clases de español” followed by ¨Cómo organizar y gestionar un club de cine español en el ámbito universitario¨. University of Houston (co-sponsored by the Consulado General de España in Houston). January 28, 2008
* “Culture and Politics During the Spanish Transition to Democracy: The Case of Film”. 32nd European Studies Conference, University of Nebraska-Omaha. October 4-6, 2007
* “Pastoral Motives in Almodóvar’s Films,” 31st European Studies Conference, University of Nebraska-Omaha, October 5-7, 2006
* “Los encantadores del *Quijote:* Cervantes, Avellaneda y el campo literario de la primera modernidad,” Summer Courses: Cervantes, el *Quijote* y la literatura del Siglo de Oro, University of Almería (Roquetas de Mar-Aguadulce, Spain), July 11-15, 2005
* “Time in *The Book of True Love:* An Inquiry into the Emergence of Modern Subjectivity,” 29th European Studies Conference, University of Nebraska-Omaha, October 14-16, 2004
* “La sociología de la cultura de Pierre Bourdieu*.”* University of Nebraska-Lincoln, Department of Modern Languages and Literatures Seminars, October 20, 2000
* “La dimensión política de *Cárcel de amor*.” Mid-America Conference on Hispanic Literature, University of Wisconsin-Madison. September 21-23, 2000
* “Homologías: la primera persona en el paso del medievo a la modernidad.” The State of Iberoamerican Studies Series. Aesthetic Solutions to Historical Problems: The Legacy of Anthony N. Zahareas, University of Minnesota-Minneapolis. April 21-22, 2000
* “Film y mercado audiovisual: el *nuevo* cine español de los noventa.” Mid-America Conference on Hispanic Literature, University of Missouri. October 7-9, 1999
* “Visión, imaginación e ideología en el *Quijote.*” Louisiana Conference on Hispanic Languages and Literatures, La Chispa. February 25-27, 1999
* “Problemas de identidad en *Pedro de Urdemalas* de Cervantes.” The Fortieth Annual Convention of the Midwest Modern Language Association, Regal Riverfront Hotel, St. Louis, Missouri. November 5-7, 1998
* “El futuro de una ilusión es el desencanto: nostalgia y melancolía en el cine español acerca de la Transición.” Re-Covering the Past, Binghamton University, State University of New York. April 17-18, 1998
* “Sujetos e identidades: La crítica reciente y el súbdito de la primera modernidad española,” Mid-America Conference on Hispanic Literature, University of Nebraska-Lincoln. September 19-21, 1996
* “El *Lazarillo de Tormes* y el estatus de la visión en la primera modernidad*.”* M/MLA Annual Meeting, St. Louis, Missouri. Fall 1995
* “On Volosinov’s *Marxism and the Philosophy of Language.”* University of Nebraska-Lincoln, Department of Modern Languages and Literatures Seminars, Fall 1995
* “Medievo y Modernidad,” University of Nebraska-Lincoln, Department of Modern Languages and Literatures Seminars, Fall 1994
* “Modernidad y Postmodernidad,” University of Nebraska-Lincoln, Department of Modern Languages and Literatures Seminars, Fall 1993
* “The Duplicity of Love: Bawdy Clerics and the Crisis of the Church.” M/MLA Annual Meeting, Chicago, Illinois. November 16, 1991. (With A. N. Zahareas, 50%)
* “18th- and 19th-Century Literary Historiography of the *Libro del Arcipreste.*”Panel on Reading the *Libro de buen amor.* Modern Language Association Convention. Chicago, Illinois, December 27-30, 1990
* “Pastiche y deformación de la Historia en *Asignatura pendiente* de José Luis Garci.” Panel on Modes of Representation in Spanish Cinema after Franco. M/MLA Annual Meeting, Kansas City, Missouri. November 1-3, 1990
* “Estructura y función de la primera persona en el *Libro del Arcipreste.*”Romance Philology Convocation XI. University of California, Irvine. October 26-27, 1990

1. <http://cdrh.unl.edu/> [↑](#footnote-ref-1)
2. You will find a brief description of this episode and its basic political implications in the Wikipedia (<https://en.wikipedia.org/wiki/Revolt_of_the_Comuneros>). [↑](#footnote-ref-2)