

Annenberg/CPB  
Professional Development Workshop Guide

# The Expanding Canon:

## Teaching Multicultural Literature in High School

An eight-part professional development workshop  
for high school English language arts and  
humanities teachers

**Produced by Thirteen/WNET New York in collaboration with  
the National Council of Teachers of English (NCTE)**

***The Expanding Canon: Teaching Multicultural Literature in High School***

is produced by  
Thirteen/WNET New York in collaboration with  
the National Council of Teachers of English (NCTE)

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# About the Workshop

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## Overview

**The Expanding Canon: Teaching Multicultural Literature in High School**, a professional development workshop, includes eight one-hour video programs, a comprehensive Web site, and this print guide. The workshop features the literature of African American, Asian American, Native American, and Latino writers examined through four pedagogical approaches—reader response, inquiry, cultural studies, and critical pedagogy. In the video programs, teachers from across the country demonstrate innovative strategies for using these multicultural works with high school students. Integrated with the classroom footage is background information on featured authors and analysis of their works by leading scholars, educators, and the authors themselves. The Web site includes a wealth of resources about the authors, literature, pedagogical theories, and teaching strategies. This guide includes discussion questions, activities for workshop participants, and short works of literature featured in the workshop.

## Workshop Session Descriptions

### Workshop Session 1. Reader Response: Pat Mora and James Welch

In this session, you will explore the works of two authors through the reader response approach, which stresses the importance of the reader's role in interpreting texts. In Part I of the video program, you will see Alfredo Lujan and his students in Santa Fe exploring the poetry of Pat Mora. Inspired by Mora, the students create and present their own poetry. In Part II, Greg Hirst's students on the Fort Peck Reservation in Wolf Point, Montana, respond to James Welch's literature about contemporary Native American realities through a series of reading and writing activities.

### Workshop Session 2. Reader Response: Keith Gilyard and Mourning Dove

In this session, you will continue your practice in reader response. In Part I, Alfredo Lujan's students explore the poetry of Keith Gilyard. Gilyard reads his poem "the hatmaker" and prompts students to write their own poems in response. In Part II, Greg Hirst's students engage in Native American storytelling. In response to Mourning Dove's collection of Salish Coyote tales, the students create and present their own stories.

### Workshop Session 3. Inquiry: Rudolfo Anaya and James Baldwin

This session introduces the inquiry approach to literature, which is grounded in readers' natural curiosity about the real world and how it works. In Part I, Jorge Arredondo's students in Houston explore Rudolfo Anaya's *Bless Me, Ultima* and make connections with a mural depicting the struggles of Mexican Americans. In Part II, the students in Bo Wu's classroom in New York City read three works by James Baldwin. Sparked by their personal interests, the students research topics related to James Baldwin's works and collaborate to produce group Web sites.

### Workshop Session 4. Inquiry: Tomás Rivera and Esmeralda Santiago

In this session, you will continue your investigation into the inquiry approach with the works of two more authors. In Part I, Jorge Arredondo and his students begin a unit on Tomás Rivera's *...y no se lo tragó la tierra* (*...And the Earth Did Not Devour Him*). They meet a translator of Rivera's work, conduct Internet research based on themes in the novel, and interview members of the school community who emigrated from Mexico. In Part II, Bo Wu's students explore Esmeralda Santiago's memoir *When I Was Puerto Rican*. Inspired by Santiago's style and structure, the students begin creating their own memoirs.

### Workshop Session 5. Cultural Studies: Ishmael Reed and Graciela Limón

You will be introduced to the cultural studies pedagogical approach in this session, examining the ways in which meanings, stereotypes, and identities are generated within social groups. In Part I, Betty Tillman Samb and her students in San Francisco explore Ishmael Reed's poem "Railroad Bill, A Conjure Man." Students meet Reed, who answers questions about his work. In Part II, Bobbi Ciriza Houtchens and her San Bernardino students explore the Graciela Limón novel *Erased Faces*, about the Zapatista uprising. The teacher introduces students to the culture of Chiapas, Mexico, through a bilingual folktale and a dialogue with Limón.

# About the Workshop, cont'd.

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## **Workshop Session 6. Cultural Studies: N. Scott Momaday and Russell Leong**

In this session, you will continue looking at works through the cultural studies lens. In Part I, Betty Tillman Samb's students study the mythological themes and historical shifts of Kiowa culture through N. Scott Momaday's *The Way to Rainy Mountain*. In Part II, Bobbi Ciriza Houtchens and her students tour Los Angeles's Chinatown with poet Russell Leong and explore the relationship between poetry and Tai Chi. Leong shares his poem "Aerogrammes" and leads the class in creating Japanese *renga* poems.

## **Workshop Session 7. Critical Pedagogy: Octavia E. Butler and Ruthanne Lum McCunn**

In this session, you will explore critical pedagogy, which teaches readers to respond to texts not just as literary critics, but as politically aware members of a community. In Part I, Cathie Wright-Lewis and her Brooklyn students investigate political, social, technological, and environmental issues in Octavia E. Butler's novel *Parable of the Sower*. In Part II, Sandra Childs and her students in Portland, Oregon, discuss cultural and political issues as they relate to Ruthanne Lum McCunn's novel *Thousand Pieces of Gold*. Lum McCunn reads from her novel and talks with the students.

## **Workshop Session 8. Critical Pedagogy: Abiodun Oyewole and Lawson Fusao Inada**

Continuing your investigation of critical pedagogy, you will look at the works of two final authors. In Part I, Cathie Wright-Lewis and her students explore the spoken word tradition and the works of poet Abiodun Oyewole. In Part II, Sandra Childs and her students study the history of Japanese American internment through the poetry of Lawson Fusao Inada. The students meet Inada and other members of the Japanese American community who were interned.

# Workshop Components

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This guide provides everything you need to know to conduct this workshop, either with colleagues or on your own. The workshop consists of activities carried out with your colleagues on-site (Workshop Sessions) and those to do on your own (Between Sessions). See Helpful Hints for Facilitators on page 5 for more information on preparing for group workshop sessions.

Workshop sessions should be scheduled for a minimum of two hours. If you are watching a live broadcast, you will want to begin at least 30 minutes prior to the broadcast so that you can prepare for viewing both Part I and Part II before the program begins. Then you can discuss both parts after the 60-minute broadcast.

We recommend taping the broadcast and scheduling the sessions at a later date, so that you can view and discuss each part separately, as described below.

## Workshop Sessions (On-Site)

Each workshop session and video program is divided into two parts. Prior to each part, you will engage in a pre-viewing discussion/activity related to the literature. The goal is to immerse you in an experience of the literature that is analogous to the way in which the students explore the literature in the featured lesson. Following each part, you will discuss the way in which the teacher used the pedagogy in the lesson.

### Getting Ready—Part I

In preparation for watching the program, you will spend about 15 minutes in a discussion or activity related to the literature featured in the lesson.

### Watch the Workshop Video—Part I

Then you will watch Part I of the video program.

### Going Further—Part I

Following Part I, you will pause the program and discuss the pedagogy for about 15 minutes.

### Getting Ready—Part II

Then you will spend about 15 minutes in discussion or activity about the literature featured in Part II of the video program.

### Watch the Workshop Video—Part II

You will then watch Part II of the video program.

### Going Further—Part II

After watching Part II of the program, you will spend about 15 minutes in follow-up discussion related to the pedagogy.

## Between Sessions (On Your Own)

### Homework Assignment

You will be assigned readings and activities to review ideas presented in the session and to prepare you for the next one.

# Workshop Components, cont'd.

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## Ongoing Activities

Throughout the workshop, you should try incorporating the literature and strategies into your classroom instruction. To think about, apply, and extend what you've learned:

### Visit the Web Site: [www.learner.org/channel/workshops/hslit](http://www.learner.org/channel/workshops/hslit)

Go online for materials and resources to deepen your understanding and implementation of the practices shown in the workshop. On the Web site, you will find lesson plans used by the teachers in the video programs, information about the teaching strategies, and material about the authors and works discussed in this workshop.

### Keep a Journal

Include thoughts, questions, and discoveries from the workshop sessions, the online materials, and ways in which your participation in the workshop influences your teaching practice in a journal.

### Use the Online Activity

Reflection/Interactive Forum is an activity on *The Expanding Canon* Web site that you can use to interpret poems using the pedagogical approaches covered in this workshop. Two poems, by Marilyn Chin and Luci Tapahonso, are featured in this activity. Read the poems, reflect on a series of questions, and then join an online discussion about your responses. The questions are prompts to begin understanding any work of multicultural literature through the lens of each pedagogical approach. You may use them to guide personal reflection as you read, to launch a lesson with students, or to begin a dialogue with colleagues.

### Share Ideas on Channel-Talkhslit@learner.org

You can subscribe to an email discussion list and communicate with other workshop participants online. To subscribe to Channel-Talkhslit, visit:

<http://www.learner.org/mailman/listinfo/channel-talkhslit>



# Helpful Hints for Facilitators

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## Successful Workshop Sessions

These guidelines will help you conduct successful workshop sessions, particularly the Getting Ready and Going Further segments. These pre- and post-video group discussions will help participants better understand the video programs and enhance the workshop experience. Getting Ready gives participants a focus for viewing the video programs and Going Further provides the opportunity to analyze and reflect on what they saw.

### Designate Responsibilities

A professional facilitator or volunteer should be responsible for facilitating the workshop sessions. You may divide and rotate duties among several participants.

### Prepare for the Session and Bring the Necessary Materials

The facilitator should review the entire session in this guide prior to arriving for the session, as well as reviewing the Materials Needed (see page 6; see also the Homework Assignment from the previous session). You will be responsible for bringing enough materials for the participants, or alerting them to materials they should bring and assignments they should have completed. If you are viewing the video programs on videocassette, you may want to preview the programs.

### Before the First Session

You may want to photocopy this guide for all participants so they may follow along, refer back to ideas covered in the session, or have their homework assignments handy. Or, you may direct them to the workshop Web site at [www.learner.org/channel/workshops/hslit](http://www.learner.org/channel/workshops/hslit) to print the guide themselves (direct them to Support Materials). Either way, you will want participants to have the guide prior to the first session, so they will come prepared. Be sure participants know to:

- Review the Workshop Reading List in the Appendix and purchase or borrow the required books from the library.
- Read the works (Readings) following Workshop Session 1 in this guide.
- Read James Welch's novel, *The Death of Jim Loney* (if they are unable to read the entire novel, they should read the first three chapters).
- Read *Notes on Teaching Multicultural Literature* (in the Appendix of this guide).
- Bring their copies of the Workshop Session 1 works to the first workshop session.

### Keep an Eye on the Time

We have suggested the amount of time you should spend on each question or activity. While these times are merely guidelines, you should keep an eye on the clock, particularly if you are watching a live broadcast. You may want to set a timer before you begin Getting Ready to ensure that you won't miss the beginning of the video. If you are watching the workshops on videotape, you will have more flexibility if your discussions run longer.

### Record Your Discussions

We recommend that someone take notes during each discussion, or even better, that you tape-record the discussions. The notes or audiotapes can serve as make-up materials in case anyone misses a workshop session.

### Share Your Discussions on the Web

The workshop sessions serve as a starting point to share and think about the workshop ideas. Encourage participants to continue their discussions with participants from other sites on Channel-Talk at the workshop Web site at:

[www.learner.org/channel/workshops/hslit](http://www.learner.org/channel/workshops/hslit)

# Materials Needed

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Participants are asked to read materials in preparation for each workshop session. Many of the short works and texts can be found in this guide, following the relevant session. Additional works are also required. A Reading List, including ISBN numbers, follows each session in this guide. The entire reading list for all eight sessions can be found in the Appendix.

Participants should have at the workshop sessions both the works included in this guide and copies of the required works listed in the Reading List.

# About the Contributors

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## Classroom Teachers

**Jorge Luis Arredondo** is currently the assistant principal for first-year students at Charles Henry Milby High School in the Houston Independent School District. Arredondo also served as an English teacher at Milby High School and is the founder and chair of Milby's La Raza Student Alliance, an organization that promotes the cultural and educational experience of Latinas and Latinos in the greater Houston area. A member of the National Council of Teachers of English (NCTE), Arredondo is active in the organization's efforts to increase diversity in and public support for English/language arts curricula and instruction.

**Sandra Childs** is a social studies and language arts teacher at Franklin High School in Portland, Oregon. Childs is involved in Portland Area Rethinking Schools (PARS) as a local educator activist. She is also Franklin's Literacy Leader and a member of her district's Language Arts Content Team. In addition, Childs has written several articles for the national educator activist journal *Rethinking Schools* ([www.rethinkingschools.org](http://www.rethinkingschools.org)).

**Greg Hirst** currently teaches English and Spanish language classes at Wolf Point High School on the Fort Peck Reservation in northeastern Montana. Wolf Point High School is a multicultural community, including students of Dakota (Sioux), Assiniboine, German, and Norwegian ancestry. Hirst, a Blackfeet tribal member, has also taught for 17 years at community colleges and public schools on both the Blackfeet and Fort Peck Reservations in Montana.

**Bobbi Ciriza Houtchens** is a teacher at Arroyo Valley High School in San Bernadino, California. She has over 30 years experience teaching in the classroom. Houtchens serves on the editorial board for the Recovery of Hispanic Heritage Literacy Project, a Rockefeller grant project at the University of Houston. She edited *The Best for Our Children: Critical Perspectives on Literacy for Latino Students*, by Maria De La Luz Reyes. Houtchens has participated in several Annenberg/CPB professional development workshops on the language arts and is an active member of the National Council of Teachers of English (NCTE).

**Alfredo Celedon Lujan** is currently a teacher of English at Monte del Sol Charter School in Santa Fe, New Mexico. The school's mission is "to graduate students with the skills, desire, and vision to become community leaders." Lujan is a member of the New Mexico Council of Teachers of English and the National Council of Teachers of English (NCTE); he currently sits on NCTE's Secondary Section Steering Committee. Previously, Lujan was a member of the Early Adolescent/Language Arts Committee with the National Board for Professional Teaching Standards, as well as the Chair of NCTE's Committee on Racism and Bias.

**Betty Tillman Samb** has been a language arts educator for over 35 years. She has taught a range of courses, from ethnic and European literature to theater and drama. While serving as the head of the English department at Raoul Wallenberg Traditional High School in San Francisco, she mentored beginning language arts educators. Tillman Samb holds a master's degree in Theater and Communications from the University of New Orleans.

**Cathie Wright-Lewis** is a high school English teacher and mentor for new teachers at Benjamin Banneker Academy in Brooklyn, New York. She is a 20-year veteran of New York City's Board of Education. She is also a poet, a tutor, and an active community member in the Brownsville section of Brooklyn. The transformations of Brownsville, a predominantly African American community, inspired Wright-Lewis to teach and to write *Maurya's Seed: Why Hope Lives Behind Project Walls*.

**Bo Wu** is an English teacher at Murry Bergtraum High School in New York City and a member of the Manhattan High School Instructional Technology Team. Since 1996, Wu has been experimenting with and implementing various ways of using technology in her teaching. She has developed many original ELA lessons and units focusing on various literary works, all of which are published on her own Web site, <http://www.litstudies.com>.

# About the Contributors, cont'd.

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## Scholars and Educators

**Dale Allender** is associate executive director of the National Council of Teachers of English (NCTE). He has taught middle school, high school, adult literacy, and coursework in teacher education and English at Grinnell College and Coe College. Allender has been a research assistant at the Wisconsin Black Historical Society, a National Endowment for the Humanities Fellow for the study of Native American literature, and a board member for the Recovering the U.S. Hispanic Literary Heritage High School Project. His publications include two edited volumes, entitled *Trends and Issues in the Teaching of Secondary English 1999* and *Trends and Issues in the Teaching of Secondary English 2000*; the essay "Literary Guerrillas, Canon Keepers, and Empire Institutions: A Black Teacher's Narrative," for Ishmael Reed's *KONCH* Magazine and several articles on teaching myth and multicultural literature. His keynote addresses and presentations include "Performance Theory in the Teaching of Myth and Folklore" at the University of Southern Mississippi; "The Myth Ritual Theory and the Art of Storytelling" at City College, New York; and several guest lectures at New York University, the University of Wisconsin-Madison, the University of Iowa, and Drake University. Currently Allender serves on several educational television advisory boards, including Cable in the Classroom's National Education Advisory Board, MediaRights.org, William Greaves Productions, and several Annenberg/CPB-funded professional development series for the English language arts.

**Beverly Ann Chin**, Ph.D., is professor of English and director of the English Teaching Program at the University of Montana in Missoula. She has served as president of the National Council of Teachers of English (NCTE), director of the Montana Writing Project, and director of composition at the University of Montana in Missoula. She is also a member of the Board of Directors of the National Board for Professional Teaching Standards.

**Linda Christensen**, author of *Reading, Writing and Rising Up: Teaching About Social Justice and the Power of the Written Word*, taught language arts for over 20 years at Jefferson High School in Portland, Oregon. She is a member of the *Rethinking Schools* editorial board, director of the Portland Writing Project, a founding member of the National Coalition of Education Activists, and language arts coordinator for Portland Public Schools. Christensen also has been a keynote speaker for many organizations, including the National Council of Teachers of English (NCTE), the National Association of Multicultural Educators, and the International Conference for the Teaching of English. Her research and teaching have been granted numerous awards, including the Fred Heschinger Award for Use of Research in Teaching and Writing, from the National Writing Project/National Council of Teachers of English.

**William W. Cook** is professor of English and African and Afro-American Studies at Dartmouth College in New Hampshire. His principle areas of research and teaching include classical oratory, African American oratory, modern American and British poetry, American drama, African American literature, and American culture. Cook has also published numerous works, including poetry and critical papers.

**Jamal Cooks**, Ph.D., is assistant professor of literacy education in secondary education at San Francisco State University. He teaches a variety of classes, including the state-required reading course and Issues in Teaching Culturally and Linguistically Diverse Students. Cooks has received many awards and grants, including the National Council of Teachers of English (NCTE) Grant-in-Aid, and a Spencer Mini-Grant Award from the University of Michigan.

**Barbara M. Flores**, Ph.D., is currently a professor in the Department of Language, Literacy, and Culture in the College of Education at California State University, San Bernardino. She has been a teacher and educator/researcher/writer for the last 23 years. Her areas of expertise are in first- and second-language acquisition, literacy/bi-literacy development, and collaborative action research. Flores is the creator and co-author of the Piñata series published by Celebration Press, which targets beginning readers. It is the first original Spanish series in the United States and includes over 200 titles.

**Brenda M. Greene** is professor of English and executive director of the Center for Black Literature at Medgar Evers College of the City University of New York. Greene served as coordinator of the National Black Writers Conferences (NBWC) at Medgar Evers and is director of the 2003 NBWC. In addition to serving as director of the Center, Greene coordinates the English B.A. program and teaches composition and literature. Her research interests are in the areas of the literature of women of color, multicultural literature, and English studies, and she has written a number of essays in these fields. Greene is the co-editor of *Defining Ourselves: Black Writers of the Nineties*, by Peter Lang Publishers, and *Rethinking American Literature*, published by the National Council of Teachers of English (NCTE).

# About the Contributors, cont'd.

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**Jerome C. Harste**, Ph.D., is currently chair of the Diversity Task Force within the National Council of Teachers of English (NCTE). He is also distinguished professor of language education at Indiana University, where he holds the Martha Lea and Bill Armstrong Chair in Teacher Education. For the last 10 years, Harste has been working with a group of teachers in Indianapolis to create the Center for Inquiry, a new public elementary/middle school in the inner city. Harste is also past president of the National Council of Teachers of English, the National Reading Conference, the National Conference on Research in Language and Literacy, and the Whole Language Umbrella.

**Nicolás Kanellos**, Ph.D., is the Brown Foundation Professor of Spanish at the University of Houston. He is the founding publisher of the Hispanic literary journal *The Americas Review* (formerly *Revista Chicano-Riqueña*) and the Hispanic publishing house Arte Público Press. Kanellos is the recipient of various fellowships and honors, including the 1996 Denali Press Award of the American Library Association; the 1989 American Book Award, Publisher/Editor Category; the 1989 award from the Texas Association of Chicanos in Higher Education; and the 1988 Hispanic Heritage Award for Literature presented by the White House.

**Donald Macedo**, Ph.D., Ed.D., is a full professor of English and distinguished professor of liberal arts and education at the University of Massachusetts, Boston. He is graduate program director of the Applied Linguistics Masters of Arts Program. Macedo has published extensively in the areas of linguistics, critical literacy, and multicultural education. His publications include *Literacy: Reading the Word and the World* (with Paulo Freire, 1987), *Literacies of Power: What Americans Are Not Allowed To Know* (1994), *Dancing With Bigotry* (with Lilia Bartolome, 1999), *Critical Education in the New Information Age* (with Paulo Freire, Henry Giroux, and Paul Willis, 1999), *Chomsky on Miseducation* (with Noam Chomsky, 2000), *The Hegemony of English* (with Panayota Gounari and Bessie Dendrinis, 2003), and *Ideology Matters* (with Paulo Freire, forthcoming). Macedo's works have been published in Capeverdean, Greek, Portuguese, and Spanish.

**Kathryn W. Shanley**, Ph.D., is chair of the Native American Studies department at the University of Montana. Professor Shanley, Assiniboine (Nakota) from the Fort Peck Reservation in Montana, earned a Ph.D. in English literature and language studies at the University of Michigan. She has published widely in the field of Native American literary criticism, writing about such authors as James Welch, Maria Campbell, Leslie Silko, and N. Scott Momaday.

**Evangelina Vigil-Piñón** is a writer, poet, and translator. She has written numerous books and translated the late Tomás Rivera's classic novel, *...y no se lo tragó la tierra* (...And the Earth Did Not Devour Him). Since 1982, she has taught courses in U.S. Hispanic literature at the University of Houston as an adjunct lecturer in the English department. She is also an experienced television journalist, currently working with ABC/KTRK-TV in Houston.

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