PORTUGUESE COURSES

PORT-UA 1.001 Portuguese for Beginners I

Tuesday, Thursday & Friday: 11:00am - 12:15pm     Michelle Nascimento

Open to students with no previous training in Portuguese and to others on assignment by placement test. This is a four-credit elementary course. This beginning course is designed to teach the elements of Portuguese grammar and language structure through a primarily oral approach. Emphasis is on building vocabulary and language patterns to encourage spontaneous language use in and out of the classroom. Prerequisite: Placement test or permission of the DLP.

PORT-UA 3.001 Intermediate Portuguese I

Tuesday, Thursday & Friday: 2:00pm – 3:15pm      Carlos Veloso

This is a four-credit intermediate course that expands on grammar topics covered at the elementary level and introduces the future subjunctive, the personal infinitive and compound tenses. Short fiction, the news and the arts are also utilized to foster spontaneous communication and knowledge of the culture of the Portuguese-speaking world. The ultimate goal of this course is to help you further develop the oral, written and analytical skills in the language that you have acquired so far. Prerequisite: PORT-UA 2; placement test or permission of the DLP.

PORT-UA 4.001 Intermediate Portuguese II

Tuesday, Thursday & Friday: 3:30pm - 4:45pm     Carlos Veloso

This is a four-credit intermediate to advanced level course for students who have a good command of the language. A descriptive review of grammar through the use of more sophisticated sentence patterns and vocabulary offers students the opportunity to think independently and to analyze the work of artists and writers. Short literary pieces and plays, works of art and news media are utilized to prompt writing responses, critical ideas and informed classroom discussions. The ultimate goal of this course to expand, refine and solidify your knowledge of the languages culture and communication in Portuguese. Prerequisite: PORT-UA 3; placement test or permission of the DLP.

PORT-UA 11.001 Portuguese for Spanish Speakers

Tuesday, Thursday & Friday: 12:30 - 1:45pm      Carlos Veloso

This is a four-credit course for advanced Spanish speakers with a very good command of Spanish and Spanish grammar that provides a comprehensive approach to Portuguese. Comparisons between pronunciation patterns, grammatical forms and the vocabularies of the two languages will ultimately make possible the transfer of skills from Spanish into Portuguese. Emphasis will be given to readings, the writing of essays and classroom discussion. Grammar and usage will be taught at an accelerated pace so that, by the end of the semester, students will be able to master essential communicative skills in Portuguese. Students in this class should have completed SPAN-UA 101 “Advanced Grammar and Composition.“Heritage students should have command of grammar and know how to write in Spanish.

PORT-UA 706.001 The New Documentary in Brazil (in English)

Tuesday: 2:00-4:30pm     Marta Peixoto

How does documentary film represent reality? Not, certainly, as a transparent window, but as a complex form that may include elements of staging and fiction. In Brazil (as elsewhere) the last twenty years have seen a surge in documentary filmmaking and critical thinking about this kind of film, which have reached a larger and more enthusiastic audience than ever before. The increased production of documentary film is part of the Retomada or Renewal of Brazilian cinema of all kinds since the 1990s, made possible by favorable government policies. This course, CONDUCTED IN ENGLISH, will examine a selection of these Brazilian films from the 1990sthe present (with brief retrospectives to earlier films) and explore issues such as: the uses of fact and fiction and the multiple ways in which documentary film may go beyond offering realistic versions of preexistent realities; the scope and limits of its political impact; ethical concerns about the respectful use of other people's images and words; the construction of layered and complex images of Brazil. Readings concern these and other aspects of documentary films.
PORT-UA 840.001 Poetry and Song (in Portuguese)
Thursdays: 2-4:30pm
Marta Peixoto
This course is conducted in Portuguese. This course examines important moments in Brazilian poetry and popular song, from around 1922 to 1985, period in which these two genres engaged in a particularly interesting dialogue. After an introduction to some of the main poets of Brazilian modernism, fundamental to the poetry and song of the following decades, we will look at the movements of Concrete Poetry, Bossa Nova, and Tropicalismo, the sambas of Noel Rosa, the songs of composers/lyricists Chico Buarque and Caetano Veloso, and the poetry of Adélia Prado and Ana Cristina Cesar. Throughout the course, we will discuss the dialogue between poetry and popular song and their mutual influence, the debate about the efficacy and limits of lyric poetry, the questioning of gender ideologies, the concern with the positioning of Brazilian poetry and song in the international cultural markets. CDs and DVDs will bring to the course the musical and theatrical dimensions of the songs.

COURSES TAUGHT IN SPANISH

SPAN-UA 101 Advanced Spanish Conversation
Section 001: Monday, Tuesday & Friday: 9:30-10:45am  TBA
Section 002: Monday, Tuesday & Friday: 11:00am - 12:15pm  Carlos Martínez
Section 003: Monday, Tuesday & Friday: 2:00pm - 3:15pm  Carlos Martínez
Advanced Spanish Conversation is a four-credit advanced-level course designed to expand students’ speaking skills beyond the practical, day-to-day language functions. The aim is to achieve a more elaborate and abstract use of the language through the practice of pronunciation, vocabulary, idioms, and structures, within the contexts of selected subject areas. Although the main concentration of the course is on the oral component, reading and writing skills are practiced as well, as a basis for oral expression. The goal of the course is to generate active participation through thought-provoking discussions and creative activities that stimulate critical thinking as well as conversation. This is achieved through authentic readings from contemporary sources — newspapers, magazines, literature, films, music, videos, etc. — that sensitize students to the actual concerns of Spanish. A process of recording, transcribing and editing actual conversations will also help students better their Spanish. Finally, various listening comprehension activities will be included to fine tune the student’s ear to Spanish sounds. Co-registration with SPAN-UA 100 Advanced Grammar and Composition is possible. Otherwise SPAN-UA 100 is a prerequisite for SPAN-UA 101.

SPAN-UA 200 Critical Approaches (in Spanish)
Section 001: Tuesday & Thursday 9:30-10:45am  Laura Keyt
Section 002: Tuesday & Thursday 11:00am-12:15pm  TBA
Section 003: Tuesday & Thursday 12:30-1:45pm  Laura Amelio
Section 004: Tuesday & Thursday 2:00pm - 3:15pm  TBA
Critical Approaches is a 4-credit course designed to develop writing and analytical skills in Spanish. Structured around the questions, What is literature? What is a text? The course looks at literary texts divided by genres (poetry, short story, theatre novel, essay) and non-literary texts (autobiography, testimony, documentary film, chronicles), and studies textual structure and narrative point of view and focalization as key analytical considerations. Students in this course develop skills for close textual readings in class discussions and engage in writing as a collaborative process that includes self correction, peer correction and correction by the instructor. The course includes a final research paper that is developed throughout the semester and has readings from the Golden Age in Spain or slave narratives in the Caribbean to modern theater and the novel. Critical Approaches counts for all Spanish majors and minors in the Department of Spanish and Portuguese and is a prerequisite for most upper level courses in the department. Prerequisite: SPAN-UA 100 Advanced Grammar and Composition, or permission of the DLP.
SPAN-UA 214.001 Advanced Translation Workshop
Tuesday & Thursday: 12:30-1:45pm           Zubieta, Maria Jose
The main goal of this course is to teach the theory and practice of literary translation, and to show how texts travel across cultural borders. The assigned theory will help students in the process of translating, as well as provide new ways of interpreting literature. The central focus of this course is the actual process of translating literature. The genres that we will translate are fiction, drama, poetry, chronicle, and children's books. We will reflect on the structural differences between English and Spanish; the significance of tone and style; the author's authority versus the translator’s authority; and the on-going problems of fidelity, literalness, and imitation. Also, we will try to answer the question of whether or not the translator “betrays” the original text, its culture, and place in history. In addition, a portion of the workshops will be dedicated to the discussion of the contemporary scene of international writing and the publishing of translations in the United States. We will also study the craft of reviewing two different existing translations of the same text. The curriculum for this class includes seeing a play at El Repertorio Español on (TBA). Please set this date and time aside. It is important that we do this as a group because El Repertorio gives discount tickets for large groups. If you decide to go on your own, you will have to pay for your ticket. After seeing the play, you will write a report in Spanish reflecting on your experience.

SPAN-UA 225.001 Creative Writing in Spanish (in Spanish)
Tuesday & Thursday: 2:00-3:15pm            Mariela Dreyfus
Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. El objetivo principal de este curso es ayudar a los estudiantes a reflexionar sobre el proceso creativo mientras elaboran y producen sus propios textos. En ambas secciones del curso, poesía y cuento corto, el estudiante podrá explorar y ampliar sus hábitos de escritura a través de ejercicios específicos y de la lectura de textos modelo. Se discutirá el trabajo de algunos de los poetas y cuentistas de habla hispana más influyentes del siglo XX, como Octavio Paz, Vicente Huidobro, Jorge Luis Borges y Silvina Ocampo, así como la obra de otros escritores contemporáneos. Simultáneamente, el estudiante aprenderá a refinar y a pulir sus textos. Se prestará especial atención a la lectura y revisión de acuerdo a las necesidades individuales. THIS COURSE IS AN ADVANCED LANGUAGE ELECTIVE. Minors may take only one advanced language elective for their minor and majors may take two advanced language electives.

SPAN-UA 305.001 The Cultural History of Latin America (in Spanish)
Tuesday & Thursday: 2:00pm - 3:15pm        Fiol-Matta, Licia
Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. This course provides an introduction to the making of modern Latin America through the study of key cultural practices in literature, visual art, film, and performance from the 19th century to the present. The fall 2019 course will examine three sets of problems as constituted in Latin American cultural production: 1. Representation and Difference, 2. Intimacy and Belonging, and 3. Culture and the State. The course will take up representative examples from throughout the region as points of departure for the discussion of these problems, as well as to challenge conventional assumptions regarding the homogeneity of the region. Particular attention will be given to the development of critical reading skills and textual analysis in writing assignments.

SPAN-UA 315.001 Contemporary Spanish Culture (in Spanish)
Tuesday & Thursday: 9:30am-10:45am         Tess Rankin
Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. This course will focus on Spanish cultural production in a variety of genres and artistic forms such as photography, essays, fiction, poetry, film, advertising, popular music, comics, etc., from 1936 to the present. Over the course of the semester, we will examine the evolution of Spain’s cultural and political identities from the Spanish Civil War to today. We will study material related to surrealism and the avant-garde movements of the 1930s, the Spanish Civil War (1936–1939), repression and censorship under Francisco Franco’s dictatorial regime (1939–1975), political dissidence and anti-fascist discourse (1955–1975), the Transition from dictatorship to democracy (1975–1982), the death of Franco and the Movida Madrileña, regional identities and Spanish nationalism(s), the recuperation of historical memory, Spanish identity within the European Union, and present-day issues such as immigration from North Africa and responses to the economic crisis. We will think about the role of cultural production in relation to marginalized identities, consider the relationship between memory/forgetting and individual/collective identity, and reflect on how different genres create and question accepted narratives.
SPAN-UA 320.001 Advanced Poetry Workshop (in Spanish)

*Tuesday and Thursday: 12:30-1:45pm*

Lila Zemborain

Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. Students refine their skills in poetry writing through close reading of individual poems, excerpts from poetry collections, and complete books of poems written by contemporary Latin American and Spanish poets. In class, students reflect on the creative process of poetry writing while they work on their own poems. Collaborative work and individual meetings with the instructor are key to the dynamics of this workshop. THIS COURSE IS AN ADVANCED LANGUAGE ELECTIVE. Minors may take only one advanced language elective for their minor and majors may take two advanced language electives.

SPAN-UA 355.001 Is Spanish One Language

*Monday and Wednesday: 3:30-4:45pm*

Pearce, Sarah

This course seeks to familiarize students with the historical, geographical, ethnic, and socio-linguistic factors that contributed to the large variety of Spanish dialects spoken in the Americas. Why do people in Costa Rica speak like those in Uruguay and not like their neighbors in Panama? Why do Colombians have a different vocabulary in Bogotá and in Cartagena de Indias? Or when are “tú”, “usted” or “vos” used as forms of addressing people, and by whom? A web of factors combined to create a wide range of variations to the Castilian Spanish brought to America, itself the result of drastic changes since its evolution from its Latin roots.

The course is organized in four modules. Starting with the study of the origins of the language spoken by the colonizers arriving from Spain since the end of the fifteenth century, the first module will deal with the development of the distinct dialectal zones emerging in Spanish America through the intersection of political and geographical factors with the sociological, cultural and linguistic influence of indigenous and African groups. From the vantage point of standard Castilian Spanish, in the second module we will study the phonic, morpho-syntactic, lexical, and semantic changes undergone by the language, resulting in the distinct variations spoken today. The third module will cover the dialects of five salient geo-linguistic areas of Spanish America, through a historical overview of each region and its specific linguistic characteristics. We will complete this analysis in the fourth module, with a brief overview of the Spanish spoken in the United States, and the new “dialect”, Spanglish, that has emerged from it.

SPAN-UA 371.001 Cervantes (in Spanish)

*Friday 12:30pm-3:15pm*

TBA

Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. Considered the first modern novel, Cervantes’s Don Quixote has influenced scores of readers and writers over the past 400 years. This course dedicates an entire semester to a close reading of the novel in the artistic and historical context of renaissance and baroque Spain. We will sample other works by Cervantes and consider the literary precursors that went into creating this new narrative form, as well as the cultural, social, and political moment during which Cervantes was writing. Students also will be encouraged to search out resonances of Don Quixote in later works up to the present.

SPAN-UA 441.001 Armas Secretas: Leer a Julio Cortázar hoy (in Spanish)

*Monday & Wednesday 11:00am-12:15pm*

Lourdes Dávila

Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. Julio Cortázar es uno de los escritores del Boom latinoamericano de mayor importancia. Sus incursiones en el género fantástico en el cuento, su teorización sobre la novela en Rayuela, su exploración de la cultura popular en textos híbridos como Vuelta al día en ochenta mundos, Humanario, Buenos Aires, Buenos Aires o la historieta Fantomas, sus ensayos políticos como Argentina: años de alambradas culturales, trazan no sólo su desarrollo como autor, sino también el desarrollo de la cultura y la política latinoamericanas en la segunda mitad del siglo veinte.

¿Cómo leer a Julio Cortázar hoy? ¿Cómo actualizar la lectura de sus textos? Este curso tiene como propósito: comparar su obra con la de sus contemporáneos, estableciendo enlaces e influencias; considerar sus teorías sobre el género del cuento y analizar las articulaciones que establece con la política, la enfermedad, el arte (pintura, fotografía, baile), la animalidad; observar su manipulación tanto de la alta cultura como de la cultura popular y de la cultura de masas (fotó, jazz, boxeo, revistas); considerar cómo la política afectó su escritura; explorar cómo la traducción es un elemento intrínseco de su obra.
SPAN-UA 550.001 TPCS: La Ciudad Sexuada: Trabajo Sexual y Geografías Urbanas (in Spanish)
Friday: 9:30am-12:15pm Ana Alvarez
Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. In a comparative analysis of three major and iconic cities of the Americas, in this course we will study the key importance that sex work has had for the symbolic and material development of urban modernity. All three cities have been hubs of national as well as overseas migration and, as such, they have also been a focal point of regional and even international economies of prostitution. In the course, we are going to compare the historical geographies of urban sex work, its cultural representations and relations to discourses of race and criminality. Further, we shall look at the interplay between the repressive urban politics of dictatorship and of ‘zero tolerance’, on the one hand, and the emergence of niche markets and countercultural spaces, on the other (relations between sex work, underground cultural forms such as film and comics, spaces such as bars and public restrooms, etc.). Trans/travesti prostitution appears, as we shall see, in this very context. In more recent years, we shall look at territorial disputes over the neoliberal city in terms of gentrification, real estate speculation, and the commodification of intimacy (with the effect of, simultaneously, an attempt to ‘cleanse’ urban space and a rapid expansion of the sex market). How, finally, have organizations of sex workers and queer/sexual rights movements responded, in Latin America and the U.S., to these continuously increasing tensions?

SPAN-UA 590.001 Barcelona (in Spanish)
Monday & Wednesday 9:30am - 10:45am Jordana Mendelson
Some of Spain’s most famous artists, writers, filmmakers, musicians, and architects came from, or made their home in, Barcelona, including Antoni Gaudí, Pablo Picasso, Joan Miró, Pau Casals, and Salvador Dalí. The city has hosted ambitious international exhibitions (1888 and 1929), the Olympics (1992), and the Forum (2004), all of which impacted Barcelona in countless ways. With its rich urban history and its reputation as a creative crossroads, Barcelona has become a model, modern metropolis. Restaurants, bars, museums, concert halls, shopping centers, and hotels have all made the city a designated tourist attraction known for its contemporary design. In this seminar, our aim is to understand the historical context for the city’s “boom.” Beginning with the emergence of a Catalan national movement, in politics and literature, we also look at the role of artists and poets in the development of a Barcelona-centered Catalan identity. Class trips and visiting lectures enhance our discussions of selected texts from novels, essays, and the popular press, in addition to films (fiction and documentary), performance, and the visual arts. Our readings are in English, though knowledge of Spanish or Catalan is helpful.

SPAN-UA 645.001 Narrar lo Precario
Tuesday & Thursday 3:30-4:45pm Gabriel, Giorgi
En el contexto de creciente desigualdad social y de nuevas formas de lucha política, la noción de “precariedad” indica un núcleo de la imaginación cultural de las últimas décadas en América Latina. Reflexiones culturales sobre el trabajo, violencia de género y racial, migración y deterioro ambiental parecen articularse alrededor de una pregunta de la “vida precaria” como terreno sobre el que tienen lugar muchas de nuestras experiencias, nuestras sensibilidades y nuestras luchas colectivas. Esta centralidad de lo precario, sin embargo, nos enfrenta a un desafío nuevo: ¿cómo narrar una condición precaria que desarma toda idea estable de progreso, de continuidad y de futuro? ¿Qué pasa con los poderes y las posibilidades de la narración allí donde la imaginación del futuro (individual, social, planetario) aparece bajo el signo del riesgo, de la indeterminación, de la inseguridad? ¿Cómo se narra allí donde la supervivencia misma está en juego? El presente curso quiere investigar estas preguntas a partir de una serie de materiales culturales producidos en América Latina en las últimas tres décadas. Trabajando materiales literarios y cinematográficos junto a discusiones teóricas e intervenciones desde el activismo, el curso quiere explorar las formas de narración, las retóricas de futuridad, la centralidad de la vulnerabilidad corporal y los modos de alianza colectiva que se juegan alrededor de la condición precaria que parece caracterizar nuestra época. Entre los materiales de análisis y discusión se encuentran textos de Samantha Schweblin, Roberto Bolaño, Selva Almada, Diego Zúñiga, y editoriales cartoneras, junto a films de Patricio Guzman, Eduardo Coutinho, Naomi Klein y Laura Citarella. Vamos a incluir también intervenciones teóricas de Judith Butler, Ignacio Lewcowicz y el colectivo NiUnaMenos, entre otrxs.
COURSES TAUGHT IN ENGLISH:

SPAN-UA 300.001 The Iberian Atlantic (in English with recitations available in Spanish)
Lecture: Tuesday & Thursday: 11:00am-12:15pm
Recitation, section 2 Thursday 9:30am-10:45am
Recitation, section 3 Thursday 9:30am-10:45am
James Fernandez & Jill Lane
Taught in English w/ Jill Lane
Taught in Spanish w/ Fernandez

No pre-requisite. Recommended early in the major, concurrent with language study. This course is a requirement for the following majors: Spanish, Latin American Studies, and Iberian Studies. This course has a lecture on Tuesdays & Thursdays (taught in English) and two recitations on Thursdays; one recitation is taught in English and the other in Spanish. If you have completed SPAN-UA 200 “Critical Approaches,” you are strongly encouraged to enroll for section 3, taught in Spanish.

The Iberian Atlantic explores the early modern Iberian Atlantic from Al-Andalus (Islamic Spain) and indigenous America through the era of Spanish and Portuguese conquest and colonization that closely tied the Iberian Peninsula, Western Africa, and the Americas to one another in a vast oceanic inter-culture and political economy. The Iberian Atlantic refers to what is now the Portuguese and Spanish-speaking world, on either side of the Atlantic Ocean. The body of water functioned as a conduit allowing for contact between Europe and America through conquest and the migration, displacement, and circulation of people, goods, and capital. The course focuses on those objects of trade—as they work themselves into cultural, intellectual, and artistic production—to study the collective imagination of populations on both sides of the Atlantic. We encounter a range of key primary sources that include architecture, textiles, travel writing, poetry (wine poetry!), testimonies, and visual art.

The course is divided between lectures (in English) and recitations (in either English or Spanish). Recitations are an opportunity to discuss that week’s readings and concepts introduced during lecture in a smaller group, run by the course professor. Field trips will be planned to several of the following: The Metropolitan Museum of Art, The James Pierpont Morgan Library, The Jewish Museum, The Hispanic Society of America, The Cloisters, El Museo del Barrio, The Brooklyn Museum of Art, Arts of the Islamic World gallery. Minors in Spanish who wish to take this course for the minor must be in the Spanish section and write their papers in Spanish (they also must have taken Critical Approaches).

SPAN-UA 553.001 TPCS: History of the Andes (in English)
Tuesday and Thursday: 9:30-10:45am
Thomson, Sinclair

The purpose of the course is to introduce students to the long-term historical development of the Andean region. One of the core regions of Latin America, the Andes are distinguished by their extraordinary environmental conditions, the historical strength of indigenous culture, and the outcome of the engagement between native American society and Western colonial and capitalist forces. The course will cover pre-conquest, colonial, and contemporary periods, especially for the southern Andean region of what is today Peru and Bolivia. Course themes will include: Andean regional and cultural identity; Andean ecology and peasant agriculture; local native society and the Inka; colonialism, nationalism and race; global commodity production (from silver to coca) and economic dependency; Indian and working-class political struggles. The mix of class materials and sources includes ethnography and history, testimonial literature, journalism, photography, film, and fiction.

SPAN-UA 761.001 Latin American Theatre: Contesting Hegemonic Masculinities in the Americas (in English)
Thursday: 4:55-7:35PM
Ana Alvarez

From scaremongering against ‘Mexican rapists’ in the U.S. presidential elections to cultural self-representations of Latino men as the tropical (passionate, violent, spontaneous) ‘other’ of white Anglos, hegemonic constructions of masculinity on both sides of the Rio Grande have always been closely implicated with one another. In this course, we shall attempt to deconstruct such hegemonic and essentializing visions, by looking into their historical emergence and mutual implications, as well as the gendered structuring of current socio-economic processes. The case of the maquilas in Ciudad Juárez and the killing of women will be read as paradigmatic for the way in which the needs of capital are being reinforced by and men and the neoliberal State alike, in order to create a docile, flexible and cheap (female) workforce. How have late-capitalist forms of precarious labor and de-industrialization in the global South contributed to the erosion and/or re-assertion of traditional, patriarchal gender roles and relations? In what ways have neoliberalism and globalization produced ‘glocal’ forms of male violence? We will look at a diversity of femininities oppressed by State as well as domestic masculine violence (African American, Latinas, Peasant and Indigenous women in Latin America and Canada). At the same time, we will look at forms of resistance and at collective creative forces that fight for new spaces
and meanings in diverse spheres (artistic, political and domestic) as well as exposing and destroy those modes of oppression. In particular, we shall analyze and compare recent movements against femicide (and ‘travesti/trans-cide’) that have mushroomed all across Latin America.

**SPAN-UA 980.001 Internship**

Lourdes Dávila

Students wishing to do an internship for credit should make an appointment to speak with Professor Dávila. Majors may apply for an internship for either 4 credits or 2 credits, depending on the number of hours they work. Interns must work at least 10 hours for the 2-credit internship; a 4-credit internship entails at least 16 hours per week. Consult our NYU Classes site to see available internships. You are welcome to pursue internship possibilities beyond those listed on the NYU Classes site: if you find an internship on your own, make an appointment with Professor Davila to discuss it. A 4-credit internship, or two semesters of 2-credit internship may count as one course toward the major requirements for all majors in the Department of Spanish and Portuguese.

**SPAN-UA 995.001 Senior Honors Seminar**

Tuesday: 3:30-6:10pm

Jens Andermann

The Honors program in Spanish & Portuguese is a unique opportunity for students in one of our five major tracks to undertake a sustained research project. Students with a general and major GPA of 3.65 or above are encouraged to participate in the Honors Program. In the course of a year, students will be able to work closely with individual faculty members, while also having the chance to develop their own voice in scholarship and writing. The Honors program consists of a two-term sequence. In the fall semester, Honors students meet weekly in a workshop-type setting where they will develop their topics and projects under the guidance of the Honors Director and in discussion with their peers. By the end of the semester, every student will have a well-developed project, including a workable outline and a bibliography. Every student will also have found an individual faculty advisor with whom to work in the spring semester while finishing the Honors thesis. The spring segment of the Honors Seminar is devoted to the writing of the thesis (40-60 pages). Students will arrange for an independent study with their individual faculty advisors, with meeting times to be determined by each student and his or her faculty member. There are no regularly scheduled class meetings in the spring.

**SPAN-UA 997 Independent Study**

Lourdes Dávila

For majors only, no exceptions. Students will need permission from the Director of Undergraduate Studies. Majors who have completed preliminary requirements for the major (“foundations” courses) may have the opportunity to pursue directed research for 2 or 4 credits under the supervision of a professor in the department, in most cases a professor with whom they have previously taken an upper level literature/culture course. Students should first contact the professor to discuss this possibility; the student and professor will devise a syllabus to be submitted for approval to the Director of Undergraduate Studies.

**ADVANCED HONORS SEMINAR:**

**CORE-UA 544.001 Cultures & Contexts: TBA**

**Recitation:**

Section 002 Friday  8-9:15am
Section 003 Friday  9:30-10:45am
Section 004 Friday  9:30-10:45am
Section 005 Friday  11:00am-12:15pm
Section 006 Friday  12:30-1:45pm
Section 007 Friday  2:00-3:15pm