PORTUGUESE COURSES

**PORT-UA 1.001 Portuguese for Beginners I**  
*Monday, Wednesday & Thursday: 12:30pm - 1:45pm*  
Carlos Veloso  
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**  
*Monday, Wednesday & Thursday: 11:00am - 12:15pm*  
TBA  
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**  
*Monday, Wednesday & Thursday: 2:00pm - 3:15pm*  
Carlos Veloso  
This is a descriptive intermediate course that expands on more sophisticated sentence patterns and vocabulary. Students have 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 is 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 Portuguese for Spanish Speakers**  
*Section 1: Monday, Wednesday & Thursday: 4:55pm – 6:10pm*  
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 110 “Advanced Grammar and Composition.” Heritage students should have command of grammar and know how to write in Spanish.
PORT-UA 850.001 TPCS: Rhyme, Rhythm and Verse (in Portuguese)
Mondays: 2-4:30pm

This course will explore a series of themes through the lenses of Brazilian poetry and song. We will develop close readings of works by Gregório de Mattos, Sousândrade, Cruz e Sousa, Mário de Andrade, Oswald de Andrade, Henrique da Lisboa, Murilo Mendes, João Cabral de Melo Neto, Noel Rosa, Waly Salomão, Caetano Veloso, Torquato Neto, Augusto de Campos, Hilda Hilst, and Ana Cristina César, among others. Through our readings, we will explore problems related to politics, power, and subversion; forms, objects, and materials; and loves and lovers, lost and found. All course readings will be in Portuguese.

COURSES TAUGHT IN SPANISH

SPAN-UA 101 Advanced Spanish Conversation
Section 001: Monday, Tuesday & Thursday: 11:00am - 12:15pm
Laura Amelio
Section 002: Monday, Tuesday & Thursday: 12:30pm-1:45pm
Enrique DelRisco
Section 003: Monday, Tuesday & Thursday: 2:00pm - 3:15pm
Enrique DelRisco

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.

SPAN-UA 190.001 Advanced Literary Translation Workshop
Tuesday & Thursday, 12:30pm - 1:45pm
María José Zubieta

Students will read the most influential literary translation theory and will practice intensively to complete their translations. Class recitations will focus on producing translations that faithfully serve the original and, at the same time, stand as works of art in their own right within the linguistic and cultural context of the target language. Students' translations will be presented and analyzed in a collective translation workshop setting, and in this way, students will receive exhaustive and multifaceted insight about their work. Also, students will have the opportunity to read and analyze existing literary translations, which will help them to learn about the different approaches renowned literary translators employ in their work.

SPAN-UA 200 Critical Approaches (in Spanish)

Section 001: Tuesday & Thursday 11:00am - 12:15pm
Emmanuel Velayos
Section 002: Tuesday & Thursday 12:30pm - 1:45pm
Ezequiel Zaidenwerg
Section 003: Tuesday & Thursday 2:00pm - 3:15pm
Carlos Yebra
Section 004: Tuesday & Thursday 3:30pm - 4:45pm
Perla Masi

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 theatre 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.
SPAN-UA 225.001 Creative Writing in Spanish (in Spanish)

Tuesday & Thursday: 2:00-3:15pm
Lila Zemborain

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
Laura Torres

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 2016 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
Carlos Varon

Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. This course will center on Spanish cultural production in a variety of aesthetic and intellectual contexts (journalism, essays, theatre, the novel, poetry, cinema, political propaganda, television, new media, etc.) from 1936 to the present. Over the course of the semester students will be asked to examine the evolution of Spain's cultural and political identities from the onset of the Spanish Civil War to current debates regarding Spain's position within the European Union. We will study themes 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 la 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 migration from North Africa and the Movimiento 15-M (2011).

SPAN-UA 320.001 Advanced Poetry Workshop (in Spanish)

Tuesday & Thursday: 2:00pm –3:15pm
Mariela Dreyfus

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 371.001 Cervantes (in Spanish)
Friday 12:30pm-3:15pm
Matthew Tanico
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 732.001 Fictions of Power: Dictators (in Spanish)
Monday & Wednesday: 3:30pm – 4:45pm
Sibylle Fischer
Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. Some of the seminal literary texts in Spanish American literature are about tyranny and tyrants. These include novels by famous “boom” authors like Gabriel García Márquez, Alejo Carpentier, Mario Vargas Llosa, and Roa Bastos, and more recent works by Luisa Valenzuela, Roberto Bolaño, and Julia Alvarez, among others. Set in different areas of Latin America and in different historical moments (Chile, Argentina, the Caribbean), these literary texts offer unique insights into the operations of unlimited power, the fantasies that underwrite and sustain dictatorial rule, the role of violence, the psychology of fascism and militarism, the seductions of populist promises, and the overwhelming importance of gender and sexuality in establishing and maintaining a tyrannical regime.

SPAN-UA 750.001 Latin American Cinema (in Spanish)
Monday & Wednesday: 9:30am – 10:45am
Jens Andermann
Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. With the recent success of Patricio Guzmán’s Nostalgia de la luz (Chile, 2010), as well as the international acclaim enjoyed by ‘performative’ or ‘first-person’ documentaries including Albertina Carri’s Los rubios (Argentina, 2003) and Macarena Aguiló’s El edificio de los chilenos (Chile, 2010), Latin American documentary has experienced something of a renaissance. Arguably, though, a ‘documentary’ relation to the real has always underwritten Latin American cinema, even in films of a ‘fictional’ kind. The key question of documentary filmmaking –how to access, register, and reproduce lived experience– has also been at the heart of wider debates on the poetics of cinema in the region, since, in order to carve out a space for itself in global circuits of production and distribution, Latin American cinema had to present itself as uniquely capable of accessing local realities. Thus, from early forerunners such as Margot Benacerraf’s Araya (Venezuela, 1959), Fernando Birri’s Tiré Dié (Argentina, 1960), or Mario Handler’s Cine-retrato de un caminante (Uruguay, 1965), ‘New Latin American Cinema’ was also characterized by a blurring of boundaries between observation and staging, the real and the ficticious – a tendency, in fact, that could be traced back right to the beginnings of Latin American film, including Alcides Greca’s El último malón (1917) —shot with survivors of one of the last indigenous uprisings in Argentina— or Emilio Gómez Muriel’s Redes (1934) about life in a Mexican fishing village. In the way it exhibits and reflects on its own conditions of production, then, the documentary is also a kind of critical commentary on Latin American cinema within cinema itself. In the course, we are going to analyze and compare issues of narrative authority, point of view, performance and reflexivity in a host of films between the second half of the twentieth century and the present, focusing particularly on recent trends and developments and including work by Santiago Álvarez, Marta Rodríguez and Jorge Silva, Sara Gómez, Silvio Caoizzi, Andrés Di Tella, Ignacio Agüero, Alejandro Fernández Mouján, Carmen Castillo, and Tiziana Panizza, among others.
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 & Zeb Tortorici
Taught in English w/ Tortorici
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 551.001 TPCS: Animality and Politics in Latin America (in English)

Tuesday & Thursday: 3:30pm – 4:45pm

Gabriel Giorgi

In Latin American cultures, the unstable distinction between human and animal has been a recurring question in aesthetic production and political imagination. The very distinction between nature and culture --central to imaginaries of civilization, progress and modernity-- depends on a clear separation of the animal from the human; so does the notion of political order and civility, haunted in the region by the figure of the "bárbaro" and its untamed animality. Economic development is also unthinkable without turning animal life into a capitalizable resource --but this process does not take place without tensions and violence. Latin American cultures have thus developed with and against the animal --besieged by animality, and at the same time in a persistent intimacy with animals. This course is aimed at exploring how aesthetic, culture and politics interface around the question of the animal in Latin American cultures since mid-19th century to the present. Its main goal is to discuss how imaginaries of the modern --cultural, social and economic modernity-- are inseparable from a discussion about the ambivalent limit between human and animal.

We'll read and analyze literary materials from 19th and 02th century, as well as more contemporary production. Readings include Clarice Lispector, Roberto Bolaño, D.F. Sarmiento, Horacio Quiroga, José Eustasio Rivera, Euclides da Cunha, Joao Guimaraes Rosa, Roberto Arlt, Julio Cortázar, Silvina Ocampo and Marosa di Giorgio,among others. We will also discuss films such as La mujer de los perros, by Citerella and Llinás, and Boi neón, by Gabriel Mascaro.

SPAN-UA 551.002 TPCS: Divine Love (in English)

Monday: 3:30pm – 6:10pm

Eduardo Subirats

This course will focus on the following topics: The saga of Eden and the origins of Patriarchalism. The goddesses Inanna and Eva, and the Tree of Life & Knowledge. The Song of Songs. Plato’s Love in Symposion. The Indian poems of Gita Govinda. The initiation to Love in: Apuleius’ Eros and Psyche. Love of God in de Kabbalah and Christianism: Zohar, and
Saint Teresa. Leone Ebreo and Cosmic Love. Ibn al’Arabi erotic mysticism, and Dante’s *La vita nuova*. Finally, Freud’s conception of sublime libido.

**SPAN-UA 552.001 TPCS: Language in Latin America (in English)**

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

**SPAN-UA 552.002 RECITATION**

*Mondays: 9:30-10:45am*

Considers the dialectology of Latin America: how and why American varieties of Spanish and Portuguese differ from European varieties, as well as the distribution and nature of dialect differences in different regions of the Americas. Examines sociolinguistic issues, such as class and ethnic differences in Spanish and Portuguese in the Americas, the origin and development of standard and nonstandard varieties, and the effects of contact with Amerindian and African languages. Considers Spanish- and Portuguese-based creoles and the question of prior creolization in the popular speech of Brazil, Cuba, and other areas with a substantial population of African descent. Other topics include bilingualism, code switching, language attitudes, the impact of contact with English, and the present status of indigenous languages. There will be a recitation section linked to this course.

**SPAN-UA 951.001 Topics: Knights, Ladies, and Chivalry (in English)**

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

This course examines the concept of chivalry as a social and literary phenomenon from its inception through the medieval and early modern period and into its more modern manifestations. We will explore the changes in what constitutes a knight as the militaristic facets of the title are separated from the social and political distinction the name implies. We will also discuss the role of the lady, in relation to the knight and as an independent figure, including female warriors. Finally, we will look at the decline of knighthood as feudalism gives way to a moneyed, commercial society. Looking toward our modern times, we will ask the inevitable question: is chivalry dead? [*Cross-listed as an Advanced Honors Seminar*]

**SPAN-UA 952.001 Disability Studies and Latin® America (in English)**

*Monday: 4:55pm-7:25pm*

This seminar explores Latin® American literature through the framework of disability studies, an interdisciplinary field that interrogates disability as it is socially constructed while seeking out alternative/non-ableist politics and aesthetics. With an emphasis on 20th- and 21st-century Latin American fiction, but also considering poetry and intermedial work as well as works by U.S. Latin® authors, we will pay particular attention to how bodies are represented in literature, and to how literature can model new social bodies.

Primary readings may include literary texts by authors such as Jorge Luis Borges, Mario Bellatin, Lina Meruane, Matías Celedón, Gloria Anzaldúa, Carmen Lyra, Aurora Levins Morales, Pedro Pietri, and Rita Indiana Hernández. Critical readings may include essays from Susan Antebi’s recently published edited volume Latin American Literature and Film through Disability Studies, as well as works by scholars such as Tobin Siebers, David Mitchell and Sharon Snyder, Robert McRuer, Lennard J. Davis, Ato Quayson, Christopher Bell, Alison Kafer, and Suzanne Bost. Assignments may include a short midterm paper, regular contributions to a course blog, and a final creative-critical project. There will also be screenings and special visitors.

**SPAN-UA 980.001 Internship**

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.
The Spanish Civil War of 1936-39 has been called the last war fought for utopian ideals; it was also the first war to see the mass bombing of civilian targets. The war’s internationalization as a fight between Fascism and Communism, thanks to support for the right-wing military uprising by Nazi Germany and Fascist Italy, and support for the left-wing Republican Government by the Soviet Union and international volunteers from across the globe, made it part of what have been called the European Civil Wars of the mid 20th century. While World War II ended with the defeat of fascism, Spain's Civil War ended with fascism’s triumph and the institution of a dictatorship, under General Franco, that lasted for almost 40 years, during which the winners of the war were ritually remembered, while the losers suffered savage reprisals and could not be mentioned in public. After General Franco’s death in 1975, feelings about the Civil War were still so strong that the topic was avoided; but, since the mid-1990s, the topic has surfaced in often acrimonious public debate and a proliferation of cultural representations, as Spain tries to come to terms with the wounds of a civil conflict only now starting to be addressed. We explore a wide range of cultural material produced during the war (documentaries, posters, photographs, letters by the US volunteers, journalism, poetry) and since (film, fiction, testimonies, debates around the exhumation of mass graves and Francoist monuments). The course raises issues about the politics of memory, trauma, post-memory, and national reconciliation.