

DEPARTMENT OF SPANISH & PORTUGUESE
SPRING 2019 COURSE DESCRIPTIONS
(SUBJECT TO CHANGE)

PORTUGUESE COURSES

PORT-UA 2.001 Portuguese for Beginners II

Monday, Wednesday & Thursday: 11:00am - 12:15pm Nascimento-Kettner, Michele

This is a four-credit elementary course that expands on grammar topics covered at the Elementary Portuguese I level. More advanced grammar, as well as more intensive reading comprehension drills 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 the students further develop the oral, written and analytical skills in the language that they have acquired in Elementary Portuguese I.

PORT-UA 3.001 Intermediate Portuguese I

Monday, Wednesday & Thursday: 12:30pm - 1:45pm Nascimento-Kettner, Michele

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-UA2; placement test or permission of the DLP.**

PORT-UA 4.001 Intermediate Portuguese II

Monday, Wednesday & Thursday: 3:30pm – 4:45pm Veloso, Carlos

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-UA3; placement test or permission of the DLP.**

PORT-UA 11.001 Portuguese for Spanish Speakers

Monday, Wednesday & Thursday: 9:30-10:45am Nascimento-Kettner, Michele

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 100 “Advanced Grammar and Composition.” Heritage students should have command of grammar and know how to write in Spanish.**

PORT-UA 840.001 Brazilian Poetry and Song (in Portuguese)

Tuesday & Thursday: 2:00 – 3:15pm

Peixoto, Marta

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. Prerequisite: PORT-UA 4 or permission from the instructor.

PORT-UA 850.001 TPCS 21st Century Luso-Brazilian Culture and Society (in Portuguese)

Monday & Wednesday 2:00pm – 3:15pm

Veloso, Carlos

This is an intermediate to advanced, "bridge" course to be taken after or along with Intermediate Portuguese II. It utilizes videos, the visual arts related to fashion, gastronomy, football, and music, as well as literature (short-stories and poems) and essays on culture, sociology, and history as a means to discuss and analyze the constitutive elements of Luso-Brazilian society in the almost two first decades of the 21st Century, its evolution from the former century but also its dilemmas, in order to understand the ways in which contemporary Portuguese-speaking societies try to illuminate social and artistic phenomena. We will read important pieces and see images and videos produced by the most sophisticated cultural authors and cultural critics and compare their views on art and society. The main goal of the course is to encourage students to react to the materials by discussing their content, thus stimulating creative thinking and increasing their ability to express sophisticated ideas in oral and written Portuguese. They will therefore be prepared and encouraged to enhance substantially their writing skills, thereby improving their punctuation, spelling, syntax, and construction of sentences in Portuguese.

COURSES TAUGHT IN SPANISH

SPAN-UA 101 Advanced Spanish Conversation

Section 001: Monday, Tuesday & Thursday: 11:00am - 12:15pm

Martinez, Carlos

Section 002: Monday, Tuesday & Thursday: 12:30pm - 1:45pm

Zubieta, Maria Jose

Section 003: Monday, Tuesday & Thursday: 3:30pm - 4:45pm

Amelio, Laura

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 102.001 Advanced Spanish Conversation for the Medical Profession (in Spanish)

Monday, Tuesday & Thursday 3:30pm - 4:45pm

Martínez, Carlos

Spanish for the Medical Profession is a four-credit advanced-level course designed to expand students' speaking skills beyond the practical, day-to-day language functions in a medical context. The aim is to achieve a more complex and technical proficiency of Spanish in a medical context, through the practice of pronunciation, vocabulary, idioms, and linguistic structures. Students will learn specific vocabulary related to the medical field and will engage in active conversations and role-play activities. The course will include readings as well as Spanish films and documentaries related to health and medicine. Recording, transcribing and editing actual classroom conversations will also help students improve their Spanish by focusing on individual self-correction. Listening comprehension activities related to the medical field will be included to fine-tune the student's ear to Spanish sounds.

SPAN-UA 111.001 Advanced Spanish for Spanish Speakers (in Spanish)

Monday, Tuesday & Thursday: 2:00pm - 3:15pm

Del Risco, Enrique

This course requires previous placement and approval from the Director of Language. Please contact Prof. Jabier Elorrieta via email at spanish.dlp@nyu.edu in order to obtain permission and access code for registration.

Este curso busca proporcionar a estudiantes nativos del español un conocimiento formal de nuestra lengua, y profundizar en varios aspectos de la cultura hispánica. Para este fin, el curso integra contenidos gramaticales con literatura, noticias y videos. El curso se centra en lecturas semanales (cuentos y noticias), ejercicios de gramática, actividades escritas en un blog y continuas discusiones en clase. Por otra parte, se evaluará lo aprendido a través de exámenes y presentaciones en grupo.

SPAN-UA 200 Critical Approaches (in Spanish)

Section 001: Tuesday & Thursday: 9:30am - 10:45am

Celis, Héctor

Section 002: Tuesday & Thursday: 11:00am - 12:15pm

Castro, Alejandro

Section 003: Tuesday & Thursday: 12:30pm - 1:45pm

Cesar, Rafael

Section 004: Tuesday & Thursday: 2:00pm - 3:15pm

Zemborain, Lila

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: 11:00am-12:15pm

Dreyfus, Mariela

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.

SPAN-UA 230.001 Structure and Variation of the Spanish Language (in Spanish)

Monday & Wednesday: 4:55pm - 6:10pm

Elorrieta, Jabier

This course will consist of a general vision of the linguistic structure of the Spanish language, the basic tools (in the form of sound and word combinations) that enable speakers of different areas to understand each other, with a brief foray into sentence meaning and how the language varies according to social, geographic and pragmatic factors. Three main modules will be covered: the first module will concentrate on the sounds of Spanish, their production and perception. It is designed to help students improve their comprehension and pronunciation of the language while studying the technical aspects of production. The second module will deal with the structure of sentences: how they are organized in parts, and how Spanish organizes information around a more flexible word order than English. The last module will analyze word meaning, as well as factors that result in variation, due to the situational circumstances of communication or the social group where the interaction takes place. The course will have a strict analytical part that will be combined with a report on a language community. This course will be conducted in Spanish.

SPAN-UA 310.001 Cultural History of Spain (in Spanish)

Tuesday & Thursday: 11:00am-12:15pm

Rankin, Tess

The course aims to provide training in forms of cultural analysis appropriate to different media, by introducing students to a range of Spanish cultural production from the 19th century to the present (the majority of the texts are from the 20th century). This time frame will also raise issues about the relation of cultural production to history. The material studied will include fiction and nonfiction, poetry, film, painting, poster art, photography, architecture, music, dance, and more. A central theme will be the ways in which various forms of cultural production function as responses to modernity. A key aim here is to challenge the idea of the exceptionalism of Spanish history and culture, showing how Spain has engaged with issues of modernity from a range of perspectives. We will pay attention to the ways in which cultural texts deal with the national past and engage with other cultures (including African American culture, North African culture, and Latin American culture). We will be particularly interested in the ways in which cultural production helps to negotiate tensions surrounding memories of the past and new ways of imagining the future. We will also consider the role that culture has played in moments of political crisis (such as the Spanish Civil War and the Transition) and look critically at the roles of colonialism, gender, immigration, and youth culture. The overall aim of the course will be to show how cultural production gives us insight into social concerns that may or may not otherwise be articulated in national discourse. The course (including assessment) will be conducted in Spanish.

SPAN-UA 325.001 Advanced Fiction and Non Fiction (in Spanish)

Tuesday & Thursday 3:30pm – 4:45pm

Del Risco, Enrique

The purpose of this class is to help students to refine their skills in fiction and non-fiction writing through close reading of short-short stories, short stories, and a novella, as well as personal essays and excerpts from testimonies and autobiographies written by contemporary Latin American and Spanish poets. In class, students will reflect on the creative process of prose writing, while they work on their own texts. Both fiction and non-fiction prose will be studied intertwined, in order to analyze and distinguish the specific craft techniques and structures that an author uses intentionally in each particular form. Some of the key elements of prose we will focus on include theme, plot, characters, setting, point of view and rhetorical devices. Collaborative work and individual meetings with the instructor are key to the dynamics of this workshop. Students are expected to be prepared for in-depth class discussions and to submit all

the written exercises timely. They will also be required to do oral presentations of their work to be discussed by the group and to assist to two literary events on fiction and/or non-fiction prose throughout the term. At the end of the semester, they should submit an 8/10-page piece of fiction, and a 3/5 creative non-fiction piece reflecting on any of the aspects of this class.

SPAN-UA 354.001 Esferas (in Spanish)

Alternating Mondays, 4:55 – 7:35 pm

Dávila, Lourdes

Esferas is a 2-credit course designed in tandem with the journal *Esferas*, the online and print on demand undergraduate journal of the Department of Spanish and Portuguese. The journal works as an extension of the academic learning in the department, and each year features one of the subject areas covered in our courses. Spring 2019 will center on the topic of *Archival Imaginaries*. Students will learn about the topic throughout the semester, perform peer reviews, and learn all the stages of online and print production of a journal, from sending contracts, to editing pieces, to laying out on InDesign. All students write an introduction to the chosen topic and the best introduction gets published with the journal. The journal includes work by undergraduate and graduate students, artists and creators, and critics in the field.

SPAN-UA 450.001 Spanish Theater: GOLDEN AGE (in Spanish)

Race, Gender, and Power in Early Modern Spanish Drama

Mondays: 9:30-12:00pm

Nicholas Jones

This course will examine the representation and presence of race, gender, sexuality, and power in early modern Spanish drama. Taking a chronological frame, we will cover these themes beginning with medieval Iberian pageantry and ending with the works of Pedro Calderón de la Barca and Sor Juana Inés de la Cruz. To guide and nuance our class discussions and readings, we will interrogate the staging and performance of race, gender, sexuality, and power along the lines of: courtly and civic coronations, pageantry, and tournaments; the Renaissance underworld of *La Celestina*; the short-skits interludes of Lope de Rueda; Lope de Vega and the *comedia nueva*; African dances and blackface performance; cross-dressing and gender dissidence in Tirso de Molina and Sor Juana; queer readings of Agustín Moreto's *El lindo Don Diego*; celebrity and the stardom of actors; clothing, cosmetics, and stage props; and, architecture, urban space and cities.

SPAN-UA 550.001 TPCS: Mexican Muralism (in Spanish)

Monday & Wednesday 12:30-1:45pm

Subirats, Eduardo

The Mexican Mural Movement has been one of the most energizing art movements in the Americas during the past century. Its major works had been done in Mexico and in the United States. This seminar will focus on the three main Mexican muralists (José Clemente Orozco, Diego Rivera and David Alfaro Siqueiros) from the days of the Mexican Revolution to the sixties, and from the influences of European Expressionism and Cubism, to the rise of American Abstract Expressionism.

SPAN-UA 553.001 Latin American Fiction: Mythology and Literature (in Spanish)

Monday & Wednesday: 3:30-4:45pm

Subirats, Eduardo

From Homer to Thomas Mann mythologies have been the departing point of written literatures. This seminar will discuss Neumann's psychoanalytic interpretation of the myth of the Great Mother, the archeological and anthropological reconstruction of Aztec, and Andean cults of Coatlicue, and Pachamama. In the second part of this seminar, we are going to analyze the mythological and historical backgrounds of two modern classical Latin American novels by Jose Maria Arguedas and Juan Rulfo.

SPAN-UA 743.001: Contemporary Latin American Novel (in Spanish)

Monday & Wednesday 4:55pm – 6:10pm

Torres, Laura

¿Cuál es la relación entre espacio urbano e imaginación política? Este curso atiende esta interrogante mediante el estudio de la narrativa mexicana contemporánea. Proponemos pensar la novela como una matriz perceptiva que refleja no el estado de las ciudades, sino el estado de la imaginación urbana en momentos determinados. Para esto, el seminario atiende cuatro tipos de ficciones ciudadanas: la ciudad criminalizada, la ciudad feminista, la ciudad insurrecta y la ciudad precaria. Estas cuatro categorías no serán presentadas por separado, sino que se estudiarán de forma intercalada para enfatizar su recurrente aparición en distintos momentos históricos. Por ejemplo, estudiaremos dentro del imaginario de la ciudad criminalizada el desarrollo del género policial en México como una lógica de transformaciones discursivas en torno al crimen, el sujeto, la verdad y la ley que va desplegándose transhistóricamente desde los años 1940 hasta la reciente novela del narco. De la misma forma, estudiaremos cómo de forma paralela se construye desde la perspectiva feminista una ciudad diferencial, con un régimen de aparición de la verdad y distribución del espacio social totalmente ajeno a las lógicas estructurales del policial y el neopolicial.

El seminario adoptará un orden cronológico que engloba los siguientes momentos históricos: 1) la modernización urbana en los años 1940, 2) la insurrección estudiantil de los años 1960 y la guerra sucia mexicana de los 1970, 3) el terremoto del 1985, 4) la firma del tratado de libre comercio, el advenimiento del narcotráfico y la agudización del fenómeno migratorio. Aunque nos concentraremos en la novela, también estudiaremos otros materiales interdisciplinarios como adaptaciones cinematográficas de los textos, ejemplos de fotografía urbana, pintura, música y grafiti. Entre las distintas ciudades a estudiarse se encuentra el Distrito Federal, Tijuana, Veracruz, Acapulco y Ciudad Juárez.

COURSES TAUGHT IN ENGLISH

SPAN-UA 551.001 TPCS: Violent energies: Extractivism and Women's Struggle in the Americas

Tuesday 9:30 – 12:00pm

Alvarez, Ana

Even though 'extractive' forms of production are increasingly central to economy and politics across the Americas, their impact on gender relations and on women in particular is often neglected in discussions on community and environmental rights. Extractivism includes not only the mining of fossil, mineral and pharmacological resources (oil, gas, carbon, metals, bio-prospecting) but also the agro-industrial production of crops and meat and the harvesting of 'renewables' as in large-scale hydro-electric projects ('mega-dams'). Many of these activities are concentrated in indigenous lands, which are 'resource-rich' thanks to their great 'biodiversity', endangering the survival of individuals and communities through the contaminations of soils and rivers but also the larger socio-ecological impact including expropriation of communal lands, the disappearance of animals of prey, etc. Women bear an especially large burden of extractivist expansion into indigenous and mestizx peasant communities, including not just regular abuse and assassinations of female community activists but also enforced prostitution of women and girls in the boomtown regions of advancing oil, mining, and damming frontiers. State-driven extractive projects have reinforced patriarchal structures within local societies, either by re-empowering men as spokespersons and household chiefs thanks to income drawn from industry-related work or by driving male family members away to seek income in urban centers while women stay behind to care for children and elders in increasingly difficult circumstances of access to food, water and other basic necessities. In the course, we will study some of the ways in which extractivism impacts on the lives of women across the Americas, as well as some forms

of community-based resistance that have emerged against these, frequently organized by women and emphasizing the link between economic, political and gendered forms of oppression (Mujeres Creando, or the Sumak Kawsay ('good life') movement in Bolivia and Ecuador, Oceti Sakowin resistance against the Standing Rock pipeline, etc.). We shall also look at community-based artistic interventions that challenge extractivist and patriarchal attitudes, including works by Maria Thereza Alves, Ursula Biemann, Carolina Caycedo and the collectives Ala Plástica (Argentina) and ThisLandYourLand (Brazil).

PORT-UA 601.001 *Eating Others*: Cannibalism and Anthropophagy in the Circum-Atlantic World

Wednesday: 12:30-3:15pm

Robbins, Dylan

Western thought teaches us that people who eat people are "bad." Indeed, the notion of cannibalism is a recurring concern in the history of ideas regarding the primitive, the animalistic, the monstrous, or any of the other classifications frequently invoked to mark others, regardless of their actual culinary preferences. An extended reflection on cannibalism as an intellectual phenomenon suggests how people eating people, or at least the possibility of it, says a great deal about those that do not. Interesting, as well, is the fact that, in some regions of the Caribbean and Brazil, ideas regarding cannibalism have made an important turn, such that the cannibal has become a provocative affirmation of self. The aim of this course is to think about cannibalism, not, as it often is, as a theme for anthropologists and ethnographers, but rather as an intellectual problem that has enjoyed a very long life in the history of ideas about self. In this course, we shall revisit a selection of texts regarding cannibalism from Columbus' diaries to the present, and including many noteworthy and fascinating interventions about the idea of cannibalism by, among others, Montaigne, Shakespeare, Cabeza de Vaca, Sigüenza y Góngora, Hans Staden, Oswald de Andrade, Nelson Pereira dos Santos, and Juan José Saer. This course will call upon additional materials pertinent to Brazilian history and culture in relation to the transition from the Colonial period to the present in the Americas. Readings will be made available in Portuguese, Spanish, and English, and course papers may be carried out in any of the three languages according to student interest and ability.

PORT-UA 851.001 *TPCS: Contemporary Lusophone Cinemas: Portugal, Brazil, Luso-Africa*
Tuesday & Thursday: 3:30 p.m. – 4:45pm

Andermann, Jens

This course offers a survey of contemporary filmmaking in Portuguese, including films shot in three continents — Europe, South America, and Africa. Focusing on a number of "small cinemas" (Mette Hjort/Douglas Petrie) that nevertheless span a vast linguistic community, including Latin America's largest country and audiovisual market, Brazil, the course invites students to reflect both on the conditions of filmmaking in peripheral/postcolonial contexts and these films' participation in transnational circuits, at the same time as they will learn about the political and cultural histories of the Luso-Brazilian world following decolonization, dictatorship and democratization. Although we will focus especially on films made since the millennium, we will also attempt to situate these in the modern histories of Portuguese, Brazilian, and Luso-African cinema, especially in relation to the phenomenon of "Cinema Novo" in Portugal and Brazil and to the cinema of revolution and decolonization in Lusophone Africa, all from the 1960s and 1970s. At the same time as we trace these historical lineages, however, we shall also reflect on the contemporary issues these more recent films address, such as questions of racial and sexual difference, transnational and rural-urban migration, and the legacies of Empire, colonization and slavery. Films to be studied include: *Madame Satã* (Karim Ainouz, Brazil 2002), *Nha Fala* (Flora Gomes, Guinea-Bissau 2002) *O Herói* (Zézé Gamboa, Angola 2004), *Juventude em Marcha* (Pedro Costa, Portugal 2006), *Jogo de Cena* (Eduardo Coutinho, Brazil 2007), *Virgem Margarida* (Licínio Azevedo, Moçambique, 2012), *Tabu* (Miguel Gomes,

Portugal 2012), Boi Neón (Gabriel Mascaro, Brazil 2015), Aquarius (Kléber Mendonça Filho, Brazil 2016).

SPAN-UA 981.001 Internship

Dávila, Lourdes

Students wishing to do a for-credit internship should make an appointment to speak with Professor Dávila. Majors may apply for an internship for either 4 credits or 2 credits, depending the number of hours they work. Interns must work at least 10 hours for A 2-credit internship entails a minimum of 10 hours of work per week; a 4-credit internship entails at least 16 hours per week. Consult our Blackboard site to see available internships. In addition to the work, students turn in journals, meet with professor Dávila, give a presentation at the end of their internship, and turn in a midterm and final paper. You are welcome to pursue internship possibilities beyond those listed on the Blackboard 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 996.001 Senior Honors Seminar

Andermann, Jens

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 998 Independent Study

Andermann, Jens

For majors only, no exceptions. By permission of 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.