

DEPARTMENT OF SPANISH & PORTUGUESE
FALL 2018 COURSE DESCRIPTIONS
(SUBJECT TO CHANGE)

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

Michelle Nascimento

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: 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 Portuguese for Spanish Speakers

Section 1: Monday, Wednesday & Thursday: 2:00pm – 3:15pm

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 830.001 Brazilian Short Story (in Portuguese)

Tuesdays: 2-4:30pm

Marta Peixoto

This course, CONDUCTED IN PORTUGUESE, introduces students to Brazilian literature and culture through the discussion of short texts, and stresses reading, writing, and oral communication in Portuguese.

We will read a selection of stories by major Brazilian writers (Machado de Assis, Lima Barreto, Mario de Andrade, Graciliano Ramos, Clarice Lispector, Rubem Fonseca, and Marilene Felinto, among others), published in a time period that spans about a century, and that are narrated in the first person. These stories, ranging from the semi-autobiographical to the distinctly fictional, will allow us to consider the multitude of purposes which the strategy of first-person narration can serve and to observe how these apparently self-centered narratives can represent broad aspects of Brazilian culture and often convey a sharp critique of Brazilian society. We will also view films directed by José Padilha (Tropa de Elite),

Fernando Meirelles (Cidade de Deus), Consuelo Lins (Babás), and Eduardo Coutinho (Jogo de Cena) that put on display or call into question the special status granted by our culture to true, first-person stories.

The students will write three short papers. The first two will be analyses of first-person texts read in the course; the third may be first-person narrative of their own composition.

COURSES TAUGHT IN SPANISH

SPAN-UA 101 Advanced Spanish Conversation

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

Carlos Martínez

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

Carlos Martínez

Section 003: Monday, Tuesday & Thursday: 2:00pm - 3:15pm

TBA

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 110.001 Techniques of Translations

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

María José Zubieta

This course will explore the principles and problems of translation through readings and in-class workshops. The theory will concentrate on ideas and issues about translation from the 20th and 21st centuries.

Students will develop their skills in Spanish-English translation by working with different types of genre, such as poetry, short story, drama, film, comics, advertisements, and legal documents. The selected works will be translated into the student's native language. Theoretical questions and problems will be addressed in the readings and discussed in class as they arise within the translation exercises. Reading assignments are in Spanish and in English, but the discussions will be conducted entirely in Spanish. In-class workshops will focus on practice that highlights the difficulties of translating from one language into another. Special attention will be paid to the structural differences between English and Spanish; the significance of tone and style; the author's "voice" and the translator's "ear"; and the on-going issues of fidelity, literalness, and freedom.

Students will visit three sites in New York City that work with and depend on the Spanish-English bilingual community. These sites are: the Museo del Barrio, El Repertorio Español, and the Southern District of New York Interpreter's Office. Students will write a report in Spanish on each of these three visits. **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. Prerequisite: SPAN-UA 100 Advanced Grammar and Composition, or permission of the DLP.

SPAN-UA 200 Critical Approaches (in Spanish)

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

Alejandra Vela

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

TBA

Section 003: Tuesday & Thursday 2:00pm - 3:15pm

TBA

Section 004: Tuesday & Thursday 3:30pm - 4:45pm

Milton Laufer

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 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

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 2018 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)

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

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 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 440.001 Verlo, Leerlo. Fotografía y Discurso en Latin America (in Spanish)

Monday & Wednesday: 9:30-10:45am

Lourdes Dávila

Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. El propósito principal de este curso es analizar el rol y la historia de la fotografía y su relación con la producción textual de escritores del siglo xx y xxi. El curso comienza contestando la pregunta ¿Qué es una foto? ¿Cómo se lee una foto? ¿Qué es lo que se lee en una foto? Los estudiantes conocerán la historia de la fotografía, desde sus comienzos en la década de 1830 hasta el presente, el vocabulario necesario para hablar sobre la fotografía y los diversos debates en torno a la clasificación de la fotografía como obra de arte o documento histórico. Crearemos juntos un archivo fotográfico sobre fotografía en Latinoamérica. El curso concentrará sus esfuerzos en analizar el uso de la fotografía en textos literarios y extra-literarios, desde los textos literarios que utilizan la fotografía como eje discursivo (pero que no contienen fotos reales) hasta los textos que juegan en la página con la reproducción fotográfica. Entre los temas a discutirse tendremos: fotografía e historia, fotografía y archivo, fotografía y locura, fotografía y ciudad, fotografía y memoria, fotografía y erotismo. Las lecturas incluirán a Lugones, Borges, Cortázar, Rodolfo Walsh, Juan Villoro, José Luis González, Juan Rulfo, Mario Bellatin, Diamela Eltit, Elena Poniatowska y Roberto Bolaño.

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 640.001 TPCS: WOMEN'S WRITING IN LATIN AMERICA. "Disidencias: la literatura latinoamericana desde el sujeto femenino" (in Spanish)

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

Licia Fiol-Matta

Prerequisite: SPAN-UA 200 OR APPROVAL OF DUS. Este semestre el curso se enfocará en la palabra literaria de mujeres y otros sujetos de lo femenino en América Latina y el Caribe. El mismo se dictará en español y recorrerá narrativa, poesía y ensayo, a través de los cuales veremos formulaciones imprevistas, disidentes, alternas, sugerentes, extasiadas o irracionales escritas por biomujeres, transmujeres, y otros sujetos de lo femenino. Entre las autoras a estudiarse se encontrarán poetas como Alejandra Pizarnik, Gabriela Mistral, Marosa di Giorgio, Reina María Rodríguez; narradoras como María Luisa Bombal, Silvina Ocampo, Clarice Lispector, María Moreno, Susy Shock, Valeria Luiselli; ensayistas como Gabriela Mistral, Clarice Lispector, Rosario Castellanos, Sayak Valencia, Marlene Wayar. Se acompañará el estudio con puntales críticos de teoría feminista latinoamericana y comparada. Lejos de tratarse de un esencialismo de lo femenino, el agrupamiento responde a una hermenéutica aun necesaria para cuestionar tanto ciertos presupuestos sobre la palabra literaria como para considerar el aspecto político del gesto feminista.

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 Garcia 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.

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

James Fernandez & Zeb Tortorici

Recitation, section 2 Thursday 9:30am-10:45am

Taught in English w/ Tortorici

Recitation, section 3 Thursday 9:30am-10:45am

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 425.001 History of Spanish Art (in English)

Monday & Wednesday: 12:30pm-1:45pm

Jordana Mendelson

This survey will examine the major artists, movements, and institutions that shaped the course of Spanish art from the end of the nineteenth century to the end of the twentieth. Centered around some of Spain's most prominent artists and architects, including Antoni Gaudí, Pablo Picasso, Joan Miró, Luis Buñuel, Salvador Dalí, Antoni Tàpies, Equipo Crónica, and Pedro Almodóvar, we will explore such issues as: the reception of the European avant-garde, the debate between "pure" and "social" art, the use of history and myth in the construction of national artistic styles, center and periphery, and the role of academies, galleries, exhibitions, and cafés in the formation of artistic identities.

This class will be a combination of lecture and discussion. Much of the material presented in lecture will not appear in your textbooks, so it is absolutely vital that you come to class. Discussion is equally important since many of the artists and concepts that we study may be unfamiliar to you and are not usually included in surveys of modern art or Iberian literature. Spanish Majors may do the readings in English but the writing in Spanish to count towards the major or minor.

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 Christianity: *Zohar*, and Saint Teresa. Leone Ebreo and Cosmic Love. Ibn al'Arabí erotic mysticism, and Dante's *La vita nuova*. Finally, Freud's conception of sublime libido.

SPAN-UA 760.001 *Intro to Latin America: American Heterotopias (in English)*

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

Jens Andermann

The way in which places interrupt the continuity of space, yet also provide order and orientation within it, has been key to the mapping of the New World since the beginnings of Conquest as well as in indigenous and Afro-American cultures and cosmologies. 'Heterotopias', a term coined by French philosopher Michel Foucault, are particular kinds of places located both inside and outside the spatial continuum: museums, gardens, asylums and hospitals but also boats, colonies and islands. But why American heterotopias? If the 'New World' has often functioned as a heterotopia of the Old, the colonial organization of space in the Américas also triggered a proliferation of heterotopic sites: internal frontiers in city and landscape that expose the violent and contradictory foundations of societies, from slave cemeteries to clandestine torture camps and strip-mined mountains. Yet heterotopias are also sites of radical experimentation and freedom, from Thoreau's cabin to urban hangouts of counterculture and sexual dissidence from tango to camp. Today, at a time of intensifying extractivism and against the backdrop of global warming, new kinds of in-between spaces are emerging, including the 'blossoming' deserts in the Andean foothills, irrigated by melting glaciers, or the post-deforestation wastelands in the Amazon. This course will encourage students to explore physical as well as virtual places and to contribute to the production of a dynamic, online-based archive containing and connecting the audiovisual and written materials unearthed over the course of term. This web archive, hosted by NYU Libraries, will grow over time to become a source of study in its own right for successive cohorts taking the course.

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 Río Grande have always been closely implicated with one another. Subtle or explicit forms of racialization underwrite the (over-)performance of male heteronormativity, be it in the relation between the U.S. 'selfmademan' and the foundational violence of the 'frontiersman', cleaning the slate of the (white-supremacist) nation, or in the hyper-aggressive honor code of the Latin 'macho' (forever avenging—according to Mexican poet and essayist Octavio Paz—the colonial blemish of his mestizo origins). 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 their close relations with socio-economic processes such as women's entry into the Fordist industrial workforce or the history of labor migration in the Americas. How have late-capitalist forms of precarious labor 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? Finally, how have these been contested by women and sexual minorities both historically and in the present? In particular, we shall analyze and compare here the recent movements against femicide (and 'travesticide') that have mushroomed all across Latin America, as well as the January 21 Women's March on Washington.

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*

Gabriela Basterra

Tuesday: 3:30pm-6:10pm

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:

SPAN-UA 952.001 Gender in Film (in English) (Sponsor: AHSEM-UA 254.001)

Monday & Wednesday: 2:00-3:15pm

Licia Fiol-Matta

The course considers Latin American Cinema via the lens of gender analysis. We will examine a variety of instances where gender, principally as regards women, is represented whether as status quo, working through, survival, dissent, or insurgency in Latin American films. Topics include “womanliness as masquerade” (Rivière), phallic and other mothers, melodrama, racial tales, loose women, nonfiction women, migrations of femininity and masculinity, singer-stars, and comedy. The students will learn how to analyze film critically, with the proper vocabulary and concepts for film analysis, while simultaneously learning how to discuss gender conceptually and learn about how central gender representations are to narrative cinema. Students will write a research paper expanding on one of the areas covered on the syllabus—perhaps a single filmmaker's work, or a corpus of representations reflecting an era of this cinema, or a particular knot of concern, such as precarity or sexuality. Spans films from the Mexican Golden Age, auteur films, so-called “women's cinema,” films seeking to “return to the real,” and 21st century cinema.

PORT-UA 851.001 Narrating Poverty (in English) (Sponsor: AHSEM-UA 186.001)

Thursday: 2:00-4:30pm

Marta Peixoto

This course, CONDUCTED IN ENGLISH, offers an introduction to Brazilian literature and film by focusing on a topic that has attracted a number of excellent Brazilian writers and filmmakers in the twentieth and twenty-first centuries. Taking as a point of departure familiar clichés about poverty in developing nations, the course will show how this problem has been considered from inside the country in question. Although some of the secondary reading is drawn from other contexts and disciplines (anthropology and political science), the course focuses primarily on modes of imagining and documenting the experience of poverty in Brazilian literature and film, and about the uses and implications of these narratives. We will discuss texts by Graciliano Ramos, Carolina Maria de Jesus, Clarice Lispector, Rubem Fonseca, and Patricia Melo and view films (Barren Lives, The Scavengers, The Hour of the Star, Pixote, Bus 174 and City of God, Babilônia 2000 and Black Orpheus), among others, in light of these questions. For each text or film we will ask: What is at stake in representing poverty in just this way? How do these narratives circulate, where and to what end? Who profits and who doesn't? In what historical moment and cultural setting did they arise? How do they present the connections of poverty with violence, stigmatization, and citizenship rights? How do they frame the ethical responsibilities of the writer or filmmaker, as well as of readers and viewers? As these questions can be asked in a broader context, this course also aims to sharpen students' critical thinking about widely prevalent modes of representing poverty.

CORE-UA 544.001 Cultures & Contexts: Spain
Tuesday & Thursday 9:30am-11:45am (lecture)

Jordana Mendelson

Recitation:

Section 002 Friday 8-9:15am

TBA

Section 003 Friday 9:30-10:45am

TBA

Section 004 Friday 9:30-10:45am

TBA

Section 005 Friday 11:00am-12:15pm

TBA

Section 006 Friday 12:30-1:45pm

TBA

Section 007 Friday 2:00-3:15pm

TBA

Spanish modernity, from the Mediterranean to the Atlantic: Spain has not been a major world power in over 200 years, during which its competitors and successor empires (France, Britain, and the U.S.) branded it, via a conglomeration of ideas called the “Black Legend,” as a backwards and feudal bastion of superstition and intolerance, good only for anthropologists and tourists. A hotbed of state-building in antiquity, Spain emerged as a center of Renaissance learning under Arab and Berber rule. While the rest of Europe languished in feudalism, its seven centuries co-existence of Christians, Muslims, and Jews saw the rebirth of classical knowledge, the spread of literacy, the development of a human-centered cosmology, the emergence of narrative self-making and the novel, and Europe’s first primarily urban society, where philosophy, the sciences, architecture, and the arts flourished. After Christian princes defeated the last Islamic foothold in the Peninsula in 1492, Castilian language and culture was the backbone of Spain’s imperial expansion across the Atlantic and produced the first modern, disciplining state, the privileging of individualism, private property, and capitalism, and theses of popular sovereignty, the nation state, and theories of racial inequality. Outpaced in industrialization by the late 18th-century, still Spain (and the new nations of Spanish America) kept pace with liberal reforms that culminated in the clash of competing fascist-capitalist and democratic-socialist ideologies, leading to the Spanish Civil War, World War II, the Cold War, and the re-birth of Spanish democracy in the post-Franco and European Union era, and Spain’s current avant-garde role in culture and the arts. Materials include history, ethnography, literature, and film.