PORTUGUESE COURSES

PORT-UA 2.001 Portuguese for Beginners II
Monday, Wednesday & Friday: 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 & Friday: 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 & Friday: 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 & Friday: 9:30am - 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 830.001 THE SHORT STORY IN BRAZIL: FIRST-PERSON FICTIONS  (in Portuguese)
Tuesday & Thursday: 12:30pm - 1:45pm    Peixoto, Marta
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.

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, Wednesday & Friday: 11:00am - 12:15pm   Martínez, Carlos
Section 002: Monday, Wednesday & Friday: 12:30pm - 1:45pm  Marguch, Francisco
Section 003: Monday, Wednesday & Friday: 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, Wednesday & Friday: 2:00pm - 3:15pm    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, Wednesday & Friday: 3:30pm - 4:45pm    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    Bajter, Ignacio  
Section 002: Tuesday & Thursday: 11:00am - 12:15pm    Morales, Osdany  
Section 003: Tuesday & Thursday: 12:30pm - 1:45pm    Morales, Osdany  
Section 004: Tuesday & Thursday: 2:00pm - 3:15pm    Villafuerte, Nadia

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 afinar 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 provides 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, followed by the study of factors that lead to variation in the language, such as historic, social, geographic and pragmatic. Three main theoretical areas will be covered: the first field 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 area deals 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 section will analyze word meaning.

Then the history of the language will be analyzed, followed by the variation apparent in the language nowadays, owing to factors such as the geographical region, 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 an observational study of a language community or an alternative research project. Familiarity with the basic structure of the language (and grammatical concepts) is assumed when taking this class.

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 how 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 emphasize 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)
**Monday & Wednesday: 2:00pm - 3:15pm**
**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, 4:55pm - 7:35pm 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 Identidad/Identidades. 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. Students may do an interview with an artist in a related field. The journal includes work by undergraduate and graduate students, artists and creators, and critics working on the chosen topic for the year.

Note: Students can repeat this course and fulfill the requirements of one elective course for the major or minor. Advanced Spanish language preferred. Please contact Lourdes.davila@nyu.edu with any questions.

SPAN-UA 360.001 Archives of the Body (in Spanish)
Tuesday & Thursday: 3:30pm - 4:45pm Tortorici, Zeb

What is an “archive” and what does it have to do with representations of the body? How do we know (or think we know) what we do about bodies and desires in the past and present? How and why do certain bodies come to be recorded, documented, and remembered in the first place? Insofar as the archives serve as a site for historical accumulation, visitation, and recognition they become an exemplary space for academic, activist, and community contests over the proper or desirable boundaries of sex, gender, and knowledge. Yet, how do bodily reminders and documented desires change in meaning and form depending on the nature of the document (be it a website, photograph, letter, diary, home video, criminal trial, medical record, literary text, etc.) and the technique of documentation employed in the act of recording?

This seminar examines the notion of “archives of the body” through the lenses of sexuality, desire, and memory in the Americas. We will explore topics including, but not limited to, the following: archival activism; animal bodies in zoos and taxidermy exhibits; representations of monstrosity in museums and natural history collections; colonialism and criminality (as tied to sexuality) in Latin America; the history of photography and film in the Americas; and, early twentieth-century Latin American eroticism as sites of cultural criticism, among other topics. We will actively engage local NYC-based archives in order to think through the complex ways that particular bodies come to be represented and remembered by and through diverse forms of archiving. This course invites us to think differently about how bodies and desires make their way into a particular historical, literary, and visual records, and as such we will be analyzing techniques of representation alongside their proper cultural and historical contexts.

Note: This course will be conducted in Spanish, and grading will be based on reading reactions (in class and at home), course participation, presentations, written assignments, and an in-class exam.
SPAN-UA 400.001 Spanish Cinema 1960’s to Present (in Spanish)
Wednesday: 12:30pm - 3:00pm      Labanyi, Jo
The course, taught in Spanish, offers a survey of Spanish cinema from the 1960s to the present, through the study of 13 key films, which will be made available for viewing (you should expect to spend time viewing them carefully). The chief aim of the course is to provide an introduction to the analysis of film form. By the end of the course, you should have the ability to analyze camerawork, mise-en-scène (décor, costume), performance style, editing, and soundtrack, in order to appreciate how the audiovisual medium of film produces meanings through the interrelationship of these elements. Spectatorship will be a major concern throughout the course, raising issues related to the mechanics of the gaze and to processes of identification. In addition, we will consider the ways in which films affect the viewer at the level of bodily sensation (“the haptic”). The course is also designed to give you practice in the cultural analysis of film texts, paying attention to how meaning is created indirectly as well as directly. Contextual information will be given about relevant political and social factors. Gender will be a key issue; the course will introduce you to gender theory, which has been central to the discipline of cinema studies. Class and ethnicity will be important issues in some of the films studied. Several of the films refer indirectly to the Spanish Civil War; others deal with memory in a more personal context.

SPAN-UA 550.001 TOPICS: Love, Poetry & Feminism in World Literature (in Spanish)
Monday & Wednesday: 3:30pm - 4:45pm     Subirats, Eduardo
This course will focus on the following topics: The saga of Eden and the origins of Patriarchalism. The goddesses Inanna/Ishtar and Eva, and the Tree of Life & Knowledge. The Song of Songs. Plato’s Love in Symposium. 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. Human and divine love by the Persian poet and mystic Nizami, and Dante’s La vita nuova... The aim of this seminar is to explore different conceptions of love across the world religions: Sumer, Greek, Hinduist, Hebrew, Christian, and Islamic, as well as a definition of mythological feminism.

SPAN-UA 550.002 TOPICS: Performance Art in Latin America (in Spanish)
Monday: 9:30pm - 12:00pm       Lane, Jill
Este curso explora “el arte de performance” creada por artistas Latinoamericanxs desde los sesenta hasta el presente. También denominado "arte de acción", "arte no objetual" y "arte corporal", estos son actos deliberados y reflexivos que intervienen el espacio intermedio entre arte/vida, público/privado, museo/calle, objeto/efímera, y cuerpo/acción. Exploramos los diferentes públicos abordados a través de estas obras, y exploramos diferentes modos de enunciación en relación o resistencia a instituciones afines (museos, publicaciones, escuelas de arte), proyectos políticos o a interpelaciones más amplias de la nación, el estado y el mercado. Consideramos varios temas: el “destructivismo” temprano (Raphael Montañez Ortiz, Marta Minjún, Alejandro Jodorowski) y el arte de los medios políticos (Tucumán Arde, Jacobo Borges); Arte neoconcretista brasileño (Helio Oiticica, Lygia Clark); "happenings" latinoamericanos (Rolando Peña, Oscar Masotta); paisaje/arte corporal (Ana Mendieta); performance contra la dictadura en Chile (CADA, Lotty Rosenfeld y la "escena avanzada", Alfredo Jaar); intervenciones mediáticas y obras fronterizas (Coco Fusco, Guillermo Gómez Peña); promulgaciones y respuestas a la "estética relacional" (Francis Alýs) y acciones en/hacia la sociedad civil en contextos de posguerra y posdictadura (María Teresa Hincapié, Regina José Galindo, Teresa Margolles, Tania Bruguera).

SPAN-UA 553.001 TOPICS: Mexican Muralism (in Spanish)
Monday & Wednesday: 12:30pm - 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 555. TOPICS in Culture and Action: Translating and Interpreting for Asylum Applicants (in Spanish)**

*Alternate Fridays, 1:30-3:00 Marguch, Francisco*

This 2-point seminar is a unique collaboration between the Dept. of Spanish & Portuguese at NYU and the Pro-Se Legal Clinic at the New Sanctuary Coalition (NSC). With record numbers of asylum seekers from Central America and beyond needing help in filing their asylum application, there is a huge need for Spanish-speakers to interpret Spanish/English and English/Spanish at the NSC Legal Clinic and translate documents and other materials into English. The seminar meets as a class every two weeks. At the beginning of the semester, we will introduce students to important legal terminology and criteria for asylum claims as well as to basic rules of interviewing, translating and interpreting. We will also provide background to recent political events in the most common countries of origin of asylum applicants. One of the requirements of the class is attending the weekly Legal Clinic (Wednesdays 5:30-9:00pm) and making themselves available as interpreters and/or translators. Faculty will supervise the work of translation and interpretation during the Clinic and will provide feedback and guidance. Students whose Spanish skills are not yet sufficient to operate independently as translators/interpreters will be given the opportunity to shadow experienced translators. Writing requirement: final report.

Note: Students can repeat this course one time and complete a full elective course in the department.

Prerequisite: Advanced Spanish; you need to contact the professor, Francisco.Marguch@nyu.edu for an interview

**SPAN-UA 640.001 TPCS: Women’s Writing in Latin America: Acercamientos feministas a la cultura Latinoamericana (in Spanish)**

*Monday & Wednesday 4:55pm – 6:10pm Torres, Laura*

Este seminario ofrece una perspectiva histórica sobre la importancia y creciente visibilidad de los movimientos feministas hemisféricos actuales. Aunque se concentrará en estudiar las aportaciones críticas y teóricas de América Latina y el Caribe a este panorama internacional, el mismo partirá de una perspectiva comparada que revele tanto las articulaciones locales de cada contexto como las respuestas comunes que son específicas a la historia colonial y moderna de las Américas, caracterizada por la explotación de las comunidades nativas, la inmigración, y los procesos acelerados de modernización e industrialización. Esta perspectiva nos permitirá problematizar la dicotomía centro-periferia que todavía informa la comprensión de la cultura política de las Américas. El curso también tendrá un componente interactivo de trabajo de campo en donde exploraremos distintos archivos, instituciones culturales, organizaciones, y lugares emblemáticos del feminismo en la ciudad de Nueva York para fomentar una perspectiva localizada y comparada de los materiales estudiados en clase.

Nuestra comprensión del feminismo girará en torno a su capacidad creativa de generar modos alternativos de organización e imaginación del mundo, los cuerpos y la vida cotidiana en
un panorama histórico en continua transformación. Para esto, estudiaremos textos literarios, películas, documentales, distintos ejemplos de las artes visuales y musicales, archivos históricos y la producción cultural de distintos colectivos. El énfasis en la creatividad nos permite entender el feminismo como un movimiento inclusivo, sin un sujeto político predeterminado o monolítico, y predicado en la comprensión y visibilización de distintas formas de marginalización y explotación del trabajo sobre las que se construyen los sistemas de opresión actuales. Por ello, este curso es especialmente pertinente para contextualizar la resistencia y las formas de organización que contrarrestan la criminalización de la inmigración, la violencia de género, la explotación de los recursos naturales y la normalización de la guerra.

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

**Tuesday & Thursday: 2:00pm - 3:15pm**

Fiol-Matta, Licia

¿En qué consiste la contemporaneidad de la novela actual latinoamericana? ¿Cómo sigue las claves consabidas del siglo XX y en qué sentido se aparta de ellas? ¿Es conservadora o radical? El curso analiza la novela contemporánea latinoamericana, trazando y teorizando los nudos que esta propone. Estudiaremos ficciones diversas de Cuba, México, Chile, Argentina, Colombia y otros países latinoamericanos, partiendo de la premisa de que en la era globalizada se van pareciendo más y más las literaturas antes pensadas como nacionales ante, por un lado el fenómeno comercial de bestsellerismo y, por otro, los trastornos del capitalismo financiero. Entonces, ¿cúales serían las ópticas adecuadas para el estudio de la novela contemporánea? Entre los autores que podrán discutirse se cuentan Eduardo Lalo, Jorge Enrique Lage, Legna Rodríguez Iglesias, Diamelia Eltit, Juan Cárdenas, Fernanda Melchor, Valeria Luiselli, Horacio Castellanos Moya, Yuri Herrera, Samanta Schweblin, Liliana Colanzi, Federico Falco y otros.

**SPAN-UA 950.001 TPCS: Narrativas transatlánticas en la alta modernidad hispánica (in Spanish)**

**Wednesday & Friday, 9:30 — 10:45am**

Victor Sierra Matute

El desembarco de Cristóbal Colón en América no solo dio inicio a la espiral de violencia y destrucción que supuso la Conquista, sino que también generó el trasvase —desde la Península hacia América, y viceversa— de multitud de objetos, especies animales, plantas y alimentos, ideas, personas y libros. En este seminario abordaremos el estudio de textos que cruzaron materialmente el océano desde finales del siglo XV hasta finales del siglo XVII. Partiendo de la noción de “sistema Atlántico” (Europa-África-América), prestaremos especial atención a las reflexiones sobre el tránsito de un continente a otro. Analizaremos diferentes tipos de documentos —cartas, crónicas, relaciones, novelas de viajes, autobiografías, poesía épica, teatro— y pensaremos en cómo se registran cuestiones de raza, clase, género y religión en los textos. Leeremos escritos —producidos en América y en la Península— como We People Here: Nahuatl Accounts of the Conquest y de autorxs como Catalina de Erauso, Alvar Núñez Cabeza de Vaca, Sor Juana Inés de la Cruz, Carlos de Sigüenza y Góngora o Amarilis Indiana. Entre las intervenciones teóricas que guiarán nuestro estudio se encuentran Serge Gruzinski, Paul Gilroy, Rolena Adorno, Matthew Restall y Ayesha Ramachandran.


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

Nadal, Sara

The social and political imaginaries of Francoist Spain (1939-1975) created a singular instance of temporal dislocation in the avant-garde of the 1960s and 70s, the countercultures of the 70s, and in the social fabric of political militancy against the regime. This course proposes an examination of those political, historical, and aesthetic conjunctures and their effect on the subjectivities of a generation that felt ‘infinitely foreign’ in the Spain of the time. By redefining the meanings of work, sexuality, and everyday life through the introduction of desiring subjects into a scene of discipline and obedience, artists, poets, filmmakers, activist, and militants often
paid homage to the democratic legacies of the Second Republic in the 1930s and to the avant-gardism of its cultural milieu. Similarly, the more recent indignados movement that occupied Spain’s public squares and demanded more radical democratic practices recalled, in turn, the countercultural practices of the 70s. We will study these cross-generational alliances in an effort to understand the convergence of aesthetics and politics in the often short-lived experimental communities of contemporary Spain.

We will read theoretical texts by Walter Benjamin, Jacques Rancière, Michel Foucault, Henri Lefebvre, Paul Ricoeur, Chantal Mouffe; poetry and prose from Rafael Alberti, Federico García Lorca, Jorge Semprún, Juan Marsé, Ramón Gómez de la Serna, Gabriel Ferrater, Leopoldo Panero, Belén Gopegui; films by Luis Buñuel, Pere Portabella, Joaquím Jordà, Oliver Laxe, and Isaki Lacuesta. Texts will be provided by instructor via NYUclasses.

**COURSES TAUGHT IN ENGLISH**

**SPAN-UA 301.001 Muslim Spain: Literature and Society (in English)**  
**Tuesday, Thursday 9:30-10:45**  
**Sarah Pearce**

This networked course (with NYU Madrid) will offer intermediate- and upper-level students an introduction to the literatures and cultures of medieval Spain, with particular focus on those that flourished in areas under Muslim rule. In addition to reading literature, we will consider the ways in which literary texts functioned in society as well as the ways in which they can be read as a reflection of social and historical concerns. Students will read canonical works of literature alongside other types of writing, such as economic and historical documents and will have the opportunity to consider material and artistic evidence alongside the textual record.

Because of the joint focus on society alongside literature, students will have the opportunity to make use of many cultural and historical resources in New York City and Madrid in the form of visits to museums, libraries and other relevant sites. Topics covered may include: interactions between Jews, Christians, and Muslims; the roles of women and the family in the Middle Ages; multilingualism; concepts of kingship and just rule; depictions of heroism and vanity; religious observance and practice; and the rise of early forms of national identity.

**SPAN-UA 450.001 Spanish Theater. Blood, Sweat and Tears: Bodies and Emotions in the Spanish Baroque (in English)**  
**Friday, 12:30 — 3:15pm**  
**Victor Sierra Matute**

Theater was probably the most influential massive phenomena in 17th-century Spanish society: it was not only one of the most successful entertainment industries but also a powerful tool of political control and a space of subversion and dissent. Spanish drama generated heated controversies about what was licit for the bodies to represent on stage while arousing strong passions among critics and audiences. This course examines early modern Spanish theater through the lens of affect theory, a subfield that seeks to explain the role of affect and emotions in culture and society. Following the early modern obsession with humoralism (fluids and their meanings), our seminar will be structured around three modules: blood (violence and wars; lineage and kinship), sweat (labor and social class; diseases) and tears (joy, pain, sadness, and laughter). We will read plays by authors like Miguel de Cervantes, Ana Caro, Lope de Vega, María de Zayas, Calderón de la Barca, Marcela de San Félix, Leonor de la Cueva y Silva, Sor Juana Inés de la Cruz and Juan Pérez de Montalbán. Critical readings will include texts by Eve Sedgwick, Sara Ahmed, Brian Massumi, Lauren Berlant and Silvia Federici, among others.

**SPAN-UA 551.001 TOPICS: Queer Corporealities in Latin America (in English)**  
**Tuesday 9:30am - 12:00pm**  
**Alvarez, Ana**

In this course, we will analyze the transformations across the late twentieth and early twenty-first century, of embodied forms of travesti and trans identities in Latin America, as a
way of problematizing wider constellations of affect, desire and consumption in the region as well as the latter’s shifting place within global markets and imagescapes. Trans subjectivities constitute a particularly rich prism through which to read these wider cultural shifts, thanks to the exceptionally creative and accelerated ways in which travesti and trans subjects and collectives have absorbed, resignified, and/or accentuated changes in biomedical technologies and shifting patterns of familial and productive relations and their mass-medial expressions in gendered embodiments and fashion regimes. All of these, furthermore, also find in the sex market a particular chamber of resonance. In reconstructing these changing imaginaries of dissident/transformative embodiments of sexuality and gender—from locas and maricas to travestis and trans persons—we shall analyze subsequent historically and geographically specific articulations of cultural industries and sex market imperatives in late capitalism, and their imbrications with new biomedical technologies and political discourses on sexual citizenship, as well as assess some of the critical approaches on offer from anthropology, queer/trans studies, affect studies and feminist theory.

SPAN-UA 551.002 TOPICS: Pop Latino American Music (in English)
Tuesday & Thursday: 4:45pm - 6:10pm    Fiol-Matta, Licia
This course will consider several important moments in Latin American and US Latino popular music, approached as a transnational phenomenon. The focus is on the performance of music, from tango to narcocorrido, traversing folk, revival, MPB, salsa, rock, and contemporary Latino genres. Yet, music is a cultural product and as such students will learn how to reflect on music critically, as a collective expression of emotions, desire, and affects, and as an arena where social and political experiences manifest through creative expression. We will also study the emergence of mass culture as decisive in our understanding of popular music and pay attention to broader music culture, especially the rise of consumer culture and the entertainment industry.

By semester’s end, students will have a working grasp of major developments in modern and contemporary Latino American popular music; be able to discuss recorded music and performance footage with critical listening tools, in relationship to larger social and political developments; incorporate the following categories into an overarching discussion of the performative aspects of music: regionalism, nationalism, folklore, subcultures, social differences, and politics; become acquainted with models of music criticism in order to approach pop music beyond simple expressions of personal taste.

SPAN-UA 951.001 TOPICS: Invisible Music of Northern Spain  (in English)
Tuesday: 12:30pm - 3:00pm    Pato, Cristina
This class will explore the musical diversity of northern Spain focusing on the cultural and historical connections of specific traditions and their impact on the Diaspora in the Americas. From Galician music to Sephardic and Basque, among other traditions, this innovative and interdisciplinary class will address topics of human migration, cultural identity, invisibility and the role of arts in the society through weekly discussions, presentations and a final project to be created in collaboration with the whole class.

Open to students from a wide range of disciplines and backgrounds. This class will be taught in English.

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.