

Department of Spanish and Portuguese / PhD Course Schedule – Spring 2020

COURSE	DAY	TIME	TITLE OF COURSE	PROFESSOR	Room
SPAN-GA 3545.001	Monday	2 – 4	Dissertation Proposal Workshop II	Giorgi	19 UP 405
SPAN-GA 2967.002	Monday	6 - 8	Four Masterworks of Modern Latin-American Literature	Subirats	19 UP 405
SPAN-GA 2968.001	Tuesday	2 – 4	Performance Art in Latin America	Lane	19 UP 223
SPAN-GA 2977.001*	Tuesday	12:30 – 3	Invisible Music of Northern Spain	Pato	KJCC
SPAN-GA 2978.001	Tuesday	4 – 6	The Latin American Pacific	Torres-Rodríguez	19 UP 223
SPAN-GA 2953.001	Wednesday	1 - 3	Professional Writing Practices II	Tortorici	19 UP 405
SPAN-GA 2950.001	Wednesday	11 - 1	Professional Writing Practices I	Fischer	19 UP 405
PORT-GA 1104.001	Wednesday	6 – 8	Portuguese for Spanish Speakers	Veloso	19 UP 223
SPAN-GA 2967.001	Thursday	12 – 2	Violent energies: Extractivism and Women’s Struggle in the Americas	Álvarez	19 UP 223
SPAN-GA 2966.001	Thursday	2 – 4	Gender Issues in Modern Spanish Writing and Film (1850s to the Present)	Labanyi	19 UP 223
SPAN-GA 2968.002*	Thursday	2 – 4:45	Latin America/Latinx reporting in NYC	Gonzales	KJCC 404
PORT-GA 2967.001	Thursday	4 – 6	The New Documentary Film in Brazil	Peixoto	19 UP 405
ABD Workshop II	Friday	9 – 11	ABD Workshop II	Mendelson	19 UP 223

* This course originates in another department.

Title: PORT-GA.2967.001 – The New Documentary Film in Brazil

Instructor: Marta Peixoto

Day and Time: Thursday, 4 -6pm

In Brazil, as elsewhere, the last twenty-some years have seen a surge in documentary filmmaking, aided by the availability of lightweight and inexpensive recording technologies. This increase in Brazil, part of the Retomada or Renewal of cinema of all kinds in the 1990s, made possible by favorable government policies, was accompanied by a parallel surge in critical thinking about the genre. This course, conducted in English, will examine a selection of these Brazilian films from the 1990s (with a few exceptions) to the present, in connections with film criticism and relevant film theory (Ismail Xavier, Jacques Rancière, Michael Renov, Stella Bruzzi, and others), in a context of earlier influential American and European documentary movements and filmmakers (direct cinema, cinéma vérité, Frederick Wiseman, Jean Rouch, Agnès Varda) and of Brazil's Cinema Novo. We will consider documentary film transnationally as a genre in its distinction and confluences with fiction films, explore issues such as: new modes of representation of "a voz do povo," the incursions of fiction in documentary film, ethical concerns about the respectful use of other people's images and words, and the construction of complex images of Brazil's changing political and social landscape since the end of the military dictatorship.

Title: SPAN-GA 2977.001 - Invisible Music of Northern Spain

Instructor: Cristina Pato

Day and time: Tuesdays, 12:30 - 3pm,

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.

Title: SPAN-GA 2978.001 – El Pacífico latinoamericano: materialidades, imaginarios y poéticas pelágicas

Instructor: Laura Torres Rodríguez

Day and time: Tuesdays, 4 – 6pm

Este seminario aborda a partir de una diversidad de aproximaciones disciplinarias y metodológicas el aspecto pacífico de las modernidades y las anti-modernidades latinoamericanas. ¿Qué factores han determinado la invisibilización del océano pacífico y sus comunidades aledañas en los imaginarios culturales latinoamericanos ya sean regionales, nacionales o continentales? Y por esta misma razón, ¿qué tipo de reflexiones estéticas, culturales y/o ambientales emergen de la confrontación con la historicidad de su materialidad pelágica? Algunas interrogantes a explorar son: ¿Cómo se han organizado históricamente las comunidades del Pacífico latinoamericano? ¿Cuáles son las historias del Pacífico negro e indígena? ¿Cuáles han sido sus prácticas políticas y poéticas? ¿Cómo las historias y los archipiélagos del Pacífico reconfiguran nuestra comprensión espacial y temporal de la América Latina continental? ¿Cómo las migraciones, la circulación de materias primas y las economías (formales e informales) asociadas al Pacífico se expresan en la música, el arte, la literatura, la performance y el cine? ¿Cuál es el rol del circuito transpacífico en el giro extraccionista

de las economías latinoamericanas? ¿Cómo se expresa la agencia de los ecosistemas y los agentes no humanos asociados a las costas y mares del Pacífico en la historia cultural, estética y ambiental de América Latina?

Title: SPAN-GA 2966.001 - Gender Issues in Modern Spanish Writing and Film (1850s to the Present)

Instructor: Jo Labanyi

Day and Time: Thursdays 2 -4 pm

The course will take us through a selection of Spanish fictional, dramatic, autobiographical, essayistic, and cinematic texts from the mid 19th century to the present. These will be put in conversation with a range of writings in feminist, queer, and transgender theory, in the hope of stimulating readings of the primary texts as theoretical interventions in their own right. The aim is to develop proficiency in gender analysis as a form of cultural as well as textual criticism. We will trace the historical development of attitudes to gender in modern Spain, considering how cultural representations can go against the dominant discourses of the historical period, as well as reflecting them. The texts also illustrate the ways in which prescribed gender roles can constrict or can be used strategically. A number of texts show how the gender divisions that have been a hallmark of western modernity are subverted by gender fluidity and/or a notion of gender as performance; other texts propose a model of sexual difference whereby women free themselves from male domination. Many of the texts explore alternatives to compulsory heterosexuality. Masculine, feminine, and transgender identifications will be interrogated.

The class will be taught in Spanish. Coursework may be written in Spanish or English.

Prescribed texts

Rosalía de Castro, *La hija del mar* (novel, 1859)

Leopoldo Alas, *La Regenta* (novel, 1884-1885)

María Martínez Sierra, feminist essays 1915-1932 collected in: Alda Blanco, *A las mujeres. Ensayos feministas de María Martínez Sierra* (Logroño: Instituto de Estudios Riojanos, 2003) (pdf to be made available)

Federico García Lorca, *El público* (drama, written 1930, published posthumously)

Carlos Arévalo, *Harka* (film, 1941)

Rosa Chacel, *Memorias de Leticia Valle* (novel, 1946, written in exile)

Ventura Pons, *Ocaña, retrat intermitent* (documentary, 1978)

Juan Goytisolo, *Coto vedado* (1985) and *En los reinos de taifa* (1986) (autobiography, also available in one volume as *Memorias*)

Carmen Martín Gaité, *Usos amorosos de la postguerra española* (1987) and *Desde la ventana* (1987, pdf to be made available) (essays). Will be read together with Chapters 1 and 3 of Rosa María Medina Doménech, *Ciencia y sabiduría del amor. Una historia cultural del franquismo 1940-1960* (Madrid: Iberoamericana, 2013; pdf to be made available). Rosa will join us via Skype for the class.

Pedro Almodóvar, *Todo sobre mi madre* (film, 1999)

Pilar Monsell, *África 815* (documentary, 2014). Pilar will join us via Skype for the class.

Title: SPAN-GA 2967.001 - Violent energies: extractivism and Women's Struggle in the Americas

Instructor: Ana Alvarez

Day and Time: Thursdays, 12 – 2pm

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 mestizo 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, Oseti Sakowin resistance against the Standing Rock pipeline, etc.).