

PORT-GA 1104.001 – Portuguese for Spanish Speakers

Day/Time: Wednesday, 6:00 – 8:00pm

Room: 405, 19 University Place

Instructor: Carlos Veloso

PORT-GA 2967.001 - Reading Clarice Lispector

Day/Time: Thursday, 6:00 - 8:00pm

Room: 223, 19 University Place

Instructor: Marta Peixoto

Description: A recent biography claims that Clarice Lispector (1920-1977) is one of the most popular but least understood of Latin American writers (Benjamin Moser, *Why this World*). This course, monographic but not insular, aims to further the understanding of her writing and to examine the Brazilian and international reception that brought about her prominence. We will read representative selections of her novels, short stories, newspaper chronicles, and criticism about her work, considering the literary and cultural frameworks that shape them. The rise of Lispector's international reputation coincided with feminist interest in female literary production and with an intense debate about the possibility and nature of a feminine textual difference. We will discuss the feminist reception of her writing, including the critical / theoretical writings of Hélène Cixous, crucial in establishing Lispector's renown, and recent theories of intimacy and affect that particularly resonate with her texts. We will read excerpts from a first English-language biography that studies her life and work from the perspective of the Jewish diaspora. We will also consider the multiple ways in which writers and readers are encoded and addressed in her texts and reflect, more broadly, on the process of canon formation, as we examine this writer's entry into the short list of Brazilian writers widely known outside Brazil.

Depending on student interest, this course may be conducted in either Portuguese or English. Papers may be written Portuguese, English or Spanish. All of Lispector's texts are also available in English, Spanish and French.

We will read the following texts by Lispector:

Perto do coração selvagem, 1944.

Laços de família, 1960.

A legião estrangeira, 1964 (selections).

A paixão segundo G. H., 1964.

Água viva, 1973.

A via crucis do corpo, 1974.

Visão do esplendor, 1975.
A hora da estrela, 1977,
A Bela e a Fera, 1979 (selections).
A descoberta do mundo, 1984 (selections).

SPAN-GA 3545.001 - Dissertation Proposal Workshop II

Day/Time: Tuesday, 6:00-8:00pm

Room: 405, 19 University Place

Instructor: Licia Fiol-Matta

SPAN-GA 2975.001 - Early Modern Spain: A History of Things

Day/Time: Tuesday, 4:00-6:00pm

Room: 405, 19 University Place

Instructor: Matthew Tanico

Description: This course will focus on the issue of studying material objects in written texts from the early modern Hispanic world. While books themselves have become the subject of many studies of material culture, what are we to make of the objects found within texts that rely on words alone to exist within the mind of the reader? What are the material limits of the written word? We will perform 'literary archaeology' as we study canonical texts from the early modern Spanish world in an attempt to overcome the hurdle of recovering non-existent material objects. Primary texts will include works by Garcilaso de la Vega, Fernando de Rojas, Gonzalo Fernández de Oviedo, Luis de Góngora, Miguel de Cervantes, Sor Juana Inés de la Cruz, and more. These may be accompanied by theoretical works by Kubler, Benjamin, Mauss, Brown, and others. The study of extant material objects in relation to literary texts will be highly encouraged, as well.

SPAN-GA 2968.001 - Beyond landscape: arts and environment in Latin America

Day/Time: Wednesday, 4:00-6:00pm

Room: 223, 19 University Place

Instructor: Jens Andermann

Description: In what ways have engagements with space and place in literature, film and the visual arts in Latin America, across the closing decades of the twentieth and the opening ones of the twenty-first century, challenged the landscape-form and its attendant dichotomies of subject vs. object, culture vs.

nature, center vs. periphery, etc.? Landscape, from colonial travelogues to the formalization of national iconographies in the nineteenth and early twentieth century, played a key role in the naturalization of extractive economies, anticipating as well as sublimating these by putting the land and its ingredients, human and nonhuman, at the viewer's disposal, available for the latter's visual pleasure and consumption. Late modernity, in the face of wide-spread ecological havoc as well as the fracturing of national teleologies under the onslaught of dictatorship, paramilitary and narcoviolence, witnessed the emergence of novel aesthetic propositions that attempt to break free from landscape and its legacies. Instead of remaining external to the material assemblages, localities and durations that landscape turned into an object of representation, these propositions materially intervene in the space and time of human and nonhuman constellations, thereby also challenging the boundaries between art, social action, therapy and politics. At the same time, these interventions also present a challenge to the specificity and mutual exclusivity of forms of artistic expression, often combining elements of cinema, sculpture, theater, poetry and photography, among others: a deliberate becoming-nonspecific as art and as an art that attains renewed political relevance in the face of global meltdown. In the course, we shall look at works and trajectories of, among others, Jorge Bodanzky and Orlando Senna, Hélio Oiticica, Artur Barrio, Ana Mendieta and Luis F. Bénédict, the Ciudad Abierta, EPS Huayco and CADA collectives, and at more recent bio and eco-art from Maria Thereza Alves, Marina Zerbarini, Eduardo Kac, Gilberto Esparza and Iván Henriques.

Introductory readings:

Jens Andermann, *Tierras en trance. Arte y naturaleza después del paisaje*. Santiago de Chile: Metales Pesados.

Macarena Gómez-Barris, *The Extractive Zone. Social Ecologies and Decolonial Perspectives*. Durham, NC: Duke University Press, 2017.

Rosalind Krauss, 'Sculpture in the Expanded Field,' *October* 8 (1979): 30-44.

Nelly Richard, *Márgenes e instituciones: arte en Chile desde 1973*. Santiago de Chile: Metales Pesados

SPAN-GA 2965.001 - History of the Emotions (Spain, 18th century to the present)

Day/Time: Wednesday, 6:00-8:00pm

Room: 223, 19 University Place

Instructor: Jo Labanyi

Description: The course will explore the historical evolution of the emotions and of the terminology used to refer to them, from the late 18th century to the present, in relation to a range of Spanish texts (fiction, drama, poetry) and political activism. Its basic premise is that emotions are historically variable, but that their evolution in Spain largely follows patterns evidenced in the western world in general. It will introduce a wide range of theoretical reading on the emotions and their history which are mostly not specific to Spain, as a way of generating new readings of the Spanish materials studied. Theoretical writers whose work will be essential to the course include Sara Ahmed, Teresa Brennan, Sianne Ngai, Lauren Berlant, Brian Massumi, Ute Frevert, William Reddy, Thomas Dixon, among others. The course

will assume, following Raymond Williams, that feeling is a form of thought, and that emotions are social and political interventions, even when posited as the innermost expression of the self. The gendering of emotion, and how this has evolved over time, will be another major strand, as will the relation of emotion to the body and the material world (what recent English-language scholarship has termed “affect”). The course will be taught in Spanish.

Primary texts

José de Cadalso, *Noches lúgubres* (fiction, 1789-1790)
Ángel Saavedra (Duque de Rivas), *Don Álvaro o la fuerza del sino* (drama, 1835)
Gertrudis Gómez de Avellaneda, *Sab* (fiction, 1841)
Gustavo Adolfo Bécquer, *Leyendas* (fiction, 1858-1864)
Benito Pérez Galdós, *Tormento* (fiction, 1884)
Ramón del Valle-Inclán, *Sonatas* (fiction, 1902-1905)
Miguel de Unamuno, *Abel Sánchez* (fiction, 1917)
Luis Cernuda, *Los placeres prohibidos* (poetry, 1931)
Carmen Laforet, *Nada* (fiction, 1945)
Mercè Rodoreda, *La plaza del Diamant* (fiction, Catalan original, 1962)
Ana María Moix, *Julia* (fiction, 1970)
José Sanchis Sinisterra, *Terror y miseria en el primer franquismo* (drama, 1979-2002)
Movimiento de los Indignados (2011; assorted materials on YouTube)

SPAN-GA 2978.001 - Histories of Race in the Iberian Atlantic

Day/Time: Wednesday, 2:00pm - 4:30pm

Room: 404, King Juan Carlos I Center

Description: What is “race”? We can now take for granted that from a scientific viewpoint the idea of human races does not make sense. But that does not help when we want to understand how race and racializations ended up shaping social and political realities across the Atlantic, and how they could remain virulent to this day. In this seminar we will take a circuitously comparative approach to the question of race in the Iberian Atlantic. Proceeding by way of historical example, we will discuss how various forms of racialization operated in Spain, its colonies, and the states that emerged after the desintegration of the Spanish empire. Topics will include the expulsion of the Moors and Jews in late medieval Spain, the expansion of black slavery in the Spanish colonies, the emergence of “castas” and the figure of the “mestizo” in the colonies, the emergence of racial categories in the 1810 constitutional convention in Cádiz, and the racialized language that was endemic during the Cuban Wars of Independence. Naturally, in a seminar of such a vast scope we cannot hope to do more than open a few windows on a long and complex history. However, depending on student interest and expertise, we may add pertinent case studies to the syllabus. Readings will be drawn in equal measure from cultural materials (fiction, film, visual materials), archival sources, and historical essays. We will also discuss in depth recent work in history, anthropology, and critical race theory. The class will be taught in English. Assessment: 7 response papers in the course of the semester and a research paper.

SPAN-GA 2978.002 - México: Nuevas territorialidades estéticas y culturales

Day/Time: Thursday, 4:00 – 6:00pm

Instructor: Laura Torres-Rodríguez

Room: 405, University Place

Description: Este seminario propone una exploración de la producción literaria y cinematográfica mexicana actual a partir de una serie de trayectorias estéticas y políticas cuyo punto de inflexión común es una perspectiva descentralizada de la historia y el territorio mexicano. La Ciudad de México y los legados metropolitanos del nacionalismo han tendido a acaparar el estudio de la tradición cultural mexicana. Trabajando desde itinerarios estéticos y políticos usualmente marginalizados en el abordaje de la historia literaria, como el feminismo y el regionalismo crítico, nos planteamos la posibilidad de configuraciones textuales que permitan analizar y leer el presente mexicano desde otras tradiciones y geografías, tales como Centro América, los Estados Unidos, el Caribe y América del Sur (sobre todo Colombia). Prestaremos particular atención a ordenamientos estéticos que organizan distintos ecosistemas culturales – como la frontera, el desierto, el océano, la selva– en constante producción y reconfiguración por procesos de inmigración, guerra y circulación de capital. El seminario también reevaluará las tendencias críticas del latinoamericanismo contemporáneo a partir de los legados estéticos y teóricos mexicanos.

Entre los materiales a se encuentran textos, películas e intervenciones artísticas de figuras como Eduardo Urzaiz Rodríguez, Rosario Castellanos, Juan Rulfo, José Revueltas, Josefina Vicens, Rafael Bernal, Amparo Dávila, José Emilio Pacheco, Sergio Pitol, Cristina Rivera Garza, Sergio González Rodríguez, Roberto Bolaño, Francis Alÿs, Fernanda Melchor, Sylvia Aguilar Zéleny, Sara Uribe, Emiliano Monge, Carlos Reygadas, Nicolás Pereda, Tania Candiani, y Natalia Almada, entre otras.