

# Spanish 2007/2008

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### Fall

#### **SPAN 407: Stories/Life Stories**

- May

Fiction that seems more real than reality? Real lives that read like fiction? In this seminar we will examine contemporary Spanish short stories inspired by strange individuals and even stranger lives lived by real people who happened to be women. Students should expect the unexpected in this class.

#### **SPAN 407 BRUJOS, MAGOS, SANTEROS Y CHAMANES**

- Sepulveda

(Witches, Wizards, Sorcerers and Shamans] The purpose of this course is to explore the shamanic cultures in Latin America with Native American, Spanish, and African roots through several authors who refer to the topic or adopt such a perspective. We'll discuss the notions of alchemy, magic-realism, santeria, nagualism, psycho-magic, and mapuche shamanism as well as the meaning of some ceremonial rites performed with sacred plants in the context of indigenous cosmologies. In order to understand the subject we will read literature on the topic, watch documentaries, and analyze several literary pieces—novels, short stories, poems, testimonial texts, essays, etc. We will include the work by authors such as Vicente Huidobro, Alejo Carpentier, Horacio Quiroga, Miguel Ángel Asturias, Gabriel García Márquez, Mario Vargas Llosa, Alejandro Jodorowky, Carlos Castaneda, María Sabina, Graciela Huinao, and Néstor Perlongher, among others. By reading these authors we will attempt to establish a connection between literature and multi-dimensional perceptions of reality embedded in shamanic cultures and counter-cultural practices. We will also include theoretical readings about shamanism, anthropology, mythology, and ethnobotany.

#### **SPAN 407/507 Anthropology and Literature in Mexico**

- Taylor

What does it mean to be identified as indigenous or to self-identify as indigenous in Mexican society? Who decides? In this course, we will contrast the concept of *indigeneity* articulated by 20<sup>th</sup> century novelists, ethnographers and filmmakers with that imagined by their more contemporary indigenous counterparts. We will then be able to recast the term “Indian” not simply as a stable, essential and objective category but rather, as a socially constructed web of ideas and images used to define—and most recently to contest—the limits of political and cultural belonging in Mexico. Finally, we will specify how and why the terms “indigenous” and “indigenous culture” might have developed such radically different meanings within grassroots indigenous and popular movements on one hand and within elite political and cultural circuits on the other.

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### **SPAN 420/520 Spanish dialects**

#### **- Davis**

Spanish is the official language of Spain and over twenty American countries, and it is the de facto second language of the United States. But even those with a superficial knowledge of Spanish know that there are vast geographical and social differences in the language. In this class we will explore variation in the Spanish language, focusing on the historical sources of modern-day dialects, the lexical and grammatical features that distinguish them, the social factors that determine current usage, and the future of the language in the different contexts where it is used.

Evaluation of student progress includes exams, quizzes, oral presentations, and a final research project, presented in the form of a web page. Possible topics include:

- Language as a badge of regional or national identity
- Language planning: Politics, ideology and reality
- The influence of English on Spanish
- The influence of other Romance Languages (French, Italian, etc.)
- Differences in male and female speech
- The co-official languages of Spain
- The future of Spanish: Unity or fragmentation?
- Spanish in the U.S.
- Bilingualism and diglossia
- Specific dialect features: *voseo*, *seseo*, etc.
- Languages in contact (Spanish-Catalan, Spanish-Basque, Spanish-Quechua, etc.)

#### NOTES:

(1) This class fulfills the Romance Languages Spanish major in-residence requirement.

(2) In Fall 2007, this course will have a special focus on Spain. Students who are participating in the 2008 UO Granada study abroad program are required to take this class as their pre-departure course and will have priority in registration.

### **437/537 The Spanish Civil War and Transatlantic Studies**

#### **- Enjuto Rangel**

This course reviews the poetic revolution provoked by the political urgency of the Spanish Civil War, as well as how contemporary literature contributes to the complexities of rereading the war a few decades after the end of Franco's dictatorship. The material discussed is divided into two main questions: how was the Spanish Civil War represented and fought through poetry? And how is it remembered and interpreted through narrative and cinema today? The Spanish Civil War, a turning point in both the international historical arena and the literary world, united Latin American and Spanish poets, in support of the Republican cause against the Fascist insurrection. How do we define Transatlantic Studies? How is it redefined by our

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reading of the poets who break with their respective national discourses in favor of a poetry that can respond to a historical necessity? Is the Spanish Civil War a Transatlantic, international conflict as well as the product of national crisis? The focus of our discussions will be on the critical analysis of the literary texts and their contribution to our reading of the historical past; to that end, we will study the historical context of the war through required secondary readings (articles on Spanish history, Transatlantic literary criticism, Marxism, and contemporary theories on historical narrative). We will read and analyze Latin American poets like Pablo Neruda, César Vallejo, Nicolás Guillén, Julia de Burgos, and Spanish poets, like Rafael Alberti, Miguel Hernández, Luis Cernuda, Concha Méndez, among others. We will also discuss contemporary writers like Manuel Rivas, Eugenio Suárez Galban, Javier Cercas and Dulce Chacón, and a few films, like *La lengua de las mariposas*, *Soldados de Salamina*, and *El laberinto del fauno*.

### **Span 450 Colonial Theater** **- Garcia-Pabon**

This course will study theater plays produced and/or staged during the colonial period in Latin America. Emphasis will be given to the construction of new and old identities, ethical and religious issues, resistance and acculturation. Readings will include Sor Juana, Espinoza Medrano, Calderon de la Barca, and plays by anonymous Indian writers. The readings will include theoretical texts.

### **SPAN 451/ 551 Sor Juana** **- Powell**

Sor Juana Inés de la Cruz and Her Context Participants in this class maintain a dual focus on (1) a close reading of baroque poems and prose by this major 17th-century colonial Mexican author, and (2) an investigation of her literary, cultural, spiritual, and intellectual context, in order to explore the complex role of a writer-intellectual who boldly inserted herself and her writings in masculinist tradition. To investigate literary context, we identify on the one hand the conventional forms, tropes, and imagery that enable Sor Juana to show her familiarity with and mastery of Renaissance and Baroque lyric and epistolary discourse; and on the other, the forms of irony, satire, burlesque, and parody that she used to critique ideological and social gender paradigms that denied women an intellectual or the right to authorship (as well as broader forms of social agency). Related critical, historical, and theoretical readings explore her biography, historical context, and religious-ideological framework. (Taught in Spanish.)

### **SPAN 452 Golden Age Lyric** **- Powell**

SPAN 452, Golden Age Lyric, focuses on the poetry of of Spain and colonial New Spain in the "Golden Age" of imperial power and cultural prestige (16th & 17th centuries). Especially, we will examine the love lyric, courtly and divine, by women and men poets, as a site and practice of exchanges of power—esthetic, cultural, political, or spiritual; and traditional or innovative. Among the numerous discourses and conventions employed for love poetry in the period, we will look with most detail at the uses and adaptations of courtly love and petrarchism (in both secular and devotional or mystical love poetry), by female and male poets.

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**RL 608**  
**- Davis**

### **Spanish 680 Hispanic Short Story** **- Juan Epple**

This seminar will focus on the development of the short story and short fiction in general in Spain and Latin America, paying special attention to prevailing aesthetics trends (Romanticism, Costumbrismo, Realism, Naturalism and Modernism).

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### Winter

#### **SPAN 407 Literature and Cinema of the Spanish Civil War** - *Cecilia Enjuto Rangel*

This course examines how we remember and revisit the Spanish Civil War through literature and cinema. We will discuss a film each week, along literary and historical texts that will contribute to our understanding of the war and the construction of historical memory. We will read historical testimonies, poems, a play and short stories, and analyze classic films like *Ay, Carmela!* and *Raza*, as well documentaries from both ideological viewpoints. We will discuss films that represent the Spanish Civil War and its aftermath, the early Post-war era of Franco's dictatorship; among them, *Lorca*, *Vacas*, *La hora de los valientes*, *Las bicicletas son para el verano*, *Libertarias*, *La niña de tus ojos*, *Los años bárbaros*, *La lengua de las mariposas*, *Soldados de Salamina*, *El laberinto del fauno*. Just as you must read the literary and historical texts before class, you will have to watch the films in our afternoon showing every week or on your own, we will not show them during the class.

#### **SPAN 407 Rosa Montero, Novelista** - May

Rosa Montero is a premier journalist who writes for the internationally recognized newspaper *El País*. She is also one of the country's most popular and prolific contemporary novelists. In this course we will be treated to a feast of Montero's earlier novels, examining and enjoying works that reflect this writer's tremendous creativity and fearless experimentalism. From catty social criticism in the mode of Larra and Twain to speculative fiction reminiscent of Le Guin, Montero will entertain us and lead us on a wonderful literary adventure.

#### **SPAN 407: Theater of Honor.** - Middlebrook

Seminar. Studies in the concept of honor in Early Modern Europe, with special attention to its imaginary supplement, the seventeenth-century theater of revenge and violence. In this course we will consider how the plots of Guillén de Castro, Lope de Vega, Calderon de la Barca and Tirso de Molina reflect on the changes that were taking place in Spanish society. In the final weeks of the course we will consider the legacies of the Spanish honor plot in twentieth century theater, dance and film. Course readings: plays by Guillén de Castro, Calderón de la Barca, Lope de Vega, Tirso de Molina, John Ford, Federico García Lorca. In addition, we will watch three films: *Elisa vida mía* (Carlos Saura, 1977); *Bodas de Sangre* (Carlos Saura, 1981); and *El laberinto del fauno* (Guillermo del Toro, 2006)

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### **SPAN 407: José Martí - Triana**

En este curso leeremos una parte del prolífico corpus literario de José Martí (1853-1895). Estudiaremos la evolución del pensamiento martiano en relación al modernismo literario, el nacionalismo cubano, públicos lectores latinoamericanos, el capitalismo monopolístico y el imperialismo, el exilio, los estudios hemisféricos, la pedagogía, género, sexualidad y raza. Las lecturas incluyen: Abdala; El presidio político en Cuba; poesía de Ismaelillo y Versos sencillos; cuentos de La Edad de Oro; periodismo de Patria; los ensayos "Nuestra América," "La verdad sobre los Estados Unidos," "Mi raza," "Vindicación de Cuba" y "Un drama terrible;" sus ensayos sobre Heredia, Whitman, Emerson y Wilde; y "Manifiesto de Montecristi."

### **SPAN 407/507: CUBA: El Período Especial en Literatura, Filme y Música - Triana**

Este curso es sobre representaciones del Período Especial en la producción cultural de Cuba. A través de la literatura, el filme y la música veremos como los cubanos narran la crisis económica y las transformaciones sociales en los últimos 18 años. El curso coincide con la serie de películas cubanas *The Films of Cuba's Special Period*. Autores: Nancy Alonso, Zoe Valdés, Rafael Hernández, Pedro Juan Gutiérrez, Leonardo Padura Fuentes, Yoss.

### **SPAN 407/507 Latin American Cultural Studies - Taylor**

### **SPAN 407/507 The Novel of the Spanish Civil War - Herrmann**

In this course we will read three "epic" yet little studied Spanish novels set during Spain's Civil War (1936-1939).

While the most of the celebrated so called "novels of memory" of the past two decades deal with the war's aftermath, the terror of the Francoist state, or the memory of the postwar years, we will focus on fiction that looks to represent the material, social, and emotional states of being in the context of "total" war. The course will begin with two weeks of historical review of the war itself, and will be complemented with screening of documentary and fiction films. The primary task, however, will be a close reading of novels by Antonio Soler, Manuel Rivas, and Juan Iturralde.

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### **SPAN 407/507 Post-Colonial Spanish-American Relations - Garcia-Caro**

This course introduces students to a discussion about Spanish cultural texts (novels, poems, essays, films) dealing with the Americas in the 19<sup>th</sup> and 20<sup>th</sup> Century. Throughout the course students will search for patterns of cultural appropriation of the Americas in Spanish texts: a cultural production that reveals a fractured post-imperial outlook rather than a consistently neo-colonial perception of the former colonies and the competing metropolis, the United States. Such outlook reflects competing internal models (monarchical, republican) that offer alternative views on Spain's place within the Atlantic commercial system. This fractured perspective can be described as alternating between a paternalistic, post-imperial role vis-à-vis the Americas, with programs for solidarity or recuperation of influence, and a penchant for belonging and integration, where a colonial narrative can nevertheless transpire. The experience of the traveler, in their thematic search for exoticism and violence is contrasted with that of the exile and their search for family resemblances and a home. These competing narratives, oscillating between paternal and fraternal modes, will challenge students to re-read contemporary Spanish texts within the framework of post-colonial studies.

### **RL 407/507 La Boheme parisienne - Gould**

In the popular imagination, "Bohemia" conjures images of counterculturalism, or of anti-systemic behaviors, loosely associated with unconventional dress, mind-expanding drugs, long hair, liberated sexual practices and "Dionysian" or antibourgeois art forms. Though the transnational cultural eruptions of 1968 are generally considered the modern highpoint of Bohemia, a similar set of phenomena also occurred in the 1830s and 40s in Europe, setting the foundations for these modes of cultural expression. This course will explore the development of Bohemian behaviors, sensibilities and genres from the mid-19th to the late 20th centuries with particular attention to French literary and operatic expression. Our studies will likely include "bohemian" literature by Balzac, Georges Sand, Theophile Gautier, Prosper Merimee, Baudelaire and Rimbaud and three operatic texts (via libretti, listening, and films): *Carmen*, *La Boheme*, and *Rent*. Individual projects may celebrate untold bohemian interests in literature, opera, dance or film.

### **RL 407/507 Humanism and Post-humanism - Lollini**

In one of his memorable axioms Giambattista Vico writes: "Because of the indefinite nature of the human mind, wherever it is lost in ignorance man makes himself the measure of all things." (New Science, par. 120). Vico presents here in a brilliant synthesis the two extremes of historical Humanism.

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The starting point is represented by Pico della Mirandola *Oratio de hominis dignitate* (1486), emphasizing the excellence and majesty of human being set by God at the center of the world as a “creature of indeterminate image” (V, 18). In the second part of his axiom Vico alludes to the concluding point of humanism’s trajectory represented by Giordano Bruno’s “infinite worlds,” that relativize the human position as a part of the universe in harmony with all natural entities and other human beings.

Our course will focus on primary sources and recent scholarship engaged in rethinking historical humanism, its origins and developments. Nowadays the question concerning technology seems to impose itself cogently, leaving more and more limited spaces for the human subject and for primeval and sacred conceptions of poetry as revelation of the world. These issues will be at the core of the second section of our course; they call for an ethical reflection that is more and more urgent. Heidegger spoke of the necessity of an original and radical ethics capable of remembering the question of Being. Nevertheless Heidegger did not write an ethics, Emmanuel Levinas did it, by posing the priority of ethics over ontology, and by refusing the idea of man and subjectivity that he thought was developed by humanism. To the historical views of humanism he opposed the “humanism of the other man” able to recognize the alterity not only the subjectivity of human beings. This section of our course aims at rethinking humanism and Vico’s philosophy in the light of contemporary ethics. In this regard, we will address the following crucial question: can contemporary ethics find in humanist tradition an adequate inspiration to address the dramatic concerns of the present?

Finally, in the third section of our course we will propose an inquiry on the meaning and value that is nowadays attributed to “posthumanism” and the so called “posthuman.” The overwhelming presence of technology in our life and time went beyond the sphere of production and goods reaching directly the basic human faculties. Molecular biology and cognitive sciences exalted the role of techno-sciences putting into crisis the dualism nature-culture as an idea and methodology able to comprehend what we consider human. Nowadays it does not appear possible anymore to think of a scientific and/or philosophic anthropology without coming to terms with the biological dimension of the human as profoundly modified in its essential aspects, from being born to living one’s own body and dying (N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, 1999; Roberto Marchesini, *Post-human. Verso nuovi modelli di esistenza*, 2002). In the “Post-human Manifesto” by Robert Pepperell, one may read among other things: “It is now clear that humans are no longer the most important things in the universe. This is something that humanists have yet to accept” (*The Posthuman Condition: Consciousness Beyond the Brain*, 2003: 177). How one has to read the origins and motivations of this self-proclaiming “post-humanist” wave of thinking, relying on the supposed epochal character of the technological transformations that modify under our eyes the human species? Has perhaps come the time of the “end of man”

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gloomily prophesied by Michel Foucault? Is this the fatal result of a model of knowledge that, fragmenting the human image in the techno-sciences, erases human existence “like a face drawn in sand at the edge of the sea”? (The Order of Things: An Archaeology of the Human Sciences, 1970, 386-87) Or is it still possible to read posthuman thinking through humanist categories? The idea that human beings are not at the center of the universe is already developed by Giordano Bruno; that is why the final question we will address in our course will be the following: “Should we consider Bruno the last humanist” philosopher or should we think of him as a genial forerunner of post-humanist thinking?

N.B. This course will include readings in Italian, French and Spanish and can be used for credit towards any of the RL majors.

### **Span 490: Stories and Histories/Realidades y ficciones - Gladhart**

This course will explore the intersections of reality, history, and fiction in texts by a selection of contemporary Latin American authors. Authors studied will include Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez, Elena Garro, and Alicia Yáñez Cossío.

### **SPAN 607 Jewish Literature - Wacks**

Spain was home to the most celebrated Hebrew poets and thinkers of the medieval period. Castilian, Aragonese, and Catalan Jews authored many of the classics of Hebrew literature. Modern Spaniards, including scholars of medieval Spanish literature, are largely unfamiliar with their Hebrew literary heritage, and do not generally consider Spanish Hebrew literature as “Spanish.” It is not commonly taught in Spanish secondary schools, and its study at the university level is largely isolated from the study of medieval literature written in Latin and Spanish. Yet, by the time that the first written texts began to appear in Castilian and Catalan, Hebrew literature was already a centuries-old tradition in Spain. The cultural expression of the Jews living in Christian Spain from the 13th to the 15th centuries is an important early chapter of Spanish literature and of Hispanic culture in general. The object of this course is to reassess the position of Spain’s medieval Hebrew literature vis-à-vis that of its Romance language literature, considering both traditions together within their broader Hispanic cultural context. We will read texts in translation from Arabic and Hebrew, as well as some written in hybrid dialects including both Semitic and Romance elements.

### **RL 620: Graduate Study in Romance Languages (2–4) - Garcia-Pabon**

This course is an introduction to purposes, problems, and methods of graduate study in Romance languages. The course will discuss research strategies for diverse literary genres, different historical periods, and specific geographical locations in the RL speaking countries

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(for example: the study of a medieval text; what specific problems a 19th century nation-building novel poses in Latin America and/or Africa). It will also introduce students to the prevalent theories about literary and cultural production. Specialist in the diverse areas of research will participate in the course.

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### **Spring**

#### **SPAN 407: La patria contra el pueblo: Nationalism and Narratives of Violence in Twentieth Century Latin America, from Chile to California**

- Garcia-Caro

#### **SPAN 407: Mayan, Mesoamerican & Chicana/o**

- Taylor

#### **SPAN 407: Spain and Islam**

- Wacks

Spain's relationship with Islam is extremely important to the development of Spanish and Hispanic culture. Everything that we think of as typically "Spanish" has its roots in Islam and in the tension between Christianity and Islam that came to define Spain. The Iberian Peninsula (today Spain and Portugal) was a Muslim country, called al-Andalus, where a uniquely sophisticated and luxurious culture flourished when the rest of Europe was living in relative poverty and ignorance. Although the Muslim political presence in Spain came to an end in 1492 with the defeat of the Kingdom of Granada by the Catholic Monarchs Isabella and Ferdinand, the last Muslims did not leave Spain until 1609. Today, massive immigration from North Africa has reintroduced Islam to Spain, and the future of the country will be determined in part by how modern Spaniards choose to deal with the challenges of religious and ethnic plurality. In this course we will learn about the development of Islamic culture in Spain, the transition to Christian political dominance and eventual elimination of Islam, and the current debate in Spain over North African immigration.

#### **RL 407: The Revolutionary Imagination in 20th Century Caribbean Literature**

- Triana

In this course we will explore writings from revolutionary political and aesthetic movements in the 20th century Caribbean. We will read from a variety of genres, from poetry to political manifestos to history. Possible authors include: Nicolás Guillén, Aimé Césaire, Jacques Roumain, Marcus Garvey, Luisa Capetillo, Jesús Colón, C.L.R. James, Eric Williams, Walter Rodney, Che Guevara, Roberto Fernández Retamar, Juan Bosch, Franz Fanon, Audre Lorde, Nancy Morejón, Maryse Condé, and Pedro Pietri.

\*\*\*Students may take this class to fulfill major/minor requirements in Spanish and French if reading and writing requirements in the target language are met. Consult with the professor.

#### **RL 407/507: The Cinema of Luis Bunuel**

- Herrmann

This seminar offers students interested in European Cinema, Surrealism, Transatlantic Studies, and contemporary Spanish culture an intensive introduction to one of the 20th century's most important filmmakers. We will devote the first two weeks of class to reading Bunuel's memoir and to lectures on his oeuvre. The remaining weeks focus on the screening and close analysis of up to 10 of Bunuel's masterworks, including *Simon of the Desert*,

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Discreet Charm of the Bourgeoisie, Un Chien Andalou, L'Age d'Or, Exterminating Angel, Los Olvidados, Las Hurdes, Belle de Jour, Viridiana, Tristana, Nazarin. Selections may vary according to student interest. This course will be carried out as a seminar, and graduate student participation is invited. For some background on Bunuel, see:

[http://www.moma.org/about\\_moma/press/2000/bunuel\\_11\\_15\\_00.html](http://www.moma.org/about_moma/press/2000/bunuel_11_15_00.html)

### **RL 407/507: "'Bodies Bilingual': Feminism and Cultures in Translation, Theory and Practice."**

**- Powell**

This interdisciplinary examination of current approaches to literary translation focuses on questions of gender and culture as broached in fields including anthropology, folklore and various branches of literary theory, together with the record of practitioners and theorists in the past. The course emphasizes feminist critical theory and cultural theory, two areas that question relations of power (ideological, economic, political) as these shape the production of new texts and the criteria by which texts are rendered into other languages (especially into English, the language of international literary dominance and market success). Readings are enhanced by students' creative experience with group and individual translation projects. Taught as a seminar, with discussions in English. Students may work for credit in Spanish by doing relevant readings and producing written work in Spanish, and translating between Spanish and English. Students of other RL languages receive RL credit and work with course projects in their specific language(s) of study.

### **RL 410/510**

**- Psaki**

### **SPAN 420/520 Gramática avanzada: La estructura del español**

**- Davis**

This class covers advanced, subtle aspects of the Spanish grammatical system, with a focus on contrastive analysis with English. Topics include verbal contrasts (*ser/estar*, preterit/imperfect, indicative/subjunctive) and the pronominal system (*se* and object pronouns). The class format includes lectures, hands-on field work with native speakers, and student presentations.

### **SPAN 452/552: Góngora, Quevedo, sor Juana.**

**- Middlebrook**

Seminar. A discussion of baroque poetry in its Spanish and New World contexts, through readings of three crucial early modern writers: Luis de Góngora, Francisco de Quevedo, sor Juana Inés de la Cruz. In this course, we will open with a discussion of sixteenth-century erudite poetry, focusing on Petrarchism (on the one hand), and on the poetry of social critique (on the other). We will then take up three long, challenging and extraordinary texts: Góngora's *Soldades* 1 and 2, and the *Primero Sueño* of sor Juana Inés de la Cruz. Graduate students

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will supplement the primary readings with critical writings by John Beverley, Octavio Paz, José Lezama Lima, Rodríguez de la Flor, Sabat Rivers

### **SPAN 466/566: Erotic poetry of the sixteenth and seventeenth centuries. Seminar.**

#### **- Middlebrook**

A survey of early modern Spanish and New World poetry, with emphasis on erotic, burlesque, grotesque and pornographic texts. In addition to considering how and why we determine the various categories for sexual content in poetry (no small question), we will also consider the questions of body and state that are raised by Quevedo, Lope, Góngora, sor Juana, not to mention that prolific and ribald early modern writer, “anonymous.” Please be advised that, as this description suggests, some of the readings for this course contain graphic sexual content

### **RL 623: Colonial Skins, Independent Acts**

#### **- Garcia-Pabon / Garcia-Caro**

This seminar will engage in a discussion of the continuities and challenges of colonial discourses and cultural practices in the years surrounding independence movements in Romance Languages speaking countries. The seminar will review two different literary periods: in the first part of the seminar we will consider texts from the period that precede the movements of independence as well as those that are produced once the new nations are constituted; in the second part we will inquire into 20th century critical representations of this period through historical novels and other texts. The seminar will also offer a wide ranging dialogue about theories of colonial and post-colonial identities in the Romance world.