

SPANISH COURSES TAUGHT DURING THE 2009-2010 ACADEMIC YEAR

FALL 2009

SPAN 150: The Spanish-speaking world, Dialects of Spanish-- 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. 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.

Objectives: Students will be able to...

- identify places, peoples, historical, cultural and linguistic influences (geography linguistics interface)
- identify the phonetic, lexical, and syntactic features that distinguish major dialects of Spanish
- identify the linguistic and cultural stereotypes associated with English and Spanish dialects
- recognize their own visceral reactions to specific language features
- recognize the research faculty in the Spanish sector of Romance Languages, their countries of origin, and specialty areas

SPAN 318: Survey in Spanish and American Literature—Powell

This course has three aims: 1) It introduces literature in Spanish (or Spanish translation) of indigenous cultures of Latin America, the Spanish conquest and colonization from the fifteenth through seventeenth centuries, and to the critical analysis of literature. Students develop skills for close reading in Spanish (for form and for content, learning to pick relevant details out of a text) and become familiar with vocabulary for literary analysis and criticism (major genres; imagery and figurative language; and other terms helpful in examining texts). 2) It relates literary texts to their historical, cultural, and social contexts. We uncover selected features of political and intellectual history, multicultural realities, and social conflicts, examining texts that (a) show the interrelatedness of orality and literariness; (b) reflect shifting hierarchies of cultures / ethnic groups and political power over the period; and (c) reveal matters of gender in literary expression, including power and disempowerment. We focus on themes of spiritual and political power, in multiple forms and occasions. This course also gives practice in effective “building-block” steps toward writing about literature, in Spanish, at an advanced undergraduate level.

Spanish 407: Sephardic Culture-- Wacks

The year 1492 was a watershed moment in the globalization of Hispanic culture. The first voyage of Columbus was the first conscious step toward extending Spain's power and culture beyond the Iberian peninsula, but the expulsion of the Jews also had the

unintended consequence of spreading Spanish language, folklore, and customs throughout the Mediterranean and the Balkans, and eventually into Africa and the Americas. The communities of Sephardim, descendants of the Jews expelled from Spain by the Catholic Monarchs in 1492, maintained their language and customs for hundreds of years in countries as diverse as Morocco and Bulgaria. In this course we will read a variety of texts written in the 15th-21st centuries, including moral treatises, histories, religious and secular poetry, folktales, popular songs, and journalism. (Course taught in Spanish).

SPAN 407: Seminar: Historias/Historias Vitales—May

This seminar will expose the student to a rich array of masters of the short story from Spain as well as curious biographies collected by one of the country's most engaging contemporary novelists.

SPAN 451/551: Sor Juana and Her Contexts—Powell

Drawing on a variety of disciplines, this course develops skills in close reading of poems and prose by the 17th-century Mexican nun, together with study of colonial Spanish-American contexts crucial to this writer/intellectual who boldly inserted herself and her writings in masculinist tradition. We investigate literary contexts through conventional forms, tropes, and imagery of Renaissance and Baroque lyric and epistolary discourse; and through the irony, satire, burlesque, and parody by which Sor Juana (and other women writers) critiqued ideological and social paradigms excluding women from intellectual life (as more broadly, from agency in social relations with men). Related critical, historical, and theoretical readings explore her biography, historical and cultural contexts, and the religious-intellectual framework of her place and period. (Course taught in Spanish.)

Spanish 607: Classics of Medieval Castilian Literature--Wacks

In this class we will read a number of the classical texts of medieval Castilian literature, all of which are represented on the reading list for the MA exam. Works will include the anonymous *Cantar de Mío Cid*, Gonzalo de Berceo's *Milagros de Nuestra Señora*, Alfonso X's *Estoria de España*, Juan Manuel's *Conde Lucanor*, Juan Ruiz's *Libro de buen amor*, the *Romancero viejo*, Fernando de Rojas' *Celestina*, and Garci Rodríguez Montalvo's *Amadís de Gaula*. In addition to primary texts, students will read secondary texts to situate the works in their historical and theoretical contexts.

SPAN 680: Women in 19th Century Latin American Novel-- Epple

En este seminario analizaremos la representación de la mujer como figura icónica y social en obras representativas del siglo XIX, como Saab, *Sin rumbo*, *Aves sin nido*, *La charca*, y *Santa*.

WINTER 2010

SPAN 330: Introduction to Poetry-- Enjuto Rangel

En este curso estudiaremos la poesía en múltiples épocas y países, desde poemas náhuas y jarchas medievales hasta poemas barrocos, románticos y vanguardistas en España y América Latina. Estudiaremos cómo los textos literarios dialogan con sus contextos históricos y culturales. Nuestras discusiones también se concentrarán en el análisis formal y detallado de los poemas. En el transcurso del trimestre trabajaremos para lograr escribir ensayos bien estructurados y con lecturas críticas originales.

SPAN 407: Theater and Immigration-- Gladhart

This course will focus on Latin American plays that treat migration--both into and out of Latin America--from the early 20th through the early 21st century. Plays from Argentina, Mexico, Ecuador, and the U.S. will allow us to discuss the theatrical representation of migration in the theaters of both "sending" and "receiving" countries. The course will be formatted as a workshop, one that will combine intensive reading of plays with performance and critical writing. Students will perform a short scene from one of the plays studied and write a substantial critical paper. The course will be divided roughly in thirds: the first third of the quarter we will focus on reading plays and choosing those texts to be performed and/or studied further; the second third of the course will focus on critical readings of the plays, incorporating theories of performance, immigration, and representation. The final third of the quarter will be devoted to polishing the performances of selected scenes and revising final papers. Playwrights studied may include Roberto Cossa, Hugo Salcedo, Griselda Gambaro, Sabina Berman, and Artístides Vargas. The course will be conducted in Spanish, though a few readings may be in English or a combination of English and Spanish.

SPAN 407: Love--Wacks

Love and sex were popular topics in pre-modern Spain, where authors took a variety of approaches to these subjects in several languages and genres before 1500. In this class we will read a variety of texts on love and sex including love poetry by men and women, treatises on courtly love, romance novels, sexual and gynecological manuals, and mystical writings on divine love.

SPAN 407: Seminar: Novelista, Rosa Montero-- May

This seminar will be an in-depth examination of two novels by Rosa Montero, a foremost journalist and popular author whose writing career began around the time of dictator Francisco Franco's death (1975) and continues richly to the present. Our analysis of her works will reflect the dynamic socio-historical context of contemporary Spain.

SPAN 407/507: Where is Macondo?-- Epple

El objetivo principal de este seminario es examinar la evolución literaria de Gabriel García Márquez, desde sus primeros relatos hasta sus novelas más destacadas. Las lecturas incluyen *La hojarasca*, *El coronel no tiene quien le escriba*, *Cien años de soledad*, *El otoño del patriarca*, *Crónica de una muerte anunciada*, *Doce cuentos peregrinos*, *Memoria de mis putas tristes* y un capítulo de sus memorias (tomo 1). Analizaremos el sentido estético y los procedimientos literarios del realismo mágico.

SPAN 437/537: Avant-Garde Poetics-- Enjuto Rangel

En este curso analizaremos diferentes manifestaciones artísticas de las primeras tres décadas del siglo XX en España y América Latina. Estudiaremos en particular la poesía vanguardista latinoamericana y la Generación del 27, pero también discutiremos cómo el teatro, la pintura y el cine redefinen lo estéticamente “innovador” y su crítica socio-política. ¿Se puede hablar de una poética transatlántica vanguardista? ¿Cómo se leen los unos a los otros y por qué recuperan a poetas barrocos como Góngora y Quevedo? ¿Cómo podemos leer sus manifiestos artísticos y políticos? Nuestras discusiones se concentrarán en el análisis formal y detallado de los textos literarios, y cómo dialogan con sus contextos históricos y culturales. Analizaremos desde la obra poética de Huidobro, Gómez de la Serna, Machado, Jiménez, Mistral, Vallejo, Neruda, Lorca, Cernuda, Alberti, Méndez, Chacel, Palés Matos, Andrade, Storni, Burgos hasta Picasso, Dalí, Lam, Rivera, Kahlo y Buñuel.

SPAN 450/550: Colonial Latin American Baroque—Garcia-Pabon

This class will study the Seventeenth and Eighteenth Centuries baroque literature in Colonial Latin America. We will address issues of emerging social subjects (Criollos, Mestizos, Indians) as represented in baroque poetry, narrative and theater. We will also discuss theories that have tried to define what is baroque, and if there is a difference between European and LA baroques. Authors to be read: Góngora, Espinoza Medrano, Sor Juana, Ribera, Arzáns Orsúa y Vela, Balbuena, and Sigüenza y Góngora. Theory readings will be: Benjamin, Deleuze, Echevarria, Moraña, Maravall, and Rodriguez de la Flor.

SPAN 452: Early Modern Hispanic Lyric Poetry (Spain and its colonies)-- Powell

This class investigates how the power and significance of lyric poetry grew and flourished in the early modern Hispanic world (“Renaissance” and “Baroque”, Spain and Latin America). We read cross-gender and cross-genre: that is, we will emphasize the ways that women poets “spoke” (or sang) out in poetic voice, while also reading the canonical male poets. In the context of traditions like petrarchism, courtly love, the querelle des femmes (or debate on women), mystical poetry, the elegy, the self-portrait poem, and the poem of philosophical meditation, is lyric a male-dominated discourse? If so, how; and if not, what is it rather? To address these questions, we also read a variety of poetic forms and themes that circulated widely in the period.

SPAN 452/552: Intro a la Poesia del Siglo de Oro-- Middlebrook

This course examines the major poetic genres of the sixteenth and the seventeenth centuries, focusing on the poetry composed in Peninsular Spain (although we will occasionally reach out to poetry composed in the Americas). Over the quarter, we will examine some of the lyrics of the Cancionero General (1511), then move through key writings by Juan Boscán, Garcilaso de la Vega, Gutierre de Cetina, Hernando de Acuña, Sta. Teresa., Luis de Góngora, Francisco de Quevedo and María de Zayas (also keeping an eye out for important lyrics by another prolific writer, “Anonymous”). As we read and discuss, we will be setting sixteenth-century lyrics in two important contexts: the “lyricization” of poetry and the rise of prose. Graduate students will be expected to complete theoretical readings by John Beverley, Wlad Godzich and Jeffrey Kittay; Michel Foucault and Virginia Jackson, among others. In addition, graduate students are

required to write a final paper of 15 pages. Undergraduate students will be asked to complete a take-home final exam. All students will be required to participate in weekly Blackboard discussions, take the mid-term exam (Week 6), and complete a brief oral final exam, which consists of reciting a full poem or a significant portion of a poem (Week 10).

SPRING 2010

SPAN 316: Survey of Peninsular Spanish Literature--Powell

This course has three aims: 1) It introduces peninsular Spanish literature of the twelfth through seventeenth centuries, and the critical analysis of literature. Students develop skills for close reading in Spanish (reading for form and for content, learning to pick relevant details out of a text) and become familiar with basic vocabulary for literary analysis and criticism (major genres; imagery and figurative language used in literary works; and other terms helpful in examining texts). 2) It introduces key features of the “Middle Ages” and the “early modern” (also known as “Renaissance” and “Baroque”) periods, by relating literary texts to their historical, cultural, and social contexts, uncovering selected features of political and intellectual history, multicultural realities, and social conflicts. We do this by examining texts that (a) illuminate the interrelatedness of orality and literariness; (b) reflect the “convivencia” and shifting hierarchies of cultures / ethnic groups and political power over the period; (c) reveal matters of gender in literary expression, including power and disempowerment. We examine the theme of love, in multiple forms and occasions. 3) This course gives practice in effective “building-block” steps toward writing about literature, in Spanish, at an advanced undergraduate level.

SPAN 407: Spain and Islam--Wacks

Spain’s relationship with Islam is extremely important to the development of Spanish and Hispanic culture. Much of what we think of as typically “Spanish” has its roots in Islam and in the tension between Christianity and Islam that came to define Spain. For centuries, 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 1614.

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 this time around. 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. Texts will include selections of medieval Hispano-Arabic poetry and prose, selections from the aljamiado literature of the Moriscos, the last Spanish Muslims (1500-1600s), a scholarly essay on the history of Arabic studies in Spain, contemporary Spanish fiction on the theme of African immigration, and

contemporary essays on both historical and current questions of the integration of Islam and Muslims in Spanish society.

SPAN 407: La Celestina-- Wacks

The law student Fernando de Rojas is thought to have written the Tragicomedia de Calisto y Melibea (otherwise known as the Celestina) during his Spring Break from the University of Salamanca. The Tragicomedia is a novel in dialogue about two star-crossed lovers, Calisto and Melibea, whose romance, brokered by the savvy and morally questionable go-between Celestina, ends in disaster. It is one of the most beloved classics of the Castilian language. In it, Fernando de Rojas delivers a scathing indictment of greed, lust, and the indulgences of the old social order of Medieval Castile. For the first time in Castilian literature, working-class characters come center stage and are revealed to be the real players in the drama of their upper-class masters. In this class we will read de Rojas' classic, along with other medieval texts and modern studies that shed light on the Celestina's historical and literary contexts.

SPAN 480/580: 19th C Hispanic Short Story-- Epple

Este seminario se enfocará en un análisis comparativo de relatos de escritores españoles y latinoamericanos, tanto del romanticismo, el realismo/naturalismo como del modernismo. El programa incluye relatos representativos de Mariano José de Larra, Esteban Echavarría, Pedro Antonio Alarcón, Leopoldo Alas, Ricardo Palma, Manuela Gorriti, Benito Pérez Galdós, Eduardo Acevedo Díaz, Javier de Viana, Emilia Pardo Bazán, Rubén Darío, Augusto H'Halmar y Horacio Quiroga.

SPAN 425/525: Translation: Literature and Cultures, Theory and Practice-- Powell

This seminar-workshop gives practical experience in the craft and the art of literary translation. Theoretical readings illuminate the pragmatic challenges encountered in our practice exercises and activities. We examine differing approaches to issues including linguistic problems of synonymy and dissimilarity; critiques of the "transculturation" of gender, social class, and political geography; the Euro-American history of translation & of translation theory, in its colonialistic and liberatory aspects; translation as close critical reading; questions of narrative and poetic translation; and the creative uses writers and poets have made of translation in English/American, and Spanish peninsular/Latin American traditions. In the individual translation projects, we apply our own creativity and insights, working independently and collaboratively, to these challenges.

SPAN 490: José Martí-- Triana

En este curso leeremos una pequeña 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, el imperialismo, el exilio, los estudios hemisféricos, género, sexualidad y raza. Las lecturas incluyen: 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," "Un drama terrible;" sus ensayos sobre Whitman y Emerson Wilde; y "Manifiesto de Montecristi."

SPAN 607: Desire in 19th Century Literature-- Enjuto Rangel

En este curso analizaremos la representación del deseo en el siglo diecinueve en la narrativa y la poesía de España y América Latina. ¿Cómo es que los escritores y las escritoras representan, idealizan, o parodian el deseo femenino y masculino? ¿Cómo es que las tensiones sexuales, raciales y de clases sociales determinan la construcción del deseo? Discutiremos textos teóricos y de crítica literaria en conexión con la obra de José María Heredia, José de Espronceda, Carolina Coronado, Gertrudis Gómez de Avellaneda, Cirilo Villaverde, Juana Manuela Gorriti, Clorinda Matto de Turner, Gustavo Adolfo Bécquer, Rosalía de Castro, Emilia Pardo Bazán, Clarín y Benito Pérez Galdós, entre otros escritores.