PORTUGUESE COURSES

PORT-UA 2.001 Portuguese for Beginners II
**Monday, Wednesday & Thursday: 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 & Thursday: 12:30pm - 1:45pm**  
_Pires, Francisco_

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.

PORT-UA 4.001 Intermediate Portuguese II
**Monday, Wednesday & Thursday: 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-UA4; placement test or permission of the DLP.**

PORT-UA 11.001 Portuguese for Spanish Speakers
**Monday, Wednesday & Thursday: 2:00pm – 3:15pm**  
_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 700.001 TPCS: TROPICÁLIA: Cultural performances in Brazil (in Portuguese)
Tuesday: 9:30am -12:00pm  Andermann, Jens

The musical, artistic and literary movement inaugurated by Hélio Oiticica’s installation of 1967 and Caetano Veloso’s homonymous song —followed by the ‘Bahian group’s’ first collective record— the year after, remains one of the most influential and complex aesthetic experiences in Brazil and Latin America of the late twentieth century. Indeed, in its transgressive sampling of pop and ‘high’ cultures both national and global in order to challenge an increasingly repressive political context, Brazil’s tropicalist movement has become newly relevant in recent years. Its shrill juxtapositions between rural-popular and cosmopolitan musical forms, of modernist and concrete poetry and of street slang, of international hippie fashions with the kitsch aesthetic of local TV, enraged both the authoritarian regime and the dominant strands of leftist cultural resistance. In the course, we will study Tropicália’s musical expressions (Caetano Veloso, Gilberto Gil, Gal Costa, Tom Zé, Os Mutantes) as well as its visual (Hélio Oiticica, Rubens Gerchman), poetic (Torquato Neto, Waly Salomão) and theatrical ones (José Celso Martinez Corrêa). We shall also look at its literary and filmic sources and forerunners, such as Glauber Rocha’s Terra em Transe (Entranced Earth, 1967) or José Agrippino de Paula’s Panamérica (1967), as well as at some of the cultural movements that drew inspiration from it (Manguebeat, AfroReggae, etc.). The course will be taught in Portuguese.


PORT-UA 706.001 NEW DOCUMENTARY IN BRAZIL (in English)
Tuesday & Thursday: 2:00 – 3:15pm  Peixoto, Marta

How does documentary film represent reality? Is it a transparent window? Or is it a more complex form that may include elements of staging and fiction? In Brazil (as elsewhere) the last twenty years have seen a surge in documentary filmmaking and critical thinking about this kind of film. The increased production of documentary film is part of the Retomada or Renewal of Brazilian cinema of all kinds since the 1990s, made possible by favorable government policies. This course, CONDUCTED IN ENGLISH, will examine a selection of these Brazilian films from the 1990s to the present (with brief retrospectives to earlier films) and explore issues such as: the uses of fact and fiction and the multiple ways in which documentary film may go beyond offering realistic versions of preexistent realities; the scope of its political impact; ethical concerns about the respectful use of other people's images and words; the construction of layered and complex images of Brazil. Readings concern these and other aspects of documentary films.

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, Tuesday & Thursday: 11:00am - 12:15pm  Del Risco, Enrique  
Section 002: Monday, Tuesday & Thursday: 12:30pm - 1:45pm  Del Risco, Enrique  
Section 003: Monday, Tuesday & Thursday: 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, Tuesday & Thursday 3:30pm - 4:45pm  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, Tuesday & Thursday: 3:30pm - 4:45pm  Burgos, Félix

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    Celis, Héctor
Section 002: Tuesday & Thursday: 11:00am - 12:15pm    Amelio, Laura
Section 003: Tuesday & Thursday: 12:30pm - 1:45pm    Amelio, Laura
Section 004: Tuesday & Thursday: 2:00pm - 3:15pm    Dreyfus, Mariela
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    Zemborain, Lila
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 refinar 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 will consist of 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, with a brief foray into sentence meaning and how the language varies according to social, geographic and pragmatic factors. Three main modules will be covered: the first module 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 module will deal 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 module will analyze word meaning, as well as factors that result in variation, due to 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 a report on a language community. This course will be conducted in Spanish.
The course aims to provide training in forms of cultural analysis appropriate to different media, by introducing you to a range of Spanish cultural production from the 19th century to the present (the large 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, poetry, film (fiction and documentary), painting, poster art, photography, architecture, and dance. A central theme will be the ways in which the various forms of cultural production studied 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. Attention will be given to the ways in which cultural texts deal with the national past, and with other cultures (African-American culture; contemporary migration from North Africa). We will be particularly interested in the ways in which cultural production helps to negotiate the relationship between tradition and change, between past and present. We will also consider the role that culture has played in moments of political crisis (the Spanish Civil War). Gender issues and youth culture will be key elements in several of the texts studied. The overall aim of the course will be to show how culture functions as a way of mediating contradictions and tensions, by encouraging certain modes of identification. The course (including assessment) will be conducted in Spanish.

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.

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. While during the fall semester students who are members of the journal meet formally but without credit to learn the online platforms necessary for the production of the journal (Word Press and InDesign) and to gather and organize the submissions and bios in the journal’s Dropbox, in the spring semester the 2-credit course has the following objectives, all of which culminate in the production and publication online of the journal:
SPAN-UA 410.001 GESTOS, MOVIMIENTO Y LITERATURA (in Spanish)
Tuesday & Thursday: 9:30am-10:45am Dávila, Lourdes
La danza y la literatura se han visto siempre como prácticas heterogéneas; la primera maneja cuerpos reales en movimiento, y la segunda se mueve siempre en primer lugar a través de la palabra, para producir cuerpos en movimiento. El propósito de este curso es examinar el punto de articulación que enlaza ambas prácticas, respondiendo a varias preguntas: 1. ¿De qué manera se piensa o se escribe, desde la filosofía, sobre la danza y el movimiento? 2. ¿De qué maneras, y con qué posibles objetivos, se utiliza el gesto, el movimiento y la danza en textos literarios? 3. ¿De qué modos utiliza la crítica los gestos, el movimiento y la danza como metáfora del pensamiento? 4. ¿De qué manera se puede utilizar el movimiento y los gestos de la danza y la literatura como base del saber y del pensar? 5. ¿Cómo produce la danza la literatura y viceversa? El curso incluirá textos de Cirilo Villaverde, García Lorca, Luis Palés Matos, Alejo Carpentier, Julio Cortázar, Leonardo Padura y Mario Bellatin, entre otros; el cine de Almovódar y Carlos Saura; el baile del flamenco en general, o de coreógrafos particulares como José Limón, Martha Graham, Pina Bausch, Oscar Araiz, Arthur Aviles o Viveca Vázquez y los ensayos de Nietzche, Heinrich von Kleist, Agamben, Rancière, Marie Bardet, Lepecki, y Badiou que se refieren específicamente al arte del movimiento, o al movimiento y la danza como metáfora para el pensamiento. Prerrequisito: SPAN-UA 200-Critical Approaches

SPAN-UA 450.001 SPANISH THEATRE: GOLDEN AGE (in Spanish)
Tuesday & Thursday: 12:30-1:45pm Tanico, Matthew
This course explores the development and apogee of the theater as a cultural phenomenon in early modern Spain. This period saw the flourishing of some of Spain’s greatest playwrights including Lope de Vega, who is said to have written some 500 plays, Tirso de Molina, who gave life to the Don Juan myth that inspired Mozart’s Don Giovanni, and Calderón de la Barca, whom Goethe regarded as high as Shakespeare. Even Miguel de Cervantes tried his hand at the theater prior to penning his masterpiece, Don Quijote. We will follow the life of the theater from the early morality plays performed for religious festivals up to the lavish secular performances of works that focus on popular themes such as nobility, honor, and jealousy. We will study the debates over drama as a generic form and the cultural history surrounding the construction of the first public theater houses. Comparison with other dramatic traditions will be encouraged.

SPAN-UA 550.001 TPCS: MEXICAN MURALISM (in Spanish)
Monday & Wednesday 12:30-1:45pm 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 553.001 LATIN AMERICAN FICTION: MYTHOLOGY AND LITERATURE (in Spanish)
Monday & Wednesday: 3:30-4:45pm Subirats, Eduardo
From Homer to Thomas Mann mythologies have been the departing point of written literatures. This seminar will discuss Neumann’s psychoanalytic interpretation of the myth of the Great Mother, the archeological and anthropological reconstruction of Aztecan, and Andean cults of Coatlicue, and Pachamama. In the second part of this seminar, we are going to analyze the mythological and historical backgrounds of two modern classical Latin American novels by Jose Maria Arguedas and Juan Rulfo.
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.

The Caribbean has historically been known as a place of transit. In this course, students will examine Dominican travel narratives as a way through which authors gain new self-understanding while traveling within and beyond national borders. We will draw on a series of theoretical approaches, canonical and extra-canonical sources—from novels, poems, chronicles, and postcards to merengue pop, photographic essays, and films—covering key Dominican movements and historical contexts from the heyday of imperial travels to the Caribbean in the nineteenth century to contemporary diasporas in the U.S. What insights do Dominican travel narratives reveal about gender, immigration, imperialism, modernity, and race in the greater Hispanic Caribbean? How and to what end do travelers to the Dominican Republic, or Dominican travelers abroad, witness revolution, participate in political schemes, make souvenirs out of mass culture? Particular attention will be given to honing students’ analytical skills by studying how experiences of adventure, curiosity, and wonder transform aesthetic expressions of familiarity, prejudice, and nationalist feeling. We will look at works by Junot Díaz, Frederick Douglass, Laura Amelia Guzmán and Israel Cárdenas, Scherezade García, Eugenio Granell on André Breton, Pedro Henríquez Ureña, Audrey Hepburn, Rita Indiana, Laszlo Kovacs, José Martí, Abigail Mejía, Pedro Mir, Camille Pissarro, Nelly Rosario, José Vasconcelos, LIFE magazine and Barceló adds, among others. The class will be taught in Spanish and includes mandatory field trips to libraries, museums, and neighborhoods in New York City. (CLACS SPONSOR).
SPAN-UA 950.001 TPCS: WEST SIDE STORIES: SPANISH IMMIGRANTS IN LOWER MANHATTAN (in Spanish)
Tuesday & Thursday: 3:30-4:45pm Fernández, James
So many immigrants from Spain settled in the West Village and Chelsea in the early 1900s, that the area just north and south of West 14th Street became known as Little Spain. In this course, focusing on sociology, literature, film and oral histories, we will reconstruct this little known story. Working in collaboration with local institutions (Friends of the High Line, La Nacional, businesses, restaurants and churches) we will construct an on-line gallery of portraits and stories of Spanish immigrants from the neighborhood.

COURSES TAUGHT IN ENGLISH

SPAN-UA 481.001 Queer Cultures and Democracy (in English)
Wednesday 12:30pm - 3:15pm Giorgi, Gabriel
In the last ten years, several Latin American nations have witnessed decisive progress in the legal recognition of non-normative sexualities and gender identities. Argentina passed the same-sex marriage law in 2010 and the gender identity law in 2011, followed by Uruguay in 2013; Colombia also approved the legal recognition of same sex couples, and in Mexico, Cuba, Brazil, the pressure of queer demands and visibility in the public sphere is stronger than ever. The conventional map of “advanced democracies” crafting models of democratization that could be exported to less developed nations seems definitely challenged: a new understanding of the complex, and multiple temporalities of queer cultures in North and South America is more necessary than ever.
In order to explore this rich and multi-layered landscape, this course wants to trace and reconstruct the historical detours of queer cultures in Buenos Aires and New York as cities that epitomize queer struggles in Argentina and the US. Taking as starting point the present context of growing acceptance and inclusion of queer citizens both in Latin America and the US, the course revisits the last three decades in order to question the dominant and frequently reductive narratives of steady, lineal progress. This class is aimed at developing an understanding of the nuances and contradictions of this complex historical transformation.

1. Elaborate critical perspectives on the historical transformations of queer urban cultures in the last four decades within a comparative, hemispheric frame
2. Provide critical tools to analyze and interpret the relations between culture, politics and sexuality
3. Criticize and complicate the assumptions about historical progress and modernization that have shaped the relations between North American and South American cultural imaginaries
4. Develop research skills in social and cultural studies such as archival research, interview, field report, etc.

SPAN-UA 581.001 Making History: Culture and Politics in the Caribbean
Tuesday & Thursday: 9:30-10:45am Sibylle Fischer
The culture and history of the Spanish Caribbean islands – Cuba, Puerto Rico, Dominican Republic – will be at the center of this seminar. In addition, we will briefly study the French and English speaking Caribbean and the complicated place of the Caribbean coastal regions in continental Spanish America. The class will be organized around key moments of Caribbean history: slavery and the struggles against it; colonialism and independence movements; U.S. occupations, dictatorships and revolutionary movements; the massive growth of a Caribbean diaspora; and the transformation of the Caribbean islands into so many tourist destinations. We will work with primary sources such as slave testimonies, declarations of independence, and revolutionary discourses, and read literary texts by authors such as Julia Alvarez, Alejo
Carpentier, Junot Díaz, Gabriel García Márquez, Gertrudis Gómez de Avellaneda, and José Martí. We will also study some of the most influential approaches to the Caribbean in cultural studies, anthropology and history. While the class will be taught in English, reading knowledge of Spanish and French is very welcome. Cross-listed with the Department of History as HIST-UA 760.001 and with the Department of Spanish as SPAN-UA 581.001.

**FYSEM-UA 536 Race and Culture in Brazil (in English-only for Freshmen)**

*Monday: 12:30pm – 3:00 p.m.*

Robbins, Dylon

Brazil is often invoked in conversations about race and culture, held up as an example for its presumably more egalitarian race relations, considered the embodiment of an exceptional fusion of African, Indigenous, and European elements and a model for understanding heterogeneity and difference. And yet it is also a nation frequently cited for its incidence of violence and extreme economic inequality. This seminar explores some of the unique contradictions shaping Brazilian reality. We trace the history of race relations in the ongoing transformation of Brazilian culture, looking at key social, political, and economic factors such as slavery and the plantation economy, popular music, Carnival, populism, racial democracy, affirmative action, and urban and rural violence. How do race and culture coincide and diverge in Brazil? And what may we gather about these convergences and divergences from textual, musical, and cinematic examples?

**CORE-UA 515.001 Cultures and Contexts: Latin America (in English)**

*Tuesday & Thursday: 9:30 am – 10:45am*

Lane, Jill

Over the last 50 years, millions of Latin Americans have experienced extraordinary shifts in their social, political, and cultural landscape, a result of the transformative effects of revolution or insurgency, state repression, popular resistance and social movements. We focus on events that had continental, hemispheric, and even global impact, including the Cuban Revolution of 1959, the military coups of the 1970s, and the Zapatista uprising in 1994. Drawing on a range of primary sources and cultural forms, we listen carefully to the voices of the major social actors of the time. Our sources are drawn from a wide range of media: newsprint, television broadcasts, transcripts, testimony, essay, documentary and feature film, art, and music. We deliberately mix artistic representations with documentary evidence to understand how the arts—music, visual art, literature, film—do not just reflect the reality around them, but are themselves vital sites for shaping and changing that reality and our imagination of it, both then and now.

**CORE-UA 700, Expressive Culture: Topics—Pop in Latino American Music (in English)**

*Tuesday & Thursday 3:30 – 4:45pm*

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 narcorrido, 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 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 on 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**  
Pearce, Sarah

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 advisor, 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**  
Pearce, Sarah

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.