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<tr>
<td>SPANISH 501</td>
<td>INTRODUCTION TO HISPANIC STUDIES</td>
<td>3</td>
<td>Wednesday</td>
<td>6:00-8:30PM</td>
<td>MLNG 201</td>
<td>COMPITELLO</td>
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<td>SPANISH 510</td>
<td>DEVELOPMENT OF SPANISH MEDIEVAL, RENAISSANCE, AND GOLDEN AGE LITERATURE</td>
<td>3</td>
<td>Monday</td>
<td>6:00-8:30PM</td>
<td>MLNG 213</td>
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"Theoretical Approaches to Cervantes’ Don Quixote"

COURSE DESCRIPTION AND OBJECTIVES: Spanish 511 is designed to guide you throughout a careful theoretical and analytical study of Don Quixote. We will focus mainly on the textual examination the themes, characters, and combination of tragedy and comedy found in D.Q. We will consider many relevant literary influences that can be found in this text, and what critics have written for so many years about Don Quixote. At the beginning students will be exposed to the historic context and the biography of Cervantes. Then students are required to analyze the art and language that occurs in the book, while simultaneously reading several important critical articles related to each chapter on Cervantes’ Don Quixote.

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<td>SPANISH 511</td>
<td>TOPICS IN MEDIEVAL LITERATURE, RENAISSANCE, AND GOLDEN AGE LITERATURE</td>
<td>3</td>
<td>Thursday</td>
<td>3:30-6:00PM</td>
<td>EDUC 502</td>
<td>HARDEN</td>
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"Writing Lives in Medieval and Early Modern Iberia"

In light of renewed interest in the autobiographical form, this course returns to a key moment in Spanish literary and cultural history in order to explore the texts and contexts newly emphasizing individual forms of subjectivity. Working within the thematic parameters defined by the respective Confessions of St. Augustine and Jean-Jacques Rousseau, we will examine an array of material and cultural practices that contributed to the development of two interconnected genres – life writing and the autobiographically-inflected novel – in medieval and early modern Iberia. Beginning with one of the earliest autobiographies written in Europe, the Memorias of Leonor López de Córdoba, in the first half of the course we will trace one of the origins of the first-person form to its beginnings in ritualized legal and inquisitorial confession. We will then consider the self-authorizing effects of broadly-defined eyewitness texts in readings ranging from spiritual autobiography and mystic poetry to historical accounts of trans-Atlantic travel and imprisonment. The second half of the course focuses on the ways in which imaginative literature appropriates and transforms nascent autobiographical conventions, charting a path from the pseudo-autobiographical gambit of the picaresque novel through the linked collections of short stories written by Miguel de Cervantes and María de Zayas, in which storytelling (and story-tellers) play a key role. Complementary readings in structuralist, deconstructive, psychoanalytic, historicist, and feminist approaches to autobiography will allow us to consider the ways in which medieval and early modern autobiographical texts align with and diverge from the dynamics that continue to inform the writing of lives and subjectivities.

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<td>SPANISH 521</td>
<td>TOPICS IN 18TH, 19TH, 20TH &amp; 21ST CENTURY SPANISH LITERATURE</td>
<td>3</td>
<td>Wednesday</td>
<td>3:00-5:30PM</td>
<td>EDUC 432</td>
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Why study Modernity, Modern Art, Avant-garde Film and the Poetry of the Generation of 1927?

“In the deepest sense . . . all art obliges us to expand our conception of the nature of the world and of experience.” (Horn) In this course we shall focus on the study of Modernism in art and poetry. We shall engage in a panoramic “view” as we study the period in which specific works emerged. Our study, thus, shall use as a point of departure the cultural era under consideration (1900 - 1930). First, we shall study Modernity so as to discuss the large-scale cultural changes it brought. We then shall examine Modernism – the cultural movement in the arts that demonstrated the “response to the alarming, exhilarating impact of large-scale modernization on previously traditional societies.” (Eagleton) The forces of change at work in Modernity find expression in Modernism. We shall study the artistic expression of artists in the visual arts, especially those in Expressionism, Cubism, Futurism, Dadaism and Surrealism. With both Cubism and Surrealism, we also shall view European experimental film as another important Modernist expression. It is my hope that by visually “seeing” the artistic manifestations of Modernism in International Art, Architecture and in avant-garde experimental film that we shall come to understand better its conceptual manifestations in Spanish poetry of the era. We shall use our Modernist lens in order to examine representative poems from poets associated with the famous Generation of 1927 in Spain. We also shall investigate how this group revolutionized Spanish poetry – its contents, themes, imagery, and linguistic expression. Importantly, although the poets affiliated with this group did not have a manifesto, a proclaimed leader, or a clearly delineated agenda it succeeded, nonetheless, in transforming Spanish poetry. Our knowledge of the Culture of 27 will allow us to appreciate the pioneering achievements made by the poets. Firmly grounded in their era, these poets boldly brought Spanish poetry into the Twentieth Century.

SPANISH 531 TOPICS IN SPANISH-AMERICAN LITERATURE: PRE-COLUMBIAN PERIOD TO INDEPENDENCE (3 Units) Tuesday 3:30-6:00PM ECE 258 CANCELLED

“Cartography, Identity, and Race through the Lens of the Discovery”

What do we understand by the notions of space and cartography? How do they intercept with race, power, and identity? Why should we interrogate these notions before and after the year 1492? The fourth continent was not discovered, but invented. Mexican philosopher Edmundo O’Gorman sets the theoretical stage for us to deconstruct imperial knowledge and expose the racial foundations of pre-scientific knowledge and colonialism. His ideas will lead us to and help us reflect upon the types of imagery involved in the articulation of space; the mode of its social construction; and how technology and exploration lead to an imbalance between different parts of the planet. Informed by his powerful arguments and in combination with critical readings on cultural geography, philosophy, visual culture, space, race, and postcolonial studies, we will analyze visual and textual narratives about the discovery and the New World (15th century-present) produced by European, indigenous, criollo, and twentieth-first century intellectuals. Our main inquiries will revolve around issues of knowledge-power, race, justice, and identity; we will focus on the impact of cartography on social relations and its legacy in the understandings of inequality and difference in Latin America. Requisites for the course: weekly reports on readings, one presentation (working bibliography & research paper), “active” participation, and a twenty-page paper.

SPANISH 561 TOPICS IN HISPANIC LITERATURE (3 Units) Monday 3:00-5:30PM PSYCH 304 MURPHY

“Introduction to Memory Studies”
In the aftermath of the atrocities of the twentieth century in countries across Latin America, the question of how to reconcile with past trauma and move toward a more peaceful future has often focused on memory events and sites, including truth commissions, memorial parks, and monuments. In countries where the transitions from dictatorship to democracy are now several decades old, debates about memory and justice, and the quest to find the bodies of those disappeared by the State during the years of violence, are gradually being transformed by the erosive sands of time. Terms like “postmemory” (Hirsch 2012), “prosthetic memory” (Landsberg 2004), and “multidirectional memory” (Rothberg 2009), to name a few, are now being offered up as means by which we might understand how people are called upon to remember as traumatic events slide ever further into history. Other influential scholarly texts explore nostalgia, trauma, affect, haunting, reenactments, material memory, memory tourism, and memory spheres as ways to grapple with theories and practices of individual, collective, and cultural memory.

This graduate seminar is designed to provide an overview of the key scholarship and debates in the interdisciplinary field of memory studies. Questions driving this course include: What is Memory Studies? How and when should theories about memory “travel” between Europe and the Americas? Why does memory matter? Of primary interest is for students to develop a wider understanding of the historical, theoretical, cultural, and visual turns within academic discourses, thus expanding the possibilities of the field of memory and the subfield of visual culture within Latin American Cultural Studies. Thus, we will begin with a selection of foundational texts on memory and make our way toward the influential scholars working to shape the field today. Our discussions on memory will be anchored by close analyses of visual culture, including film, photography, and other diverse memory objects, events, practices, and sites in Latin America.

Course Goals
1. Expose students to the interdisciplinary field of memory studies.
2. Familiarize students with relevant theory, criticism, and debates.
3. Expand students’ knowledge and analytic skills with regard to Latin American Visual Culture.
4. Assist students in framing their individual research within memory studies.
5. Improve students’ writing and analytic skills.
6. Assist students to write an academic article suitable to submit for publication.

Preliminary required texts:


Recommended (but not required) texts:


**Readings by the following authors will be provided on D2L:**

**SPANISH 580B SPANISH PHONOLOGY III**
(3 Units) Thursday 3:30-6:00PM EDUC 432 COLINA

This course continues the study of the generative analysis of the phonological system of Spanish started in Spanish phonology I. SPAN 580 (Spanish Phonology II) reviews recent analyses of important phonological processes of Spanish, highlighting advances, difficulties and unresolved theoretical and empirical issues. The course aims to provide students with: (a) the knowledge and resources necessary to read and critique/analyze generative analyses of the phonological system of Spanish; (b) a general understanding of major theoretical models of phonology through their application to Spanish; (c) a general understanding of the challenges presented by Spanish phonology to modern linguistic analysis, and the ability to formulate research questions. Students who wish to enroll in the course are required to have a sound knowledge of the descriptive facts of the phonology of Spanish and of the major concepts/tools of generative phonology.

**SPANISH 582C SPANISH SYNTAX III**
(3 Units) Tuesday 3:30-6:00PM EDUC 535 OLARREA

“*Spanish Word Order and Information Structure*”

Introducción a la Teoría Sintáctica I I I

The purpose of this course is to offer an overview of the research related to the interaction between syntax, informational content, and prosodic phonology that accounts for the differences in Spanish word order. It will introduce the complex issue of determining the structural position of subjects, which gives rise to cross-linguistic differences in word order. The course is designed for students with a solid background in Syntactic Theory who have completed the Syntax I and Syntax II courses.

**Textbooks:**


**SPANISH 583C SPANISH PHONETICS III: QUANTITATIVE & EXPERIMENTAL METHODS IN SPANISH LINGUISTICS**
(3 Units) Monday 3:00-5:30PM PAS 316 SIMONET
This course is an advanced survey of Spanish Psycholinguistics. The content is divided into three subfields: lexical processing, morphological processing, and syntactic processing. The course focuses on experimental approaches to language processing by Spanish speakers, both monolingual and bilingual. This research will be situated in its theoretical context, which aims at understanding language processing in general. Among the topics covered in the course are the following: visual word recognition and the structure of the lexicon, reading and the effects of orthography, evidence for higher order phonological structure in word recognition, the processing of morphophonological alternations, the processing of morphologically related words (inflectional vs. derivational morphemes), sentence processing, effects of bilingualism and cross-language interactions.

**SPANISH 696B**  
**SPANISH AMERICAN LITERATURE**  
(3 Units)  
Tuesday  
6:00-8:30PM  
MLNG 213  
ACOSTA

**“Recent Trends in Latin American Literary/Cultural Studies II”**

Part two of this seminar continues its review of recently published work in Latin American literary and cultural studies. The objective of this course is not simply to catch up on the cutting edge of research in the field, but to interrogate the conceptual and theoretical questions subtending this body of scholarship and explore their methodological assumptions and limits. It is a critical examination of recent disciplinary scholarship that anticipates shedding light on the larger epistemological questions that constitute contemporary reflection in the region. While the readings will vary in scope from week to week—ranging from studies in postdictatorship culture, political theory, and literary fiction—the course itself aims to forge a critical analytic framework that both informs and is informed by the wagers and stakes guiding current research in the field. Course requirements include weekly response papers, active participation, individual class presentations, and a final essay (15-20pgs.). Language of instruction contingent on interdisciplinarity of student enrollment.

### Tentative List of Readings:

- Beasley-Murray, Jon. *Posthegemony*
- Dove, Patrick. *Catastrophe of Modernity*
- Graff-Zivin, Erin. *Figurative Inquisitions*
- Fornazzari, Alessandro. *Speculative Fictions*
- Johnson, David E. *Kant’s Dog*
- More, Anna. *Baroque Sovereignty*
- Read, Justin. *Modern Poetics and Hemispheric American Cultural Studies*
- Rodriguez, Ileana. *Liberalism at its Limits*
- Shemak, April. *Asylum Speakers*
- Siskind, Mariano. *Cosmopolitan Desires*

Please contact Professor Acosta for more details.

**PORTUGUESE 549**  
**BRAZILIAN LITERATURE IN FILM**  
(3 Units)  
Tuesday/Thursday  
2:00-3:15PM  
MLNG 202  
BEZERRA