

## Spanish & Portuguese Graduate Course Descriptions

Fall 2023

### SPANISH

#### Spanish 630:

Spanish Syntax

Prof. Grant Armstrong

TR 1:00 pm – 2:15 pm

This course will cover both basic and advanced aspects of generative syntactic theory and its application to Spanish. We will begin with some foundational issues in the construction of a general theory of natural language syntax. We will then outline a theory of the grammar of Spanish, focusing both on simple and general combinatory principles that put sentences together, and on some of the more unique grammatical characteristics of Spanish such as null subjects, variable word order, and pronominal clitics. Data from a wide range of varieties of Spanish, as well as languages in contact with Spanish, will be introduced in order to highlight points they have in common and points of grammatical variation. Students will develop a research project during the course of the semester in which they pinpoint a problem with an existing analysis of a particular grammatical phenomenon, or design an experiment to test a hypothesis that they generate based on the predictions of a particular analysis. Students are encouraged to explore interests in languages in contact with Spanish (indigenous languages of the Americas, minority languages of Spain), understudied varieties of Spanish or Spanish-based creoles, heritage Spanish, second language acquisition and multilingualism, and to gain an understanding of how syntactic theory may help drive important research questions in these areas.

#### Basic bibliography

Bosque, Ignacio & Javier Gutiérrez-Rexach. 2009. *Fundamentos de sintaxis formal*. Madrid: Akal.

Camacho, José. 2018. *Introducción a la sintaxis española*. Cambridge, UK: Cambridge University Press.

Carnie, Andrew. 2021. *Syntax: A Generative Introduction*, 4<sup>th</sup> Edition. Wiley-Blackwell.

YouTube Channel:

<https://www.youtube.com/channel/UCSEZ6duRxX6R25mhRO06QnQ>

Koenenman, Olaf & Hedde Zeijlstra. 2017. *Introducing Syntax*. Cambridge, UK: Cambridge University Press.

<p><b>Spanish 770:</b> Introduction to the Profession F 11:00 am – 2:00 pm</p>	<p>Introduction to Spanish teaching methodology: classroom procedures, lesson planning, preparation and evaluation of testing devices, current trends in language teaching, audiovisual aids, etc. Other aspects of working in academia are incorporated as well, such as research (intertwining it with teaching, abstracts, conferences, publishing, etc.) and professionalization (building a CV, the job market, cover letters, research statements, teaching philosophies, etc.), both of which are guided by the instructor and visitors from the Department of Spanish &amp; Portuguese.</p>
<p><b>Spanish 802:</b> Reading, Interpreting, Teaching Latinx Literature and Culture <b>Prof. Rubén Medina</b> R 3:30 pm – 5:30 pm</p>	<p>Explores the literary and cultural production of Latinx communities in the United States, particularly of writers and performers of Mexican, Puerto Rican, Cuban, Dominican and Central American descent. While it examines how individuals and communities negotiate situations of internal colonialism, migration, interculturality, generational conflicts, tensions between assimilation and cultural preservation, gender roles, and transnational situations, the center of the inquiry is the intersection of aesthetics and Latinx identities. In addition, it considers the use of Spanish and English languages, the production of feminist and queer writing and performance, movements between high and popular culture, and the vision of the United States in their works regarding its past, its present, and its future. Diverse theories and ways to read literary and cultural texts will be explored. Cultural texts –novels, short stories, poetry, essays, film, performances— will be read in English or Spanish, or a combination of both.</p> <p><u>Our guiding learning outcomes are:</u></p> <ul style="list-style-type: none"> <li>• A critical knowledge of the varied make-up of Latinx communities in the U.S., as well of their current literary and cultural practices, aesthetics, and visions.</li> <li>• Critical understanding of how <i>Latinidad</i> is constructed and contested in the United States by various communities, institutions, and individuals.</li> <li>• Apply concepts, perspectives and theories to a diverse array of cultural texts and develop an original analysis of them.</li> <li>• Understand relations between Chicanx and Latinx in the United States and their countries of heritage from a transnational and transborder perspective.</li> </ul>

	<ul style="list-style-type: none"> <li>• Understand the cognitive, hermeneutic, and practical matters of studying Latinx cultural practices, and its pedagogical demands.</li> <li>• Critical knowledge of the interdisciplinary analysis in the field of Latinx Studies.</li> </ul> <p><u>Tentative Required List:</u></p> <ul style="list-style-type: none"> <li>• Sandra Cisneros. <i>El arroyo de la Llorona y otros cuentos</i>. Vintage español, 1996.</li> <li>• Junot Díaz. <i>Drown</i>. NYC: Riverhead Book, 1996.</li> <li>• Cristina García. <i>Soñar en cubano</i>. New York: Ballantine, 1993.</li> <li>• Myriam Gurba: <i>Mala onda</i>. Editorial Tránsito, 2023.</li> <li>• Tato Laviera. <i>AmeRícan</i>. Houston: Arte Publico Press, 1985.</li> <li>• Valeria Luiselli: <i>Los niños perdidos (un ensayo en cuarenta preguntas)</i>. Sexto piso, 2016.</li> <li>• Alan Peláez López. <i>Intergalactic Travels. Poems from a Fugitive Alien</i>. 2020.</li> <li>• Matt Sedillo: <i>Mowing Leaves of Grass</i>. Flower Song Press, 2019.</li> <li>• Héctor Tobar. <i>Translation Nation</i>. NYC: Riverhead Book, 2015.</li> </ul>
<p><b>Spanish 852:</b> Seminar in Medieval Literature: El cuerpo femenino en la cultura visual y textual de la España de los siglos XVI y XVII</p> <p><b>Prof. Mercedes Alcalá Galán</b></p> <p>T 4:00 pm – 6:00 pm</p>	<p>Al considerar el carácter evidentemente visual de la cultura de la Edad Moderna, este curso indagará en las diversas nociones que definen el género sexual en textos escritos y representaciones artísticas de los siglos XVI y XVII de autoría tanto femenina como masculina. Textos primarios, visuales y escritos, acercamientos teóricos e históricos, serán el corpus heterogéneo en el que nos adentraremos para intentar establecer cómo se crea la red de sentidos y de significaciones capaces de producir desde la cultura la noción de mujer a partir del concepto de género establecido en la Modernidad Temprana sin notables cuestionamientos o disidencias epistemológicas.</p> <p>Prestaremos especial importancia a las nociones de cuerpo y género en los siglos XVI y XVII, desde el discurso médico, científico, legal y religioso, a los discursos normativos que intentan amoldar y normalizar a la mujer según los presupuestos esbozados por la ciencia y la moral. También se prestará especial atención a las representaciones de la mujer en el arte y la literatura. Sin dejar nunca de lado la noción de cuerpo, estrechamente vinculada al concepto de mujer en la Edad Moderna, nos ocuparemos de temas como el hermafroditismo y su tratamiento desde la medicina, la ley y la religión; la ley y la regulación social ante las desviaciones de la norma sexual inscrita socialmente en la conducta</p>

	<p>femenina; además de contemplar cómo opera el cuerpo de las mujeres como espacio social en ámbitos tales como la violencia sexual al analizar las respuestas de una sociedad basada en la honra. Asimismo, indagaremos en las paradojas que presenta la prostitución frente a las normas sociales y a las nociones de la sexualidad femenina. También se explorará el discurso científico, principalmente de raíz galénica, con respecto a la ginecología, el parto y la lactancia, y las implicaciones sociales del cada vez más generalizado uso de nodrizas en la crianza. Por último, se atenderá a la producción de textos místicos autobiográficos escritos por mujeres que escriben desde los márgenes del discurso teológico en los que el propio cuerpo ocupa un lugar central y se constituye en un nudo de significados que ofrece diversos puntos de vista sobre la noción de género femenino en la cultura religiosa contrarreformista.</p>
--	--

**OTHER**

<p><b>Interdisciplinary Seminar 982, Section 002 (LACIS/Portuguese/Spanish)</b> <b>Prof. Kata Beilin</b> W 3:30 pm – 5:30 pm</p>	<p>In this seminar, we will introduce topics and issues that are central to an interdisciplinary and transdisciplinary understanding of the Latin American region. We will consider the region’s environmental, economic, and cultural challenges, education (Theology of Liberation), and habitat with particular attention to indigenous history, resistance and thought. We will focus on new rising indigenous and transdisciplinary methodologies, and in this context, we will discuss new possible relations between Academia and the communities. We will prioritize decolonizing research written in dialogue with or from the perspectives of indigenous knowledges, highlighting conceptual transformations that these changes of perspectives introduce. Significantly, we will question separations between culture and nature, subject and object, gendered visions of culture, and discuss culturally differing visions of wellbeing and work. We will focus from transdisciplinary perspective on the issues of water, food production, migrations, and on the debates on what development has meant and should mean for Latin America. In all the modules of the course, we will deliberate on the role of art, music, languages, and literatures in the process of struggle for transformation of patterns that led to destruction of human and nonhuman diversity and climate change.</p>
--	--

**Interdisciplinary Seminar  
982, Section 003  
(LACIS/Portuguese/  
Spanish):**

Performing Blackness in  
the Portuguese Atlantic

**Prof. Kathryn Sanchez**

M 3:30 pm – 5:30 pm

This seminar will explore the intersections of race and performance within the context of the Portuguese-speaking Atlantic experience of Portugal, Cape Verde, Guinea Bissau, Angola, and Brazil. The concept of a “Black Atlantic” will be extended from the original focus on the Anglophone world to the Lusophone Atlantic, a modern space that defies the limits of what it means to be African, American, and European within the Portuguese-speaking world. While the work of Paul Gilroy will be inevitably present throughout the course, the focus will be on contemporary reworkings and new conceptualizations of the Black Atlantic, moving forward from Joseph Roach’s most direct challenge to Gilroy’s 1993 model to luso-tropicalism rooted in a “Brown Atlantic” (Miguel Vale de Almeida). Performance and Black Performance Theory (BPT) will enable us to examine the cultures of the Lusophone Black Atlantic through representative plays, rituals, happenings, films, music, dance, novels, and poetry.

Topics will include decolonization and performance, Blackness and belonging, identity politics and ‘otherness’, fetishizing the Lusophone Atlantic, memorial building, slavery, afro-feminisms, transnationalism through performance, materialities of ritual (e.g. birth, death, healing), and new Black aesthetics, among others. Students interested in transoceanic connections, movements and struggles of African-descended peoples in other parts of the Black Atlantic are welcome to work theoretically within their area and discipline of choice.

Primary Theoretical Texts. Excerpts, articles, and chapters from:

DeFrantz and Gonzalez, eds. *Black Performance Theory*; Achille Mbembe, *Critique of Black Reason* (2017); Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (2003); Christina Sharpe, *In the Wake. On Blackness and Being*. (2016); Miguel Vale de Almeida, *An Earth-Colored Sea* (2004); Kevin Quashie, *Black Aliveness or a Poetics of Being* (2021); David Treece, et. al., *Cultures of the Lusophone Black Atlantic*; Patrícia Pinho, *Mama Africa*; Christina McMahon, *Recasting Transnationalism through Performance*, among others.