

Spanish & Portuguese Graduate Course Descriptions

Spring 2025

SPANISH

Spanish 630: Language Variation and Change in US and Latin American Spanish Prof. Fernando Tejedo MWF 9:55 am – 10:45 am	Los objetivos del curso son, por un lado, profundizar en el conocimiento lingüístico de las variedades geográficas del español en América. Se tratarán, desde las perspectivas sincrónica y diacrónica, algunas de las características más sobresalientes en el estudio de fenómenos de variación y cambio en los distintos niveles de la lengua (fonético/fonológico, gramatical, léxico y pragmático). Por otro lado, durante el curso se examinarán distintos acercamientos teóricos relacionados con las motivaciones de la variación y cambio a nivel macro-lingüístico (estandarización lingüística, koinización dialectal, convergencia y divergencia dialectal, contacto lingüístico) y micro-lingüístico (identidad y actitudes lingüísticas). La evaluación consistirá en trabajos escritos cortos, presentaciones y trabajo de investigación.
Spanish 771: Writing for the Profession Prof. Guillermina De Ferrari R 3:00 pm – 5:00 pm	This course seeks to facilitate effective academic writing and enhance productivity among advanced graduate students in literature and linguistics. This includes demystifying the writing process, acquiring a sense of relevant academic genres, and gaining practice writing, critiquing and editing in a community of peers. Genres include conference paper, article, and grant/dissertation proposal. The class will include practical readings, setting individual goals, and a workshop. Students will work on their choice project or series of smaller projects throughout the semester, such as expanding a term paper for publication or a grant application. This course is for ABD students in Literature and Linguistics. It will be graded on a Satisfactory/Unsatisfactory scheme. A grade of Satisfactory will be granted to all students who read and discuss about 75% of a selection of relevant texts, attend most classes, and engage in workshops in a responsible manner. After that, it is up to each student to make the best use of this class.
Spanish 802, section 001: Articulaciones de las subjetividades femeninas en Argentina y Chile a partir de la dictadura militar: sobrevivientes, desobedientes, rebeldes y hartas Prof. Ksenija Bilbija M 4:00 pm – 6:00 pm	El propósito de este curso es ver hasta qué punto el fantasma del pasado dictatorial en Chile y Argentina (1973-1990 y 1976-1983 respectivamente) sigue persiguiendo los ámbitos familiares y públicos en la democracia. Más específicamente, discutiremos las articulaciones de las subjetividades femeninas en los testimonios de las sobrevivientes del terrorismo de Estado- dentro del giro auto-ficcional y en las ficciones- producidos por las escritoras chilenas y argentinas. Nuestro corpus consistirá en las narrativas de la memoria y la postmemoria que, explícita o implícitamente, ejercen el juicio moral a la violencia que se percibe como un modelo social heredado de la dictadura y que se evidencia en el neoliberalismo postdictatorial. En este sentido, la precariedad, dañados lazos familiares, las subjetividades fragilizadas y la violencia “continúan mostrando algunas de las sombras más macabras de la dictadura” (Waldman, 2019, p.145). Aunque el propósito del curso es hablar sobre las voces de las mujeres en la sociedad chilena y argentina postdictatorial, esto no será posible sin las discusiones sobre el sexismo, el patriarcado, el androcentrismo y el control del cuerpo femenino, ya que la violencia

	sexual, visible e invisible, articulada o silenciada, que antes fue ejercida por el estado terrorista, ahora, en el siglo XXI, se normaliza en las esferas públicas y privadas. Los textos primarios (en orden de publicación): Luisa Valenzuela “Cambio de armas” “Cuarta versión” (1982) Luz Arce <i>El infierno</i>, 1993 (selección) Liliana Heker <i>Fin de historia</i>, (1996) Lina Meruane, <i>Cercada</i> (2000/2014) <i>Ese infierno</i> (2001) (selección) Albertina Carri, <i>Los rubios</i>, (2003) Fátima Sime <i>Carne de perra</i> (2008) Lola Arias, <i>Mi vida después</i> (2009/2016) (selección) Samantha Schweblin “Pájaros en la boca” en <i>Pájaros en la boca</i> (2009) Mariana Enríquez “Cuando hablábamos con los muertos”, “Chicos que faltan” y “El desentierro de la angelita” en <i>Los peligros de fumar en la cama</i> (2009) Andrea Jevtanovic “Arbol genealógico” (2011) Mariana Eva Pérez, <i>Diario de una princesa montonera</i> (2012) (selección) Raquel Robles <i>Pequeños combatientes</i> (2013) Nona Fernández, <i>Space invaders</i> (2013) Selva Almada <i>Chicas muertas</i> (2014) Marta Dillon <i>Aparecida</i> (2015) Elsa Osorio <i>Doble fondo</i> (2017)
Spanish 802, section 002 Transmedial Adaptation: Spanish American Literary Fiction and Cinema Prof. Glen Close R 3:30 pm – 5:30 pm	This course will explore interrelations of cinema and literary fiction through the study of Spanish American novels and their film adaptations. We will study texts concerned principally with themes of crime and transgression. Critical and theoretical readings will address the social and literary history of crime narrative as well as the dynamics of narrative deviance and regulation. This course will also provide a basic introduction to narratological analysis in Spanish and to the aesthetic and technical distinctions between literary and cinematic narration. Novelists will likely include Federico Gamboa, Antonio Di Benedetto, Beatriz Guido, José Donoso, Manuel Puig, Jorge Ibargüengoitia, Gabriel García Márquez, Ricardo Piglia and Fernando Vallejo. Film directors will likely include Leopoldo Torre Nilsson, Arturo Ripstein, Felipe Cazals, Ruy Guerra, Héctor Babenco, Francesco Rosi, Manuel Piñeyro, Barbet Schroeder and Lucrecia Martel. The final text selection may vary depending on the availability of films.
Spanish 861: Visualizing Disaster in Contemporary Spain: Crisis, Trauma, Memory Prof. Juan Egea W 3:30 pm – 5:30 pm	This is a seminar on peninsular visual and cultural studies with an emphasis on the concepts of crisis, trauma, and memory. It has two main objectives. First, we will explore current theoretical approaches to visual and cultural production in the humanities, with a particular focus on Hispanism. Second, it will examine in depth films, photographs, and graphic novels that engage and sometimes reframe these three guiding concepts within a Spanish context. Literary works will also be included as both cultural products and producers of verbal imagery. The insights gained from this seminar could be extrapolated to the study of visual and cultural production in other geographical areas. In today’s professional landscape, knowledge of visual studies and critical theory is

	increasingly valuable. This course will equip students with the scholarly competence needed to navigate these fields effectively.
PORTUGUESE	
Portuguese 642 Islands/Ilhas Prof. Ellen Sapega MW 2:30 pm – 3:45 pm	Taught in Portuguese, this topics class focuses on the history and culture of the many islands that belong to the Portuguese-speaking world: the Azores, Madeira, Cabo Verde, São Tomé and Príncipe, Mozambique Island, and East Timor. These islands and archipelagos have occupied positions of intercontinental mediation since the 16 th century. As we will see, insularity is not only isolation; it is also a life lived in relation to the exterior, made possible by the sea. Suspended between economic self-sufficiency and an openness to the world, these islands' ambivalent position challenges "ready-made" interpretive models about insular societies and invites us to see the center and periphery as concepts of a varying geometry. The geographic factor that is common to these islands should not attenuate their historical, political, cultural, and economic diversity, nonetheless. These and other questions regarding insularity and the specific cases of the above-mentioned islands and archipelagos will be explored through the analysis of film, fiction, and poetry produced since the mid-20 th century.