

Spring 2026 Course Descriptions



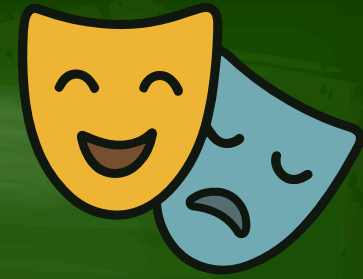
Spanish 564

Theory and Practice of Latinx American Theatre

Professor Paola Hernández

MW: 2:25-3:15 pm

MWF: 2:25-3:15 pm (after spring break)



The objective of this course is to introduce students to the complexities of Latin American theatre of the 20th and 21st centuries with an emphasis on both dramatic and scenic components. Issues such as gender, nationality, history, violence, immigration, identity and memory will be part of our ongoing discussion of the plays as we simultaneously distinguish aspects related to the theatrical stage and performance. The organization of the course is divided into two parts. First, students will read a variety of Latin American plays while becoming familiar with some of the most pertinent thinkers such as Artaud, Brecht, Barba, Stanislavsky, Grotowski who have heavily influenced playwrights in Latin America. During the second part of this course, we move to the Play Circle (Memorial Union), where students will learn how to stage a full-length play that they will have read. Set, lights, costume designs, production and direction will be part of this collective endeavor and each student will assume an active role in the performance (acting is not necessary). Students with interests in music, crafts, design can help explore theatre through the live performance. The end project is to perform in front of a live audience. Class and performance are in Spanish. One weekly response paper, two short analytical papers (6-8 pages), and one live performance are required.

Spring 2026 Course Descriptions



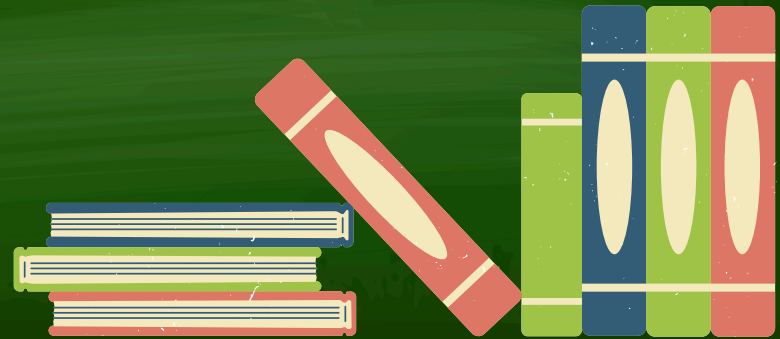
Spanish 630

The bilingual self: Sociolinguistic/psychological/political perspectives on identity

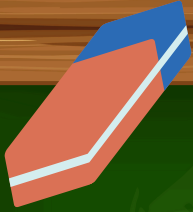
Professor Cathy Stafford

MW: 2:20-3:45 pm

Is the “self” composed of a constellation of stable traits, or is identity a more amorphous and negotiable construct? How do bi-/multilingual people navigate their identities through and across languages and cultures? And how does rejection or disparagement by other individuals, groups, or institutions influence a bi-/multilingual self, particularly when that self is a user of a socially minoritized language? In this course we seek to answer these questions through critical examination of various scholars’ models, theories and research on identity in a range of contexts of bi-/multilingualism and second language acquisition. As a culminating project for the course, each student will have the opportunity to adopt/adapt one of the theoretical frameworks and methodological approaches we examine to propose or carry out their own research project.



Spring 2026 Course Descriptions



Spanish 802

Roberto Bolaño: Entre el margen y el centro

Professor Rubén Medina

M: 4:00-6:00 pm

Desde la publicación de *La literatura nazi en América* (1996) y *Los detectives salvajes* en 1998, la fascinación por la escritura de Roberto Bolaño no ha cesado en el mundo de la literatura. De hecho, su prematura muerte en 2003 y la publicación póstuma de la novela *2666*, incluyendo *La*

Universidad desconocida, que reúne su poesía, y varias novelas inéditas, así como la traducción de su obra a varios idiomas, pronto incrementaron esa fascinación. Su ascenso a la literatura mundial opacó y marginó a muchos escritores en lengua española, hasta el punto de que algún crítico y novelista, con evidente envidia y utilizando una metáfora médica y despectiva, denominó “la epidemia Bolaño” para referirse a la atención de críticos y lectores hace más de una década. El autor se convirtió en una figura clave de la literatura mundial, noción a la que él mismo ha conferido nuevos significados. Bolaño no solamente es un excelente narrador y poeta que retoma, revisa y establece una relación crítica con la literatura mundial, incluida la latinoamericana, sino que, además, su escritura multiforme, compuesta por varios géneros, propone varios desafíos de lectura. Por ejemplo: No es un escritor estrictamente chileno, ni mexicano ni español; Convierte a sus textos en espacios autorreferenciales a través de una escritura a la vez lúdica, abierta y ensimismada; Usa estrategias y nociones postmodernistas sin asumir la posmodernidad; Utiliza el humor, la ironía y la parodia como mecanismo de disrupción epistemológica; Participa activamente en la creación de su propia leyenda al inscribir un personaje o alter ego en el que se mezclan personaje y autor, a partir de la cual varios críticos han construido una biografía ficticia; Empezó escribiendo poesía y lo hizo durante toda su vida, sin embargo, la crítica en su mayoría ha ignorado este aspecto de su escritura, al enfocarse simplemente en su narrativa.

Los críticos han propuesto una serie de conceptos para definir su obra, considerándolo como un escritor “nómada”, “anómalo”, “posnacional”, “extraterritorial”, “el último escritor latinoamericano”, “a neo-Beat” y un “escritor traducible” que encaja sin problemas en varias lenguas, y también como “el nuevo paradigma de la literatura mundial”.

En este seminario tomaremos en cuenta todos estos conceptos, pero analizaremos la escritura y trayectoria de Bolaño en términos de la tensión dialéctica entre el margen y el centro. Bolaño permaneció como un escritor desconocido durante dos décadas y solo empezó a obtener reconocimiento y prominencia mundial en los últimos cinco años de su vida. Vamos a considerar la formación de Bolaño como escritor en México y su conexión con el movimiento infrarrealista, la escritura de manifiestos, sus narrativas desacralizadoras de la literatura, la parodia de escritores y géneros, y su personalidad provocadora. Este seminario busca explorar esta dinámica a través de un análisis intertextual de su poesía temprana y prosa posterior, del entrecruce de planteamientos éticos y estéticos en sus manifiestos, poesía, novelas principales y ensayos. Este procedimiento intertextual nos permite examinar la obra de Bolaño en términos genealógicos y simultáneamente como una espiral en su constante movimiento de retornos, reenfoque de visiones y expansión de historias. Leeremos una selección de sus novelas —*Amuleto*, *La literatura nazi en América*, *Nocturno de Chile*—, secciones de *Los detectives salvajes* y *2666*, una selección de poemas y ensayos, paralelamente a la obra crítica y teórica de Ignacio Echeverría, Chiara Bolognese, Chris Andrews, Jean Franco, Nibaldo Acero, entre otros.

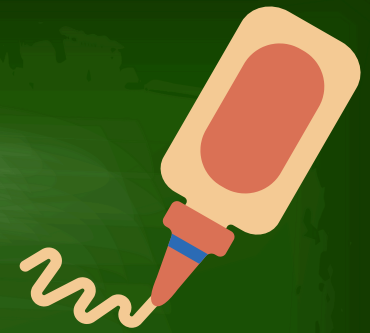
Spring 2026 Course Descriptions

Spanish 852

Spain and its Others: 15-17C: Ethnicity, Race, Religion

Professor Mercedes Alcalá Galán

T: 3:30-5:30 pm

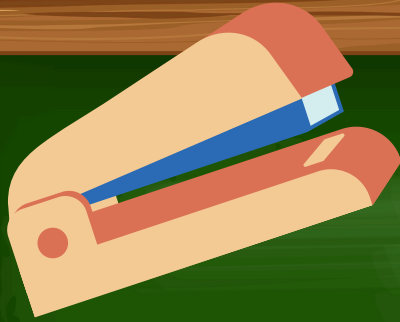


This graduate seminar examines how early modern Spanish and Colonial texts imagined, negotiated, and contested encounters with cultural and human difference. Spanning from the late fifteenth to the seventeenth century, the course traces the shifting frontiers of empire and faith—from the Iberian Peninsula to the Americas, and from the Atlantic to the Mediterranean—to explore how ideas of race, religion, and gender were constructed, challenged, and transformed. Spain's long history of coexistence among Christians, Muslims, Jews, enslaved sub-Saharan Africans, and Romani people provides a historical and conceptual foundation for the topics explored in this course.

Students will engage with writers such as Miguel de Cervantes—himself once enslaved in Algiers—who reflected on captivity, alterity, and freedom in works that redefined the human and remain crucial for understanding the complexities of cultural encounter. Readings will be paired with visual and material sources from the early modern world to consider how representation, power, and identity were shaped through image as well as word. The course invites students to think critically about questions of otherness that remain vital in the twenty-first century.



Spring 2026 Course Descriptions



Portuguese 450

Brazilian Women Writers
Professor Kathryn Sanchez
TR: 9:30-10:45 am



This course aims to introduce students to selected works by contemporary Brazilian women writers and film directors with an emphasis on the complex web interconnecting representations of nationality, race, class, ethnicity, gender, and sexualities. Readings will include a variety of different forms of writing such as poetry, short stories, novels, chronicles, and journalistic texts in constant dialog with popular and contemporary film constructions of Brazil and its people. A significant part of the course will be dedicated to the fascinating existentialist and experimental work of Clarice Lispector.

The class discussions will center on fantasies/quests of female subjecthood, women's rights, engendered violence, race and racial discrimination, women and disabilities, women in the context of slavery and feminist activism, in specific historical contexts and vis-à-vis pervasive national myths of racial democracy and pluralistic expressions of identities.

In addition to the primary texts and films discussed in class, students will have access to secondary sources in criticism, history, and theory to help frame class discussions. Course conducted in English.

Portuguese students are required to do all readings of primary materials and all written work in Portuguese.

No prior knowledge of Brazil is needed, and background information will be provided throughout the course to give students the tools necessary for understanding Brazil and the representation of women through these chosen texts and films.

