

Spring 2027 Graduate Courses

Spanish 630: Generative Syntax

Professor Grant Armstrong
MWF 11:00 - 11:50 AM
1120 Van Hise

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 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.

Core course bibliography

Baker, Mark. 2001. *The Atoms of Language*. New York: Basic Books.

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*, 4th Edition. Wiley-Blackwell.

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

Diercks, Michael, Beatrice Santorini, and Anthony Kroch. 2025. *The Syntax of Natural Language*, 2nd edition. Claremont, CA: Scholarship@Claremont.

https://scholarship.claremont.edu/pomona_facbooks/50/

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



Spring 2027 Graduate Courses

Spanish 771: Writing for the Profession

Professor Guillermina De Ferrari
R 3:30 – 5:30 PM
1120 Van Hise

This course seeks to facilitate effective academic writing and enhance productivity among advanced graduate students in literature and linguistics. The course is designed to demystify the writing process; familiarize students with key academic genres; encourage ways to enhance the writing process in quality and quantity; and model presenting, critiquing, and editing in a community of peers. Genres include conference presentations, writing and publishing articles, grant proposals, and dissertation writing.

The class will include short practical readings, setting individual goals, and workshops. Students will work on advancing their dissertation and/or several smaller projects throughout the semester, such as expanding a term paper for publication or a dissertation proposal.

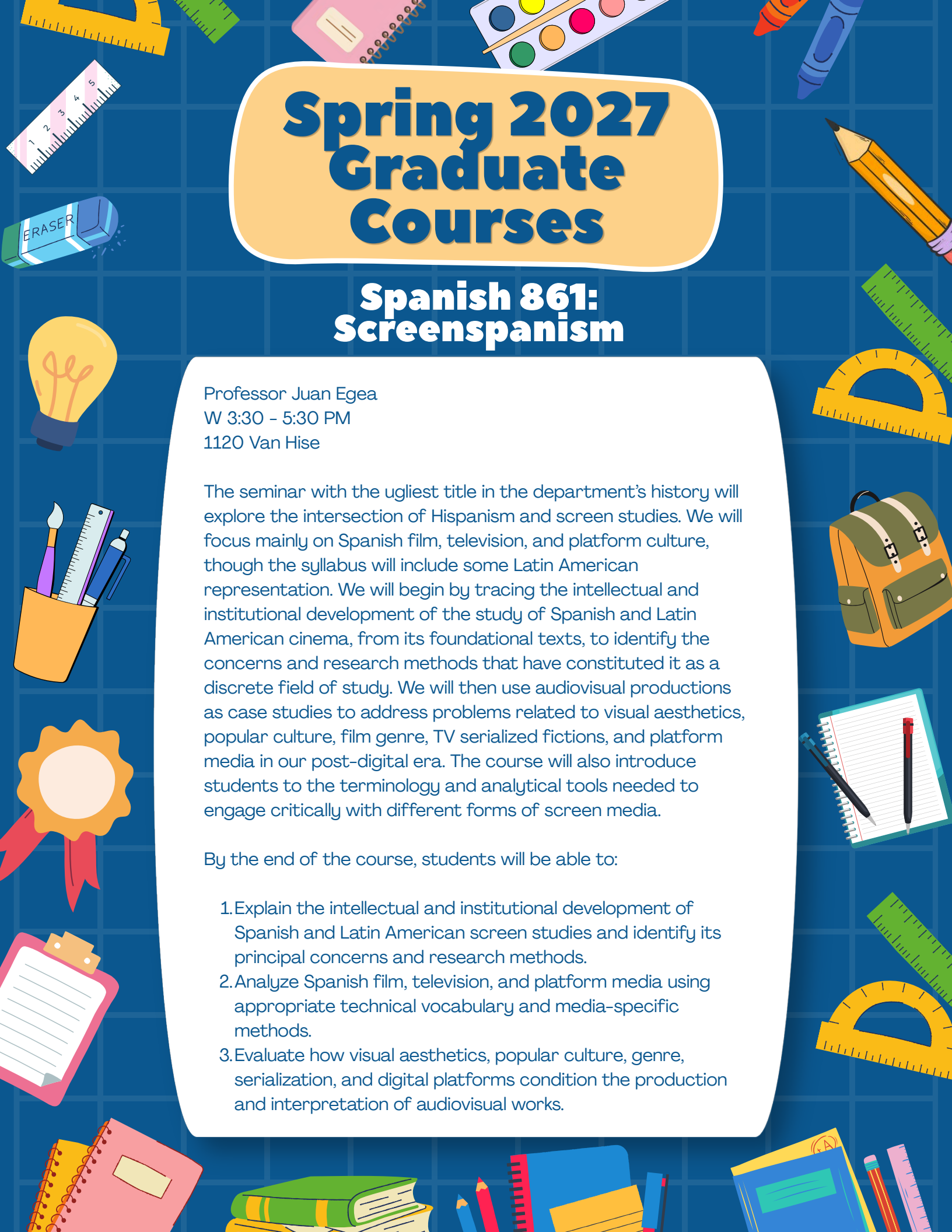
This class is for ABDs only.

Learning Outcomes

- demonstrate knowledge concerning various genres related to conference presentations and scholarly publication
- utilize the techniques, skills and modern tools necessary for generating original, coherent, and compelling writing at various levels depending on your needs
- produce a substantial written piece or combination of pieces of publishable quality, such as a polished article manuscript that is ready for submission to an academic journal
- be prepared for careers as researchers
- demonstrate professional and ethical responsibility

Grades

The course 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.



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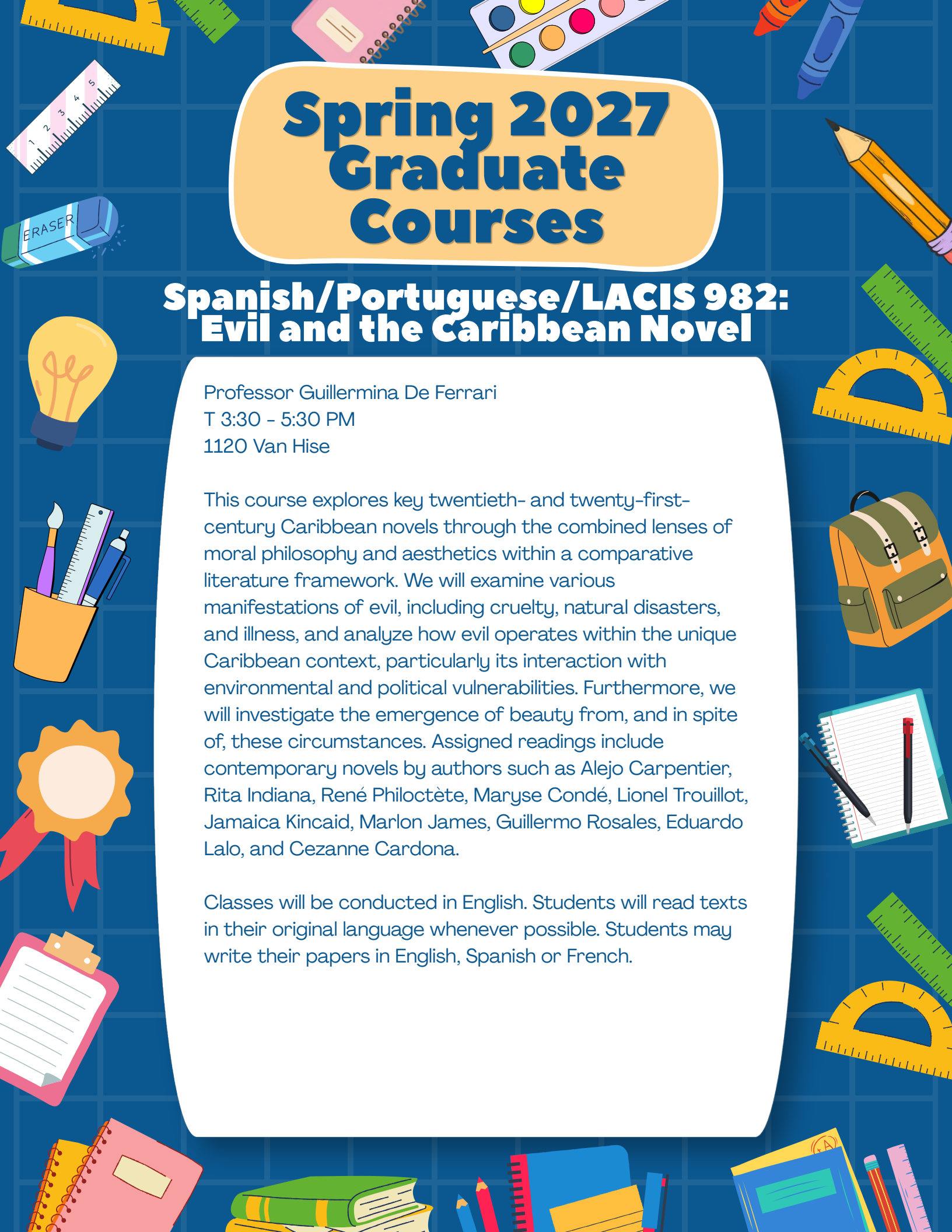
Spanish 861: Screenspanism

Professor Juan Egea
W 3:30 – 5:30 PM
1120 Van Hise

The seminar with the ugliest title in the department's history will explore the intersection of Hispanism and screen studies. We will focus mainly on Spanish film, television, and platform culture, though the syllabus will include some Latin American representation. We will begin by tracing the intellectual and institutional development of the study of Spanish and Latin American cinema, from its foundational texts, to identify the concerns and research methods that have constituted it as a discrete field of study. We will then use audiovisual productions as case studies to address problems related to visual aesthetics, popular culture, film genre, TV serialized fictions, and platform media in our post-digital era. The course will also introduce students to the terminology and analytical tools needed to engage critically with different forms of screen media.

By the end of the course, students will be able to:

1. Explain the intellectual and institutional development of Spanish and Latin American screen studies and identify its principal concerns and research methods.
2. Analyze Spanish film, television, and platform media using appropriate technical vocabulary and media-specific methods.
3. Evaluate how visual aesthetics, popular culture, genre, serialization, and digital platforms condition the production and interpretation of audiovisual works.



Spring 2027 Graduate Courses

Spanish/Portuguese/LACIS 982: Evil and the Caribbean Novel

Professor Guillermina De Ferrari
T 3:30 - 5:30 PM
1120 Van Hise

This course explores key twentieth- and twenty-first-century Caribbean novels through the combined lenses of moral philosophy and aesthetics within a comparative literature framework. We will examine various manifestations of evil, including cruelty, natural disasters, and illness, and analyze how evil operates within the unique Caribbean context, particularly its interaction with environmental and political vulnerabilities. Furthermore, we will investigate the emergence of beauty from, and in spite of, these circumstances. Assigned readings include contemporary novels by authors such as Alejo Carpentier, Rita Indiana, René Philoctète, Maryse Condé, Lionel Trouillot, Jamaica Kincaid, Marlon James, Guillermo Rosales, Eduardo Lalo, and Cezanne Cardona.

Classes will be conducted in English. Students will read texts in their original language whenever possible. Students may write their papers in English, Spanish or French.



Spring 2027 Graduate Courses

Portuguese 468: The pluralities of Brazilian literature: Narrative disputes

Visiting Professor Milena Britto
MW 2:30 - 3:45 PM
399 Van Hise

This course offers a panoramic overview of primary literary works of Brazil's main historic periods (colonial period, naturalism/realism, modernism), with a particular focus on the 20th and 21st centuries. Through exploration of canonic and non-canonic literary texts, and other modes of Brazilian artistic expression (such as film, music, visual arts, and performances), we will examine a "Brazil" that hides behind the "Brazil" that sees itself. We will go beyond common-place or official representations to grasp a plural Brazil. Readings will specifically focus on works of prose. We will explore the contradictions of discourses of nationhood as well as the frictions, violences, proximities, creativities, and resistances that permit an understanding of a Brazilian culture marked by race, gender, class and geographies. We will also engage supplementary critical readings. This course will be taught in Portuguese.



Spring 2027 Graduate Courses

Portuguese 642: Brazilian Cinema

Professor Kathryn Sanchez
TR 2:30 - 3:45 PM
355 Van Hise

This course explores modern Brazilian cinema as a dynamic space for imagining, contesting, and reinventing Brazil. Beginning with a brief look at the arrival of cinema and its early development in the country, we will focus primarily on the extraordinary transformations of Brazilian filmmaking from the 1960s to the present. We begin with Cinema Novo and the explosion of authorial filmmaking associated with directors such as Glauber Rocha, Nelson Pereira dos Santos, and Carlos Diegues, examining how filmmakers used the screen to confront poverty, race, regional inequality, national identity, and political power. We will also consider cinema under the military dictatorship, from allegory and aesthetic experimentation to the seemingly paradoxical growth of large-scale productions supported by the state agency Embrafilme.

From there, we turn to the retomada, the revitalization of Brazilian filmmaking beginning in the mid-1990s, and to the changing political and economic structures that made new forms of production possible. But the course is ultimately interested not only in how Brazilian cinema was rebuilt, but in who gets to make images of Brazil, whose bodies and stories become visible, and what happens when historically marginalized filmmakers take control of the camera. Moving into the twenty-first century, we will explore Indigenous cinema, Black cinema and Afrofuturism, queer film, experimental work, and the growing prominence of women directors. Throughout the course, we will also consider how Brazilian cinema represents, remembers, and makes visible different forms of violence and trauma, from political repression and racial and gendered violence to the less visible forms of structural and environmental violence. Across these different moments and movements, we will ask how cinema can reproduce dominant ways of seeing but also disrupt them, creating new forms through which to imagine bodies, identities, territories, histories, and possible futures.

Course taught in English. Films viewed with the option of subtitles.