SPAN101 Elementary Spanish I
This introductory course is designed for students without prior Spanish language study and focuses on the development of receptive and productive language skills (reading, listening, writing, and speaking) within a strong cultural framework.
Offering: Host
Grading: Amp Graded
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

SPAN102 Elementary Spanish II
This course, the continuation of SPAN101, further develops basic language skills (reading, listening, writing, and speaking). The course incorporates readings and media from a variety of sources, allowing students to explore the cultures of the Spanish-speaking world.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: SPAN101

SPAN103 Elementary Spanish for High Beginners
This course provides an intense review of elementary Spanish to allow students to advance to the intermediate level. Emphasis is placed on the four basic skills: speaking, listening, reading, and writing. Attention is also given to cultural issues concerning the Spanish-speaking world. Conversational fluency is practiced and highly expected daily.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: SPAN101

SPAN110 Spanish for High Beginners
Intermediate-level language course following SPAN103, with emphasis on the development of four basic language skills (reading, listening, writing, and speaking) within a cultural framework.
This course is comparable to SPAN111 and can be followed by SPAN112. Those seeking to follow with SPAN113 require permission of instructor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: SPAN102 AND SPAN103

SPAN111 Intermediate Spanish I
This intermediate language course places continued emphasis on the development of reading, listening, writing, and speaking skills within a strong cultural framework. The sequence SPAN111 and SPAN112 seeks to expand students’ active and passive control of vocabulary and grammar and for students to gain experience in using formal and informal registers of Spanish.
Offering: Host
Grading: Amp Graded
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: SPAN102 OR SPAN103

SPAN112 Intermediate Spanish II
This course leads students through a review and in-depth examination of advanced Spanish grammar issues and vocabulary expansion within a cultural framework that explores an array of topics connecting to other academic disciplines. Students will experience working with written texts and other media materials and produce a variety of written pieces.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: SPAN111

SPAN113 Intermediate-Advanced Spanish
Within a cultural framework focused on Spain, this course leads students through a review and in-depth examination of advanced Spanish grammar issues and vocabulary expansion while providing the experience of working with written texts and other media materials. Students will explore an array of topics that connect to other academic disciplines.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: SPAN110 OR SPAN111

SPAN203 Spanish for Heritage Speakers
This course is designed to meet the specific needs of students who are heritage speakers of Spanish to increase their language skills and confidence. Students who take this course must have placed into SPAN112 or above. Emphasis is placed on the following: development of linguistic strategies that advance students’ written and oral expression beyond the colloquial level, grammatical and orthographic norms of Spanish, critical reading (reading for understanding and analyzing what is read), and expansion of vocabulary. The linguistic work will be conducted through course materials that explore, through a variety of literary and nonliterary texts, the use of Spanish in the U.S. Materials include a textbook or manual and topics related to the experience of Spanish speakers in the U.S.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

SPAN221 Introduction to Hispanic Literatures and Advanced Practice in Spanish
Poems, plays, essays, and short stories representative of various Spanish-speaking countries and different periods of literary history are used to improve speaking and writing skills and to introduce students to the fundamentals of literary analysis. The course is conducted exclusively in Spanish. Some laboratory work may be assigned. Besides the three hours of class sessions with the professor, all students are required to attend a weekly one-hour conversation section with a Spanish TA.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

SPAN227 Writing Short Fiction in Spanish
This course will introduce students to the fundamentals of writing short fiction in Spanish and will enhance their knowledge of the Spanish language through the reading of great short stories that will inform students’ own writing and the development of a personal style. We will examine essential features of fiction (methods of constructing narrative tension, climax, ambiguity, character, different kinds of autobiographies and descriptions, dialogues, and monologues), as well as various fictional styles through the texts of masters such as Julio
Ramón Ribeyro, Cristina Sánchez Andrade, Valle-Inclán, Julio Cortázar, and Jorge Luis Borges, among others.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: CGST227
Prereq: SPAN221

SPAN230 Heroes, Lovers, and Swindlers: Medieval and Renaissance Spanish Literature and History
This course is designed to develop students’ ability to make informed and creative sense of four fascinating, complex, and influential medieval and Renaissance Spanish texts in their multiple (literary, historical) contexts: the “national” epic EL CID (12th–13th century); the bawdy and highly theatrical prose dialogue known as LA CELESTINA (1499); the anonymous LAZARILLO (1554), the first picaresque novel; and María de Zayas’s proto-feminist novella THE WAGES OF VICE (1647). Through these and selected historical readings, the course is also intended to provide students with a basic knowledge of Spanish culture (in its plurality) from the 11th through the 17th centuries, the texture of everyday life, and the larger movements of long-term historical change. We will draw on literature and history to imagine the world of chivalry and crusade in the medieval Spain of “the three religions of the book” (Judaism, Christianity, and Islam); of mercantile values, courtly love, and prostitution in the Renaissance city; of social injustice and religious hypocrisy in imperial Spain; and of the exacerbated gender and caste tensions that followed from the political crises of the 1640s. We will reflect on the interplay of literature and history in our efforts to come to grips with a past both familiar and strange; address the crossing of linguistic, artistic, ethnic, religious, caste, and gender boundaries that has long been a conspicuous feature of Spanish society; and consider what texts and lives of the past might still have to say to us today. No prior historical or literary preparation is required, only a willingness to engage the readings closely (textually and historically).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL229, MDST228
Prereq: None

SPAN231 Classic Spanish Plays: Love, Violence, and (Poetic) Justice on the Early Modern Stage
From 1580 to 1680, Spanish playwrights created one of the great dramatic repertoires of world literature, as inventive, varied, and influential as the classical Greek and Elizabethan-Jacobean English traditions. This profit-driven popular entertainment of its day appealed to the learned and illiterate, to women and men, and to rich and poor alike. And the plays correspondingly mixed high and low characters, language, genres, and sources, with results regularly attacked by moralists. Vital, surprising, and ingenious, they exposed the creative tension between art and profit on a new scale, a tension that remains alive for us. We will examine five of the greatest of these plays by Cervantes, Lope de Vega, Calderón de la Barca, and Tirso de Molina in a variety of genres and modes (history, epic, romantic comedy, tragedy, Islamic borderland, parody, siege play, philosophical and theological drama), with their deft character portraits (the original Don Juan by Tirso; Calderón’s “Spanish Hamlet” Segismundo; Lope’s spiffig fire diva Diana, the Countess of Belflor; and Cervantes’s border-crossing Catalina, the Ottoman sultan’s queen) and their virtuoso dialogue, inventive plots, and dazzling metrical variety. We will look at the social conditions that enabled the Spanish stage to serve as a kind of civic forum, where conflicts between freedom and authority or desire and conformism could be acted out and the fears, hopes, dangers, and pleasures generated by conquest, urbanization, trade, shifting gender roles, social mobility, religious reform, regulation of matrimony and violence, and clashing intellectual and political ideals could be aired. We pay particular attention to the shaping influence of women on the professional stage (in contrast to England) and to performance spaces and traditions. Organized around the careful reading of five key playtexts in Spanish, together with historical, critical, and theoretical readings, this course assumes no familiarity with the texts, with Spanish history, or with literary analysis. However, an interest in engaging these wonderful plays closely, imaginatively, and historically is essential. There will be opportunities to pursue performance, adaptation, and translation.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL313, THEA231
Prereq: None

SPAN232 Dialogue of Poets: Classical and 20th-Century Poetry in Spain and Latin America
This course samples the rich tradition of Spanish-language verse from its beginnings to the present. It is organized around four primary dialogues: (1) the creative reception by leading 20th-century poets from Spain and Latin America (e.g., Neruda, Lorca, Machado, Borges, Paz, Rossetti) of classical poets (Saint John of the Cross, Góngora, Quevedo, and Sor Juana Inés de la Cruz); (2) the interplay of poetry and essays by those same poets; (3) the round-trip fertilization of popular and elite, oral and written forms of poetry; and (4) the crossing of linguistic, ethnic, religious, and gender boundaries that has shaped Spanish-language verse from its beginnings as love lyrics embedded in Hebrew and Arabic poems (jarchas) to the creative stimulus of other Romance languages (especially Galician and Catalan) in Spain, through Latin American poets open to Amerindian and African influences, and Hispanic-American poets exploring bilingualism in the U.S. We will read lyric, epic, and burlesque verse on a wide variety of themes (mysticism, sex, history, reason, travel, love, politics, sensory perception, death, and poetry itself); reflect on how poetry can best be enjoyed and understood; and consider how poetry has been produced, heard, read, and used (ritual and spontaneous song; minstrel performance of epic and ballads; courtly patronage, literary academies, and manuscript circulation; private reading of printed texts and commodification; and 20th-century singer-songwriter musical settings and politics). Although no prior expertise in poetry is expected, a willingness to engage it closely (textually and historically) is essential.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST232, COL226
Prereq: None

SPAN233 The Picaresque Hero: Rogue (Picaro), Anti-Hero, Citizen
A new type of character, the rogue or pícaro, emerges in early modern fiction, in a new genre (we now call the picaresque) built around an anti-hero. This course explores how and why the anti-hero displaced the virtuous ideal of the hero prevailing in classical and medieval literature. Through Spanish picaresque novels written between 1554 and 1647, we will trace the pícaro as a character who evokes, parodies, and subverts the attributes associated with the ideal citizen. To understand how the picaresque accomplishes this, we will look at its interplay with competing, often idealizing, genres (e.g., autobiography, lives of saints and soldiers, inquisitorial confessions, the arts of letter writing), together with political theory and natural-law theories of the period. Finally, we will look ahead to 20th-century examples of picaresque narrative such as Louis-Ferdinand Céline’s JOURNEY TO THE END OF THE NIGHT or E. L. Doctorow’s BILLY BATHGATE, considering what picaresque characters mean for us now.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
In this course, we study the so-called “masterpieces” of modern and postmodernism. The works chosen represent the major literary and cultural movements of the generations of 98 and 27, the avant-garde, neorealism, and postmodernism. Influence they have come to exercise over successive generations or their apparent in the figure of the reader-citizen and in literary works that functioned as a civic space for public debate.

We will look at diverse baroque literary phenomena, from poetry to satire, across the genres of chivalry, painting, and the visual arts (Picasso, Dalí, Buñuel) of this period of intense intellectual ferment. Since intellectual and ideological ferment run parallel during these years, we will therefore explore ways in which 17th-century Spanish culture—far from being focused on decline and decay—optimistically embraced change and pioneered a proto-democratic aesthetic. We will look at diverse baroque literary phenomena, from poetry to satire, from theories of invention and wit (Gracián, Tesauro, Pallavicino) to picaresque narrative, and from New World baroque expressions (“barroco de indias”) to political treatises. The democratic thrust of the Hispanic baroque will become apparent in the figure of the reader-citizen and in literary works that functioned as a civic space for public debate.

The works chosen represent the major literary and cultural movements of the past three centuries: the Enlightenment, Romanticism, realism, and naturalism, the generations of 98 and 27, the avant-garde, neorealism, and postmodernism. As masterpieces, they have achieved canonical status through either the influence they have come to exercise over successive generations or their popular reception at the time of their production. In our close analysis of these works, we will interrogate the processes and conditions of canonicity. We will emphasize the relationship between cultural production and historical context, seeking to draw analogies at all times between the short stories, novels, poems, plays, paintings, and movies under consideration and the social, political, and economic milieu from which they emerged.

The novel as we know it today reached maturity in Europe in the 19th century against the backdrop of a rapidly changing social and economic context and the emergence of the metropolis as a “capital” coordinate (literally and figuratively) on the map of national cultures. The rapid growth of a powerful bourgeoisie is equally important within this cultural dynamic, manifesting itself as it does through demographic changes, urban expansion, and the predominance of a bourgeois aesthetic in art and literature. In Spain, these phenomena are acutely reflected by two novelists, Benito Pérez Galdós and Leopoldo Alas (“Clarín”). Through a close reading of what are widely regarded as masterpieces of the modern Spanish novel, FORTUNATA Y JACINTA (Galdós) and LA REGENTA (“Clarín”), we will seek to evaluate how narrative and the cityscape form interlocking textualities within each of which the family is protagonist and sexuality a central theme.

Our focus will be the Spanish avant-garde as mirrored in the poetry and plays of Federico García Lorca, one of Europe’s most celebrated authors. A substantial portion of the syllabus includes the poetry and plays of writers who represent the literary traditions (classical, medieval, Golden Age) and contemporary intellectual context (1900–1936) that influenced Lorca. These readings will help us to understand how the modern and the popular interact in the literature and visual arts (Picasso, Dali, Buñuel) of this period of intense intellectual ferment. Since intellectual and ideological ferment run parallel during these years, we will also study the relationship between the arts and ideology, concentrating on the portrayal of Lorca as a modern bard or public intellectual in the context of the Second Republic (1931–1939), Spain’s first important experiment with a progressive democracy.

This course seeks to examine the physical and cultural construction of Barcelona through the ways it has been understood across artistic mediums, social and historical periods, and political spectrums, especially along its margins. This marginality will allow us to look into contemporary Spanish culture from a new perspective, understanding the complexities that lie under the idea of a nation. The course also explores some of the tensions between modernization
projects and cultural production during the 20th and 21st centuries, examining representations of the city in literature (poetry and prose), maps, films, performance, and photography.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

SPAN257 Performing Ethnicity: Gypsies and the Culture of Flamenco in Spain
In this course, we will analyze how Gypsies and flamenco are associated, in fact and in fiction, and how and why they have emerged into the limelight of Spanish national cultural discourses. Although they represent discrete realities—not all Gypsies identify with flamenco and not all flamenco artists are Gypsies—correlations between the two have nonetheless been exploited by the media and by artists as an often unwanted emblem of Spanishness. The tensions surrounding this practice seem related to an undisputed fact of Spanish cultural history: Flamenco is unique within European culture; with a population of nearly one million, Gypsies are Spain's dominant minority; yet recognition of the artistic value of the former and acceptance and assimilation of the latter have been slow to congeal within Spanish society. Our practical aim will be to analyze these important aspects of Spanish culture in their historical context. We will study how the connection between Gypsies and flamenco has emerged; we will evaluate the extent to which it is valid; and we will attempt to assess what seems to be at stake in the struggles between those who promote and those who resist this connection as distinctive of Spanish national culture. In doing so, we seek to foster a deeper understanding of the importance of the Roma community within the framework of European and Spanish culture and a deeper appreciation for flamenco as a unique form of cultural expression. On the theoretical plane, we seek to understand how music, dance, literature, cinema, performance, and art can give expression to ethnicity; how cultural hegemonies emerge; and what role artists play in supporting or contesting these hegemonies. In general, this course is designed to help students develop critical skills of cultural analysis while increasing their proficiency in Spanish.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA238, LAST259
Prereq: None

SPAN258 The Intercultural Stage: Migration and the Performing Arts in the Hispanic World
Hybridity, heterogeneity, transnationalism, and interculturalism are just a few of the terms that have proliferated within the marketplace of ideas over the past several years as reflections, from within the field of critical theory, of one of the contemporary world's dominant social realities: the massive displacement of peoples across borders and the creation of constricted multicultural zones of interaction and conflict within the confines of single nations. The Spanish-speaking world has been affected by this phenomenon in particular ways, in both Spain and North America. In this course, we will study how Spanish, Mexican, and Chicano playwrights and stage artists working in various genres have responded to this reality, how and why they have chosen to craft the collective experience of the border as performance, and how they have addressed the cultural and political tensions that are associated with this experience. The framework for our study will be comparative in both content and format. We will focus on two borders—the Strait of Gibraltar and the Rio Grande (Rio Bravo)—and on the two corresponding migratory experiences: from North and sub-Saharan Africa into Spain, and from Latin America into the U.S. This course will be taught simultaneously at Wesleyan and at the Universidad Carlos III in Madrid, Spain. When possible, classes will be linked through videoconferencing. Wesleyan students will collaborate with their counterparts in Spain on various projects and presentations. In general, this course is designed to help students develop skills of critical analysis while increasing their Spanish language proficiency and intercultural awareness.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA262, LAST262
Prereq: None

SPAN259 Detective Fiction: Procedure and Paranoia in Spanish Narrative
The detective genre is the point of departure for an investigation that will lead us to solve a mystery: How do fictions about the detective—a person who is generally outside the law and sometimes crazy or paranoid—help us to understand the social construction of Spain? We will follow this figure through time (from the 19th century to the present) and space (visiting many Spanish cities) to build a theory of the genre in Spain and a panorama of Spanish society and culture. Following the trail left by novellas, novels, and short stories, together with critical texts, our investigation will allow us to unravel the mysteries of a multidimensional society.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA238, LAST259
Prereq: None

SPAN261 Sites of Resistance & Memory: Theater, Performance, & Political Consciousness in Contemporary Spain
Compared to other literary genres, and given its essentially social (public) format, the theater is an especially vulnerable mode of cultural expression and, therefore, becomes the natural prey of both overt (institutionalized) and covert (social) systems of censorship. The tendency for authoritarian regimes to scrutinize stage practices is exemplified by the official (state) censorship that prevailed under Franco (1939–1975) and that prompted Spanish playwrights to develop subtle strategies for resisting authority in the name of democracy and for dialogue with their society, as playwrights are wont to do, regarding the crucial social and political concerns of the day. The parliamentary regime born in aftermath of the dictator's death ushered in an era of fervor and experimentation unprecedented in recent Spanish cultural history, one in which playwrights have increasingly embraced the struggle against more covert (social) forms of censorship in attempting to craft a new social order for a new political context: a democratic mindset that will serve to solidify the foundations of the young democratic state. Our goal in this course is to trace these trends through a close reading of key works by the major Spanish playwrights active since 1939. We will focus on context, on how the theater, society, and politics are intertwined, through evaluating both works of dramatic literature and the place and meaning of the public, commercial, and alternative theater circuits where many of these plays were premiered. Our aim, broadly, is to understand the extent to which collective memory and national identity, as staged over the past three-quarters of a century, have become a battleground where Spaniards either seek or resist reconciliation with their shared history.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA262
Prereq: None

SPAN262 Through Foreign Eyes: The U.S. in Spain in the 20th Century
Although the relationship between Spain and the U.S. has a long history that can be traced back to colonial times, during the 20th century, an extensive corpus of literature in which Spanish authors portray the U.S. prominently becomes visible. The appearance of this body of work gives rise to a series of questions: How do Spaniards see the U.S.? What are the consequences of this understanding? Why is there such interest in portraying the U.S. from a Spanish point of view?
Of course, cultural and social definitions are constructions always limited to historic, social, and cultural events, be they of a military, political, or purely commercial nature. One could think that these portraits dwell on stereotypes; nonetheless, we are before a literary production that uses the U.S. to create a narrative about how Spain enters a global economic market through a cultural exchange. These are texts about traveling, the construction of the individual, and the shaping of a nation; texts that cross the boundaries of literary genres to define Spanish identity. We are before the construction of a narrative that questions the building of alterity and shapes the identity of modern Spain. In our approach to the main historic events that define the relationship between Spain and the U.S. during the 20th century, we will examine novels, poems, and movies that result from such events to analyze questions related to identity, globalization, localization, modernity, and nation. What we will engage in is, in fact, a debate about how we define ourselves, whether we are Spanish or American, through foreign eyes.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

SPAN264 Orientalism: Spain and Africa

Over the past several decades, North African and Middle Eastern cultures have become conspicuously important within the Spanish cultural arena. Translations of writers from Lebanon to Morocco abound in Spanish bookstores. Spanish writers have begun addressing North African and Middle Eastern issues with greater frequency, especially in their novels. The dramatic rise in the African immigrant population in Spain during the 1980s and 1990s, meanwhile, has been matched by a rise in press coverage of issues pertaining to Africa and the Middle East. These factors constitute the point of departure for our historical overview of the treatment of Islamic cultures in modern Spain, from early 19th century to the present. Guided by Edward Said’s seminal essay, ORIENTALISM, we will assess the extent to which (and the process by which) Spain passes from the Orientalized subject of European Romanticism (painting, literature, music) to an Orientalizing European power in the late 20th century. In doing so, we will seek to relate the representation of Islamic cultures in Spanish literature and painting to social, political, and economic factors, most important of which was Spain’s military invasion into Morocco in the late 19th and early 20th centuries. We will also survey changing attitudes among Spanish intellectuals with regard to the Islamic world and toward Spain’s Islamic heritage, the result, perhaps, of 20th-century modernization and, most recently, of Spain’s full integration, after Franco’s death, into Europe’s military and political structures. The tools for this study include works of literature primarily, but we will also focus on painting, historical essays, newspaper articles, and film.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL231
Prereq: None

SPAN269 Out of the Dark and into the Light: (Re)writing Spain during the Dictatorship

How are we able to let our voices be heard when there is a State apparatus in place that suppresses all dissent? How can we elaborate the critique of an unjust situation? How can we effect change when we cannot communicate discord without the risk of going to jail or being put to death? Taking these questions as our point of departure, we will attempt to find answers in the period of the Francoist dictatorship, which officially lasted from end of Spain’s civil war in 1939 until the dictator’s death in 1975. Over these four decades, the regime went from the darkness of the harshest repression in the 1940s to its international opening in the 1960s, followed by the protests and its end in the 1970s. This changing panorama offered a varied social and cultural production that dialogue with and tried to expose and criticize the repression of the Franco dictatorship. Our objective in this seminar is to explore the techniques adopted by authors to avoid censorship and re-create a faithful picture of day-to-day living in Spain under the dictatorship. We will pay special attention to short stories and novels in which the author chooses the voice of a child or a teenager to give light to the oppressive situation of the moment. How do the voices of these young narrators offer an understanding of their present situation? How do these narrative voices evolve in a panorama that is shifting from the darkness of the early days of tyranny to the light of democracy?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN

SPAN270 Spanish American Literature and Civilization

A close study of texts from the colonial period to the present will serve as the basis for a discussion of some of the major writers and intellectuals in Latin America, including Las Casas, Sor Juana, Bolívar, Sarmiento, Martí, Mariátegui, Neruda, Borges, García Márquez, and Bolaffi. Special emphasis will be placed on issues related to culture and politics. For purposes of understanding context, students will also read selected chapters from works by historians and cultural critics and will watch several films.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST226
Prereq: None

SPAN271 Modern Technologies in Latin American Literature

Modern communication technologies and modes of transportation have been a recurrent theme in works of Latin American writers from the 20th and 21st centuries. For example, radio was a significant source of inspiration for avant-garde Mexican poets Manuel Maples Arce and Luis Quintanilla in the 1920s; they both tried to capture the uncanny experience of hearing disembodied human voices through writing. In this class, we will discuss texts that likewise reflect on the effects of various modern means of transport and communication—such as trains, subways, radio, telephone, tape recording, and the Internet—with an emphasis on how these technologies have revolutionized human relations. We will examine how these literary works exceed the aesthetic or sociopolitical
norms of their time, while keeping in mind that the simple act of writing is also a form of technology, and often a transgressive one.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST270
Prereq: None

SPAN272 Cubanidad: Diaspora, Exiles, and Cultural Identity in Cuban Literature and Film
This course will examine shifting notions of Cubaniness, or “cubanidad,” from the 19th century to the present times from a diasporic framework. We will discuss writings by/about African slaves, Chinese indentured laborers and migrants, and Spanish immigrants in Cuba, as well as Cuban exiles in the U.S. and Spain from the 19th century to the beginning of the 20th century. Through a variety of literary texts and films, we will then study select cases of European exiles who visited Cuba in the 1930s and '40s, the later massive waves of Cuban migration to the U.S. after the Revolution, and the more recent immigrants who have settled in Cuba.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST272
Prereq: None

SPAN273 Beyond Machu Picchu and Macondo: Real and Imaginary Worlds in Latin American Letters
Latin American writers and intellectuals have long conceived of their particular literary and cultural practices in connection to individual spaces and sites, both real and imagined. In this course we will examine why and how they have done so, looking not only at well-known if not legendary ones such as Machu Picchu and Macondo, invented, respectively, by Neruda and García Márquez in certain moments of their careers, but also the América and Gran Colombia of Simón Bolívar, the New York City of the Cuban intellectual José Martí (1880s) and of the Nuyorican writer Tato Laviera (1970s), and César Aira’s Colón (Panamá) and Fernando Vallejo’s Medellín (Colombia). In each case we will be concerned with understanding the relationship between local, national, and hemispheric history and the new imaginarios created by the author/intellectual in question in the context of north-south relations. Topics to be considered within this critical framework will include the Wars of Independence, industrialization in the late 19th-century, the construction of the Panama Canal (1904–1914), the Cold War (1947–1991), Latino identity in the context of Puerto Rico and New York City, the coup d’état in Chile on September 11, 1973, and the drug wars. When possible, films and short videos will be used to help build knowledge of historical context.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST273
Prereq: None

SPAN274 Resistance and Discourse: The Place of the Indigenous in Modern Latin America
This course will examine how intellectuals and writers of the postcolonial period have made use of indigenous cultures as well as of the first European reflections on those cultures: the chronicles of discovery and conquest. Excerpts from Vision de los vencedos and from texts of Cristóbal Colón, Bernal Díaz, Hernan Cortes, and Bartolomé de las Casas will be read in conjunction with 19th- and 20th-century essayists, novelists, short story writers, and poets. An important premise of this course is that the indigenous is not only a complex reality in Latin America, it is also an object of discourse, a kind of wild card in the intellectual’s hand. The major question we will consider is: How have so-called pre-Columbian and contemporary indigenous cultures been brought forth in the highly polemical context of nation building in the 19th and 20th centuries?

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST274
Prereq: SPAN221

SPAN275 Multilingual Aesthetics in Latin America
This course examines writings by Latin American authors who are multilingual or have an intercultural awareness as a result of colonization, cosmopolitanism, migration, or bicultural upbringing. First, students will learn about a variety of Spanish American movements, such as “modernismo,” “creacionismo,” “negritismo,” “indigenismo,” “neoindigenismo,” and “indianismo,” all of which dialogued with diverse cultures and languages other than Spanish. Then, we will examine a series of collaborative projects, such as a quadrilingual poem co-written by Octavio Paz (Mexico), Jacques Roubaud (France), Edoardo Sanguineti (Italy), and Charles Tomlinson (UK); a selection of English-Spanish poems by Marjorie Evasco (Philippines) and Alex Fleites (Cuba); and the “Festival de poesía: lenguas de América,” a bi-annual event that gathers poets from diverse multilingual regions in the Americas. Lastly, we will examine literary and scholarly work by/about Latin American writers of indigenous descent, as well as works in Spanish, English, and “Spanglish” by Chicano, U.S. Latino, and Filipino American writers. Throughout the semester students will reflect on how multilingualism can serve as a medium for aesthetic experimentation, intercultural dialogue, and/or political resistance. All discussions will be held in Spanish, and all readings will be in their original Spanish or in Spanish/English translation.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST265
Prereq: None

SPAN276 Body, Voice, Text: Theater and the Transmission of Experience
Theater can and does exist as a written text, but we all know that its existence on the page is meant as a precursor to its live performance out in the world. In this course, our approach to a series of Latin American plays will be informed by competing notions of the theater as both a field of academic inquiry (built on reading, study, research, and interpretation) and also as an art form (built on reading, rehearsal, repetition, direction, and interpretation). We will combine traditional academic study of the written dramatic text with theater workshop exercises meant to train actors for the delivery of the staged performance text. Students will thus gain an understanding of how academic study and workshop rehearsal take different approaches to what is essentially the same goal/problem: how to interpret the text written by the dramatist, whether for meaning or performance. This course will be taught in Spanish.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA276, LAST276
Prereq: None

SPAN278 Dangerous Plots: Fictions of the Latin American Jungle
This course is an exploration of the ways in which nature has been plotted in fiction, films, and popular culture, focusing on the tropical jungle, a space that has been central to the way Latin America has been imagined for centuries. We will investigate the construction of jungle as a cultural space where diverse anxieties about sovereignty, nationhood, race, development, gender, and subversion collide. We will evaluate this topography in relation to diverse projects of modernization and development, to the global angst over the environment and its destruction, to peasant and indigenous agency, and to a
number of cultural and economic struggles that have shaped the region over the past century. Attention will be placed on literary, filmic, and visual texts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST278
Prereq: None

SPAN279 Latin American Theater and Performance
This course will focus on the history, theory, and practice of theater and performance in Latin America in the 20th century. We will be particularly interested in the intercultural aspects of Latin American theater and performance that have reinvented and reinvigorated European dramatic forms through their constant interaction with non-Western cultural expressions in the Americas. We will examine a wide variety of performance practices, including avant-garde theater, community theater, street performance and agitprop, solo, and collective theater. The syllabus is loosely organized in a chronological fashion, structured more importantly around critical themes in Latin American history, culture, and society in the 20th century. We will take as our primary source material both readings and video recordings, when available, that will be supplemented by a wide variety of historical, critical, and theoretical background readings, including texts written by theater practitioners, theorists, and critics.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST266, THEA297
Prereq: None

SPAN280 Screening Youth in Contemporary Latin American Cinema
This course will examine some of the most important Latin American films to emerge in the past three decades that have cast children and teenagers as protagonists. We will analyze a large body of films that address issues of historical memory, economic inequality, social conflict, political activism, education, sexuality, cultural identity, and citizenship through the lens of the child or adolescent. These films question the roles of minors in relation to the political arena and reflect upon the constructions of childhood that operate at a social level with important political implications. Students will explore the aesthetic and social dynamics at play in the representation of young protagonists and develop interpretative filmic skills through an exploration of the connections between the technical composition of the works and the social, political, and cultural contexts that they address. Besides the varied cultural, theoretical, formal, and historical elements that this course will examine, one of the central components is a creative module in which students will develop an idea for a short film based on their own personal coming-of-age narrative.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST260
Prereq: None

SPAN281 Islas sonantes*: Music and Sound Technologies in Hispanic Caribbean Literature
Cuban author Alejo Carpentier once stated that the Antilles (the Caribbean islands) could easily be referred to as “islas sonantes” (sounding islands) because of their strong musical tradition. Music, according to him, is their common denominator. Inspired by this statement and extending it, in this course we will examine the role of music, as well as other sound and vocal productions in Hispanic Caribbean literature from the end of the 19th century to the present. Through close readings, we will reflect on how music and other sound media or communication devices (such as radio, audio recordings, sound magnification, and telephone) have helped reconceptualize social identities, notions of time and space, and human interaction. We will also look at their, at times, ideological, political, or purely aesthetic functions. No knowledge of music or sound technologies is required for this course.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST281
Prereq: None

SPAN282 Narratives of Crisis: Violence and Representation in Contemporary Latin American Culture
How have Latin American literature, film, and performance of the past three decades articulated the many forms of violence in a region facing complex armed conflicts, wars deployed around the drug trade, and diverse forms of political unrest? Focusing on Colombia, Peru, Central America, and Mexico, we will investigate how contemporary cultural artifacts reflect on the linguistic, ethical, and social dimensions of subjectivity in times of crisis and provide productive analytical frameworks to examine violence, history, and memory in the region.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST285
Prereq: None

SPAN283 Literature and Culture of Peru
This course offers a panoramic study of the Andean nation from pre-Colombian times to the present with a focus on seminally polemic issues such as intercultural hybridity, ethnic and political violence, colonialism, postcolonialism, indigenismo, and modernity and beyond. We will study a wide variety of authors’ takes on how to approach and understand Peru's multiethnic and multilingual heritage. Readings include poetry, short stories, novels, essays, theater, and critical theory.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST283
Prereq: None

SPAN284 Tales of Resistance: Modernity and the Latin American Short Story
Latin American writers from the early 20th century forward have regarded the short story as a vehicle through which to make their mark and engage the great cultural issues of the day. Jorge Luis Borges and Julio Cortázár, two of Latin America's most well-known literary figures, dedicated their careers almost exclusively to the genre. In this course, as we consider the privileged status of the short story in Latin American letters, we will examine the ways in which writers have used the genre to comment on important aspects of modernization, both within and outside their respective countries. Some of those aspects will concern the Mexican Revolution, bourgeoisie and mass culture, nationalism, globalization, and immigration to Europe and the U.S.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST254
Prereq: None

SPAN285 Asian Latino Encounters: Imagining Asia in Hispanic America
This course will explore the distinctive, and overlooked, Asian connection in Hispanic-American cultures: the fascinating literatures, songs, paintings, and films about “Asian Latinos” in Spanish America, the U.S., and the Philippines, a Spanish colony for more than three centuries that developed its own Spanish-
language literature after 1898—in part as a response to the subsequent Americanization of the Philippines. We will begin examining "Orientalist," or exoticizing, views of Asian culture and Asian women of early 20th-century Spanish American and Filipino writers (such as Darío, Tablada, and Jesús Balmori). Then, we will assess travel writings produced across the Pacific—from Mexico to India (Paz), from Chile to Southeast Asia (Neruda), and from the Philippines to Chile (Elizabeth Medina). Finally, we will examine diverse works by writers/artists of Asian descent in Hispanic America. Some of the questions we will address are, How has the view of Asia or Asians changed throughout the past century in Hispanic America? How does Philippine literature in Spanish change our conception of Latinidad? By looking at the trans-Pacific reach of the Hispanic, we will be in a better position to appreciate the complexity of the cultural, social, and political legacies of Spanish and U.S. colonialism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST241
Prereq: None

SPAN286 Simón Bolívar: The Politics of Monument Building
No figure has been seized upon more as a symbol of cultural and political unity in Latin America than the liberator Simón Bolívar. In this course, we will examine not only the case of contemporary Venezuela with its cult-like tradition but also several of the countless appropriations of Bolivar that have occurred across the Americas and in Europe in the 180 years since his death. From the Cuban José Martí to the Colombian García Márquez, from the Spaniard Miguel de Unamuno to the U.S. socialist Waldo Frank, from, to be sure, the powerful tradition of the Latin America essay with its identity politics to the U.S.-led Pan Americanism of the 1920s, '30s, and '40s, Bolivar has been made to serve complex and important functions in discourse about national and continental identity. To consider all this, we will study a number of rewritings of Bolivar's life and works, focusing on the dynamic process in which literary, cultural, and political traditions have been formed around him, while giving special attention to issues bearing on race, gender, and modernization. A wide range of texts will be examined, including letters, essays, poems, novels, screenplays, and films.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST258
Prereq: [SPAN270 or LAST226] OR SPAN221 OR [SPAN250 or COL219]

SPAN287 Constructions of the Self
How does one define oneself? What forces are active in the creation of our personal identities? How much control do we exercise over these processes? What role do writing and literature play in the construction of notions of the self? While these questions are timeless and know no geographical boundaries, we will examine how several different Latin American and U.S. Latino authors have addressed these concerns in their art, with an eye toward understanding the cultural specificity of each of their propositions, as well as how writing itself becomes the subject of writing in the search for subjectivity.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

SPAN288 Cultures in Conflict: Latin American Novels of the 20th and 21st Centuries
In this course we will examine several important novels that deal with social and cultural dislocation in the context of revolution, civil war, and globalization. In addition to the crucial issue of innovation in literary form, we will ask ourselves how the novel represents local and national culture, as well as how it portrays the interconnection of power, gender and desire, cultures in conflict, marginalization, and violence. Works of essayists, historians, and theorists, as well as films, will assist us in defining context.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST288
Prereq: None

SPAN289 Contemporary Latin American Fiction: Writing After the Boom
One of the characteristics of recent Latin American fiction is the interest in more open, relaxed forms of narration that focus on individual lives against the backdrop of specific social issues. In this course we examine this new experimentation with novelistic form as we look at several matters, including social and political violence, gay and heterosexual subjectivity, literary tradition, and artistic production. Several films will also be discussed.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST287
Prereq: None

SPAN290 From the Muralsists to the Narconovela: The Public Intellectual in Mexico
Mexican writers, intellectuals, and artists, both male and female, have long been recognized for the brilliance with which they have used their work to comment on and shape the direction of the Mexican state and to engage with the multiple traditions (indigenous, European, and mestizo) that define them. In this course, we will examine the writings and artistic and filmic work of several major figures with the goal of understanding how they see and imagine Mexico in particular historical moments. The course will cover the entirety of the 20th-century and the beginning of the 21st, extending from the Mexican Revolution (1910–1917) and the Muralists (1920s–40s), through the post-1945 period including 1968, and to the drug wars and the Zapatista movement (since 1994). Students will analyze novels, essays, art, poetry, and film.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST291
Prereq: None

SPAN291 Spanish American 'Modernismo' in a Global Context
The publication of Nicaraguan Rubén Darío’s AZUL... in 1888 is often considered to be the inaugural event of "modernismo," the first Spanish-language literary movement that originated in Spanish America and spread thereafter throughout the Hispanophone world. In March 1916, about a month after Darío’s death, a magazine in the Philippines claimed that Darío also belonged—at least "spiritually"—to the Philippines. Inspired by this statement, in this course students will read poems, short stories, and crónicas (short journalistic articles) by canonical Spanish American modernista writers, such as Darío, Julián del Casal, José Martí, Amado Nervo, José Enrique Rodó, Leopoldo Lugones, and Delmira Agustini, in conjunction with Filipino modernistas, including Fernando Maria Guerrero, Jesús Balmori, Manuel Bernabé, and Evangelina Guerrero. We will also read a selection of works of Spanish writers, such as Salvador Rueda, who visited Cuba and the Philippines in the 1910s. Some of the salient characteristics of modernismo that we will cover are the rejection of immediate reality and materialism, the search for linguistic renovation and cosmic harmony, and the celebration of Hispanism. When focusing on this last aspect, we will assess how modernismo helped to keep Spanish America connected not only to Spain but also to the Philippines, which became a U.S. territory in 1898,
This course explores the development of Spanish cinema from the early 20th century to the present. We will evaluate how social, political, and economic circumstances condition Spanish cinematography at key junctures of Spanish cultural history in terms of the production and distribution of films, cinematographic style, and thematics. The course will also highlight key facets of the Spanish star system as well as the auteurism of those directors who have achieved international acclaim by reworking a national film idiom within international frames of reference.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FIST301, FILM301, COL334
Prereq: None

SPAN302 Crossing Borders on the Early Modern Stage

This course looks at the ways in which seven fascinating plays by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger responded creatively to and still challenge narratives about a period in which many situate the origins of globalization. Written from 1580 to 1630 for the first public, commercial theaters of the Western world (in Madrid and London), these plays explore the anxieties, hopes, dangers, and pleasures generated by a century of displacements--of peoples, ideas, goods, capital, and diseases--that had transformed the look, feel, and taste of daily life even in remote villages of Spain and England. From Cervantes' use of Roman history to dramatize the contemporary wages of empire, to Massinger's and Cervantes' evocations of Christian captivity in Tunis and Algiers (which Cervantes experienced in the flesh for five years), to Lope's and Webster's markedly distinct versions of a celebrity murder (of the Italian Duchess of Amalfi, killed by her brothers for marrying the commoner steward of her household), to Shakespeare's and Lope's romantic comedy exploration of conflicting loyalties and shifting gender roles in a world of accelerated social mobility, these plays often resort to seemingly remote places (ancient Rome, Islamic Algiers and Tunis, Renaissance Milan and Naples) to examine the exoticism, immortality, internal conflicts, and injustices of the supposedly familiar worlds of their audiences in Madrid and London. Organized around the careful reading of seven key play-texts in English, together with historical, critical, and theoretical readings, this seminar will offer students multiple ways to approach early modern plays through printed and online resources and Wesleyan's Special Collections and Archives. We will pay particular attention to the local conditions that help explain why Spanish and English theatrical cultures were so similar despite divergent political and religious trajectories (their commercial orientation, for instance) and also why, on the other hand, even plays that drew on the same sources could differ so markedly (because, for instance, of the prominence of actresses on the Spanish professional stage in roles played by boy actors in England). Those interested in translation and performance will have opportunities to pursue them in class presentations, papers, and final projects.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FIST302, THEA322, ENGL377, COL314
Prereq: None

SPAN401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

SPAN404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

SPAN407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

SPAN408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

SPAN409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

SPAN466 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None
SPAN491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: OPT

SPAN492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: OPT