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: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

SPAN102 Intermediate 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 intensive 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 on a daily basis.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

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 SPAN 111 and can be followed by SPAN 112. Those seeking to follow with SPAN 113 require permission of instructor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: SPAN102 AND SPAN103

SPAN111 Intermediate Spanish I
This intermediate language course places continued emphasis on the development of receptive and productive language skills (reading, listening, writing, and speaking), with a strong cultural component. The sequence SPAN111 and SPAN112 seeks to expand students’ active and passive knowledge of vocabulary and grammar while developing more fully their writing and speaking skills. Students gain experience in using different registers of Spanish, from informal to formal.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, 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 texts.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, 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, HA-RLAN
Prereq: SPAN110 OR SPAN111 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 United States. Materials include a textbook or manual and topics related to the experience of Spanish speakers in the United States.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, 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, HA-RLAN
Identical With: IBST221, IBST221
Prereq: None

SPAN223 Modern Spain: Literature, Painting, and the Arts in Their Historical Context
In this course we study the so-called “masterpieces” of modern and contemporary Spanish literature, painting, and film (18th century to the present). 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 as well 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 emerge.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN227, CGST227, CGST227, CGST227, CGST227

SPAN226 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: Las Casas, Sor Juana, Bolívar, Sarmiento, Martí, Rodó, Mariátegui, Neruda, Borges, García Márquez, Poniatowska, and Bolaño. 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 see several films, including YO, LA PEOR DE TODAS, CAMILA, ROJO AMANCER, and LA BATALLA DE CHILE.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN226, COL229, MDST228, COL229, MDST228, COL229, MDST228, IBST230, COL229, MDST228, COL229, MDST228, COL229, MDST228, IBST230, COL229, MDST228, COL229, MDST228, COL229, MDST228, IBST230

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, monologues, etcetera,) as well as various fictional styles through the texts of masters such as Julio Ramón Ribeyro, Cristina Sánchez Andrade, Valle-Inclán, Julio Cortázar, Jorge Luis Borges, among others.

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

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, as well as 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, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL229, MDST228, COL229, MDST228, COL229, MDST228, IBST230, COL229, MDST228, COL229, MDST228, COL229, MDST228, IBST230, COL229, MDST228, COL229, MDST228, COL229, MDST228, IBST230

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 six 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, and Lope’s spitfire diva Diana the Countess of Belflor) and their virtuoso dialogue, inventive plots, and dazzling metrical variety. We 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 performance spaces and traditions and the shifting influence of women on the stage (in contrast to England). Organized around the careful reading of six key play-texts 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 texts 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, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
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 structured by four primary dialogues: (1) the creative reception of classical poets (Saint John of the Cross, Góngora, Quevedo, and Sor Juana Inés de la Cruz) by leading 20th-century poets from Spain and Latin America (Neruda, Lorca, Machado, Borges, Paz, and Rossetti, among others); (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, among others); 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, HA-RLAN
Identical With: COL232, IBST232, COL232
Prereq: None

SPAN236 Cervantes

Cervantes is known chiefly for DON QUIXOTE, often described as the first modern novel and fountainhead of one of the great modern myths of individualism. DON QUIXOTE also reimagines virtually every fashionable, popular, and disreputable literary genre of its time: chivalric, pastoral, picaresque, sentimental, adventure and Moorish novels; the novella; verse forms; drama; and even the ways these forms of literary entertainment were circulated and consumed, debated, celebrated, and reviled. It is a book about the life-enhancing (and -endangering) power of books and reading and the interplay of fiction and history, truths and lies. Cervantes' art remains fresh and unsettling, sparing no one and nothing, including itself. Distinguished by its commitment to the serious business of humor, make-believe, and play, the novel is at once a literary tour de force and a fascinating lens through which to examine the political, social, religious, and intellectual debates of its moment. Characteristic themes: social reality as artifact or fiction, the paradoxical character of truths, the irreducible diversity of taste and perception, the call for consent in politics and love, and personal identity (including gender) as a heroic quest. This semester, we will read, discuss, and write about DON QUIXOTE, along with a sampling of critical, philosophical, literary, and artistic responses it has inspired.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL327, MDST254, COL327, MDST254
Prereq: None

SPAN242 Fantasizing the Mediterranean: Cervantes' Short Fiction

Our subject is the rich interplay between art, cartography, and literature that takes place in Cervantes' NOVELAS EJEMPLARES. This course invites students to navigate into the blue-green waters of the Mediterranean Sea during the early modern period via Cervantes' short fictional representations of traveling. Our travels will introduce us to lovers, pirates, soldiers, witches, gypsies, and dogs that talk. Our task will be to map their elliptical mobilization and cultural transformation as we travel from coastal Spain to Italy, Algeria, Tunisia, Syria, and back again. Throughout the course, we will study maps and other visual representations of the Mediterranean basin produced during the period. In tracing this relation between text and map, we will simultaneously chart a path into the changing terrains of “fiction” and “fantasy” during the early modern period.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: IBST242, IBST242
Prereq: None

SPAN245 Gender and Authority in the Spanish Comedia and Empire: The Spectacle and Splendor of Women in Power

In this course we will trace portrayals of women in positions of authority in Spanish Golden Age comedias as if we were following Ariadne's thread. Along
our route we will encounter the Jewish queen Esther in Lope de Vega’s La hermosa Esther, a Spanish Sultana in Cervantes’ La Gran Sultana, Queen Zenobia of the ancient Palmyrene empire in Calderón’s La gran Cenobia, the Baroque princess Estrella in his La vida es sueño and América, the self-possessed Aztec in his Divino narciso. We will focus on geographical, political, social, and religious factors insofar as they relate to the representation of authority and gender in these plays. We will assess as well the various relationships—love, captivity, cooperation, and subordination, for instance—that women in power establish with their male counterparts. We will explore, finally, the parallels that exist between the literary and political culture of the Spanish empire by comparing these dramatic representations of authority to symbols employed in official artistic representations by the Royal Court during the time of Philip III and Philip IV. J. P. Rubens’ Medici Cycle—commissioned portraits of Maria de Medicis, the mother of Elisabeth de Bourbon, the Queen consort of Philip IV—will be especially useful in this regard. Our overarching aim is to evaluate the extent to which literary culture—in this case, the representation of women in power—may have influenced how female authority was conceived and portrayed in the public (political) sphere, in Spain and in the Spanish colonies. For that purpose, we will conclude by studying textual and pictorial accounts of Queen Isabel de Borbón composed in different Mediterranean and New World cities (Milan, Naples, and Rome; Puerto Rico, Lima, and México).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL219, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, SPAN264, COL231, COL231, IBST250, SPAN264, COL231, COL231, IBST250
Prereq: None

SPAN246 Rethinking the Baroque
The Baroque has been defined as the quintessential Hispanic (Spanish and Latin American) aesthetic, in literature and the visual arts. It has also been defined as an essentially conservative, orthodox, pessimistic, and world-denying aesthetic. Instead, this class will examine the aesthetic in terms of its embrace of the sensual, material world; its love of fragmentation, and its imagining of a new citizen-reader able to participate in civic debate. We will examine fundamental categories of the literary Baroque, such as wit (agudeza) and desengaño (disenchantment), and the 17th-century equivalent of the nature-nurture debate (nature-art) and situate them in relation to scientific, political, and religious revolutions of the period. 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.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL248, COL248, COL248, IBST251, COL248, COL248, IBST251, COL248, COL248, IBST251, COL248, COL248, IBST251, COL248, COL248, IBST251, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234
Prereq: None

SPAN250 Modern Spain: Literature, Painting, and the Arts in Their Historical Context
In this course we study the so-called “masterpieces” of modern and contemporary Spanish literature, painting, and film (18th century to the present). 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 as well 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 emerge.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL219, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, SPAN264, COL231, COL231, IBST250, SPAN264, COL231, COL231, IBST250
Prereq: None

SPAN251 Urban Fantasies: The City, Sexuality, and National Identity in the Modern Spanish Novel
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.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL248, COL248, COL248, IBST251, COL248, COL248, IBST251, COL248, COL248, IBST251, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234
Prereq: None

SPAN252 Cinema, Politics, and Society in Contemporary Spain
Our objective is to study the relationship between cinema, political reform, and social change in Spain since circa 1990. The course is organized around four themes—gender and sexuality, nationalities and nationalism, immigration, and historical memory—that relate directly to the major public policy initiatives of the period. The ley de igualdad (2007) and el matrimonio homosexual (2005) seek to provide equality for women and homosexuals. Changes in Spain’s política territorial and various estatutos de autonomía (2006) redefine the relationship between the central and regional governments. Modifications in the ley de extranjería (2009) aim to regularize the legal status of immigrants. The ley de memoria histórica (2007) was amended in hopes of achieving at long last a full reconciliation with the legacy of fascism. All of these initiatives continue to fuel public debate in the press, Parliament, and the public sphere over the topic of cultural identities and social relations within a national political framework. The course is designed, therefore, to show how artists—filmmakers, in this case—enter the fray. While doing so, it also provides an overview of contemporary
Spanish and political history. Supplementary readings taken from official government publications and web sites, from the press, and from various social research agencies (Spain’s Centro de Investigaciones Sociológicas, the Pew Research Center's Global Attitudes Project, the World Economic Forum) will help bring into focus the often problematic tensions that exist between artistic (cinematographic) representation and sociopolitical realities. Finally, insofar as Spanish films project local responses to transnational issues, the course is designed to stimulate debate over the status of culture in the age of globalization.

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

SPAN253 Families on Stage: Individual, Society, and the Nation in Spanish Theater from 1600 to the Present
Theater showcases conflict, and conflict tends to be experienced most acutely within the intimate confines of the family. This is why the family and its spatial correlate, the home, have been treated as the privileged scenario for dramatic literature since the days of Oedipus and Hamlet. The parallel between the stage and the family and the allegorical implications that derive therefrom are a key incentive for much of the writing for the stage in Spain, from the Golden Age (1600s) to the present. In this course we will evaluate these implications at different stages of Spanish history to see how the portrayal on stage of family conflict evolves over time and is adapted to highlight social trends and questions of nationhood and collective identity within an evolving national domain.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN

SPAN254 The World of Federico García Lorca: Tradition and Modernity in the Spanish Avant-Garde
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.

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

SPAN255 Constructing Barcelona Through Its Margins: Contemporary Spanish Culture Through Catalonia
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, HA-RLAN

SPAN257 Performing Ethnicity in Spain: Flamenco, Gypsies, and the Construction of a National Culture
In this course we will analyze how Gypsies and flamenco are interlinked, 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, what correlations that exist between Spanish Gypsies and flamenco have been exploited by the media and by artists as an tool for marketing national culture within the global marketplace. Within Spain, widespread recognition of the artistic value of flamenco and of the contribution of the Romany community to Spanish culture has meanwhile been slow to congeal. Our practical goals will be to trace this historical process and to evaluate the motives that have driven it.

On the theoretical plane, we will pursue a deeper understanding of the relationship between ethnicity, music, dance, and other forms of cultural expression--literature, cinema, performance, and art. Our tools include music, film, and essays.

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

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 playwrights and stage artists—Spanish, Latin American (Mexican), and Latino—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 attended to 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 Straights of Gibraltar and the Río Grande—and on the two corresponding migratory experiences: North African and sub-Saharan migration into Europe (Spain); Latin American migration into the United States. SPAN258 will be taught in conjunction with a course offered simultaneously at the Universidad Carlos III de Madrid. When possible, classes will be linked through videoconferencing. Wesleyan students will collaborate with their Spanish peers on certain class projects.

Offering: Host
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 century.
We will also survey changing attitudes toward Islamic spaces and geographic areas within Spain, as well as the political and social impacts of the Spanish Civil War and the Francoist dictatorship, which officially lasted from end of the 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 dialogued 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 recreate 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, HA-RLAN, HA-RLAN
Identical With: COL231, SPAN250, COL231, SPAN250, COL231, IBST250, COL231, SPAN250, COL231, IBST250, COL231, SPAN250, COL231, IBST250
Prereq: None

SPAN267 Image/Word: Narrative and Photography in Contemporary Spain
The objective of this course is to analyze the relationship between literature and photography, questioning the idea of representation that usually unites them. This relationship goes further than the simple representation of the environment that surrounds us: literature and photography modify not only the perception of, for example, urban space, but also its organization. That is, they have a direct effect on the built environment. This effect creates a productive linkage that challenges the limits of these disciplines and the worlds in which they are created, proving how their work aims not exclusively to describe or represent but also to build. This idea of creating is the base for this seminar in which the students will develop a photographic and a narrative/analytic project in which they will test firsthand the relationships and skills seen in the class. Thus, they will be able to see the connections between disciplines and cultures that guide our everyday life. To do so, the students will work with the help of an artist, the photographer Consuelo Bautista, who will help them to develop a project in which they will connect their own experience with what they have seen in class.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
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 the 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 dialogued 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 recreate 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, HA-RLAN, HA-RLAN
Prereq: None

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: Las Casas, Sor Juana, Bolívar, Sarmiento, Martí, Rodó, Mariátegui, Neruda, Borges, García Márquez, Poniatowska, and Bolaño. 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 see several films, including YO, LA PEOR DE TODAS, CAMILA, ROJO AMANECER, and LA BATALLA DE CHILE.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

SPAN271 Intellectuals and Cultural Politics in Latin America
This course will focus on the development of the most internationally celebrated Latin American literary currents of the 20th century: regionalism, the fantastic, and magic realism. With the purpose of analyzing how these literary tendencies became representative of Latin American literature for the world, we will examine the way in which several intellectuals promoted and negotiated a continental cultural identity vis-à-vis European and American literary movements and editorial markets. We will also discuss the manner in which these literary currents confronted previous cultural tendencies to define their own cultural agendas and the critical consequences that their politics of literary representation have had for understanding the extremely diverse cultural manifestations of the continent. Special attention will be given to the study of programmatic essays, polemical texts, and contemporary reviews of major works.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: LAST261, LAST261, LAST261, LAST261, LAST261, LAST261, LAST270
Prereq: None

SPAN272 Nation and Narration in Latin America
Since the early 19th century, “gauchos,” “mestizos,” “indios,” and “negros” have been repeatedly used as symbols of cultural identity in Latin America. By
analyzing narrations concerning ethnic difference, cultural heritage, and political integration, this course will examine the opposing ways in which intellectual discourses have constructed literary versions of subaltern and minority groups to address specific issues: European immigration, state formation, capitalist expansion, and radical political transformations. This exploration will eventually lead us to a reflection on how representations of particular groups have contributed to forge, endorse, or challenge political and cultural traditions in several countries of the continent.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST265, LAST265, LAST272, LAST272, LAST272, LAST272
Prereq: None

SPAN273 The Idea of Latin America
Since the end of the 19th century, writers and artists involved in the dissemination of revolutionary discourses of political and symbolic identity have reflected upon the possibility of representing Latin America as a single cultural entity. The emergence of some of the most enduring images of the region is indeed intertwined with the outbreak of political conflicts that transformed the continent’s history (the Spanish-American War, the Mexican Revolution, the Cuban Revolution), as well as with the activity of numerous intellectuals who played leading roles in the public arena as cultural and social organizers. This course will analyze popular images of Latin America with the purpose of understanding their historical and ideological meaning; it will also explore how these images were circulated and appropriated in different political and cultural circumstances to convey alternative ideological tenets. In particular, we will discuss how some intellectuals have used them to endorse or challenge official projects of political reform, community change, and cultural agency. In assessing these issues, we will raise questions of hegemony-building and cultural resistance, ideological legitimation, and social control in Latin America.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST273, LAST273, LAST273, 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 vencidos and from texts of Cristobal Colon, Bernal Diaz, Hernan Cortes, and Bartolome 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 the following: 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, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: LAST234, LAST234, LAST234, SPAN251, LAST234, LAST234, LAST234, LAST234, SPAN251, LAST234, LAST234, SPAN251, LAST234
Prereq: SPAN221

SPAN275 Jorge Luis Borges
Jorge Luis Borges is one of the most well-known writers of the 20th century. His short stories and essays have exerted a significant influence on philosophers, historians, filmmakers, and fiction writers across the globe. In this course, we will examine Borges’ literary work, as well as the production of a wide array of cultural critics who have appropriated and discussed his ideas to develop their own intellectual projects. We will pay special attention to the ways in which Borges’ conception of literature has played a special role in developing new notions of authorship, fiction, history, and modernity.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST284, LAST284, LAST265
Prereq: None

SPAN276 Body Fictions: Latin American Visual Culture and the 20th Century
The French philosopher Jean-Luc Nancy maintains that we do not have bodies, we are bodies. The subject is mere exteriority, infinite exposition: the body emptying itself outward. This exteriority, however, regularly metaphorizes itself, submerging within and taking on allegories; at other times, it manages to call attention to itself as matter. This seminar explores the diverse representations of the body in Latin America from a visual culture perspective. To this end, it proposes an exploration of different bodies in direct relationship to their matter, races, and sexualities. The seminar makes visible both canonical and marginalized bodies through visual representations (films, performances, photographs, exhibitions) and literary texts.

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

SPAN277 Minor Tales: Youth and Childhood in Latin American Culture
This course is an exploration of Latin American literature and film about childhood and youth in the 20th and 21st centuries. Youth, a fundamental concept for political projects and fiction, also serves as the focus of a wide array of issues: poverty, education, cultural identity, language and aesthetics, revolution, political activism and repression, immigration, violence, historical change, sexuality, and marginalization. What does it mean to speak for a child? What is the political function of the testimony of youth? How do texts about growing up in Latin America reflect on the social and psychic formation of the subject? How do they narrate some of the major events that have shaped the region’s history? We will examine a wide array of texts ranging from novels of formation to experimental short fiction, as well as testimony, film, and visual culture of different historical periods of regions.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST277, LAST277
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, and to a number of cultural and economic struggles that have shaped the region over the last century.

Offering: Host
Grading: A-F
Credits: 1.00
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 twentieth century. We will be particularly interested in the inter-cultural aspects of Latin American theater and performance, which 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 twentieth century. We will take as our primary source material both readings and video recordings, when available, which 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, HA-RLAN, HA-RLAN
Identical With: LAST278, LAST278, LAST278, LAST278, LAST278, LAST278, LAST278, LAST278
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. As such, this seminar will focus on a wide array of issues such as poverty, education, cultural identity, historical memory, national and regional belonging, revolution, political activism and repression, immigration, violence, sexuality, and marginalization. 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.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: LAST266, THEA297, LAST266, LAST266, THEA297, LAST266, LAST266, LAST266, LAST266, LAST266, THEA297, LAST266, LAST266, THEA297, LAST266, THEA297, LAST266, THEA297
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

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 Cortázar, 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, bourgeois and mass culture, nationalism, globalization, as well as immigration to Europe and the United States.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: LAST284, LAST284, LAST284, LAST284, LAST284, LAST284, LAST284
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., as well as the Philippines, a Spanish colony for over 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.
In addition to the crucial issue of innovation in literary form, we will ask how these questions are relevant in the context of revolution, civil war, and globalization. We will examine how several different Latin American and U.S. Latino authors responded to the spread of U.S. imperialism alongside Cuba and Puerto Rico. Thus, we will explore to what extent modernista 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 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 María 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, alongside Cuba and Puerto Rico. Thus, we will explore to what extent modernista writers responded to the spread of U.S. imperialism.

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, as well as artistic production. Several films will also be discussed.

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

SPAN290 The Public Intellectual in Mexico
Mexican writers, intellectuals, and artists 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. In this course, we will examine the writings of several major figures with the goal of understanding how they see and imagine Mexico. At the same time, we will consider how the concept of the public intellectual has changed over the past decades. Students will analyze novels, essays, poetry, and film.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST291, LAST291, LAST291, 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 María 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, alongside Cuba and Puerto Rico. Thus, we will explore to what extent modernista writers responded to the spread of U.S. imperialism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST292
Prereq: None
SPAN301 The History of Spanish Cinema
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 highlight as well 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, HA-RLAN
Identical With: FIST301, FILM301, COL334, FIST301, FILM301, COL334, FIST301, FILM301, COL334, FIST301, FILM301, COL334
Prereq: None

SPAN302 The View from Abroad on the Early Modern Stage
This course looks at the ways in which seven fascinating early modern plays by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger emerged from, 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, immorality, 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, online, and Olin Special Collections resources. 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 stage). 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, HA-RLAN, HA-RLAN
Identical With: FIST302, THEA322, ENGL377, COL314, FIST302, THEA322, ENGL377, COL314, CHUM360, FILM301, CHUM360, ENGL377, COL314, CHUM360, FILM301, CHUM360, FIST302, ENGL377, COL314, FIST302, THEA322, ENGL377, COL314, IBST320, CHUM360, CHUM360, FIST302, THEA322, ENGL377, COL314, IBST320, CHUM360
Prereq: None

SPAN355 Translation: Theory and Practice
This course treats the reading of theoretical texts on translation and the production of creative texts in the literary mode of translation as complementary
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
Offering: Host
Grading: OPT

SPAN412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

SPAN420 Student Forum
Offering: Host
Grading: Cr/U

SPAN466 Education in the Field, Undergraduate
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

SPAN491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

SPAN492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT