**Yale University**

**Department of Spanish and Portuguese**

**Graduate Courses Academic Year 2013-2014**

**Fall Term**

PORT 922aU, Brazil’s Modern Art Movement K. David Jackson

Study of Brazilian modernism in literature and the arts, centered on São Paulo’s “Modern Art Week” of 1922, from the perspective of the European avant-gardes (cubism, futurism, surrealism) and Brazilian content. Themes include the Cannibal Manifesto and cultural independence from Europe; and avant-garde practices in literature and the arts from the 1920s to the construction of Brasília and São Paulo Concrete Poetry. Special attention to major authors—Oswald de Andrade, Mário de Andrade, Manuel Bandeira, Carlos Drummond de Andrade, Murilo Mendes, João Cabral, Haroldo and Augusto de Campos—and artists Villa-Lobos, Portinari, Di Cavalcanti, and Tarsila do Amaral. Includes influential visitors to Brazil, as well as radio, film, and music of the period. W 1:30–3:20

SPAN 586a,The *Libro de buen amor* in Its Historical, Literary, and Theological Context Kevin R. Poole

A study of the fourteenth-century *Libro de buen amor* by Juan Ruiz, the Archpriest of Hita, within its historical, literary, and religious context. We will study the development of the *cuaderna vía* poetics from the thirteenth and fourteenth centuries, the rise of Marian devotional literature, the influence of the framed narrative on Juan Ruiz’s work, as well as the Latin, French, and Italian sources from which the author took inspiration. Augustinian and Scholastic theological writings of the Middle Ages will also be considered as possible influences on the *Libro*, especially in light of the ongoing discussion of its critique of faith and reason. The inspiration that later authors found in the *Libro de buen amor* will be highlighted at the end of the semester. In Spanish. TH 1:30–3:20

SPAN 661a, Cervantes’s *Novelas Ejemplares:* An Anniversary Reading Roberto González Echevarría

To mark the four hundredth anniversary of the publication of Cervantes’s second masterpiece and commemorate the seven hundredth of Boccaccio’s birth, this seminar consists of a close reading of each of the twelve novellas (one per week) in the wake of the *Decameron*. The course considers Cervantes’s experiments with various Renaissance narrative traditions, such as the Byzantine romance and the picaresque novel, as well as the relationship of each novella to *Don Quijote* and *The Trials of Persiles and Sigismunda*. In English. W 3:30–5:20 [**COURSE CANCELLED**/rge out due to surgery]

SPAN 746a, The Specter of Poetry: Gustavo Adolfo Bécquer, Rosalía de Castro, Antonio Machado, and Juan Ramón Jiménez Noël Valis

An exploration and close reading of four great Spanish poets of the nineteenth and twentieth centuries, situating them within the pertinent literary traditions and movements of the period such as romanticism, symbolism, and modernism. Readings include Bécquer’s *Rimas*, de Castro’s *En las orillas del Sar*, Machado’s *Soledades*, *Galerías,* and *Campos de Castilla*, and Jiménez’s *Diario de un poeta recién casado*. In Spanish. M 1:30–3:20

SPAN 850a, The Literary Worlds of El Inca Garcilaso de la Vega Rolena Adorno

The works of El Inca Garcilaso de la Vega, especially *Comentarios reales de los Incas* and *La Florida del Inca*, are juxtaposed with those he translated, such as León Hebreo’s *Diálogos de amor*, and read and cited, such as Alonso de Ercilla’s *La Araucana* and José de Acosta’s *Historia natural y moral de las Indias*. Counterpoints and contrasts from Spain, New Spain, New Granada, and viceregal Peru, including Pedro Calderón de la Barca’s “La aurora en Copacabana,” Carlos de Sigüenza y Góngora’s *Teatro de virtudes políticas*, and Guaman Poma de Ayala’s *Nueva corónica*, round out this seminar which postulates that El Inca Garcilaso’s writings stand at the center of the literary worlds that he and the others created, and transcend the New World and the Old, and the Renaissance and the Baroque. Twentieth-century accusations against him for literary theft add a footnote that reveals his ongoing interest to today’s postcolonialist readers. In Spanish. T 1:30–3:20

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Spring Term

SPAN 620b, Italo-Hispanic Neoplatonism Susan Byrne

Taking up Menéndez Pelayo’s 1892 challenge that Renaissance “Florentine” Neoplatonism should more properly be denominated “Italo-Hispanic” Neoplatonism, we will read sixteenth-century Spanish dialogues and verse works against the backdrop of Renaissance Humanism, Hermetism, and Neoplatonism. Works to be read: Antonio de Nebrija’s “Prólogo” to the *Gramática de la lengua castellana*, Juan de Valdés’ *Diálogo de la lengua*, Alfonso de Valdés’ *Diálogo de las cosas ocurridas en Roma*, Juan Luis Vives’ “Fábula de homine,” Miguel de Cervantes’ *Coloquio de los perros*, the original verse works of San Juan de la Cruz and Fray Luis de León, and selections from the following: the verse of Francisco de Aldana, and the dialogues of Juan de Pineda and Alonso López Pinciano. In Spanish. W 1:30–3:20

SPAN 660b/CPLT 674b, Cervantes’s *Don Quijote* Roberto González Echevarría

A close reading of Cervantes’s masterpiece with emphasis on its significance for modern fiction. The relationship of author, character, and reader; reality and fantasy in fiction; literary imitation vs. literary invention. In English. W 3:30–5:20

**SPAN 720b, Aesthetics of Youth in the Spanish Silver Age** Leslie Harkema

An examination of the literature of the Edad de Plata—the period of the greatest cultural florescence in Spain since the Golden Age of the sixteenth and seventeenth centuries—that takes its point of departure from the fascination with youth that arose throughout Europe around the turn of the twentieth century. As changes in society allowed for the creation of a youth culture, youth itself, uncorrupted by the institutions of the past, represented a source of national and artistic regeneration and appeared repeatedly in literature as a theme and guiding aesthetic principle. The development of this trope of youth in the Spanish context is examined in texts dating from the late nineteenth century to the 1930s. Topics to be considered include the cultural debates of the *fin de siglo;* literary response to military conflict and defeat; the concept of the literary generation; *Ultraísmo* and the avant-garde manifesto; the aesthetic impact of new technologies, sport, and film; and the politicization of youth. Possible texts include essays and prose works by Miguel de Unamuno, Pío Baroja, Luis de Zulueta, José Ortega y Gasset, Ernesto Giménez Caballero, José Bergamín, and Rosa Chacel; and poetry by Unamuno, Antonio Machado, José Moreno Villa, Gerardo Diego, and Luis Cernuda. In Spanish. T 3:30–5:20

**SPAN 790b, Methodologies of Modern Language Teaching** Ame Cividanes

Preparation for a teaching career through readings, lectures, classroom discussions, and presentations on current issues in foreign/second language acquisition theory and teaching methodology. Classroom techniques at all levels. In Spanish. M 3:30–5, practicum M 5–6:30

SPAN 987b, Religion and the Novel in Contemporary Spanish American Narrative Aníbal González Pérez

This seminar examines the various ways in which religious discourse was appropriated in the twentieth-century Spanish American novel and considers the processes that have led some authors to sacralize the novel and others to desacralize it. We also consider the meaning of the “literary theology” that Spanish American literature has generated by creatively adapting into its makeup a variety of religious concepts, such as the holy, the afterlife, eternity, reincarnation, salvation, canonization, and the various theories about the nature of God. Primary readings include authors such as Federico Gamboa, María Luisa Bombal, Juan Rulfo, Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez, Severo Sarduy, Mario Vargas Llosa, Tomás Eloy Martínez, Fernando Vallejo, and Roberto Bolaño. Secondary texts include Longinus, Emil Durkheim, Rudolf Otto, Maurice Blanchot, and James Thrower. In Spanish. TH 1:30–3:20

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| Fall 2013 | **Monday** | **Tuesday** | **Wednesday** | **Thursday** |
| **1:30-3:20** | Valis:  Span 746  “The Specter of Poetry: Gustavo Adolfo Bécquer, Rosalía de Castro, Antonio Machado, and Juan Ramón Jiménez | Adorno:  Span 850  “The Literary Worlds of El Inca Garcilaso de la Vega” | Jackson:  Port 922  “Brazil’s Modern Art Movement” | Poole:  Span 586  “The *Libro de buen amor* in Its Historical, Literary, and Theological Context” |
| **3:30-5:20** |  |  | González Echevarría:  Span 661  “Cervantes’s *Novelas Ejemplares*: an Anniversary Reading” |  |

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| Spring 2014 | **Monday** | **Tuesday** | **Wednesday** | **Thursday** |
| **1:30-3:20** |  |  | Byrne:  Span 620  “Italo-Hispanic Neoplatonism” | González Pérez:  Span 987  “Religion and the Novel in Contemporary Spanish American Narrative” |
| **3:30-5:20** | Cividanes:  Span 790  Methodology | Harkema:  Span 720  “Aesthetics of Youth in the Spanish Silver Age” | González Echevarría:  Span 660  “Cervantes’s *Don Quijote*” |  |