YALE UNIVERSITY

**Department of Spanish and Portuguese**

Course Offerings Fall 2017

 **Spanish 629, 329 (12471)/ CPLT673; Golden Age Theater. Roberto González Echevarría.**

|  |
| --- |
| The development and apogee of the Spanish *comedia,* as well as contemporary minor subgenres such as the *auto sacramental* and the *entremés.* Exploration of how the theater synthesizes post-Garcilaso lyric, the *commedia dell’arte,* renaissance epic, the *romancero,* Spanish history, and the European renaissance literary tradition. Works by Cervantes, Lope de Vega, Tirso de Molina, Guillén de Castro, Mira de Amescua, Juan Ruiz de Alarcón, Luis Quiñones de Benavente, Pedro Calderón de la Barca, and Sor Juana Inés de la Cruz. Comparison with English and French theater is encouraged. Tuesdays and Thursdays 1-2:15 PM. |

 **Spanish 660/302/CPLT 675, (12600) El *Quijote* en español. Roberto González Echevarría.**

|  |
| --- |
| A detailed and contextualized reading of Cervantes’s masterpiece conducted entirely in Spanish. The study of this iconic text familiarizes students with its literary and cultural values and Cervantes’s language. Tuesday and Thursday; 2:30-3:45 PM |

 **Spanish 700, (12470), Contemporary Issues in Iberian and latin American Studies.**

 **Leslie Harkema**

|  |
| --- |
| The seminar introduces new Ph.D. students in the department to contemporary scholarship in the fields of Iberian and Latin American studies, with a focus on influential and acclaimed recent work in literary studies. Selections from several monographs and edited collections published within the last decade and a half are accompanied by discussion of the literary texts that these publications study and the theoretical frameworks that their authors employ. Students are encouraged to engage critically with both primary and secondary material in order to develop their own positions on the former and dialogue effectively with the latter. While much of the course material reflects the area of expertise of the professor (modern peninsular literary studies), students have the opportunity to explore their individual areas of interest, most especially in the preparation of the final project, a review essay on a topic of their choosing. Wednesdays, 3:30-3:20 PM |

 **Spanish 850, (12323); 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, 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. Mondays, 1:30-3:20 PM |

**Spanish 999, (12324); Tutorial. Rudiger Campe, DGS**

YALE UNIVERSITY

**Department of Spanish and Portuguese**

Course Offerings Spring 2018

**Spanish 500, (23360); History of the Spanish Language. Oscar Martin.**

The evolution of modern Spanish from spoken Latin, the origin and development of philology as the foundational discipline of literary studies, the rise of linguistics as a positivist field, the separation of linguistics from literary studies, and the fracturing of Romance studies into separate language and culture fields. In Spanish.

Fridays 11-1 PM

**Spanish 505, (23595)/Span. 390/Gman707/370/Hums 333/Litr 411; Walter Benjamin and Critical Theory in Latin America. Paul North.**

This seminar studies transformations of European critical theory in a Latin American context. Taking one exemplary European critical theorist, Walter Benjamin, and one exemplary Latin American intellectual, cultural, and political milieu, Chile, it surveys the conjunctures among them. Critical theory names a cluster of intellectual methods and goals in early 20th-century Germany, which sees philosophy as too theoretical and Marxism as too untheoretical, and tries to fix the one with the other and visa versa. Later in the century, critical theory travels outward, occupying other discourses, becoming occupied by other histories, contributing to political occupations in systems not forseen in the original movement. We trace two Benjaminian motifs—violence and its relation to the image and critique—as these motifs migrate out of texts by Benjamin into artworks, films, and theoretical texts by Spanish-language thinkers and makers, against the singular backdrop of 20th-century Chilean political history. What interest us are the readings and misreadings, correspondences and responses, citations and fantastical reconstructions, turn arounds and cul de sacs of a reception and repurposing of critical theory. The course will be co-taught by Paul North (Yale) and Willy Thayer (UMCE, Chile). Sessions will be conducted in English, with texts available in English as well as the originals, Spanish and German. Some Chilean texts will be available in English translation for the very first time. Mondays 3:30-5:20 PM

**Spanish 747, (21994); Generation of ’27: Poetry. Noel Valis**

The course examines the theory and art of vanguard writing. Readings include selected poetry of Pedro Salinas, Federico García Lorca, Rafel Alberti, and Luis Cernuda, along with Ortega and Gasset’s influential *Deshumanización del arte* and other texts. In Spanish. Mondays 1:30-3:20 PM

**Spanish 913, (21995); Magical Realism. Roberto González Echevarría.**

|  |
| --- |
| The course concentrates on the major writers who practiced what is called "magical realism"—Alejo Carpentier, Gabriel García Márquez, Carlos Fuentes, and others—after studying the trend's antecedents in the colonial, post-independence, and early twentieth century. The role of Jorge Luis Borges in the beginnings of magical realism, the works of writers such as Miguel Ángel Asturias and Juan Rulfo, and those of more recent writers who rejected the trend, such as Roberto Bolaño and Fernando Vallejo. The considerable critical corpus on the topic is studied. In Spanish. Wednesdays 1:30-3:20 PM |

**Spanish 937, (22252); The Short Novel in Twenty-First-Century Spanish American Narrative.**

**Aníbal González Perez.**

Exploring possible motives for the rising interest in the short novel genre displayed by major authors of the early-twenty-first-century Spanish American Narrative, we discuss the various definitions and theoretical debates about the short novel genre, as well as the common artistic traits and concerns shared by today’s Spanish American fiction writers. Authors include César Aira, Mario Bellatin, Roberto Bolaño, Carmen Boullosa, Diamela Eltit, Santiago Gamboa, Rita Indiana Hernández, Yuri Herrera, and Valeria Luiselli. In Spanish.

Thursdays 2:30-4:30 PM

**Spanish 999, (21997); Tutorial. Rudiger Campe, DGS**