ILAC (ILAC)

Iberian Latin American Cultures Courses

ILAC 10SC. Spanish Immersion. 2 Units.
Wouldn’t it be great if you could quickly increase your Spanish proficiency through an intensive immersion experience right here at Stanford? Wouldn’t it be possible to gain the cultural and historical knowledge necessary to begin taking film, literature, and culture courses generally reserved for advanced students? This intensive Spanish immersion course is designed to help students who have completed a year of Spanish to move forward quickly toward greater linguistic and cultural competence. After a year of Spanish, students tend to be able to handle straightforward interactions related to basic needs and personal information, but they generally lack the ability to handle more abstract discussions or to combine short utterances into longer presentations of their ideas. Most students likewise have little knowledge of the rich and complex history that surrounds the Spanish language or the central role that Spanish has played in the cultural, artistic, and political life of California. In this course, a team of experienced instructors will help students improve their Spanish through intensive lessons that incorporate film, literature, and social issues. Through a focused discussion of the themes of immigration and democracy in Latin America, Spain, and the United States, as well as excursions and guest lectures by Stanford faculty and community leaders, this course will immerse students in Spanish and help them to gain advanced proficiency much more quickly. Sophomore College Course: Application required, due noon, April 7, 2015. Apply at http://soco.stanford.edu.

ILAC 102N. The Memory of the Eye: Traces of dictatorship in films form the Iberian Peninsula. 3-5 Units.
Through major Spanish, Portuguese, Basque, and Catalan films from the last quarter of the 20th century to the present, this course will explore the complexities of individual recollection under conditions of collective trauma and political distortion of the past. Films by Saura, Almodovar, Amenabar, Erique, Marco Martins, Maria de Medeiros, Julio Medem, Almodovar, Bigas Luna, Ventura Pons, and Augostoshy; Villaronga. A festival for the eye and the mind.

ILAC 103N. The Millenium Novel in Latin America. 3 Units.
Between 2000 and 2012, a young Spanish American novel emerges, taking at times a minimalist point of view to narrate individual stories with a subjective tone, or continuing a tradition of the historical panorama to present national tragedies that occurred in the last two or three decades. Focus is on this new type of novel from different countries, with such titles as “El cuerpo en que nací” by Guadalupe Entel; “Las teorías de las salvejas” by Pola Oloixarac; “El ruido de las cosas al caer” by Juan Gabriel Vazquez; and “Bonsai” by Alejandro Zambra, among others. Taught in Spanish.

ILAC 104N. Radio/donovelas. 3-5 Units.
Study and performance of Spanish-language novels written for and performed on radio during XX century.

ILAC 107N. 3D Modeling, Virtual Media, and the Poetics of the Self: The Art and Lives of Fernando Pessoa. 3-5 Units.
Preference to freshmen. The poetry and prose of Fernando Pessoa, Portugal’s greatest modern poet. As famous for his written work (in Portuguese and English) as for his complex understanding of selfhood (he would divide his own subjectivity into 106 different, autonomous selves), Pessoa remains a towering and largely perplexing figure even today. Class discussions will focus on close readings of Pessoa’s work along with the implications of his theory of subjectivity for our understanding of modernity, art, and the self. Class field trip to San Francisco. Written assignments include a journal, blog posts, and a final paper written as someone else. Taught in English.

ILAC 108N. Masterpieces: García Márquez. 3-5 Units.
Extensive and detailed reading of the major works and a selection of the most significant critical texts about the author. Secondary readings by Vargas Llosa, Ludmer, Moretti, and Bloom. Topics include: macondismo, magical realism, canonicity, representations of violence, and autobiography.

ILAC 110. Spanish Society in the 21st Century Through Film. 3-5 Units.
Open to undergraduates with an interest in 21st Century Film and the social reality of Spain nowadays. Explores how Spain has evolved from being one of the most undeveloped European countries to become a first mover in social issues such as gay marriage or women's public role. Topics include racism, migration, the reconstruction of the past and the vision of the other. Themes are analyzed through movies directed by Spanish and American filmmakers such as: Cesc Gay, Bollain, Bigas-Luna, Gonzaacute;cuete;ez-Intidle;acuete;,riu and Woody Allen. Class taught in Spanish, readings both in Spanish and English.

ILAC 111Q. Spanish-English Literary Translation Workshop. 3 Units.
This course introduces students to the theoretical knowledge and practical skills necessary to translate literary texts from Spanish to English and vice versa. Topics may include comparative syntaxes, morphologies, and semantic systems; register and tone; audience; the role of translation in the development of languages and cultures; and the ideological and socio-cultural forces that shape translations. Students will workshop and revise an original translation project throughout the quarter. Same as: DLCL 111Q

ILAC 113Q. Borges and Translation. 3-5 Units.
Borges's creative process and practice as seen through the lens of translation. How do Borges's texts articulate the relationships between reading, writing, and translation? Topics include authorship, fidelity, irreverence, and innovation. Readings will draw on Borges's short stories, translations, and essays. Taught in Spanish. Prerequisite: 100-level course in Spanish or permission of instructor. Same as: DLCL 113Q

ILAC 114N. Introduction to Lyric Poetry. 3-5 Units.
A basic introduction to the elements of lyric poetry—image, metaphor, symbol, connotation, denotation, irony, rhyme and meter - drawing upon a selection of poems from major poets of the Hispanic World, including, García Lorca, Pablo Neruda, and Gabriela Mistral. This is a bilingual course, taught both in English and Spanish, with an emphasis on Spanish.

ILAC 116. Approaches to Spanish and Spanish American Literature. 3-5 Units.
Short stories, poetry, and theater. What analytical tools do the "grammars" of different genres call for? What contact zones exist between these genres? How have ideologies, the power of patronage, and shifting poetics shaped their production over time? Authors may include Arrabal, Borges, Cortácuete;zar, Cernuda,Garcíacuete;aza, Maacuete;quez, Lorca, Neruda, Rivas. Taught in Spanish. Prerequisite: SpanLang 13C.

ILAC 120. Advanced Critical Reading in Spanish. 3-5 Units.
Research and writing in the humanities; focus is on culture, literature, and society of the Spanish-speaking world. Students will learn how to conduct research online and in the library while developing archival skills. Emphasis is on skill-building while exploring topics of interest to each student from various historical periods and global locations. Taught in Spanish. Prerequisite: SPANLANG 13 or equivalent. Meets Writing-in-the-Major requirement.
ILAC 122. Literature and Politics - Two Mediterranean Cases: Catalonia and Italy. 3-5 Units.
A comparison between the different roles played by writers as members of the intellectual establishment in Catalonia, Spain and Italy. Focus on the relation between intellectuals and politics in shaping national identity. We will give especially consideration to the role played by intellectuals during the Fascist and Francoist dictatorships and during Spain's transition to democracy. Taught in English.
Same as: ITALIAN 136

ILAC 130. Introduction to Iberia: Cultural Perspectives. 3-5 Units.
The purpose of this course is to study major figures and historical trends in modern Iberia against the background of the linguistic plurality and social and cultural complexity of the Iberian world. We will study the fundamental issues of empire, the Napoleonic occupation of Spain, Latin American independence, recurring civil wars, federal republicanism, and the historic nationalisms (Galician, Basque, and Catalan), all leading up to the Spanish Civil War (1936-1939), which is a defining moment in modern Spanish and European history, with ongoing consequences still felt and debated painfully today in contemporary Spain. This course is designed to help prepare students for their participation in the Stanford overseas study programs in Barcelona and Madrid. Taught in Spanish.

ILAC 131. Introduction to Latin America: Cultural Perspectives. 3-5 Units.
Part of the Gateways to the World program, this is an introductory course for all things Latin American: culture, history, literature, and current events. By combining lecture and seminar formats, the class prepares you for all subsequent research on, and learning about, the region. Comparative discussion of independence movements in Mexico, Central America, the Caribbean, the Andean Region, Brazil, and the Southern Cone. Other topics vary yearly, including: representations of ethnicity and class, the Cold War, popular culture, as well as major thinkers and writers. Open to all. Recommended for students who want to study abroad in Santiago, Chile. Required for majors in Spanish or Iberian and Latin American Cultures (ILAC). In Spanish.

ILAC 132. Drug Wars: Narco Representations in Media and Literature. 3-5 Units.
Representations of Latin American (and Chicano) Narcos and Druglords in film, telenovelas, corridos, essays and novels and how these representations affect governmental policies. Films: Tropical Snow by Ciro Duraacute;n; The Camarena Story by Brian Gibson; Escobar, The King of Cocaine by Steven Dupler; True Story of Killing Pablo by David Keane; Kingpin by David Mills; El rey by Joseacute;aute; Antonio Dorado; Sumas y restas by Viaacute;cto Gaviria; Mariacute;aute; a Llena eres de gracia by Joshua Marston. Books: La reina del sur by Peacute;rez-Reverte; Killing Pablo by Bowden; Drugs, Thugs, and Divas: Telenovelas and Narco-Dramas in Latin America by O. Hugo Benavides.

ILAC 133N. The Animal Within: Animal Presence in Latin American Narrative. 3 Units.
How does the criterion for the division between the human and the animal take part on contemporary Latin American narrative? To what extent is this divide challenged or contested? The course combines a discussion of the literary works of authors like Jorge Luis Borges, Horacio Quiroga, Julio Cortaacute;zar, Mario Bellati, Clarice Lispector, and Joseacute;aute; a Arguedas with a reflection on the animal and animality in the writings of Bataille, Derrida and Deleuze. Taught in English.

ILAC 134. In the First Person: Representation of the Self in Modern Latin America. 3-5 Units.
This course examines different expressions of self-portrayal in Latin America from 1920s to the present. The course explores different models of self-shaping and forms of expression that draw contours on self and identity in Latin America. After a brief consideration of the Inca Garcilaso, Sor Juana, J.F. Sarmiento, we examine the works of Joseacute;aute; Vasconcelos, Norah Lange, Victoria Ocampo, Frida Kahlo, Joseacute;aute; a Arguedas, Rosario Castellanos, Mario Bellati, Tununa Mercado, Marcela Trujillo, Fernando Vallejo, among others. Taught in Spanish; Spanish proficiency required.

ILAC 135. From Book to Screen: Brazilian Novels and Their Film Adaptations. 3-5 Units.
Can the study of cinematic adaptation of novels help us understand better the specific nature of literature and that of film? Addressing this central question, the course combines an introduction to Brazilian narrative (Euclides Da Cunha, Maacute;cute; Ro De Andrade, Joaacute;ltide;o Guimaraes Rosa, Graciliano Ramos, Rubem Fonseca, Clarice Lispector) and a panorama of Brazilian cinematography (from Cinema Novo to contemporary productions). The course offers a space for reflection on the multifaceted relationship between the literary and the cinematicographic. Taught in English.

ILAC 136. Modern Iberian Literatures. 3-5 Units.
1800 to the mid 20th century. Topics include: romanticism; realism and its variants; the turn of the century; modernism and the avant garde; The Civil War; and the first half of the 20th century. Authors may include Mariano Joseacute; de Larra, Gustavo Adolfo Becquer, Rosalía de Castro, Benito Perez Galdos, Jacint Verdaguer, Eca de Queiros, Miguel de Unamuno, Ramon de Valle-Inclan, Antonio Machado, and Federico Garciaacute;ate; a Lorca. Taught in Spanish. Prerequisites: SPANLANG 13 or equivalent.

ILAC 137. Latin American Heroes and Heroines. 3-5 Units.
This course will focus on artists, writers, and political leaders in Latin America whose work would change Latin American history. The historical significance of some of these individuals is polemical, but their influence in Latin American culture is nevertheless of great importance. The iquest;heroes and heroinesiquest; to be studied include: Eva Peron, Frida Kahlo, Ernesto Guevara, Anthony Quinn, Evo Morales, Michelle Bachelet, Fidel Castro, Joseacute; Mujica, Carlos Fuentes, German Valdes Tin Tan, Mario Moreno Cantinflas, Gabriel Garciaacute;ate; a Maacute;cute;quez, Niniaacute;te; Marshall.”

ILAC 138. From National Angst to Incipient Modernity: Spanish Literature After Empire. 3-5 Units.
This course focuses on the most predominant and influential Spanish writers from 1836 to 1936, exploring the emergence of a new political and social conscience in Spain and its transition from global empire to a nation that questions the ideas behind its world decline and eventual Civil War. The writers chosen portray a nation trying to find a new political order after the failure of various forms of government. Readings include the nonfiction and narrative of Larra, Espinosa, Galoacute;, and subsequently analyzing the innovative thinking and actions of Generation of 1898 philosopher Unamuno and the poets Machado and Garciaacute;ate; a Lorca. Taught in Spanish.

ILAC 140. Migration in 21st Century Latin American Film. 3-5 Units.
Focus on how images and narratives of migration are depicted in recent Latin American film. It compares migration as it takes place within Latin America to migration from Latin America to Europe and to the U.S. We will analyze these films, and their making, in the global context of an evergrowing tension between “inside” and “outside”; we consider how these films represent or explore precariousness and exclusion; visibility and invisibility; racial and gender dynamics; national and social boundaries; new subjectivities and cultural practices. Films include: El nintilde;o peacute;z, Bolivia, Ulises, Faustino Mayta visita a su prima, Copacabana, Chico y Rita, Sin nombre, Los que se quedan, Amador, and En la puta calle. Films in Spanish, with English subtitles. Discussions and assignments in Spanish. Same as: CHILATST 140.
ILAC 145. Poets, Journalists and Collectors: Latin American Modernismo. 3-5 Units.
Discusses the different artistic avatars exercised by Latin American modernistas at the turn of the 19th Century in the context of growing capitalism, technological innovation and social transformation. We focus on how modernistas as poets, journalists and collectors explored and transgressed the limits of the individual and his/her situation. We consider topics like cosmopolitanism, dandyism, autonomy of the aesthetic cultivation of the self. Authors include: Delmira Agustini, Rubenace; Dariacueto; Julio; de las Casas, Leopoldo Lugones, Joseacute; Martiacute; Manuel Gutierrez Naacute;cer; Joseacute;; Enrique Rodoacute;ce; Joseacute; Asunciacuteco; Silva, and Abraham Valdelomar. Spanish proficiency required.

ILAC 157. Medieval and Early Modern Iberian Literatures. 3-5 Units.
Survey of Iberian literature from the medieval and early modern periods. Where covering texts in languages other than Spanish, translations into English or Spanish will be made available. Taught in Spanish; prerequisite: SPANLANG 13 or equivalent.

ILAC 161. Modern Latin American Literature, 3-5 Units.
From independence to the present. Topics include romantic allegories of thronenation; modernism and postmodernism; avant-garde poetry; regionalism versus cosmopolitanism; indigenous and indigenist literature; magical realism and the literature of the boom; Afro-Hispanic literature; and testimonial narrative. Authors may include: Bolivian; Bello, Goaucto; mez de Avellaneda, Isaacs, Sarmiento, Machado de Assis, Dariacueto; Martiacueto; Agustini, Vallejo, Huidobro, Borges, Cortacaucueto; Neruda, Guillon, Rufio, Ramos, Garciaucueto; a Marquez, Lispercot, and Boltalice; o. Taught in Spanish.

ILAC 175. Daydreaming in Portugal and Brazil. 3-5 Units.
This course explores the role of the imagination in 19th and 20th century Portuguese and Brazilian literature. We will read 4-5 novels, short stories and articles analyzing how and why authors recreate imaginary processes in their characters, and what these processes reveal about the socio-cultural contexts of their period. Authors include Raycueto; Brandatilde; o, Machado de Assis, Antonio Lobo Antunes, Raduan Nassar, and Acucueto; Ivano Cardoso Gomes, with short pieces by Fernando Pessoa, Joseacute; Saramago, Mario de Andrade, Guimaratilde; es Rosa, and Clarice Lispector. Readings available in English and Portuguese. In English.

ILAC 193. The Cinema of Pedro Almodovar. 3-5 Units.
Pedro Almadoacute;var is one of the most recognizable auteur directors in the world today. His films express a hybrid and eclectic visual style and the blurring of frontiers between mass and high culture. Special attention is paid to questions of sexuality and the centering of usually marginalized characters. This course studies Pedro Almadoacute;var's development from his directorial debut to the present, from the "shocking" value of the early films to the award-winning mastery of the later ones. Prerequisite: ability to understand spoken Spanish. Readings in English. Midterm and final paper can be in English. Majors should write in Spanish.

ILAC 193Q. Spaces and Voices of Brazil through Film. 3-4 Units.
The manners in which a country is perceived and defines itself is a result of many complex forces, and involves the reproduction of social relations and complex social constructions both on the part of those who live there and those who see it from a distance. The perceptions of what Brazil is and what defines the country has changed throughout times, but has conserved some clear pervasive defining traits. This course is an introduction to the history, culture, politics and artistic production of Brazil as seen through feature films, documentaries and some complementary readings. Movies include, among others, Banana is my Business, Black Orpheus, Olga, They Don't Use Black-Tie, City of God, Central Station, Gaijin, and Four Days in September—among others. In English.

Same as: PORTLANG 193Q

ILAC 199. Individual Work. 1-12 Unit.
Open only to students in the department, or by consent of instructor.

ILAC 201. MODERN SPANISH THEATER. 3-5 Units.
Survey of Spanish theater from XIX to XXI centuries.

ILAC 207E. RENAISSANCE PASTORALISMS. 3-5 Units.
Major works of Iberian pastoral lyrical poetry and narrative fiction. What made this classical mode so popular during the Renaissance and beyond? What are its essential characteristics? What does it tell us about early modern theories of humanity's relation to nature? Was it merely a form of erotic escapism or is something darker and more troubling lurking beneath it? What can it teach us today about nature, eros, ethics, death, and love? Authors include: Theocritus; Virgil; Sannazaro; Garciaucueto; de la Vega; Montemayor; Ribeiro; Camotilde; es; nand Cervantes. Readings in English, Portuguese, and Spanish. Discussion in English.

ILAC 210. Queer Almadoacute;var. 3-5 Units.
Focus on the representation of non-normative sexualities and genders in films by Pedro Almadoacute;var; one of the most recognizable auteur directors in Europe today. Analysis of his hybrid and eclectic visual style complemented by critical and theoretical readings in queer studies. Taught in English.

Same as: FEMST 210

ILAC 216. Comparative Cities: Travel Literature as Urban Experience in Catalan Culture. 3-5 Units.
Comparative reflection on travel literature, focused on some major Western cities, taking as a starting point the reflections on travel by some of the most prominent Catalan writers in the 20th century. Catalan travel literature, whether autobiographical or in essay form, is often related to literary journalism and exile. The foremost Catalan authors take notice of cities like Paris, Berlin, Madrid, Venice, Buenos Aires and New York, at historically decisive times: the two World Wars, the rise of fascism in Italy, Spain and Germany, the Cold War, the emergence of the United States as a world power. In this sense, travel writers offer a double comparative vantage point: on the one hand, between their own literature and that of other European travel writers; on the other hand, between Barcelona and some of the greatest cities in the world. These contrasts, perceived through the literary lens, help us understand the cosmopolitanism and modernity of Catalan culture. Taught in Spanish; all readings available both in Catalan and Spanish, some readings also available in English.

ILAC 218. Anticlericalism in the Iberian Novel of the 19th Century. 3-5 Units.
The rapid social and cultural changes in which 19th-century novelists wrote; the anti-clerical stance as marker of society's attempts to modernize. Why were monks and priests reviled by many Spanish novelists? How and why did they re-write Spanish history around these figures? What was the role of the church and religious men in modern society? Questions of individualism, property, and labor in novels by major Iberian prose realists. In Spanish.

ILAC 219. Lusophone Africa. 3-5 Units.
From Colonization to Independence" (taught in English with an optional Portuguese discussion section).
ILAC 223. The Generation of 1898 and Beyond. 3-5 Units.
Preference for graduate students, majors are welcome. Course focus on six major authors (Unamuno, Baroja, A. Machado, J. R. Jiménez, Valle-Inclán, García de Lorca) and representative works, written between 1898 and 1930, dealing with an historical period of crisis and transition, and displaying major aesthetic innovations in both poetry and theater. Fundamental themes include the decline of feudal Galicia, the Spanish-American War of 1898, the emergence and social activism of new social forces, and the struggle for and betrayal of democracy, expressed through the various genres of the novel, poetry, and theater. Major works of Antonio Machado, Juan Ramoan, J. R. Jiménez, and Federico García de Lorca will be examined, with special emphasis on the historical context of the first three decades of the 20th century and their contributions to the development of 20th century Spanish lyric poetry. Taught in either English or Spanish, depending on course enrollment.

ILAC 224. Literature Inspired by the Spanish Republic and the Spanish Civil War. 3-5 Units.
This course will deal with the significance of the Spanish Civil War in Iberian, European, and world history, through the literary works (poetry, theater, and novel) of major Spanish and Latin American writers. The war is anticipated in the poetry of Antonio Machado and in the theater of García Lorca, dealt with directly in the poetry of Alberti and Hernandez, of Neruda (Chile), Vallejo (Peru), and N. Guilen (Cuba), and treated in the aftermath during the Franco dictatorship in the novels of Cela and Sender. Taught in English.

ILAC 235. Critique of Technology. 3-5 Units.
Informed citizens living in today's world, and especially in Silicon Valley, should be able to formulate their own, articulate positions about the role of technology in culture. The course gives students the tools to do so. Against the trend towards the thoughtlessness celebration of all things technological, we will engage in critique in the two senses of the term: as careful study of the cultural implications of technology and as balanced, argumentative criticism. Can technology make life more meaningful, society more fair, people smarter, and the world smaller? Selections by fiction writers, philosophers and thinkers (such as Heidegger and Beller), as well as recent popular works of social commentary, such as You are not a Gadget, The Shallows, 24/7, and Present Shock. Taught in English.

ILAC 239. Borges and Translation. 3-5 Units.
Borges's creative process and practice as seen through the lens of translation. How do Borges's texts articulate the relationships between reading, writing, and translation? Topics include authorship, fidelity, irreverence, and innovation. Readings will draw on Borges's short stories, translations, and essays. Taught in Spanish. Prerequisite: 100-level course in Spanish or permission of instructor.

ILAC 240E. Borges and Philosophy. 3-5 Units.
Analysis of the Argentine author's literary renditions of philosophical ideas. Topics may include: time, free will, infinitude, authorship and self, nominalism vs. realism, empiricism vs. idealism, skepticism, peripheral modernities, postmodernism, and Eastern thought. Close reading of short stories, poems, and essays from Labyrinths paired with selections by authors such as Augustine, Berkeley, James, and Lao Tzu. The course will be conducted in English; Spanish originals will be available. Satisfies the capstone seminar requirement for the major in Philosophy and Literature.

ILAC 241. Fiction Workshop in Spanish. 3-5 Units.
Spanish and Spanish American short stories approached through narrative theory and craft. Assignments are creative in nature and focus on the formal elements of fiction (e.g. character and plot development, point of view, creating a scene, etc.). Students will write, workshop, and revise an original short story throughout the term. No previous experience with creative writing is required. Readings may include works by Ayala, Bolantildeo, Borges, Claraacute;nte, Cortaacute;zar, Garciaacute;te Maacute;nte, Quez; Piglia, Rodoreda, and others. Enrollment limited.

ILAC 242. Poetry Workshop in Spanish. 3-5 Units.
Latin American and Spanish poetry approached through elements of craft. Assignments are creative in nature and focus on lyric subgenres (e.g. ode, elegy, prose poetry) and formal elements of poetry (e.g. meter, rhythm, rhetorical figures, and tropes). Students write original poems over the course of the quarter. No previous experience with creative writing is required. Authors include Darishy.o. Machado, Jimenez, Vallejo, Huidobro, Salinas, Pales Matos, Lorca, Aleixandre, Cernuda, Neruda, Girono. Course is offered every other year. Taught in Spanish. Prerequisite: 100-level course taught in Spanish, or equivalent. Enrollment limited to 10 students.

ILAC 243. The Millenium Novel in Latin America. 3-5 Units.
Between 2000 and 2012, a young Spanish American novel emerges, taking at times a minimalist point of view to narrate individual stories with a subjective tone, or continuing a tradition of the historical panorama to present national tragedies that occurred in the last two or three decades. Focus is on this new type of novel from different countries, with such titles as El cuerpo en que naciacute;button; by Guadalupe Entel; Las teoriacute;cas salvajes by Pola Oloixarac; El ruido de las cosas al caer by Juan Gabriel Vazquez; and Bonsai by Alejandro Zamba, among others.

ILAC 245. Brazil's Rhythm and Songs. 3-5 Units.

ILAC 247. Latin American Society Through Documentary Films. 3-5 Units.
Religion, social and economical inequalities, children exploitation through working conditions, etc., as seen in the best documentariesmade in Latin America. This course will focus on countries from South America (Chile, Argentina, Uruguay) and North America (Mexico).

ILAC 248. Distant Borders: Hispanic Migrations. 3-5 Units.
During the last half a century, different people from Africa, Eastern Europe, have been moving from one area to another, looking for a better habitat. This has been a world wide phenomenon that has changed hundreds of thousands of lives, producing imperfect utopias. This course will focus on the assimilation of families and individuals to different cultures, as well as how the new country deals with this, many time rejecting the "other". Cinema and literature have been great source to understand the drama of migration, and the course will use extensively these forms of artistic representation. Authors include Aacute;ncuaacute;te,ngel Vacaacute;ute;quez, Jorge Sempruacute;nte, Mahi Binebine, Ariel Dorfman, Alberto Fuguet, Zoeacute;taacute; Valdeacute;nte, y Julia Aacute;acutecer;Varey.

ILAC 251. Latin American Literary Theory. 3-5 Units.
Latin American literary theory through the works of Joseacute; de Acute;ute;n, Charles Marieacute;gueti, Joseacute; de Acute;ute;n, Enrique Rodoacute;nte;, Alfonso Reyes, Antonio Candido, Roberto Schwartz, Angel Rama, Roberto Fermaacute;ute;ndez, Retama, Antonio Cornejo Polaacute;r, Joseacute;fina Ludmer, Floria Sussekind. This course will focus on the concepts of "the lettered city", "hybridization", "psychoanalysis", "marxist theory", "class struggle", "literary politics", "latinamericanism". In sum: Literary theory from the inside of Latin American culture, considering also its Western influences. Taught in Spanish.

ILAC 252. Guerillas. 3-5 Units.
The modern strategic response to state dictatorships in Latin America has its origins in Ernesto Che Guevara's "Guerra de guerrillas". This course will focus on how those irregular military groups were formed in Chile, Mexico, Argentina, and Uruguay during the 20th Century. We will give particular attention to the "invisible" guerrillas (the women) in revolutionary moments. That view will be enhanced by films and literature on this subject. Authors include Palau, Ignacio Talbo II, Tort, Gibler, Guevara, Gilio, Gaula, and Cavallo.
ILAC 253. Poverty, Redemption and Writing: Franciscanism in Latin America. 3-5 Units.
How are theories of poverty reflected in literary writing? What is the relationship between writing and redemption? Addressing these central questions, the course examines the heritage of Catholic thought and aesthetics in prominent colonial and post-colonial Latin America through the figure of Francis of Assisi. Franciscan writing allows us to explore the notions of subjectivity, solidarity, exception, animality, and capital. In Spanish.

ILAC 254. Surrealism in Latin America and Spain. 3-5 Units.
This course focuses on the legacy of Surrealism in the Hispanic transatlantic traditions, both in literature and the visual arts (film and paintings). We will study and analyze two aesthetic paths: on one hand, the embracing of Surrealism to enrich one’s own poetics; on the other, that of other groups and authors’ orthodox approach to the principles established by Andreacue; Breton and his cohort in the aesthetic adventure. The course will study and assess Surrealism’s lasting echoes in recent literary manifestations (among them Roberto Bolanteacute;oiquest;s works). Taught in Spanish.
Same as: Poetry and Fiction

ILAC 257. Dictatorships in Latin America through testimonies and film. 3-5 Units.
Focus on Pinochet coup, the Falkland Islands, the prison Libertad in Uruguay, the “Plan Condor.” How literature, journalism and cinema denounced and revisited the worst political times in Latin America. Taught in Spanish.
Same as: Argentina, Chile, Uruguay in the 70s

ILAC 261. Voices in Brazilian Fiction. 3-5 Units.
Brazilian Literary canon. Novels and short stories from independence to the present. Topics include romanticism and realism; regionalism; modernism and postmodernism. Authors may include: Joseacue; de Alencar, Machado de Assis, Oswald de Andrade, Graciliano Ramos, Guimarati;des Rosa, Lispector, Hilda Hilst, Silviano Santiago. Readings in Portuguese; Class discussions in English; Assignments in Portuguese or in English.

ILAC 263. Visions of the Andes. 3-5 Units.
What visions of the Andes circulate in Latin American literature, photography and painting? How are they constructed? How is their value accrued? The course focuses on visual and written images of Andean landscapes. Beginning with 19th century technical photography, the course explores the visual economy of the Andes in representative texts and images from Peru, Bolivia and Chile, vis-a-grave;vis critical discourses about Andean culture. In Spanish.
Same as: ILAC 365

ILAC 266. Beware of the Animal: Narratives of Animality and Care in Latin America. 3-5 Units.
What can we learn from literary and filmed representation of care? What is the relationship between care and animality? Taking stock of a growing number of contemporary Latin American novels and films that focus on precarious forms of shared life (animal and human-animal), the course explores the ambiguous directionality of care for and against to consider new forms of human-nonhuman collectivities. We study different modes of care and caring identities. In Spanish.

The purpose of this seminar is to provide an approach to the dominant conceptions about culture and cultural policies, starting with the doctrine of UNESCO about the protection of cultural diversity. We will compare different developments of those ideas and policies in Europe and in Latin America. We will study some policies on specific cultural fields (education, cultural heritage, infrastructures and access to culture, communications and social languages, entertainment and performing arts, content production and distribution industry, etc.) Finally, we will analyze the current public policies of European and Latin American states, in a changing cultural age determined by globalization, computing development, digitization and the prominence of networks and download and interconnection technologies.

ILAC 276. Aesthetics, Revolutionaries and Terrorists. 3-5 Units.
Who is a terrorist and who is a revolutionary? With surge of Anarchism in the XXth Century, the “culture of fear” has been one of the axes of political activism. This course will explore the difference between the desire to correct injustice in society (Revolution) and the desire to destroy society (Terrorism) using literary texts and films. Readings will include novels and testimonies of the protagonists in various social struggles, as well as journalistic and academic papers about these social movements.
Same as: ILAC 376

ILAC 277. Spanish and Society: Rock en Español. 3-5 Units.
Can music be a medium to study how a society communicates? This course wants to answer this question by paying attention to how has Spanish changed and adapted in recent history. Taking rock and pop as a global musical phenomenon, the focus of the course will be the most prominent bands and songs in Spanish language. Emphasis is on the analysis of the use of Spanish in real-world contexts. In Spanish.

ILAC 278. Senior Seminar: Don Quijote. 3-5 Units.
Focus is on debates over the morality of empire and slavery in literary works from modern Spain and Cuba. Taught in Spanish.

ILAC 278A. Senior Seminar: Pau-Brazil from Modernism to Concretism. 3-5 Units.

ILAC 279. Searching for Identity. 3-5 Units.
The course will involve extensive and detailed reading, in addition to listening and viewing of materials that represent different modes of artistic expression. We will use literature, music/voice/sound, and film as tools in the process of self-discovery and re-discovery. Some of the questions we will address are: why do we write or speak in a certain way? Why might a particular musical piece, or a certain film, allow us to express who we are? How might our cultural background affect our preference for a work of art? What does that say about us? Further, do we see ourselves as part of a collective or as individuals? Focusing on a different artistic medium each week, the students will choose a work reflecting their individuality to bring for discussion within the group.
ILAC 280. Latin@ Literature. 3-5 Units.
Examines a diverse set of narratives by U.S. Latin@s of Mexican, Puerto Rican, Cuban, Guatemalan, and Dominican heritage through the lens of latinidad. All share the historical experience of Spanish colonization and U.S. imperialism, yet their immigration patterns differ, affecting social, cultural, and political trajectories in the US and relationships to "home" and "homeland," nation, diaspora, history, and memory. Explores how racialization informs genders as well as sexualities. Emphasis on textual analysis. Taught in English.
Same as: CHILATST 200, CSRE 200, ILAC 382

ILAC 281. Fernando Pessoa's Five Forms of Anxiety. 3-5 Units.
Ethics, politics, and philosophy in the poetry of Fernando Pessoa. A close analysis of five forms of anxiety that pervade Fernando Pessoa's poetry: 1) that you are a person; 2) that you are one person; 3) that you are yourself; 4) that your life can be wasted; and 5) that others may fail to understand you. How do these forms of anxiety shape Pessoa's style(s), his system of heteronyms, his interest in certain literary forms (such as esoteric and prophetic literature), and his perception of the Portuguese cultural and geohistorical context? Readings available in English and Portuguese. Taught in English.

ILAC 282. Queer Film. 3-5 Units.
Analysis of representations of queer lives in films from the Spanish-speaking world (including the U.S.). We will be looking at the meaning each film produces about a wide variety of queer experience, in relation to a specific national, historical and cultural context. We will also practice doing close readings of how each film produces meaning about queer experience, focusing on the formal features mise-en-scene, cinematography, sound, editing, narrative and style.
Same as: FEMGEN 282

ILAC 283E. Baroque and Neobaroque. 5 Units.
The literary, cultural, and political implications of the 17th-century phenomenon formed in response to the conditions of the 16th century including humanism, absolutism, and early capitalism, and dispersed through Europe, the Americas, and Asia. If the Baroque is a universal code of this period, how do its vehicles, such as tragic drama, Ciceronian prose, and metaphysical poetry, converse with one another? The neobaroque as a complex reaction to the remains of the baroque in Latin American cultures, with attention to the mode in recent Brazilian literary theory and Mexican poetry.
Same as: COMPLIT 233, ENGLISH 233

ILAC 299. Individual Work. 1-12 Unit.
Open to department advanced undergraduates or graduate students by consent of professor. May be repeated for credit.

ILAC 305. Rhythm: Ethics and Poetics of the Premodern. 3-5 Units.
Focus is on the notion of rhythm as a theoretical frame for the analysis of medieval and early modern Iberian poetry. Topics include Ancient Greek and modern conceptions of rhythm and the links between poetics and ethics in the medieval period and beyond. Authors include: Aeschylus, Plato, Aristoxenus, Maurice Blanchot, Paul Celan, Emmanuel Levinas, Arcipreste de Hita, Ansariar; March, Garcia Luis de la Vega, and Luiacut; de Camotilde;es. Taught in English.

ILAC 309. First Year Writing Workshop. 1 Unit.
This course enables students to develop the writing skills necessary in their academic careers. Course topics include writing in the discipline, critiques, and literature reviews.

ILAC 316. Realism and Surrealism in the Cinema of Luis Bunuel. 3-5 Units.
Surrealism, realism, dark comedy, film genres transformed by Spanish director, Luis Bunuel in Spain, France and Mexico during the second half of the XX century. An examination of Bunuel's work from his Surrealist beginnings (L'age d'or, Un Chien Andalou), subsequent realistic films in Mexico (Los Olvidados, Nazarin), and a mixture of Surrealism and Realism (Viridiana, Exterminating Angel, Simon del Desierto), as well as his work with dark comedy (Archibaldo de la Cruz, Belle de Jour, Le charme discret de la bourgeoisie). Taught in Spanish.

ILAC 329. Luis de Camoes - Epic. 3-5 Units.
Focus is on Camotilde;e's epic masterpiece, Os Lusiadas. Topics include empire, intertextuality, Indian Ocean Studies, history, prophecy, and poetics. Readings in English and Portuguese.

ILAC 332. Race and Slavery in Nineteenth Century Spain. 3-5 Units.
An analysis of the literature written in Spain during the nineteenth and twentieth centuries dealing with the empire post 1808. Authors discussed include Blanco White, Baroja, Avellaneda, and Rusintilde;ol, among others.

ILAC 333. Spain and the Transatlantic. 3-5 Units.
Course will address a variety of literary works from the 19th century to today, current debates on transatlantic studies, review of recent scholarship, and history. Taught in Spanish.

ILAC 335. Materialism and Literature. 3-5 Units.
Exploration of vibrant materialism (Bennet, Latour) and historical materialism (critical theory) as a basis to approach Latin American commodity novels, i.e., those that revolve around bananas, coffee, etc. Literary works by J.E. Rivera, Garciaacute;a Maacute;rquez, Asturias, Neruda, Magnus, and others. Taught in Spanish.
Same as: COMPLIT 335A

ILAC 336. Early 20th Century Iberian Poetry. 3-5 Units.
This course will study the development of the dominant trends of early Iberian 20th-century lyric poetry, against the background of Restoration Spain (1875-1930), and the forces of resistance and opposition to its oligarchical and archaic social and political structure. We will concentrate on the major works of the three most important poets: Antonio Machado, Juan Ramonacute; Jimeacute;nez, and Federico Garciaacute;a Lorca. Symbolist-modernist poetry, the creation of symbolic systems, and the brief appearance of surrealism all define key aspects of this avant-garde during the first three decades. Special attention will be given to close stylistic analysis and to the historical and social conditions out of which arose the progressive intellectual and educational movement that gave rise to this renaissance of brilliant lyric poetry. Taught in either English or Spanish depending on class enrollment.

ILAC 341. Roberto Bolaño. 3-5 Units.
The most universally acclaimed Latin American writer since the Boom, Roberto Bolantilde;o has recently joined transnational literary canons. But what does that tell us about the phenomenon of World Literature itself? The class will provide an overview of Bolantilde;o's vast oeuvre by considering nouvelles, selected short stories, and sections of the long novels The Savage Detectives and 2666. The focus will be on exploring the multifarious relationship of Bolantilde;o and the world. Up-to-date critical bibliography includes readings by Sarah Pollack, Gareth Williams, Sergio Villalobos, and others. Taught in Spanish.
ILAC 345. Biopolitics and Sovereignty in Andean Culture, 1920-1940. 3-5 Units.
What is productive life? How is life aesthetically and politically valued? This course explores the inscription of life in changing political and aesthetic regimes of the Andean South in the turbulent decades of the 1920s-1940s. Based on theories of biopower and sovereignty, we explore topics such as domination, domestication, appropriation, exclusion, facism, solidarity, tellurism, race, mestizaje, and human/nature relations. We will consider poetry, narrative, journals, and the visual arts. Authors include: Gabriela Mistral, Pablo Neruda, Pablo de Rokha, Alcides Arguedas, Augusto Caeucute; spedes, Franz Tamayo, Leopoldo Marechal, Roberto Artl, Jorge Luis Borges, Ceacucute; ar Vallejo, Joseacuente; Carlos Mariaacuente; egui, Ciro Alegriacuente; a, and Joseacuente; Mariaacuente; a Arguedas. Spanish proficiency required.

ILAC 363. Visions of the Andes, 3-5 Units.
What visions of the Andes circulate in Latin American literature, photography and painting? How are they constructed? How is their value accrued? The course focuses on visual and written images of Andean landscapes. Beginning with 19th century technical photography, the course explores the visual economy of the Andes in representative texts and images from Peru, Bolivia and Chile, vis-agrave;-vis critical discourses about Andean culture. In Spanish. Same as: ILAC 263

ILAC 367. Joa/HJoyce: Guimarães Rosa and the World Novel. 3-5 Units.
A comparative analysis of Joaquilde;o Guimararterilde;es Rosa's (1908-1967) work, with special attention to the novel Grande Sertao-Veredas, translated by a Stanford professor, launched by A. Knopf in 1963. Rosa's fiction disturbs gender, racial, and literary narratives by the creation of a Babelic Brazilian Portuguese language from the sertao. Students increase their literary vocabulary with new terms, nonada and conconversa, and a gallery of Indigenous, Afro-Americans, mestizos, and foreigners' characters. Discussions in English; readings in Portuguese and Spanish. Same as: COMPLIT 317

ILAC 373. Baroque Brazil. 3 Units.
In this course we will read texts from and about seventeenth- andeighteenth-century Brazil, with special emphasis on the baroquenaesthetic in literature, art, and music. Authors include Antoacuente; nio Vieira; Gregoacuente; rio de Matos; Bento Teixeira; Sebastiatilde;o da Rocha Pitanunoacuten Marques Pereira; Manuel Botelho de Oliveira; and Frei Itaparica.n Readings in English and Portuguese. Taught in English.

ILAC 376. Aesthetics, Revolutionaries and Terrorists. 3-5 Units.
Who is a terrorist and who is a revolutionary? With surge of Anarchism in the XXth Century, the "culture of fear" has been one of the axes of political activism. This course will explore the difference between the desire to correct injustice in society (Revolution) and the desire to destroy society (Terrorism) using literary texts and films. Readings will include novels and testimonies of the protagonists in various social struggles, as well as journalistic and academic papers about these social movements. Same as: ILAC 276

ILAC 380E. Critical Concepts in Chicano@ Literature. 3-5 Units.
Combines primary texts of Chicano@ literature with a metacritical interrogation of key concepts informing Chicano@ literary criticism, the construction of Chicano@ literary history, and a Chicano@ literary canon. Interrogates the resistance paradigm and the "proper" subject of this literature, and critiques established genealogies and foundational authors and texts, as well as issues of periodization, including the notion of "emergence" (e.g. of feminist voices or dissident sexualities). Considers texts, authors and subjects that present alternatives to the resistance paradigm.
Same as: CHILATST 201C, CSRE 201C