

# IBERIAN AND LATIN AMERICAN CULTURES

Courses offered by the Department of Iberian and Latin American Cultures, formerly the Department of Spanish and Portuguese, are listed under the subject code ILAC on the (<http://explorecourses.stanford.edu/CourseSearch/search/?view=catalog&catalog=&page=0&q=ILAC&filter-catalognumber-ILAC=on>) Stanford Bulletin's (<http://explorecourses.stanford.edu/CourseSearch/search/?view=catalog&catalog=&page=0&q=ILAC&filter-catalognumber-ILAC=on>) ExploreCourses web site (<http://explorecourses.stanford.edu/CourseSearch/search/?view=catalog&catalog=&page=0&q=ILAC&filter-catalognumber-ILAC=on>). For courses in Catalan, Portuguese, and Spanish language instruction with the subject codes CATLANG, PORTLANG and SPANLANG, see the "Language Center (<http://www.stanford.edu/dept/registrar/bulletin/5966.htm>)" section of this bulletin.

The Language Center offers a series of second- and third-year courses designed for students who grew up in homes where Spanish is spoken (heritage speakers) and who wish to develop their existing linguistic strengths. See the "Language Center (<https://exploreddegrees.stanford.edu/schoolofhumanitiesandsciences/languagecenter/>)" section of this bulletin.

The department is a part of the Division of Literatures, Cultures, and Languages (<http://exploreddegrees.stanford.edu/schoolofhumanitiesandsciences/divisionofliteraturesculturesandlanguages/>).

## Mission of the Undergraduate Program in Iberian and Latin American Cultures

Studying Iberian and Latin American cultures at Stanford means engaging in a deep and compelling exploration of the languages, literatures, and cultures of the Iberian Peninsula, Latin America (including Brazil), and Latinx communities in the United States. To achieve the goal of training students as experts in these areas, the department balances an emphasis on literary studies with philosophical, historical, and social approaches to cultural issues. Given the focus on critical thinking, open discussion, and close textual analysis, undergraduate majors are provided excellent preparation for a large number of professional fields, including business, education, international relations, law, and medicine. The graduate program provides rigorous and highly individualized advanced training in the analysis of Iberian, Latin American (including Brazil), and Latinx literatures, and students go on to produce innovative original research and find excellent jobs, both in academe and beyond.

## Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. oral proficiency in Catalan, Portuguese, and/or Spanish beyond the interpersonal level with presentational language abilities;
2. close reading skills of texts in Catalan, Portuguese, and/or Spanish;
3. writing proficiency in Catalan, Portuguese, and/or Spanish beyond the interpersonal level with presentational language abilities.

## Bachelor of Arts in Iberian and Latin American Cultures

In this major, students engage in a thoroughly transnational and cross-linguistic study of Iberian and Latin American (including Brazil) literatures and cultures. Courses emphasize critical thinking and close textual analysis, with a focus on the deep and often understudied intersections between literature written in Catalan, Portuguese, and Spanish from the medieval period to the present day.

## Bachelor of Arts in Spanish

This undergraduate program is designed for students who want to move towards fluency in reading, listening, speaking, and writing Spanish while developing a contextualized understanding of the language through linguistic and cultural study. This degree emphasizes critical use of the Spanish language in a global perspective.

## Learning Outcomes (Graduate)

The purpose of the terminal M.A. program in Iberian and Latin American Cultures is for students to develop the knowledge and skills acquired as undergraduates and to prepare students for a professional career or doctoral studies. This is achieved through the completion of graduate courses in the student's major area of interest as well as in related areas.

The Ph.D. in Iberian and Latin American Cultures is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in the areas and traditions taught by the department. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to develop innovative research and to present the results of this research to the world in compelling ways.

The department offers a Bachelor of Arts in Iberian and Latin American Cultures (p. 1) and a Bachelor of Arts in Spanish (p. 1).

## Bachelor of Arts in Iberian and Latin American Cultures

This program is designed for students who wish to engage in a transitional and cross-linguistic study of Iberian and Latin American literatures and cultures. Courses emphasize critical thinking and close textual analysis, with an emphasis on the deep and often understudied intersections between literature written in Catalan, Portuguese, and Spanish from the medieval period to the present day. Iberian and Latin American Cultures appears on the official transcript and diploma. The major in Iberian and Latin American Cultures requires:

- 60 units of coursework
- Courses cannot be duplicated for two degrees
- All courses for the major must be taken for a letter grade except those only offered for S/NC

## Prerequisites

For all ILAC courses taught in Spanish, students must be able to perform ordinary classwork and complete assignments in that language. At a minimum, they must have completed SPANLANG 13C or be concurrently enrolled in that course. SPANLANG 101 The Structure of Spanish and SPANLANG 102 Composition and Writing Workshop are highly recommended.

## Declaring the Major

Students declare the major in Iberian and Latin American Cultures through Axess. Students should meet with the Chair of Undergraduate

Studies to discuss appropriate courses and options within the major, and to plan a course of study. The major is administered through the DLCL undergraduate student services office in Pigott Hall, Room 128.

## Double Majors

The major in ILAC is designed to combine with a second major in another field and with study abroad. Students should be aware, however, that university policy prevents one course from counting for both degree programs.

## General Course Requirements

Students must complete a total of 60 units for the major. The first five requirements listed below are considered core requirements and must be taken at Stanford University. AP credit and Transfer credit from other Universities do not count towards this major.

1. A Writing in the Major (WIM) course: 5 units are required. The WIM courses for 2020-21 are ILAC 161 Modern Latin American Literature (Autumn); ILAC 136 Modern Iberian Literatures (Winter); and ILAC 157 Medieval and Early Modern Iberian Literatures (Spring).

2. Core courses in literature. All three courses must be completed. Majors are required to take these courses for 4 units.

		Units
ILAC 136	Modern Iberian Literatures	3-5
ILAC 157	Medieval and Early Modern Iberian Literatures	3-5
ILAC 161	Modern Latin American Literature	3-5

3. Core courses in culture, history, and civilization. Choose at least two of three. Majors are required to take these courses for 4 units.

		Units
ILAC 130	Introduction to Iberia: Cultural Perspectives	3-5
ILAC 131	Introduction to Latin America: Cultural Perspectives	3-5

4. Elective Courses. Elective courses can be taken within the following parameters:

- Up to 15 units of language courses (excluding conversational courses) in Spanish, Portuguese, or Catalan.
- Additional 100- or 200- level ILAC literature courses.
- Up to 15 units of pre-approved coursework from Stanford Study Abroad programs in Madrid or Santiago. A course taught abroad by a core member of the ILAC faculty does not count against this limit.
- Up to 5 units of pre-approved coursework from outside ILAC. AP credit is not accepted.
- Up to 10 units of Thinking Matters courses taught at least partially by an ILAC faculty member

5. Capstone: A senior seminar designed as a culmination to the course of study while providing reflection on the nature of the discipline. Topics vary. This seminar is open to other students, excepting frosh and sophomores. The senior seminars for 2020-21 are:

- ILAC 277 Senior Seminar: Horror, Gothic, and Fantasy in Spanish (Fall)
- ILAC 278A Senior Seminar: The Iberian Pastoral (Spring)

6. In addition to course requirements for the major, students must also take an Oral Proficiency Interview (OPI) in Catalan, Portuguese, or Spanish by contacting the Language Center two quarters prior to degree conferral.

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## Bachelor of Arts in Spanish

This program is designed for students who want to move towards fluency in reading, listening, speaking, and writing Spanish while developing a contextualized understanding of the language through linguistic and cultural study. This degree emphasizes critical use of the language in a global perspective. Spanish appears on the official transcript and diploma. The major in Spanish requires:

- 60 units of coursework
- All coursework must be done in Spanish. If a class is taught in a language other than Spanish, then written work (e.g., final papers) must be completed in Spanish
- Courses cannot be duplicated for two degrees
- All courses for the major must be taken for a letter grade except those only offered for CR/NC
- AP credit and Transfer credit from other Universities are not accepted

## Prerequisites

For all ILAC courses taught in Spanish, students must be able to perform ordinary classwork and complete assignments in that language. At a minimum, they must have completed SPANLANG 13C or be concurrently enrolled in that course. SPANLANG 101 The Structure of Spanish and SPANLANG 102 Composition and Writing Workshop are highly recommended.

## Declaring the Major

Students declare the major in Spanish through Axess. Students should meet with the Chair of Undergraduate Studies to discuss appropriate courses and options within the major, and to plan a course of study. The major is administered through the DLCL undergraduate student services office in Pigott Hall, Room 128.

## Double Majors

The Spanish major is designed to combine with a second major in another field and with study abroad. Students should be aware, however, that university policy prevents one course from counting for both degree programs.

## General Course Requirements

Students must complete a total of 60 units for the major. The first four requirements listed below are core requirements and must be taken at Stanford University. Majors are required to take their selected courses for at least 4 units.

1. A Writing in the Major (WIM) course: 5 units are required. The WIM courses for 2020-21 are ILAC 161 Modern Latin American Literature (Fall); ILAC 136 Modern Iberian Literatures (Winter); and ILAC 157 Medieval and Early Modern Iberian Literatures (Spring).

2. Core courses in culture, history, and civilization. Two are required.

		Units
ILAC 130	Introduction to Iberia: Cultural Perspectives	3-5
ILAC 131	Introduction to Latin America: Cultural Perspectives	3-5

3. Elective Courses. Elective courses can be taken within the following parameters:

- Additional 100- or 200-level ILAC courses. If course is taught in a language other than Spanish, written work must be completed in Spanish, as appropriate.
- Up to 15 units of pre-approved coursework from Stanford study abroad programs in Madrid or Santiago. A course abroad taught by a core member of the ILAC faculty does not count against this limit.
- Up to 5 units of pre-approved coursework from outside ILAC. AP credit is not accepted.
- Up to three courses of SPANLANG at the second year level or above, excluding conversation courses.

4. Capstone: A senior seminar designed as a culmination to the course of study while providing reflection on the nature of the discipline. Topics vary. This seminar is open to other students, excepting frosh and sophomores. The senior seminars for 2020-21 are:

- ILAC 277 Senior Seminar: Horror, Gothic, and Fantasy in Spanish (Fall)
- ILAC 278A Senior Seminar: The Iberian Pastoral (Spring)

5. In addition to the course requirements for the major, students must also take an Oral Proficiency Interview (OPI) in Spanish by contacting the Language Center two quarters prior to degree conferral.

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## Honors Program

Students majoring in any DLCL department (i.e., Comparative Literature, French and Italian, German Studies, Iberian and Latin American Cultures, and Slavic Languages and Literatures) who have an overall grade point average (GPA) of 3.3 or above and who maintain a 3.5 (GPA) in their major courses, are eligible to participate in the DLCL's honors program.

### Declaring Honors

Prospective honors students must choose a senior thesis adviser from among their home department's regular faculty in their junior year by May 1. During Spring Quarter of the junior year, a student interested in the honors program should consult with the Chair of Undergraduate Studies of their home department to submit a thesis proposal (2-5 pages), DLCL Honors application, and an outline of planned course work for their senior year. When their applications are approved by their home department, students will request honors through Axess.

Honors theses vary considerably in length as a function of their topic, historical scope, and methodology. They may make use of previous work developed in seminars and courses, but display an enhanced comparative or theoretical scope. Quality rather than quantity is the key criterion. Honors theses range from 40 to 90 pages not including bibliography and notes.

Honors students are encouraged to participate in the DLCL program hosted by Bing Honors College. This DLCL Honors College is designed to help students develop their projects and is offered at the end of the summer before senior year. Applications must be submitted through the Bing program. For more information, view the Bing Honors (<https://undergrad.stanford.edu/programs/bhc/>) web site.

### Program Requirements

A minimum of 10 units total, described below, and a completed thesis is required. Honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15, of the terminal year. If an essay is found deserving of a grade of 'A-' or better by the thesis adviser, honors are granted at the time of graduation.

1. Spring Quarter of the junior year (optional): DLCL 189C Honors Thesis Seminar, 2-4 units S/NC, under the primary thesis adviser. Drafting or revision of the thesis proposal. The proposal is reviewed by the Chair of Undergraduate Studies and the Director of the department and will be approved or returned for submission.
2. Autumn Quarter of the senior year (required): DLCL 189A Honors Thesis Seminar, 4 units S/NC, taught by a DLCL appointed faculty member. Course focuses on researching and writing the honors thesis.
3. Winter Quarter of the senior year (required): DLCL 189B Honors Thesis Seminar, 2-4 units S/NC, under the primary thesis adviser. Focus is on writing under guidance of primary adviser.
4. Spring Quarter of the senior year (option; mandatory if not taken during junior year): DLCL 189C Honors Thesis Seminar, 2-4 units S/NC, under the primary thesis adviser. Honors essays are due to the thesis adviser and student services officer no later than 5:00 p.m. on May 15 of the terminal year.
5. Spring Quarter of the senior year (required) DLCL 199 Honors Thesis Oral Presentation, 1 unit S/NC. Enroll with primary thesis adviser.

The honors thesis in the DLCL embodies Stanford's excellence in course work and research. It is simultaneously one element of the student's intellectual legacy and part of the University's official history. The faculty considers the honors thesis to be far more than a final paper; rather, it is the product of solid research that contributes to conversations taking place within a larger scholarly community and representative of the intellectual vitality of the discipline. For all of these reasons, DLCL honors theses will be visible to future scholars researching similar questions through full online access through the Stanford Digital Repository (<https://library.stanford.edu/research/stanford-digital-repository/>) (SDR) and may be used as course materials for future Stanford honors preparatory courses. For similar purposes, a printed copy may also be kept in DLCL spaces. Students who wish to limit the availability or formats in which the thesis may be shared may do so by filling out the appropriate form with the DLCL student affairs officer.

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## Minors in Spanish and Portuguese

Both the minor in Portuguese and the minor in Spanish are for students who want to combine acquisition of linguistic competence with the study of the literatures and cultures of the Lusophone or Spanish-speaking worlds.

### Declaring the Minor

Students declare the minor in Spanish or the minor in Portuguese through Axess. Students should meet with the Chair of Undergraduate Studies to discuss appropriate courses and options within the minor programs, and to plan the course of study. The minors are administered through the undergraduate student services office in Pigott Hall, Room 128.

### Requirements

- Each minor requires 6 courses at 3 units or more totaling a minimum of 23 units. Each course must be taken for a letter grade.
- At least two courses must be taken in the ILAC department (or with ILAC faculty abroad).
- Up to 12 units of second-year or above Spanish language (for Spanish minor) or Portuguese (for Portuguese minor) may count towards the degree, not including conversational, oral communication, business, or medical language courses.
- With the approval of the Chair of Undergraduate Studies, Independent Study courses may count towards the degree.

- Up to 10 units of pre-approved BOSP coursework
- One approved 3-5 unit course (5 units maximum) from outside ILAC or the Language Center. AP credit is not accepted.

## Minor in Spanish

**Required Courses: Minimum of 6 courses at 3 units each and 23 units.**

**Units  
23**

1. An ILAC course with a significant Iberian component. Courses may include (but are not limited to): ILAC 130, ILAC 157, ILAC 136, ILAC 193, ILAC 278A
2. An ILAC course with a significant Latin American component. Courses include (but are not limited to): ILAC 131, ILAC 140, ILAC 161, ILAC 277
3. Additional coursework to complete the required 23 units and six courses.

## Minor in Portuguese

**Units**

1. Two ILAC courses with a Lusophone component including ILAC 157 and ILAC 161
2. Additional coursework to complete the required 23 units and six courses. Options include ILAC 130, ILAC 131, ILAC 136, and ILAC 278A

## Master of Arts in Iberian and Latin American Cultures

The purpose of the terminal M.A. program in Iberian and Latin American Cultures is for students to further develop the knowledge and skills acquired as undergraduates, and to prepare students for a professional career or doctoral studies. This is achieved through the completion of graduate courses in the student's major area of interest as well as in related areas. Students in this program may not apply concurrently for entrance to the Ph.D. program.

### Coterminal Master of Arts in Iberian and Latin American Cultures

The coterminal degree program allows undergraduates to study for a master's degree in Iberian and Latin American Cultures while completing their bachelor's degree(s) in ILAC or a different department. The course requirements for the coterminal M.A. are the same as those for the terminal M.A., and students should be aware that University policy prevents one course from counting for both the B.A. and M.A. degrees.

### University Coterminal Requirements

Coterminal master's degree candidates are expected to complete all master's degree requirements as described in this bulletin. University requirements for the coterminal master's degree are described in the "Coterminal Master's Program (<http://exploreddegrees.stanford.edu/cotermdegrees/>)" section. University requirements for the master's degree are described in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees/#masterstext>)" section of this bulletin.

After accepting admission to this coterminal master's degree program, students may request transfer of courses from the undergraduate to the graduate career to satisfy requirements for the master's degree. Transfer of courses to the graduate career requires review and approval of both the undergraduate and graduate programs on a case by case basis.

In this master's program, courses taken during or after the first quarter of the sophomore year are eligible for consideration for transfer to the

graduate career; the timing of the first graduate quarter is not a factor. No courses taken prior to the first quarter of the sophomore year may be used to meet master's degree requirements.

Course transfers are not possible after the bachelor's degree has been conferred.

The University requires that the graduate advisor be assigned in the student's first graduate quarter even though the undergraduate career may still be open. The University also requires that the Master's Degree Program Proposal be completed by the student and approved by the department by the end of the student's first graduate quarter.

### Degree Requirements for the Master of Arts in Iberian and Latin American Cultures

Students must complete a minimum of 45 graduate-level units, 36 of which must be taken at Stanford. All 45 units must have a letter grade of 'B' or above. Students enrolled in the terminal M.A. program must file a Program Proposal for a Master's Degree during their first quarter of enrollment. Any changes to the proposal should be reviewed and approved by the Chair of Graduate Studies.

The requirements for the terminal M.A. and coterminal M.A. are:

1. A 200-level or above course in literary or cultural theory
2. Two 200-level or above courses in Latin American (including Brazilian) or Latinx/Chicanx literature and culture
3. Two 200-level or above courses in Iberian literature and culture
4. One 300-level course in Latin American (including Brazilian) or Latinx/Chicanx literature and culture
5. One 300-level course in Iberian literature and culture
6. Enrollment in at least two graduate seminars (200- or 300- level) offered in the department each quarter
7. Intermediate-high proficiency in Portuguese or Catalan (equivalent to one year of university study).

Independent study courses (ILAC 299 Individual Work, ILAC 399 Individual Work) and crosslisted courses originating outside the department may not be used to fulfill requirements except by consent of the Chair of Graduate Studies.

## Doctor of Philosophy in Iberian and Latin American Cultures

The Ph.D. in Iberian and Latin American Cultures is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis with respect to the areas and traditions taught by the department. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to develop innovative research and to present the results of this research to the world in compelling ways.

University requirements for the Ph.D. are described in the "Graduate Degrees (<http://exploreddegrees.stanford.edu/graduatedegrees/>)" section of this bulletin. The requirements of the Ph.D. in Iberian and Latin American Cultures (ILAC) are:

### 1. Course Work

A total of 135 units is required for the Ph.D. During each quarter preceding advancement to TGR status, students are required to complete (for a letter grade) at least two graduate courses (200- or 300- level) offered through the department. These are taken for at least 3 units each.

All courses counted towards the 135-unit requirement for the Ph.D. must be at the graduate level.

Excess course work may be taken at the UG level, but it may not be used towards the Ph.D. requirements.

Students should make every effort to take a seminar with a core member of the faculty each quarter and one course with each faculty member of the department during the first two years of study.

Students may take independent study courses (ILAC 299, ILAC 399) only during the Summer Quarter until they reach TGR status. Any exceptions must be made in consultation with the Chair of Graduate Studies, the relevant faculty member, and/or the student's faculty adviser.

During the first three years of study, students must meet with their primary adviser and the Chair of Graduate Studies early in the Spring Quarter of each year to plan a course of study for the units to be completed during the Summer Quarter. Students who transfer graduate units from another institution may adjust the course of study outlined below. For more details, see the Graduate Handbook that corresponds to the student's first year of enrollment.

Doctoral students in the department must take required courses for a letter grade if available, and they are expected to earn a grade of 'B+' or better in each course taken in the DLCL. Any grade of 'B' or below is considered to be less than satisfactory. Grades of 'B' or below are reviewed by faculty and the following actions may be taken:

1. the grade stands, and the student's academic performance is monitored to ensure that satisfactory progress is being made; or
2. the grade stands, and the student is required to revise and resubmit the work associated with the course; or
3. the student may be required to retake the course.

In consultation with the Chair of Graduate Studies, students in their first year choose one major field and two minor areas of study from the following:

- A1. Medieval and Early Modern Iberian Literature and Culture
- A2. Eighteenth- and Nineteenth-Century Iberian Literature and Culture
- A3. Twentieth- and Twenty-First-Century Iberian Literature and Culture
- B1. Colonial and Nineteenth-Century Latin American Literature and Culture
- B2. Twentieth- and Twenty-First-Century Latin American Literature and Culture
- B3. Luso-Brazilian Literature and Culture
- C. US Latinx Literature and Culture

Areas of Study Coursework:

- At least four graduate-level courses must be taken in the major area of study.
- Students must select one minor area from a group (A, B, C) other than that in which their major area falls.
- At least two graduate-level courses must be taken in each minor area.

### 1a. First Year

Students must enroll in and complete a minimum of 18 graduate units during each quarter of their first year of graduate study. Summer coursework may be required. First year required course work:

- One 200-level or above course in literary or cultural theory.
- Enrollment in the 300-level ILAC seminar offered each quarter.
- Four 200-level or above courses in ILAC. At least one in Latin American (including Brazilian or Latinx literature and culture) and at least one in Iberian literature and culture.
- Enrollment in and completion of DLCL 301 The Learning and Teaching of Second Languages.

- Intermediate-high proficiency in Portuguese or Catalan (equivalent to one year of university study) by the end of Spring Quarter.

### 1b. Second Year

Students must enroll in and complete a minimum of 30 graduate units during their second year, including enrollment in the 300-level ILAC seminar offered each quarter. Summer coursework may be required. Second-year students must complete at least two additional graduate seminars (200- or 300- level) offered in the department each quarter and enroll in DLCL 311 Professional Workshop during one quarter (but attend all year). All ILAC and DLCL courses must be taken for a letter grade.

### 1c. Third Year

Students must enroll in and complete a minimum of 30 graduate units during their third year of graduate study. Summer coursework may be required. Third-year students must enroll in and complete at least two graduate seminars (200- or 300- level) offered in the department each quarter. All DLCL courses must be taken for a letter grade.

### 1d. Fourth Year

Students who have not reached TGR status must enroll in and complete 15 units of graduate work during the Autumn and Winter quarters of their fourth year. All DLCL courses must be taken for a letter grade.

## 2. Language

All students are required to have advanced-high proficiency in English and Spanish by the time they take the comprehensive examination. In addition, students specializing in Iberian literature and culture must attain intermediate-mid proficiency in Catalan and Portuguese (equivalent to two quarters of university study for each language); for students specializing in Latin American and/or U.S. Latinx literature and culture, the level of advanced-low or (C1) proficiency in Portuguese (equivalent to four quarters of university study) must be attained. Alternatively, students may study Portuguese for three quarters and study one quarter of Catalan or a Native American language such as Nahuatl, Quechua, or Tupi. This requirement must be fulfilled before students take the comprehensive examination. Students wishing to satisfy the language requirements in Catalan and/or Portuguese may do so by passing a proficiency exam administered by the Language Center. Further explanation of the language requirements and options for satisfying them can be found in the Graduate Handbook corresponding to the first year of enrollment.

## 3. Examinations

All students must pass the following:

1. a qualifying exam;
2. a written and oral comprehensive examination; and
3. a University oral examination.

### 3a. Qualifying Examination

In the Autumn Quarter of their first year, students receive a digital reader with a selection of texts related to all areas of Iberian and Latin American literature and culture. These texts serve as the basis for the qualifying exam which is administered the first week of Autumn Quarter of the student's second year of study. During the one-hour oral examination, students meet with a faculty committee and must answer questions in English and/or in Spanish submitted by all active members of the ILAC faculty. Students who fail this examination may request to retake it during the Winter Quarter of the same year.

### 3b. Comprehensive Examination

This exam consists of two parts:

1. the submission of a written paper; and
2. an oral question and answer period.

It is designed for students to demonstrate intellectual competence in multiple areas of study. This exam occurs during Spring Quarter of the third year of graduate study, and it must be completed prior to the last day of instruction in that same quarter. Students with transferred credits may take this exam earlier in the third year. Students must select a major and two minor areas for the exam from the following options:

- A1. Medieval and Early Modern Iberian Literature and Culture
- A2. Eighteenth- and Nineteenth-Century Iberian Literature and Culture
- A3. Twentieth- and Twenty-First-Century Iberian Literature and Culture
- B1. Colonial and Nineteenth-Century Latin American Literature and Culture
- B2. Twentieth- and Twenty-First-Century Latin American Literature and Culture
- B3. Luso-Afro-Brazilian Literature and Culture
- C. U.S. Latinx Literature and Culture

Students must select one minor area from a group (A, B, C) other than that in which their major area falls.

The committee for the comprehensive exam consists of three ILAC professors to serve on the committee, one for each of the three examination areas chosen by the student. Students are responsible for forming their own committee.

In consultation with each member of the committee, the student must develop a list of 130 texts (approximately 60 for the major area and 35 for each of the minor areas) and should propose organizing themes in discussion with the committee as appropriate. In addition, the student must submit a 6,000-word research paper on a topic preferably related to the dissertation. This paper must be written in English. The comprehensive exam reading list and research paper must be presented to committee members and to the graduate student services coordinator at least two weeks prior to the oral portion of the comprehensive exam. The oral exam is based upon the submitted list and research paper and lasts no more than two hours.

### 3c. University Oral Examination

Ph.D. candidates in ILAC are required to take a University oral examination after successfully completing the comprehensive examination and before the end of the Spring Quarter of their fourth year. Students with transferred credits may take this exam earlier in the fourth year. This examination is a defense of the dissertation prospectus. During the examination, the candidate speaks for approximately 20 minutes on the proposed dissertation, the methods to be used in research, and the conclusions the candidate expects to reach. Afterward, each member of the committee, in an order established by the chair of the committee, questions the candidate further. The examination lasts no more than two hours.

The University oral examination committee must be finalized no later than the last week of the quarter during which the student successfully completes the comprehensive examination. The examination committee should include the dissertation adviser and three other members, usually from the reading committee, and a chair from outside the department, for a total of five members. All members must belong to the Academic Council. The adviser and two other members must be ILAC faculty. Once a committee and date are finalized, the student must submit the University oral examination form to the graduate student services coordinator. The members of the oral examination committee must receive copies of the dissertation prospectus no later than three weeks prior to the examination.

The dissertation prospectus should consist of approximately 10 pages (3,000 words). It must contain a title along with the following sections:

1. statement of thesis;
2. statement of project significance, both for the student's chosen sub-field(s) and the humanities at large;
3. chapter outline;
4. preliminary biography; and
5. timetable for completion.

## 4. Teaching

Each Ph.D. candidate must teach a minimum of five quarters of undergraduate courses; three are taught during the second year and the remaining two during the third year. Language course assignments are arranged through the Language Center. In preparation for teaching, Ph.D. candidates are required to take DLCL 301 The Learning and Teaching of Second Languages during the Spring Quarter of their first year. All students must complete one full year (three quarters) plus an additional quarter during the regular academic year of teaching in the Language Center. Students then may apply to co-teach an ILAC literature or culture course with a core ILAC faculty member or they may choose to teach another course in the Language Center to satisfy the requirement of five quarters of undergraduate teaching. Other teaching opportunities may arise but these do not satisfy the teaching requirement.

## 5. Ph.D. Dissertation

The doctoral dissertation should demonstrate the student's ability to carry out original research and to organize and present the results in publishable form. A copy of the completed dissertation must be submitted to each member of the reading committee at least eight weeks before the University filing deadline in the quarter during which the candidate expects to receive the Ph.D. degree. Committee members have three weeks to read the dissertation before determining whether to approve or require changes. Ph.D. dissertations must be completed and approved within five years from the date of admission to candidacy. Students taking more than five years must apply for reinstatement of candidacy, which is reviewed on a case-by-case basis.

## Yearly Review

The department conducts annual reviews of each student's academic performance at the end of the Spring Quarter. All students are given feedback from the Chair of Graduate Studies, the purpose of which is to help them to identify areas of strength and potential weakness. In most cases, students are simply given constructive feedback; however, if there are more serious concerns, a student may be placed on probation with specific guidelines for addressing the problems detected. At any point during the degree program, evidence that a student is performing at a less than satisfactory level may be cause for a formal academic review of that student.

Possible outcomes of the spring review include: continuation of the student in good standing, or placing the student on probation, with specific guidelines for the period of probation and the steps to be taken in order to be returned to good standing. For students on probation at this point (or at any other subsequent points), possible outcomes of a review include: restoration to good standing; continued probation, with guidelines for necessary remedial steps; or dismissal from the program.

## Candidacy

Admission to candidacy is an important decision grounded in an overall assessment of a student's ability to complete the Ph.D. program successfully. Per University policy, students are expected to complete department qualifying procedures and apply for candidacy by the end of the second year in residence.

In reviewing a student for admission to candidacy, the faculty considers a student's academic progress including but not limited to: advanced language proficiency, course work, performance on the qualifying exam, and successful completion of teaching and research assistantships. A

student must also have completed at least 3 units of work with each of four ILAC Academic Council faculty members prior to consideration for candidacy.

In addition to successful completion of department prerequisites, a student is only admitted to candidacy if the faculty makes the judgment that the student has the potential to complete the requirements of the degree program successfully. Candidacy is determined by faculty vote. Failure to advance to candidacy results in the dismissal of the student from the doctoral program.

Candidacy is valid for five years and students are required to maintain active candidacy through conferral of the doctoral degree. All requirements for the degree must be completed before candidacy expires. The department conducts regular reviews of each student's academic performance, both prior to and following successful admission to candidacy. Failure to make satisfactory progress to degree may result in dismissal from the doctoral program. Additional information about University candidacy policy is available in the Bulletin (<http://exploreddegrees.stanford.edu/graduatedegrees/#doctoraltext-candidacy>) and GAP (<http://gap.stanford.edu/4-6.html>).

## Ph.D. Minor in Iberian and Latin American Cultures

Stanford Ph.D. students wishing to earn a minor in Iberian and Latin American Cultures must complete 25 units, with a grade point average (GPA) of 3.0 or above, selected from courses numbered 200 or higher. For more information, students should speak with the ILAC Chair of Graduate Studies and develop an approved course of study. Students in the Ph.D. program in ILAC who choose a minor in another department should consult with advisers in that department.

## COVID-19 Policies

On July 30, the Academic Senate adopted grading policies effective for all undergraduate and graduate programs, excepting the professional Graduate School of Business, School of Law, and the School of Medicine M.D. Program. For a complete list of those and other academic policies relating to the pandemic, see the "COVID-19 and Academic Continuity (<http://exploreddegrees.stanford.edu/covid-19-policy-changes/#temptemplatetabtext>)" section of this bulletin.

The Senate decided that all undergraduate and graduate courses offered for a letter grade must also offer students the option of taking the course for a "credit" or "no credit" grade and recommended that deans, departments, and programs consider adopting local policies to count courses taken for a "credit" or "satisfactory" grade toward the fulfillment of degree-program requirements and/or alter program requirements as appropriate.

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## Undergraduate Degree Requirements

### Grading

The Iberian and Latin American Cultures Department counts all courses taken in academic year 2020-21 with a grade of 'CR' (credit) or 'S' (satisfactory) towards satisfaction of undergraduate degree requirements that otherwise require a letter grade.

### Required Courses Policy

In the academic year 2020-21, as Stanford operates on a four-quarter system, students may opt not to be enrolled in one of the four quarters of the year. Students may therefore be unable to take an ILAC core course (ILAC 130, 131, 136, 157, 161) because they are on leave during the quarter it is offered. In these cases only, the Chair of Undergraduate

Studies, in consultation with the Department Director, will suggest appropriate substitute classes and approve one of them.

## Graduate Degree Requirements

### Grading

Doctoral students in the department must take required courses for a letter grade and are expected to earn a grade of 'B' or better in each required course. In other courses, doctoral students are expected to earn a grade of 'B' or better in each course taken for a letter grade in AY 2020-21 that will count towards their degree requirement. Any grade of 'B-' or below is considered to be less than satisfactory. Grades of 'B' or below are reviewed by faculty: while the grade will stand, the student may be required to revise and resubmit the work associated with that course. For courses taken for CR/NC, instructors will be asked to submit written assessment to the student and the department of what would be the equivalent letter grade to allow for review of satisfactory academic achievement by the DGS and department.

## Graduate Advising Expectations

The Department of Iberian and Latin American Studies is committed to providing academic advising in support of graduate student scholarly and professional development. The overall goal of advising, both in the DLCL and the department, is to help graduate students make academic and career choices wisely, and think ahead, in order to craft a long-term plan for their graduate student career and beyond. When most effective, the advising relationship entails collaborative and sustained engagement by both the adviser and the advisee. As a best practice, advising expectations should be periodically discussed and reviewed to ensure mutual understanding. Both the adviser and the advisee are expected to maintain professionalism and integrity. Advising is both an academically invaluable form for the transmission of expertise, as well as a key aspect of creating a strong departmental and Stanford community.

### Faculty Advisers

Faculty advisers guide students in key areas such as selecting courses, designing and conducting research, developing of teaching pedagogy, navigating policies and degree requirements, and exploring academic opportunities and professional pathways.

- Upon enrolling, students plan their work under the direction of the Chair of Graduate Studies or a faculty member designated by the program. When the student selects a more specialized adviser, the transition should involve oral or written communication between both advisers and the student concerning the student's progress, goals, and expectations. It is possible for doctoral students to choose two main advisers at the dissertation stage, provided all agree this is academically sound.
- Faculty advisers should meet with assigned students to discuss their selection of courses and to plan from a broader, longer-term perspective, including discussion of Program milestones and a basic timeline; an overview of Department and DLCL offerings beyond courses; student goals and interests and DLCL or Stanford programs that may be relevant; and (for doctoral students) how to transfer previous graduate coursework.
- Faculty advisers and graduate students should meet at least once per quarter to assess the advisee's course of study, performance over the past quarter, and plans for the next quarter, as well as longer term plans. If a student has two advisers, the student should meet at least once per quarter with each adviser and at least once per year with both advisers at the same time.
- For doctoral students, faculty should help their advisees plan for exams, research grant applications, develop research projects, and plan ahead for both the academic job market and the job search beyond academia.

- Faculty advisers should provide feedback about the student's progress to the department during the Annual Review process. For more information about the Annual Review, see the Graduate Handbook.

## Graduate Students

Graduate students are active contributors to the advising relationship, proactively seeking academic and professional guidance and taking responsibility for informing themselves of policies and degree requirements for their graduate program.

- Upon enrolling, students plan their work under the direction of the Chair of Graduate Studies or a faculty member designated by the program. As the student develops a field of expertise, the student chooses a program adviser to replace the Chair of Graduate Studies role. The transition should involve oral or written communication between both advisers and the student concerning the student's progress, goals, and expectations.
- Graduate students and faculty advisers should meet at least once per quarter to assess the advisee's course of study, performance over the past quarter, and plans for the next quarter, as well as longer term plans. If a student has two advisers, the student should meet at least once per quarter with each adviser and at least once per year with both advisers at the same time.
- Students should consult with their advisers on all academic matters, including coursework, conference presentations and publications, research travel, and teaching plans.
- Students should provide a thorough self-evaluation each year for the annual review. For more information about the annual review, see the Graduate Handbook.

For a statement of University policy on graduate advising, see the "Graduate Advising (<http://exploreddegrees.stanford.edu/graduatedegrees/#advisingandcredentialstext>)" section of this bulletin.

## Faculty in Iberian and Latin American Cultures

*Director:* Héctor Hoyos

*Chair of Graduate Studies:* Héctor Hoyos

*Chair of Undergraduate Studies:* Nicole Hughes

*Professor:* Joan Ramon Resina (also Comparative Literature)

*Associate Professors:* Vincent Barletta (also Comparative Literature), Héctor Hoyos, Lisa Surwillo

*Assistant Professor:* Nicole Hughes

*Lecturers:* Ximena Briceño

*Courtesy Professors:* Zephyr Frank, Roland Greene, Ramón Saldívar, Paula Moya

*Courtesy Associate Professor:* James A. Fox

*Emeriti:* (Professors) Bernard Gicovate, Mary Pratt, Jorge Ruffinelli, Sylvia Wynter, Yvonne Yarbro-Bejarano; (Professor, Teaching) María-Paz Haro

## Overseas Studies Courses in Iberian and Latin American Cultures

### Study Abroad Programs in Iberian and Latin American Cultures

All majors are encouraged to study abroad. To transfer credits from non-Stanford programs abroad, consult the Bing Overseas Studies Office.

Course work taken abroad may be applied toward both our major and minor programs. Students planning to study abroad must consult with the Chair of Undergraduate Studies to coordinate the course work from abroad with their degree program. The maximum number of units is identified in the elective section for each major.

The Department, The Center for Latin American Studies (<https://clas.stanford.edu>), and the Bechtel International Center maintain information on study abroad programs. Stanford supports the options listed below and credits course work taken in academically sound programs. Students considering different options are encouraged to speak with the Director of the Department or the Chair of Undergraduate Studies.

### Stanford in Santiago de Chile and Madrid, Spain

The Bing Overseas Studies Programs in Santiago de Chile and Madrid, Spain require a certain level of proficiency in Spanish. For more information, students should consult the program summary of their interested campus. Course work is primarily in Spanish. Information is available in the "Overseas Studies" section of this bulletin or at the Bing Overseas Studies web site. Internships and research opportunities may be arranged for students staying for two quarters. Admission is highly competitive.

The department also recognizes other programs, and students are encouraged to discuss their interests with the Director of the Department or with the Chair of Undergraduate Studies.

### Brazil and Portugal

Students interested in study in Brazil or Portugal should contact Professor Vincent Barletta.

### Bing Overseas Studies Program

The Bing Overseas Studies Program (<http://bosp.stanford.edu>) (BOSP) manages Stanford international and domestic study away programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The BOSP course search site (<https://undergrad.stanford.edu/programs/bosp/explore/search-courses/>) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (<http://explorecourses.stanford.edu>) or Bing Overseas Studies (<http://bosp.stanford.edu>).

*Due to COVID-19, all BOSP programs have been suspended for Autumn Quarter 2020-21. All courses and quarters of operation are subject to change.*

		<b>Units</b>
OSPMADR 43	The Jacobean Star Way and Europe: Society, Politics and Culture	5
OSPMADR 45	Women in Art: Case Study in the Madrid Museums	4
OSPMADR 46	Drawing with Four Spanish Masters: Goya, Velazquez, Picasso and Dali	4
OSPMADR 47	Cultural Relations between Spain and the United States: Historical Perceptions and Influences, 1776-2	4
OSPMADR 55	Latin Americans in Spain: Cultural Identities, Social Practices, and Migratory Experience	4
OSPMADR 61	Society and Cultural Change: The Case of Spain	4
OSPSANTG 14	Women Writers of Latin America in the 20th Century	4-5

OSPSANTG 20	Comparative Law & Society: Conflicts in the Structuring of Democratic Polities across Latin America	4-5
OSPSANTG 44	Introduction to Borderlands Literature of the Americas	3-5
OSPSANTG 68	The Emergence of Nations in Latin America	4-5
OSPSANTG 116X	Modernization and its Discontents: Chilean Politics at the Turn of the Century	5
OSPSANTG 118X	Artistic Expression in Latin America	5

## Catalan Language Courses Courses

### CATLANG 1A. Accelerated First-Year Catalan, Part 1. 5 Units.

First quarter of the two-quarter sequence. For students with knowledge of another Romance language, preferably Spanish. Emphasis is on developing beginning proficiency in interpersonal, interpretive, and presentational spheres. Prerequisite: consent of instructor.

### CATLANG 2A. Accelerated First-Year Catalan, Part 2. 5 Units.

Continuation of CATLANG 1A. For students with knowledge of another Romance language, preferably Spanish. Further development of socially and culturally appropriate proficiency in interpersonal, interpretive, and presentational spheres. Completion of CATLANG 2A fulfills the University language requirement. Prerequisite: CATLANG 1A.

### CATLANG 11A. Accelerated Second-Year Catalan, Part 1. 4 Units.

Continuation of CATLANG 2A. First half of the second-year sequence integrating culture and language of the Catalan-speaking world. Socially and culturally appropriate forms in narrations, descriptions, and expression of ideas and opinions. Emphasis is on oral and written proficiency in formal, informal, academic, and professional contexts. Prerequisite: CATLANG 2A.

### CATLANG 12A. Accelerated Second-Year Catalan, Part 2. 4 Units.

Continuation of CATLANG 11A. Second half of the second-year sequence integrating culture and language of the Catalan-speaking world. Socially and culturally appropriate forms in narrations, descriptions, and expression of ideas and opinions. Emphasis is on oral and written proficiency in formal, informal, academic, and professional contexts. Prerequisite: CATLANG 11A.

### CATLANG 199. Individual Work. 1-5 Unit.

May be repeated for credit. Prerequisite: consent of instructor.

### CATLANG 395. Graduate Studies in Catalan. 1-5 Unit.

May be repeated for credit. Prerequisite: consent of instructor.

## Iberian & Latin Amer. Cultures Courses

### ILAC 12Q. Humanities Core: Great Books, Big Ideas -- Europe, Middle Ages and Renaissance. 3-4 Units.

This three-quarter sequence asks big questions of major texts in the European and American tradition. What is a good life? How should society be organized? Who belongs? How should honor, love, sin, and similar abstractions govern our actions? What duty do we owe to the past and future? The second quarter focuses on the transition from the Middle Ages to Modernity, Europe's re-acquaintance with classical antiquity and its first contacts with the New World. Authors include Dante, Shakespeare, Machiavelli, Cervantes, and Milton. N.B. This is the second of three courses in the European track. These courses offer an unparalleled opportunity to study European history and culture, past and present. Take all three to experience a year-long intellectual community dedicated to exploring how ideas have shaped our world and future. Students who take HUMCORE 11 and HUMCORE 12Q will have preferential admission to HUMCORE 13Q (a WR2 seminar).

Same as: DLCL 12Q, FRENCH 12Q, HUMCORE 12Q

### ILAC 111Q. Texts and Contexts: Spanish/English Literary Translation Workshop. 4 Units.

This course introduces students to the theoretical knowledge and practical skills necessary to translate literary texts from Spanish to English and English to Spanish. Students will workshop and revise a translation project throughout the quarter. 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.

Same as: COMPLIT 111Q, DLCL 111Q

### ILAC 112Q. 2666. 3-5 Units.

The novel 2666 has been regarded as the first classic of world literature in the 21st century. At the end of this course, you will have read and studied this work in its entirety. Close to 1000 pages long, Roberto Bolaño's opus is both daunting and eminently readable; a feast for serious readers and aspiring writers. It is a dark thriller that spans several continents, with memorable characters and unsuspected plot twists throughout. Similar to Anna Karenina or One Hundred Years of Solitude in ambition, it explores the limits of the sayable, and of the novel form. Its protagonists include vivacious young people, a lost German author, an African-American journalist in Mexico, gallivanting academics, and bodily remains. Some of its topics include literary fame and influence, exile, Cartel violence, and the legacies of World War II. Take this course if you would like to gain solid training in the art of close reading, take your Spanish to the next level, immerse yourself in deep learning, familiarize yourself with current events in Latin America, and participate in a dedicated book salon. The reading pace is very moderate (20 pages every weekday), which allows for careful consideration and readerly enjoyment. The analytical skills you gain in this seminar are also highly portable: they will serve you well in all of your future scholarly pursuits. The course combines small seminar discussion; a staple of humanities education; with an approximation to a fresh, contemporary text. You will present on a small section of the book, write short response papers, and engage in various creative activities. Guest speakers and archival work will complement our regular activities.

### 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 115Q. From Rubber to Cocaine: Commodities in Colombian Literature. 3-5 Units.**

Do you like "Narcos" on Netflix and want to learn more about the Drug Wars and its representation? Are you curious about Colombia? The present sophomore seminar serves the double purpose of introducing you to Colombian culture and of training you in sophisticated rhetorical analysis. At the end of the course you will be a better reader and writer (in Spanish, no less!). You will also have familiarity with a country that in some ways is a "meta-Latin American country," for it includes the regional cultures of the Caribbean, Pacific, Andes, plains, and Amazon jungle. We will read fascinating novels that deal with the sugar plantation economy in the 19th century, the exploitation of rubber at the onset of the 20th, and the coffee and cocaine booms leading to the present. Some things to expect: gripping, tragic love stories among the landed elites of the Pacific Coast, and among their slaves, set against the backdrop of a landscape forever transformed by agriculture (La María); dangerous adventures of city-dwellers turned jungle explorers (La Vorágine), a strike among banana workers turned supernatural catastrophe (Cien años de soledad); the criminal legacy of Pablo Escobar, a man who built an empire of coca leaf, as a symptom of broader societal problems (La parábola de Pablo). This rare course offering will allow you to gain granular knowledge about a fascinating body of literature. You will also become acquainted with an exciting method of cultural analysis called "new materialism." Taught in Spanish.

**ILAC 116. Approaches to Spanish and Spanish American Literature. 4 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, Cortázar, Cernuda, García Márquez, Lorca, Neruda, Rivas. Taught in Spanish. Prerequisite: 100-level course in Spanish or permission of instructor.

**ILAC 119. The Memory of the Eye: Iberian Cinema from Buñuel to Almodóvar. 3-5 Units.**

An introduction to Spanish, Portuguese, Basque, and Catalan cinema through films from the 1920s and 30s to the present. How film uses a visual grammar of the image to tackle social questions and construct a collective memory. This course will consider the problems of individual recollection under conditions of collective trauma and distortion of the past, exploring the relation between film and history. The course will also focus on how images can be used to explore subjectivity and the passions. We will be watching outstanding films by Luis Buñuel, Carlos Saura, Víctor Erice, Bigas Luna, Pedro Almodóvar, Miguel Gomes, Julio Medem, Ventura Pons, Icíar Bollain, and Isabel Coixet. Students will be responsible for watching all the films, engaging in lively discussion, in preparation for which, they will be asked to consider certain issues in writing before each class. Each student will present on one of the films for about fifteen minutes. There will be one short midterm essay and one final paper "on a different film."

**ILAC 122A. Radical Poetry: The Avant-garde in Latin America and Spain. 4 Units.**

The first few decades of the 20th century ushered in a dynamic literary and aesthetic renewal in Spain and Latin America. Young poets sought a radical change in response to a rapidly changing world, one marked by the horrors of World War I and the rise of a new technological urban society. This course will focus on the poetry and attendant manifestos of movements such as Creacionismo, Ultraismo, Estridentismo, Surrealismo and other -ismos. How did the European avant-garde (e.g. Futurism, Dada, and Surrealism) inform such aesthetic turns? In what ways did poetry assimilate modern visual culture while questioning established poetics? Authors may include Aleixandre, Borges, Cansino-Assens, G. Diego, G. de Torre, Huidobro, Larrea, Lorca, Maples Arce, Neruda, Tablada, and Vallejo. Taught in Spanish. Prior completion of SpanLang 102 is highly recommended.

**ILAC 124. Coming of Age in Latin America. 3-5 Units.**

What can a novel tell us about coming of age? How does a novel shape a character when they do not conform to social norms? This course interrogates how the coming of age novel the Bildungsroman may combine, successfully or not, a narrative of national social progress and of personal growth. We will compare and contrast short selections from 19th, 20th and 21st centuries novels, while analyzing two masterpieces in depth. Taught in Spanish.

**ILAC 127. After Dictatorship: Facts, Fiction, and Justice in Latin America. 3-5 Units.**

In the wake of dictatorships across twentieth-century Latin America, writers and artists (as well as laws and truth commissions) have confronted past human rights violations. Today, authors across disciplines and genres continue to grapple with past atrocities. In this course, as we examine the stories we tell about the past, we will focus on concepts such as memory, truth, and justice. What kind of truth can fiction uncover? Whose stories are either remembered or excluded? How do different types of narratives confront issues of human rights and justice? And what can these narratives teach us about issues we continue to face today? Course will be taught in Spanish with the option to write in English (majors should write in Spanish). Readings will be in Spanish (and in Portuguese with translation) and will include fictional and "true crime" narratives as well as legal/historical texts and manifestos. Authors may include Alia Trabucco Zerán, Gonzálo Eltesch, Selva Almada, Mariana Enríquez, Neusa Maria Pereira, and Julián Fuks.

**ILAC 128. Spanish Literature and Language through Comics. 3-5 Units.**

The course, an exploration of the graphic narrative medium in Spanish, is open to intermediate and advanced Spanish speakers. We'll analyze vignettes, sections, or chapters from both auteur and pop-culture series. These may include: Mortadelo y Filemón and Arrugas (Spain), Mafalda and El eternoauta (Argentina), Ídolo and Condorito (Chile), Los once and Caminos condenados (Colombia), Vampiros en La Habana (Cuba), Virus tropical (Ecuador/ Colombia), Vivos se los llevaron (Mexico), as well as Spy vs. Spy and My Favorite Thing is Monsters (ChicanX/LatinX). Secondary sources include McCloud and Dorfman and Mattelart. The through line will be representations and instantiations of power struggles in this deceptively naive form. Visual narratological aspects and the specificity of the medium will also be discussed at length. Language learners must enroll in the cognate course SPANLANG 103 "Concurrent Writing Support."

**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 cultural complexity of the Iberian world. We will cover the period from the loss of the Spanish empire, through the civil wars and dictatorships to the end of the Portuguese Estado Novo and the monarchic restoration in Spain. Particular attention will be given to the Peninsula's difficult negotiation of its cultural and national diversity, with an emphasis on current events. This course is designed to help prepare students for their participation in the Stanford overseas study program in Spain. 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: from Pablo Escobar to the Mara Salvatrucha to Iguala Mass Student Kidnapping. 3-5 Units.**

This course will study the ways in which Latin American Narcos are represented in feature films, documentaries, essays, and novels. We will choose two regions and times: Pablo Escobar's Colombia (1949-1993) and current Mexico (1990-2015), including the mass students kidnappings in Iguala, México, 2014. Films: *Sins of my Father* (Entel, 2009); *Pablo's Hippos* (Lawrence Elman, 2010); *True Story of Killing Pablo*, David Keane (2002), *Sumas y restas* (Víctor Gaviria, 2003); *La vida loca* (Poveda, 2009), *Sin nombre* (Cary Fukunaga, 2009), *El velador* (Almada, 2011); *La jaula de oro* (Quemada-Díez, 2013); *La bestia* (Pedro Ultras, 2010); *Cartel Land* (Heineman, 2015); *The Missing 43* (Vice, 2015). Books: Alejandra Inzunza, José Luis Pardo, Pablo Ferri: *Narco America, de los Andes a Manhattan* (2015); Sergio González Rodríguez: *El hombre sin cabeza* (2010); Rafael Ramírez Heredia: *La Mara* (2004).

**ILAC 132E. Introduction to Global Portuguese: Cultural Perspectives. 3-5 Units.**

Portuguese is the sixth most-spoken language in the world (roughly 250 million speakers now, with expected growth to 400 million by 2050) and the most-spoken language south of the Equator. It is the official language of nation-states on four continents, making it truly global in scope. Beyond Brazil, there are tens of millions of Portuguese speakers in Africa and Europe as well as smaller communities in Asia and North America. In this course, students will learn about the cultures and communities that make up the Portuguese-speaking world, even as they learn to critique the idea of linking these communities by means of a language that became global (like Spanish and English) through violent colonial expansion. Topics include art and music, film, poetry, short story, post-colonialism, indigeneity, crioulismo, empire, diaspora, semi-peripherality, modernism. Course taught in English with optional Portuguese section.

**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 Jose de Larra, Gustavo Adolfo Becquer, Rosalia de Castro, Benito Perez Galdos, Jacint Verdaguer, Eca de Queiros, Miguel de Unamuno, Ramon de Valle-Inclan, Antonio Machado, and Federico García Lorca. Taught in Spanish. Prerequisites: SPANLANG 13 or equivalent.

**ILAC 139. Jaguars and Labyrinths: A Survey of South American Short Fiction. 3-5 Units.**

10 South American short stories in 10 weeks. We will read tales of jaguars and octopuses, labyrinthic cities and eerie parks, magicians and mediums, time loops and spatial stretches. Each of the works will offer a unique insight into South American literature, history, and culture. We will focus on 20th and 21st century stories that deal with the future of techno-science, the interaction between Western and indigenous worldviews, the intersection of fiction and reality, the relation between the human and the non-human, and the ecological planetary crisis. Authors include Clarice Lispector, Roberto Bolaño, Jorge Luis Borges, Julio Cortázar, João Guimarães Rosa, Vilém Flusser, and Conceição Evaristo. Taught in English, no previous knowledge of Spanish and Portuguese required. Note: Students with a background in Portuguese and/or Spanish may use this course as a platform to enhance their linguistic proficiency and their close-reading skills in the target languages. Same as: COMPLIT 139A

**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 ever-growing 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: Bolivia, Copacabana, La teta asustada, Norteado, Sin nombre, Migración, Ulises, among others. 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, dandysm, autonomy of art, and the aesthetic cultivation of the self. Authors include: Delmira Agustini, Rubén Darío, Julián del Casal, Leopoldo Lugones, José Martí, Manuel Gutiérrez Nájera, José Enrique Rodó, José Asunción Silva, and Abraham Valdelomar. Spanish proficiency required.

**ILAC 149. The Laboring of Diaspora & Border Literary Cultures. 3-5 Units.**

Focus is given to emergent theories of culture and on comparative literary and cultural studies. How do we treat culture as a social force? How do we go about reading the presence of social contexts within cultural texts? How do ethno-racial writers re-imagine the nation as a site with many "cognitive maps" in which the nation-state is not congruent with cultural identity? How do diaspora and border narratives/texts strive for comparative theoretical scope while remaining rooted in specific local histories. Note: This course must be taken for a letter grade to be eligible for WAYS credit. In AY 2020-21, a "CR" grade will satisfy the WAYS requirement.

Same as: COMPLIT 149, CSRE 149

**ILAC 156. Brevity as an Art Form. 3-5 Units.**

In both literature and film, brevity has been recognize as a superior artistic form. Augusto Monterroso's "El Dinosaurio" (only one line) has been celebrated as a perfect short story, and "Bagdah Messi" (18 minutes) by Sahim Omar Kalifa) could also be considered a work of art. This course will choose no less than 20 short stories and shorts, to analyze and comment, besides a couple of books on the theory of the short literature.

**ILAC 157. Medieval and Early Modern Iberian Literatures. 3-5 Units.**

From roughly 1000 to 1700 CE. A survey of significant authors and works of early Iberian literatures, focusing on fictional/historical prose and poetry. Topics include lyric poetry and performance, the rise of European empire, Islam in the West, the rise of the novel, early European accounts of Africa and the Americas. Authors may include: Andalusí lyric poets, Lull, the Archpriest of Hita, Zurara, March, Rojas, Vaz de Caminha, Cabeza de Vaca, Sá de Miranda, Monte(ay)or, Teresa of Ávila, Camões, Mendes Pinto, Góngora, Sórora Violante do Céu, Sor Juana, Calderón, and Cervantes. Taught in Spanish.

**ILAC 159. Don Quijote. 3-5 Units.**

Focus is on a close reading of Miguel de Cervantes's prose masterpiece. Topics include: the rise of the novel, problems of authorship and meaning, modes of reading, the status of Muslim and Jewish converts in early modern Spain, the rise of capitalism, masochistic desire. Taught in Spanish. Prerequisites: SPANLANG 13 or equivalent.

**ILAC 161. Modern Latin American Literature. 3-5 Units.**

From independence to the present. A survey of significant authors and works of Hispanic and Brazilian Portuguese literatures, focusing on fictional prose and poetry. Topics include romantic allegories of the nation; 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: Bolívar, Bello, Gómez de Avellaneda, Isaacs, Sarmiento, Machado de Assis, Darío, Martí, Agustini, Vallejo, Huidobro, Borges, Cortázar, Neruda, Guillon, Rulfo, Ramos, García Marquez, Lispector, and Bolaño. As a Writing in the Major (WIM) course, ILAC 161 provides structured opportunities for ILAC and Spanish majors to gradually develop their scholarly writing skills in Spanish. This component of the course is optional for non-majors. Taught in Spanish.

**ILAC 175. CAPITALS: How Cities Shape Cultures, States, and People. 3-5 Units.**

This course takes students on a trip to major capital cities, at different moments in time: Renaissance Florence, Golden Age Madrid, Colonial Mexico City, Enlightenment and Romantic Paris, Existential and Revolutionary St. Petersburg, Roaring Berlin, Modernist Vienna, and bustling Buenos Aires. While exploring each place in a particular historical moment, we will also consider the relations between culture, power, and social life. How does the cultural life of a country intersect with the political activity of a capital? How do large cities shape our everyday experience, our aesthetic preferences, and our sense of history? Why do some cities become cultural capitals? Primary materials for this course will consist of literary, visual, sociological, and historical documents (in translation); authors we will read include Boccaccio, Dante, Sor Juana, Montesquieu, Baudelaire, Gogol, Irmgard Keun, Freud, and Borges. Note: To be eligible for WAYS credit, you must take the course for a Letter Grade.

Same as: COMPLIT 100, DLCL 100, FRENCH 175, GERMAN 175, HISTORY 206E, ITALIAN 175, URBANST 153

**ILAC 178. Film and History of Latin American Revolutions and Counterrevolutions. 3-5 Units.**

Note: Students who have completed HISTORY 78N or 78Q should not enroll in this course. In this course we will watch and critique films made about Latin America's 20th century revolutions focusing on the Cuban, Chilean and Mexican revolutions. We will analyze the films as both social and political commentaries and as aesthetic and cultural works, alongside archivally-based histories of these revolutions.

Same as: FILMSTUD 178, HISTORY 78, HISTORY 178

**ILAC 181. Philosophy and Literature. 3-5 Units.**

What, if anything, does reading literature do for our lives? What can literature offer that other forms of writing cannot? Can fictions teach us anything? Can they make people more moral? Why do we take pleasure in tragic stories? This course introduces students to major problems at the intersection of philosophy and literature. It addresses key questions about the value of literature, philosophical puzzles about the nature of fiction and literary language, and ways that philosophy and literature interact. Readings span literature, film, and philosophical theories of art. Authors may include Sophocles, Dickinson, Toni Morrison, Proust, Woolf, Walton, Nietzsche, and Sartre. Students master close reading techniques and philosophical analysis, and write papers combining the two. This is the required gateway course for the Philosophy and Literature major tracks. Majors should register in their home department.

Same as: CLASSICS 42, COMPLIT 181, ENGLISH 81, FRENCH 181, GERMAN 181, ITALIAN 181, PHIL 81, SLAVIC 181

**ILAC 193. The Cinema of Pedro Almodovar. 3-5 Units.**

Pedro Almodóvar 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 Almodóvar's development from his directorial debut to the present, from the shock 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 199. Individual Work. 1-12 Unit.**

Open only to students in the department, or by consent of instructor.

**ILAC 200E. War and the Modern Novel. 3-5 Units.**

From the turn of the 19th century to well into the 20th century, novelists developed the theme of alienation and the decline of civilization. Along with the fall of centuries-old empires, World War I brought about the collapse of traditional European values and the dissociation of the subject. The aestheticizing of violence and the ensuing insecurity inaugurated the society of totally administered life, based on universal suspicion and pervasive guilt. The seminar will study narrative responses to these developments in some of the foremost authors of the 20th century from several European literatures: Knut Hamsun, Joseph Roth, Ernst Jünger, Virginia Woolf, Franz Kafka, Curzio Malaparte, Thomas Mann, Mercè Rodoreda, Antonio Lobo Antunes, and Jaume Cabré. Taught in English.

**ILAC 203. Philosophies Behind Architecture: The Work of Antoni Gaudí as a Response to Modernity.. 3-5 Units.**

The emergence of modern and contemporary Architecture in the West is intimately linked to the background culture that spread across the intellectual centers of Europe and the US between early nineteenth century and the Second World War. Catalan architect Antoni Gaudí (1852-1926) is a major representative of a style of architecture that asks and answers the questions posed by modernity and industrialization with an attitude of resistance. The purpose of this course is to pair these two perspectives: first, an exploration of the history of the most influential movements in Architecture and Interior Design since 1850 and the philosophies and historical events that explain their impact. Second, an elucidation of the originality and relevance of Antoni Gaudí in light of this international context. The course will combine texts by Marx, Smith, Nietzsche, Benjamin, Emerson, Walt Whitman, or Nelson Goodman with those of Cerdà, William Morris, or Adolf Loos, so as to shed light on the most representative buildings and interiors of the period: from the 1851 Crystal Palace of London to the state of La Sagrada Família in 1926, the year Gaudí died. The poles of this history will be represented by industrialization on one side, and autographic craftsmanship on the other. In particular, we will disentangle the tension between creativity and uniformization and their influence in the building of an entire artistic sensibility and culture, in architecture as in politics.

Same as: ARTHIST 203A

**ILAC 211. Existentialism, from Moral Quest to Novelistic Form. 3-5 Units.**

This seminar intends to follow the development of Existentialism from its genesis to its literary expressions in the European postwar. The notions of defining commitment, of moral ambiguity, the project of the self, and the critique of humanism will be studied in selected texts by Kierkegaard, Heidegger, Unamuno, Albert Camus, Jean-Paul Sartre, Simone de Beauvoir, and Joan Sales.

Same as: COMPLIT 258A, ILAC 311

**ILAC 214. Colonial Mexico: Images and Power. 3-5 Units.**

How did images maintain, construct, or transform political power during the conquest and colonization of Mexico? The creation and destruction of visual materials in this period had a complicated relationship with power. The pictographic codices that celebrated the expansive Aztec Empire were created after its fall; and the conquistadors' indigenous allies painted some of the most triumphalist narratives of the conquest. Friars accused indigenous peoples of "idolatry" both to justify the destruction of their images and objects, and to construct legal defenses of their humanity. Colonial authorities frequently claimed Afro-Catholic festivals were seditious. In light of such complexity, official histories that recount the top-down consolidation of royal and viceregal power are suspiciously simple. What counter-narratives do images and other visual phenomena from this tumultuous period offer? This course introduces students to major texts from Colonial Mexico (royal chronicles, conquistadors' tales, letters, poems, festival accounts) alongside a fascinating trove of images (painted codices with Nahuatl texts, feather mosaics, and indigenous heraldry) and considers how experiences of images and spectacles were transformed into textual accounts ("ekphrasis" or the literary device of description). Taught in Spanish.

Same as: HISTORY 272, HISTORY 372B, ILAC 314

**ILAC 217. Fernando Pessoa: Aesthetics as Ontology. 3-5 Units.**

The poetry and prose of Fernando Pessoa (1888-1935), Portugal's greatest modern poet. As famous for his written work as for his complex understanding of selfhood, 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, aesthetics, and the self. Taught in English. Readings in Portuguese and English.

**ILAC 220E. Renaissance Africa. 3-5 Units.**

Literature and Portuguese expansion into Africa during the sixteenth century. Emphasis on forms of exchange between Portuguese and Africans in Morocco, Angola/Congo, South Africa, the Swahili Coast, and Ethiopia. Readings in Portuguese and English. Taught in English. Same as: AFRICAST 220E, COMPLIT 220, ILAC 320E

**ILAC 227. The Making of Modern Brazil. 3-5 Units.**

This course explores vital moments in Brazil after its republican revolution of 1889 until the present. Through a cultural lens, we will study moments in Brazil's various impulses for "progress" and "modernity." Through various authors, films, artworks, and manifestos from Brazil's biggest cities to the backlands and to the Amazon, we seek to imagine contemporary Brazil from a deep understanding of its cultural and historical context. Specific areas of focus include the Modern Art Week of 1922 in Sao Paulo, the construction of Brasilia, and the rise (and fall) of Brazil in the 2010s. Taught in English, with readings available in English and Portuguese and an option for students to complete assignments in Portuguese if desired.

**ILAC 233. Current Debates in Brazilian Studies. 1 Unit.**

A discussion of contemporary Brazilian Studies with guest lecturers Pedro Erber (Cornell University) and Alfredo Cesar Barbosa de Melo (UNICAMP, Brazil). Class meets February 18, 19, 20, 25, 26 and 27, 2020. On February 27 there will be a cognate all-afternoon event with lectures by the instructors and additional guests speakers.

**ILAC 234. Valeria Luiselli: A Mexican New Materialist?. 3-5 Units.**

Award-winning Mexican Valeria Luiselli's (1983) novels, although thematically very different from each other, explore the tension between body and text in ways that engage with contemporary critical theory, media ecology studies and new materialist philosophies, raising important aesthetic and political questions about the representability of actual and residual boundaries. Students taking this class will both engage in a narratological examination of the novels, survey the existing secondary bibliography, and explore pertinent theoretical frameworks. Combining sentence-by-sentence analysis with well-informed speculative reflection, the goal of the class is to prepare and encourage students to formulate their own perspectives on literature's agency in the world. The course will be taught in Spanish and is open to intermediate and advanced Spanish speakers.

**ILAC 236. Gender and Feminist Debates in Latin America. 1 Unit.**

This interdisciplinary, 10 hour, 1-unit course, explores gender politics and representation in contemporary Latin American film, theory, and social movements. Seminar format, open to undergraduate and graduate students. Works may include: film: *Señorita María* (2017) by Rubén Mendoza (Colombia); studies by Marta Lamas (Mexico), Ana Amado (Argentina), and Sonia Corrêa (Brazil), among others. The course will be taught in Spanish at Bolivar House, 582 Alvarado Row. Schedule: The course dates are Monday, April 23 to Wednesday April, 25, 6:00-9:00pm. Instructor: Professor Moira Fradinger (Yale University), hosted by Professor Héctor Hoyos. NOTE: Professor Fradinger will also give a talk on "Antígonas: A Latin American Tradition," on Friday, April 27th, in the CLAS noon lecture series.

**ILAC 238. Latin American Poetry as Witness to Self and World.. 4 Units.**

Can lyric poetry engage with the political? How have political contexts shaped poetic form? In this course we will study the ways in which Latin American poetry has modified, dismissed, and drawn inspiration from the traditions of the avant-garde and politicized poetry. Authors may include Darío, Huidobro, Vallejo, Guillén, Storni, Neruda, Paz, Pizarnik, Parra, Dalton, Zurita, and Morejón.

**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, Bolaño, Borges, Clarín, Cortázar, García Márquez, 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 the formal elements of poetry (meter, rhythm, lineation, rhetorical figures and tropes) and the exploration of lyric subgenres (e.g. ode, elegy, prose poem). Students write original poems throughout the quarter. No previous experience with creative writing is required. Prerequisite: 100-level course in Spanish or permission of instructor. Enrollment limited.

**ILAC 243. Latin American Aesthetics. 3-5 Units.**

As the branch of philosophy that deals with the principles of beauty and artistic taste, aesthetics is, purportedly, universal. The course interrogates its conspicuous omission of Latin American theorization and cultural production. Three thematic axes are vanguardia, colonialidad, and populismo; a central concern is aesthetic responses to precariousness. Argentine, Brazilian, Chilean, Colombian, and Cuban essayism and visual arts from the mid 20th century to the present, notably *origenismo*, *neo-baroque*, and *indigenismo*. In collaboration with a cognate course at UC Berkeley. Taught in Spanish. NOTE: This course must be taken for a minimum of 3 units and a letter grade to be eligible for WAYS credit.

**ILAC 249. Women and Wolves in Film and Literature. 3-5 Units.**

This course deconstructs the foundational narrative that corrals women into capitalist patriarchy, together with animals. Paying close attention to interspecies bonds between canidae and homo sapiens, we study novels and films where women, wolves and dogs resist the male gaze. Ever heard of Little Red Riding Hood? What if there could be a liberating alliance between her and the wolf? Taught in Spanish.  
Same as: ILAC 355

**ILAC 254. Crónicas: Soccer, Pop Icons, Shipwrecks, and Populism. 3-5 Units.**

In this course, Mexican scholar and writer Juan Villoro analyzes Latin American works that sit halfway between fiction and non-fiction ("crónicas"). A survey on the shifting Latin-American cultural and political landscape, and its narrative representations. Authors include Nobel-laureate Gabriel García Márquez, Elena Ponitowska, and her groundbreaking account of social movements in Mexico. Martín Camparrós (biographer of Boca Juniors), queer activist auteur Pedro Lemebel (Chile), contemporary Argentine journalist Leila Guerriero, and selections from Tomás Eloy Martínez's epochal *Santa Evita*.

**ILAC 255. Climate Change and Latin American Naturecultures. 3-5 Units.**

In this course, we will explore fundamental concepts of the environmental humanities as they relate to the inseparable natural and cultural phenomena that constitute climate change in Latin America. The course will be structured around different ecological themes, such as, energy and extractive industries, the Amazon, the desert, the Andes, the Caribbean, urban habitats; that will be examined through twentieth- and twenty-first-century Latin American novels, film, short story, and song. Possible authors include Gloria Anzaldúa, Macarena Gómez-Barris, Gabriel García Márquez, and José Eustasio Rivera. We will consider the ethics and politics of climate change in the Americas, how the methodologies of literary and decolonial studies can generate insights into contemporary climate change impacts in Latin America, and what role culture has in a period defined by chronic and slow-moving environmental crisis and recovery. Taught in English.

**ILAC 256A. Landscapes in Latin American Cinema. 3-5 Units.**

From Patagonia to the US/Mexico border, this course examines diverse cinematic visions of the Latin American continent through documentaries, fiction films, stories, and essays. We will consider different regions and time periods, including representations of dictatorship/violence, the drug trade, and cities to explore how land, nature, and humanity interact in film and to what effect. Areas of focus are the Southern Cone, Brazil, and the US/Mexico/Central America borderlands, and students will gain a solid critical understanding of how to read film.

**ILAC 263. Visions of the Andes. 3-5 Units.**

Themes like "people," "revolt," "community," "utopia" and "landscape" are central to 20th century Andean narrative and its accompanying critical apparatus. The course reviews major works of Andean literature to reconsider the aesthetic and intellectual legacy of modernity and modernization in the region. We discuss changes in recent literature and film. Special attention is paid to post-conflict Peru and Evo Morales' Bolivia.

**ILAC 268. INDIGENISMOS REVISITED. 3-5 Units.**

How are indigenous peoples represented in Mexico and Peru in the early 20th century? Why do we call that literature and visual art *indigenista*? What is the relationship between *indigenista* art, revolution and the nation? How do we examine *indigenismos* now?.

**ILAC 269. Realismo Mágico vs. Real Maravilloso. 3-5 Units.**

Two important concepts and theories *realismo mágico* and *lo Real maravilloso* have given sense and substance to Latin American literature during the last three decades. This course will focus on those concepts and on the works of Garcia Marquez and Alejo Carpentier, two key authors of modern Latin America. NOTE: Taught by professor Tom Winterbottom.

**ILAC 272. New Brazilian Cinema. 3-5 Units.**

This course studies cinema from Brazil with a focus on films from the last decade. We will consider how to effectively talk and write about film, particularly according to Brazil's specific historical and cultural context and from a perspective of social realism. Numerous readings and discussions will bolster our viewings of fiction films and documentaries. Directors include Kleber Mendonça Filho, Anna Muylaert, Gabriel Mascaro, Karim Aïnouz, Aly Muritiba, and Petra Costa. Taught in English; films shown with English subtitles.

**ILAC 277. Senior Seminar: Horror, Gothic, and Fantasy in Spanish. 3-5 Units.**

In this course we delve into stories and film where realism is put to the test. From vampires in Havana to mysterious children in Buenos Aires, we work with a constellation of writers who shape minor genres into masterpieces. We'll map the ways in which these narratives work with form (against literary or cinematic realism), affect (eliciting emotional responses), and adaptation (as translations or dislocations of genre, gender, geography, time, and modes of production). The selection includes Bombal, Quiroga, Borges, Cortázar, Lispector, Ocampo, Enríquez, Schwebelin, Sandoval, and Del Toro, among others.

**ILAC 278A. Senior Seminar: The Iberian Pastoral. 3-5 Units.**

What does pastoral literature, with its lovesick shepherds, acts of self-immolation, and aquatic nymphs, have to teach us? For early modern Portugal and Spain, it formed a surprisingly indispensable foundation for the social. From the earliest lyric traditions to the rise of the modern novel, the pastoral is everywhere. Through a close analysis and discussion of early modern texts in Spanish and Portuguese, as well as some theoretical/philosophical texts in English, we will explore the place of the pastoral in early modern Iberia and reckon with its impact on our own sense of the past. Authors include: Bernardim Ribeiro, Francisco de Sá de Miranda, Garcilaso de la Vega, Joan Boscà, Jorge de Montemayor, Luís de Camões, Diogo Bernardes, Luis de Góngora, and Violante do Céu.

**ILAC 281E. Peripheral Dreams: The Art and Literature of Miró, Dalí, and other Surrealists in Catalonia. 3-5 Units.**

Why was Salvador Dalí fascinated with the architecture of Gaudí? Why did André Breton, Paul Éluard and Federico García Lorca visit Barcelona? Moreover, why did Catalonia become such an important cradle for Surrealism? Why is the (Catalan) landscape such a relevant presence in the work of Miró and Dalí? Through a critical analysis and discussion of selected works of art and literature, this seminar focuses and follows the trajectories of Miró and Dalí, from Barcelona to Paris to New York, and explores the role of their Catalan background as a potentially essential factor in their own contributions to Surrealism and the reception of their work. The course will provide the materials and guide the student to conduct research on a specific work(s) of art, architecture, literature or cinema either by Miró, Dalí or one of his peers in relation to their cultural, social and political context. The course is intended for graduate students in Iberian and Comparative Literature, Art History, Cultural Studies, and related fields. Taught in English by Jordi Falgàs i Casanovas.  
Same as: ARTHIST 221E

**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 303. Topics of: Early Modern Theories of History. 3-5 Units.**

From the 15th to the 17th centuries, European expansion projects, especially the Iberian ones, prompted new constructions of the past, present, and future. This proliferation of history writing was complicated by the fact that the various populations of the global Iberian monarchies, particularly those of New Spain, Peru, and Brazil, did not share the same concepts of historicity or temporality. In this course, students will explore a great diversity of primary sources (chronicles, reports, annals, pictographic codices, theater, paintings, feather mosaics, murals, etc.) and discover the unexpected social memories and theories of history that they created.

**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, Ausiàs March, Garcilaso de la Vega, and Luís de Camões. Taught in English.

**ILAC 311. Existentialism, from Moral Quest to Novelistic Form. 3-5 Units.**

This seminar intends to follow the development of Existentialism from its genesis to its literary expressions in the European postwar. The notions of defining commitment, of moral ambiguity, the project of the self, and the critique of humanism will be studied in selected texts by Kierkegaard, Heidegger, Unamuno, Albert Camus, Jean-Paul Sartre, Simone de Beauvoir, and Joan Sales.

Same as: COMPLIT 258A, ILAC 211

**ILAC 314. Colonial Mexico: Images and Power. 3-5 Units.**

How did images maintain, construct, or transform political power during the conquest and colonization of Mexico? The creation and destruction of visual materials in this period had a complicated relationship with power. The pictographic codices that celebrated the expansive Aztec Empire were created after its fall; and the conquistadors' indigenous allies painted some of the most triumphalist narratives of the conquest. Friars accused indigenous peoples of "idolatry" both to justify the destruction of their images and objects, and to construct legal defenses of their humanity. Colonial authorities frequently claimed Afro-Catholic festivals were seditious. In light of such complexity, official histories that recount the top-down consolidation of royal and viceregal power are suspiciously simple. What counter-narratives do images and other visual phenomena from this tumultuous period offer? This course introduces students to major texts from Colonial Mexico (royal chronicles, conquistadors' tales, letters, poems, festival accounts) alongside a fascinating trove of images (painted codices with Nahuatl texts, feather mosaics, and indigenous heraldry) and considers how experiences of images and spectacles were transformed into textual accounts ("ekphrasis" or the literary device of description). Taught in Spanish.

Same as: HISTORY 272, HISTORY 372B, ILAC 214

**ILAC 320E. Renaissance Africa. 3-5 Units.**

Literature and Portuguese expansion into Africa during the sixteenth century. Emphasis on forms of exchange between Portuguese and Africans in Morocco, Angola/Congo, South Africa, the Swahili Coast, and Ethiopia. Readings in Portuguese and English. Taught in English.

Same as: AFRICAST 220E, COMPLIT 220, ILAC 220E

**ILAC 321. Aljamiado Literature: Crypto-Muslim Culture in Early Modern Iberia. 3-5 Units.**

The history, culture, and literature of minority Muslim communities in Spain and Portugal from 1492 to the Morisco expulsions of 1609-14. Topics include: Islam and the West; Religious minorities in Europe; Inquisition and resistance; Gender and Islam; Law and Culture. Class discussions will revolve around selected works of Aljamiado literature (students will learn to read Arabic script), and the final project will involve the partial transcription and study of a sixteenth-century Aljamiado manuscript.

**ILAC 334A. Concepts of Modernity I: Philosophical Foundations. 5 Units.**

In the late eighteenth century, Immanuel Kant proclaimed his epoch to be "the genuine age of criticism." He went on to develop the critique of reason, which set the stage for many of the themes and problems that have preoccupied Western thinkers for the last two centuries. This fall quarter survey is intended as an introduction to these themes and problems. The general course layout draws equal parts on Koselleck's practice of "conceptual history" (Begriffsgeschichte) and on Jameson's "cognitive mapping." After consideration of an important, if often under-appreciated precedent (the baroque), we turn our attention to the conceptual triad of subject, reason and critique, followed by that of revolution, utopia and sovereignty. Authors may include Hegel, Marx, Nietzsche, Weber, Freud, Lukács, and others. This course is the first of a two-course sequence. Priority to graduate students in MTL, ILAC, and English.

Same as: COMPLIT 334A, MTL 334A

**ILAC 336. One World or Many? Representing Distance, Time, and Place in Iberian Expansion. 3-5 Units.**

The travelers, missionaries, and historians that reflected on Iberian overseas expansion during the early modern period often asked themselves a crucial question: was there only one world or many? Could the New World, unknown to the ancients, be entirely detached from the rest of human history? Many of these chroniclers continued to think that the world was divided into three parts: Europe, Asia, and Africa. In their descriptions of the Americas, they drew heavily on histories and travel reports pertaining to other epochs and locales, especially contemporary Asia and ancient Rome. Local authors and artists in the New World in this period used world history and news of distant conflicts to reflect on the immediacy of their historical experience. In this course, we will consider the ways in which historians, conquistadors, missionaries, and indigenous authors in New Spain (Mexico), Brazil, and Peru contemplated themselves in the looking glass of remote times and places: from Greco-Roman Antiquity to Lutheran Germany, from the Ottoman Mediterranean to the Apocalyptic End of Times. Students will reassess the importance of this archive to early modern studies writ large and challenge the scholarly tendency to frame the Iberian Peninsula as the center and the Americas as the periphery. Primary sources will include sixteenth and seventeenth-century chronicles, reports, poetry, theater, pictographic codices, feather mosaics, and maps. Reading knowledge of Spanish and a willingness to work with Portuguese required. Course to be taught by Nicole T. Hughes.

**ILAC 342. Meat. 3-5 Units.**

"Carne" mistranslates as "meat," "Körper," or "chair." Does the word codify into language a certain culturally specific experience of the body and its mediation with nature? In which ways does "flesh" subordinate nonhumans? How does the theme of meat articulate natural and political histories? This advanced research seminar tackles these questions across Latin American corpora: Piñera, Eltit, Echeverría, Bolaño, Bombal, and Lispector. Theorists include: Singer, Santner, and Ortiz. Culturalist, new materialist debates on cattle and corpses. This course will be taught in Spanish.

**ILAC 347. Early Modern Iberian Lyric Poetry. 3-5 Units.**

Focused analysis of lyric poetry in Catalan, Portuguese, and Spanish from the fifteenth through the seventeenth centuries. Readings include poems by Ausiàs March, el marqués de Santillana, Bernardim Ribeiro, Francisco de Sá de Miranda, Garcilaso de la Vega, Luís de Camões, Diogo Bernardes, Vicent Garcia, Luis de Góngora, and Soror Violante do Céu. Ways of thinking about and thinking through poetry. Focus on poetic form, voice, figural language, performativity, empire, and the interaction of sensory registers. Taught in English with readings in Catalan, Portuguese, and Spanish.

**ILAC 348. US-Mexico Border Fictions: Writing La Frontera, Tearing Down the Wall. 3-5 Units.**

A border is a force of containment that inspires dreams of being overcome, crossed, and cursed; motivates bodies to climb over walls; and threatens physical harm. This graduate seminar places into comparative dialogue a variety of perspectives from Chicana/o and Mexican/Latin American literary studies. Our seminar will examine fiction and cultural productions that range widely, from celebrated Mexican and Chicano/a authors such as Carlos Fuentes (*La frontera de cristal*), Yuri Herrera (*Señales que precederán al fin del mundo*), Willivaldo Delgado (La Virgen del Barrio Árabe), Américo Paredes (*George Washington Gómez: A Mexico-Texan Novel*), Gloria Anzaldúa (*Borderlands/La Frontera: The New Mestiza*), and Sandra Cisneros (*Carmelo: Puro Cuento*), among others, to musicians whose contributions to border thinking and culture have not yet been fully appreciated such as Herb Albert, Ely Guerra, Los Tigres del Norte, and Café Tacvba. Last but not least, we will screen and analyze Orson Welles' iconic border films *Touch of Evil* and Rodrigo Dorfman's *Los Sueños de Angélica*. Proposing a diverse and geographically expansive view of the US-Mexico border literary and cultural studies, this seminar links the work of these authors and musicians to struggles for land and border-crossing rights, anti-imperialist forms of trans-nationalism, and to the decolonial turn in border thinking or *pensamiento fronterizo*. It forces us to take into account the ways in which shifts in the nature of global relations affect literary production and negative aesthetics especially in our age of (late) post-industrial capitalism.

Same as: COMPLIT 348

**ILAC 350. Roberto Bolaño's 2666. 3-5 Units.**

Roberto Bolaño's *2666* raises questions about the representability of sovereignty, neoliberalism, gender violence, and globalization. An unlikely global classic, it has become a *de rigueur* referent in contemporary literary studies. Graduate students taking this class will not only engage in a narratological examination of novel, but also survey the existing secondary bibliography, including forthcoming manuscripts with special permission from the authors. The goal of the seminar is to prepare graduate students to formulate their own contributions to the state of the discipline.

**ILAC 355. Women and Wolves in Film and Literature. 3-5 Units.**

This course deconstructs the foundational narrative that corrals women into capitalist patriarchy, together with animals. Paying close attention to interspecies bonds between canidae and *homo sapiens*, we study novels and films where women, wolves and dogs resist the male gaze. Ever heard of Little Red Riding Hood? What if there could be a liberating alliance between her and the wolf? Taught in Spanish.

Same as: ILAC 249

**ILAC 366. Topics of: The Yellow-Brick Road to the Spanish Nation-State. 3-5 Units.**

Nation states arise historically with the transfer of rule from the king to the people, which becomes depository of the general interest. But the old patrimonial state included different peoples, some of which continued to have their own constitutions, representative chambers, and codes of law. Unifying them was a pre-requisite for the emergence of the nation state. This was achieved through a process of nation building which, for most European states, culminated in the 19th century. Not so in Spain. The recurring crises of the Spanish state through the 19th and 20th centuries, and renewed territorial problems in the 21st, reveal an unachieved national project. The seminar will discuss theories of nationalism and sovereignty, and will consider the historical attempts of the Spanish state to manage its intractable nationalities problem, with particular reference to Catalonia. In addition to the state's political fractures, the significance of culture for the insolubility of national identities in a single national project will be considered in some detail, as will the role of academic disciplines in furthering a cultural mandate in the sense of political power or in challenge to it.

**ILAC 371. Graduate Colloquium: Explorations in Latin American History and Historiography. 4-5 Units.**

Introduction to modern Latin American history and historiography, including how to read and use primary sources for independent research. Same as: HISTORY 371

**ILAC 373. Baroque Brazil. 3-5 Units.**

In this course we will read texts from and about seventeenth- and eighteenth-century Brazil, with special emphasis on the baroque aesthetic in literature, art, and music. Authors include António Vieira; Gregório de Matos; Bento Teixeira; Sebastião da Rocha Pita; Nuno Marques Pereira; Manuel Botelho de Oliveira; and Frei Itaparica. Readings in English and Portuguese. Taught in English.

**ILAC 399. Individual Work. 1-12 Unit.**

For Spanish and Portuguese department graduate students only. Prerequisite: consent of instructor.

**ILAC 680. Curricular Practical Training. 1-3 Unit.**

CPT course required for international students completing degree. Prerequisite: Comparative Literature Ph.D. candidate.

**ILAC 801. TGR Project. 0 Units.**

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**ILAC 802. TGR Dissertation. 0 Units.**

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**Portuguese Language Courses****PORTLANG 1. First-Year Portuguese, First Quarter. 5 Units.**

Emphasis is on oral comprehension and developing socially and culturally appropriate beginning speaking proficiency in interpersonal, interpretive, and presentational modes. Completion of Portlang 3 fulfills the University Foreign Language Requirement.

**PORTLANG 1A. Accelerated First-Year Portuguese, Part 1. 5 Units.**

Completes first-year sequence in two rather than three quarters. For students with a strong background in another Romance language, preferably Spanish. Emphasis is on developing oral comprehension and socially and culturally appropriate beginning proficiency in interpersonal, interpretive, and presentational modes. Completion of PORTLANG 2A fulfills the University's foreign language requirement.

**PORTLANG 2. First-Year Portuguese, 2nd Quarter. 5 Units.**

Continuation of 1. Emphasis is on strengthening socially and culturally appropriate beginning proficiency in interpersonal, interpretive, and presentational modes. Completion of PORTLANG 3 fulfills the University's Foreign Language Requirement. Prerequisite: Portlang 1 or placement test.

**PORTLANG 2A. Accelerated First-Year Portuguese, Part 2. 5 Units.**

Continuation of PORTLANG 1A. For students with a strong background in another Romance language, preferably Spanish. Emphasis is on developing oral comprehension and socially and culturally appropriate intermediate proficiency in interpersonal, interpretive, and presentational modes. Completion of PORTLANG 2A fulfills the University's foreign language requirement. Prerequisite: Placement Test or PORTLANG 1A or equivalent.

**PORTLANG 3. First-Year Portuguese, Third Quarter. 5 Units.**

Continuation of PORTLANG 2. Emphasis is on developing socially and culturally appropriate intermediate proficiency in interpersonal, interpretive, and presentational modes. Completion of 3 fulfills the University Foreign Language Requirement. Prerequisite: Placement Test, PORTLANG 2 or equivalent.

**PORTLANG 11A. Accelerated Second-Year Portuguese, Part 1. 5 Units.**

Continuation of PORTLANG 2A. Fast-paced first half of the second-year sequence. Emphasis is on developing a solid basis for socially and culturally appropriate advanced proficiency in oral and written discourse, including presentational language, and formal and informal discourse for the academic and professional contexts. Prerequisite: Placement Test, PORTLANG 2A, PORTLANG 3 or equivalent.

**PORTLANG 12A. Accelerated Second-Year Portuguese, Part 2. 5 Units.**  
Continuation of PORTLANG 11A. Fast-paced second half of the second-year sequence. Emphasis is on strengthening socially and culturally appropriate advanced proficiency in oral and written discourse, including presentational language, and formal and informal discourse for the academic and professional contexts. Prerequisite: Placement Test, PORTLANG 11A or equivalent.

**PORTLANG 99. Language Specials. 1-5 Unit.**  
Prerequisite: consent of instructor.n (Staff).

**PORTLANG 101. Reading Brazil. 3-4 Units.**  
3rd year course Expository readings, guest lectures, discussions, on current Brazilian issues. Emphasis is on strengthening and expanding socially and culturally appropriate advanced proficiency in oral and written discourse departing from texts.. Prerequisite: Placement Test, PORTLANG 12A or equivalent.

**PORTLANG 102. Brazil in Text: Advanced Grammar and Composition. 3-4 Units.**  
3rd year course Further development of writing competence. Short expository readings, guest lectures, discussions, review of advanced structures, compositions on current Brazilian issues. Emphasis is on expanding students repertoire of structures, building paragraphs, organizing arguments, and justifying positions. May be repeated once for credit. May be repeated once for credit. Prerequisite: PORTLANG 12A or equivalent.

**PORTLANG 103. Advanced Conversation: Brazil Today. 3-4 Units.**  
3rd year course. Reading and discussions on issues from current media sites and magazines, reading comprehension strategies and vocabulary building. Emphasis is on solidifying and expanding formal expository language. and formal and informal discourse for the academic and professional context. May be repeated once for credit. Prerequisite: PORTLANG 12A.

**PORTLANG 161. Advanced Reading in Portuguese, Fourth-year Portuguese. 3-4 Units.**  
4th year course. Emphasis is on high-level reading comprehension leading to advanced development of communication skills for extended formal and informal discourse in Portuguese. Prerequisite: Placement Test or PORTLANG 101.

**PORTLANG 162. Advanced Writing in Portuguese, Fourth-year Portuguese. 3-4 Units.**  
4th-year course. The course has two tracks, depending on the interest of the student: a) advanced expository writing (correspondence, technical reports, editorials, etc.) and b) creative writing ('crônicas' short stories, poems, etc.). Prerequisite: Placement Test or PORTLANG 102.

**PORTLANG 163. Contemporary Issues in the Lusophone World. Fourth-Year Portuguese. 3-4 Units.**  
4th-year course. The class emphasizes formal presentations/discussions in Portuguese, based on contemporary issues in the lusophone world. Emphasis is on mastering high-level vocabulary/structure as well as rhetorical strategies, for appropriate use in professional settings. . Prerequisite: Placement Test or PORTLANG 103.

**PORTLANG 164. Translating the Lusophone world, Fourth-Year Portuguese. 3-5 Units.**  
For advanced students. Literary and technical translation. Readings on theoretical topics on translation; discussion, analysis and comparison of existing translations (literary and technical); individual translation projects according to students' field of study, and discussion and analysis of those projects in class. Final translation project to be undertaken individually. Prerequisite: PORTLANG 250 or completion of 3rd year sequence.

**PORTLANG 297. Directed Reading. 1-4 Unit.**  
Prerequisite: consent of instructor.nn (Staff).

**PORTLANG 394. Graduate Studies in Portuguese Conversation. 1-3 Unit.**  
Prerequisite: consent of instructor.nn (Staff).

**PORTLANG 395. Graduate Studies in Portuguese. 1-5 Unit.**  
Prerequisite: consent of instructor.n (Staff).

## Spanish Language Courses

**SPANLANG 1. First-Year Spanish, First Quarter. 5 Units.**  
First quarter of the three-quarter sequence. Emphasis is on developing socially and culturally appropriate proficiency in interpersonal, interpretive, and presentational spheres. Influences shaping the production of oral and written texts in the Spanish speaking world.

**SPANLANG 1A. Accelerated First-Year Spanish, Part 1. 5 Units.**  
Completes first-year sequence in two rather than three quarters. For students with previous knowledge of Spanish, or those with a strong background in another Romance language. SPANLANG 2A fulfills the University Foreign Language Requirement. Prerequisite: Placement Test in Spanish or second-year placement in another Romance language.

**SPANLANG 2. First-Year Spanish, Second Quarter. 5 Units.**  
Continuation of SPANLANG 1. Emphasis is on developing socially and culturally appropriate proficiency in interpersonal, interpretive, and presentational spheres. Influences shaping the production of oral and written texts in the Spanish speaking world. Prerequisite Placement Test or SPANLANG 1.

**SPANLANG 2A. Accelerated First-Year Spanish, Part 2. 5 Units.**  
Continuation of SPANLANG 1A. Completes first-year sequence in two rather than three quarters. For students with previous knowledge of Spanish, or those with a strong background in another Romance language. Prerequisite: SPANLANG 1A. Fulfills the University language requirement.

**SPANLANG 3. First-Year Spanish, Third Quarter. 5 Units.**  
Continuation of SPANLANG 2. Emphasis is on developing socially and culturally appropriate proficiency in interpersonal, interpretive, and presentational spheres. Influences shaping the production of oral and written texts in the Spanish speaking world. Prerequisite: Placement Test or SPANLANG 2. Fulfills the University Foreign Language Requirement.

**SPANLANG 5. Intensive First-Year Spanish. 10 Units.**  
Completes first-year sequence in one rather than three quarters. Completion of this course fulfills the University Foreign Language Requirement.

**SPANLANG 10. Beginning Oral Communication. 2 Units.**  
Additional pronunciation, vocabulary, and speaking skills. May be repeated once for credit. Prerequisite: one quarter of Spanish, demonstrated oral proficiency above the novice level; may be taken concurrently with SPANLANG 2, SPANLANG 2A, or SPANLANG 3.

**SPANLANG 11C. Second-Year Spanish: Cultural Emphasis, First Quarter. 4 Units.**  
Continuation of SPANLANG 3 or SPANLANG 2A. Sequence integrating culture and language, with emphasis on developing advanced proficiency in oral and written discourse. Targeted functional abilities include presentational and socioculturally appropriate language in formal and informal, academic, and professional contexts. 'C' - track content focuses on societal and cultural components of the Spanish-speaking world. Prerequisite: Placement Test, SPANLANG 3 or SPANLANG 2A.

**SPANLANG 11R. Second-Year Spanish: Emphasis on International Relations, First Quarter. 4 Units.**  
Continuation of SPANLANG 3 or SPANLANG 2A. Sequence integrating geopolitics and language, with emphasis on developing advanced proficiency in oral and written discourse. Targeted functional abilities include presentational and socioculturally appropriate language in formal and informal, academic, and professional contexts. 'R'-track content focuses on international relations and socioeconomics of the Spanish-speaking world. Prerequisite: Placement Test, SPANLANG 2A or SPANLANG 3.

**SPANLANG 11SL. Second-Year Spanish: Emphasis on Service Learning, First Quarter. 4 Units.**

Continuation of SPANLANG 3 or SPANLANG 2A. Identity and community. Sequence integrating community engaged learning, culture and language with emphasis on developing advanced proficiency in oral and written discourse. Targeted functional abilities include presentational and socioculturally appropriate language in formal and informal, community and academic contexts. SL content focuses on artistic projects with Spanish-speaking youth organizations in the local community. Requires one evening off campus per week in addition to four hours of regular class time. Projects may vary from quarter to quarter (e.g., mural art, print-making, digital storytelling, etc.) but focus on themes surrounding community and youth identity. Cardinal Course (certified by Haas Center). Prerequisite: Placement Test, SPANLANG 3 or SPANLANG 2A.

**SPANLANG 12C. Second-Year Spanish: Cultural Emphasis, Second Quarter. 4 Units.**

Continuation of SPANLANG 11C. Sequence integrating culture and language, with emphasis on developing advanced proficiency in oral and written discourse. Targeted functional abilities include presentational and socioculturally appropriate language in formal and informal, academic, and professional contexts. "C" content focuses on societal and cultural components of the Spanish-speaking world. Prerequisite: Placement Test, SPANLANG SPANLANG 11C, 11R, 11SL, or 21B.

**SPANLANG 12R. Second-Year Spanish: Emphasis on International Relations, Second Quarter. 4 Units.**

Continuation of SPANLANG 11R. Sequence integrating geopolitics and language, with emphasis on developing advanced proficiency in oral and written discourse. Targeted functional abilities include presentational and socioculturally appropriate language in formal and informal, academic, and professional contexts. "R" content focuses on international relations and socioeconomics of the Spanish-speaking world. Prerequisite: Placement Test, SPANLANG 11C, 11R, 11SL, or 21B.

**SPANLANG 12SL. Second-Year Spanish: Emphasis on Service Learning, Second Quarter. 4 Units.**

Continuation of SPANLANG 11. Identity and community. Sequence integrating community engaged learning, culture and language with emphasis on developing advanced proficiency in oral and written discourse. Targeted functional abilities include presentational and socioculturally appropriate language in formal and informal, community and academic contexts. SL content focuses on artistic projects with Spanish-speaking youth organizations in the local community. May require additional hours off campus immediately before and after class, in addition to regular class time. Projects may vary from quarter to quarter (e.g., drama and video production, environmental projects, poetry, etc.) but focus on themes surrounding community and youth identity. Cardinal Course (certified by Haas Center). Prerequisite: Placement Test, SPANLANG 11C, 11R, 11SL, or 21B.

**SPANLANG 13C. Second-Year Spanish: Cultural Emphasis, Third Quarter. 4 Units.**

Continuation of SPANLANG 12C. Sequence integrating culture and language, with emphasis on developing advanced proficiency in oral and written discourse. Targeted functional abilities include presentational and socioculturally appropriate language in formal and informal, academic, and professional contexts. "C" content focuses on societal and cultural components of the Spanish-speaking world. Prerequisite: Placement Test, SPANLANG 12C, 12R or 12SL. Fulfills the IR major Language Requirement.

**SPANLANG 13R. Second-Year Spanish: Emphasis on International Relations, Third Quarter. 4 Units.**

Continuation of SPANLANG 12R. Sequence integrating geopolitics and language. Emphasis is on advanced proficiency in oral and written discourse including presentational language, international relations, and socioeconomics of the Spanish-speaking world. Prerequisite: SPANLANG 12C, 12R, 12M, 12S, 22B or 21SL. Fulfills the IR major Language Requirement.

**SPANLANG 13SL. Second-Year Spanish: Emphasis on Service Learning, Third Quarter. 4 Units.**

Continuation of SPANLANG 12. Immigration & Citizenship. Sequence integrating community engaged learning, culture and language with emphasis on developing advanced proficiency in oral and written discourse. Targeted functional abilities include presentational and socioculturally appropriate language in formal and informal, community and professional contexts. SL content focuses on immersion in civics-based service learning in the Spanish-speaking local community. Requires one evening off campus per week in addition to three hours of regular class time. Service Learning Course (certified by Haas Center). Prerequisite: Placement Test, SPANLANG 12C, 12R, 12SL, 12M or 12S. Fulfills the IR major language requirement.

**SPANLANG 15. Intermediate Oral Communication. 3 Units.**

Emphasis is on interaction in Spanish locally and globally. Regional vocabularies and cultures at home and abroad. Interaction with local native Spanish speakers and communities. May be repeated once for credit. Prerequisite: SPANLANG 2A, SPANLANG 3 and demonstrated oral proficiency above the low intermediate level.

**SPANLANG 21B. Second-Year Spanish for Heritage Language Students, First Quarter. 4 Units.**

First quarter of the three-quarter sequence. Emphasis is on ability to communicate orally and in writing. Spelling and the written accent. Goal is to understand, interpret, and analyze oral and written texts. Written language skills include rules for editing written language. Third quarter focus is on the development of written and oral styles and registers used in more formal settings. Prerequisite: Placement Test.

**SPANLANG 22B. Second-Year Spanish for Heritage Language Students, Second Quarter. 4 Units.**

Continuation of SPANLANG 21B. Emphasis is on ability to communicate orally and in writing. Spelling and the written accent. Goal is to understand, interpret, and analyze oral and written texts. Written language skills include rules for editing written language. Prerequisite: Placement Test, Placement Test or SPANLANG 21B.

**SPANLANG 23B. Second-Year Spanish for Heritage Language Students, Third Quarter. 4 Units.**

Continuation of SPANLANG 22B. Emphasis is on ability to communicate orally and in writing. Spelling and the written accent. Goal is to understand, interpret, and analyze oral and written texts. Written language skills include rules for editing written language. Third quarter focus is on the development of written and oral styles and registers used in more formal settings. Prerequisite: Placement Test or SPANLANG 22B.

**SPANLANG 25B. Intensive Second-Year Spanish, Part B. 4 Units.**

Same as SPANLANG 12. Continuation of 25A. Prerequisite: 25A or equivalent.

**SPANLANG 25C. Intensive Second-Year Spanish, Part C. 4 Units.**

Same as SPANLANG 13. Continuation of 25B. Prerequisite: 25B or equivalent.

**SPANLANG 99. Language Specials. 1-5 Unit.**

May be repeated for credit. Prerequisite: consent of instructor.

**SPANLANG 100. Advanced Oral Communication. 3 Units.**

For students who have completed second-year Spanish or who have oral skills above the intermediate level. Interactive activities require students to persuade, analyze, support opinions, and gather and interpret others' points of view. Focus is on vocabulary enrichment and idiomatic expressions. Cultural, literary, political, and journalistic readings. May be repeated once for credit. Prerequisite: SPANLANG 13 or equivalent.

**SPANLANG 100S. Advanced Oral Communication. 2 Units.**

For students who have completed second-year Spanish or who have oral skills above the intermediate level. Interactive activities require students to persuade, analyze, support opinions, and gather and interpret others' points of view. Focus is on vocabulary enrichment and idiomatic expressions. Cultural, literary, political, and journalistic readings. May be repeated once for credit. Prerequisite: SPANLANG 13 or equivalent.

**SPANLANG 101. The Structure of Spanish. 4 Units.**

Criteria and skills to analyze Spanish grammatical structure. Identification of word functions in sentences and texts, types of sentences, and terminology. Structure of nouns, adjectives, and verbs, and their relationship with meaning. The differences between Spanish grammar as a formal system and in everyday life. Prerequisite: SPANLANG 13C, 13R, 13SL, 23B, 13S or 13M.

**SPANLANG 101SL. The Structure of Spanish. 4 Units.**

Equivalent to Spanlang 101, integrating service learning with course material. Assignments will be modified for students enrolled under 101SL to focus on principles and practice of community-engaged learning. Students and native Spanish-speaking Stanford workers exchange oral histories and create digital stories with testimonials, advice, or remembrances that workers wish to share. Cardinal Course (certified by Haas Center). Prerequisite: SPANLANG 13C, SPANLANG 13R, SPANLANG 13SL, 23B, 13S or SPANLANG 13M. Same as: Service Learning Option

**SPANLANG 102. Composition and Writing Workshop. 3-5 Units.**

Individual development of the ability to write in Spanish. Emphasis is on style and diction, and on preparing and writing essays on literary topics. Non-Spanish majors or minors may choose topics more closely related to their studies for projects. Prerequisite: two years of college Spanish or equivalent.

**SPANLANG 102SL. Composition and Writing Workshop. 3-5 Units.**

SPANLANG 102SL. Equivalent to Spanlang 102, integrating service learning with course material. Assignments will be modified for students enrolled under 102SL to focus on principles and practice of community-engaged learning. Students and native Spanish-speaking Stanford workers exchange oral histories and create digital stories with testimonials, advice, or remembrances that workers wish to share. Cardinal Course (certified by Haas Center). In 2016-2017, Spring Quarter only. Prerequisite: SPANLANG 13C, SPANLANG 13R, SPANLANG 13SL, or SPANLANG 23B.

**SPANLANG 108SL. Advanced Spanish Service-Learning: Migration, Asylum & Human Rights at the Border. 3 Units.**

Students develop advanced Spanish language proficiency through examination of issues surrounding current immigration and refugee crises. There will be class discussions of Central American contexts, international treaties, human rights, and U.S. immigration law. Class will include expert commentary from legal and mental health professionals, human rights specialists, migrants, and refugees. Legal, medical, and psychological implications of migration will be examined. Students should enroll in the companion course HUMRTS 108 to receive units for volunteer hours performed throughout the quarter, concurrent with class meetings and assignments. Service-learning opportunities will entail working directly with Spanish-speaking immigrant and asylum seekers in detention in the U.S. Due to COVID-19, all service-learning hours will be performed remotely. Taught entirely in Spanish. Cardinal Course (certified by Haas Center). Prerequisite: completion of SPANLANG 13, 23B or equivalent. SPANLANG 108SL is a requirement for HUMRTS 108. This course requires an application process. Please email instructor for consent.

**SPANLANG 121. Concurrent Writing Course. 1-2 Unit.**

One-on-one coaching in Spanish-language writing. Emphasis is on style and diction, and on preparing, writing, and revising essays on related topics. Prerequisite: concurrent enrollment in ILAC 128.

**SPANLANG 122M. Spanish for Medical Students. 2 Units.**

Second quarter of three-quarter series. Goal is a practical and culturally appropriate command of spoken Spanish. Emphasis is on performing a physical examination. Topics include anatomy, general hospital procedures, reproductive health, emergency medicine, and essential doctor-patient phrases when dealing with Spanish-speaking patients. Series can be taken independently, depending on the level of prior knowledge. Undergraduates are welcome to enroll. Same as: HRP 281

**SPANLANG 123M. Spanish for Medical Students. 2 Units.**

Third quarter of three-quarter series. Goal is a practical and culturally appropriate command of spoken Spanish. Emphasis is on different specialties and medical conditions. Topics include anatomy, diagnostic procedures, HIV, diabetes, hypertension, and essential doctor-patient phrases when dealing with Spanish-speaking patients. Series can be taken independently, depending on the level of prior knowledge. Undergraduates are welcome to enroll. Same as: HRP 282

**SPANLANG 199. Individual Reading. 1-5 Unit.**

May be repeated for credit. Prerequisite: consent of instructor.

**SPANLANG 199SL. Directed Service Learning. 1-2 Unit.**

Students collaborate with native Spanish-speaking workers on a mutually agreed project of benefit to the workers. Past projects have included: digital storytelling, creating podcasts using testimonials, advice, or remembrances that workers wish to share, and Spanish-English language exchanges. Cardinal Course (certified by Haas Center). Prerequisite: Completion of SPANLANG 13C, SPANLANG 13R, SPANLANG 13SL, or SPANLANG 23B and concurrent enrollment in SPANLANG 100, SPANLANG 101, SPANLANG 102, SPANLANG 103, or SPANLANG 108SL.

**SPANLANG 250. Reading Spanish. 3 Units.**

Reading Spanish - For graduate students who have taken Spanish one year or more of Spanish or have superior reading proficiency in another Romance language. Emphasis is on academic texts. Fulfills University reading requirements for advanced degrees if students earn a grade of 'B'.

**SPANLANG 394. Graduate Studies in Spanish Conversation. 1-3 Unit.**

Prerequisite: consent of instructor.

**SPANLANG 395. Graduate Studies in Spanish. 1-5 Unit.**

Prerequisite: consent of instructor.