Latin American Studies

Interdisciplinary

MAJOR

AND

MINOR

Spring 2015

Course Listing
LAS Faculty

From Department of Anthropology
Professor David Guss, Latin American Anthropology
Professor Deborah Pacini Hernandez, Latin American/Latino Sociocultural Anthropology
Lecturer Lauren A. Sullivan, Mayan Archeology

From Department of Art & Art History
Associate Professor Adriana Zavala, Latin American Art History

From Department of Drama & Dance
Assistant Professor Noe Montez, Contemporary Latin American Performance

From Department of Economics
Associate Professor Marcelo Bianconi

From Department of History
Professor Christopher Schmidt-Nowara, Hispanic Caribbean and Latin American Colonial History
Professor Peter Winn, Latin American History

From Department of Political Science
Associate Professor Consuelo Cruz, Latin American Politics

From Department of Romance Languages
Associate Professor Nina Gerassi-Navarro, Latin American Literature and Culture
Professor José Antonio Mazzotti, Latin American Literature and Culture
Assistant Professor Pablo Ruiz, Latin American Literature and Culture
Associate Professor Pedro Angel Palou, Latin American Literature and Culture
Lecturer Cristiane Soares, Portuguese, and Brazilian Literature and Culture

From Department of Sociology
Assistant Professor Helen Marrow, Latin American Migration, Race and Ethnicity, Sociology

From Department of Department of Visual and Critical Studies
Lecturer Eulogio Guzman, Pre-Columbian and Latin American Art and Architectural History

Students may contact any of these professors for advising.
MAJOR in Latin American Studies

Requirements for the Latin American Studies major consist of 11 courses as follows:

I. **Spanish 150 or 50/ LAS 50 Latin American Civilization**

II. **One of the following courses in Political Science:**
   - PS 127: Latin American Politics
   - PS 138: Political Violence in State and Society*
   - PS 170: Seminar: International Human Rights and Humanitarian Law*
   - PS 177: America and Democracy Abroad since 1898*

III. **One of the following courses in Anthropology or Sociology:**
   - ANTH 15: Native Peoples of South America [formerly ANTH 115]
   - ANTH 128: Mesoamerican Archaeology
   - ANTH 132: Myth, Ritual, and Symbol*
   - ANTH 184: Festivals and Politics in Latin America
   - SOC 180: Cities of the Global South*

IV. **One of the following courses in Art History and/or Culture:**
   - FAH 7: Introduction to Latin American Art
   - FAH 81/181: Twentieth-Century Mexican Art
   - FAH 83/183: Gender in Latin American Art
   - FAH 84/184: Latin American Cinema
   - FAH 92-01 Colonial Mexican Art & Architecture
   - FAH 280: Seminar in Latin American Art
   - FAHS 0101-01: A View of the Ancient Middle and South America
   - FAHS 0035-01: A Critical Perspective of the Americas
   - FAHS 0133-01: Maya Art and Architecture from Kings and the Courtly Elite to Modern Day Survivors
   - FAHS 100 A: Art of Ancient Mexico
   - FAHS 0131-01: The Art of Building Empire: An Examination of Hegemonic Strategies
   - FAHS 0001-02: Space, Place, and Ritual: Theories and Approaches in Understanding Architecture in Ancient America
   - FAHS 0142-01: Imagining and Possessing America: The Complexities of the Colonial View
   - FAHS 0170-01: Biting the Hand that Feeds?: A Reassessment of Collecting, Exhibiting, and Marketing Art and Culture
   - SPN 91/SPN92: Latin American Topics (in English)
   - SPN 101: Latin American Theatre
   - SPN 102: Latin American Short Story
   - SPN 103: Contemporary Latin American Novel
   - SPN 104: Poetry in Spanish America
   - SPN 105: The Dictator in the Latin American Novel
   - SPN 106: Literature and Revolution: Mexico and Cuba
   - SPN 107: Testimonial Literature of Latin America
   - SPN 108: Latin American Women Writers
   - SPN 156: Afro-Latin American Literature
   - SPN 191/SPN192: Special Topics: Latin American literature or civilization

V. **One of the following courses in Literature and/or Culture (all of these courses have an advanced language prerequisite):**
   - SPN 34: Survey of Latin American Literature from Pre-conquest through Independence
   - SPN 35: Survey of Latin American Literature from Modernism to the Present
   - SPN 101: Latin American Theatre
   - SPN 102: Latin American Short Story
   - SPN 103: Contemporary Latin American Novel
   - SPN 104: Poetry in Spanish America
   - SPN 105: The Dictator in the Latin American Novel
   - SPN 106: Literature and Revolution: Mexico and Cuba
   - SPN 107: Testimonial Literature of Latin America
   - SPN 108: Latin American Women Writers
   - SPN 155: Latin American Civilization
   - SPN 156: Afro-Latin American Literature
   - SPN 191/SPN192: Special Topics: Latin American literature or civilization

VI. **One of the following courses in History:**
   - HIST 17: Americas [formerly HST. 75]
   - HIST 18: Colonial Latin America [formerly HST 77]
   - HIST 19: Modern Latin America [formerly HST 78]
   - HIST 115: Revolution in Latin America: Mexico and Cuba [formerly HST 160]
   - HIST 116: Revolution in Central & South America [formerly HST 161]
   - HIST 192: Research Seminar in Latin American History [formerly HST 186]

VII. **Four electives from any of the approved courses listed.** One of these electives may be a Latino Studies course upon approval of the LAS program director. If a student decides to write a Senior Thesis, one of these electives will be the first semester of the Senior Thesis.

VIII. **One Senior Seminar or a one-semester Independent Research Project LAS 197/198 (in consultation with the Major adviser), or the second semester of a Senior Thesis.**

**IMPORTANT NOTE:** At least one of the requirements must focus on pre-20th century Latin America and at least one of the requirements must focus on indigenous cultures/societies. This list may be incomplete. Courses listed with an asterisk (*) are not exclusively concerned with Latin American material. Students who wish to count these courses for LAS must first consult with the course instructor, they must focus their course work on appropriate LAS topics, and they must complete a Course Content Certification Form. Students may count no more than one asterisked course for the minor. Courses listed with a double asterisk (**) are Latino Studies courses. Students may credit no more than one Latino Studies course for the major or the minor. Students need to take two Portuguese courses to count as one elective.
The Latin American Studies
Minor
Spring 2015

Program Director: (Fall 2014) Professor Nina Gerassi-Navarro Romance Languages
(Spring 2015) Professor Peter Winn, History

The Interdisciplinary Minor in Latin American Studies allows students to explore the region from a multidisciplinary perspective. It encourages students to integrate their study of the arts and literature, history, and the social sciences into a unified view of Latin America.

In pursuing the minor, students can draw on resources throughout the university, including courses on Latin America in the departments of Romance Languages, Anthropology, History, Music, and Political Science. In their senior project, students also have the opportunity to explore a theme of particular interest with the coordinated support of the faculty advisers from different fields.

The Interdisciplinary Minor in Latin American Studies offers students planning to pursue careers in diplomacy, international business, law or graduate study in the humanities and social sciences a solid grounding in the region.

Requirements for the Latin American Studies minor consist of:

I. Study of one of the region's languages for three years (e.g., through Spanish 22) or the equivalent.

II. Five courses in Latin American studies, including at least one course from each of the three disciplinary areas: Arts and Literature, Social Sciences, and History.

III. A capstone project (normally done in the second semester of the senior year) that integrates at least two of the three disciplinary areas of the minor. This project may be written work, a photography exhibit, a performance or some other creative work. Student will work with at least two core LAS faculty advisors from two different disciplines, as project director and second reader. Students will participate in a monthly senior project seminar taught by the entire Latin American Studies faculty and receive a full course credit for their project. The project will conclude with an oral defense.

For further information, students interested in pursuing a minor in Latin American Studies should register with:

Fall 2014: Professor Nina Gerassi-Navarro, Romance Languages, Phone: x72755 Email: nina.gerassi@tufts.edu

Spring 2015: Professor Peter Winn, History, Phone: x73520 Email: peter.winn@tufts.edu

11/6/14
<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Title</th>
<th>Block</th>
<th>Professor</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANTH 17</td>
<td>Latino Music, Migration and Identity</td>
<td>H + tr</td>
<td>Pacini</td>
</tr>
<tr>
<td>ANTH 20</td>
<td>Global Cities</td>
<td>G + mw</td>
<td>Stanton</td>
</tr>
<tr>
<td>ANTH 128</td>
<td>Mesoamerican Archaeology</td>
<td>M+</td>
<td>Sullivan</td>
</tr>
<tr>
<td>ANTH 163</td>
<td>Latinos in the Cinematic Imagination</td>
<td>7+</td>
<td>Pacini</td>
</tr>
<tr>
<td>EC 62</td>
<td>Economics of International Migration</td>
<td>K + mw</td>
<td>Hardman</td>
</tr>
<tr>
<td>EC 191-1</td>
<td>Urbanization in the Developing World</td>
<td>4</td>
<td>Hardman</td>
</tr>
<tr>
<td>FAH92</td>
<td>Frida Kahlo and Diego Rivera: Art and Life</td>
<td>F+</td>
<td>Zavala</td>
</tr>
<tr>
<td>HST 19</td>
<td>Modern Latin America</td>
<td>G+mw</td>
<td>Sullivan</td>
</tr>
<tr>
<td>HST 192</td>
<td>Contemporary Chile in Comparative Perspective</td>
<td>6t</td>
<td>Winn</td>
</tr>
<tr>
<td>POR 02</td>
<td>Elementary Portuguese II</td>
<td>Mult. Sections</td>
<td>See Dept.</td>
</tr>
<tr>
<td>POR 04</td>
<td>Intermediate Portuguese II</td>
<td>F</td>
<td>Soares</td>
</tr>
<tr>
<td>POR 23</td>
<td>Portuguese for Spanish Speakers I</td>
<td>H</td>
<td>Soares</td>
</tr>
<tr>
<td>POR 24</td>
<td>Portuguese for Spanish Speakers II</td>
<td>C</td>
<td>Soares</td>
</tr>
<tr>
<td>PS 138-02</td>
<td>Political Violence in State and Society</td>
<td>p+</td>
<td>Cruz</td>
</tr>
<tr>
<td>PS 138-14</td>
<td>Making states: theory and practice</td>
<td>M+</td>
<td>Cruz</td>
</tr>
<tr>
<td>SPN 022XA</td>
<td>Tierra, Clima y Justicia: Composition and Conversation II</td>
<td>D+</td>
<td>Risse</td>
</tr>
<tr>
<td>SPN 22XB</td>
<td>Mexico: Composition and Conversation II</td>
<td>E+ mw</td>
<td>Cantú</td>
</tr>
<tr>
<td>SPN 22XC</td>
<td>Cine de Latinoamérica y España: Composition and Conversation II</td>
<td>G+ mw</td>
<td>Davis</td>
</tr>
<tr>
<td>SPN 35</td>
<td>Survey of Latin American Literature II</td>
<td>Mult. Sections</td>
<td>See Dept.</td>
</tr>
<tr>
<td>SPN-92-A</td>
<td>Guns, Swans, Movie-Screens: Images of Technology in Latin American Culture</td>
<td>G+m</td>
<td>Baffi</td>
</tr>
<tr>
<td>SPN 104</td>
<td>Poetry in Spanish America</td>
<td>L+</td>
<td>Mazzotti</td>
</tr>
<tr>
<td>SPN 107</td>
<td>Testimonial Literature in Latin America</td>
<td>E+mw</td>
<td>Millay</td>
</tr>
<tr>
<td>SPN 121A</td>
<td>Advanced Composition &amp; Conversation I</td>
<td>Mult. Sections</td>
<td>See Dept.</td>
</tr>
<tr>
<td>SPN 122</td>
<td>Advanced Composition &amp; Conversation II</td>
<td>Mult. Sections</td>
<td>See Dept.</td>
</tr>
<tr>
<td>SPN 124A</td>
<td>Spanish to English Translation Workshop</td>
<td>M+</td>
<td>Klatt</td>
</tr>
<tr>
<td>SPN 192-A</td>
<td>Women’s Short Stories in 20th Century Latin America</td>
<td>G+</td>
<td>Palou</td>
</tr>
<tr>
<td>SPN 192B</td>
<td>New Latin American Film</td>
<td>J+</td>
<td>Mazzotti</td>
</tr>
<tr>
<td>SPN-192-C</td>
<td>Evolution of the Heroic Figure</td>
<td>H+</td>
<td>Marquez-Raffetto</td>
</tr>
<tr>
<td>SPN 192D</td>
<td>Experiments with Reality in Latin American Fiction</td>
<td>G+</td>
<td>Ruiz</td>
</tr>
<tr>
<td>SPN 192E</td>
<td>Literature and Film in Post Civil War Spain</td>
<td>E, F+</td>
<td>Pollakowski</td>
</tr>
<tr>
<td>LAS 180</td>
<td>Latin American Studies Capstone Project</td>
<td>ARR</td>
<td>Staff</td>
</tr>
<tr>
<td>LAS 190</td>
<td>Latin American Studies Independent Study</td>
<td>ARR</td>
<td>Staff</td>
</tr>
<tr>
<td>LAS 198</td>
<td>Latin American Studies Senior Thesis</td>
<td>ARR</td>
<td>Staff</td>
</tr>
</tbody>
</table>

At least one of the requirements must focus on pre-20th century Latin America and at least one of the requirements must focus on indigenous cultures/societies. This list may be incomplete. Courses listed with an asterisk (*) are not exclusively concerned with Latin American material. Students who wish to count these courses for LAS must first consult with the course instructor, they must focus their course work on appropriate LAS topics, and they must complete a Course Content Certification Form. Students may count no more than one asterisked course for the minor.

• Courses listed with a double asterisk (**) are Latino Studies courses. Students may credit no more than one Latino Studies course for the major or the minor. Students need to take two Portuguese courses to count as one elective

For more information contact:
**Fall 2014:** Professor Nina Gerassi-Navarro, Romance Languages ◊ Phone x72755 ◊ Email:Nina.Gerassi@tufts.edu
**Spring 2015:** Professor Peter Winn, History ◊ Phone x73520 ◊ Email: peter.winn@tufts.edu
Website: [http://ase.tufts.edu/latinamericanstudies/](http://ase.tufts.edu/latinamericanstudies/)
This course focuses on the relationship between US Latino musical practices and the formation of Latino social and cultural identities in the context of continuing immigration from Latin America in conjunction with an increasing globalization of culture. Departing from the notion that music is a social activity rather than a thing (i.e. a verb rather than a noun), students will explore how Latino ways of music making have been shaped by their historical, social, cultural and spatial contexts over time and across space. In comparing the development and cultural significance of a range of genres such as mambo, salsa, merengue, bachata, corrido, conjunto, cumbia, bandas and reggaeton, students will address various issues such as how changing concepts of racial and ethnic identity are articulated musically, the politics of representation, the roles of women, gender and sexuality in musical production, how immigration and economic globalization have affected the circulation of music, and how the music industry employs ethnicity to market their products. Assignments and classroom discussions include audio-visual materials. No prerequisites and no formal knowledge of music or Spanish required. This course counts toward the Social Sciences distribution requirement, the World Civilization requirement, and the Hispanic Culture and Diasporas option. Cross-listed: AMER 194-03

ANTH 20  Global Cities
As the world continues to become more urbanized, cities take on increasingly important roles as nodes in global flows of people, capital, and images. Using theory and case studies from anthropology and other disciplines, this course will examine how shared identities are shaped, contested, memorialized, and erased in urban spaces, and how those spaces relate to their “natural” contexts. The course will introduce students to some of the ways that social scientists have thought about issues of urban place-making, social cohesion and conflict, and mobility. We will focus on the tensions between planned and lived urban space, on the intersection of “the global” and “the local” in urban experience, and on ethnography as a set of methods for investigating the embodied and inherently political realities of life in cities. This course counts toward the Social Sciences distribution requirement.

ANTH 128  Mesoamerican Archaeology
An introduction to the archaeology of pre-Columbian Mesoamerican cultures of Belize, Guatemala, Honduras, and Mexico. The focus is on the origins of village life, the development of social complexity, and the emergence of states. Cultures to be studied include the Olmec, Maya, Zapotec, Mixtec, and Aztec. The rich cultural heritage left behind in the form of artifacts, architecture, murals, inscribed monuments, hieroglyphs, and codices will be used to examine Mesoamerican daily life, economy, social and political organization, and world view that has survived in many areas to the present day. The readings and assignments in this course are designed to introduce you to building an argument and conducting scientific analysis in archaeology, understanding diverse cultures, critical thinking, as well as collaborating with one another to evaluate different approaches to Mesoamerican archaeology. Cross-listed: Archaeology 128

ANTH 163  Latinos in the Cinematic Imagination
Since the inception of the U.S. film industry, Latinos have been (mis)represented in Hollywood feature films intended primarily for non-Latino audiences. In the first part of this course, students will analyze images of Latinos constructed in Hollywood films, from the silent era to the present; subsequently students will analyze contemporary work (1980-present) by Latino directors, producers, screenwriters and actors, who have produced films about their own communities contesting the negative stereotypes typical of Hollywood films with more accurate and complex images of their histories and cultures. Weekly viewings of films by and about Latinos will introduce students to the most important historical and cultural milestones in Latino film making, demonstrating how film-makers of different ethnic/national backgrounds have used cinematic images to express their views on selected issues relevant to the Latino experience. This course counts toward the Social Sciences distribution requirement and the Hispanic Culture and Diasporas option. Prerequisite: Junior standing CLST AMER 180-02

EC 62  Economics of International Migration
This course will apply and extend the theoretical and empirical tools that you have learned in other economics courses. We will first look at models to explain individual migrant decisions and the impact of migration on sending and receiving countries’ economies and to analyze policy problems facing both types of country. The course will consider how migration affects migrants’ home countries and communities as well as at their destinations. We will compare experience, policies and evidence from the US with other those in other migrant host countries.

EC 191-1  Urbanization in the Developing World
This course looks at cities in the third world as an economic phenomenon and explores their role as a locus of policy problems and of economic productivity. It sets out to equip students with knowledge of both analytical tools and important policy instruments as well as to provide a familiarity with research in the field. While the course focuses on urbanization in developing countries, it will draw parallels from experience and research in middle and upper income countries in Europe (including former Socialist countries), in the Americas and in Asia.
FAH 92-02  Frida Kahlo and Diego Rivera: Art and Life    F+   Zavala
Focus on the artistic contributions of Frida Kahlo and Diego Rivera to the dynamic cultural revitalization of Mexico that developed in response to the Revolution of 1910. The artists will be contextualized in relation to cultural and political currents of their day including revolutionary nationalism, indigenism, social realism, and the international Avant Garde. One of the central issues of inquiry in this course will be the gendered dynamic of post-revolutionary Mexican society and culture. Kahlo and Rivera will be examined in relation to the roles assigned to women and men within the post-revolutionary nation, how these were conveyed through visual culture, and the place of women artists within the male-dominated establishment. We will also consider the impact of Kahlo and Rivera's marriage and personal relationship on their artistic practice and output, how their biographies have impacted their reception, and their artistic legacies. (This course may be used to fulfill the post-1700 requirement for the Art History major; the Hispanic and Diaspora culture option; World Civ. Requirement)

HST19  Modern Latin America        G+mw   Sullivan
This course will examine Latin American history from the independence movements of the early nineteenth century through the present, providing students with a critical understanding of the region today. Using case studies, it explores nation building, coerced labor and resistance, U.S. influence, Latin American nationalism, populism, the Cold War, and millennial transitions, paying particular attention to the lives of non-elite women and men. Lectures and readings will draw upon a variety of interdisciplinary materials, including primary and secondary historical texts, fiction, film, music, painting, and photography. [formerly HST. 78]

HST 192  Contemporary Chile in Comparative Perspective    6t   Winn
The history of Chile since World War II, years in which it was a laboratory for successive economic, social and political experiments. Populism before revolution, counter-revolution, authoritarianism, neo-liberalism and the restoration of democracy. The experience of Chile will be compared to that of other countries of the region; comparative research papers are encouraged. Students research papers would be based on primary as well as secondary sources; a reading knowledge of Spanish is strongly recommended.

POR 02  Elementary Portuguese II      Mult. Sections  See Dept.
A continuation of POR 1. The course advances and completes the study of basic grammar and vocabulary. It provides the linguistic skills and cultural information needed in a broad range of situations met when studying, working or traveling in a Portuguese-speaking country. Students are required to register for a recitation section that consists of a weekly 40-minute conversation group. Conducted in Portuguese. Prerequisites: POR 1 or equivalent.

POR 04  Intermediate Portuguese II      F   Soares
This course continues the grammar review begun in POR 3 and promotes the acquisition of a large active vocabulary. Aims to develop language proficiency sufficient for conversations on practical and current events while expanding students' knowledge of the Lusophone cultures. The course is structured to have class discussions, debates and oral presentations. Recitation is mandatory. Conducted in Portuguese. Prerequisite: Portuguese 003 or consent.

POR 23  Portuguese for Spanish Speakers I     H   Soares
This course was developed having in mind the advantages and difficulties faced by Spanish speakers learning Portuguese. It teaches speaking, reading, and writing to students without formal training in Portuguese but with the ability to comprehend the language due to their proficiency in Spanish. Students will quickly become familiarized with basic vocabulary and grammar, while pronunciation exercises and communicative tasks will help them to develop language proficiency sufficient to converse about practical concerns and to narrate in past, present, and future time. Conducted in Portuguese. Prerequisite: Spanish 21 or 22. Subject to instructor's approval.

POR 24 Portuguese for Spanish Speakers II      C   Soares
Continuation of POR 23 (Portuguese for Spanish Speakers I). POR 24 is an intermediate course for advanced speakers of Spanish who have taken an elementary Portuguese course. Reading, writing, and conversational competency is emphasized through the study of the Luso-African-Brazilian cultures. Special attention is given to pronunciation/communication. The course aims to promote cross-cultural understanding through the use of authentic materials such as literary texts, multimedia, film, music, and videotapes. Students may register for a recitation section that consists of a weekly 40 minute conversation group. Conducted in Portuguese. Prerequisites: Portuguese 023 or consent.

PS 138-02  Political Violence in State and Society     P+   Cruz
Political violence varies in sources, form, and scale. In some countries it is recurrent. We tackle the problem of violence by drawing on the theoretical literature and applying it to empirical cases drawn mostly from Latin America.
PS 138-14 Making states: theory and practice  M+  Cruz
What is a state? How are states built? What accounts for variations in the types and strength of states? We address these questions with reference to the literature on the state and by closely examining the state-making experiences of Mexico, Egypt, and the United States.

SPN 22-XA Tierra, Clima y Justicia: Composition and Conversation II  D+  Risse
Through close analysis of texts from the pre-Colombian and conquest periods, through colonialism, independence, and national liberation movements, students will examine the meaning of land as it is portrayed through the lives of the powerful and powerless in Latin America. How has this tireless claim for land informed the discourse of discovery and conquest, revolution, national identity, artistic expression, and ecology? In addition, how has land been perceived in the struggle for justice and equality, or in the disregard for this effort? We will conclude the course with an investigation into how the meaning of land in Latin America has been altered by the relatively new reality of climate change. Texts for the course will include poetry, short stories, novels, essays and articles. We will also examine contemporary music and film.

SPN 22-XB Mexico: Composition and Conversation II  E+ mw  Cantú
How is the Chicano movement in Los Angeles related to the Mexican Revolution? And what does that mean for Mexicans on both sides of the border? In this course, students will sophisticate their oral expression and formal writing skills in Spanish as they learn about Mexico's socio-political and cultural reality. They will also explore how that reality impacts Mexican-Americans and shapes their cultural bridge. Class discussions focus on literary readings, journal articles, art, music, and film. Vocabulary development and a review of grammar are essential elements of the course. Requirements: exams, compositions, oral presentation, group project. Taught in Spanish. Prerequisite: Spanish 21 or equivalent, or permission of the instructor.

SPN 22-XC Cine de Latinoamérica y España: Composition and Conversation II  G+mw  Davis
The aim of this course is to expand the students' language skills through the analysis of Latin American and Spanish films by well known and new directors such as Almodóvar, Bollaín, Campanella, or Arbeláez. We will read a fragment of a novel, short stories, and essays related to the geography, society or historical context of each movie. Class discussions focus on topics such as gender roles, politics, globalization, immigration, and the power of imagination, among others. This course includes a review of Spanish syntax, 3 exams, compositions, grammar quizzes, an oral presentation, and a short movie project in groups. Students are required to register for a recitation section that consists of a weekly 40 minute conversation group. Prerequisite: Spanish 21 or consent.

SPN 35 Survey of Latin American Literature II  Mult. Sections  See Dept.
Latin American literature from the nineteenth-century Modernist poetry and prose through the groundbreaking trends of the twentieth century, such as Regionalist and Indigenist narrative, Magical Realism, and the "boom" in the Latin American letters of the sixties and seventies. Writers include Ruben Dario, Pablo Neruda, Gabriel Garcia Marquez, and Jorge Luis Borges. Historical context as well as literary analysis. Conducted in Spanish. Prerequisite: Spanish 21 or consent.

SPN-92-A Guns, Swans, Movie-Screens: Images of Technology in Latin American Culture  G+m  Baffi
In this course we will explore representations of technology in Latin American literature, films, and visual art from the 1880s to the present day. We will work with newspaper chronicles, poems, public art such as Diego Rivera’s Detroit murals, and several films to explore what these representations have to say about the always ambiguous place of technology in the continent. The course covers more than a century of Latin American canonical artistic expression while focusing on major socio-political events (urban modernization at the fin de siècle, the Avant-Gardes of the 20s, the Mexican and Cuban revolutions, the dictatorships of the 70s). Works by José Martí, Rubén Dario, Clemente Orozco, Tomás Gutiérrez Alea, Roberto Bolaño, and César Aira among others (Taught in English).

SPN 104 Poetry in Spanish America  L+  Mazzotti
An introduction to the rich Spanish-American poetic tradition developed throughout the twentieth century. Reading of poems by modern and contemporary poets such as Martí, Dario, Vallejo, Neruda, Borges, Mistral, Villaurrutia, Palés Matos. Introduction to some of the main critical concepts and ideas traditionally used to think about poetry. Topics include the diversity of cultural contexts, the avant-garde movements, the larger questions of memory and identity, and the debate on the public role of poets and poetry. Conducted in Spanish.
Testimonial literature redefines the scope of fictional as well as journalistic writing by transforming factual information into experienced accounts of a given reality. The course will explore how this genre intertwines with questions of truth and writing in Latin America. We will examine various theories of testimonio, and look at how each account is situated within a particular historical context. Readings and discussions of works and films from Cuba, Bolivia, Mexico, Guatemala, and Argentina. Writers and testimonial subjects include Miguel Barnet, Esteban Montejo, Domitila Barrios, Elena Poniatowska, Elisabeth Burgos, Rigoberta Menchú, and Alicia Partnoy. Class participation, oral presentations, exam, and varied writing assignments, including 2 papers. Prerequisites: Spanish 31 or 34, and 32 or 35, or consent.

In this course the students will practice and improve their written and oral skills in Spanish in a variety of contexts and situations, both formal and informal. There will be daily core readings to serve as a backbone for the in-class, task-oriented activities. The semester we will cover different genres: poetry, theater (in practice) and novels. Creative and analytical writings will follow and reflect upon these genres. There will also be a comprehensive grammar review. Two exams (midterm and final), seven short reflections, two longer papers, two skits and presentations. Not for native speakers or for those who have studied in Spanish-speaking countries. Prerequisites: Spanish 21 and 22, or consent.

This course aims to improve the student's written and oral expression. The focus of the course will be four-fold: the discussion and critique of daily reading assignments; the creation of creative and analytical work; the study of key grammar points; and the study of colloquial expressions in Spanish. 8 one-page in-class Reflections, four longer creative/analytical papers (2-4 pages), grammar and activities in class, 2 skits, presentations, grammar quizzes, and a collaborative, project-based midterm and final. Conducted in Spanish. Prerequisite: Spanish 121 or 23, or equivalent.

This course provides an overview of translation theory and explores contrasts in Spanish and English including lexical, stylistic, and colloquial options in the context of modern usage in literature, humanistic social sciences, and creative nonfiction. We take a new look at mono- and bilingual dictionaries and other reference materials including web-based tools and resources, and their methodical use to explore the complexity of the lexicon and the background knowledge necessary for a closer reading of Spanish and the production of "equivalent" texts in English. Some English to Spanish work rounds out the program and provides additional insight into the translation process. Weekly translation assignments and a final translation project provide opportunities for students to integrate translation into other professional plans or provide a platform for additional translation studies.

In this course the student will read and analyze short stories written by women in Latin America. The authors covered are the classics of the genre (Silvina Ocampo, Luisa Valenzuela, Cristina Peri Rossi, Inés Arredondo, Elena Garro) and the youngest writing today (Guadalupe Nettel, Liliana Colanzi, Lina Meruane, Samantha Schweblin, Iris Garcia Cuevas) among others. We will study how the feminine condition has changes as represented in those stories that encompass the 20th Century and part of our 21st.

This course analyzes some representative films of past and current Latin American schools of cinema: the Brazilian Cinema Novo, Argentine "Tercer Cinema", the Cuban "Cinema de la Revolución", Mexican post-revolutionary film, Andean "indigenista" film, and contemporary production. The purpose is not only to familiarize the students with canonical directors such as Glauber Rocha, Fernando Birri, Tomás Gutiérrez Alea, Jorge Sanjínés, Carlos Diegues, Walter Salles, and Armando Robles Godoy, but also with new directors and with the social, political and cultural contexts of their work. Conducted in Spanish.

This course will trace the evolution of the heroic figure in early modern Spanish prose, poetry, and drama. We will examine the development of the hero as a prototype whose representation reflects the social, historic, and cultural circumstances of the period. Gendered representations as well as counter culture models of heroic behavior will also be considered as we focus on identifying the compelling and uniquely Hispanic conceptualization of heroism during the Golden Age of Spanish literary production. Midterm and final exams, oral presentations, 1 paper (7-10 pp). Prerequisites: Spanish 31 or 34, and 32 or 35, or consent.
Magic realism has become the dominant model and even a cliché of twentieth century Latin American literature. Equally important, but either marginalized under its shadow or simply confused with it, is a strong tradition of literatura fantástica. In both cases, we have authors less interested in offering a realistic depiction of the world than in imagining alternative ones. This course seeks to explore these major traditions of Latin American literature, and try to understand the intellectual and creative forces driving them. Do these two conceptions relate? How do they differ and what are their similarities? Was Borges a magic realist? Why? And why do we need those terms in the first place? We will study works by Jorge Luis Borges, Felisberto Hernández, Alejo Carpentier, Juan Rulfo, Gabriel García Márquez and Silvina Ocampo, among others. Oral presentations, four short papers in Spanish (2 pages), final paper in Spanish (7-10 pages). Prerequisites: Spanish 31 or 34, and 32 or 35, or consent.

This class will focus on the literature and film produced in Spain between 1939 and 1975, the era following the end of the Spanish Civil War. Known as the posguerra, these were the years of the dictatorship of Francisco Franco. Within this political system, how did writers and film makers react to the limitations imposed on them by the establishment of an official censorship? What type of images of Spain emerged in narrative, theater and film and which stylistic techniques were used in their representation? How do these visions compare among themselves and to the one held by the Franco government of a "New Spain"? These are some of the issues to be discussed as we study a representative sampling of novels, plays and film, keeping in mind the historical context in which they were created. Class discussion, oral presentation, two papers and a final exam. In Spanish. Prerequisites: Spanish 31 or 34, and 32 or 35, or consent.

A one-semester senior project (normally done in the second semester of the senior year) that integrates at least two of the three disciplinary areas of the minor. This project is required of all LAS minors. It may be written work, a photography exhibit, a performance or some other creative work. Students will participate in a monthly senior project seminar taught by the entire Latin American Studies faculty as well regularly scheduled meetings with their project advisor(s). They will receive a full course credit for their project. REQUIRED OF ALL LAS MINORS. PERMISSION OF INSTRUCTOR/DIRECTOR.

Guided individual study of an approved topic. Before pursuing such study, the student is expected to have taken regular courses related to the topic. Credit as arranged. No more than one Independent Study course may be applied to the Latin American Studies major/minor. Students signing up for LAS198 should also consult with the program director or their major advisor to confirm that the project will fulfill a requirement or be accepted as an elective for the major. PERMISSION OF INSTRUCTOR/ DIRECTOR.

PERMISSION OF INSTRUCTOR/DIRECTOR. YEAR-LONG.

IMPORTANT NOTE: At least one of the requirements must focus on pre-20th century Latin America and at least one of the requirements must focus on indigenous cultures/societies. This list may be incomplete. Courses listed with an asterisk (*) are not exclusively concerned with Latin American material. Students who wish to count these courses for LAS must first consult with the course instructor, they must focus their course work on appropriate LAS topics, and they must complete a Course Content Certification Form. Students may count no more than one asterisked course for the minor. •Courses listed with a double asterisk (**) are Latino Studies courses. Students may count no more than one Latino Studies course for the major or the minor. Students need to take two Portuguese courses to count as one elective.

For more information contact the Latin American Studies Program Director

Fall 2014: Professor Nina Gerassi-Navarro [nina.gerassi@tufts.edu] Romance Languages x72755
Spring 2015: Professor Peter Winn [peter.winn@tufts.edu] History x7-3520
Website: http://ase.tufts.edu/latinamericanstudies/
Latin American Studies

Non-field Course

Certification Form

This form certifies that a major portion of a student's coursework (e.g. major research paper) in a course not exclusively dedicated to Latin America was dedicated to a Latin American topic. (These courses are designated with an asterisk* in the Latin American Studies Course semester booklet)

Student name:
___________________________________________________________________________

Major or Minor in Latin American Studies:
___________________________________________________________________________

Course taken (Dept, course # and title):
___________________________________________________________________________

Semester taken:
____________________________

Description of the topic/scope of work completed to certify the course should count toward the student's major/minor (to be filled out by the faculty member teaching the course)
_____________________________________________________________________________________________________________
_____________________________________________________________________________________________________________
_____________________________________________________________________________________________________________
_____________________________________________________________________________________________________________

If a research paper, title of the paper:
___________________________________________________________________________________________________
___________________________________________________________________________________________________

Course Faculty Signature:
________________________________

Program Director Signature
__________________________________