



SPANISH 4007/5007 SPANISH DIALECTOLOGY - SUMMER 2024

Dr. Bryant Smith

Prerequisite: SPAN 2002 or consent of department. A study of the phonology, morphology, syntax, and vocabulary of the different regions of the Spanish-speaking world.

3 credit hours.

This online course will cover the evolution of Spanish in the Americas. First, we will look at the contributions of Peninsular Spanish, and the influences of other languages, such as indigenous and African languages, on Spanish in Latin America. Then we will study the pronunciation, syntax, and vocabulary of different dialects of Spanish in various Latin American countries. Our study will also include Spanish creole languages and the interaction of Spanish and English in the US.

Students will be expected to actively participate in online Moodle forums that correspond to the text chapters and other topics assigned by the professor. In addition, students will also have a midterm and final exam as well as a final paper. The requirements for the final paper will be more in-depth for graduate students. The course will be conducted in English and in Spanish.

TEXT: Lipski, John M. Varieties of Spanish in the United States (2008). ISBN : 1589012135

Indigeneity in Colonial Latin America

Department of Language and Literature
The University of New Orleans



Instructor: Dr. Sebastián Figueroa

Email: jfiguer1@uno.edu

Format: Online - Asynchronous

Credits: 3 credits

Office Hours: T/W/TH 11-13 (virtual and in-person in LAB 213)

Description

In this class, students will discuss issues of indigeneity in pre-Columbian and colonial Latin America. The course will explore the history and culture of Indigenous peoples from the Americas before and after the Spanish conquest through codex, archaeological artifacts, colonial documents, and artworks that speak of the social and cultural particularities of native American cultures and the changes produced by colonialism. We will focus on cultures from Mesoamerica, the Caribbean, the Andes, and Amazonia, including each territory as another actor in native and colonial relations. We will also discuss representations of the pre-Hispanic past in present times and the differences and similarities between colonial and modern Latin America. Students are expected to participate online through debates, response papers, and presentations. This class will be taught in Spanish with some critical readings in English. Materials will be provided by the instructor.



The French Documentary Film

This course proposes an exploration of French language documentary films produced between the 1940's and the first decades of the 21st century. We will define and question the notions of “factual” and “non-fictional” cinema and will develop analytical tools to discuss form and content. The works presented in our eight-week sequence will be selected on the basis of their formal relevance to the evolution of this cinematographic genre as well as on their informative or controversial quality with regards to contemporary French history and society. Film selection will be related to such topics as the Franco-German “collaboration” during WWII, decolonization, youth movements of the sixties, French visions of America, French education, environmental activism, gender, urban violence and more.

Each week, we will watch one documentary film (sometimes two, depending on length) read scholarly articles related to them as well as a selected chapter in our required text Guy Gauthier *Un siècle de documentaires français*. All films and supplemental readings will be made available through Canvas where your instructor will also post weekly lectures in audio or video format (all in French).

During the session, students will be asked to respond in French to assigned material and specific questions in a discussion forum. There will be a mid-session exam and a final exam at the end of the session.

A list of possible documentaries featured in our program:

- Aubervilliers* (Eli Lotar, 1945)
- La Seine a rencontré Paris* (Joris Ivens, 1957)
- Les maîtres fous* (Jean Rouch, 1955)
- Les statues meurent aussi* (Alain Resnais, Chris Marker (1953)
- Moi, un noir* (Jean Rouch 1958)
- L'Algérie en flammes* (René Vautier, 1958)
- Octobre à Paris* (Jacques Panijel, 1961)
- Chronique d'un été* (Jean Rouch, Edgar Morin, 1962)
- Le joli mai* (Chris Marker, 1963)
- Le chagrin et la pitié* (Marcel Ophüls, 1969)
- Place de la République* (Louis Malle, 1972)
- Grands soirs et petits matins* (W. Klein, 1978)
- L'heure exquise* (René Allio 1981)
- Shoah!* (C. Lanzmann, 1985)
- La guerre sans nom* (Tavernier, Rotman 1991)
- Etre et avoir* (Nicolas Philibert, 2002)
- Les glaneurs et la glaneuse* (Agnès Varda, 2000)
- Le temps des grâces* (Dominique Marchais, 2009)
- Roubaix, commissariat central, affaires courantes* (Mosco Boucaut, 2008)
- Swagger* (Olivier Babineaux, 2016)
- La cravate* (Etienne Chaillou, Mathias Thery, 2020)