Open House
Undergraduate Program

Department of Latin American and Iberian Cultures
Columbia University
Dear students and Columbia College colleagues,

The Department of Latin American and Iberian Cultures welcomes you to its spring 2015 Undergraduate Program OPEN HOUSE. We hope that today you will share ideas, pose questions, and dialogue with us about the prospect of studying and reflecting together. LAIC’s faculty and teaching fellows will introduce you to our dynamic program through a creative showcase of our various lines of scholarly inquiry while our students will share their academic experiences with you.

Portales: The LAIC Journal of Undergraduate Research will be launched today and we will celebrate its inaugural issue with a reception at the Sobejano Library.

We have prepared this booklet to complement our Undergraduate Program Open House and to offer you a clear sense of some of the research fields and themes that we approach throughout our department. Rather than a list of descriptions of specific courses, what you will find in the following pages is a series of questions and problems that LAIC’s faculty and students address in our courses and seminars. After the individual blurbs, the directors of the Spanish, Portuguese, and Catalan language sequences have provided brief descriptions of their respective pedagogical missions and methodologies.

An extraordinary group of scholars has contributed to this publication and they are among us today, at this lively Open House, to meet you and learn about your interests. LAIC’s new website (http://laic.columbia.edu) also gathers indispensable information on the undergraduate program, the members of our department, and academic resources beyond those highlighted today. The website will also feature an electronic version of this booklet; please feel free to share it with your peers and colleagues and invite them visit us at Casa Hispánica.

Saludos,

Alessandra Russo
Director of Undergraduate Studies
Department of Latin American and Iberian Cultures
LAIC aims to combine language teaching, linguistics, and cultural studies with new media. In order to prepare you for many of today's professions, LAIC offers you a set of courses and seminars on the Digital Humanities, and digital studies in general. We also offer consultations on digital tools and projects. As part of our commitment to undergraduate and graduate research in all forms, we encourage you to pursue and propose digital research projects and activities. We strive to create a collaborative and creative environment for our students, in our department and beyond.

**Selection of Undergraduate Courses**

~ Humanidades Digitales Latinoamericanas e Ibéricas
~ Introduction to Undergraduate Research
~ Advanced Language through Content: Digital Humanities
“Ella puso ambas manos sobre el cuerpo y dio un puntapié en el culo de los otros legítimos superiores”.

—Novas cartas portuguesas

Ibai Atutxa
Teaching Fellow

My research focuses on the different contemporary cultures that, in search for a more democratic society, disregard obedience to the Spanish and Portuguese state institutions and resist their mainstream discourses. Punks, gays, lesbians, migrants, trans, gypsies, and feminists appropriate different Iberian languages, such as Basque, Catalan, Portuguese, Galician, and Spanish to transform them, mix them, and create their own voices. These are the amalgamated expressions we study in my courses in order to understand the social struggle behind them.

Selection of Undergraduate Courses
~ Advanced Language through Content: Rebel Iberia
~ Subversive Cultures in Spain and Portugal
“¿Qué hay entonces de ‘Latinoamericano’ en esta nueva pintura, más allá de la nacionalidad de los artistas?”
—Joseph Randall Shapiro

Joaquin Barriendos
Assistant Professor

How do we research and display Latin American art archives in the United States? To what extent is artistic documentation instrumental in the critique of Latin America as a geopolitical area of study? My current research offers comprehensive answers to these questions by addressing three different areas:
1) archiving theories (the Latino/Latin American art archive as an object of study)
2) displaced repositories (collecting, organizing, and digitizing art archives in/beyond the museum)
3) displayed materialities (the ‘artistification’ of documents)

In my view, Latino/Latin American art archives are bridges between museums, libraries, and universities, as much as crossroads between North and South America.

Selection of Undergraduate Courses
~ Latin American and Latino Art Archives: Theory, Practice, Display
~ Exhibiting Cultures: Contemporary Art Museums in Latin America and Spain
~ Latin America and the Global Art World
Arte, vida y trabajo en el siglo XX latinoamericano

Karen Benezra
Assistant Professor

My research and courses address the relationship between art and life and the way in which visual artists, writers, and philosophers have contemplated this relationship over the course of the twentieth century in Latin America. By analyzing works of Indigenism, muralism, social-realist and experimental novels, productivism and constructivism in the visual arts and poetry, Third Cinema, and social and aesthetic theory, we examine how art’s relationship to social life gave rise to questions about the nature of political commitment and the avant-garde, the role of nationalism and national politics in emancipation, and the constitution of new political subjects.

Undergraduate Course
~ Labor Culture in Twentieth Century Latin America
España a través de su arte

Angelina Craig-Flórez
Lecturer in Spanish

Have you ever wondered how Medieval Spain developed into a modern state? How did the Counter-Reformation shape and define the Spanish art world of the XVI and XVII centuries? What was the social reality during “the Golden Age”? What was really happening behind the scenes of Velázquez’s court paintings? What caused the fall of one of the greatest empires in the world? What is the crude reality portrayed in Goya’s sketches and why was he so tormented? How did Picasso illustrate the suffering of the Spanish Civil War? How did Gaudí, Miró, Picasso, and Dali help shape new art concepts?

Through historical, literary, and art texts, slides, videos, and music we will answer these and many other questions to reconstruct the history of Spain through its art and create a student-generated iBook.

Selection of Undergraduate Courses
~ Advanced language through Content: Spain in its Art
~ Elementary Spanish I
~ Comprehensive Elementary Spanish
La política de desempeño
en el mundo de habla portuguesa

Daniel da Silva
Teaching Fellow

Considering what political openings and potentials are produced through the performance of popular culture, national heritage, and dissidence, we explore how the cultures of Portuguese-speaking nations are figured and produced as geo-politically defined and marked by shared heritage and cultural memory. In these figurations and reformulations of culture and politics, we put a sharp focus on political struggle, on the politics of national heritage and cultural forms, and on queer and gender issues that reveal the ways sexuality informs and is dispersed through social and political relations.

Selection of Undergraduate Courses
~ Conversations about the Lusophone World
~ Introduction to Portuguese Studies
The objective of my courses and research is to provide students with the historical and cultural background necessary for the study of Hispanic cultures in the context of modernity. Within the chronological frame that comprises the late 18th century to the early 21st century, my courses and research address the manner in which new subjectivities arose and manifested themselves through diverse cultural outlets in the context of political change and civil turmoil in Spanish America, with an emphasis in Mexico. While my research is on 20th-century Mexican literature and culture, the overarching themes that interest me in class are those of citizenship and nation, state discourse and alternative imaginations, and progress and modernity.

**Selection of Undergraduate Courses**

*Hispanic Cultures II: Enlightenment to Modernity, a Survey of Spain and Spanish America*
Entre tradición y modernidad: subculturas urbanas en la península ibérica

Marta Ferrer
Teaching Fellow

In my research and teaching, I reflect on the relationship between politics, social tensions, and histories of wrongdoing from the Spanish Glorious Revolution (1868) until the Civil War and its political aftermath (1936-1939). In class, we examine movies, short literary pieces, and modern mass media—particularly broadsheet newspapers, political pamphlets, and scientific brochures—that politically engage with notions of wrongdoing in gender, sexuality, religion, and science. Cultural artifacts include eugenic booklets, spiritualist manifestoes, and iconoclastic accounts. I seek to expose the multiplicity of genealogies that led to the Spanish Civil War, as they embodied a complex arena of contested social formations and related aesthetic forms.

Undergraduate Course
~ Disobedient Politics in Fin de Siècle Spain
GALAIC: Graduate Student Association at LAIC

GALAIC has a student body that transcends its location within LAIC and that works as the alma mater of many initiatives both inside and outside Casa Hispánica. The Annual Graduate Columbia University and NYU Conference, the workshops on Digital Humanities and conference papers, Singladuras: The LAIC Journal of Graduate Research, and several literary colloquia throughout the academic year exemplify several instances of GALAIC’s dynamism. The Association is a bridge between graduate and undergraduate students as we guide their learning of Spanish language and culture as teaching fellows and serve as mentors.
A researchathon is a collective research marathon that seeks either to answer a research question or to build a research resource. This is accomplished by bringing together a group of researchers, librarians, technologists, and students in one room for a full day of collaborative work toward a specific goal. The practice derives from the culture of hackathons familiar to technologists, in which programmers gather for long hours, often late into the night, to solve a software problem collaboratively. In the humanities, we have already seen a similar phenomenon in the spread of wikithons, or marathons of Wikipedia editing, and the exhilarating One Week|One Tool “barn raisings.”
My work, reflected in my teaching, focuses on the role that stories and storytelling play, especially in the Mediterranean Basin and England, in reflecting and shaping cultures in ancient, medieval and early modern short fiction, hagiography, romance, ballads, historiography, and the works of Cervantes. While some of my research and teaching deal with elite writings—chronicles and histories, political treatises, theological debates, Ottoman Empire poetry—my prevailing interest since graduate school has been what I call “underdog narratives,” the mostly non-Aristotelian genres listed above in the first sentence, which had very little literary standing in their time periods. These narratives, rich in cultural and social materials, and richer in literary value than formerly believed, also gave voice to women and ethnic and racial minorities, and other disenfranchised peoples such as slaves and immigrants, voices not heard in loftier writings. In my research, I consistently return to gender issues, cultural exchange between peoples and countries, and, in the last two decades, exchange and conflict between the Islamic and Christian Mediterranean, and Christian, Muslim, and Jewish relations in the Mediterranean Basin, especially in Spain and North Africa.
“Enquanto houver um fonema, eu nunca vou estar só.”

—Paulo Leminski

Ana Paula Huback
Lecturer in Portuguese

My course invites advanced students in Brazilian Portuguese who have an inherent passion for languages and often catch themselves asking questions such as “I wonder where that word comes from,” or “How do they pronounce that letter in that specific dialect?” Students come to this course aiming to master the Brazilian Portuguese pronunciation and feeling more confident about their accents. The phonetic/phonological system of each Brazilian Portuguese dialect is studied in this course. In addition to the pronunciation aspects of the language, morphology, syntax, and pragmatics are also addressed.

**Selection of Undergraduate Courses**

~ Intermediate Portuguese II  
~ Comprehensive Intermediate Portuguese  
~ Elementary Portuguese I  
~ Brazilian Portuguese Linguistics
This research and pedagogical project combines the history of scientific observation and the impact of visual representation on the formation of Early Modern knowledge about the natural world. From a global history approach, I focus particularly on questions concerning perception, art, and science by examining boundaries between seeing and knowing in the context of the Iberian expansion: How does our knowledge about the world determine the way we observe and represent it? How did the Iberian global expansion influence the understanding of the natural world? Why have different periods and cultures represented the visible world and nature on such diverse ways?

**Undergraduate Course**

*Hispanic Cultures I: “Sense and Curiosity: Global History and Visual Culture in Pre-modern Iberia”*
La modernidad temprana, sometida a debate

Seth Kimmel
Assistant Professor

This is an early seventeenth century print produced in Granada by the Flemish engraver Francisco Heylan. The upper image depicts the catechism of the Granadan Muslims conquered by the reyes católicos Fernando and Isabel in 1492, and the lower image shows their subsequent baptism. Heylan’s stylized scenes, produced around the time that King Felipe III expelled from Spain the descendants of these converts, known as Moriscos, obscures the sixteenth-century’s history of violence, legal-wrangling, learned debate, and, ultimately, failed assimilation. The tension between the archival evidence and aesthetic representation of this history constitutes the core of many of my undergraduate classes.

Undergraduate Course
~ A Reader of Early Modern Spain
From the onset, the field of Brazilian cultural production has been, challenging how we understand and engage with the histories of the modern world, and the methodologies we deploy to make sense of it. Brazilian composer Tom Jobim once said, "Brazil is not for beginners." The statement begs the obvious question: why not? In the ongoing course "Brazilian Society and Civilization," I engage students in an exploration of the trajectories and injunctions that have contributed to forming the rich cultural topology of contemporary Brazil. The understanding of the socio-cultural milieus in which the strategies of meaning of Brazilian Portuguese speakers acquires their proper significance is also crucial in my advanced language through content teaching.

**Selection of Undergraduate Courses**
~ Brazilian Society and Civilization
~ Advanced Language through Content: Spaces of Fiction
Bordes de la realidad, sombras de lo posible: conflicto y cultura en la España contemporánea

Alberto Medina
Associate Professor

How is culture used to build political subjectivities? How does culture interfere in politics? At the threshold between the cultural object and its political context inheres an unstable space where reality, subjectivity, and cultural expression are negotiated. Moments of crisis in modern and contemporary Spain, from eighteenth-century revolts to the 15-M movement, from the Spanish Civil War to its transition to democracy are privileged scenarios to question the cultural circulation that accompanies political turmoil. Moments of political uncertainty become the background of simultaneous social and cultural experimentation where the shape of the possible makes its presence.

Selection of Undergraduate Courses
- Poetics of Exile in Spanish Literature
- Travestising Transitions/Engendering Politics
- Performing Freedom (Spain 1975-2011)
- Film, just arrived (1896-1936)
- Through the Eyes of Goya
- Forgetting the Spanish Civil War
- Democracy and Excess in Contemporary Spain
My teaching and research are focused on modern Latin American cultures. I understand culture as a problem to investigate, debate, inquire, rather than to solve. In “Teatro Rojo,” Guillermo Kuitca—contemporary Argentinean artist—reflects on order and dissolution, representation and chaos, but his work is a permanent questioning of the image, the event, the object, the history. These ideas inspire my work. My courses deal with literature, art, films, essays, cultural practices, massive culture. These objects are organized around main topics: politics, social values, aesthetics, consumerism. Because cultural artifacts offer the opportunity to understand the complexity of the social, my teaching and research are devoted to them.

Selection of Undergraduate Courses
~ Transnational Cultures: Spacialities in Latin America
~ Made in Latin America: Consumer Culture and Contemporary Narratives
~ Modern Cities and Global Cities in Latin America
~ Avant-Garde and Pop Culture in the Hispanic World
Decía Borges que la filosofía es una rama de la literatura fantástica. Para mí, la docencia es autobiografía en disfraz. De ahí que los lemas de mis clases (el primero robado del escritor Virgilio Piñera; el segundo del cantante Bola de Nieve) sean:

1. La literatura no es estilo sino respiración.
2. Yo soy la canción que canto.

Selection of Undergraduate Courses
- Cuba and the United States: Cultures in Contact, Countries in Conflict
- 20th Century Spanish American Literature
- Hispanic Cultures II
- Short Fiction in Latin America
Research is the cornerstone of the undergraduate program at the Department of Latin American and Iberian Cultures, so we are delighted to announce a new digital forum:

PORTALES: The LAIC Journal of Undergraduate Research

Edited and produced independently by undergraduate students, Portales publishes outstanding scholarly and creative work to foster interdisciplinary dialogue at the undergraduate level. We hope to expand our editorial board for next semester and encourage you to get involved!

Please direct submissions and inquiries to: portales.columbia@gmail.com
You are on Facebook. A white box shows a light grey text in which the system prompts you to respond to the following question: “What’s on your mind?” Since you are conscious of your mind, and you know the stuff of such consciousness is inside such mind, you feel that the question concerns you, and not somebody else going by the name of you. You answer with a text, some words hastily scribbled; you add a picture, perhaps a selfie, or a video, or a link to something you have read before. You hit “Post,” and your answer is sent to the world. Literally, to the whole world. In your small interaction with the machine, everything you did has been registered by a number of different computers spread around the world. Your response contained elements of truth, perhaps an avowal; it also contained something that you did not intend to say, or something you avoided saying, leaving some sort of ellipsis, or blank; you also made some fiction—not a lie, fiction, that is, you narrated. Now, you are engaging in Digital Storytelling.

Selection of Undergraduate Courses
~ Senior Seminar: Digital Storytelling
~ Inquisitions
~ Peace and Peacemaking
In one sense, Pragmatics is concerned with how we use the language, why and how the speakers communicate in social interactions. The interpretation of meaning in context is probably the main field of study of this multidiscipline, considering the speaker meaning as the central point of departure. The term pragmatics refers to a broad perspective on different aspects of communication, including linguistics, but also cognitive psychology, cultural anthropology, philosophy, sociology and rhetoric among others. Whichever the student’s field of study might be, Pragmatics provides a valuable and accurate vocabulary that can be applied to any textual interpretation. In this course, Pragmatics is a starting point to delve into the processes of communication in Spanish. After this first approach, the student will gain an insight into other aspects of the language.

Selection of Undergraduate Courses
- Intermediate Spanish II
- Advanced Language through Content: Gay Culture in Spain
- Spanish Pragmatics
Cuba: ¿una China tropical?

Perla Rozencvaig
Lecturer in Spanish

In all my language classes, I strive to promote cultural awareness. Caribbean Identities: Cuba, Puerto Rico, and the Dominican Republic is a content-based course in which my teaching of the language explores how cultural products—literature, art, films, music—reflect the history, politics, and social changes that are continuously shaping and reinventing these three countries. The normalization of diplomatic relations between Cuba and the United States has been one of the principal topics discussed in class. The pros and cons of re-establishing relations have been examined, taking into account a wide spectrum of opinions. Politicians, Cuban dissidents inside Cuba, including the renowned blogger Yoani Sanchez, writers, intellectuals, and ordinary Cubans have expressed both their approval and their concerns about President Obama’s plan to open an embassy in Cuba and ease the 54-year-old trade and travel embargo. Calling Cuba a tropical China allows us to reflect on the (dis)advantages of a capitalistic economy in the island, not forgetting the extremely poor human rights record that still prevails in Cuba.

Selection of Undergraduate Courses
- Comprehensive Intermediate Spanish
- Advanced language through content: Caribbean identities: Cuba, Puerto Rico and the Dominican Republic
- Elementary Spanish II
Why is it that you have been studying Spanish for so long and still do not understand people chatting? Why you don’t get to intervene? Why does everybody interrupt you? Why don’t you know when joining a conversation is ok?

To be competent in a new language, you need more than grammar, vocabulary, and literature, but people are not always trained in conversation. That is why I have been trying to fill this gap in the teaching of Spanish: real input with native speakers, tasks to get the students in contact with the Spanish world outside the classroom; realistic interactions.

Selection of Undergraduate Courses
~ Intermediate Spanish II
~ Discourse Analysis in Spanish
This 16th century painting of “The Creation of the World” includes a tiny and yet unmistakable detail depicting the southern part of the American continent. The author, Francisco de Holanda, was a Portuguese painter, well informed on the territories found overseas, but also on the extremely refined artworks observed there (as well as in Asia, or Africa) and immediately collected in Europe. For Holanda and his contemporaries, the variety and quality of these creations—precious stone masks, feather mosaics, metal figurines, monumental sculpture, architecture, etc.—triggered new theoretical questions about artistry, but also about history and politics. Working with primary sources and critical scholarship, students in my courses explore the relation between artistic dynamics, theoretical thinking and geopolitics in early modernity. They also interrogate the complex contradictions of the (Iberian) globalization.

Selection of Undergraduate Courses
~ Image Making in the Iberian Worlds: Factura and Idea
~ Seeing and Describing: Early Modern Arts and their Accounts in the Iberian Worlds
~ Nature and Sacredness in the Iberian Worlds
~ Iberian Globalization
El libro por dentro y por fuera

Rachel Stein
Teaching Fellow

In the moment we open a book, we pass from its outsides to insides— from its exterior circumstances of production and reception to the messages it conveys across its interior. In my research and teaching, I am interested in exploring both sides of medieval and early-modern Iberian books, using their multiple worlds to interpret the past. Key to this approach is first-hand contact with rare books in special collections in New York City; I take my students to these libraries so they can experience a physical connection with the past and perceive the many layers of interpretation these objects present.

Selection of Undergraduate Courses
~ A Disruptive Technology: Impacts of Printing in Early Modern Hispanic Worlds
~ Hispanic Cultures I: Communication in Spain & the Americas from the Middle Ages to 1700
A central question that guides my research is the role that memory plays in the construction and constitution of a national identity. Following the aftermaths of the dictatorships and periods of political violence of the 20th and 21st centuries in Latin America, my courses explore the politics of cultural memory and the different modes of resistance that arise in embodied, performative, and artistic practices. How does the aesthetic intervene and reshape history? More precisely, what role do the arts play in preventing the erasure of past violence from current memory and in creating new political visions for the future?

Undergraduate Course
~ Repression & Representation: Art, Film, and Literature in Post-Dictatorial Latin America
LANGUAGE SEQUENCES
The Spanish Language Program in the Department of Latin American and Iberian Cultures consists of four semesters: Elementary Spanish (1101 and 1102), followed by two intermediate courses (Spanish 1201 and 1202). Students who have grown speaking Spanish at home but have not studied it formally may fulfill the language requirement by taking Spanish 1208—Spanish for Native Speakers, a course designed to meet their particular needs regarding both linguistic issues and topics of cultural identity. Students who already know English and another language or have strong language skills may take Comprehensive Spanish I and II.

Our curriculum uses a task-based approach with a focus on form, which includes the explicit instruction of grammar and vocabulary, and is conceived as part of an integrated curriculum where the study of language and cultures is seen as part of the same objective of a sustained acquisition of the knowledge and tools necessary for the critical analysis of Spanish-speaking cultures in an academic context.
**Task-based approach with a Focus on Form methodology**

Syllabi are organized around problem solving tasks where the target language is both a tool and an object of study.

Class size is limited to 15 students in order to increase instructors’ ability to creatively organize student-centered language courses where students can interact and learn the language in an immersive environment, by using it to do things instead of learning in the abstract, and by providing opportunities to reflect on the language and understand how it works to convey contextually appropriate meaningful interactions. Students complete tasks that are not just limited to communication in daily foreign-language contexts. They also interpret different types of cultural productions such as poems, films, movie scripts, and oral presentations focus on complex topics incorporating linguistic and cultural analysis.

Students engage with authentic Spanish language and cultures through a series of research projects that take the language learning experience beyond the classroom be it through ethnographic and/or bibliographic research or by using technology and social media as an integral part of a collaborative learning experience that may involve diverse groups of Spanish-speakers in communities in New York City or abroad. For example, in our Twitter project, they use social media throughout the semester to interact with classmates to discuss their participation in cultural events in Spanish in the city; in our e-Tamdem project, students collaborate with undergraduate students of English philology in Spain. Other projects analyze the artistic and linguistic landscape of our city by finding and critically assessing signs, advertisements, and pieces of art around New York, or by interviewing both random native Spanish-speakers and experts or informants in different Hispanic communities in New York City.
Our Advanced Spanish through Content courses are offered right after the four semesters of Spanish language requirement. Our Spanish program specifically seeks to educate students not only to succeed in everyday Spanish-language environments, but also expressly, in Spanish-language academic contexts. That is why all the advanced courses are organized following a specific academic subject under an umbrella of areas. Each instructor decides on an ample theme that serves as the organizing principle. Topics always vary by section every semester. For instance: Cultura gay en España; Narrativa y represión en Latinoamérica; Iberia rebelde: literaturas subversivas en España y Portugal; Inmigración y políticas educativas.
When we design a course, we always take into account that the complexity of the content must be proportional to the interest of the students. They will never experience a disconcerting qualitative jump when they move on to these courses. We don’t use a formal syllabus; neither do we use linguistic criteria. First of all, the instructor selects the topic and the documents, and then defines the formal, rhetoric, textual aspects the students will work with. Learners produce language and we, instructors, assist in these productions. The formal aspect of these bridge courses SPAN 3300 places special emphasis on academic writing, a critical skill to succeeding in the courses that follow. However, this is not just a “composition” class, and each of the four skills: writing, speaking, listening comprehension, and reading must be present and balanced.
Portuguese Program

José Antonio Castellanos-Pazos, Director

“Palavra puxa palavra, uma ideia traz outra, e assim se faz um livro, um governo, ou uma revolução”.
—Machado de Assis

“Minha pátria é a língua portuguesa”
—Fernando Pessoa

Portuguese is the sixth most spoken language in the world and the modern Luso-Brazilian world encompasses an astonishingly diverse array of cultures and has a long, rich, and complex history.

Portuguese Elementary and Intermediate courses, with the exception of Intermediate-level PORT W1201, are offered in both semesters of the
academic year. All our language courses integrate four skills—listening, speaking, reading, and writing—with cultural elements. In 2011, a Comprehensive Intermediate Portuguese course was launched in Rio de Janeiro, in conjunction with Columbia’s Office of Global Programs.

A Concentration in Portuguese Studies was established in 2007. The concentration sequence comprises four required courses, two of which are taught every semester. One of those courses, PORT W3300: Advance Language through Content, has three different topics: Favela and Carnival, Queer Sexualities in Brazil, Spaces of Fiction/Fabrications of Space. In the last three years, the curriculum has included a 3000-level advanced course in linguistics, PORT W3335: Brazilian Portuguese Linguistics.
One of the most popular manifestations of the Catalan Culture is the castells: “castles” or human towers that are built throughout Catalonia. These towers of climbing castellers can only succeed if the pinya (the bottom base that forms the structure) is made of a significant number of people creating a sturdy foundation and “safety net”.

This act of coming together to create something bigger and better is commonly believed by many Catalans to be one of the main virtues of the Catalan society, and has originated the linguistic expression fer pinya, which might be translated as “sticking” or “pulling together”.

The Catalan program at the LAIC department prides itself of mainly one thing: Fer pinya. By linking the classroom projects to actual Catalan events and people, and encouraging the students to
become the protagonists of their learning journey and actively participate in the many cultural activities organized by the program (concerts, film series, lectures...) and the weekly conversation meeting Café Català, the students get to know and become part of the very much engaged and committed close-knit Catalan community in New York, creating bonds that stimulate them to meaningfully use the language both within and beyond the academic setting. Fer pinya really pays off!
Booklet concept by
Alessandra Russo

Edited by
Eunice Rodríguez-Ferguson

Layout and design by
Luis Carlos Fernández-Wolfe
February 25, 2015
5:30 – 7:30 pm

Casa Hispánica
612W 116th st.
New York City